

Curriculum Vitae

JAN KRAWITZ

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Education

Master of Fine Arts (Film), Temple University, January 1979.
B.A. (Photography/Film), Cornell University, June 1975.

Work Experience

Sept. 1988 - present Professor, Department of Art and Art History, Stanford University. Teaching documentary film and video production and film studies. Director, M.F.A. Program in Documentary Film and Video (1998-2003, 2007-present). Stanford Continuing Studies (2007, 2009)

Sept.-Dec. 2007 Stanford Overseas Studies Program, Oxford, England

Sept. 1986 - June 1988 Associate Professor (with tenure), Department of Radio-TV-Film, The University of Texas at Austin. (Film Production Area Head, 1984-86).

Sept. 1980- August 1986 Assistant Professor, Department of Radio-TV-Film, The University of Texas at Austin.

Sept. 1986 - June 1987 Fellow, Radcliffe Institute for Advanced Study, Harvard University. On leave from University of Texas.

June 1983 - Aug. 1983 Sound recordist; "A Country Auction"; 60-minute, 16mm documentary film directed by Ben Levin and Jay Ruby; funded by The National Endowment for the Humanities.

Sept. 1979 - May 1980 Visiting Filmmaker, The Evergreen State College, Olympia, Washington. Taught film/video production and theory.

Sept. 1978 - Aug. 1979 Audio/Distribution Coordinator, Temple University. Supervised audio production facilities and coordinated film rentals for RTF Department.

Sept. 1975 - May 1978 Graduate Assistant, Temple University. Taught 16mm film production classes. Worked in re-recording studio doing transfers and sound mixes.

Productions

2008 - present PERFECT STRANGERS (work-in-progress). Director/Editor. HD video, TRT to be determined. A documentary about altruistic kidney donation.

2004 BIG ENOUGH. Director/Sound/Editor. 16mm color film, 53 minutes. Distributed by Fanlight Productions, Netflix, WGBH International for international television distribution

1996 IN HARM'S WAY. Writer/Director/Editor. 16mm, color & b/w, 27 minutes. Distributed by Women Make Movies.

- 1990 MIRROR MIRROR. Director/Sound/Editor. 16mm, color, 17 minutes. Distributed by Women Make Movies.
- 1986 DRIVE-IN BLUES. Director/Sound/Editor. 16mm, color, 28 minutes. Distributed by Direct Cinema Limited.
- 1984 LITTLE PEOPLE. Co-Producer/Co-Director/Editor. 16mm, color, 58 minutes (edited version for PBS).
- 1982 LITTLE PEOPLE. Co-Producer/Co-Director/Co-Editor. 16mm, color, 88 minutes. Distributed by Conquest Designs.
- 1980 P.M. Co-Director/Editor. 16 mm, b&w, 7 minutes.
- 1979 COTTON CANDY AND ELEPHANT STUFF. Director/Editor/Sound. 16mm, color, 29 minutes. Distributed by Direct Cinema Limited.
- 1979 AFTERIMAGE. Co-Director/Sound. 16mm, color, 17 minutes. Distributed by Direct Cinema Limited.
- 1978 A CHICKEN IN EVERY POT. Co-Director/Sound. 16mm, b/w, 29 min.
- 1976 STYX. Director/Editor. 16 mm, b&w, 10 minutes. Distributed by The Museum of Modern Art.

Teaching Awards

Dean's Award for Distinguished Teaching, Stanford University, 1995.

College of Communication Teaching Excellence Award, 1984. The University of Texas at Austin.

Festival Exhibitions, Awards, and Honors

BIG ENOUGH

Best Documentary, University Film and Video Association National Conference, 2005.

Heart of the Festival Award, Vermont International Film Festival, 2004.

CINE Golden Eagle Award, Council on International Nontheatrical Events, 2005.

First Prize, Documentary, Carolina Film and Video Festival, 2005.

PCA Rollins Documentary Award, Popular Culture Association, 2008.

Third Prize, Big Muddy Film Festival, 2005.

Director's Citation, Black Maria Film and Video Festival, 2005.

First Prize, Documentary, East Lansing Film Festival, 2005.

Top 25 DVD Documentaries of 2005, Video Librarian, 2005.

ReelheART International Film Festival, Toronto, 2006.

South by Southwest, 2004.

SILVERDOCS: AFI/Discovery Documentary Film Festival, 2004.

Cinequest, 2004.

