THE FILMMAKER AS ARTIST-EDUCATOR: AN INQUIRY INTO
TEACHING AND LEARNING IN FILM ARTS CURRICULUM

by

Paul Lee

A thesis submitted in conformity with the requirements
for the degree of Doctor of Philosophy
Department of Curriculum, Teaching and Learning
Ontario Institute for Studies in Education of the
University of Toronto

© Copyright by Paul Lee 2001
The author has granted a non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of this thesis in microform, paper or electronic formats.

The author retains ownership of the copyright in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

L’auteur a accordé une licence non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de cette thèse sous la forme de microfiche/film, de reproduction sur papier ou sur format électronique.

L’auteur conserve la propriété du droit d’auteur qui protège cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.
The Filmmaker as Artist-Educator: An Inquiry into Teaching and Learning in Film Arts Curriculum

Degree: Ph.D.
Year: 2001
Name: Paul Lee
Department: Curriculum, Teaching and Learning
Ontario Institute for Studies in Education
University of Toronto

ABSTRACT

Structured as a collection of essays that examine various aspects of film arts education through the different lenses of my experience as a filmmaker-educator, the six chapters in this dissertation articulate my vision and my efforts in developing a more holistic film arts learning experience. While there are common thematic concerns that link the various chapters, each chapter is written as an independent essay, incorporating qualitative personal narrative inquiries with conceptual framework and teaching practices in both formal curriculum and informal learning contexts. Ranging from a general overview of using films as resource materials in a film arts curriculum, to the role of the filmmaker-educator in inspiring creative learning in non-school settings, such as at film festivals, the six chapters of this dissertation detail some of the pedagogical methodology that I have developed for
teaching and learning using my own films, and using films by other filmmakers. This dissertation will be of interest to those filmmaker-educators who share my vision for a holistic film arts curriculum and for a comprehensive creative learning experience for their students, for they may find some of my personal inquiries relevant as a springboard to launch their own creative explorations in developing other unique and innovative teaching and learning strategies to challenge themselves and their students.
ACKNOWLEDGEMENTS

The preparation of this dissertation would not have been possible without the invaluable advice and support from Professor David Booth and Professor Suzanne Stiegelbauer (my thesis advisors). It was in their courses that I began developing the content and the structure for this dissertation. Their classes provided me with the most enjoyable learning experience in my academic career.

Many thanks also to the many faculty and staff members in the Department of Curriculum, Teaching and Learning, at the Ontario Institute for Studies in Education, for making my doctoral studies a pleasant and memorable experience.
# TABLE OF CONTENTS

1. Introduction ........................................................................................................... 1-17
   1.1 Rationale and hypothesis ............................................................................... 3-7
   1.2 Structure, content, and methodology ......................................................... 7-11
   1.3 Some selection criteria for films as pedagogical resource materials .......... 11-15
   1.4 Assumptions .................................................................................................. 15-17

2. The Filmmaker as Artist-Educator: Teaching and Learning in Film Arts
   Curriculum .......................................................................................................... 18-28
   2.1 The artist as educator .................................................................................. 19-21
   2.2 Artists in the classroom .............................................................................. 21-23
   2.3 The practicing artist as arts educator ......................................................... 23-24
   2.4 The filmmaker-educator in film arts curriculum ....................................... 24-26
   2.5 Co-mentorships in film arts curriculum .................................................. 26-27
   2.6 Teaching and learning in film arts curriculum ........................................ 28
3. Faith, Voice and Visions: A Reflection on Three Films That Have Inspired

Applications of Personal Inquiry to Film Arts Pedagogy

3.1 The Expressive-Psychoanalytic Model of art teaching in

film arts curriculum

3.2 Personal inquiry in film arts curriculum

3.3 Andrey Tarkovsky’s The Sacrifice: towards an understanding

of artistic faith

3.4 Jane Campion’s The Piano: learning to listen to one’s creative

voice

3.5 Derek Jarman’s Blue: developing personal vision through

reflective contemplation

3.6 Personal contemplations in film arts pedagogy

4. Applying Personal Inquiry to Learning in the Classroom: Silence and Solitude

as Occasions for Self-Narrative Inquiry in Film Arts Curriculum

4.1 Self-narrative inquiry as a research method in personal

filmmaking

4.2 Silence and solitude as sources of creative inspirations for

the holistic filmmaker-educator

4.3 Silence and solitude as pedagogical occasions to inspire

self-narrative inquiry in students
4.4 Challenges in teaching the awareness of silence in a filmmaking curriculum
..........................................................................................................................56-60
4.5 Exercises to inspire appreciation of silence in filmmaking...........60
4.6 Exercise One...........................................................................................................61-62
4.7 Exercise Two.........................................................................................................62-64
4.8 Exercise Three......................................................................................................65-66
4.9 Exercise Four.......................................................................................................66-68
4.10 The use of silence and solitude in personal inquiry and in film arts curriculum..................................................................................................................69-71
4.11 Challenges and limitations of self-narrative inquiry as a research method for film arts curriculum..................................................................................................................71-73

5. Applying Personal Inquiry to Field-based Teaching and Learning Strategies:
Film Festivals as Pedagogical Occasions in Film Arts Curriculum.........74-99

5.1 The filmmaker-educator as film festival programmer...............75-76
5.2 Curatorial strategies and curriculum practices working in tandem in a film festival setting.................................................................76-77
5.3 Film festivals as sites of informal popular education...............77-80
5.4 Film festivals as consummatory curriculum for self-actualized learning......................................................................................................................80-81
5.5 Curriculum considerations for engaging personal inquiry in a curatorial context ................................................................. 82-85

5.6 Applying personal inquiry to curatorial strategies .................. 86-93

5.7 Curatorial and curriculum integration between film festivals and schools ........................................................................... 93-99

6. Potential Directions and Challenges for the Filmmaker-Educator in Film Arts

   Education ........................................................................................................ 100-106

Appendices ........................................................................................................ 107-126

   Appendix 1: The author's filmography and exhibition history .......... 107-123

   Appendix 2: The author's film festival curatorial and related experience ................................................................. 124-126

References ......................................................................................................... 127-132

Films Cited ........................................................................................................ 133
Introduction

Like many independent filmmakers, I came upon filmmaking quite by accident. It was never an intended career choice for me. I have always enjoyed writing as a means of creative self-expression, and whenever I considered a career in the arts, writing was always my first choice. It wasn't until ten years ago, while working for a film festival, that I discovered the rich creative potentials of filmmaking.process. Through the enthusiasm and the creative energy of the many independent filmmakers with whom I came into regular contact, and through personal observations on their film sets and in their editing rooms, I began to understand how the filmmaking process could be an excellent means to articulate my creative voice, and to liberate the images and the narratives from the silence and the solitudes in my mind. It was through my informal apprenticeship, on film sets and in editing rooms, that I acquired my basic technical training in filmmaking.

I made my first film, more or less by trial and error, under the supportive encouragement and tutelage of several filmmaker-colleagues. It wasn't until after I have made my second film that I decided to formalize my training by enrolling in graduate film school. The formal curriculum was excellent for developing technical and theoretical proficiency. But it taught me very little about creative exploration in
the filmmaking process, which I was happy to develop on my own. I realized then, that there could be some room for improvement in film school curriculum. I was convinced that film school curriculum could benefit from a more holistic approach, where the students' creative development would be valued as much as the acquisition of technical and theoretical proficiency.

I came upon teaching also quite by accident. Just as filmmaking was never an intended career choice for me, teaching was an unlikely career option. Without formal training in pedagogy, I didn’t think I would make a very good teacher. Little did I know ten years ago, that in the decade to come, I would become a filmmaker despite my lack of technical training, and begin to teach filmmaking despite my lack of pedagogical training.

Years later, I realized that my lack of pedagogical training might actually be a blessing in disguise. I was able to experiment with unconventional curriculum design and methodology. This experimentation would often provide my students with interesting and innovative learning experiences. By not following the prescribed practices of conventional film school curriculum, I was able to engage my students in creative exploration and artistic inquiry. Over time, some of these experiments have evolved into teaching and learning strategies that are compatible with my curriculum objective of holistic film arts pedagogy. Two years ago, I decided to enrol in graduate studies in education, to formalize my pedagogical training, and to
construct some kind of conceptual framework for my ongoing experimentations with teaching and learning strategies in holistic film arts curriculum. This dissertation will present some of these strategies, in the context of my filmmaking and teaching experiences, along with some of the classroom and field observations that I had collected over the years.

1.1 Rationale and hypothesis

Over the years film arts have gotten increasingly lost in the general arts curriculum. The irony of this is that film is perhaps the most popular and accessible art form that could be used for mass education (Watson 1990:ix). Even in film schools the curriculum focus has been shifting from creative and artistic development, towards the acquisition of technical proficiency. This gradual shift in curriculum focus was already evident in Films on the Campus (Fensch 1970), which was the first comprehensive analysis of film arts education in U.S. colleges and universities. I am writing this dissertation from the perspective that it is important to put the creative and imaginative aspects of film arts education back into film school curriculum.

Conceived in the tradition of the Socratic seminar (Walling 2000:63), my pedagogical objective, for the teaching and learning strategies that are presented in this dissertation, is to engage the learners in the creative exploration of meaning, and in the construction of artistic knowledge, by using film as pedagogical resource
materials. By involving the learners to create meanings for themselves, this pedagogical process engages the learners in "learning how to learn" (Strong 1997:39), and develops "transformative, risk-taking, higher-order thinking" (as was advocated by Maxine Greene 1994:398). The overall curriculum objective for this pedagogical process is to promote "imaginative self-expression and foster self-development while preparing students with skills and knowledge for lifelong learning and participation in the wider community" (Ministry of Education and Training 1999:31).

As a practical curriculum resource, film is perhaps the most comprehensive art form, for it encompasses a number of other art forms and practices (such as photography, writing, music, plastic arts, and graphic arts). Therefore, it has the unique capacity to provide an integrated learning experience - one which could help learners to develop simultaneous and multiple streams of awareness, understanding and knowledge in a number of different art forms. When presented in appropriate contexts, and with relevance to the learners' own life experience (Parsons & Blocker 1993:147,157), film can serve as powerful pedagogical tools, and also as rich and complex resource materials in curriculum planning.

In *Film as Educator*, Arrowsmith (1969:75) was convinced that "in humanistic education the future lies with film", and that "film not merely as medium but as curriculum" would "challenge and eventually claim the place and prestige accorded
to literature and the arts in the traditional curriculum". As an art form but also as very accessible popular culture, film has the potential to become an important interface in popular education. As both medium and curriculum, film offers a wealth of pedagogical opportunities, as resource materials in art-making, as resource materials in the development of learning processes, and as resource materials in curriculum planning.

In most curriculum contexts, film-viewing engages learning experiences that are different from participatory learning through other non-time-based art forms, such as looking at a painting or a photograph, or singing a song. Film, as well as some other time-based media arts, could offer learners a much closer approximation to the continuous realities that are experienced in everyday life, than what the learners may experience through other art forms. Of all the art forms, only film renders "experience with enough immediacy and totality to call into play the perceptual processes we employ in life itself" (Roemer 1964:15). This sensory experience is further engaged by the perception of time and motion, the combination of which is unique to the film medium (Bluestone 1961:312). Altogether these sensory perceptions conspire to represent to the viewers, through the cinematic image, the approximate conventions of life's many realities (Perry 1969:35). As "a precise observation of life and as an impression of truth" (Tarkovsky 1991:106), the cinematic image engages the viewers' sensory and analytical perception of mirrored and often fragmented realities, thereby eliciting the viewers' imaginative, emotional
and intellectual responses.

When the viewers engage their perceptual faculties to encounter and to respond to the alternative realities in the films that they are watching, they tend to look within themselves to find points of connections with the information and the scenarios that are presented to them by the films. This search for self-reference, and the ensuing process of constructing self-narratives as a response, form the basis for the different applications of personal inquiry that I have developed over the past years, as part of my teaching and learning strategies in film arts curriculum.

In preparing this dissertation, I am relying on the personal insights that I have gained from my own filmmaking and teaching experiences, to support my hypothesis that through contemplative and creative planning of teaching and learning strategies, it is possible to develop a holistic approach to film arts education - a holistic film arts curriculum that would focus on the creative development of the learners' artistic imagination, while imparting the technical knowledge and proficiency that have become the standard measurement of pedagogical success in most industry-oriented university-level film school curriculum.

With the lack of published research and resource materials in the area of holistic film arts pedagogy, especially at the post-secondary education level, it has been difficult to construct a theoretical framework from existing published materials, based on
which the contents of this dissertation could be contextualized. As much as possible, related research and literature are cited throughout the dissertation, to provide a peripheral framework for the teaching and learning strategies that are presented in this document. I hope that the contents of this dissertation will address, in whatever small part possible, the lack of resource materials in the area of holistic film arts pedagogy.

1.2 Structure, content, and methodology

Structured as a collection of essays that examine various aspects of film arts education through the different lenses of my experience as a filmmaker-educator, the six chapters in this dissertation articulate my vision and my efforts in developing a holistic, creative, and imaginative film arts pedagogical experience. While there are common thematic concerns that link the various chapters, each chapter is written as an independent essay, incorporating qualitative personal narrative inquiries with conceptual framework and teaching practices, in both formal and informal film arts curriculum contexts.

Chapter 2 presents a general discussion on some of the pedagogical advantages and limitations that filmmakers, as artist-educators, may encounter in developing teaching and learning strategies in a film arts curriculum context, with an emphasis on how films could be used as pedagogical resource materials for creative pedagogy.
in a holistic film arts curriculum.

Chapter 3 presents three films which have inspired me to apply personal inquiry to film arts pedagogy. The discussions in this chapter integrate some of the creative aspects of these films, with some of my personal inquiries and classroom observations, to illustrate how abstract concepts (artistic faith, creative voice and personal vision) could be communicated creatively in a holistic film arts curriculum.

The next two chapters present the various applications of personal inquiry, as a methodology to develop teaching and learning strategies in both classroom contexts and non-school settings. The discussions provide several examples of the different ways that the film medium could be used as resource materials, to engage self-actualized learning through personal inquiry. Chapter 4 focuses on silence and solitude as occasions for self-narrative inquiry in the classroom. To expand the pedagogical experience of silence in the filmmaking process, this chapter also details four classroom exercises that I have developed for teaching the awareness of silence in a filmmaking curriculum.

While there are many non-school settings which offer compelling film arts pedagogical experiences, I am most familiar with the film festival setting, because of my own curatorial experience, and because of my familiarity with film festivals as arenas of informal film arts education. Chapter 5 examines the curatorial
applications of personal inquiry in my film festival programming, as well as alternative curatorial approaches when applications of personal inquiry may be limited. Also explored in this chapter are the potential film arts pedagogical opportunities in curatorial and curriculum integration at film festivals.

With digital technology and internet entertainment pointing the way to the future of filmmaking, film arts educators find themselves in the midst of a fundamental shift in film arts education. Increasingly, traditional analog filmmaking techniques are giving way to non-linear digital technology. With curriculum emphasis shifting increasingly towards technical proficiency as a measure of pedagogical success, how would the holistic film arts educator ensure creative development and imaginative learning experiences for students in the new digital curriculum? The summary in the Chapter 6 offers a glimpse of the potential directions and challenges that may face the filmmaker-educator in a rapidly evolving film arts curriculum.

In this dissertation I have chosen to focus on personal inquiry as a rewarding means to engage in creative teaching and learning experiences. Personal inquiry often involves the organic unification “in our experience of the external world and in the harmonious integration of our personality structure” (Levi & Smith 1991:21), which may provide holistic opportunities for self-actualized learning. I am aware that there are many other ways to engage in meaningful pedagogical experiences. Personal inquiry, in particular self-narrative inquiry, is privileged in this dissertation because
this methodology has inspired most of my holistic film arts teaching and learning strategies. The various applications of personal inquiry in my teaching and learning strategies, as presented in Chapters 3, 4 and 5, are discussed in relation to my pedagogical experiences in different film arts curriculum scenarios over the past ten years.

Films are used as pedagogical resource materials in all the applications of personal inquiry that are presented in this dissertation. Chapter 3 outlines some uses of “film as curriculum” in eliciting personal inquiry in film arts pedagogy. Chapter 4 details some uses of “film as medium” in classroom applications of personal inquiry. Chapter 5 describes some uses of “film as popular culture” in applications of personal inquiry in non-school settings. These examples attest to the range of pedagogical potentials in the use of films as resource materials in film arts curriculum.

Since the focus of this dissertation is to present some of the holistic film arts teaching and learning strategies that I have developed by using personal inquiry as a research model and methodology, the films that are cited as curriculum resource materials in Chapters 3, 4 and 5 all share some affinity with the various applications of personal inquiry, either in curriculum content or in pedagogical methodology. Most, if not all, of these films document some form of personal journey. The person-centered narratives in personal journey films converge very well with the self-
reflective nature of personal inquiry, which makes personal journey films ideal pedagogical resource materials for engaging personal inquiry in film arts curriculum, at least in the film arts curriculum scenarios with which I am familiar.

1.3 Some selection criteria for films as pedagogical resource materials

In order to choose the most appropriate resource materials from the vast array of films available, film arts educators need to develop selection criteria that will converge with the objectives of the film arts curriculum in which the films will be used. Thoughtful selection of appropriate filmic resource materials could have a significant impact on the quality and the success of the film arts teaching and learning experience. How will the films relate to the lives and the learning experiences of the viewers? In some non-school settings of film arts curriculum, the selection of films can be a crucial determinant in ensuring successful pedagogical experiences (this will be discussed further in Chapter 5).

For use in a cinematography curriculum, films that are rich in carefully composed images offer the viewers not only an aesthetic experience, but also the opportunities to encounter some of the principles in foundational studies in studio art (principles such as colour theories and compositional perspectives). This type of aesthetics-based learning opportunities are an important component of any film arts curriculum that stresses the development of visual and artistic literacy. Presented in this
context, filmic resource materials could enhance film arts learning, through what
Clark (1994:69) described as "aesthetics as experience" and "aesthetics as
response". This is the underlying selection criterion for all the films that are used as
curriculum resource materials in my filmmaking classes and workshops.

For any formal or informal film arts curriculum with a postmodern orientation, films
as open texts offer multiple hermeneutic possibilities of interpretation and
understanding (Palmer 1980:1,7). In such a curriculum context, films that offer
multiple points of connection, to which the viewers could relate and identify, will often
serve well as reflective texts (as opposed to abstract films that are inaccessible or
difficult to understand). Such films would also be appropriate for a co-mentoring film
arts curriculum in which diverse interpretations are encouraged and valued as
pedagogical occasions. This serves as the selection criterion for the films that are
used in the classroom exercises in Chapters 3 and 4.

Alternative and experimental films tend to challenge the assumptions and the
dominant ideology of mainstream culture. These types of films are particularly
suitable for any screenwriting, film production or film theory curriculum which
espouses critical perspectives towards current practices in the film industry. Such
films are also appropriate for any film arts curriculum that emphasizes the creative
processes in developing innovative formal and narrative strategies in cinematic
storytelling. I often use this selection criterion for films that are used for pedagogical
purposes in non-school settings, such as my curatorial strategies that are outlined in Chapter 5.

Language and subtitling in films can be an issue in some film arts classrooms, where the teachers may feel that the students need to focus their viewing experience on interpreting the cinematic text, and not on reading the subtitles. For their curriculum resource materials, the teachers would then choose English language films or films that have been dubbed in English, so that their students’ attention is fully focussed on the cinematic text.

Some teachers are enthusiastic about the use of subtitled films, not because subtitles provide translations of the dialogue, but because they believe that the dialogue in the original language can sometimes be too wordy, which may challenge or compromise the viewers’ comprehension. Schillaci (1971:217) cited that approximately one-third of the dialogue is omitted in the subtitled versions of some of the films by Fellini and Bergman, with “no discernible damage - and some improvement - of the original”. However, for most viewers who are not familiar with the films’ original languages, subtitles most certainly enhance the understanding of the non-English dialogue, when the original version of films are used instead of the dubbed version.
In my film arts pedagogical scenarios, subtitled films have never been an issue, since most of the students or participants have had previous exposure to subtitled non-English language films. At the post-secondary level, I would expect that the viewers' understanding of a cinematic text would not be compromised by having to read subtitles. No matter how verbose and how unintelligible they may seem to the viewers, the original dialogues in many non-English language films often provide tonal and emotional nuances that usually don't translate well in the dubbed versions. Whenever I use non-English language films as curriculum resource materials, I always screen the original version with English subtitles.

In film arts curriculum, the pedagogical considerations of language extends beyond spoken dialogue and cinematic semiotics. Films as curriculum resource materials may also help the viewers to develop their own meta-language for creative expressions. Stiegelbauer (1999:398) suggested that “the arts, and communicating about what the arts bring to consciousness and expression, are an invaluable tool for learning and for being a whole person”; that the arts, as a teaching and learning process, and as a thinking process, is an engaging way for developing different “languages” and different ways of seeing the world. When they encounter and interpret the multitude of alternative realities in films, the viewers engage themselves in re-interpreting their personal realities and narratives. In these processes of re-interpretation, the viewers develop other ways of expressing themselves, as well as other ways of experiencing the world, through different “languages” and through
different perceptions. When used as resource materials to inspire these processes of personal inquiry, film helps to expand the viewers' capacity for creative imagination, and to equip the viewers with the faculty for self-actualized learning.

1.4 Assumptions

In this dissertation, I have made several underlying assumptions about the definition of film, and about film arts education in general. In using the term "film", I am referring to cinematic celluloid creations, and not to video productions, broadcast programmes or advertising media. In most discussions that center on the use of "films" as pedagogical resource materials, "film" can be considered as an artistic, an educational or a communication medium, depending on the context of the discussions.

For the purpose of this dissertation, I am considering "film" as both artistic and educational medium, with the focus on "film" as an artistic medium. "Film" is certainly a very powerful visual communication medium (Worth 1966:322). However, the application of concepts in communication theory and in psychology, to study film as a specific form of visual communication, is beyond the scope of this dissertation.
When mentioned in relation to filmmaking activities, “film” refers to the artistic work by filmmakers-creators, as opposed to the consumer product definition that is so often used by industry professionals when they talk “film”. Since this is a dissertation on film arts education, I have chosen to prioritize the artistic elements of “film” over other functional and industrial connotations of the film medium. In my filmmaking and teaching activities, I have worked mostly with art films, outside the milieu of the mainstream film industry, I realize that this may have informed my biased assumption of the importance of artistic and creative development in film arts curriculum.

Most of my teaching experience has been in the classroom at the undergraduate university level, and in conducting filmmaking and film marketing workshops at independent film co-operatives. Therefore, the teaching and learning strategies that are presented in this dissertation have been developed primarily for post-secondary and vocational film arts education.

