MARGOT NASH – CV

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**Biography**

Margot Nash began her career as an actor. She started out at the Melbourne Theatre Company and then joined the Australian Performing Group at the Pram Factory in Melbourne in the 1970s where she began videotaping shows and taking stills. After moving to Sydney she joined the Sydney Filmmakers Co op and began freelancing in the independent film sector.

She has produced, written and directed a number of award-winning films as well as working as a cinematographer and editor. Her first film **We Aim To Please** about female sexuality won a Jury Prize at L’Homme Regarde Homme film festival in Paris in 1978. **We Aim To Please** is represented in Screen Worlds, a permanent exhibition about the history of the moving image in Australia at ACMI in Melbourne. Margot was co filmmaker and editor on the 1982 feature documentary **For Love or Money** about the history of women and work in Australia, which screened at Berlin, Toronto and the Tokyo International Women’s Film Festival. For Love or Money received a UN Media Peace prize in 1985. **For Love or Money** and **We Aim To Please** were both digitally restored by the National Film and Sound Archive in 2017 and both screened in a retrospective of Feminist Films at the 2017 Sydney Film Festival.

Margot’s short documentary **Teno** won the Jury Prize for Direction and Best Documentary in the ATOM Awards in 1984. Her 1989 short experimental drama **Shadow Panic** won an AFI Award for Best Cinematography, an ATOM Award for Best Innovative Film and a Red Ribbon for Film as Art at the American Film and Video Festival. **Shadow Panic** screened internationally at festivals including London, Hawaii and Clermont Ferrand and screened theatrically in London supporting Chantal Ackerman’s feature film ‘American Stories’. In 2017 it screened at Cinenova in London.

In 1994 Margot wrote and directed **Vacant Possession**, a feature drama about family, racial conflict and the complexities of reconciliation for which she was nominated for Best Directing and Best Original Screenplay in the AFI awards. Vacant Possession screened at a international festivals including Chicago, Hawaii and Asia Pacific and in 1996 won a Speciale Mention du Jury at the Films De Femmes festival in Créteil. In 1999 **For Love Or Money**, **Shadow Panic** and **Vacant Possession** screened as part of a ‘Tribute to Australian and NZ Women Filmmakers’ at Créteil in Paris. In 2005 Margot directed the feature drama **Call Me Mum** for SBS Independent. **Call Me Mum** screened at local and international festivals including Sydney, Adelaide and Créteil, won two AFI Awards and was short-listed for the NSW Premier’s Literary Awards and the AWGIEs.

Margot has worked as a consultant and a mentor for Indigenous filmmakers both in Australia and in the Pacific. In 2012 she was the Filmmaker in Residence at Zürich University of the Arts where she began developing a personal essay documentary about family secrets. **The Silences** was completed in 2015. It has screened at national and international film festivals including NZIFF, MIFF and Amdocs in Palm Springs. In 2016 Margot won an Australian Writers’ Guild AWGIE Award for the screenplay and in 2017 a Castell Award at the Barcelona Film Festival. In 2016 the Melbourne Cinémathèque honoured Margot with a retrospective of her work.

Margot has worked as a Senior Lecturer in Communications at the University of Technology Sydney since 2000 teaching screenwriting. In 2018 she began collaborating with Sydney based Maori performance artist Victoria Hunt. In 2019 she will return to freelance work.

**Filmography**

**2018 TAKE** 10min Producer/Editor. Directed by Victoria Hunt. *‘TAKE’ is the story of the ancestral Maori meeting house Hinemihi. It is a story of origins, of traumatic events and of colonial violence.*

**2015 THE SILENCES** 73min Prod/Dir/Writer: Margot Nash As if Productions. *A personal essay documentary about family secrets and the ties of love, loss and kinship between a mother and daughter.*
**Awards**

**2017** Castell Award – Barcelona International film Festival, Best Feature Wollongong Film Festival **2016** Australian Writers’ Guild AWGIE Award Documentary, Public Broadcast or Exhibition,