Hot Springs Documentary Film Festival, 2004.
Rocky Mountain Women's Film Festival, 2004.
United Nations Association Film Festival, 2004.
Santa Fe Film Festival, 2004.
DOCUPOLIS, Barcelona, Spain, 2005.
Southern Circuit Tour, 2005.
Picture this... film festival, 2005.
Riverrun International Film Festival, 2005.
Sedona International Film Festival, 2005.
Tiburon International Film Festival, 2005.
Fairfax Documentary Film Festival, 2005.
Wine Country Film Festival, 2005.
Plymouth Independent Film Festival, 2006.
National Social Science Association National Conference, 2006.
National Science Association National Conference, 2006.
American Psychological Association National Conference, 2006.
Moscow Disability Festival, 2008

IN HARM'S WAY

Best of Festival, Full Frame Documentary Film Festival, 1998.
Best of Festival, Louisville Film and Video Festival, 1997.
Best of Festival, Utah Short Film and Video Festival, 1996.
Silver Award, International Documentary Association, 1996.
Best Documentary, New Frontiers Film Festival, Ottawa, 1997.
Jurors' Citation, Black Maria Film and Video Festival, 1997.
Isabella Liddell Art Award, Ann Arbor Film Festival, 1997.
Invited Participant, International Public Television Screening Conference, Germany, 1998.
Award of Merit, Sinking Creek Film/Video Festival, 1996.
Certificate of Merit, Chicago International Film Festival, 1996.
Jury Award, New York Expo of Short Film & Video, 1996.
Audience Award, Imagefest, 1996.
Music Box Theatre, 1-week commercial run in Beverly Hills, 1997.
Margaret Mead Film Festival, 1996.
Mill Valley Film Festival, October 1996.
The Museum of Modern Art, 1997.
Boston International Festival of Women's Cinema, 1997.

Arizona Film Festival, 1997.
International Short Film Festival, Vila do Conde, Portugal, 1997.
Melbourne International Film Festival, Australia, 1997.
St. Petersburg International Film Festival, Russia, 1997.
Mediawave Festival of Visual Arts, Gyor, Hungary, 1997.
Los Angeles Independent Film Festival, 1998.
Film Arts Festival, November 1996.
Denver International Film Festival, October 1996.
Rocky Mountain Women's Film Festival, 1996.
St. Louis Film Festival, 1996.
First International Festival of Women's Cinema, London, 1997.
Brooklyn Museum of Art, 1997.
Museum of Modern Art, New York, 1997.
Pacific Film Archive, 1996.
Cinequest, 1997.
Dallas Video Festival, 1997.
Philadelphia Festival of World Cinema, 1997.
Breckenridge Festival of Film, 1997.
Three Rivers Film Festival, Pittsburgh, 1997.

MIRROR MIRROR

First Prize (Documentary), 24th New York Expo of Short Film & Video, 1990.
Best Documentary Film, Humboldt International Film & Video Festival, 1991.
Director's Choice, Edison-Black Maria Film & Video Festival, 1991.
Judge's Choice, Louisville Film and Video Festival, 1992.
Jury Award, Documentary Film, Big Muddy Film Festival, 1991.
Honorable Mention, Baltimore International Film Festival, 1992.
Best Women's Issues Film, University of Cincinnati Film Society Festival, 1994.
Women in Resistance Film Festival, France, 2006.
American Women's Psychology Conference, 2007.
Seoul International Film Festival, 2003.
"What's Happening" series, Museum of Modern Art, New York, 1993.
London International Film Festival, 1990.
Flaherty Film Seminar, 1993.
Margaret Mead Film Festival, New York, 1990.
Finalist, USA Film Festival, 1991.

Finalist, American Film Festival, 1991.
Denver International Film Festival, 1990.
Athens International Film and Video Festival, 1991.
Third Wave International Women's Film & Video Festival, Austin, 1991.
Cinequest Film Festival, San Jose, 1991.
Ann Arbor Film Festival 1992.
Charlotte Film and Video Festival, 1992.
AFI/Los Angeles FilmFest, 1991.
Rocky Mountain Women's Film Festival, 1992.
Paris Lesbian Film Festival, 1995.
Visual Artists' Film and Video Festival, 1994.
San Francisco Women's Film Festival, 2006.

DRIVE-IN BLUES

Red Ribbon, American Film Festival, New York, 1987.
Second Prize (Documentary), Athens International Film Festival, 1987.
Festival Prize, Humboldt Film Festival, California, 1988.
Rollins Documentary Award, Popular Culture Association, 2005.
Sundance Film Festival, Utah, 1987.
Orinda Film Festival, 2003.
Petersen Automotive Museum, Los Angeles, 2003.
Film Forum, 2-week run in commercial theatre in New York, 1992.
Nu Art Theatre, 1-week commercial run in Los Angeles, 1987.
Red Vic Theatre, 1-week commercial run in San Francisco, 1992.
Sydney Film Festival, Australia, 1987.
Denver International Film Festival, 1988.
Featured in permanent exhibit at the Museum of the Moving Image, London, (1988-present).
USA Film Festival, Dallas, 1987.
Third Wave International Film and Video Festival, Austin, 1988.
Santa Barbara International Film Festival, 1987.
21st Annual Independent Filmmakers' Exposition New York, 1987.
Women in the Director's Chair, Chicago, 1987.
Women Make Movies, American Film Institute, Washington, D.C., 1987.
Pacific Film Archive, Curator's Choice, 1992.
Flaherty Film Seminar, New York, 1986.
Austin Drive-In Movie Festival, 1994.