While traditional curriculum is often confined to the classroom environment, in this dissertation my expanded notion of film arts curriculum includes field-based pedagogy in non-school settings. The film festival curatorial strategies that are presented in Chapter 5 have been developed for the general film-viewing audience, and are not aimed at any specific target audience, unless mentioned otherwise.
In this dissertation, I am working with the assumption that a holistic film arts curriculum offers educators and students a pedagogical experience that is more comprehensive than the traditional curriculum taught at most film schools in North America today. I realize that holistic film arts education may not be compatible with the curriculum orientation and objectives of many film arts programmes and film schools. I am favouring the holistic approach because I have found this approach to be highly complementary with my applications of personal inquiry towards creative development in film arts curriculum.
The Filmmaker as Artist-Educator: Teaching and Learning in Film Arts Curriculum

When I completed my M.F.A. programme in film production at York University some years ago, one of the lingering questions in my mind was: should I teach, or should I pursue a creative career in filmmaking? At that time, the two career paths seemed to me to be mutually exclusive, and I must have been blind to the many options that could connect the two. This seems to be a common misconception for many artists who are considering to be teachers (Szekely 1988:162).

But there was a bigger question: would I make a good educator as an artist-filmmaker? I had serious doubts about my potentials as a good artist-teacher, because I was lacking the proper training in curriculum development and a good understanding of pedagogical processes. When I sought advice and feedback from friends and colleagues who were teaching in secondary schools and universities, their lukewarm response to my internal debate did not help to alleviate my doubts. But through my coursework and through learning from others in my OISE/UT classes, I have discovered that, in an arts curriculum and especially in a film arts curriculum, it is not always necessary for artists to have basic teacher training before
imparting artistic knowledge and guiding students through their journeys of creative exploration.

2.1 The artist as educator

In my own internal debate over the doubts and merits of being an artist-teacher, I found myself silently echoing the concerns of those who believe that artists' expertise alone is insufficient for educating others in a formal curriculum environment (Hausman 1967:13-17). While these concerns for formal pedagogical training, and for experience in curriculum development, are usually valid for a general curriculum, in most arts curriculum contexts, the artistic expertise of the filmmaker-educator often outweighs any inadequacy or inexperience in curriculum development and pedagogical methodology. In many arts curricula (such as in the plastic arts, and most certainly in a film production curriculum), it is inconceivable for someone who is inexperienced in the artistic practice to be teaching a studio course.

The notion that a teacher of art must be a practicing artist is a widely held idea behind arts education (Chapman 1982:89). Of the 600 art teachers who responded to a survey conducted by the School Arts journal, over 80% thought it was "essential" or "valuable" that a teacher of art be a practicing artist (Chapman 1979:2-5). In Making the Case for Arts Education, the Ontario Arts Council (1997:20) stated that "professional artists can play a significant role in arts education in the
classroom”, that the skills of artists “can be used effectively to improve arts education in the schools, and benefit both learners and teachers”. In its 1997 report, the Arts, Education and Americans (AEA) Panel noted that there “are certain aspects of the arts that artists convey better than anyone. They can illuminate the creative process in their artform, demonstrate the quality involved in professional production, and give students the real-life experience of the arts as they exist in society” (ibid.). Arts teachers who are practicing artists bring their artistic insight, and their understanding of the creative process, to their students’ learning experiences.

The support for artist-teacher’s pedagogical advantage in an arts curriculum is echoed by the Royal Commission on Learning (1994:10), which noted that “teachers can’t be expected to be artists, scientists, computer techies, social workers, musicians, fitness specialists, but all those who are can come to school”. The Commission recommended that “the Education Act be amended to allow instructors who are not certified teachers to supervise students...and to deliver certain non-academic programs.” (op.cit.:71).

Not everyone in the education system shares this enthusiasm. Some professional educators are apprehensive towards opening traditional, and often rigid, pedagogical methodology and curriculum development to the more intuitive and decidedly different teaching approaches of the artist-teachers (Campbell & Townshend 1994:1-
In these instances, bureaucracy tends to favour the professional educator over the artist-educator, as the enforcement of teacher certification would prevent some artists from teaching in an academic environment, at least in curriculum up to and including the secondary school level (Chapman 1982:120).

Amongst the more conservative educators, some have argued that, by virtue of the qualitative and technical means exercised over a medium, an artist's essential relationship is between the self and the form being created, and not between the self and the audience. This may give rise to gaps in communication and understanding, between artists and their audience. This argument asserts that the classroom teacher, in relation to the students, cannot afford such large gaps in communication and understanding (Hausman 1967:13-17). There is an implicit assumption that, by virtue of their formal pedagogical training, teachers are better than artists at communicating with students in the classroom.

2.2 Artists in the classroom

To address the professional resistance and the bureaucratic policies that have been unfavourable towards artists' participation in the classroom, the supporters of artists in the classroom have worked hard to put into place pro-active curriculum strategies that are aimed at facilitating artists' access to teaching opportunities in schools. Through a pilot Artists-in-Schools Program in 1969 (re-named the Artists in
Education Program in 1980), the National Endowment for the Arts (NEA) in the U.S. began to place artists in schools, not as teachers (in order to avoid potential problems with teacher certification standards), but as collaborators to certified teachers, to help with the delivery of creative educational materials. Despite various criticism towards the program, including the lack of documented assessment of the efficacy of such programs (Eisner 1974:19-24), the general concept of employing artists in schools became a central theme in curriculum reforms promoted by the NEA, and to a lesser degree, by the U.S. Office of Education. The NEA and its various lobbies further recommended that artists not only be employed in schools, but also be involved in teacher education, curriculum design, and other aspects of policy-making for schools.

In Ontario, to foster similar initiatives, the Ontario Arts Council has been providing a number of programs and services to encourage and to support artists' participation in the classroom. The most notable of these initiatives is the Artists in Education program, which funds 75% of the cost of bringing professional artists into schools, to work on artistic projects directly with the students. The Ontario Arts Council also provides other professional development initiatives, such as practical and theoretical teaching training workshops, to help artists develop teaching skills. In addition to these initiatives, the Ontario Arts Education Institute provides training courses for artists, in the areas of teaching skills development and arts education research (Ontario Arts Council 1997:21).
For artist-teachers who would like to develop their teaching skills through professional training in pedagogy, the resources are readily accessible for them, at least in a major population centre such as Toronto. Participation in these professional development opportunities to enhance teaching skills serves as a good strategy for artist-teachers to dispel any prevailing doubts over their pedagogical competence.

2.3 The practicing artist as arts educator

In an arts curriculum where the students' inquiry into their own creative processes goes hand in hand with the development of their artistic skills, it is important that the curriculum be taught by practicing artists. An artist-teacher who is familiar with the historical background and the practical aspects of art production will communicate the creative aspects of the artistic practice from the artist's viewpoint (Gardner 1973:277). A well-trained teacher with limited or no experience in the artistic creative process may be able to deliver the course materials efficiently, but the delivery of the curriculum materials will most certainly not be accompanied by the understanding of the nuances and the breadth of possibilities of the medium (Chapman 1982:94). In almost all forms of art-making, the depth of experience and personal insights that artist-teachers garner from their artistic practice are often the essential pedagogical resources for communicating the nuances of the creative process to the students (Hausman 1967:13).
While some would assert that "persons who are not themselves practicing artists can be effective teachers of art" (ibid.), it is important to consider whether "effective" is adequate in the demanding task of guiding students through their creative journeys in an arts curriculum. Without an awareness of the exacting demands of the creative process, and without an awareness of the changing ambiance around artistic practices, a teacher who is not a practicing artist may not insist that the conditions for art-making in the classroom closely match the conditions for art-making in the real world or in the private studio. Consequently, the teacher who is not a practicing artist may not understand that sometimes, it is necessary to abandon the traditional classroom curriculum structure for a more favourable pedagogical environment, at least for activities such as filmmaking or architectural design (Watts 1970:54).

2.4 The filmmaker-educator in film arts curriculum

In film arts curriculum, particularly in film production curriculum, the teacher's filmmaking experience plays an important role in the development of students' awareness of the creative and the artistic potentials of the film medium. A teacher who is also a practicing filmmaker has a wealth of personal creative experience to share with the students. Moreover, a teacher who is also a practicing filmmaker has a body of cinematic work that may serve as pedagogical resource materials. Students in film arts curriculum often look to their teachers for creative guidance.
Film arts students tend to gain insight into their creative processes much more readily from suggestive and experiential learning, through exposure to their teachers' field experience and expertise, rather than from reading any production theory textbook. Film arts teachers who are not practicing filmmakers have limited or no access to these pedagogical advantages.

Of the various streams in film arts curriculum (such as film production, film theory and criticism, screenwriting), film production is the most demanding, in terms of technical and artistic expertise. Film production curriculum can only be taught by practicing filmmakers, or by film artists such as cinematographers and editors. Delivery of curriculum materials involves, for the most part, the imparting of technical knowledge and artistic expertise, from the filmmaker-educator to the students. The structure of the film production curriculum is highly specific and sequential, following closely the steps in the filmmaking process.

Unlike many other art-making practices, filmmaking is most often not the solitary creative expression of a single artist. It involves cinematography, editing, sound design, sound engineering and mixing, performance arts, music, art direction, and many more forms of artistic and technical expertise, which very few filmmakers could manage all by themselves. At one stage or another, filmmaking is a collaborative art, which requires multiple and interdisciplinary artistic expertise. This collaborative nature of film arts has shaped the design and the structure of most film production
curriculum, resulting in a pedagogical environment in which filmmaker-educators and their students frequently form co-mentoring teaching and learning relationships. The sharing of information in this model of curriculum orientation differs from the "top-down" communication approach in most traditional curriculum, where the teachers deliver the curriculum materials to the students, with very little reciprocation on the students' part to share information with their teachers. The open and flexible communication channels between co-mentoring teachers and students can often be very conducive towards pedagogical experimentations in diverse arts curriculum contexts, including my various applications of personal inquiry to teaching and learning strategies in holistic film arts curriculum.

2.5 Co-mentorships in film arts curriculum

The oldest, and still most practiced, tradition of teaching art is based on the artist-apprentice relationship (Hausman 1967:13). In many cultures and societies, a young person training to be an artist would begin an apprenticeship with a master. The distinctions are often not made between the masters being practitioners of a discipline, and the masters being teachers in that discipline. In addition to acquiring artistic skills and techniques, the apprenticing students would often encounter the "underlying spirit and feeling for the form being produced" (ibid.), through their interactions with their artist-teachers. In this type of teaching-learning environment, artist-teachers become more like mentors and colleagues to the students (Szekely
In a narrative case study of mentorship, Kealy (1997:175-188) proposes that mentees should actively pursue comprehensive knowledge of their discipline by tapping the philosophical and personal world view of their mentors, in order to gain a sense of place and belonging for their own inquiries. In most mentorship scenarios, particularly in a more technically intensive arts discipline such as filmmaking, joint participation in inquiries and in creative authorship, between the mentor and the mentees, could optimize personal and artistic growth for all participants (Kealy & Mullen 1999:391). Such collaborative pedagogical occasions may yield an assemblage of diverse voices, to represent a shared artistic inquiry (Diamond, Arnold & Wearing 1999:435). Joint participation in co-mentorships could also encourage the participants to construct thematically linked self-narrative inquiries as part of a larger creative community (Mullen, Diamond, Beattie & Kealy 1999:347-348, Mullen & Diamond 1999:267-268).

The sharing of co-mentoring self-narratives establishes a subtle kinship or bond within the classroom, which may enhance group cohesion, as well as the collective learning experience. This is the kind of learning environment that I strive to achieve in my film arts classroom. It was with this co-mentoring model of teaching and learning in mind, that I have designed the classroom exercises that are outlined in Chapters 3 and 4, and some of my curatorial strategies, as outlined in Chapter 5.
2.6 Teaching and learning in film arts curriculum

When I first began teaching film arts in the classroom, I was intimidated by my lack of pedagogical training, and I questioned my abilities as a good teacher. But with experience I realized that on many occasions, in sharing with my students the personal narratives and inquiries of my own journeys in creative filmmaking, I was guiding my students towards their own inquiry processes. Through their inquiry processes, they learn to understand their creative impetus, and to tackle their creative problems in their filmmaking exercises. Over the past few years, I have come to the understanding that it is possible to engage in both artistic and pedagogical realms without having to sacrifice one for the other, especially in a film arts curriculum that has been designed with creative vision and imagination.

Due to my lack of pedagogical training or perhaps blessed by it, instead of delivering lessons that were planned with any prescribed model of curriculum in mind, I was able to develop my own curriculum structure and objectives. Through various applications of personal inquiry, I have developed some experimental teaching and learning strategies, to address the needs of the different film arts curriculum contexts in which I work. The following chapters present some examples of how applications of personal inquiry have served as pedagogical occasions for some of these teaching and learning strategies, in both formal and informal film arts curriculum contexts.
Faith, Voice and Visions: A Reflection on Three Films That Have Inspired Applications of Personal Inquiry to Film Arts Pedagogy

In my filmmaking practices, my creative explorations have always evolved from my attempts to express my artistic faith, my creative voice, and my personal vision. These three concepts have provided me with the framework to develop personal narratives, which in turn inform my film work. One of the challenges for me, as a filmmaker-educator, has been to find intuitive pedagogical strategies to effectively communicate to my students, abstract concepts such as artistic faith, creative voice, and personal vision.

How would the filmmaker-educator go about communicating such concepts to the students, to ensure that their understanding of these ideas go beyond textbook or dictionary definitions? And how might the filmmaker-educator inspire the students to explore these concepts as part of their creative journeys? Which curriculum model, and which teaching and learning strategies, would present the most intuitive pedagogical experience for the filmmaker-educator and for the students?
3.1 The Expressive-Psychoanalytic Model of art teaching in film arts curriculum

Of the various conceptions of art teaching (Mimetic-Behavioural Model, Pragmatic-Social Reconstruction Model, Expressive-Psychoanalytic Model, and Formalist-Cognitive Model) outlined by Efland (1995:28-34), the Expressive-Psychoanalytic Model seems most suitable for applications of personal inquiry in film arts curriculum. This model of art teaching is "suggested by themes connecting expressive aesthetics where art is the product of the artist's imagination and person-centered education, where knowledge is a personal construct validated in the feeling life of the learner" (ibid.). When the emotions and the feelings of the filmmaker are given form by the filmmaker's creative processes, they are made accessible to the viewers of the filmmaker's work. This process of sharing personal intuitive or subjective knowledge with others would often foster some form of personal growth for the filmmaker.

In the Expressive-Psychoanalytic Model, learning is a dynamic process of personal growth and personality integration (ibid.). In this model, teaching stresses, and facilitates, the self-actualization of the learners, not by imposing values, but by encouraging the learners to use personal expression to realize their potentials. In film arts curriculum, this model of art teaching engages the participants to explore their memories, feelings, and dreams, for sources of images and narratives that may inspire their creative expressions in film. The participants are encouraged to
develop creative expressions that are the cumulative product of artistic imagination and personal growth. The various applications of personal inquiry in teaching and learning strategies, as presented in this chapter and in the following two chapters, have all been developed based on The Expressive-Psychoanalytic Model of art teaching.

3.2 Personal Inquiry in film arts curriculum

As texts, films are open to multiple interpretations, and to formal reconstruction (as described by Dewey 1958:54, and by Barone 1990:307). The process of the construction of the film by the filmmaker, and the subsequent process of the deconstruction of the cinematic narrative text by the audience, lend themselves particularly well to the literary model of qualitative inquiry as described by Barone (1983:1-28). In qualitative textual inquiry, the subjective nature of cinema concurs very well with the subjective basis for research and teaching in the arts (Stumbo 1968:21). Despite criticisms on the inappropriate applications of this narrative model of qualitative inquiry in a general curriculum context (Miles & Huberman 1990:339-340), in film arts curriculum subjective personal narrative inquiry offers the filmmaker-educator some creative freedom in developing and in shaping pedagogical strategies.
Personal narrative inquiry enables film arts educators and students to develop "the self-critique and personal quest, the experiential, and the idea of empathy" (Marcus 1994:568) in conceiving their creative work. In this process, the participants in personal narrative inquiry come to understand that their narrative texts require a high degree of self-referentiality and intertextuality (Diamond 1999b:238). Equipped with this understanding and awareness, they construct their own narratives, in the context of their own lives, and eventually in the context of others, to represent and to restructure information, and to communicate their particular response to an open work (Ackerman 1970:75).

Amongst the many potential applications of the personal inquiry methodology in film arts curriculum, I am most interested in engaging personal inquiry as a means of exploring personal narratives in relation to films, especially in relation to films that articulate some form of personal creative journey. The narratives in personal journey films are appealing because personal narratives offer potential points of connection, for the viewers to construct and to articulate their own narratives as their responses to the films. This reflective process in self-narrative construction requires the viewers to undergo some form of personal inquiry, which in turn engages the viewers to encounter new and alternative interpretations of their experiences of the world around them. The pedagogical value of this film-inspired personal inquiry process lies in its potential capacity to engage the viewers' creative imagination, and to encourage the viewers to develop other ways of experiencing the world around
Through my personal narrative inquiry experience with three of my favourite personal journey films, I have developed some contemplative and intuitive teaching and learning strategies, to instill in my students the importance of having artistic faith, creative voice, and personal vision in their filmmaking endeavours. These three films all articulate, in some manner, the filmmakers’ own creative journeys. *The Sacrifice* is Andrey Tarkovsky's meditative expression of spiritual faith. *The Piano* is Jane Campion's fictionalized anthem for the sensual life force of the inner voice. *Blue* is Derek Jarman's autobiographical testament of the tenacious visions in his art and in his life. Each of these three personal journey films provides a different point of entry for encountering personal narrative inquiry, which leads to the development of different pedagogical occasions and strategies.

3.3 Andrey Tarkovsky's *The Sacrifice*: towards an understanding of artistic faith

In most film school curriculum, whenever classroom discussions touch on the subject of instilling faith into one's art, Andrey Tarkovsky's *The Sacrifice* would almost always be brought up as an example of artistic faith. Between the image of a barren tree being watered in both the opening and the closing scenes, an image which Tarkovsky (1991:224) considered to be a symbol of faith, the story of the protagonist
Alexander's spiritual faith unfolds with increasing intensity. Turning to God in prayer, and resolving to break with the life he has had, Alexander burns all the bridges behind him, leaving no possible course for his return to the life as he knew it. He destroys his home, and parts with the son whom he loves "beyond all measure" (ibid.), and finally falls silent, as the ultimate comment on the devaluation of words in the modern world.

Tarkovsky's subtle and poetic parable questions spiritual responsibility (op.cit.:218), personal salvation, and the salvation of society at large. When Alexander takes responsibility outside his personal salvation, for the society in which he inhabits, this act of courage becomes the sacrifice. Just as the film's protagonist Alexander accepted spiritual responsibilities beyond his personal salvation, the artists who articulate creative expressions of their world view, also take their art out of the private realm (i.e. personal salvation), into a larger social context. In doing so, the artists accept a certain responsibility for the creative critique of the world around them. In making The Sacrifice, Tarkovsky accepted the spiritual and the artistic responsibilities to remind his audience of the virtues of having faith in a faithless world. Tarkovsky's faith and courage to take this artistic journey become his personal spiritual and artistic sacrifice.
One of the best known stories about the making of *The Sacrifice* is that during the filming of the last scene, in a single take which lasts six and a half minutes, during which Alexander sets fire to his house, the camera malfunctioned after the entire building had been set ablaze. The house burnt down, without a single frame of film shot. Tarkovsky was devastated, as there was no budget to re-build the house and to re-shoot this sequence, without which the film would have no ending. But the entire crew, including the producers and the financiers of the project, believed in the integrity of Tarkovsky's vision. Through their collective faith in this project, they managed to find the means to rebuild the house in a matter of days (op.cit.:225-226), to take a second chance at filming the film's ending sequence. Artistic faith, in this particular scenario, nurtures the artist's creative voice and personal vision, through personal sacrifice and unwavering perseverance.

Whenever I have shown this film to my students in the film arts classroom, those who were familiar with the theoretical deconstruction of film language would easily catch the metaphor of spiritual faith. Even though not all my students may understand the profound philosophical significance of artistic faith in their initial viewing of *The Sacrifice*, most of them could personally identify with Tarkovsky's crisis, because they themselves have had trials and tribulations during the production of their own film projects. From their own experiences, they could readily relate to the dilemmas and the consequent chaos of unanticipated equipment failures. From their own creative experiences, they could empathize with the
devastating blow that hits a filmmaker, when the footage turns out to be unexposed, overexposed, damaged or unusable.

Through accessing their own experiences, the students are able to find points of connection to the hurdles that Tarkovsky had to confront on his creative journey, during the making of what would be his last film before he succumbed to cancer. Through articulating their personal experiences of production crises on the film set, and through recounting the many challenges that they had to persevere to complete their film projects, the students come to understand the test of artistic faith that befell Tarkovsky and his creative team. During the post-screening discussions in class, when the students engage themselves in self-narrative construction, to relate their struggles in their own creative journeys, as a response to Tarkovsky's *The Sacrifice*, personal inquiry provides the pedagogical occasion for the students to encounter their own understanding of artistic faith.

3.4 Jane Campion's *The Piano*: learning to listen to one's creative voice

Months before I saw Jane Campion's film *The Piano*, I had already heard the moving and lush piano soundtrack. And when I finally experienced the film, and the piano music in the context of the film's narratives, it was a pure aesthetic and emotional experience. The story of a person without a speaking voice, who expresses her existential and artistic solitudes through her music, is a powerful metaphor for artists
who express their creative voice through their artwork. Without her piano, the mute Ada McGrath felt voiceless, "silenced in a way that had nothing to do with the inability to speak" (Campion & Pullinger 1994:31). The relationship that Ada had with her piano reminded me very much of my own relationship with my films. My films are the medium through which I express my passions and solitudes, and my films are the medium through which my inner creative voice speaks.

Most students in filmmaking and screenwriting classes readily grasp this metaphor. From personal experiences they already have an understanding of how their inner voice could inspire their creative endeavours. However, not all students reacted to The Piano as enthusiastically as I did, and not everyone found the voiceless journey of Ada to be a credible text to mirror their own experiences of articulating their inner voice. Some students have found Ada's silent suffering, and her struggles to communicate through her music, to be "idiotic", "demented", and even "intolerable". Some students believe that creative endeavours are inspired by external factors, not by an inner creative voice. Some of these students are completely unaware of their own creative voice.

I would challenge these students to share with the class how they relate to their films. How and where do they usually find inspirations for their films? What do their films reveal about them, as the creators behind the work? Do they feel the urge to articulate their passions through their films? If so, what kinds of experiences might
trigger their urge to speak through their films? How do these inspirations and experiences speak to them? What are the connections that link them to their creations? How are these connections similar to, or different from, Ada’s relationship with her piano?

This exercise in self-narrative contemplation requires the students to find the locus or the loci within their own creative experiences, where they usually encounter the impetus of their creative processes, where they feel motivated and compelled to communicate their yearnings and their passions. As part of this personal inquiry exercise, the students are asked to document, in a journal or through the evolution of their artistic projects, their processes and experiences throughout this quest. At the onset of their journey to discover their creative spirit, many students are often cynical or distrustful towards their creative voice. But once they begin to articulate their creative processes and experiences, many students would find themselves tapping increasingly into their creative voice, in order to find ways to narrate their creative experiences. Through the construction of personal narratives, the students learn to access and to listen to their creative voice.