Nominated Australian Directors Guild Awards - Documentary Feature,

Best Feature Reel Sydney Festival of World Cinema,
Trophy Award - WAYMI (World Association of Young People who have a Mentally Ill Parent)  **2015** Finalist ATOM (Australian Teachers of Media) Awards – Documentary/Biography **Festivals and Screenings
2018** APS Psychoanalytically Oriented Psychologists Interest Group - Blue Room Cinema Rosalie, Brisbane

**2017** Dunedin School of Art, Screenwave International Festival – Bellingen, Coffs Harbour
Wauchope Community Arts screening. **2016** Soroptimist International, Zenith Theatre Chatswood, QUEENSLAND Film Festival,2nd REEL SYDNEY FESTIVAL OF WORLD CINEMA - opening night film. BETWEEN PAST AND PRESENT: the films of Margot Nash, Melbourne Cinémathèque, ACMI. American Documentary Film Festival (AMDOCS) Palm Springs USA, OZDOX International Women's Day, The Golden Age Sydney preview.

**2015** CANBERRA International Film Festival, ADELAIDE Film Festival – Australian Showcase, MELBOURNE International Film Festival – Australian Showcase, NZIFF (Auckland, Wellington, Dunedin, Christchurch
**Conferences and Talks
2016** ASPERA(Australian Screen Production Education & Research Association) conference Canberra;
*The Silences: process, structure and the production of memory in a personal essay documentary.* **2015** Camera Stylo - Sydney University *Building 'The Silences' - a personal essay documentary*

**2015** MIFF - Talking Pictures: *True to Life - Meet the Documentary* *Filmmakers.*
**2014**  Sightlines - RMIT Melbourne *The Silences: an auto-ethnography*
**Cinema release**

**2016** Australian cinema release in selected cinemas: Cremorne Orpheum Sydney, Cinema Nova Melbourne, The Mercury Adelaide, The Arc Canberra, The Regal Newcastle, The Golden Age Sydney.

**Distribution:** Ronin Films

**2005** **CALL ME MUM** 76min feature drama for SBS Independent. Director: Margot Nash

Writer: Kathleen Mary Fallon, Producer Michael McMahon, Big and Little Films. *Five characters unravel a complex tale of mothering, race relations and family in Australia.*

**Awards**  **2007** AFI Awards: Best Supporting Actress Television Drama, Outstanding Achievement in Screen Craft Television (shared). Nominations: Best Actress Television Drama, Best Supporting Actress Television Drama.
**2006** Short-listed NSW Premier’s Literary Awards, Nominated AWGIE Awards (telemovie)
**Exhibitions**
**2017** Broadcast NITV SBS On Demand **2009** European Association of Studies of Australia 10th Biennial Conference Palma Spain,Seen and Heard: Festival of Women’s films, Sydney, Peer reviewed ASPERA **2008** Sydney Writers Festival Bangarra Theatre and The Edge Katoomba; IAPL - Global Arts Local Knowledge Conference, Melbourne; Reconciliation week, Department of Victorian Communities ACMI
**2007** Cinema des Antipodes, Saint Tropez, FRANCE; Ordinary Lives - Narratives of Disability University of SOUTH AUSTRALIA; NAIDOC screening Australian Embassy PARIS; ADELAIDE Film Festival; Festival International de Films de Femmes du Créteil, PARIS (in competition International Long Feature and Grain du Cinepharge,) ANZJA Conference Sydney
**2006** SYDNEY Film Festival, WINNIPEG International Film Festival, The Female Eye TORONTO (in competition), Young at Heart Film Festival SYDNEY, Genres of History Conference ANU, Townsville Cultural Centre, TOWNSVILLE

**Broadcast:** SBS May 6th and Dec 9th 2007 and Sept 1st 2010, NITV & SBS On Demand 2017

**Distribution:** Ronin Films

**1994** **VACANT POSSESSION** 95min feature drama. Writer and Director, Producer John Winter. Wintertime Productions and As If Productions *A story of two families, one white one Aboriginal, both living in the shadow of the past. A story of dispossession and complexities of reconciliation.*

**Awards**

**1998** Audience Award: La Mo-Viola Cinema Delle Donna – Torino, Italy.

**1996** Speciale Mention du Jury: Films Des Femmes Créteil, France

AFI Nominations: Best Director, Best Original Screenplay, Best Editing, Best Sound

**1995** Voted most popular Australian film Sydney Film Festival.

**Exhibitions**
**2017** Broadcast NITV SBS On Demand **2016** Between Past and Present: the films of Margot Nash, Melbourne Cinémathèque ACMI **2015** National Film and Sound Archive, CIFF members screening.