British Short Film Festival, 1995.

National Building Museum, Washington, D.C., 1995.

LITTLE PEOPLE (88-minutes)

The New York Film Festival, 1982.

Edinburgh International Film Festival, 1983.

London Film Festival, 1982.

Margaret Mead Film Festival, 1983.

Sydney International Film Festival, 1983.

Hawaii International Film Festival, 1983.

Nyon International Film Festival, Switzerland, 1982.

Barbara Jordan Communications Award, 1983.

LITTLE PEOPLE (58-minute version edited by Krawitz for PBS broadcast)

Emmy Award nomination, Outstanding Individual Documentary, 1985.

Red Ribbon, American Film Festival, 1985.

CINE Golden Eagle, Washington, D.C., 1984.

Honorable Mention, Baltimore International Film Festival, 1986.

Festival Award, Superfest '85, Los Angeles, 1985.

Edison-Black Maria Film and Video Festival, 1984.

Festival International du Nouveau Cinema, Montreal, 1984.

P.M.

Juror's Prize, Bellevue Film Festival, Washington, 1981.

Judges' Award and People's Choice Award, 16th Annual Humboldt Film Festival, 1983.

Finalist, American Film Festival, New York, 1981.

19th Ann Arbor Film Festival (1981) and tour of award-winning films. Received prizes at:

San Francisco Art Institute

Kent State University

The University of Texas, Arlington

Festival of New Experimental Cinema, Chicago, 1984.

Black Maria Film Festival and Competition, 1981.

Athens International Film Festival, 1981.

COTTON CANDY AND ELEPHANT STUFF

Blue Ribbon, American Film Festival, New York, 1979.

CINE Eagle, Washington, D.C., 1979.

Academy of Motion Picture Arts and Sciences Student Film Award, 1979.

Merit Award, Athens International Film Festival, Ohio, 1981.

First Prize, Marin County Film Festival, California, 1979.

Judges' Choice, San Francisco Art Institute Film Festival, 1980.

Third Prize, FOCUS Competition, Los Angeles, 1980.

Midwest Film Conference, Chicago, 1980.

Included in international tour of student films which won awards from the Academy of Motion Picture Arts and Sciences, 1984.

Los Angeles FILMEX, 1980.

Baltimore International Film Festival, 1979.

Atlanta International Film Festival, 1981.

Margaret Mead Film Festival, New York, 1979.

Arden House Public Television Seminar, New York, 1979.

Conference on Visual Anthropology, Philadelphia, 1978.

British Short Film Festival, London, 1995.

AFTERIMAGE

First Prize, FOCUS Competition, Los Angeles, 1981.

Finalist, American Film Festival, New York, 1980.

Merit Award, Rehabilitation Film Festival, New York, 1979.

Los Angeles FILMEX, 1980.

Conference on Visual Anthropology, Philadelphia, 1980.

Finalist, Birmingham Educational Film Festival, 1980.

STYX

Jury Prize, Deuxiemes Rencontres Internationales Henri Langlois a Tours, France, 1978.

Second Prize, 20th International Documentary & Short Film Festival, Bilbao, Spain, 1978.

Ann Arbor Festival Award and selected to tour with award-winning films. On tour (1977):

First Prize, University of Wisconsin

First Prize, Ohio State University

First prize, Alfred University

Finalist, American Film Festival, New York, 1978.

Regional winner, Academy of Motion Picture Arts & Sciences Student Film Awards, 1977.

Honorable Mention, Penn State Film Festival, 1977.

British Short Film Festival, London, 1995.

Permanent collection of The Museum of Modern Art, New York.

12th Annual Independent Filmmaker's Exposition, New York, 1978.

Flaherty Film Seminar, Massachusetts, 1977.

Conference on Visual Anthropology, Philadelphia, 1980.

Arden House Public Television Seminar, New York, 1979.
First Place, Speech Communication Association of Pennsylvania, 1976.
Festival of New Experimental Cinema, Chicago, 1984.
San Francisco Art Institute Film Festival, 1979.
Black Maria Film Festival and Competition, 1981.
Southwest Alternate Media Project Film Video regional tour, 1982-83.
Festival of Pennsylvania Films, Harrisburg, 1979.
Midwest Film Conference, Chicago, 1979.
DoubleTake Documentary Film Festival, North Carolina, 1997.

Broadcasts

BIG ENOUGH

PBS national broadcast on **P.O.V.**, 2005.
PBS **P.O.V.** Encore Presentation, 2006.
Irish television, 2008.
Thailand television, 2008.
Middle East television, 2007.
Canadian television, 2006.
Danish television, 2006.
Croatian television, 2006.
Swedish television, 2006.
Latvian television, 2006.
Australian television, 2005.
Finnish television, 2005.
New Zealand television, 2005.
Israeli and Gaza television, 2005.
Spain, Portugal, Andorra television, 2005.
ABC Asia television, 2005.