Campion has very cleverly integrated the metaphor of Ada’s silent voice speaking through her piano, as part of Campion’s own creative voice speaking through *The Piano*. Ada’s musical narrative in the film parallels Campion’s cinematic storytelling. This type of narrative integration, between the author’s voice and the protagonist’s
voice, elucidates for the students how a filmmaker's creative voice could inform the filmmaker's work. This also serves as an excellent example of how filmmakers could apply their own personal narratives to the narratives within their films. In Ada's journey through silence, to express the lush and sensual life force of her inner voice through her piano, and in Campion's journey through personal narratives, to articulate her cinematic creative voice through *The Piano*, film arts students may encounter personal narratives that reflect their own creative journeys, to give voice to the passions that have touched their lives.

### 3.5 Derek Jarman's *Blue*: developing personal vision through reflective contemplation

In his last film *Blue*, late British filmmaker Derek Jarman narrated his own experience of struggling to hold on to the remaining vestiges of his diminishing life, as he succumbed to AIDS-related illnesses. One of these illnesses was CMV, a herpes-type virus that attacks the retina of some HIV-infected persons with compromised immune systems. The virus causes lesions on the retina, blocking the reception of light. In the early stages of infection, CMV alters the colours perceived by the eyes. For Jarman, the range of his colour perception was reduced to the colour blue. In the later stages of infection, CMV would eventually cause a complete loss of sight, when the lesions cover most or all of the retina. For an artist like Jarman, whose perceptions of light, colours and images were crucial to his creative work, this loss...
of sight was a devastating indignation to his art and his life.

In the moving poetic text he wrote (Jarman 1993:2-31), to accompany the singular image of a blue screen for the entire duration of the film, Jarman articulated his rage and solitude in his passionate struggle against blindness and death. As a final testament of his life, and as a last salute to his art, the posthumously released film mirrored the artist's tortured soul, and projected it onto the viewers. The viewers would sit, passively entranced for over an hour in front of a blue screen, mesmerized by the words of a now departed soul. In that engaging trance, and through a dying artist's words, the viewers recapture their own struggles and perceptions of mortality, while they revisit the loves and passions both lost and found in their own lives.

Through his suffering Jarman began to view the world in a much different light. He was still critical, but he began to approach his work with a much greater sense of the body (his body), and with the messages of life embodied in his conditions. Jarman's hermeneutic treatment of his bodily experiences was articulated through his film. Blue was made as an open narrative text, to share and to reflect the struggles of Jarman's personal journey through diminishing vision and fading lifespan. The blue screen, as a cinematic device, and as a personal artistic statement, provides the venue for the viewers to project their own "visions", visions of the images that are conjured up by the mesmerizing voiceover. With no images on the screen but blue, the textual layers of the voiceover could not be fixed with images. Jarman's
descriptions of what his body was experiencing became something felt by the viewer, whether at a somatic or experiential level, or at a metaphysical level.

Sitting there in the theatre, experiencing his journey through his words, the viewers themselves would become the open text onto which Jarman projected his suffering. They would share in Jarman's personal vision, while projecting their own visions onto his. Encountering Blue through a filmmaker's eyes, I found myself participating in Jarman's own inquiry of his art and his life-work. In contemplating Jarman's open text, I reflected upon my own experiences with life and loss, and on my relationship with my films. The convergence of my self-narrative encounters with my life, and with my films, served as the prism through which the spectrum of my personal visions for integrating life experiences with creative work could be explored.

In the classroom screenings of Blue, some of the students would become very bored by the constant blue-screen, and by the absence of images. But even the most disinterested students would soon yield to Jarman's mesmerizing voiceover, and to the entrancing blue-screen, allowing their minds to wander and to engage in creative imagination. Usually the lack of visual stimuli in this film-viewing experience would entice the students to tune their sensory perceptions inwards, towards their own inner world, to encounter the spectrum of ideas and images that would shape their personal artistic vision (in the making of personal films, this personal vision would often become a filmmaker's artistic signature). In their private processes of
reflective contemplation, the students would construct and project their own narrative responses to Jarman's inviting open text. In the same way that my self-narrative encounters with Blue have led me to new pedagogical and creative insights, the students' own narrative responses to Blue could direct them towards new ways of perceiving and conceptualizing their personal artistic vision.

3.6 Personal contemplations in film arts pedagogy

Although in this chapter I have chosen to focus only on the concepts of artistic faith, creative voice, and personal vision, I must acknowledge that there are many other concepts that are important in encouraging creative development in film arts curriculum. While those other concepts ought to be explored further, to provide a more comprehensive picture of film arts education, they are beyond the scope of this dissertation, and will likely serve as points of entry for my future research in film arts education.

The three films profiled in this chapter have provided me with the occasions to contemplate my own artistic and pedagogical practices. This contemplation has inspired me to translate my personal understandings of the filmmakers' creative journeys, into teaching and learning strategies that, I hope, could engage my students to seek out challenging personal inquiries of their own. Based on my personal inquiry experiences with these and other personal journey films, I have
developed some classroom and field-based pedagogical strategies, several of which are presented in the following two chapters.
Applying Personal Inquiry to Learning in the Classroom: Silence and Solitude as Occasions for Self-Narrative Inquiry in Film Arts Curriculum

In her self-narrative, Greene (1991:200-212) writes of the significance of imaginative literature in the opening of teachers' perspectives, and in their individual pursuits of meaning. Through encountering self-narrative inquiry as a research method in the development of their teaching, teachers are able to "tap the wellsprings of their experiences as they lend their lives to works of fiction" (op.cit.:203). In doing so, teachers look to their own experience, both inside and outside curriculum contexts, to reconstruct subjective narratives and self-narratives, in order to find meaningful ways to communicate to their students the form and the content of their curriculum (Greene 1988:175-189).

Teacher-researchers, artist-educators, and arts researchers, as reflective inquirers and social activists, have been using self-narrative inquiry as an emergent form of alternative research to challenge the conventions of traditional educational or artistic practices, and to question the assumptions that are implicit in their own pedagogical or creative processes (Diamond & Mullen 1999a:18). In an arts curriculum, storytelling and narrative inquiry foster artistic and pedagogical development through
promoting reform in teacher education and creative exploration. By personalizing and fictionalizing facets of their experiences in literary and visual forms, artists as educators, and teachers as educational artists, can break through the restrictive guidelines of traditional pedagogical formats (such as expository essays), to make their experiences more accessible, concrete, affecting and imaginable (op. cit.: 20).

Through framing and reframing their narratives, teachers and artists may find alternative means to portray their experiences more intensely, and to communicate such experiences with greater impact. By shifting creatively between the first and third person voices of their autobiographical selves, teachers and artists may encounter interesting new ways of presenting and representing their experiences (Diamond 1999a:191). In imagining and representing the shifting and the transforming of their past, present, and possible selves, teachers and artists use self-inquiry as occasions to promote a deeper understanding of their pedagogical or creative approach to their work (Diamond & Mullen 1999b:66).

From my personal experiences in teaching filmmaking, I have found self-narrative inquiry to be the most engaging manner of conducting research for both my teaching and my filmmaking. The subjective nature of self-narrative inquiry lends itself well to the very private approach I take in developing creative inspirations for my films. As I reflect upon my own experiences to find form and content for my films, I also find myself questioning how to communicate my creative processes more effectively.
to my students and to the viewers of my films, so that they in turn encounter the self-narrative inquiry process, and apply their personal inquiry towards their own creative development. This chapter outlines some of the teaching and learning strategies that I have developed for the film arts classroom, by using similar personal inquiry processes as those outlined in the Chapter 3.

4.1 Self-narrative inquiry as a research method in personal filmmaking

There are many approaches to filmmaking. Some filmmakers work as employees of film studios, in the Hollywood or the Bollywood model of filmmaking. Other filmmakers prefer to work independently from the industry. The creative considerations in personal filmmaking differ significantly from the industry model of filmmaking. In personal filmmaking, the filmmaker makes all the creative decisions in the assembly of the film, from beginning to end. In the industry model, the producers and the studio executives often have the veto power over the filmmaker's creative decisions. Since this dissertation emphasizes the artistic aspects of filmmaking and film arts education, the examples and discussions in this chapter will focus on the creative dimensions in personal filmmaking, as opposed to the studio preoccupations in commercial filmmaking.
For most filmmakers and film students engaged in filmmaking as artistic expressions of their creative voices and visions, self-narrative inquiry as a research method converges well with the organic reconstructive process that characterizes creative personal filmmaking. In self-narrative inquiry and also in the personal filmmaking process, how the filmmakers or the film students feel and think about their projects is often influenced by the choices and methods they make in representing content, and by the perspectives they use to view both form and content (Diamond & Mullen 1999a:19). In self-narrative inquiry and also in personal filmmaking, the dynamic quality of the narrative becomes intensified when multiple narratives become combined “within a single performance which may have many dramatic beginnings, middles, and endings” (Denzin 1997:187), which in part can be influenced by the reactions and the perceptions of the audience or the co-participants (audience, in this case, could be the students in the film arts classroom, or the viewers of a filmmaker’s work).

In both self-narrative inquiry and personal filmmaking, understanding the experience of self, in relation to the audience or co-participants, and in relation to the changing world around oneself, may help to define both teacher development (in the filmmaking curriculum context) and qualitative inquiry (in the arts research context for filmmakers), as a “professional knowledge context that has a sense of expansiveness and the possibility of being filled with diverse people, things and events in different relationships” (Clandinin & Connelly 1996a:139). The experience
of self, in relation to people, texts, or environment, forms the basis of the research methodology for both self-narrative inquiry and personal filmmaking.

Given the multiple convergence between self-narrative inquiry and the personal filmmaking process, self-narrative inquiry appears to be an excellent intuitive method for conducting arts research in the personal filmmaking process. Self-narrative inquiry has certainly been an important source of ideas for the structure, the themes, and the motifs in my film work. A few years ago, as I was using the process of self-narrative inquiry to investigate silence and solitude as sources of creative inspirations in my filmmaking practices, I became aware of the potentials of self-narrative inquiry as a research method for classroom pedagogy in film arts curriculum.

4.2 Silence and solitude as sources of creative inspirations for the holistic filmmaker-educator

Long before I became a filmmaker or entertained the idea of teaching, I had known the power of silence. The long quiet summer afternoons during my Asian childhood, and the still wintry nights in my Canadian adolescence, offered ample opportunities to glimpse into the images and dreams that sprang forth from the creative spirit within. It was only when I started learning about creative filmmaking that I realized that these imaginary fragments were what some filmmakers used, as inspirations
and as vocabulary, to construct their film language. As my film work progressed, and as I continued to refine my filmmaking skills over the years, I kept returning to my most familiar and trusted source for these fragments of creative imagery.

Relying on the process of creative imagination as a qualitative medium, through which "the artistic spirit is manifested" (Amabile & Tighe 1993:9-19), I would engage the experience of silence as a route towards those fragments of creative imagery. Those journeys to silence have enabled me to explore new visual vocabulary, to develop my own artistic voice, and to challenge existing film language. Over the years, my habitual return to silence, as a source of creative inspirations for my filmmaking practices, has evolved into a constantly renewing self-narrative inquiry process, in which silence serves both as a text and as a pedagogical occasion (Barone 1990:306) for educational and arts-based research.

Although I have known, since the sudden death of my father very early in my childhood, the intense self-reflections, and often doubts, and sometimes sadness, that could accompany the confrontation of one's solitude, I have never considered this profound connection to the subconscious, and to the soul, as a potential way to access my artistic spirit and creative imagination. It was not until quite recently when I read Rilke's Letters to a Young Poet, years after I had already started making films, that I understood how solitude and sadness could serve as entry points to one's creative spirit (Rilke 1986:53-54, 72, 82-90). Enlightened by this revelation, I looked
back at how I had arrived at the ideas and the creative voices behind each of my films, and I realized that my films had all been born of the struggle to articulate solitude - my own solitude, and the multitude of solitudes that I was experiencing around me each and every day. Solitude, as an open narrative text, was an important source of creative inspirations, from which the conceptual framework of my films have been constructed.

The structure and the content of my films have often been reflective texts, composed as responses to my experiences of solitude. These responses sometimes take on a nostalgic or even romantic context (Clark 1990:335-336), linking self-narrative responses to multiple narratives of memories and lost dreams. For me, confronting solitude is an engaging qualitative self-narrative inquiry experience, because such an exercise provides a convenient gateway towards reflections on and reconstructions of my own emotions, memories, dreams and time - all important elements in my films. In confronting solitude, and in constructing experiential narratives based on these solitary encounters, self-narrative inquiry has informed my films, by imparting a unique contemplative spirit and creative sensitivity (Lowenfeld 1968:28-32) that distinguish my films from other filmmakers' work. This self-narrative inquiry process has enabled me to investigate the creative and holistic integrity within each of my films, and between my films, as I set about building a body of work.
In my most recent film *The Offering*, I decided to apply both sets of self-narrative inquiries in constructing the film’s narrative, using silence as the dominant language, and solitude as the dominant motif, to bring the viewers into their own experience of self-narrative inquiry. The film did not have any dialogue. I wanted to engage the viewers’ understanding of the powerful function of silence, as a cinematic language, and also in everyday life. Although lacking in verbal expression, silence is a rich meta-language and an open text. Pregnant with nuances, silence is a venue for fertile imagination and for highly subjective self-narrative inquiry.

In contemplating the silence and the solitude in the film, the viewers would construct their own narrative and logic, out of the sequence of events in the film. In order to construct their own narrative from the cinematic text, the viewers would have to engage in their own self-narrative inquiry process, using silence and solitude as conspiratorial texts (Barone 1990:318) in their interpretive processes. By engaging the viewers in this manner, I have passed on to them the same interpretive and personal narrative inquiry processes that I had used for generating creative inspirations for my films.
4.3 Silence and solitude as pedagogical occasions to inspire self-narrative inquiry in students

If silence and solitude could be such engaging means of conducting self-based research in personal inquiry, how would it be possible then, to apply this type of self-narrative inquiry as a teaching and learning strategy in the film arts classroom? Asking my students to look into themselves, for personal experiences and responses in relation to silence and solitude, has often been a challenging task. There would always be the initial resistance, the awkward stares at fellow classmates and at me, and the refusal to share insights from their private realms. Almost inevitably I would have to initiate the sharing process, by offering the narratives of my experiences with silence and solitude, to a roomful of blank faces and uncomfortable smirks.

I would share with my students my childhood and adolescent experiences with silence, and what this silence has come to mean in my life and in my work. I would tell them about those sad and hopeless moments of solitude in my past, which still seize me occasionally; although now, instead of being haunted by it, I value the inner creative voice that emanates from within that solitude. On each and every occasion in my classes, whenever I have offered the narratives of my encounters with silence and solitude, most, if not all, of my students would find points of connection with some aspects of my personal experiences, and these points of connection would spark the students’ own exploration with silence and solitude. Often the more courageous and generous students would begin to share their experiences and
responses, while others remain reserved and quiet. In those deeply personal moments of sharing and discussions, the class would take on the transcendence of a sacred ritual (Phenix 1974:118-122,131-132). The insights and inspirations shared through such transcendental curriculum occasions are integral to the transformative learning experience in a holistic curriculum, and allow the students to collectively encounter a range of diverse narrative inquiry processes from multiple sources.

Following the sharing process, I would screen *The Offering* for the students, to show them the results of my creative engagements with silence and solitude, as an example of how silence and solitude could inform a filmmaker's artistic practices. Rather than discussing my film after the screening, which the students usually expect, I would use the film as a springboard for discussions on how the students would go about making a short film, to share their experiences with silence and solitude. What points of connections with their own understanding of silence and solitude would they consider communicating to their audience? How would they articulate silence in their film language? In their potential film projects how would they translate solitude into form and content? By contemplating the various creative strategies through which silence and solitude could inform their filmmaking practices, the students would usually come away from this classroom exercise with a working understanding of the self-narrative inquiry process, and its applications as a research method in personal filmmaking.
Not every student takes to this model of artistic inquiry, but at the very least this exercise leaves the students with an awareness of their inner resources. The students come to understand that it is possible to turn inward to already acquired resources, and to express these resources outward as new experiences or responses. This understanding and self-knowledge of inner resources may encourage the students to develop new and different avenues for creative exploration, in their filmmaking activities, as well as in other areas of their lives.

Despite the rewarding self-encounters and the enrichment of the creative spirit that are offered by both silence and solitude, this type of self-narrative inquiry may invite unexpected and involuntary parallel psychoanalytic processes. The self-encounters can be a potential source of profound psycho-emotional distress, triggering depression and existential crisis in those unprepared for what may emerge from their Pandora's Box. For younger students without the life experience or the emotional maturity to support this type of self-narrative inquiry, this manner of investigating one's creative capacity is not recommended. In younger students, silence and solitude may well exacerbate any anti-social or self-isolating tendencies. But for the young adult students in my filmmaking classes, I have found self-narrative inquiry into silence and solitude to be very conducive towards their contemplation of film language, and towards their understanding of structural and narrative synthesis in personal filmmaking. Ultimately, it is up to the educator to assess how appropriate this type of personal inquiry is for the holistic creative development of their students.
While the mindful awareness of silence and solitude, as important sources of creative inspirations, has guided me to approach my filmmaking in a more contemplative and holistic manner, and while this manner of personal inquiry converges intuitively with some of my life experiences, this method of conducting arts research is not necessarily suitable for other educators' curriculum. Some educators may be concerned about sharing personal information, or details about their private life, with their students, as this may violate their sense of propriety in the classroom. Other educators who are garrulous and gregarious may not appreciate the value of silence and solitude as a source of pedagogical strategy or as a personal research methodology. But for those who perceive the necessity to challenge conventional notions of curriculum and to innovate film arts education, by developing alternative teaching and learning strategies that could successfully communicate the curriculum content and achieve the curriculum objectives, the use of silence and solitude as pedagogical occasions could find interesting holistic applications in the film arts classroom.

As an example of how such pedagogical occasions could be developed into useful teaching and learning strategies in the film arts classroom, the following sections will outline how silence could be creatively incorporated into the film arts curriculum, both as curriculum content and as pedagogical methodology, to initiate the students' own personal inquiry processes.
4.4 Challenges in teaching the awareness of silence in a filmmaking curriculum

Since the beginning of cinema over a century ago, silence has always been an everpresent aspect of filmmaking. The first film loops were necessarily silent, for the nascent technologies of cinema had not advanced to the point when a soundtrack could be married to a series of moving images on celluloid. Even with the emergence of "talkies" later on, the use of silence in films continued to denote those special ("pure") moments in a film when words were inadequate to narrate or to describe the experience or the situation, be it sadness, humour, love, death, emotional or intellectual poignancy. "Pure Cinema" evolved out of this tradition, and many filmmakers in the history of cinema have used silence in their work to instill this sense of pure cinema.

In today's cinema, silence is often used in films as a cue to guide the viewers' attention to certain important details, or key turning points, in the narratives. During these wordless moments, left in silence and without being told how the information presented should be interpreted, the viewers must confront their own experiences to find points of connection, and to construct their own narratives based on the information given, in order to understand the narratives in the film. It is this contemplative quality that makes silence such a powerful device in filmmaking, and it is also this same quality that makes silence such a compelling medium for self-narrative inquiry.
Silence is a transformative venue for both the encoder and the decoder of the film-viewing experience. For the viewers, silence provides them with the interpretive space to understand the films, based on the narratives that are constructed from their own experiences. For the filmmakers, silence provides them with the creative space for the inner generation of artistic imagination and impulses. Sometimes, silence imparts a poetic and spiritual quality to a filmmaker's work.

The teaching of the awareness of silence is often overlooked in most film school curriculum, sometimes unintentionally, sometimes quite deliberately. In the high pressure environment of training students for eventual work in the film industry, the curriculum at many film schools concentrates on preparing their students for employment in the most profitable sector of the mainstream film industry - that of narrative dramatic feature films. Based mainly on the Hollywood model of filmmaking, instruction in film production and in sound design at these schools does not always cover the use of silence in a comprehensive way. This is due mainly to the misleading but very common perception, even among filmmakers and film arts educators, that silence is more useful in art films and in experimental films, where the aesthetics and the narratives of these types of films are perceived to be furthest away from conventional everyday dramas.
Filmmakers trained without a good understanding of the usefulness of silence, in cinema and in their own creative processes, may produce work that are lacking in contemplative or meditative elements. That their films lack a soul or any spiritual component is a lesser problem than how their soulless films may affect or even despirtualize the audience. The teaching of the mindful awareness of silence in a film school curriculum could affect the kind of cinema that will be created by future generations of filmmakers, and the film work of these emergent filmmakers could in turn shape the perceptions and the experiences of the viewers.

In teaching filmmaking at various workshops and film centres, I have worked with many film arts students and novice filmmakers who had grown up on a diet of conventional Hollywood narrative dramas, with wall-to-wall dialogues (i.e. with the characters in the film talking from the first frame of the film to the last), and with stunning sound effects to orchestrate the frequent outbursts of sex, violence and other intense stimuli, at every turn of every plot twist. The career objective of many of these film arts students and novice filmmakers is to break into the mainstream film industry, by emulating to be the next "hot" talented director.

While it is difficult to fault the neophytes, and sometimes the more experienced filmmakers and film arts educators, for the careless and overindulgent usage of dialogues and loud noises in their filmmaking practices, what I have found troubling is that many film arts students and filmmakers could no longer construct films in any
other way. The only way that they could tell a story on film, or to express the characters' inner voices, would be to vocalize verbally the film’s narratives, from the film’s beginning right through to the end. There is not a trace of subtlety to be found anywhere, sometimes not even in the end credits. Film arts students trained under this type of influence, in an industry-oriented curriculum, may not understand that there are other ways of constructing a film’s structure and narratives, and that there are other creative and more subtle means of expressing the filmmaker’s artistic voice, and the protagonists’ inner voices.

Many film arts students and novice filmmakers lack their own creative voice. Sometimes they also lack the exposure to and the understanding of more sophisticated film language, either as a result of not having access to classical cinema or art cinema in their curriculum, or because their own life experiences have not been conducive to their understanding, appreciation and absorption of certain cinematic concepts. Consequently, the use of silence in filmmaking is an abstract concept that can often be difficult for many film arts students and novice filmmakers to grasp.

To inspire film arts students towards an appreciation of silence in film language would entail designing curriculum exercises that could challenge their present cognition of film language, and impart a heightened awareness of the rich potentials of silence. The ultimate objective of such curriculum exercises is to encourage the
participants to understand that silence, pregnant with nuances and meanings, could be an engaging venue for creative imagination, for the filmmakers and also for the viewers. This understanding of silence is important in the development of each filmmaker's cinematic creative voice, and this is even more crucial for those students and novice filmmakers who harbour aspirations towards the more artistic (as opposed to the commercial) aspects of cinema.