**2002** Buenos Aires 5th International Festival of Independent film. ARGENTINA

**1999** Tribute to Australian & NZ Women Filmmakers: Films Des Femmes Créteil, FRANCE

**1998** Dreaming Reels – NFSA CANBERRA. Downloading Downunder Australian Film, Video and New Media AMSTERDAM

**1997** Femme Totale – Dortmund GERMANY; La Mo-Viola Cinema Delle Donna – Torino ITALY; Ist Women’s Film Festival Seoul – KOREA; Australian Film Festival Johannesburg SOUTH AFRICA.

**1996** PORTLAND; SEATTLE; Films Des Femmes CRÊTEIL; ADELAIDE; Strictly OZ USA – UCLA and WASHINGTON; SYD Travelling Film Fest; New Australian films KOREA; Australian Identities, history and culture – DUBLIN; Arsenals Film Forum – LATVIA; Cinema Tout Ecran – GENEVA, OLDENBURG.

**1995** CHICAGO; HAWAII; ASIA PACIFIC; SYDNEY; MELBOURNE; PERTH; BRISBANE,

**Theatrical release:** 1996 Sydney, Melbourne, Perth, Hobart, Cairns, Noosa, Darwin, Adelaide London

**Broadcast:** SBS Australia Day 2001; NAIDOC week July 2001 NITV 2017 **Distribution:** Wintertime Films

**1989** **SHADOW PANIC** 26min - Wr, Dir, Prod As If Productions.  *A short experimental film about internal and external states of emergency, about personal and collective shadows, about resistance and spirit.*

**Awards**

**1990** Red Ribbon (Film as Art): American Film and Video Festival; Innovative Award ATOM (Australian Teachers of Media) Awards

**1989** Best Cinematography AFI Australian Film Institute Awards; Certificate of Merit Melbourne Film Festival; Special Commendation for a New Australian Film Frames Festival Adelaide; Best Experimental Nomination AFI Awards; Finalist Dendy Awards Sydney Film Festival.

**Exhibitions**
**2017** CineNova, London, AGNSW Featured in Alex Martinus-Roe’s exhibition in The National. **2016** Green Screen IMA Brisbane,Between Past and Present: the films of Margot Nash, Melbourne Cinémathèque ACMI **2008** UWA Vision, Memory, Spectacle - Aust Women’s and Gender Studies Conference

**1999** Films Des Femmes Créteil FRANCE: Tribute to Aust & NZ women.

**1998** Downloading Downunder:Australian Film and New Media AMSTERDAM

**1989** LONDON; HAWAII; MELBOURNE; SYDNEY; SPOLETO FRINGE Melb

**1990** Films Des Femmes Créteil, FRANCE; CLERMONT FERRAND; WELLINGTON; FRAMES Adelaide; INSIGHT Women’s Festival Canada

**1991** IMAGES Toronto

**Theatrical release**: Australia and UK. Screened theatrically in 1989 in London supporting Chantal Akerman’s feature Toute Une Nuit (1982).

**Distribution:** As If Productions, Cinenova London **Broadcast**: SBS

**1983** **FOR LOVE OR MONEY** 109min 16mmFeature documentary.Co filmmaker, editor

A film by Megan McMurchy, Margot Nash, Margot Oliver, Jeni ThornleyFlashback Films. *A history of women and work in Australia.*

**1985** Gold Citation: United Nations Media Peace Prize: Television.

**1984** Best Feature Documentary: International Women’s Cinema Encounter Florence. Best Documentary and Best Screenplay Nominations: AFI Awards,

**Exhibitions**
**2017** Sydney Film Festival – Personal and Political Feminism and Film 70s and 80s. **2011** International Women’s Day Centenary screening Parkes Film Festival.