IN HARM'S WAY

PBS national broadcast on **Independent Lens**, 2000.
PBS broadcast on **Image Union**, Chicago, 2000.
PBS broadcast on **Independent View**, San Francisco, 2000.
PBS broadcast on **video I**, San Jose, 2000.
Cable broadcast on Bay TV, San Francisco, 2000.
PBS broadcast on **Through the Lens**, Philadelphia, 1997.
PBS broadcast on **Territory**, all PBS stations in the state of Texas, 1997.

PBS broadcast on **Independent Eye**, Maryland, 1998.

MIRROR MIRROR

PBS national broadcast on **P.O.V.**, 1991.

Learning Channel Europe, 1993-96.

REN TV, Russia, 1996.

BBC, United Kingdom, 1996-99.

Radio Telefis Eireann, Ireland, 1993.

PBS broadcast on **Through the Lens**, Philadelphia, 1992.

PBS broadcast on **Territory**, all PBS stations in the state of Texas, 1991.

PBS broadcast on **video I**, San Jose, 2000.

Bay TV, cable channel, San Francisco, 2000.

DRIVE-IN BLUES

PBS national broadcast, 1987, 1988.

McNeil/Lehrer (PBS), 1992.

PBS broadcast on **video I**, San Jose, 2000.

Discovery Channel, 1991-1993.

Discovery Channel, England, 1995.

PBS series **Living Room Festival**, San Francisco, 1993.

PBS series **Breadth of Vision**, New England, 1988.

Cable series **Mixed Signals**, Boston, 1991.

Excerpts on **Entertainment Tonight** (reviewed by Leonard Maltin), 1993.

Excerpts on ABC **Good Morning America**, 1993.

LITTLE PEOPLE

National broadcast on PBS, 1984, 1985.

Discovery Channel, 1990-1994.

The Learning Channel, 1995-1998.

Dutch television, 1985.

Egyptian television, 2001.

Excerpts on **ABC Nightline**, 1996

Excerpts on ABC Nightline documentary, **Brave New World**, 1999.

Excerpts on **Discover Magazine**, 1997.

COTTON CANDY AND ELEPHANT STUFF

Excerpts on **Impact**, CNN, 1997.

STYX

PBS broadcast on **The Territory**, PBS stations in Texas, 1981, 2005-2006.

PBS broadcast on **Image Union**, Chicago, 1981.

Cable broadcast on **First Expressions**, Philadelphia, 1990.

Publications

Jan Krawitz, "Treading Softly: Ethics and Documentary Production" *Knowledge Quest*, vol. 38, no. 4, March/April 2010, pp. 48-51.

Jan Krawitz, "A Southern Exposure: Indie Dox in Dixie," *International Documentary*, vol. 24, no. 6, July 2005, pp. 27-30.

Jan Krawitz, "Archival Footage Usage in Documentary Films: Practical and Aesthetic Considerations," *Stanford Humanities Review*, volume 7.2, 1999.

Jan Krawitz, "INPUT '98," *International Documentary*, Vol. 17, No. 9, September 1998, pp. 33-35.

Jan Krawitz, "The Independent Documentary: Prospects for Survival," *Journal of the University Film and Video Association*, Vol, 38, No. 1, Winter 1986.

Jan Krawitz, "Juggling Gender," *Journal of Film and Video*, Vol. 45, Nos. 2-3, Summer-Fall 1993.

Rea, Peter W. and Irving, David K. Producing and Directing the Short Film and Video. Boston: Focal Press, 1995 (second edition 2000, third edition 2006)

Mirror Mirror is one of three short films presented as case studies in this book. I was interviewed extensively for the book, contributed documents from my film, and edited the transcript of my interview.

Rosenthal, Alan. Writing, Directing, and Producing Documentary Films and Videos (third edition). Southern Illinois University Press, 2002. pp. 326-328 (Proposal for **In Harm's Way** is reprinted in Chapter 20).

Bernard, Sheila Curran and Rabin, Kenn. Archival Storytelling. Focal Press, 2009. Examples from **Drive In Blues** and **Little People** are cited and Krawitz is quoted throughout the book.

Selected Reviews and Articles

Subject of feature story on All Things Considered, NPR, (Little People), 1982.

Vincent Canby, "'Little People,' The Story of Dwarfs," *New York Times*, October 9, 1982.

John Corry, "'Little People' Looks At the Lives of Dwarfs," *New York Times*, July 17, 1984.

Jeff Weinstein, "Eye to Eye," *Village Voice*, October 19, 1982

Arthur Unger, "When Dwarfs Becomes Giants: A 'Must-See,'" *The Christian Science Monitor*, July 17, 1984.

Harlan Jacobson, "Little People," *Film Comment*, November-December 1982.