4.5 Exercises to inspire appreciation of silence in filmmaking

In the various filmmaking workshops and classes that I have conducted over the past few years, I have developed several simple exercises to incorporate the awareness of silence into the filmmaking curriculum. These exercises have been designed for a 12-week semester in a classroom context, or for workshops that involve four intensive weekends over the course of two months. The exercises can be conducted independently of each other, in different types of classes or in different courses (such as film production classes, or screenwriting classes, or film theory classes). Conducted in sequence, each exercise builds upon the experiences garnered from the previous exercises, and aims to deepen and to reinforce the students' comprehensive understanding of the potential applications of silence in filmmaking.
4.6  Exercise One

Given as a take-home assignment in the first week of the semester, or over the first weekend of a two-month workshop, I ask the students to watch television or a film without the soundtrack. Without dialogues and sound effects to guide their understanding of the narratives, the students have to rely on their imagination to fill in the gaps that are created by this imposed silence. For some students who, like me in my adolescence, are familiar with watching late-night television in silence so not to disturb the sleep of the rest of the household, this exercise is easily accomplished. Not everyone performs this exercise successfully, as some students get bored within five to ten minutes, and turn the volume back on. Some just cannot follow the narrative structure without the auditory cues, either because they do not trust their imagination, or because they have never had to "train" their imagination to work this way.

A common problem articulated by many students is that, in silence, they feel that they have lost touch with time, both within the film's narratives and with the present moment. Consequently they feel disconnected with the reality and the internal logic of the film. I take advantage of this "problem" to impress upon them that the timeless quality of silence can serve as a useful narrative device in filmmaking, as a tool for shaping the viewers' temporal and other sensory perceptions. The training of the students' comfort level with silence, and the development of their trust in their own imagination to fill in the silent gaps in the narratives, become the foundation of
the venue for exploring their creative and imaginative impulses. By taking the
students through deductive reasoning, in the construction of narrative and temporal
realities from an assemblage of silent images, this exercise guides the students
through the encoding and decoding process of "pure" cinema, and provides them
with an understanding of the potentials inherent in a film's silent moments.

4.7 Exercise Two

In the third week of the semester, or the second weekend of the workshop, I
introduce the students to cameraless animation techniques. This hands-on exercise
involves the creation of animated images on existing film strips, through scratching
lines and shapes on the matt celluloid, or on painted or pre-inked clear leaders, or
by scratching directly onto the images on processed film strips. Frame by frame, the
students create patterns on a matt surface or on existing images by removing or by
scratching away layers of emulsions. The students are then asked to re-colour the
scratched out parts with transparent water-based paints or markers. Some students
may prefer to experiment with taping translucent flower petals or transparent
coloured shapes to the manipulated images, to add layers of textures and meanings
to the emerging re-worked footage. Other students may choose to punch small
holes in the celluloid, at slightly different angles or sequences within each frame of
image, so that when the film strip is run through a projector, the travelling punctures
give the illusion of moving light spots in the projected film.
These cameraless animation workshops usually last two to three hours, although most students become so absorbed by their creative processes that they would usually ask to extend the workshop by an extra hour or two, in order to complete the re-working of their twenty feet of film strip. Their strips are then collected and spliced together and the resulting animation film is projected. There is always much excitement and anticipation surrounding these screenings, as the students will be able to see the fruits of their creation almost immediately. These cameraless animation workshops are always popular with students of all ages and levels of experience. The raw materials for these workshops are inexpensive and readily available, and the creative results are instantly gratifying.

During the exercise, I ask the students to work as quietly and as independently as possible, without communicating with each other what they are intending to do in their experiments. This prevents them from verbalizing their creative impulses. In their silent manipulation of the footage, some students may enter into a meditative state, as they allow their subconscious creative impulses to take over. There are no dialogues or sound effects to guide their narrative construction and interpretations, which the students shape with their manipulations of the visual information contained on the film strip. The students must trust that their own silence and their manipulations of the medium will result in something meaningful to themselves and to others.
Through this exercise, the students learn the organic process of very basic filmmaking, in which images are born without the additional layers of intertextuality imposed by words, sounds, and music. They may also come to the understanding that, in the more experimental forms of artistic filmmaking, the storytelling or the narrative structure can often be accomplished by the powerful cinematic device of silence. During the screening of their own creations, the students learn from their interpretations of each other’s work, that diverse meanings can be read into any sequence of moving images.

Best of all, these cameraless animation workshops could quite effortlessly guide even the most resistant and jaded students through a meditative process of creation, thus providing them with an opportunity for spiritual connection and contemplation in the classroom or workshop environment. If the time or budgetary constraint in the curriculum does not allow for all four exercises to be conducted, then this is the exercise that will generate the greatest meditative and creative benefit. In the many times that I have conducted this exercise, the students have consistently shown very high level of interest and enthusiasm towards this exercise.
4.8 Exercise Three

In the fifth week of the semester, or the third weekend of the four-weekend workshop, the students are given one week to write a scene in a feature film, or a script for a short five-minute film, in which the storytelling or narrative drive is not dependent on the use of any spoken dialogue or subtitles or intertitles. While all film arts students and novice filmmakers will benefit from this exercise, it is of particular importance to the screenwriting students to learn to incorporate moments of silence into a film script.

The students learn that silence does not always have the connotation of boredom or of "white noise," that silence can very effectively denote deception, suspense, mystery, tension, impending horror, sadness, disbelief, exhaustion, respect, excitement, joy, passion, sexuality, poetry, and love. The range of expressions in the silent moments in a film is limited only by the imagination of the film's creator.

For those students who are learning to direct actors in dramatic narrative films, this exercise provides them with the opportunity to experiment with the use of silence in shaping the "beats", or the key dramatic moments, of the narratives in each scene.

Usually in the following week, several students will be asked to share their work, and a class critique is then conducted, to discuss the different applications of how silence in each of their work. In their contemplative analysis of "those silent moments" in each other's work, the students learn to question their assumptions about silence,
and to explore their own relationship with silence. The main objective of this exercise is to encourage the students to think in terms of silence, when telling a story on film and on paper. By practicing to express their ideas with metaphors of silence, the students come to appreciate the potentials of silence in their own work, and perhaps in their own lives.

4.9 Exercise Four

The fourth and final exercise is the least cost-effective and most labour-intensive part of this teaching and learning strategy, and it is really only intended for students or novice filmmakers who are specializing in film production (as opposed to screenwriting or film theory). Usually assigned in the seventh week of the semester, or the last weekend of the intensive film workshops, the students are divided into groups of four or five members each, to ensure better allocation of equipment and other resources. Each group is given one month to make a silent short film.

Sometimes students will ask to undertake this exercise individually and not as part of a group. I usually support such requests, since I believe that their personal exploration of incorporating silence into their chosen medium of expression will maximize the impact of this exercise. I do caution these students that in pursuing this project individually, their production and post-production budget will inevitably be higher, without other students to share the expenses. They will also miss out on
the potential learning opportunities that may arise from group discussions, when the
members of each creative team question and challenge the motivation behind each
other's usage of silence in their collective film.

This exercise allows the students to concentrate on visual storytelling, and to
construct rhythm and structure in film, without the use of sound. This proves to be
most challenging for those students who think of films in terms of "wall-to-wall
dialogues". This exercise brings all students, regardless of age and of life
experience, to the same starting point in their filmmaking career: an appreciation of
the historical and the technical bases for the development of "pure" cinema, out of
which grew all the different traditions and genres of today's cinema. This exercise
also summarizes the students' hitherto experiments with the concept of silence, at
the sensory/cognitive level (as in Exercise One), at the subconscious level (as in
Exercise Two), at the intellectual/mental level (as in Exercise Three).

A month later, during the screening and the post-screening discussions of their
completed films, the creative teams tend to focus their critique on the final products.
I often have to reiterate the critique and the discussions, to focus on the processes
in the students' creative journeys to arrive at those final products. If through the
silent journeys of this exercise the students have managed to find connections with
their own creative impulses, then they are likely to be able to draw on this inner
resource for their future work. Inevitably, there would always be a few students who
would resist the use of silence in these exercises, from the beginning right to the very end, because they think of silence as useless and empty occasions, hence they consider these exercises to be a waste of time. For them I could only offer a few words of advice: confront what it is in silence that they fear or find useless, for in this odyssey they may discover some unexpected gifts from their creative spirit.

I am not overly concerned with whether or not the final film products of this exercise are acceptable at a technical level, because the students' technical expertise will hopefully develop over time, as they gain more experience in working with the medium. What I would like for them to take away from this and the other three exercises, is a heightened awareness of silence in their films and in their lives, and a more profound understanding of the many potentials of silence in their filmmaking endeavours. Once the students have taken this communion of silence, I believe that they will not perceive the world around them in quite the same way again, and therein lies the gift of these curriculum exercises: learning to be able to imagine otherwise.
4.10 The use of silence and solitude in personal inquiry and in film arts curriculum

In order to expand the applications of silence, beyond what is usually observed and practiced in mainstream cinema, film arts students and novice filmmakers should be encouraged to experiment with the use of silence in all genres of films (animation, documentaries, drama, experimental, mixed-genres, etc.). In addition to the four aforementioned exercises, I often incorporate into my classes regular screenings and discussions of films in which silence is used in different ways: as a storytelling device, or as an aesthetic statement to communicate the spirit of the film, or as a poetic metaphor for the internal life of the film’s characters.

Screenings of students’ film projects, and readings of students’ screenwriting assignments, in a supportive but critical environment, offer the students an opportunity to share with each other the strengths and the weaknesses of their diverse strategies for incorporating silence into their work. Often the discussions and debates are generated entirely by the students themselves, only at critical points would I interject to provide directions and perspectives, to supplement the students’ own exchange of ideas. Equipped with this wealth of ideas, the students are encouraged to conduct further personal inquiries into the use of silence in their own work: what silence means to them, how silence shapes their realities, to what other worlds or realms of experiences does silence transport them.
As a filmmaker-educator with an interest in developing holistic film arts curriculum, I believe strongly in the spiritually transformative function of silence, in both formal and informal film curriculum environments. By integrating the awareness of silence into any holistic film arts learning experience, and by encouraging the learners to engage in personal encounters with silence, the mindful filmmaker-educator invokes silence as a transformative pedagogical occasion to inspire insight into the learners' creative spirit.

Self-narrative research, especially arts-based self-narrative research, provides many subtle tools and occasions for the examination of self, and of other worlds. As a research method, it remains "the personal concern, approach, and attack of an individual, and no catalogue can ever exhaust its diversity of form and tint" (Dewey 1950:173). In my film arts classes, silence and solitude have provided interesting and unusual opportunities for self-interrogations, which may provoke the learners' personal transformation, in both artistic and pedagogical realms.

However, silence and solitude do not always provide the ideal personal inquiry scenarios for achieving certain curriculum objectives. As with any research method that is used within a curriculum framework, context, relevance and validity play an important role in the success or failure of the self-narrative inquiry experience. Investigating silence and solitude as a source of creative inspirations for making gory and violent Hollywood action B-movies would provide neither appropriate context nor
suitable relevance to the form and content demanded by the occasion. Similarly, in an industry-oriented filmmaking curriculum, where the emphasis is on technical proficiency rather than on holistic and creative artistic exploration, evoking silence and solitude for personal inquiry exercises will provide neither the proper context nor any valid experience for the students who are interested more in commercial film jobs than in artistic personal filmmaking. In my film arts curriculum experience, silence and solitude have proven to be excellent pedagogical occasions. But for other film arts educators with different curriculum objectives, silence and solitude may not provide suitable scenarios for personal inquiry; and personal inquiry itself as a research methodology may not contribute towards their pedagogical objectives and curriculum development.

4.11 Challenges and limitations of self-narrative inquiry as a research method for film arts curriculum

For anyone who may be uncomfortable with or even fearful of introspection, for whatever reasons, self-narrative inquiry is not an ideal research method, since self-narrative demands a high degree of introspection and self-engagement. For some others who are zealously egocentric, self-narrative inquiry may contribute more towards excessive self-indulgence than towards a rewarding research experience, thwarting the process of opening oneself to limitless interpretive possibilities, by narrowly defining everything according to the needs of the ego. Beyond these
limitations and challenges at the personal level, the context, relevance and validity of self-narrative inquiry can also be mediated by socio-cultural factors. Self-narrative inquiry will likely work better in a culture where the society emphasizes individualism over group cohesion. Societies that value rigid social order and objective logic will not likely consider self-narrative inquiry as favourably as societies with rich oral and spiritual narrative traditions. Self-narrative inquiry is likely to flourish in multilingual environments or in societies with dynamic intercultural interactions, where constant construction and reconstruction of narratives, to transcend linguistic and cultural differences, constitute the norm in interpersonal communication.

While self-narrative inquiry as a research method works well with the subjective nature of personal filmmaking, and for teaching the artistic experience in film arts curriculum, the subjectivity of self-narrative inquiry does not lend itself well to research that demands objective controls, or any projective analysis that requires objective features (Stumbo 1968:21-30). The subjectivity of self-narrative inquiry may be more useful for descriptive research, than for historical research, or for experimental research that is conducted in carefully controlled circumstances (Davis 1967:13-16).

Some curriculum researchers have criticized that this type of qualitative inquiry is noncumulative (when approaching qualitative inquiry from a social science perspective), and that self-narrative inquiry is fundamentally private, in a
phenomenological sense, for both the inquirer and the potential audience (Miles & Huberman 1990:355), thus calling into question the usefulness of self-narrative inquiry in a general curriculum and in the traditional classroom environment. Some academics assert that qualitative self-narrative inquiry, while useful to teachers and artists in their everyday work lives, does not really amount to formal research (Diamond, Borho & Petrasek 1999:116).

But in film arts curriculum, especially in teaching and learning about personal filmmaking, self-narrative inquiry is an effective and intuitive research method. Filmmaker-educators can represent and reflect upon the formation of their practice, inspiring others to join a collective inquiry process. For me, as a filmmaker-educator who works in personal filmmaking and in various film arts curriculum contexts, self-narrative inquiry has provided valuable artistic and pedagogical insights - insights that have led to new ways of working, new ways of seeing and sensing the world, new ways of connecting with my students, with my colleagues, with my films, and with the audience of my films.
Applying Personal Inquiry to Field-Based Teaching and Learning Strategies:

Film Festivals as Pedagogical Occasions in Film Arts Curriculum

Personal inquiry has worked well as a pedagogical research methodology for my film arts teaching practices in the classroom. But what about its applications beyond the formal curriculum environment? Years before I began teaching film arts in a classroom, I had already been working as a film festival programmer. The film festival programmer is often engaged in some form of informal public education, through film selection and presentation, and through designing the curatorial and critical approach of film festivals.

In the informal film arts education context of film festivals, how might personal inquiry be engaged in field-based teaching and learning strategies? What are some potential curatorial strategies that could shape the audience's learning experiences? What kind of teaching and learning opportunities would these curatorial strategies offer to film arts educators and students? In film festival scenarios that do not call for the applications of personal inquiry, what alternative approaches might be used for expanding the pedagogical potentials of curatorial strategies? In what capacities could curatorial strategies be used to bridge the film festival programming with the classroom curriculum? These are all questions that I have tried to address in my
investigation of the pedagogical potentials in film festival curatorial practices.

5.1 The filmmaker-educator as film festival programmer

I began my curatorial career, researching and preparing programming for film festivals, years before I entertained the idea of making a film, and the even more remote possibility of teaching filmmaking to students and to novice filmmakers. I was fortunate in this respect, because my programming research had provided me with a solid historical and theoretical framework within which I was able to investigate my creative and pedagogical work in film arts. Some years later when I accidentally began making films, I was able to contextualize my work within a tradition of creative cinematic inquiries. This understanding was crucial in facilitating the start of my filmmaking career.

With each stage of development in my career, I was able to use the aggregate knowledge and experience I had accumulated, to enrich the creative project at hand, be it programming, filmmaking or teaching. Now, in developing my intertwined career as filmmaker-educator and as film festival programmer, I often find myself experimenting with combining the teaching and learning experiences that I have gained from both environments. Professional development in both capacities has become so integrated for me, that the curatorial strategies I have designed for film festivals are informing the way the filmmaker-educator in me conceptualizes
pedagogical practices in the classroom environment, while my classroom teaching and formal curriculum experiences are having an impact on the way the programmer in me selects and contextualizes films at film festivals.

5.2 Curatorial strategies and curriculum practices working in tandem in a film festival setting

As a filmmaker-educator who also works as a film festival programmer, I have used my pedagogical connection to both classrooms and film festivals as an opportunity to investigate any potential integration between classroom teaching practices and film festival curatorial strategies. Working in tandem, curatorial strategies and curriculum practices offer some practical synergistic benefits to teaching and learning in film arts.

Informed by my programming activities, I have been able to bring the most up-to-date information about the latest filmmaking practices, directly from the film festivals, to the attention of my students in the filmmaking curriculum at film schools. Sensitized by the multiple socio-cultural contexts that have shaped my curatorial designs, I have been able to apply my curatorial inquiries to the multicultural classroom, to address the needs and the sensitivities of students from diverse backgrounds (Clandinin & Connelly 1996b:24-30, McFee 1995:190), and to develop culturally relevant curriculum. In my film festival programming I pay attention to the
fair representation of marginal voices and visions. Bringing this awareness into the classroom, I do my best to ensure that the creative voice and the artistic visions of each and every student are articulated and nurtured. Whenever I bring my film festival experience into the classroom, I am investing the insights that I have gained from another professional arena, into my curriculum teaching practices.

In applying the classroom use of personal inquiry towards my film festival curatorial practices, I am bringing aspects of my classroom pedagogy into the arena of informal popular education. The key in applying personal inquiry to field-based teaching and learning strategies, in a film festival context, is to encourage, and to optimize, through well conceived curatorial practices, any potential occasion where the film festival audience may synthesize their own narrative interpretations of the films that they encounter at the screenings. Through this mechanism of engaging personal inquiry in the audience, the film festival programmer shapes the informal film arts learning experience for the audience, much as how the filmmaker-educator would shape the formal curriculum learning experience in the film arts classroom.

5.3 Film festivals as sites of informal popular education

Other than by immersing oneself in the creative experience of making one's own films, the best way for both potential and practicing filmmakers to learn about filmmaking techniques, film language, and creativity in the filmmaking process, is
perhaps by watching other filmmakers' work. For those who are immersed in their own creative filmmaking experience, exposure to other ways of working by other filmmakers may inform the practicing film artists with some valuable insights into their own creative explorations in cinema. For the general audience who are not involved in any form of film arts practices, the programming content at film festivals provides convenient and often reasonably affordable access to art, culture and information. The curatorial contexts in which the programming is profiled at some film festivals offer thought-provoking opportunities for the audience to engage in their own critical inquiries and responses, to the issues presented in the selected films.

For me, as a filmmaker-educator working in both curriculum and non-school settings, I have found film festivals to be one of the most effective and engaging venues for informal arts education outside the classroom environment.

There are over six hundred film festivals around the world, and new ones are being launched all the time (Langer 1998:i). The majority are “general-interest” festivals, which showcase recently completed productions, mostly for providing entertainment to the general public. The festivals which are of particular interest to me, for their role as sites of informal popular education and field-based curriculum development, are the specialized thematic film festivals that offer carefully curated programming of niche-market films to a special-interest audience. There are many such film festivals: some are categorized according to the genres of films they screen (such as documentary, or animation, or experimental film festivals), others target their
offerings to specific ethnocultural communities (such as Aboriginal, Asian, Latino film festivals), others are directed at particular educational or social thematic interests (such as medical, environmental, or human rights film festivals), and some are geared towards audience of certain age-groups (such as children's, youth, or seniors' film festivals), and then there are others that are gender-specific (such as women's film festivals), or community-specific (such as lesbian and gay film festivals).

These specialized film festivals offer venues for some very focussed information dissemination and sharing, between the films and the audience, amongst the audience members, between the audience and the filmmakers, and between the curatorial or programming staff and the audience. The curatorial approach in the programming sets up the critical contexts for interpretation and analysis by the audience. This works hand in hand with the contents of the selected films, to provide the audience with an overall understanding of the relevance of the themes and issues presented in the films. While this framework of informal learning can be applied to all film festivals, it is usually at the specialized thematic film festivals where the audience respond most enthusiastically to this mode of learning.

The film-viewers at these specialized film festivals are often part of the target audience, and as stakeholders they may have greater interest in debating, and in further exploring, the texts and the discourses that are presented within the
contextualized programming. In order to formulate their own critical responses to the materials that are presented within this type of critical curatorial framework, the viewers of the films need to engage in their own personal inquiry process. Pedagogical opportunities occur when the viewers of the films ask themselves and each other, why they responded the way they did, to the films they had seen. In contemplating their own responses and perhaps the responses from others, the viewers open themselves to new learning experiences through self-narrative inquiry, and through information-sharing.

By engaging various forms of collective interactions and contemplation, film festivals often serve as venues for community organization and informal popular education. As a non-school setting for educators to engage in curriculum development, film festivals can be dynamic occasions for observing audience interaction with film arts, for experimenting with informal teaching and learning strategies, and for finding creative and practical pedagogical synergies between film festivals and the classroom environment.

5.4 Film festivals as consummatory curriculum for self-actualized learning

When the critically contextualized film festival programming is “consumed” by the audience, as a strongly and deliberately value saturated approach to engage public learning through personal purpose, personal integration, and the provision of
personally satisfying consummatory experiences for the learners, the informal learning process effected by some of these specialized thematic film festivals renders the viewers' film festival experience as "self-actualization, or curriculum as consummatory experience" (as one of the five conceptions of curriculum proposed by Eisner & Vallance 1974:9). The content-rich focus of film festival programming, and the curatorial idea of using films as a liberating and educational force to help learners discover experiences on their own, position the specialized thematic film festivals as an ideal environment for informal consummatory film arts curriculum experiences for the audience-learners.

Within the film-viewing experience, and within the overall film festival experience, the potential development for the audience-learners, of such dispositions as creativity, awareness, doubt, faith, wonder, awe and reverence, may sometimes take the informal consummatory film arts curriculum into a transcendental realm, thereby providing holistic dimensions to the audience's self-actualized learning processes (Phenix 1974:117-132). Such informal but dynamic intrapersonal encounters may inspire personal reflections of the values, attitudes, mental abilities and personality traits of the participants (Bereiter 1974:32-33). This serves as the basis for the film festival audience to engage in self-actualized learning through self-narrative inquiry.
5.5 Curriculum considerations for engaging personal inquiry in a curatorial context

As informal consummatory curriculum, film festivals provide the audience with both content (the selected films in the festival programme) and tools (the critical contexts of the programming) for further learning through self-discovery. However, in the informal learning environment of film festivals, there is little pedagogical control over the film-viewers' applications of personal inquiry processes. This differs from the greater degree of curriculum control over how personal inquiry could be applied in a classroom environment.