**2010** International Women’s Day and Women’s History month: ANU and Canberra Grammar School.

**2009** Seen and Heard Women’s film festival, International Women’s Day, Avoca Beach Cinema Sydney;

**1999** Tribute to Aust & NZ women Films Des Femmes Créteil, FRANCE

**1998** BARCELONA **1988** ‘BACK OF BEYOND’ UCLA; NYON; LISBON

**1987** WOMEN IN THE DIRECTORS CHAIR Chicago

**1986** SCOTTSDALE USA; US FILM FESTIVAL Salt Lake City

**1985** Films Des Femmes Créteil, FRANCE ; VALLADOLID; International Women’s Film Forum NAIROBI; ST KILDA; TOKYO International Women’s Film Festival

**1984** BERLIN; TORONTO, MONTREAL; AUCKLAND; CAMBRIDGE; PORTUGAL; UPPSALA; WELLINGTON; WOMEN MAKE MOVIES San Francisco,

**Theatrical release**: Australia 1983 UK 1984 **Broadcast:** Australia (ABC), Denmark, Eire, Greece.
**Distribution:** Ronin Films

**1976 WE AIM TO PLEASE** 13min 16mm Experimental short - Co filmmaker with Robin LaurieAs If Productions. *A short experimental film about female sexuality.*

**Awards** Jury Prize: L’Homme Regarde L’Homme Film Festival Paris.

**Exhibitions**
**2018** Videokanava video art festival Finland.

**2017** Sydney Film Festival – Personal and Political Feminism and Film 70s and 80s **2016** FFLICS Women’s Art Register Melbourne.

**2014** The form that accommodates the mess - IMA (Institute of Modern Art) Brisbane **2009** Screen Worlds ACMI (Australian Centre for the Moving Image) Melbourne – permanent exhibition

**2008** Australian Perspectives: New and Archival queer shorts ACMI

**2005** Resistance: a screen history of Australian counter cultural movements ACMI

**1999** The Wild and Wonderful 70’s Chauvel SYDNEY

**1996** Valladolid SPAIN; Filmoteca MADRID

**1994** BARCELONA; *Women and Film: The Hidden (A) Gender* ADELAIDE;

**1990** INSIGHT Women’s Film Festival-Canada

**1989** OTHER PLEASURES Modern Image Makers Melbourne

**1987** SPOLETO FRINGE Melb

**1982** Gay Film Festival LONDON

**1981** 1st International Feminist Film and Video Conference AMSTERDAM

**1979** Bergama Festival of Third Theatre ITALY; Women’s Arts Festival, Christchurch NEW ZEALAND

**1978** L’Homme Regarde L’Homme Paris; La Rochelle Avant Garde Film Festival PARIS; World Congress of Sociology FINLAND

**1977** WOMEN WAVES Sydney Filmmakers Cooperative national tour of short films **Distribution:** As If Productions

**1997 WORK** Wri, Dir Margot Nash *3 x 10 min documentaries for schools about the changing nature of work.* Part 1: The Vanishing Weekend. Part 2: Time is Money, Part 3 Work in Progress. Film Australia

**1995 CULTURAL PATTERNS** 26min documentary Writer, Director

*The Australian episode of New Horizons. A 10 part international documentary series for SBS*
**Awards:** Finalist: Oceana region Earth Vision 5th Global Environmental Film Festival

**1993 POSITIVE WOMEN** 26min documentary.Writer, Director - As If Productions

*Made for HIV positive women and health workers.* **Awards:** British Medical Association Award

**1986 SPEAKING OUT** 26 min Wr, Dirr, Prod - As If Productions. *Dramatised documentary about young girls in care and at risk.*

**Awards:** Best Documentary: Australian Video Festival 1987

**1984 TENO** 13 min Documentary. Wr, Dir - Film Australia. *A film about repetitive strain injusry.*

**Awards:** Best Documentary and Jury Prize for Direction: Australian Teachers of Media ATOM Awards. Editing Nomination: AFI Awards. Certificate of Creative Excellence: US Industrial Film Festival. Honourable Mention: San Francisco Film Festival.