Gerry Putzer, "Little People," *The Hollywood Reporter*, November 4, 1982.

Tom Shales, "Drive-Ins: A Breath of Fresh Air," *The Washington Post*, October 21, 1987.

Cyn (sic), "Drive-In Blues," *Variety*, October 28, 1987.

Gene Seymour, "When the Parking Lot Was the Theater," *Philadelphia Daily News*, Oct. 21, 1987.

Timothy Lyons, "Jan Krawitz and 'In Harm's Way,'" *International Documentary*, June 1997.

Alison Macor, "Documentarian Shuns Easy Answers," *Austin American-Statesman*, July 21, 1999.
Desmond Ryan, "Where Short Films Won't Get Short Shrift," *The Philadelphia Inquirer*, April 27, 1997.

Judith Egerton, "Louisville Film Festival Honors Rape Documentary," *The Courier-Journal*, November 2, 1997.

Anne S. Lewis, "Getting Personal," *The Austin Chronicle*, July 16, 1999.

Sue Adolphson, "No One Fairest in 'Mirror,'" *San Francisco Chronicle*, August 25, 1991.

Subrin, Julie, "Ann Arbor Film Festival," *Angles*, Spring 1998.

Jan Roberts-Breslin, "Mirror Mirror," *Journal of Film and Video*, Fall 1991.

Randy Turoff, "Three Women: Three Views," *Bay Guardian*, May 1, 1992.

"Cotton Candy and Elephant Stuff," *Landers Film Reviews*, March/April 1981.

"Afterimage," *Booklist*, September 1, 1980.

Greg Beal, "Films, Filmmakers, Dialogue: An Interview with the collaborative team of Krawitz and Ott," *Southwest Media Review*, Spring 1983.

Thomas Albright, "Independent Filmmakers to Show Their Stuff Here," *San Francisco Chronicle*, April 16, 1979.

Atkin, Ross. "Drive-In Movies: Featuring Families," *Christian Science Monitor*, August 5, 1998.

Subrin, Julie, "Ann Arbor Film Festival: In Harm's Way," *Angles*, Volume 3, Nos. 3&4, Spring 1998.

Thomas White, "Short on Docs, Long on Moxie," *International Documentary*, Vol. 17, No. 6, June 1998.

Kim Vo, "A Second Look," *San Jose Mercury News*, June 27, 2005.

Paul Dearing, "A Review of 'Big Enough'," *Jackson Free Press*, Feb. 3-9, 2005.

SD (sic), "Big Enough", *Washington City Paper*, June 11, 2004.

Susan Tavernetti, "True Lives," *Palo Alto Weekly*, March 5, 2004.

J. Shannon, "Big Enough," *Video Librarian*, November/December 2005.

Mark Berger, "Big Enough," *Winston-Salem Journal*, April 21, 2005.

Interviewed on "All Things Considered," NPR, "Unlikely Revival of Drive-In Theaters," 2008.

Interviewed on "Pushing Limits", KPFA, Berkeley, 2006.

Invited Presentations with Films (other than festivals)

Dartmouth College, 2010

Visiting Artist (film retrospective), The Evergreen State College, 2009.

Doc Lab, HotDocs, Toronto, 2009.

Cantor Art Center, Stanford University, Faculty Show and Lecture, 2009.

Skyline College, 2007.

Oxford Brookes University, 2006.

Brasenose College, Oxford University, 2006.
Ethnographic Film Society, Oxford, 2006.
New York University, 2005.
Southern Circuit (tour of 7 venues in the South with two films), 2005.
University Film Video Association Annual Conference, 2005.
New York University, 2005.
University of South Carolina, 2005.
Columbia College, 2005.
Center of Biomedical Ethics, Stanford University, 2005.
Bryn Mawr College, 2004, 1986.
Temple University, 2004,
University of Oklahoma, 2003.
Dartmouth College and Hood Museum of Art, 2002.
Colorado College, 2002.
Exploratorium, San Francisco, 2001.
Commonwealth Club, San Francisco, 2000.
Documentary Institute, University of Florida, 2000 (retrospective of four films).
Humboldt International Film and Video Festival, 2000. (retrospective of four films as part of Judges' screening).
Vassar College, 2000.
University of California, Santa Cruz, 2000.
University of Santa Clara, 2000.
Journalism and Women Symposium, Sundance, 1999. (retrospective of 2 films)
Austin Documentary Tour, 1999. (retrospective of 2 films)
Rice Media Center, 1999. (retrospective of 4 films)
University of North Texas, 1999. (retrospective of 4 films)
University of Texas at Austin, 1999. (retrospective of 2 films)
UC Extension, 1999. (retrospective of 3 films)
INPUT International Television Conference, Germany, 1998.
University of Michigan, 1998.
Ann Arbor Film Festival, 1998. (retrospective of 4 films as part of Judge's screening)
Northwest Film Center, Portland Art Museum, 1997. (retrospective of 4 films)
San Francisco City College, 1997.
Pacific Film Archive, 1996, 1994.
College of Santa Fe, 1995. (retrospective of 4 films)