At film festivals, there is a lack of feedback from the audience to the programmers, on the audience's learning experiences. This differs from the classroom setting in formal curriculum, where there is often more communication, as well as formalized assessment methodology, for students to provide their instructors with some form of critical feedback on curriculum content and delivery strategies. In the film festival context, audience's feedback is usually collected through discussion sessions following the screenings (more commonly known as Q&A's in festival parlance), and through the dissemination of audience surveys at selected screenings.

Issues such as power, ideology, and ownership are an integral part of any educational enterprise, in both formal and informal educational environments (Ligtvoet 1996:200). At many film festivals, the same issues are explored: which
decisions are based on what, made by whom and for whom? At large international film festivals where the curatorial objective is to cater to the largest public possible, in order to satisfy the implicit goal of generating maximum box office and merchandizing revenue, programming policies do not place significant emphasis on such issues. But in many community-organized or community-specific film festivals, these issues are actively debated and considered, to ensure fair representation through the inclusion of multiple voices and perspectives within the programming mandate.

These issues take on special significance at film festivals that are aimed at ethnocultural, gender, and special-interest groups. Those responsible for curatorial or programming policies must ensure balanced representation of images, voices and perspectives, as an attempt to address the demands and the needs of a target audience that may have been historically underserved by mainstream media. At such specialized thematic film festivals, the curatorial sensitivity and responsibility are not unlike the challenges faced by a coordinator of curriculum for students with special needs. In a curriculum context, sensitized empathy for the marginalized is a key educational issue (Pinar 1988:7-35). In specialized thematic film festival programming that are prepared for historically underserved audiences, curatorial sensitivity is especially important when the informal film arts educational experience involves the application of personal inquiry as a means to engage the audience.
When educators are designing an appropriate curriculum to serve a particular community, it is important to take into consideration the needs of the students for whom the curriculum is being planned. Similarly, when designing curatorial strategies for film festivals, the programmer must keep in mind who the audience is, what their needs and interests are, what they already know, in order to provide the optimal learning and entertainment experience for them (Pitman 1996:264, Vallance 1996:228-231). Whenever popular education is one of the curatorial objectives at any particular film festival, the design of the curatorial strategies would have to take into consideration how the quality of the learning experience can be improved for the audience, how and what the audience is learning, what can improve the quality of their learning experience, and whether or not the audience has learned what the programmer-educator had intended (Ligtvoet 1996:201).

For personal inquiry to succeed in any formal or informal curriculum context, the learners must be able to find personal points of connection to the curriculum. When applying personal inquiry to curatorial practices, the film festival programmer, as a conscientious educator, could ensure optimal opportunities for the audience to engage in self-actualized learning, by selecting films that offer diverse and multiple points of connection - points of connections that are relevant to the experiences of the anticipated audiences. This does not necessarily mean that the film festival programmer ought to select films that mirror the experiences of the viewers. Often the most mind-expanding and compelling learning experiences come from films that
could initially open the cognitive experiences of the viewers through familiar points of connection, and then present new information that can challenge the viewers' assumptions and expectations. This is my favourite way of applying personal inquiry to film festival curatorial strategies.

In my work at film festivals, I have often designed my curatorial strategies as a means to subvert the established norm, by setting up critical contexts in the programming to dispute "official narratives" (Mullen & Diamond 1999:276), and to question mainstream assumptions. Why is it that mainstream film festivals often do not include marginal voices and visions as part of their programming? Who are the stakeholders with the power to dictate what the public should or should not see?

The metaphor of marginality can serve as a useful focus for testing dominant ideology and institutional constraints (op.cit.:275). Well conceived critical curatorial strategies could sometimes transform film festivals into sites of active resistance, by engaging the film festival audience in a critical re-evaluation of "official narratives". The critically contextualized film selections may also test the audience's personal assumptions. In provoking the audience to question their own interpretations of "official narratives" and mainstream assumptions, critical curatorial strategies provide the ideological and curriculum framework for the audience to engage in self-actualized learning through personal inquiry.
5.6 Applying personal inquiry to curatorial strategies

Many specialized thematic film festivals offer dynamic opportunities for personal inquiry to be applied towards cultural education and social activism, as potential pedagogical contexts for interrogating mainstream narratives. In the programming that I have prepared for various lesbian and gay film festivals over the past ten years, I have been privileged to witness how lesbian and gay cinema has evolved, from marginal no-budget experimental visions to splashy Hollywood melodrama. The diversity of expressive and often confrontational ways, in which many lesbian and gay films of the past decade have articulated and defined their relationship to mainstream media, have inspired me to explore historical and cultural revisionist approaches to lesbian and gay cinema. Such revisionist approaches have enabled me to develop various critical contexts for my programming, through which the film festival audience might encounter occasions for personal inquiry, to examine their own relationship to mainstream media, and to question their own assumptions in the media representations of lesbians and gay men.

While previewing the films during the selection process, I always pay special attention to how these cinematic representations of the social and sexual lives of lesbians and gay men could offer potential points of connection to the festival audience. Would the materials presented in the films placate or offend the audience? How would I be able to take advantage of these occasions, to present to the audience, some opportunities for relevant self-actualized learning.
In selecting a film that might placate the audience, in what ways would I be able to present challenging information or alternative critical contexts, through the openness with which the audience is expected to embrace the film? An example of this would be to present one of several popular feature films about drag queens from the early and mid-1990s. Films about drag-queens have always been popular with most gay male audience, and based on the number of audience awards it has received on the international film festival circuit, a film such as The Adventures of Priscilla, Queen of the Desert has proven to have cross-over appeal to the mainstream non-gay audience as well. The film is certainly a lot of fun to watch, but how could the programmer take advantage of this enjoyment, to open the audience to some self-narrative learning opportunities?

In my previous programming activities, I have used the audience’s enormous goodwill towards the film during post-screening discussions, to direct the viewers’ ebullience towards a revision of some of the tragicomic occasions in their own lives when breaking through rigid gender roles represented a personal triumph. The viewers are thus drawn to engage in some self-narrative inquiry over the notion of gender construction in mainstream society. It is also possible to set up a critical context in programming, by presenting other feature films in companion screenings, or by presenting a short film before the feature film, to present the difficult and not-
so-funny struggles of cross-dressers, or of anyone who dares to defy the social norms in gender construction.

In this case, the feature film *Boys Don't Cry* serves the purpose perfectly. Based on the true story of a teenager girl who was raped and murdered for her gender transgressions, the film provides the necessary counterpoint to inform the viewers of other critical perspectives. It is very apparent from the narratives of these two films, that the men who chose to dress and live as women in *Priscilla* suffered far less dire consequences and mortal danger than the female teenager who chose to dress and live as a man in *Boys Don't Cry*. The audience may find themselves asking if this is just a coincidence, or if this could be another example of the legacy of male privilege in society? Far from their joyful laughter over the drag queens' antics in *Priscilla, Queen of the Desert*, most viewers would find themselves quite disturbed by the homophobic and misogynist violence in *Boys Don't Cry*; and in this reaction they might find themselves encountering or questioning how such experiences would affect them in their own lives. These and other film-specific personal inquiry exercises serve as the first set of pedagogical occasions in my curatorial strategies.

What about selecting films that might offend the audience? At lesbian and gay film festivals, the audience tend to be more open and more forgiving towards films that would irk mainstream film festival audience, such as films with low production values,
non-mainstream cinema, and non-traditional narratives and representations. In fact, these types of films are often lauded by the audience at lesbian and gay film festivals, because they were very much a part of the tradition and the aesthetics of no-budget pioneers in the early days of lesbian and gay cinema. It is a difficult, if not almost impossible, task to screen films that might offend the audience at lesbian and gay film festivals, unless the programmer dares to screen films that are blatantly homophobic.

At some lesbian and gay film festivals, as part of their curatorial strategies, the programmers may actually try to seek out films that might offend their all embracing audience, because the controversy and the debates that are generated by the bad press could provide their film festivals with a very powerful marketing tool: word-of-mouth. Although I dislike this sensationalistic approach in programming, these controversies and debates nevertheless encourage personal inquiry in the viewers. In order to arrive at their personal responses to all the controversies and disputes, the viewers need to engage their own value system, in order to interpret and to assess their experience of the film. This opens the viewers to potential opportunities in personal inquiry. In articulating their critical responses to the controversial film selections, the audience would likely place their evaluations in the context of some form of personal narratives. In the rare occasions that I select and present a film because of its notoriety, this evaluatory approach to engaging personal inquiry serves as the second set of pedagogical occasions in my curatorial strategies.
At most film festivals the programmers don't usually go out of their way to select and present films that might offend the audience, because part of a programmer's job is to find the largest and the most supportive audience possible for the films that they have selected, in order to maximize the festival profile and the box office revenue. Sometimes audience may get offended by the poor production quality of the films, or by the unconventional nature of the narratives, or by the sympathetic treatment of unrepentant malicious characters. Such occasions offer excellent pedagogical opportunities for expanding the audience's boundaries of "acceptable" aesthetics and ethics.

In selecting and presenting a film that might offend the audience, the film festival programmer takes the potential risk of alienating, and possibly losing, some members of the audience. Inevitably, at every film festival, there would be some viewers who could manage to find something offensive in every film screening that they attend. In my curatorial work, as much as I would like to provide everyone in the audience with a satisfactory educational and entertainment experience, through the films that I have selected, I am aware that my film selections could not possibly please everyone. Sometimes I would include a film in a festival, not because it was exceptionally well made, but simply because I could sense that the film might challenge the audience's comfort level with difficult issues. While in the classroom I would never consider offending my students to provoke curriculum learning, the presentation of disturbing, difficult, or even offensive films in a film festival setting
could provide some unusual learning opportunities for the audience.

With carefully written programme notes in the film festival programme, and with proper critical contextualization when introducing the film before a festival screening, it is possible for the programmer to suggest different interpretive approaches for viewing potentially offensive films. These two curatorial strategies articulate the various points of connection between the film and the audience, as perceived by the programmer. These two strategies also set up a multitude of potential conceptual frames of reference, which the viewers may apply towards their experience of the films.

While viewing the potentially offensive materials through a multitude of different lenses and different frames, the viewers may encounter interpretive options different from their own. These other interpretive options may enable the viewers to perceive the offensive aspects of the film in a different light. Through this process, the viewers discover in themselves new or alternative approaches to their understanding of the films, which may well challenge their previous preconceived notions of the films' potentially offensive scenarios. This approach to engaging personal inquiry serves as the third set of pedagogical occasions in my curatorial strategies.
Since I have developed my curatorial strategies to be used as a means of informal community education, in the context of the specific film festivals for which I have programmed, the field applications of personal inquiry outlined in this chapter may not be appropriate for programmers who have different programming philosophy or curatorial objectives. Not all film festival programmers select films with pedagogical objectives in mind, some select films based on "star power", others select films based solely on box office potentials. While many of my colleagues do believe in the importance of providing informal popular education through their programming activities, they may not necessarily find personal inquiry to be applicable towards their curatorial strategies. While I am very comfortable with the personal inquiry methodology, I am aware that there are many film festival scenarios which do not call for applications of personal inquiry. Personal inquiry is an excellent place to begin the research and the conceptualization of my curatorial approaches, but sometimes it is necessary to look beyond personal inquiry, to investigate other curatorial practices, as alternative methodologies to expand the pedagogical potentials of curatorial strategies.

The personal inquiry applications outlined in this chapter are only a few of the many pedagogical occasions that are possible in a film festival setting. I have chosen to profile these applications of personal inquiry because over the years they had become an integral part of my programming philosophy and curatorial strategies, and also because they share such conceptual affinity with the classroom applications of
personal inquiry in my curriculum design and teaching practices. This continuum in classroom and field applications of personal inquiry has inspired me to investigate other ways, beyond the personal inquiry methodology, in which curatorial and curriculum practices could be integrated between film festivals and schools.

5.7 Curatorial and curriculum integration between film festivals and schools

I attend between ten to thirty film festivals every year, usually to look for films for my programming inventory, but also to investigate if and how other film festivals approach curatorial and curriculum integration. Not every film festival has programming that is linked to school curriculum; and not every film festival programmer favours, as I do, the use of personal inquiry in conceiving curatorial strategies. Through my field research at film festivals, I have encountered different conceptual approaches and methodologies in programming, which has helped to inform and to innovate my curatorial and curriculum practices. At every film festival that I attend, I always pay attention to the festivals’ curatorial strategies for bringing the classroom into the film festival, and the film festival into the classroom. Would these strategies be suitable for my curatorial processes and objectives? How might I apply these strategies towards curatorial and curriculum integration at my film festivals?
Curatorial and curriculum integration between film festivals and schools requires the careful coordination of programming and curriculum content, as well as the synchronization between the festival screening schedule and the classroom curriculum timetable. Film selections, workshops, screenings, and post-screening discussions would all form part of the film festival pedagogical experience for students.

Bringing the students' learning experience from the classroom to film festivals could involve many facets of curatorial strategies. Some film festivals would encourage submissions of student films, while other festivals would set aside resources for student film competitions and awards. In the programming process, student films could be integrated into the main programmes for the general audience, or they could be screened in special programmes that are aimed at film schools and film arts students. General programmes that are of interest to students would be screened into time-slots that are convenient for the student audience. The programme schedule would be developed in consultation with the teachers and the school boards that have committed to bringing their classes to the festivals. Every student-oriented screening would be followed by a lengthy audience discussion period, usually with the filmmakers in attendance, to ensure that the issues raised by the films are adequately debated and understood.
At film festivals where there has been a history of school participation, screenings and workshops are often designed to provide the supplementary practical applications and the hands-on experiences that might be lacking in the formal classroom curriculum. Certain film festivals pride themselves on the transparency of their film selection criteria and curatorial processes. At those festivals, the curatorial process would sometimes include participation from students (to select the films for the youth and student-oriented programmes), and from teachers (to consult on programming compatibility with their classroom curriculum).

Bringing the film festival experience into the classroom environment is considerably more challenging, because of the extensive planning and administrative logistics involved in altering curriculum content and timetable, to accommodate the film festival's intense schedule and extra expenses (such as insurance and projectionists' salaries). Some colleges and universities would bring the film festival experience to the campus, by hosting touring film festivals at their on-campus screening facilities. Some U.S.-based film festival tours, such as the Black Maria Film Festival Tour, the Ann Arbor Film Festival Tour, and the Asian American Film Festival Tour, have included an extensive network of university screening venues as part of their national exhibition campaign. On rare occasions, these tours have made stops at Canadian universities; although in Canada, film festival tours, as commercial or informal film arts pedagogical ventures, have not been as popular and as successful as their counterparts in the United States, presumably due to the high
costs of bringing films across the border.

The curriculum at some schools, such as the Arts and Media Administration M.B.A. programme at York University, would sometimes work with film festivals to find internship opportunities for students in the programme. The film arts curriculum at other schools, such as the Humboldt State University in California, offers coursework and practicum opportunities in the logistics of mounting a film festival. Every year the students would put together the Humboldt International Film Festival, which takes place every April on the university campus. Founded in 1967, this festival is the oldest student-run film festival in the world (Langer 1998:54). The festival encourages curatorial and film arts curriculum integration, by devoting a significant portion of the festival’s programming to student films, and by setting up student-juried competitions and awards for student films.

Over the past few years, my film festival curatorial activities and my classroom curriculum have become increasingly linked with each other. Informed by the curatorial practices at other film festivals, I have incorporated some of the aforementioned strategies into my own curatorial planning. Since I usually work with film festivals that have very specific programming orientations or target audiences, certain curatorial strategies are more applicable towards my film festival scenarios. In terms of film selection, at film festivals where transparent and open selection processes are encouraged, through community participation in the pre-screening
committees, inviting teachers and students to take part in the pre-screening processes has provided valuable curriculum feedback for my curatorial approach. This collaboration has sometimes resulted in curriculum endorsement of particular festival screenings, when the teachers would bring their entire classes to experience a film which the teachers themselves had viewed and evaluated during the pre-screening processes.

At film festivals where there are juryed competitions, student participation in the jury process could be easily implemented. The jury process exposes the students to a myriad of current filmmaking practices. In articulating their critical evaluation of the competition entries, the students are also developing the conceptual framework that may enable them to approach their own work with heightened critical awareness. At the film festivals where I have worked, the implementation of competition categories and awards specifically for student films has proven to be a successful curatorial strategy for increasing student film submissions.

On several occasions, I have been able to invite film school students to participate in the selection processes as guest curators for the student film programmes. This provides the student guest curators with practical curatorial internship experience. The student guest curators are often very much in tune with what their peers are interested in seeing at the festival, and their programming would often boost student attendance in the festival audience.
With budgetary considerations in mind, it has been difficult, if not impossible, to bring touring film festivals to my students in the classroom. The next best option would be to bring my students to any nearby campus venues that are hosting film festival tours. While this informal curriculum experience seems redundant and costly, since the students could just as easily attend any of the local film festivals, when the students attend touring festivals at other university and college venues, they encounter not only the films in the festival tour programming, but also the curriculum contexts and the critical responses of faculty and students from other film schools. Exposure to other ways of conceptualizing film arts experiences could potentially provide the students with new models and framework for their own creative and academic development.

Workshops have always been popular with students, film arts educators, and film festival programmers. Workshops can be easily implemented and integrated into the programming structure at any film festival. They serve as convenient venues for the public to access informal film arts education. Different thematic or technical workshops can be linked with each other, as a series, and with the films that are presented in the festival's programming. When planned in conjunction with screenings, workshops provide the participants with both conceptual framework and practical insights, to complement the learning opportunities that are generated by the festival film-viewing experiences.
Hands-on filmmaking workshops have been particularly popular at film festivals. At most of these workshops, the participants would usually learn about the creative and technical processes of filmmaking, as they put the skills that they are learning into instant practice. The participants often have the creative gratification of completing one or more film projects by the end of the workshop. Some film festivals would present special screenings of completed workshop projects, as sidebars to the main programme. These hands-on filmmaking workshops are pedagogically and structurally very similar to the classroom exercises outlined in Chapter 4 (i.e. Exercises Two, Three and Four). This affinity provides almost perfect curriculum translation between film festival and classroom settings, which makes this type of workshops the ideal starting point for curatorial and curriculum integration between film festivals and schools. At most of the film festivals that I have programmed, this type of workshops have become a regular part of the curatorial structure.

These scenarios in curatorial and curriculum integration are only a few examples of the many pedagogical occasions that I have encountered, through my field research at various film festivals. They complement and expand the potential applications of personal inquiry in curatorial strategies. Curatorial and curriculum integration at film festivals exposes film arts educators and students to the inner workings of curated film events. For film arts educators, the integration between formal and informal film arts curriculum provides dynamic and multifaceted opportunities for innovative pedagogical experiences, in today's rapidly evolving film arts curriculum.
Potential Directions and Challenges for the Filmmaker-Educator in Film Arts Education

With the growing market demand for cinematic products and information content to satisfy the programming needs of new pay television channels and internet entertainment portals, film arts education is experiencing some fundamental shifts in curriculum design and content. In response to the demands of the marketplace, most film schools have embraced the latest digital technology, and many film arts students are opting to be trained in the production of digital “new media”, rather than learning the basic skills of traditional filmmaking. With digital technology advancing at a dizzying speed, even traditional filmmaking techniques and methodologies are being revolutionized.

Ten years ago, film school students would learn to shoot their film arts projects on 16mm film, and edit their projects manually, in the linear mode, on the editing flatbed. The skills and methodologies that they were learning were based on the traditional analog mode of filmmaking. Many of today’s film school students learn to shoot their film arts project in digital video, and edit their projects digitally, in the non-linear mode, on the computer.
With the introduction of digital technology into most North American film arts curriculum in the mid-1990s, not only have the medium and the artistic practices shifted into new and different technical realms, but the ways in which film arts students conceptualize their creative work have also shifted. Up until five or six years ago, most film arts students would learn about the "craft" of filmmaking, which would usually include some training in the creative and artistic aspects of filmmaking. In many of today's film schools, filmmaking, and media arts in general, are increasingly being viewed by students as studies in new technologies, for the purpose of generating entertainment products.

To maintain pedagogical competence in the rapidly evolving new digital film arts curriculum, the film arts educator needs to constantly upgrade technical proficiency or face obsolescent expertise. Increasingly, some students in film production classes are better informed than their teachers about the latest digital technology, because some of them have part-time jobs and on-the-job training in the most advanced and best equipped production and post-production facilities. The learning curve for an instructor in the new digital film arts curriculum, who must be familiar with all the latest advances in digital technology, is far steeper than that for a filmmaker-educator who still teaches the analog mode of filmmaking, in a traditional film arts curriculum.
Faced with the declining artistic component in the film arts curriculum in many film schools, and with curriculum emphasis shifting increasingly towards technical proficiency as a measure of pedagogical success, how would the holistic film arts educator ensure creative artistic development and imaginative learning experiences for students in the new digital film arts curriculum?

In my film arts classroom, I continue to encourage my students to explore their own creative development, through personal narrative inquiries and through self-growth. Whether they intend to make independent art films, or to direct Hollywood blockbusters, or to produce digital media for internet entertainment, I would still feel very strongly about equipping them with the personal inner resources, and the creative imagination, that will inform their art-making or media production processes.

For those students who are more interested in “new media” and digital creations than in traditional filmmaking, the emphasis that I have placed, in Chapter 4, on silence and solitude as sources of creative inspirations for personal filmmaking, would have to be modified, to render the students’ learning experience more relevant to their creative needs and objectives. In digital new media, and especially in internet entertainment, one of the creative objectives is to retain the web-surfers’ short attention span for as long as possible. To address this temporal preoccupation in the students’ creative objectives, I would rework the pedagogical focus of the four classroom exercises in Chapter 4.
Instead of helping the students to develop a better awareness of the applications of silence in cinema, I would focus the exercises on guiding the students towards a better understanding of how time could be articulated in their work. Rather than trying to impress upon the students the concept of imprinted time in cinema, as I would in a traditional filmmaking curriculum, I would reframe the classroom exercises to sensitize the students' temporal awareness, in the importance of rhythm-building and time-span management in editing digital media for internet entertainment. For students in time-based media arts curriculum, the development of their understanding of time is an important, but often overlooked, component of the curriculum.

In the revised classroom exercises, the same personal inquiry processes and applications would still be engaged, although the students' self-narrative constructions would now address their personal relationship with time. How has time shaped their life events and experiences? What types of temporal structure would the students use to construct their personal narratives? How might the students' awareness of temporality help them to apply their personal narratives towards their creative work? The practical hands-on exercises would direct the students' attention to the various creative ways in which they could manipulate and edit their images and narratives, to express personal perceptions of time. In internet digital media, as in traditional filmmaking, personal inquiry offers educators and students engaging occasions for holistic pedagogy and creative curriculum development.
The field applications of personal inquiry in Chapter 5 could easily be extended to informal film arts pedagogy in other non-school settings, such as website portals. In its rapid and accessible delivery of selected presentations of images and information to a wide range of users, the internet has become a popular venue of informal education. With the internet fast becoming a popular source of entertainment and information, website designers and content providers have taken on similar curatorial tasks as film festival programmers, since many of the curatorial considerations and selection criteria in the digital media programming are similar to film festival programming.