**1982 BREAD AND DRIPPING** 17min documentaryCo filmmaker, editor Wimmins films.  *A film about women during the 1930’s depression in Australia.*

MELB, WELLINGTON 1983 TYNESIDE 1984 CINEMA DU REEL 2009Seen and Heard film festival, Sydney

## Publications, Conferences, Talks

**2018 LOTTIE LYELL –** ProfileWomen Film Pioneers Project. Columbia University. <https://wfpp.cdrs.columbia.edu/pioneer/lottie-lyell/>

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Speaker: **WOMEN, FILM AND INDEPENDENCE IN THE 21ST CENTURY** ACMI - Melbourne Women in Film Festival 22 Feb.

**2017**Conference Paper **SUBTEXT AND SHADOW NARRATIVE IN 'THE SILENCES**Screenwriting Research Network (SRN) Conference, Dunedin New Zealand

Research Seminar Paper:**CREATIVITY AND UNCERTAINTY** *Dunedin School of Art, New Zealand*

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Conference Paper **CONFLICTING DESIRES: KELLY REICHARDT'S CERTAIN WOMEN**. Camera Stylo: intersections of cinema and literature Conference, Sydney University

Seminar Paper: **FEMINIST FILMMAKING AND ACTIVISM** *in the 1970s and 80s*as part of *It Was About Opening The Very Notion That There Was a Particular Persepctive -*athree channel installation by Alex Martinus Roe *The National - New Australian Art*AGNSW *Sydney.*

**2016** Journal Article - **THE SILENCES: PROCESS, STRUCTURE AND THE DEVELOPMENT OF A PERSONAL ESSAY DOCUMENTARY** Journal Article - Sydney Studies in English Camera Stylo Vol 42 2016 <https://openjournals.library.sydney.edu.au/index.php/SSE/article/view/11357/10741>

Conference Paper **THE SILENCES (2015) – PROCESS, STRUCTURE AND THE PRODUCTION OF MEMORY IN A PERSONAL DOCUMENTARY** ASPERA (Australian Screen Production & Education Research Association) University of Canberra.

**2015**Book Chapter - **THE SILENT WORK OF AUSTRALIAN WOMEN SCENARIO WRITERS** in  'Women Screenwriters – An International Guide' Edited by: Jill Nelms and Jule Selbo, Palgrave Macmillan, London

[http://www.palgrave.com/page/detail/Women-Screenwriters/?sf1=barcode&st1=9781137312365](http://www.palgrave.com/page/detail/Women-Screenwriters/?sf1=barcode&st1=9781137312365" \t "_blank)

Journal Article - **LOTTIE LYELL – THE SILENT WORK OF AN EARLY AUSTRALIAN SCENARIO WRITER** Screening the Past, Issue 40: Special Dossier: Women and Silent Screen.

[http://www.screeningthepast.com/2015/08/lottie-lyell-the-silent-work-of-an-early-australian-scenario-writer/](http://www.screeningthepast.com/2015/08/lottie-lyell-the-silent-work-of-an-early-australian-scenario-writer/%22%20%5Ct%20%22_blank)

Conference Paper **BUILDING 'THE SILENCES'** an autoenthnographic documentary. Camera Stylo – Sydney University

Co-curator: **WOMEN’S GAZE AND THE FEMINIST FILM ARCHIVE** Exhibition at SCA Gallery, CAF (Contemporary Art and Feminism) Future Feminist Archive Project

Co author with Natalie Krikowa **WOMEN’S GAZE AND THE FEMINIST FILM ARCHIVE** catalogue essay. Art Gallery of NSW and SCA Contemporary Art and Feminism (CAF)

Seminar Presentation: **WOMEN’S GAZE AND THE FEMINIST FILM ARCHIVE** Symposium CAF (Contemporary Art and Feminism) Art Galley of New South Wales See video: [https://vimeo.com/122498137](https://vimeo.com/122498137%22%20%5Ct%20%22_blank)

**2014** Book chapter: **DEVELOPING THE SCREENPLAY – STEPPING INTO THE UNKNOWN** in ‘Screenwriters and Screenwriting Ed: Craig Batty Palgrave Macmillan, London