University of Colorado, 1995.
Gallagher Lecturer, Society for Adolescent Medicine annual conference, Los Angeles, 1994.
Luce Lectureship Series, Vassar College, 1994. (retrospective of three films)
Wayne State University, 1994. (retrospective of three films)
San Francisco Art Institute, 1994.
Berkeley School of Journalism, 1993, 1994.
University of Oklahoma, "Cultural Perspectives in Film" 1993.
Jing Lyman Lecture, Stanford University, 1993, 1995.
Rocky Mountain Women's Film Festival, *keynote speaker*, 1992, 2005.
Little People of America annual conference, 2004, 1992, 1982.
Knight Fellowship Colloquium, Stanford University, 1989-1993, 1997.
Institute for Advanced Study at Radcliffe/Harvard, 1991.
University Film and Video Association Annual Conference, 1996, 1990, 1986, 1982.
Boston University, 1991, 1983.
Flaherty Film Seminar, 1993, 1986, 1976.
Humboldt International Film and Video Festival, 2000, 1990. (retrospective of 3 films)
San Jose State University, 1989.
California State University, Fresno, 1988.
Big Muddy Film Festival, 1988. (retrospective of 3 films as part of Judge's screening)
University of Maryland, 1987. (retrospective of 3 films)
Syracuse University, 1985.
Cornell University, 1983.
Workshop at Neighborhood Film Project, Philadelphia, 1983.
Rice University, 1982.
Arden House Public Television Seminar, 1979.

Invited Juror

Ashland Independent Film Festival, 2008, 2007, 2005.
Social Issues Documentary Film Festival, San Jose, 2008, 2010.
Cinequest, 2006, 1998.
CILECT International Student Film Festival, 2006
Jury Chair, CINE, 2005.
Front Page Awards, Newswomen's Club of New York, 2005.
Humboldt International Film and Video Festival, 2000, 1990.
National Educational Media Network, 1999.
United Nations Association Film Festival, 1998.

Louisville Film and Video Festival, 1993.
Ann Arbor Film Festival, 1998.
San Francisco International Film Festival, Jury Chair, 1995, 1994, 1993, 1992; Juror, 1990-91.
Regional Emmy Awards, 1995.
Louisville Film Festival, 1993.
Council on International Nontheatrical Events, 1993.
American Film Festival, 1990, 1987, 1984, 1983, 1980.
National Educational Film and Video Festival, 1992, 1991.
Atlanta Film and Video Festival, 1989.
Big Muddy Film Festival, Illinois, 1988.
New England Film Festival, Boston, 1987.
U.S.A. Film Festival, Dallas, 1985.

Paper Presentations

“Openings and Closings: Film Structure,” University Film and Video Association National Conference, Burlington, VT, 2010
“The Ethics of Documentary Production”, Ethics at Noon Lecture Series, Stanford, 2009.
“Treading Softly: Ethical Concerns in Student Documentaries, CILECT international congress, Beijing, 2008.
Panelist on Daily Panels, “International Filmmaking Schools Conference,” CCC, Mexico City, 2008.
“Ethical Issues in the Teaching of Documentary Production”, University Film & Video Assn, 2008.
“Putting the Shoe on the Other Footage,” Archival Film Storytelling Symposium, Stanford Law School, 2008.
“Ethical Issues in Student-Produced Documentaries,” Association for Education in Journalism and Mass Communication National Conference, 2006.
“Social Issue Documentaries,” United Nations Association Annual Meeting, Oxford, 2006.
“Behind the Scenes of the Documentary Process,” Stanford Alumni Event, Houston, 2005.
“Getting the Rights to Reality,” Riverrun International Film Festival, 2005.
“Making Films as an Independent,” Rocky Mountain Women’s Film Festival, 2005.
“Robert Frank: Filmmaker and Photographer”, Cantor Art Center, 2005.
“An Evening with Arthur Dong,” Film Arts Foundation, San Francisco, 2002.
“Documentary Film,” Colorado College, 2002.
“Frozen in Time: Documentary Portrayals,” University Film and Video Association, 2002.
Documentary Summit, The University of Texas at Austin, 2002.
“Our Bodies, Ourselves,” North Carolina Women’s Coalition Conference, 2000.
“Personal Storytelling,” Journalism and Women Symposium, Sundance, 1999.

“Representing the Self in Documentary,” University Film and Video Association, 1999.
“True Fictions: Social Documentary in the Nineties”, San Francisco MOMA, 1997.
“Independent Filmmaking,” Breckenridge Film Festival, 1997.
University Film and Video Association, 1993, 1996.
"Self-Silencing Scholarship", Stanford Humanities Center, 1995.
"The Documentary Revealed", Film Arts Foundation, 1993, 1996.
Nebraska Humanities Council, 1992-1995, 1997.
Independent Production Fund Grant, Southwest Alternate Media Project, Houston, 1987.
National Endowment for the Humanities Youthgrant, Washington, D.C., 1980, 1981, 1982.
Pioneer Fund Grant, 1992.
National Educational Video and Film Festival, 1990, 1991, 1992, 1993, 1999.
Cinequest Film Festival, 1991, 1992.