Personal inquiry would be engaged in similar ways, at both film festivals and website portals. Through engaging the cinematic experience of films as open conspiratorial texts, the film festival audience encounter occasions for personal narrative inquiries. Internet users could be challenged into self-actualized learning and creative exploration, through the open forum of well-conceived websites that are designed to engage the users’ imagination and conceptual multi-tasking. Creative and holistic delivery of content, through imaginative applications of flexible teaching and learning strategies, is as much an indication of pedagogical success for the educator in the film arts classroom, as it is for the website designers and content providers on the internet. No matter what the curriculum context might be, ensuring the creative development of the learners’ artistic imagination remains a high priority in my film arts pedagogical objectives and practices.
Very often in the film arts classroom I sense my students' apprehension towards taking what they have learned in the filmmaking curriculum into both the independent and the commercial sectors of the film industry, fearing that their own creative experience and technical competence may be sub-standard to the filmmaking practices of the "real world out there". Almost as often, I have noticed that many independent filmmakers are apprehensive and resistant to the idea of enrolling in a film school to further their professional and creative development, fearing that their own filmmaking practices may be sub-standard to the disciplined technical training in the formal classroom curriculum.

Between these two streams of apprehensive sentiments there exists a fertile territory where the formal filmmaking curriculum can be bridged with the independent filmmaking community, to nurture the creative development of both inexperienced and experienced filmmakers. I believe that this confluence of creative learning will provide new directions and dynamic opportunities for the future development of both formal and informal film arts curriculum.

In bridging the formal film arts curriculum with the informal learning of, about and through films, the filmmaker-educator may encounter a plethora of occasions for creative pedagogy, to help shape the diverse visions to come, be they cinematic visions of emergent filmmakers, or visions of innovative teaching and learning strategies in film arts education. In whichever new directions film arts education may
evolve, the filmmaker-educator who is resourceful and conscientious will turn each and every curriculum challenge into an opportunity for creative teaching and learning, within and beyond the classroom, to work towards a holistic convergence between film arts and education.

In the films that I will make, in the filmmaking classes that I will teach, and at the film festivals that I will be programming, I will continue to encounter new challenges, and new occasions for personal inquiries, which will hopefully inspire, inform, and transform my work in holistic film arts pedagogy. Some years from now, I hope I will look back at the discussions in this dissertation, and realize what an impact these personal inquiries have had in shaping my life-work, and perhaps in shaping the creative work of my students and of my colleagues. Much as how filmmaking and teaching have come into my life, quite by accident, not so many years ago, these personal inquiries may one day prove to be a gratifying accident as well.
# Appendix 1 The author's filmography and exhibition history

## FILMOGRAPHY

<table>
<thead>
<tr>
<th>Director/Producer/Writer</th>
<th>Film Title</th>
<th>Year</th>
<th>Format</th>
<th>Language</th>
<th>World Premiere</th>
<th>Festivals and Awards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul Lee, Canada</td>
<td>The Offering</td>
<td>1999</td>
<td>35mm</td>
<td>colour</td>
<td>49th Berlin International Film Festival</td>
<td>Best Short Film, 2nd Ajijic International Film Festival, Best Short Film, 2nd Cinemanila International Film Festival, Best Foreign Film, 3rd Hardacre Film Festival, Best Dramatic Short, 2000 Muskoka Film Festival, First Prize (Narrative Short), 4th Film Fest New Haven, Kodak Cinematography Award, 4th Film Fest New Haven, Best Cinematography Grand Prize, 3rd Rhode Island International Film Festival, Best Cinematography Award, 5th Hong Kong Independent Short Film Awards, Best Cinematography Award, 2nd Las Vegas International Film Festival, Best Cinematography Award, 11th da Vinci Film &amp; Video Festival, Best Art Direction, 7th Chilean International Short Film Festival, Humanitarian Film Award, 7th Chilean International Short Film Festival, Special Jury Award, 4th Positano International Short Film Festival, Italian Cineclub Federation Award, 51st Montecatini International Short Film Festival, Silver Diana Award (Best Director), 12th Golden Diana International Film Festival, Silver Conch Award (Fiction Film), 8th Mumbai/Bombay International Film Festival, Silver Apple Award, 1999 National Educational Media Network Competition, Silver Trophy, 2000 Cotswold International Film &amp; Video Festival, Second Prize (Narrative), 26th Athens International Film &amp; Video Festival, Second Runner Up, 13th Providence Convergence Film, Video &amp; Animation Festival, Bronze Medal, 12th Duisburg International Film Festival, Bronze Medal (Fiction Film), 13th Hamburg CineArt International Short Film Festival, Bronze Award (Short Historical Drama), 2nd Flagstaff International Film Festival, Finalist Award (Original Dramatic Short), 32nd Houston International Film Festival, Special Commendation, 8th Guernsey Lily International Film &amp; Video Festival, Special Mention, 3rd Fusiignano Corto in Circuito Short Film Competition, Honorable Mention, 8th University of Oregon Queer Film Festival, Honorable Mention, 1st Voladero International Film Festival, Honorable Mention, 42nd Rochester International Film Festival, Honorable Mention, 47th Columbus International Film Festival, Award of Excellence for Print Media, 47th Columbus International Film Festival</td>
</tr>
</tbody>
</table>

| Paul Lee, Canada/Hong Kong | These Shoes Weren’t Made For Walking | 1995 | 16mm | colour | 42nd Sydney International Film Festival | Silver Award (Women's Issues Film), 28th Houston International Film Festival, Silver Award (Documentary), 2nd Hong Kong Independent Short Film Awards, Runner Up Award, 27th National Council on Family Relations Media Awards, Certificate of Merit, 31st Chicago International Film Festival, Honorable Mention (Documentary), 1996 Bettina Russell Women's Film Festival |
**Director/Producer/Writer**

**Thick Lips Thin Lips**
Paul Lee, Canada, 1994, 6 min., 16mm, colour.
World premiere: 44th Berlin International Film Festival
- Best Artistic Direction, 3rd Cincinnati College Independent Film & Video Festival
- Silver Award (Experimental), 1st Hong Kong Independent Short Film Awards
- Third Prize, 3rd Cabbagetown Film Festival Short Film Competition
- Director's Citation, 14th Black Maria Film & Video Festival
- Honorable Mention, 4th University of Oregon Queer Film Festival
- Honorable Mention, 27th Humboldt International Film Festival
- Honorable Mention (Experimental), 15th Utah Short Film & Video Festival

**PRODUCER FILMOGRAPHY**

**Producer**

**Lovely Is Your Name**
Véronique Lehouck, Canada, 2000, 5 min., Super 8/video, colour.
World premiere: 10th Toronto Lesbian & Gay Film & Video Festival

**Producer**

**Makbul - The Favoured One**
Hüseyin Karagöz, Turkey, 1999, 7 min., 35mm, colour.
World premiere: 25th Seattle International Film Festival
- Silver Award (Short Historical Drama), 32nd Houston International Film Festival
- Honorable Mention, 2nd InterFilmFestival Nürnberg

**Co-Producer**

**Dreamtrips**
Kal Ng, Canada/Hong Kong, 1999, 97 min., 35mm, colour.
World premiere: 23rd Hong Kong International Film Festival

**Producer**

**Island**
Irena Joannides, Canada/Cyprus, 1999, 10 min., 35mm, colour.
World premiere: 17th Uruguayan International Film Festival
- First Prize (35mm Film), 4th Palma de Mallorca International Short Film Festival
- Special Jury Award, 13th Hamburg CineArt International Short Film Festival
- Silver Medal (Experimental), 13th Hamburg CineArt International Short Film Festival
- Experimental Film Award, 1999 Always Independent Online Film Festival
- Second Place Award (Foreign Narrative), 2000 Zoie Online Film Festival
- Honorable Mention, 47th Columbus International Film Festival

**Associate Producer**

**Below The Belt**
Laurie Colbert & Dominique Cardona, Canada, 1999, 13 min., 35mm, colour.
World premiere: 49th Berlin International Film Festival
- Audience Award (Best Short Film), 9th Toronto Lesbian & Gay Film & Video Festival
- Audience Award (Best Short Film), 4th Seattle Lesbian & Gay Film Festival
- Honorable Mention, 8th Ottawa Lesbian & Gay Film & Video Festival
Associate Producer
Blue Diary
Jenni Olson, U.S.A., 1997, 10 min., 16mm, colour.
World premiere: 48th Berlin International Film Festival
- Director's Choice Award, 17th Black Maria Film & Video Festival
- Second Prize (Experimental), 25th Athens International Film Festival
- Trophy Winner, 1998 Rochester International Film Festival
- Prize Winner, 1998 Charlotte Film & Video Festival
- Honorable Mention, 22nd Atlanta Film & Video Festival

Producer
Her Violet Garden
Irena Joannides, Canada/Cyprus, 1997, 18 min., 16mm, B/W.
World premiere: 1st Bermuda International Film Festival
- Special Achievement Award, 2000 Limassol Short Film Festival
- Kleine Diana (Best Cinematography), 10th Golden Diana International Film Festival
- Silver Medal, 10th Hamburg CineArt International Short Film Festival
- Bronze Award (Women's Issues Film), 5th Charleston International Film Festival
- Finalist Award (Women's Issues Film), 30th Houston International Film Festival
- Honorable Mention, 45th Columbus International Film Festival

Co-Producer
I Was A Jewish Sex Worker
Phillip B. Roth, U.S.A., 1996, 75 min., 16mm, colour.
World premiere: 25th Montréal Festival du Nouveau Cinéma
- Special Jury Prize, 27th USA Film Festival
- Honorable Mention, 5th Berkeley Jewish Video Competition
Exhibition history for Thick Lips Thin Lips

THICK LIPS THIN LIPS
*a musical film about racist and homophobic violence*

Pat Lee (Canada) 1984

Produced and Directed by Pat Lee

Featuring: town, notebook, A Cheeta, McMurphy

Music: Pat Lee, Thomas & Lee Fong Music

Production Company: Moderna international, Pillbox, J&J, Banjo P

Distributor: Canada VHS Set, Humminbird Video Productions, Canada VHS, DVD.

THICK LIPS THIN LIPS
Paul Lee, Canada, 1994, 6 min., 16mm, colour
A musical film about racist and homophobic violence

AWARDS
Best Artistic Direction, 3rd Cincinnati College Independent Film & Video Festival
Silver Award (Experimental), 1st Hong Kong Independent Short Film Awards
Third Prize, 3rd Cabbagetown Film Festival Short Film Competition
Director's Citation, 14th Black Maria Film & Video Festival
Honorable Mention (Experimental), 15th Utah Short Film & Video Festival
Honorable Mention, 4th University of Oregon Queer Film Festival
Honorable Mention, 27th Humboldt International Film Festival

DATES

SCREENINGS

100294-210294 44th Berlin International Film Festival
040394-120394 5th Minneapolis/St.Paul Lesbian, Gay, Bisexual & Transgender Film Festival
090394-130394 24th Tampere International Short Film Festival
150394-200394 32nd Ann Arbor Film Festival
180394-210394 3rd Tokyo International Lesbian & Gay Film & Video Festival
190394-310394 8th London Lesbian & Gay Film Festival
250394-090494 18th Hong Kong International Film Festival
110494-160494 27th Humboldt International Film Festival
130494-180494 9th Da Sodoma a Hollywood Torino International Gay & Lesbian Film Festival
260494-010594 1994 Györ Mediaswave International Festival of Visual Arts
300494 University of California at Los Angeles Conference for Asian American Studies
050594-110594 5th Emden Film Festival
070594-140594 21st Athens International Film & Video Festival
110594-210594 6th New York Lesbian & Gay Film Festival
170594-230594 9th Los Angeles Asian Pacific Film & Video Festival
200594-120694 20th Seattle International Film Festival
280594 3rd Cincinnati College Independent Film & Video Festival
090694-190694 18th San Francisco International Lesbian & Gay Film Festival
100694-180694 22nd Huesca International Short Film Festival
130694-180694 15th Utah Short Film & Video Festival (Salt Lake City)
270694-030794 9th Valencia International Youth Film Festival
070794-170794 12th Los Angeles International Gay & Lesbian Film & Video Festival
080794 University of Arizona (Tucson)
080794-230794 23rd Wellington Film Festival
150794-300794 26th Auckland International Film Festival
240894 City College of San Francisco
250894-050994 18th Montreal World Film Festival
280894-020994 7th Golden Diana International Film Festival (Carinthia/Klooeiner See)
010994-110994 23rd Figureira da Foz International Film Festival
070994-080994 3rd Cabbagetown Film Festival
090994-220994 10th Boston Film Festival
210994 University of Toronto
280994-091094 5th Tampa Pride Film Festival
021094-091094 39th Cork Film Festival
071094-151094 2nd Rochester Lesbian & Gay Film & Video Festival
131094-201094 17th Denver International Film Festival
131094-231094 4th Washington D.C. Reel Affirmations Gay & Lesbian Film Festival
141094-161094 12th Central Florida Film & Video Festival (Orlando)
201093-231093 Full Screen Media Colours (Toronto)
201094-231094 35th Brno Sixteen International Film Festival
201094-291094 1994 Baltimore Lesbian & Gay Film Festival

111
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>211094-231094</td>
<td>4th Albany Reel Visions Lesbian &amp; Gay Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>211094-041194</td>
<td>18th São Paulo International Film Festival</td>
<td>Brazil</td>
</tr>
<tr>
<td>081194-131194</td>
<td>25th Sinking Creek Film &amp; Video Festival (Nashville)</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>091194-161194</td>
<td>4th Munich Verzaubert Gay &amp; Lesbian Film Festival</td>
<td>Germany</td>
</tr>
<tr>
<td>101114-211194</td>
<td>6th New York Lesbian &amp; Gay Experimental Film &amp; Video Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>111114-2011194</td>
<td>14th Chicago International Lesbian &amp; Gay Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>191114-0911294</td>
<td>31st Taipei Golden Horse Film Festival</td>
<td>Taiwan</td>
</tr>
<tr>
<td>261114</td>
<td>Cinematheque Ontario (Toronto)</td>
<td>Canada</td>
</tr>
<tr>
<td>301114-0711294</td>
<td>2nd Cologne Verzaubert Gay &amp; Lesbian Film Festival</td>
<td>Germany</td>
</tr>
<tr>
<td>0111294-0411294</td>
<td>3rd Santa Barbara Lesbian &amp; Gay Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>1011294-1211294</td>
<td>Banff Centre for the Arts</td>
<td>Canada</td>
</tr>
<tr>
<td>15121294-2211294</td>
<td>2nd Barcelona International Alternative Film Festival</td>
<td>Spain</td>
</tr>
<tr>
<td>0501195-1501195</td>
<td>6th Palm Springs International Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>1402195-2102195</td>
<td>4th Dhaka International Short Film Festival</td>
<td>Bangladesh</td>
</tr>
<tr>
<td>2502195-0502195</td>
<td>17th Big Muddy Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>0203195-0903195</td>
<td>13th San Francisco International Asian American Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>1603195</td>
<td>Mint Museum of Art (Charlottesville)</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>2303195</td>
<td>Boston Museum of Fine Arts</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>2703195</td>
<td>Liaison of Independent Filmmakers of Toronto</td>
<td>Canada</td>
</tr>
<tr>
<td>3003195-0904195</td>
<td>19th Cleveland International Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>1304195</td>
<td>Winnipeg Film Group</td>
<td>Canada</td>
</tr>
<tr>
<td>2004195-2704195</td>
<td>25th USA Film Festival (Dallas)</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>2804195-3004195</td>
<td>8th Northwest International Lesbian &amp; Gay Film Festival (Olympia)</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>3004195</td>
<td>Hong Kong Science Museum</td>
<td>Hong Kong</td>
</tr>
<tr>
<td>0205195-0605195</td>
<td>4th Ottawa Lesbian &amp; Gay Film &amp; Video Festival</td>
<td>Canada</td>
</tr>
<tr>
<td>0305195-1405195</td>
<td>1995 Philadelphia Festival of World Cinema</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>1205195-1305195</td>
<td>Princess Court Theatre (Kingston)</td>
<td>Canada</td>
</tr>
<tr>
<td>1805195-2105195</td>
<td>Vancouver Chinese Film Festival</td>
<td>Canada</td>
</tr>
<tr>
<td>1805195-2805195</td>
<td>5th Toronto Lesbian &amp; Gay Film &amp; Video Festival</td>
<td>Canada</td>
</tr>
<tr>
<td>2305195-2805195</td>
<td>23rd Algarve International Film Festival</td>
<td>Portugal</td>
</tr>
<tr>
<td>3105195</td>
<td>University of California at Santa Cruz</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>0106195-1106195</td>
<td>7th Vancouver Lesbian &amp; Gay Film &amp; Video Festival</td>
<td>Canada</td>
</tr>
<tr>
<td>0606195-1006195</td>
<td>1995 Independent Film &amp; Video Alliance Mediatheque (St. John’s)</td>
<td>Canada</td>
</tr>
<tr>
<td>1106195-1706195</td>
<td>6th Adam Baran Honolulu Gay &amp; Lesbian Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>1706195-2406195</td>
<td>8th Key West International Gay Arts Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>2106195-2406195</td>
<td>1st Calgary Of Colour Lesbian &amp; Gay Film &amp; Video Festival</td>
<td>Canada</td>
</tr>
<tr>
<td>0607195-1607195</td>
<td>1st Philadelphia International Gay &amp; Lesbian Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>1407195-1807195</td>
<td>2nd Sydney Film West Festival</td>
<td>Australia</td>
</tr>
<tr>
<td>2107195-3007195</td>
<td>18th New York Asian American International Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>1308195-2708195</td>
<td>49th Drambuie Edinburgh Film Festival</td>
<td>Scotland</td>
</tr>
<tr>
<td>1708195-2108195</td>
<td>19th Weiterstadt Open Air Film Festival</td>
<td>Germany</td>
</tr>
<tr>
<td>1309195-1409195</td>
<td>City College of San Francisco</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>1409195-2009195</td>
<td>22nd Bathia International Independent Film &amp; Video Market</td>
<td>Brazil</td>
</tr>
<tr>
<td>2009195-2409195</td>
<td>3rd Santiago International Short Film Festival</td>
<td>Chile</td>
</tr>
<tr>
<td>2109195-2409195</td>
<td>1995 Seattle Asian American Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>0610195-1510195</td>
<td>10th Pittsburgh International Lesbian &amp; Gay Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>1610195-2710195</td>
<td>25th Badalona International Short Film &amp; Video Festival</td>
<td>Spain</td>
</tr>
<tr>
<td>1910195-2210195</td>
<td>4th Sacramento International Lesbian &amp; Gay Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>1910195-2910195</td>
<td>6th Hamburg Lesbian &amp; Gay Film Festival</td>
<td>Germany</td>
</tr>
<tr>
<td>2310195-2810195</td>
<td>12th UNESCO Igualada International Film Festival</td>
<td>Spain</td>
</tr>
<tr>
<td>2510195-2910195</td>
<td>14th Uppsala International Film Festival</td>
<td>Sweden</td>
</tr>
<tr>
<td>0111195-0511195</td>
<td>7th Louisville Film &amp; Video Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>0811195-1211195</td>
<td>1995 Ottawa New Frontiers Film Festival</td>
<td>Canada</td>
</tr>
<tr>
<td>0911195-1611195</td>
<td>8th Peterborough International Images Film &amp; Video Festival</td>
<td>Canada</td>
</tr>
<tr>
<td>1011195-1211195</td>
<td>14th Washington D.C. Asian American Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>1011195-1911195</td>
<td>7th Welsh International Film Festival (Abertystwyth)</td>
<td>Wales</td>
</tr>
<tr>
<td>1512195-1712195</td>
<td>1st San Francisco Bay Area Multicultural Film &amp; Video Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>1201195</td>
<td>FLIQ Stop AIDS Project (San Francisco)</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>1602195-2502195</td>
<td>4th University of Oregon Queer Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>Location</td>
<td>Event Name</td>
<td></td>
</tr>
<tr>
<td>---------------------------------------------</td>
<td>----------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>6th Melbourne Queer Film &amp; Video Festival</td>
<td>Australia</td>
<td></td>
</tr>
<tr>
<td>University of Illinois Asian American Film Festival (Urbana-Champaign)</td>
<td>U.S.A.</td>
<td></td>
</tr>
<tr>
<td>Concordia University (Montréal)</td>
<td>Canada</td>
<td></td>
</tr>
<tr>
<td>University of Maryland</td>
<td>U.S.A.</td>
<td></td>
</tr>
<tr>
<td>Williams College</td>
<td>U.S.A.</td>
<td></td>
</tr>
<tr>
<td>Triangle Center</td>
<td>U.S.A.</td>
<td></td>
</tr>
<tr>
<td>FLIQ Stop AIDS Project (San Francisco)</td>
<td>U.S.A.</td>
<td></td>
</tr>
<tr>
<td>1996 Darwin Gay &amp; Lesbian Film Festival</td>
<td>Australia</td>
<td></td>
</tr>
<tr>
<td>Amethyst Tuesdays/Café SO (Montréal)</td>
<td>Canada</td>
<td></td>
</tr>
<tr>
<td>Washington D.C. “Best of the Fest” Lesbian &amp; Gay Pride Week Film Festival</td>
<td>U.S.A.</td>
<td></td>
</tr>
<tr>
<td>El Fenakistico Itinerante (Madrid)</td>
<td>Spain</td>
<td></td>
</tr>
<tr>
<td>1996 DaMnn Gay &amp; Lesbian Film Festival</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amethyst Tuesdays/Café SO (Montréal)</td>
<td>Canada</td>
<td></td>
</tr>
<tr>
<td>1996 Sacramento International Gay &amp; Lesbian Film Festival</td>
<td>U.S.A.</td>
<td></td>
</tr>
<tr>
<td>5th St. Louis International Lesbian &amp; Gay Film Festival</td>
<td>U.S.A.</td>
<td></td>
</tr>
<tr>
<td>University of Hawaii at Manoa</td>
<td>U.S.A.</td>
<td></td>
</tr>
<tr>
<td>1st Bangkok International Lesbian &amp; Gay Film &amp; Video Festival</td>
<td>Thailand</td>
<td></td>
</tr>
<tr>
<td>City College of San Francisco</td>
<td>U.S.A.</td>
<td></td>
</tr>
<tr>
<td>10th New York Lesbian &amp; Gay Experimental Film Festival</td>
<td>U.S.A.</td>
<td></td>
</tr>
<tr>
<td>Film und Medienbüro Oldenburg</td>
<td>Germany</td>
<td></td>
</tr>
<tr>
<td>Kino Traumstern (Lich)</td>
<td>Germany</td>
<td></td>
</tr>
<tr>
<td>unART e.V. (Würzburg)</td>
<td>Germany</td>
<td></td>
</tr>
<tr>
<td>Humboldt State University</td>
<td>U.S.A.</td>
<td></td>
</tr>
<tr>
<td>Filmmuseum Filmtheater in der Grabenstraße (Heimsheim)</td>
<td>Germany</td>
<td></td>
</tr>
<tr>
<td>Kiel Kommunales Kino</td>
<td>Germany</td>
<td></td>
</tr>
<tr>
<td>7th San Jose Visual Artists Film &amp; Video Festival</td>
<td>U.S.A.</td>
<td></td>
</tr>
<tr>
<td>Montreal Asian Heritage Month</td>
<td>Canada</td>
<td></td>
</tr>
<tr>
<td>Gegenlicht Kino (Oldenburg)</td>
<td>Germany</td>
<td></td>
</tr>
<tr>
<td>University of Denver</td>
<td>U.S.A.</td>
<td></td>
</tr>
<tr>
<td>Werkstattkino (Munich)</td>
<td>Germany</td>
<td></td>
</tr>
<tr>
<td>Worldwise International Awareness Centre</td>
<td>Canada</td>
<td></td>
</tr>
<tr>
<td>10th Connecticut Lesbian &amp; Gay Film Festival</td>
<td>U.S.A.</td>
<td></td>
</tr>
<tr>
<td>Aster Paderborn</td>
<td>Germany</td>
<td></td>
</tr>
<tr>
<td>1997 Edmonton Lesbian &amp; Gay Film &amp; Video Festival</td>
<td>Canada</td>
<td></td>
</tr>
<tr>
<td>Essingen Kommunales Kino</td>
<td>Germany</td>
<td></td>
</tr>
<tr>
<td>9th BBC British Short Film Festival (London)</td>
<td>England</td>
<td></td>
</tr>
<tr>
<td>Das Kino (Karlsruhe)</td>
<td>Germany</td>
<td></td>
</tr>
<tr>
<td>3rd Antalya Golden Orange International Short Film &amp; Video Festival</td>
<td>Turkey</td>
<td></td>
</tr>
<tr>
<td>1997 Pittsburgh International Lesbian &amp; Gay Film Festival</td>
<td>U.S.A.</td>
<td></td>
</tr>
<tr>
<td>York University</td>
<td>Canada</td>
<td></td>
</tr>
<tr>
<td>Retrospective of Recent Canadian Independent Films (Madrid)</td>
<td>Spain</td>
<td></td>
</tr>
<tr>
<td>Calgary Festival of Contemporary Pan-Asian Film &amp; Video</td>
<td>Canada</td>
<td></td>
</tr>
<tr>
<td>Zebra Kino (Konstanz)</td>
<td>Germany</td>
<td></td>
</tr>
<tr>
<td>Programmkino Nickelodeon (Dresden)</td>
<td>Germany</td>
<td></td>
</tr>
<tr>
<td>West Michigan University (Kalamazoo)</td>
<td>U.S.A.</td>
<td></td>
</tr>
<tr>
<td>York University</td>
<td>Canada</td>
<td></td>
</tr>
<tr>
<td>Cambridge Family &amp; Children's Center</td>
<td>U.S.A.</td>
<td></td>
</tr>
<tr>
<td>State University of New York at Buffalo</td>
<td>U.S.A.</td>
<td></td>
</tr>
<tr>
<td>Diverse Works Artspace (Houston)</td>
<td>U.S.A.</td>
<td></td>
</tr>
<tr>
<td>1998 Vancouver Lesbian &amp; Gay Film &amp; Video Festival</td>
<td>Canada</td>
<td></td>
</tr>
<tr>
<td>Kino Traumstern (Lich)</td>
<td>Germany</td>
<td></td>
</tr>
<tr>
<td>5th Johannesburg Gay &amp; Lesbian Film Festival</td>
<td>South Africa</td>
<td></td>
</tr>
<tr>
<td>5th Pretoria Gay &amp; Lesbian Film Festival</td>
<td>South Africa</td>
<td></td>
</tr>
<tr>
<td>5th Cape Town Gay &amp; Lesbian Film Festival</td>
<td>South Africa</td>
<td></td>
</tr>
<tr>
<td>University of Toronto/Ontario Institute for Studies in Education</td>
<td>Canada</td>
<td></td>
</tr>
<tr>
<td>Yale University</td>
<td>U.S.A.</td>
<td></td>
</tr>
<tr>
<td>LAG Film Bayern (Geroizhofen)</td>
<td>Germany</td>
<td></td>
</tr>
<tr>
<td>3rd Amt der WWU Münster/Studi-Kino</td>
<td>Germany</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
<td>Location</td>
</tr>
<tr>
<td>----------</td>
<td>----------------------------------------------------------------------</td>
<td>----------------</td>
</tr>
<tr>
<td>120199</td>
<td>Kultur AG (Bielefeld)</td>
<td>Germany</td>
</tr>
<tr>
<td>100299-080399</td>
<td>4th La Manica Tagliata Gay Cultural Festival (Modena &amp; Forlì)</td>
<td>Italy</td>
</tr>
<tr>
<td>110299-240299</td>
<td>Uferpalast (Fürth)</td>
<td>Germany</td>
</tr>
<tr>
<td>010599-050599</td>
<td>Jugend- und Kulturzentrum Giad House (Cottbus)</td>
<td>Germany</td>
</tr>
<tr>
<td>290599</td>
<td>San Francisco Cinematheque</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>170699-270699</td>
<td>23rd San Francisco International Lesbian &amp; Gay Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>150799-210799</td>
<td>Kulturverein Platenlaase (Jamein)</td>
<td>Germany</td>
</tr>
<tr>
<td>110999-120999</td>
<td>1st Minsk Lesbian &amp; Gay Pride &amp; Cultural Festival</td>
<td>Belarus</td>
</tr>
<tr>
<td>111099-141099</td>
<td>Studio Kino Eisenstein (Queeslinburg)</td>
<td>Germany</td>
</tr>
<tr>
<td>311099-011199</td>
<td>Kino achteinhal im Kultur und Werkhof</td>
<td>Germany</td>
</tr>
<tr>
<td>151199-281299</td>
<td>Cinema Münster</td>
<td>Germany</td>
</tr>
<tr>
<td>260100-290100</td>
<td>International Holocaust Conference (Stockholm)</td>
<td>Sweden</td>
</tr>
<tr>
<td>220100</td>
<td>Western Front Exhibitions Program</td>
<td>Canada</td>
</tr>
<tr>
<td>270100</td>
<td>Kino im Schulz (Köl)</td>
<td>Germany</td>
</tr>
<tr>
<td>220300-260300</td>
<td>2000 Festival of Original Theatre (Toronto)</td>
<td>Canada</td>
</tr>
<tr>
<td>150400-190400</td>
<td>1st Nordic Lesbian &amp; Gay Film &amp; Video Festival (Tallinn &amp; Tartu)</td>
<td>Estonia</td>
</tr>
<tr>
<td>170400</td>
<td>Ithaca College</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>150500</td>
<td>Yorck-Kino Berlin</td>
<td>Germany</td>
</tr>
<tr>
<td>180500-280500</td>
<td>10th Toronto Lesbian &amp; Gay Film &amp; Video Festival</td>
<td>Canada</td>
</tr>
<tr>
<td>190700</td>
<td>AstA der Universität Oldenburg</td>
<td>Germany</td>
</tr>
<tr>
<td>240800-300800</td>
<td>Filmhaus Kino Köln</td>
<td>Germany</td>
</tr>
<tr>
<td>151100</td>
<td>Humboldt State University</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>310301</td>
<td>Association for Asian American Studies Asian Canadian Film Festival (Toronto)</td>
<td>Canada</td>
</tr>
</tbody>
</table>