Journal Article: **UNSPOKEN DESIRES: ‘LORE’ AS CASE STUDY ON SHADOW NARRATIVE** peer-reviewed article on Cate Shortland’s film ’Lore’ published in the international Screenwriting Research Network, Journal Of Screenwriting. Nash, M. (2014), ‘Unspoken Desires: Lore as case study on shadow narrative’, Journal of Screenwriting 5: 3, pp. 343–353, doi: 10.1386/josc.5.3.343\_1

**2013** Book chapter - THE FIRST HOUSE AND THE HOP FARM – in ‘Locating Suburbia: memory, place, creativity ’  edited by Paula Hamilton and Paul Ashton UTS Press. See Chapter 3 pp 32-49 : [http://epress.lib.uts.edu.au/books/locating-suburbia](http://epress.lib.uts.edu.au/books/locating-suburbia%22%20%5Ct%20%22_blank)

Conference Paper - **LOTTIE LYELL: THE SILENT WORK OF AN EARLY AUSTRALIAN SCENARIO WRITER**, Women and Silent Screen, Melbourne

Conference Paper – **LORE’ AS CASE STUDY ON SHADOW NARRATIVE** Screenwriting Research Network (SRN) Conference, Wisconsin USA

Journal Article - **UNKNOWN SPACES AND UNCERTAINTY IN FILM DEVELOPMENT** – peer-reviewed article on creativity and film development published in the international Screenwriting Research Network, Journal Of Screenwriting. Nash, M. (2013), ‘Unknown spaces and uncertainty in film development’, Journal of Screenwriting 4: 2, pp. 149–162, doi: 10.1386/josc.4.2.149\_1

**2012**Conference Paper – **THE SILENT WORK OF AN EARLY AUSTRALIAN SCENARIO WRITER**, Screenwriting Research Network (SRN) Sydney

**2011**Conference Paper**- UNKNOWN SPACES AND UNCERTAINTY IN FILM DEVELOPMENT -** Screenwriting Research Network (SRN) Conference Brussels.

**2010** Conference Paper  - **UNKNOWN SPACES AND UNCERTAINTY IN FILM DEVELOPMENT** - Australian Screen Production, Education and Research Association (ASPERA) Conference, University of Technology Sydney (UTS).

Conference Paper - UNKNOWN SPACES AND UNCERTAINTY IN FILM DEVELOPMENT  - Open Fields post graduate University of Technology Sydney (UTS) conference.

# Membership of Professional Associations

2012 – • Australian Cinema Pioneers

1988 – present • Australian Screen Directors Association

1995 – present • AFI (Australian Film Institute) now Australian Academy Cinema and Television Arts (AACTA ) Professional Accreditation

1996 – present • Australian Writers Guild

**Study and Qualifications**

1995 • Master of Fine Arts by Research UNSW Thesis Title: *Vacant Possession:* *The Research Writing and Visual Preparation for a feature film.*

2001 - 2003 • Film Industry Scriptwriting Workshops: Joan Scheckel ten day intensive script writing workshop, Robert McKee Thriller and Comedy Workshops, Linda Aronson Script Writing Updated Workshop, Joan Scheckel three day script writing workshop, Jimmy McGovern script writing workshop, Arista workshop.

1999 - 2000 • UTS Teaching and Learning workshops.

1992 • Australian Film Commission Industry Development Support Scheme: Intensive two week workshop for invited writers.

Recent Work Experience:

2018 • Sydney Opera House Digital Mentorship scheme.

2000 – 2018 • Senior Lecturer, Creative Writing, Faculty of Arts and Social Sciences University
of Technology Sydney.