Grants and Fellowships

Academy of Television Arts & Sciences Foundation Faculty Seminar, 2010.
Doc Lab, HotDocs Toronto, 2009.
Corporation for Public Broadcasting Producer’s Award, 2006.
Little People of America Foundation (**Big Enough**), 2004.
Fleishhacker Foundation, (**Big Enough**), 2002.
Arts Council, Silicon Valley, (**Big Enough**), 2001.
Shenkin Fellowship of Yale University, (**Big Enough**), 2001.
Peninsula Community Foundation, (**Big Enough**), 2001.
Research Incentive Award, Stanford University (**Big Enough**), 2000.
The Donnet Fund, (**In Harm’s Way**), 1995.
Artist Fellowship for Film and Video Makers, Arts Council of Santa Clara County, (**In Harm’s Way**); 1991, 1995.
Stanford University Research Incentive Fund (**In Harm’s Way**), 1994.
Irvine Foundation Multicultural Curriculum Grant, 1993.
Nu Lambda Trust (**In Harm’s Way**), 1992.
Film Arts Foundation Production Grant (**In Harm’s Way**), 1991.
Western States Regional Media Arts Production Grant, National Endowment for the Arts, (**In Harm’s Way**), 1991.
Marilyn Yalom Research Fund (**In Harm’s Way**), 1991.
Women in Film Finishing Fund (**Mirror Mirror**), 1989.
Pioneer Fund (**Mirror Mirror**), 1989.
Southwest Alternate Media Project (**Mirror Mirror**), 1988.

Corporation for Public Broadcasting Input Training Fellowship Travel Grant, 1988.
The Paul Robeson Fund (**Mirror Mirror**), 1987.
Women's Project of the Funding Exchange (**Mirror Mirror**), 1987.
Fellow, Radcliffe Institute for Advanced Study, Harvard, 1986-87.
Mary Gibbs Jones Fellowship in Communication, 1986-1987.
Texas Commission on the Arts Production Grant (**Drive-In Blues**), 1985.
Southwest Alternate Media Project (**Drive-In Blues**), 1985.
College of Communication Research/Creative Support Grant (**Drive-In Blues**), 1985.
University Research Institute, The University of Texas at Austin (**Drive-In Blues**), 1984.
Little People of America Foundation Production Grant, (**Little People**), 1984.
Genentech Production Grant (**Little People**), 1984.
Serono Symposia International Production Grant (**Little People**), 1984.
Sinking Creek Film Celebration Production Grant (**Little People**), 1981.
University Research Institute, The University of Texas at Austin (**Little People**), 1981, 1980.
University Film Association Scholarship Award (**Styx**), 1977.

University Committees

Director, M.F.A. Program in Documentary Film and Video, Stanford University, 2007-present.
Chair, Promotion Committee for colleague being considered for promotion to Professor, 2007-08.
Promotion Committees, 2007-2010.
Stanford Institute for Creativity and the Arts, Grants Panelist, 2007-2009.
Faculty Mentor, 2007-present.
Search Committee, Department of Art & Art History, Stanford University, 2008-09.
Search Committee, Department of Art & Art History, Stanford University, 2006-07.
Arts Facility Master Planning Committee, Stanford University, 2007-present.
Curriculum Committee, School of Humanities & Sciences, Stanford University, 2005-2007.
Arts Initiative Vision Group, Stanford University, 2006-present.
Director, M.A. Program in Documentary Film and Video, Stanford University, 1998-2003.
Chair, Search Committee, Department of Communication, 2000-2001.
Panelist, Research Incentive Fund, Office of Technology and Licensing, Stanford, 2001-04.
Search Committee, Department of Art, Stanford University, 1997-1998.
Committee on Undergraduate Studies, Stanford University, 1991-1994.
Arts Roundtable, 1992-1995.
Department of Communication, Undergraduate Committee, 1990-1997.
Head, Production Area, Department of Radio-TV-Film, University of Texas, 1985-1988.
Budget Council, Department of Radio-Television-Film, University of Texas, 1984-1988.

Chair, Teaching Excellence Committee, College of Communication, University of Texas, 1985-87.

Outside Service

Advisory Board, International Public Television

Emerging Filmmaker Mentoring Project, Co-sponsored by Southwest Alternate Media Project (Houston) and Ibero-American University (Mexico City), served as an individual mentor, 2008.

Manuscript Reviews, Focal Press, 2005-present.

External Review Committee (Site Visit), Southern Illinois University, 2007.