**BROADCAST**

- 1995: Canal Plus France (national broadcast), KQED San Francisco (The Living Room Festival)
- 1998: Free Speech TV (Boulder, Colorado)

**COLLECTIONS**

- Hong Kong Film Archive
- Asian American Media Archive
- Casal Lambda Barcelona
- Säo Paulo Museum of Image & Sound
- Queens Borough Public Library (Jamaica, NY)
- San Francisco Public Library
- New York Public Library
- University of Toronto/Faculty of Law
- Taiwan National Film Archive
- Bangkok Utopia Gallery
- Swedish Federation for Lesbian & Gay Rights
- Mediawave Foundation (Győr, Hungary)
- The Book House (Jonesville, MI)
- MOCA (Boston, MA)
- New York University

**DISTRIBUTION**

- **Home Video Release:**
  - Water Bearer Films
  - 205 West End Avenue
  - New York, NY 10023
  - U.S.A.
  - Tel.: +1.212.5808185
  - Toll-free: +1 800 5518304
  - e-mail: sales@waterbearer.com
  - http://www.waterbearer.com

- **Canadian & Rest of World:**
  - Canadian Filmmakers Distribution Centre
  - 37 Hanna Avenue, Suite 220
  - Toronto, ON
  - Canada M6K 1W8
  - Tel. +1 416 5680725
  - Fax: +1 416 5687956
  - e-mail: cfmdc@interlog.com
  - http://www.cfmdc.org
Exhibition history for *These Shoes Weren't Made For Walking*

*These Shoes Weren't Made For Walking*

A documentary film about four Chinese women: their lives, their loves, their shoes.

Paul Lee, Canada/Hong Kong, 1985. 27 min., 16 mm., colour.

Written, Directed & Produced by Paul Lee
Featuring: Wong Shek-kwan, Koen Lee, Shiu I Tsin, Pak
Tong, Sue, Leung Sau & Lee Pui Yan
Co-produced by Chin Lee, Muon, by Lee Pui Wing.

Grace Chang, Linda Shumate & Erica Mutton
Production Company: Canadian Media

313 Box 26: St. potatoes, Canada M5S 2B8
Tel: 416-299-5541 Fax: 416-299-2699

Distributor: Canadian Filmmakers Distribution Centre,
675 Portland Street, Toronto, Canada M5V 2M9
Tel: 416-594-3888 Fax: 416-594-3889

Produced with the financial participation of Ontario Arts Council.

Ontario Film Development Corporation, Non-Theatrical Film Fund, and
Multiculturalism 2000 Commission Canada.
THESE SHOES WEREN'T MADE FOR WALKING
Paul Lee, Canada/Hong Kong, 1996, 27 min., 16mm, colour
A documentary film about four Chinese women - their lives, their loves, their shoes.

AWARDS
Silver Award (Women's issues Film), 28th WorldFest Houston/Houston International Film Festival
Silver Award (Documentary), 2nd Hong Kong Independent Short Film Awards
Runner Up Award, 27th National Council on Family Relations Media Awards Competition
Certificate of Merit, 31st Chicago International Film Festival
Honorable Mention (Documentary), 1996 Bettina Russell Women's Film Festival

DATES
090695-240695 19th San Francisco International Lesbian & Gay Film Festival
160695-210695 5th St. Petersburg International Film Festival
060795-160795 13th Los Angeles International Lesbian & Gay Film & Video Festival
070795-220795 24th Wellington Film Festival
140795-180795 2nd Sydney Film West Festival
140795-290795 27th Auckland International Film Festival
210795-050895 19th Dunedin International Film Festival
220795-280795 17th Kelibia International Film Festival
280795-120895 19th Christchurch International Film Festival
100895-130895 1st Palm Springs International Short Film Festival
240895-040995 19th Montréal World Film Festival
310895-100995 24th Figueira da Foz International Film Festival
080995-210995 11th Boston Film Festival
220995

SCREENINGS
011095-081095 40th Cork International Film Festival
111095-201095 18th Denver International Film Festival
121095-221095 5th Washington D.C. Reel Affirmations Lesbian & Gay Film Festival
191095-291095 6th Hamburg Lesbian & Gay Film Festival
201095-221095 5th Albany Reel Visions Lesbian & Gay Film Festival
031195-121195 15th Chicago International Lesbian & Gay Film Festival
091195-151195 3rd Berlin International Lesbian & Gay Film Festival
091195-161195 8th Peterborough International Images Film & Video Festival
181195-261195 6th Amascultura International Documentary Film Festival
021295-091295 Hong Kong Arts Centre
230296-020396 3rd Barcelona International Alternative Film Festival
250396-090496 20th Hong Kong International Film Festival
030496-060496 6th Carolina Film & Video Festival
040596 Toronto Asian Heritage Month
050596-300596 SAW Gallery (Ottawa)
090596 El Fenakisticopio Itinerante (Madrid)
300596-020696 32nd Yorkton Short Film & Video Festival
070696-150696 24th Huesca International Short Film Festival
160696-220696 24th Festival of Nations International Film Festival (Ebensee)
240696-300696 3rd Cinema Jovy Valencia International Short Film Market
190796-280796 19th New York Asian American International Film Festival
010896-100896 5th Bnsbanean International Film Festival
300996 York University
031096-051096 1996 Bettina Russell Women's Film Festival (Waterloo)
111096-201096 1st Bangkok International Lesbian & Gay Film & Video Festival
211096-271096 3rd Sheffield International Documentary Film Festival
221096-271096 15th Uppsala International Film Festival
251096-311096 1st Seattle Lesbian & Gay Film Festival
011196 German National Film Museum (Frankfurt)
011196-161196 15th Washington D.C. Asian American International Film Festival

116
061196-101196 8th Louisville Film & Video Festival  U.S.A.
020197-100197 5th Dhaka International Short Film Festival  Bangladesh
090397-200397 University of Wisconsin  U.S.A.
260497-270497 New Hampshire College  U.S.A.
020597-110597 Windy City International Documentary Film Festival (Chicago)  U.S.A.
230597 Edmonton Asian Heritage Month  Canada
230597 Vancouver Asian Heritage Month  Canada
250697-290697 New Haven International Festival of Arts & Ideas  U.S.A.
290897-010997 27th Seattle Arts Festival/2nd Reel Film Festival  U.S.A.
180997-210997 1st Portland Lesbian & Gay Film Festival  U.S.A.
131297-170198 Retrospective of Recent Canadian Independent Films (Madrid)  Spain
090398 York University  Canada
160498 State University of New York at Buffalo  U.S.A.
171198 University of Toronto/Ontario Institute for Studies in Education  Canada
101298 Plymouth State College  U.S.A.
270199 Villanova University  U.S.A.
170299-080399 4th La Manica Tagliata Gay Cultural Festival (Modena & Forlì)  Italy
250399-270399 1999 Princeton Canadian Film & Video Festival  U.S.A.
220300-260300 2000 Festival of Original Theatre (Toronto)  Canada
270500-280500 Shorts on the Run/Main Film/Goethe Institute (Montréal)  Canada
220900 State University of New York at Stony Brook  U.S.A.

BROADCAST
1996 Women's Television Network Canada (national broadcast)
   SBS Australia (national broadcast)
1997 Channel Four England (national broadcast)

COLLECTION
Hong Kong Arts Centre Archive  Pamu International Visual Anthropology Society (Estonia)
Asian American Media Archive  European Video Archive
SAW Gallery Ottawa  Bangkok Utopia Gallery
Calgary Board of Education  Vancouver Board of Education
Butte County Office of Education  School Board of Broward County
Queens Borough Public Library  Mid-Continent Public Library
Donnell Media Centre/New York Public Library  Berkeley Public Library
Port Washington Library  Professional Media Service
Academic Book Center (Portland)  Ambassador Book Service (Hempstead)
Wifld Launer University/Faculty of Social Work  Bucknell University
York University  Students for Asian Awareness at Bucknell University
University of North Carolina/Chapel Hill  College of DuPage
Ohio University  Elion College
Denison University  DePaul University
Indiana University  Arizona State University West
Truman State University  Kansas Emporia State University
Denison University  Trinity University
University of Vermont  Loyola Marymount University
University of Pennsylvania  University of North Alabama
University of Hawaii  University of Guam
University of the West Indies at Barbados

DISTRIBUTION
U.S.A.:
The Cinema Guild
130 Madison Avenue, 2nd Floor
New York, NY 10016-7038
U.S.A.
Tel: +1 212 685 6242
Fax: +1 212 685 4717
E-mail: TheCinemaG@aol.com
http://www.cinemaguild.com

Canada & Rest of World:
Canadian Filmmakers Distribution Centre
37 Hanno Avenue, Suite 220
Toronto, ON
Canada M6K 1W8
Tel: +1 416 588 7275
Fax: +1 416 588 7956
E-mail: cfmdc@interlog.com
http://www.cfmdc.org

117
Exhibition history for The Offering

THE OFFERING
An elegiac meditation on the passing of life, through the story of love and friendship between a Japanese monk and his monkey.

Paul Lee, Canada. 1999. 10 mins. 35mm cinematography, Dolby Digital Surroundsound, colour.
THE OFFERING
Paul Lee, Canada, 1999, 10 min., 35mm cinemascope, Dolby Digital Surround sound, colour.
An elegiac meditation on the passing of life, through the story of love and friendship between a Japanese monk and his novice.

AWARDS
Best Short Film, 2nd Ajijic International Film Festival
Best Short Film, 2nd Cinemanila International Film Festival
Best Foreign Film, 3rd Hardacre Film Festival
Best Dramatic Short, 2000 Muskoka Film Festival
First Prize (Narrative Short), 4th Film Fest New Haven
Kodak Cinematography Award, 4th Film Fest New Haven
Best Cinematography Grand Prize, 3rd Rhode Island International Film Festival
Best Cinematography Award, 5th Hong Kong Independent Short Film Awards
Best Cinematography Award, 2nd Las Vegas International Film Festival
Best Cinematography Award, 11th da Vinci Film & Video Festival
Best Art Direction, 7th Chilean International Short Film Festival
Humanitarian Film Award, 7th Chilean International Short Film Festival
Special Jury Award, 4th Positano International Short Film Festival
Italian Cineclub Federation Award, 51st Montecatini International Short Film Festival
Silver Diana Award (Best Director), 12th Golden Diana International Film Festival
Silver Conch Award (Fiction Film), 6th Mumbai/Bombey International Film Festival
Silver Apple Award, 1999 National Educational Media Network Competition
Silver Trophy, 1st Cotsworth International Film & Video Festival
Second Prize (Narrative), 26th Athens International Film & Video Festival
Second Runner Up Award, 13th Providence Convergence Film, Video & Animation Festival
Bronze Medal, 12th Duisburg International Film Festival
Bronze Medal (Fiction Film), 13th Hamburg CineArt International Short Film Festival
Bronze Award (Short Historical Drama), 2nd Flagstaff International Film Festival
Finalist Award (Original Dramatic Short), 32nd Houston International Film Festival
Special Commendation, 8th Guemsey Lily International Film & Video Festival
Special Mention, 3rd Fusignano Corto in Circuito Short Film Competition
Honorable Mention, 8th University of Oregon Queer Film Festival
Honorable Mention, 1st Voladero International Film Festival
Honorable Mention, 42nd Rochester International Film Festival
Honorable Mention, 47th Columbus International Film Festival
Award of Excellence for Print Media, 47th Columbus International Film Festival