2017 – 2018 • Optioned *To Know My Crime* by Fiona Capp – in development

2015 • Speaker *Not So Silent Sheilas* ­Early Australian Women Scenario Writers, Canberra International Film Festival NFSA

• Speaker *Talking Pictures – True to Life - Meet the Documentary Filmmakers* Melbourne International Film Festival

• Co curator and speaker *Women’s Gaze and the Feminist Film Archive* Future Feminist Archive, Art Gallery of NSW and SCA Contemporary Art and Feminism

• Conference Paper *Building The Silences ,* Camera Stylo – Sydney University

2014 • Conference Presentation *The Silences – a work in progress* Sightlines RMIT
2013 • Conference Paper – *Lore as Case Study on Shadow Narrative* SRN Wisconsin

 • Conference Paper – *Lottie Lyell: her the silent work* Women and Silent Screen Melb
2012 • Conference Paper – *Lottie Lyell – scenario writer* SRN Sydney

 • Filmmaker in Residence Zurich University of the Arts, Zurich Sept - Dec

2011 • Judge AFI Awards (Short drama & Animation)

2011 • Conference Paper – *Unknown Spaces and Uncertainty in Film Development* Screenwriting Research Network Conference (SRN) Brussels

2009 • Co creator *Rollers* (TV series in development)

2010 • Judge AFI Awards (Documentary Features)

2010 • Artist Residency Bundanon – Feature development *My Mother Eve*

2010 • ASPERA conference paper *Unknown Spaces and Uncertainty in Film Development*

 • Open Fields post graduate conference paper. As above.

2009 - 2010 • Mentor: Metro Screen Indigenous mentor scheme

2008-2009 • Mentor: Metro Screen Multi Cultural mentor scheme

2008 • Judge Australian Directors Guild ADG Awards (Features)

 • Artist Residency Bundanon – Feature development *My Mother Eve*

 • Visiting Scholar NIDA Jan – July

 • Sydney Writers’ Festival – Guest speaker
2007 • Judge NSW Premier’s Literary Awards (scripts and plays)

2004 - present • Scriptwriter: *My Mother’s Shoes* first draft funding NSW FTO

2000 - 2008 • Script Assessor: NSW Film and Television Office

 • Guest Lecturer: *The Poetic Documentary* AFTRS

2007 • Co writer with John Dale *Act of Free Choice* seed funding AFC

2003 - 2005 • Director and Script Editor: *Call Me Mum* 76 min drama for SBS.

2005 - 2006 • Script Editor: *The MARSuipals* funded by SA Film Corporation.

2002 - 2003 • Script Editor: *Diamond’s Girls* funded by the NSW Film and Television Office.

2000 - 2004 • Scriptwriter: *Crush* - adaptation of the book by Brenda Walker. Screen West.

1996 - 2001 • Documentary Consultant and Workshop Leader: UNESCO/AusAID *Pacific Women's Documentary Production Workshops*. Fiji, Samoa, Tonga.

2000 - 2001 • Co writer and Consultant Producer: *Leaping Off The Edge* 26 min documentary.

# Previous Work Experience

1997 - 2000 • Scriptwriter: *The Toucher* - adaptation of the book by Dorothy Hewett. Funded by the Australian Film Commission and Eclipse Films.

1999 • Part Time lecturer *Mise en scène* UTSPostgraduate program.

1998 • Unit Director: *Postgraduate Documentary Program* and Part Time lecturer: *Screen Studies* Australian Film Television and Radio School.

1998 – 1999 • Series Consultant: *Indigenous Documentary Initiative* SBS/Central Australian Aboriginal Media Association/ National Indigenous Media Association.

1997 • Writer/Director/Narrator: *Work* Film Australia 3 x 10 min on economic change.

1996 • Mentor/Trainer: *Drama Script Writing and Documentary Production* - Central Australian Aboriginal Media Association.

 • Part Time teacher Metro TV: *Directing Film and Television*.

1995 – 1996 • Series Consultant including Foreign Versioning *New Horizons* – 10 part international documentary series on economic change. Film Australia.

Writer/Director of the Australian episode *Cultural Patterns* 30 min.

1990 – 1995 • Writer/Director: *Vacant Possession* 35mm 96min feature drama. AFC.

1988 – 1994 • Part time lecturer UNSWCOFA *Script writing, Experimental and 16mm production.*

1989 - 1993 • Part time teacher Metro TV – *Directing Film and Television*, *Introduction to Video Production Women’s Video Workshop, Young Women and HIV/AIDS workshop*.

1991 – 1992 • Part time lecturer UTS *Screen Production,* Media Arts and Production.