External Review Committee (Chair and Site Visit), University of Iowa, 2006.

External Review Committee (Site Visit), Hong Kong Baptist University, 2005.

Advisory Committee, Center for Social Media Fair Use Policy, 2004-present.

Advisory Board, McGraw-Hill Contemporary Learning Series, 2005-present.

Board of Directors, Ashland Independent Film Festival, 2005-present.

Advisory Board, Flaherty Film Seminar, 2004-2005.

Tenure and Promotion Reviews, (New York University, Hunter College, University of Colorado, University of Denver, Southern Methodist University, American University, Northern Illinois University, Temple University, Ohio University, University of Iowa, UCLA, Syracuse, USC, University of Florida, Ohio State, Vassar, University of Vermont, Franklin and Marshall College, Emerson College, University of Arizona, The University of Texas at Austin, Santa Clara University, Columbia College, University of Florida, 1992-present)

Program Consultant, (Site Visit), University of Florida, 2000

External Review Committee (Site Visit), Southern Illinois University, 1999.

Board of Directors, University Film and Video Association, 1995-1996.

Film/Video Review Editor, Journal of Film and Video, 1989-1994.

Regional Coordinator, Academy of Motion Picture Arts and Sciences Student Film Awards, 1982-88.

Film Editing Consultant

“Circus Dreams,” Signe Taylor, 2009.

“Health by River and Road,” Mike Seely, 2008

“Raging Grannies,” Pam Walton, 2008-2009.

“The Tiger Next Door,” Camilla Calamandrei, 2007.

“Don’t Ask,” Johnny Symons, 2007.

“Lydia’s Story,” Nan Bress, 2007.

“Montana Meth,” Tom Siebel, 2006.

“Funny Man Dan,” Liz Witham, 2005.

“Sentenced Home,” Nicole Newnham, 2005.

“Beyond Conception,” Johnny Symons, 2005.

“Hold Your Breath,” Maren Monsen, 2004.

“Lost Boys of Sudan,” Jon Shenk and Megan Myland, 2003.

“Imelda,” Ramona Diaz, 2003.

“Sumo East and West,” Ferne Pearlstein and Robert Edwards, 2001.

“Long Night’s Journey Into Day,” Debra Hoffman and Francis Reid, 2000.

“Blink,” Elizabeth Thompson, 1999,

“Lost People,” Laura Harrison, 1998.

FILMOGRAPHY

BIG ENOUGH

16mm color film, 53 minutes, 2004. Distributed by Fanlight Productions.
Available on Netflix.
International Television Distribution by WGBH International

In this intimate portrait, several dwarfs who were filmed twenty years ago allow the camera into their lives once again. Through a prism of "then and now," BIG ENOUGH poignantly explores the emotional and physical challenges they face in an average-sized world.

IN HARM'S WAY

16mm, color and b/w, 27 minutes, 1996. Distributed by Women Make Movies.

This personal memoir explores assumptions about fear, safety, and control that were instilled in children growing up in the late 1950's. The filmmaker's adult experience as a victim of anonymous sexual violence prompts her to revisit the fragile myths of childhood.

MIRROR MIRROR

16mm, color, 17 minutes, 1990. Distributed by Women Make Movies.

This film provocatively explores the relationship between a woman's body image and the quest for an idealized female form. Blending humor and candor, the film illuminates the vagaries in the concept of an "ideal" body.

DRIVE-IN BLUES

16mm, color, 28 minutes, 1986. Distributed by Direct Cinema Limited.

This film explores the history and current status of a venerated institution of popular culture -- the drive-in movie theatre.

LITTLE PEOPLE

16mm, color, 58 minutes, 1984. Distributed by Conquest Designs.

This film depicts the changes in attitude occurring among dwarfs as they struggle towards equal opportunity and enhanced self-esteem. It provides insight into the dwarf experience and offers a unique and sometimes disturbing perspective on the average-sized world.

P.M.

16 mm, b/w, 7 minutes, 1980.

A cinematic essay depicting the quiet dismissal of those who are no longer able to keep up with the relentless pace of consumer society -- the aged.

COTTON CANDY AND ELEPHANT STUFF

16 mm, color, 29 minutes, 1979. Distributed by Direct Cinema Limited.

The arduous lifestyle of a travelling tent circus often contradicts the romantic notion of "running away with a circus". This film focuses on those elements of the circus which are not generally accessible to the circus audience, capturing both the magic and the routine of circus life.

AFTERIMAGE

16 mm, color, 17 minutes, 1979. Distributed by Direct Cinema Limited.

AFTERIMAGE portrays the work and experiences of two blind artists who recount the painful period of fading vision and subsequent confrontation with isolation.

STYX

16 mm, b/w, 10 minutes, 1976. Distributed by The Museum of Modern Art.

STYX affords an impressionistic view of the subterranean world of a metropolitan subway system. Joining an anonymous mass of commuters, the camera embarks on a journey across a decaying cityscape.