DATES

SCREENINGS

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>100299-210299</td>
<td>49th Berlin International Film Festival</td>
<td>Germany</td>
</tr>
<tr>
<td>040399-140399</td>
<td>14th Santa Barbara International Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>100399-140399</td>
<td>29th Tampere International Short Film Festival</td>
<td>Finland</td>
</tr>
<tr>
<td>180399-280399</td>
<td>23rd Cleveland International Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>270399-110499</td>
<td>17th Uruguyan International Film Festival (Montevideo)</td>
<td>Uruguay</td>
</tr>
<tr>
<td>080499-110499</td>
<td>3rd Tahoe International Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>090499-110499</td>
<td>4th Film Fest New Haven</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>090499-180499</td>
<td>4th Palm Beach International Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>090499-180499</td>
<td>32nd Houston International Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>150499-180499</td>
<td>5th Taos Talking Picture Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>150499-180499</td>
<td>15th Johns Hopkins Film Festival (Baltimore)</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>160499-250499</td>
<td>15th Freiburg Gay Film Festival</td>
<td>Germany</td>
</tr>
<tr>
<td>220499-290499</td>
<td>29th USA Film Festival (Dallas)</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>300499-020599</td>
<td>6th Saguaro Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>300499-070599</td>
<td>26th Athens International Film &amp; Video Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
<td>Location</td>
</tr>
<tr>
<td>------------</td>
<td>------------------------------------------------------------------------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>130599</td>
<td>25th Seattle International Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>200599</td>
<td>18th Long Island Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>030699</td>
<td>27th Huesca Film Festival</td>
<td>Spain</td>
</tr>
<tr>
<td>030699</td>
<td>11th New York Lesbian &amp; Gay Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>090699</td>
<td>30th Nashville Independent Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>120699</td>
<td>23rd Atlanta Film &amp; Video Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>150699</td>
<td>15th Hamburg International Short Film Festival</td>
<td>Germany</td>
</tr>
<tr>
<td>170699</td>
<td>9th St.Petersburg International Documentary, Short &amp; Animated Film Festival</td>
<td>Russia</td>
</tr>
<tr>
<td>170699</td>
<td>23rd San Francisco International Lesbian &amp; Gay Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>010799</td>
<td>4th Budapest Lesbian &amp; Gay Film Festival</td>
<td>Hungary</td>
</tr>
<tr>
<td>010799</td>
<td>7th Chilean International Short Film Festival (Santiago)</td>
<td>Chile</td>
</tr>
<tr>
<td>090799</td>
<td>31st Auckland International Film Festival</td>
<td>New Zealand</td>
</tr>
<tr>
<td>160799</td>
<td>28th Wellington Film Festival</td>
<td>New Zealand</td>
</tr>
<tr>
<td>220799</td>
<td>1st Mackay Film Festival</td>
<td>Australia</td>
</tr>
<tr>
<td>230799</td>
<td>23rd Dunedin International Film Festival</td>
<td>New Zealand</td>
</tr>
<tr>
<td>290799</td>
<td>8th Brisbane International Film Festival</td>
<td>Australia</td>
</tr>
<tr>
<td>290799</td>
<td>23rd Christchurch International Film Festival</td>
<td>New Zealand</td>
</tr>
<tr>
<td>070899</td>
<td>3rd Hardcore Film Festival (Tipton)</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>110899</td>
<td>3rd Rhode Island International Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>120899</td>
<td>23rd Weiterstadt Open Air Film Festival</td>
<td>Germany</td>
</tr>
<tr>
<td>150899</td>
<td>53rd Edinburgh International Film Festival</td>
<td>Scotland</td>
</tr>
<tr>
<td>190899</td>
<td>8th Chichester Film Festival</td>
<td>England</td>
</tr>
<tr>
<td>270899</td>
<td>23rd Montréal World Film Festival</td>
<td>Canada</td>
</tr>
<tr>
<td>270899</td>
<td>12th Austin Lesbian &amp; Gay Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>020999</td>
<td>28th Figueira da Foz International Film Festival</td>
<td>Portugal</td>
</tr>
<tr>
<td>070999</td>
<td>1st Bar Harbor Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>080999</td>
<td>8th Saint Louis International Lesbian &amp; Gay Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>090999</td>
<td>24th Toronto International Film Festival</td>
<td>Canada</td>
</tr>
<tr>
<td>110999</td>
<td>1st Minsk Lesbian &amp; Gay Pride &amp; Cultural Festival</td>
<td>Belarus</td>
</tr>
<tr>
<td>130999</td>
<td>4th Empire State International Film Festival (Potsdam, Ithaca, Rochester &amp; Albany)</td>
<td>U.S.A.</td>
</tr>
</tbody>
</table>
121199-201199 6th Regensburg Short Film Week  Germany
121199-211199 10th Stockholm International Film Festival  Sweden
171199-241199 9th Munich Verzaubert International Gay & Lesbian Film Festival  Germany
171199-241199 4th Stuttgart Verzaubert International Gay & Lesbian Film Festival  Germany
121199-221199 12th Foyle Film Festival  Northern Ireland
191199-271199 17th Torino Film Festival  Italy
221199-271199 41st Bilbao International Festival of Documentary and Short Films  Spain
241199-011299 3rd Berlin Verzaubert International Gay & Lesbian Film Festival  Germany
251199-261199 3rd Toronto Reel Asian International Film Festival  Canada
011299-081299 6th Cologne Verzaubert International Gay & Lesbian Film Festival  Germany
011299-081299 3rd Frankfurt Verzaubert International Gay & Lesbian Film Festival  Germany
061299-111299 2nd CineVegas Las Vegas International Film Festival  U.S.A.
141299-191299 4th Amsterdam Lesbian & Gay Film Festival  Netherlands
271299-291299 4th Positano International Short Film Festival  Italy
140100-050300 5th La Manica Tagliata Gay Cultural Festival (Modena, Reggio Emilia, Cesena & Forli)  Italy
310100-050200 22nd San Roque International Short Film Week  Spain
020200-140200 5th Hong Kong Independent Short Film & Video Awards Showcase  Hong Kong
030200-090200 6th Mumbai/Bombay International Film Festival  India
030200-060200 2nd Mountain States Gay & Lesbian Film Festival & Symposium (Denver)  U.S.A.
030200-130200 3rd Perth REVelation Independent Film Festival  Australia
040200-100200 6th Victoria Independent Film & Video Festival  Canada
110200-120200 1st Bozeman Queer Experimental Film Festival  U.S.A.
100200-200200 8th University of Oregon Queer Film Festival  U.S.A.
240200-230500 18th San Diego International Film Festival  U.S.A.
290200-040300 2nd Winnipeg Local Heroes Canadian Film Festival  Canada
010300-130300 3rd Ying E Chi Festival of Hong Kong Independent Films  Hong Kong
090300-120300 2nd Valleyfest Film Festival (Knoxville)  U.S.A.
090300-160300 18th San Francisco International Asian American Film Festival  U.S.A.
160300-260300 10th Hong Kong Lesbian & Gay Film Festival  Hong Kong
220300-260300 2000 Festival of Original Theatre (Toronto)  Canada
230300-020400 10th Melbourne Queer Film & Video Festival  Australia
240300-260300 3rd East Lansing Film Festival  U.S.A.
300300-130400 14th London Lesbian & Gay Film Festival  England
310300-070400 5th Kerala International Film Festival (Calicut)  India
310300-080400 14th Edmonton Local Heroes International Film Festival  Canada
310300-090400 4th Schemi d’Amore Verona International Sentimental & Mêlo Film Festival  Italy
010400-080400 4th Kansas City Filmmakers Jubilee  U.S.A.
050400-210400 4th Mexico City Lesbian & Gay Film Festival  Mexico
060400-090400 6th Canyonlands Film Festival (Moab)  U.S.A.
060400-160400 11th Arizona International Film Festival  U.S.A.
130400-180400 6th Los Angeles Independent Film Festival  U.S.A.
150400-190400 1st Nordic Lesbian & Gay Film & Video Festival (Tallinn & Tartu)  Estonia
210400-230400 1st Dawson City International Short Film Festival  Canada
220400-280400 4th Taichung Surprise International Short Film Festival  Taiwan
270400-300400 4th Palma de Mallorca International Short Film Festival  Spain
270400-170500 3rd Pink Apple Lesbian & Gay Film Festival (Frauenfeld & Zürich)  Switzerland
280400 2000 Muskoka Film Festival  Canada
280400-290400 1st Fayetteville Independent Film Festival  U.S.A.
050500-110500 2nd Pacific Northwest Festival of Fictional & Anthropological Cinema (Ellensburg)  U.S.A.
060500-180500 16th Boston Lesbian & Gay Film Festival  U.S.A.
080500-130500 3rd Regina Lesbian & Gay Film Festival  Canada
100500-140500 3rd Williamsburg Brooklyn Film Festival  U.S.A.
180500-250500 15th Los Angeles Asian Pacific Film & Video Festival  U.S.A.
180500-280500 10th Toronto Lesbian & Gay Film & Video Festival  Canada
200500-210500 8th UC Davis Independent Film Festival  U.S.A.
260500-030600 11th Adam Baran Honolulu Gay & Lesbian Film Festival  U.S.A.
290500-020600 5th Malaysian Video Awards Film Festival (Kuala Lumpur)  Malaysia
050600-110600 6th Toronto Worldwide Short Film Festival  Canada
080600-090600 24th Lorquin Pay Film & Video Festival  France
<table>
<thead>
<tr>
<th>Date</th>
<th>Festival Name</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>080500-170600</td>
<td>1st Greenwich Film Festival</td>
<td>England</td>
</tr>
<tr>
<td>160600-170600</td>
<td>17th Marató de l’Espectacle Cinema Festival (Barcelona)</td>
<td>Spain</td>
</tr>
<tr>
<td>300600-090700</td>
<td>2nd Cinemania International Film Festival</td>
<td>Philippines</td>
</tr>
<tr>
<td>010700-080700</td>
<td>51st Montecatini International Short Film Festival</td>
<td>Italy</td>
</tr>
<tr>
<td>060700-080700</td>
<td>1st Cotswold International Film &amp; Video Festival</td>
<td>England</td>
</tr>
<tr>
<td>060700-160700</td>
<td>18th Los Angeles Gay &amp; Lesbian Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>100700-160700</td>
<td>3rd World Conference on Gay &amp; Lesbian Culture (Warsaw)</td>
<td>Poland</td>
</tr>
<tr>
<td>120700-160700</td>
<td>2000 Brisbane Lesbian &amp; Gay Film Festival</td>
<td>Australia</td>
</tr>
<tr>
<td>150700-160700</td>
<td>11th da Vinci Film &amp; Video Festival (Corvallis)</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>200700-240700</td>
<td>2000 San Diego Lesbian &amp; Gay Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>210700-300700</td>
<td>23rd New York Asian American International Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>290700-050800</td>
<td>9th Woods Hole Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>100800-200800</td>
<td>12th Vancouver Queer Film &amp; Video Festival</td>
<td>Canada</td>
</tr>
<tr>
<td>110800-130800</td>
<td>1st San Diego Asian Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>160800-200800</td>
<td>3rd Crested Butte Reel Fest</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>270800-010900</td>
<td>12th Golden Diana International Film Festival (Kloepener See)</td>
<td>Austria</td>
</tr>
<tr>
<td>010900-030900</td>
<td>13th Hamburg Cine Art International Short Film Festival</td>
<td>Germany</td>
</tr>
<tr>
<td>010900-100900</td>
<td>2nd Seoul International Queer Film &amp; Video Festival</td>
<td>South Korea</td>
</tr>
<tr>
<td>150900-210900</td>
<td>13th Providence Convergence Film, Video &amp; Animation Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>190900-240900</td>
<td>3rd Boulder Gay &amp; Lesbian Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>210900-220900</td>
<td>5th Sea to Sky Film Festival (Garibaldi Highlands/Howe Sound)</td>
<td>Canada</td>
</tr>
<tr>
<td>210900-240900</td>
<td>2nd Blue Sky International Film Festival (Las Vegas)</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>220900-300900</td>
<td>6th Bite the Mango Film Festival (Bradford)</td>
<td>England</td>
</tr>
<tr>
<td>061000-081000</td>
<td>2nd Sidewalk Moving Picture Festival (Birmingham)</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>061000-141000</td>
<td>5th Pacific Coast Film Festival (San Diego)</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>121000-151000</td>
<td>4th Banff Film Festival</td>
<td>Canada</td>
</tr>
<tr>
<td>131000-221000</td>
<td>4th Portland Lesbian &amp; Gay Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>141000-211000</td>
<td>7th Metz European Short Film Meetings</td>
<td>France</td>
</tr>
<tr>
<td>151000-291000</td>
<td>2000 Beats, Bytes &amp; the Big Screen Cuban Tales Film Festival (Brixton)</td>
<td>England</td>
</tr>
<tr>
<td>191000-221000</td>
<td>3rd Fort Worth Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>201000-291000</td>
<td>15th Pittsburgh International Lesbian &amp; Gay Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>201000-311000</td>
<td>4th Western Australian Lesbian &amp; Gay Film Festival (Perth)</td>
<td>Australia</td>
</tr>
<tr>
<td>241000</td>
<td>Liaison of Independent Filmmakers of Toronto Festivals Workshop</td>
<td>Canada</td>
</tr>
<tr>
<td>251000-291000</td>
<td>6th Tucson Lesbian &amp; Gay Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>261000-011100</td>
<td>2000 Karlsruhe Lesbian &amp; Gay Film Festival</td>
<td>Germany</td>
</tr>
<tr>
<td>271000-051100</td>
<td>5th Manchester International Short Film Festival</td>
<td>England</td>
</tr>
<tr>
<td>021100-071100</td>
<td>7th Bremen Queer Film Festival</td>
<td>Germany</td>
</tr>
<tr>
<td>071100-121100</td>
<td>22nd Brussels International Independent Film Festival</td>
<td>Belgium</td>
</tr>
<tr>
<td>081100-121100</td>
<td>2nd Aijijic International Film Festival</td>
<td>Mexico</td>
</tr>
<tr>
<td>151100-191100</td>
<td>3rd Long Island Gay &amp; Lesbian Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>171100-191100</td>
<td>1st Voladero International Film Festival (Monterrey)</td>
<td>Mexico</td>
</tr>
<tr>
<td>021200-091200</td>
<td>18th Festival Tous Courts Rencontres Cinématographiques d’Aix-en-Provence</td>
<td>France</td>
</tr>
<tr>
<td>081200</td>
<td>3rd Toronto Sex &amp; Death Short Film Festival</td>
<td>Canada</td>
</tr>
<tr>
<td>121200-161200</td>
<td>16th “De Nevers à l’Aube” Short Film Festival</td>
<td>France</td>
</tr>
<tr>
<td>100101-140101</td>
<td>3rd Sarasota Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>140101</td>
<td>3rd Fusignano Corte in Circuito Short Film Competition</td>
<td>Italy</td>
</tr>
<tr>
<td>180101-210101</td>
<td>14th Stuttgart Filmwinter</td>
<td>Germany</td>
</tr>
<tr>
<td>250101-280101</td>
<td>27th Würzburg International Film Festival</td>
<td>Germany</td>
</tr>
<tr>
<td>030201-090201</td>
<td>1st Delhi International Film Festival</td>
<td>India</td>
</tr>
<tr>
<td>190201-230201</td>
<td>1st Belgrade Mikrokinjo Short Film Festival</td>
<td>Yugoslavia</td>
</tr>
<tr>
<td>160301</td>
<td>National Film Board of Canada John Spotton Theatre (Toronto)</td>
<td>Canada</td>
</tr>
<tr>
<td>260301-270301</td>
<td>Ithaca College</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>300301-010401</td>
<td>2nd Critical Mass Motion Media Festival (Clinton)</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>040401-070401</td>
<td>9th San Antonio Lesbian &amp; Gay Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>180401-220401</td>
<td>2nd Muskogee Bare Bones International Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>040501-060501</td>
<td>2nd Lake Arrowhead International Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>010601-090601</td>
<td>14th Hartford Lesbian &amp; Gay Film Festival</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>070801-140601</td>
<td>2001 Vienna Queer Film Festival</td>
<td>Austria</td>
</tr>
</tbody>
</table>
COLLECTIONS

 baño Film Canada Film Library
 Asian American Media Archive
 Film Arts Foundation Archive
 Jerusalem Cinematheque
 Arizona State University Art Museum

Hong Kong Film Archive
Hong Kong Arts Centre
Liaison of Independent Filmmakers of Toronto Archive
World Mass Media Research Foundation
Kölners Filmhaus

DISTRIBUTION

International Non-theatrical and Educational:
Canadian Filmmakers Distribution Centre
37 Hanna Avenue, Suite 220
Toronto, ON
Canada M6K 1W8
Tel: +1.416.588.0725
Fax: +1.416.588.7556
e-mail: cfmdc@interlog.com
http://www.cfmdc.com

International Broadcast Sales:
Village 511
Strada delle Plane 9
00063 Campagnano di Roma
Italia
Tel/Fax: +39.6.9077.036
e-mail: village@mclink.ht
http://www.villagefilm.com
Appendix 2  The author's film festival curatorial and related experience

<table>
<thead>
<tr>
<th>Title</th>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programmer</td>
<td>First Planet in Focus Toronto Environmental Film Festival</td>
</tr>
<tr>
<td></td>
<td>September 28-October 1, 2000 - Art Gallery of Ontario Jackman Hall, Innis</td>
</tr>
<tr>
<td></td>
<td>Town Hall &amp; Metro Hall</td>
</tr>
<tr>
<td>Programming Director</td>
<td>First Modena International Human Rights Film Festival</td>
</tr>
<tr>
<td></td>
<td>May 15-21, 2000 - Sala Truffaut &amp; Cinema Embassy</td>
</tr>
<tr>
<td>Guest Curator</td>
<td>Second Rehoboth Beach Independent Film Festival</td>
</tr>
<tr>
<td></td>
<td>November 11-14, 1999 - Rehoboth Beach Convention Center, Rehoboth Mall</td>
</tr>
<tr>
<td></td>
<td>Theaters, Movies at Midway</td>
</tr>
<tr>
<td>Guest Curator</td>
<td>Sixth Dhaka International Short Film Festival</td>
</tr>
<tr>
<td></td>
<td>February 4-12, 1999 - Bangladesh Short Film Forum</td>
</tr>
<tr>
<td>Programmer</td>
<td>Eleventh Images Festival of Independent Film &amp; Video</td>
</tr>
<tr>
<td></td>
<td>&amp; CineCycle (Toronto)</td>
</tr>
<tr>
<td>Curator</td>
<td>Desires &amp; Memories: Re/Locating Asia</td>
</tr>
<tr>
<td></td>
<td>April 17, 1998 - Hallwalls Gallery (Buffalo)</td>
</tr>
<tr>
<td>Curator</td>
<td>Retrospective of Recent Canadian Independent Films</td>
</tr>
<tr>
<td></td>
<td>December 13, 1997-January 17, 1998 - El Fenakisticopio Itinerante (Madrid)</td>
</tr>
<tr>
<td>Programmer</td>
<td>1997 Toronto Asian International Film &amp; Video Festival</td>
</tr>
<tr>
<td></td>
<td>May 22-25, 1997 - Royal Ontario Museum</td>
</tr>
<tr>
<td>Guest Curator</td>
<td>Tenth Images Festival of Independent Film &amp; Video</td>
</tr>
<tr>
<td></td>
<td>April 10-19, 1997 - The Factory Theatre</td>
</tr>
<tr>
<td>Curator</td>
<td>First Bangkok International Lesbian &amp; Gay Film &amp; Video Festival</td>
</tr>
<tr>
<td></td>
<td>October 11-20, 1996 - Utopia Gallery</td>
</tr>
<tr>
<td>Guest Curator</td>
<td>First Kyoto International Lesbian &amp; Gay Film &amp; Video Festival</td>
</tr>
<tr>
<td></td>
<td>May 18-19, 1996 - Kyoto University Seibu Kodo Auditorium</td>
</tr>
<tr>
<td>Guest Curator</td>
<td>First Osaka International Lesbian &amp; Gay Film &amp; Video Festival</td>
</tr>
<tr>
<td></td>
<td>May 11-17, 1996 - The Seventh Art Theatre</td>
</tr>
<tr>
<td>Guest Curator</td>
<td>Fifth Tokyo International Lesbian &amp; Gay Film &amp; Video Festival</td>
</tr>
<tr>
<td></td>
<td>May 8-12, 1996 - Aoyama Spiral Hall</td>
</tr>
<tr>
<td>Curator</td>
<td>Fourth Tokyo International Lesbian &amp; Gay Film &amp; Video Festival</td>
</tr>
<tr>
<td></td>
<td>May 26-28, 1995 - Kichijoji Baus Theatre</td>
</tr>
<tr>
<td>Curator</td>
<td>Toronto Asian Heritage Month Film Series</td>
</tr>
<tr>
<td></td>
<td>May 1995 - Cinematheque Ontario</td>
</tr>
</tbody>
</table>
Guest Curator
Eighth Images Festival of Independent Film & Video
April 28-May 6, 1995 - Metropolitan Cinema (Toronto)

Curator
Ancient Chinese Secrets!
September 1994-February 1995 - Canadian Filmmakers Distribution Centre
Curating a touring package of films from the CFMDC Collection that deal with
the Chinese-Canadian experience, targeting film festivals, galleries, universities and community centres as user groups.

Interim Educational
Film Officer
Canadian Filmmakers Distribution Centre
November-December, 1994 (Toronto)

Curator
Third Ottawa Lesbian & Gay Film & Video Festival
April 26-30, 1994 - The National Gallery of Canada

Curator
Third Tokyo International Lesbian & Gay Film & Video Festival
March 19-21, 1994 - Kichijoji Baus Theatre

Curator
Visions Of New Vietnam
January 1994 - Ijada Entertainment & Vietnam Ministry of Culture (Hanoi)
Curating a touring package of new Vietnamese cinema for worldwide
distribution.

Curator
Racy/Sexy
November 24-December 11, 1993 - Vancouver Chinese Cultural Centre,
Carnegie Centre, Trout Lake Community Centre, Gordon House, Native
Education Centre, Squamish Nation
Curating a programme of films and videos for a multidisciplinary intercultural
project that deals with the issues of race, culture, and sexuality.

Curatorial
Advisor
Nineteenth Gay Pride Festival Finland
August 11-15, 1993 - SETA (Tampere)

Curator
Desire In Our Eyes/Vivid ImaginAsians Film Series
June 1, 1993-July 31, 1993 - The Euclid Theatre (Toronto)
Programming weekly screenings of Asian cinema every Wednesday (Vivid
ImaginAsians) and of lesbian & gay films every Thursday (Desire In Our Eyes).

Guest Curator
Seventeenth San Francisco International Lesbian & Gay Film Festival
Theatre, San Francisco Art Institute, Pacific Film Archive (Berkeley) & Towne
3 Cinema (San Jose)

Curator
Second Ottawa Lesbian & Gay Film & Video Festival
June 9-11, 1993 - University of Ottawa Alumni Hall & SAW Gallery
Curating the only lesbian & gay film festival that features a 100% Canadian-
content programme.
<table>
<thead>
<tr>
<th>Role</th>
<th>Event</th>
<th>Date/Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curator</td>
<td>A Rosy Radiance</td>
<td>April-May, 1993 - Canadian Filmmakers Distribution Centre</td>
</tr>
<tr>
<td></td>
<td>Curating a series of lesbian &amp; gay film programmes from the CFMDC Collection to supplement the 1993 CFMDC catalogue, targeting film festivals, galleries and universities as user groups.</td>
<td></td>
</tr>
<tr>
<td>Curator</td>
<td>Second Tokyo International Lesbian &amp; Gay Film &amp; Video Festival</td>
<td>March 6-13, 1993 - Kichijoji Baus Theatre</td>
</tr>
<tr>
<td>Curator</td>
<td>Vital Visions</td>
<td>January 7-31, 1993 - The Euclid Theatre</td>
</tr>
<tr>
<td>Programmer/Coordinator</td>
<td>Lesbian Looks: Examining Lesbian Representations</td>
<td>December 3-6, 1992 - The Euclid Theatre</td>
</tr>
<tr>
<td>Curator/Coordinator</td>
<td>Asian ReVisions: Toronto Asian Film &amp; Video Festival</td>
<td>October 29 - November 1, 1992 - Harbourfront Studio Theatre</td>
</tr>
<tr>
<td>Curator</td>
<td>First Ottawa Lesbian &amp; Gay Film &amp; Video Festival</td>
<td>June 8-11, 1992 - University of Ottawa Alumni Hall</td>
</tr>
<tr>
<td></td>
<td>Curating &amp; organizing the only lesbian &amp; gay film festival that features a 100% Canadian-content programme, festival a benefit for the AIDS Committee of Ottawa.</td>
<td></td>
</tr>
<tr>
<td>Funding Coordinator</td>
<td>Second Toronto Lesbian &amp; Gay Film &amp; Video Festival</td>
<td>April 30-May 10, 1992 - The Euclid Theatre &amp; John Spotten Theatre</td>
</tr>
<tr>
<td></td>
<td>Fundraising &amp; liaising with governmental funding agencies and private sector funders.</td>
<td></td>
</tr>
<tr>
<td>Curator/Coordinator</td>
<td>First Tokyo International Lesbian &amp; Gay Film &amp; Video Festival</td>
<td>March 6-8, 1992 - Nakano Sun Plaza</td>
</tr>
<tr>
<td>Curator</td>
<td>University of Toronto Committee on Homophobia 1992 Film Series</td>
<td>February 2-4, 1992 - University of Toronto</td>
</tr>
<tr>
<td>Festival Coordinator</td>
<td>First Toronto Lesbian &amp; Gay Film &amp; Video Festival</td>
<td>March 21-31, 1991 - The Euclid Theatre</td>
</tr>
<tr>
<td>Administrator</td>
<td>The inside/OUT Film &amp; Video Collective</td>
<td>June 15, 1990 - January 31, 1992 (Toronto)</td>
</tr>
<tr>
<td></td>
<td>Fundraising, mobilizing approximately 50 volunteers and paid staff, managing a non-profit budget, and reporting to the board of directors and governmental agencies.</td>
<td></td>
</tr>
</tbody>
</table>
References


Greene, Maxine. 1994. The arts and national standards. The Educational Forum, 58(Summer), 391-400.

Jarman, Derek. 1993. Blue/Blauw. Amsterdam: International Film Festival Rotterdam & Fortissimo Film Sales.


Ontario Arts Council. 1997. Making the Case for Arts Education - A summary of research and trends in arts education...and how to use them to strengthen the arts education programs in your community. Toronto: Ontario Arts Council.


Films Cited

*The Adventures of Priscilla, Queen of the Desert*
Stephan Elliot, Australia, 1994, 107 min., 35mm, colour, in English.

*Blue*
Derek Jarman, U.K., 1993, 76 min., 35mm, colour (blue screen), in English.

*Boys Don't Cry*

*The Offering*
Paul Lee, Canada, 1999, 10 min., 35mm, colour, no dialogue.

*The Piano*
Jane Campion, Aotearoa/New Zealand, 1992, 142 min., 35mm, colour, in English and Maori with English subtitles.

*The Sacrifice*