1992 • Writer/Director/Producer: *Positive Women*21min video documentary.

 • Part time teacher – Long Bay Gaol - produced a 20min video *Tears In The Rain* written and directed by Aboriginal inmates.

1989 • Writer/Director *Shadow Panic*16mm experimental drama.

1988 • Teacher – Brisbane Women’s Scriptwriting Workshop. AFC

1985 - 1989 • Part time lecturer UTS Media Arts and Production. *16mm production, Optical Film and Super 8, Documentary script writing, Film and Video Documentary.*

1984
Pr/Dir/Wr *Teno* 16mm 15 min. Women's Film Unit Film Australia. A short documentary about work related repetitive strain injury.

Cinematographer *Filmwork* 16mm 43 min. Documentary. Director: John Hughes.

Cinematographer *It’s Never Too Late* 16mm, 30 min. Doco Film Australia Dir: Keith Gow.

1980 – 83
Co filmmaker/Editor *For Love Or Money* Feature Documentary

Megan McMurchy/Margot Nash/Margot Oliver/Jenny Thornley. 16mm 109 min. Archival compilation documentary about the history of women and work in Australia.

1982 Editor/Co filmmaker *Bread and Dripping* Wimmins Films Collective 16mm 17 min.

1. Co-ord/Tutor Brisbane Feminist Film Workshop AFC

Film distributionSydneyFilmmakers Co op

1979 Cinematographer/Co filmmaker *Doled Out* The Pretty Vacant Collective. 16mm 25 min Leichhardt Council. A documentary made with a group of young unemployed people.

Tutor: Camera Workshop. AFTRS

Film distribution Sydney filmmakers Co op

1978

Additional Camera *Home On The Range* 16mm 50 min Gil Scrine.

CameraAssistant *Age Before Beauty* 16mm Doco Sarah Gibson/Susan Lambert.

1977

Actor *The Radioactive Horror Show* A play about the nuclear threat. Australian Performing Group - Pram Factory.

Cinematographer *The Bird Cage* 16mm 20 min. Drama. Natalie Green.

Cinematographer *Fresh Ruins*16mm 15 min. Experimental drama. Claire Jager.

1976

Prod/Wr/Co filmmaker *We Aim To Please.* Margot Nash/Robin Laurie. 16mm 13 min. A short experimental film about female sexuality.

Actor *Sisters* A play about women in prison. APG - Pram Factory.

Actor *Women’s Weekly Vol 1* Melbourne Women's Theatre Group.

Director *The Migrant Women’s Work Show* Melbourne Women's Theatre Group.

Cinematographer *The Bedspread* 16mm 20 min. Drama. *Not Take It Anymore* 16mm. Documentary. Vicky Molloy. *Pramocracy*  16mm. Documentary,

Additional Camera *Time Changes* 16mm 30 min. Experimental. Sue Ford.

Camera assistant *Menace* 16mm 50 min Documentary, John Hughes.

1975

Presenter *Playschool* TVNZ

Writer/Director: *The Cure All Ills All Star Women’s Medicine Show.* A group developed show involving twenty women, commissioned for International Women's Year. Dunedin NZ.

Study Auckland Women's Film Workshop.

1967/74 Worked as an actor in commercial and experimental theatre including the Melbourne Theatre Company, St Martins Theatre, Theatre 62 Adelaide, La Mama, Tribe, The Portable Players and the Melbourne Women's Theatre Group.

1972 Co founded ASIF the Anarcho Surrealist Insurrectionary Feminists with Robin Laurie and wrote a manifesto.

1970/71 Travelled through Asia, Europe and the US. Studied Kathakali Dance Drama in India and joined the IWW (Industrial Workers of the World) in Chicago working on their newspaper The Industrial Worker.

1969 Founded an underground arts centre and experimental theatre workshop in Adelaide and wrote, directed and acted in street theatre.

1968 La Mama actors workshop

1967 Actors Workshop with George Oglivie and member of the company. Melbourne Theatre Company.

1966 Actors Workshop Emerald Theatre Melbourne.

1965/66 Interior Design RMIT.

1964 Matriculation. Melbourne