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EDUCATION

MASTER OF FINE ARTS, FILM PRODUCTION

May 2012

Boston University, Boston, MA

- Awarded Merit Scholarship
- Graduate Assistant to nine courses

BACHELOR OF FINE ARTS, DIGITAL CINEMA

May 2004

Northern Michigan University, Marquette, MI

TEACHING EXPERIENCE

Wayne State University, Department of Communication, Film Program

Fall 2023-Present

Detroit, MI

Lecturer

Intro to Audio-Television-Film Production

- A comprehensive introduction to film production where students develop a concept starting with basic pre-production through completion of a short film. The semester concludes with a class screening.
- Students develop foundational technical and storytelling skills to advance in the Film Production and Television Concentrations.
- As a non-dialog course, students are required to produce three short films with the primary focus telling narrative stories visually.
- Technical application covers the operation of Canon DSLR cameras, audio recorders, basic introduction to microphones pick-up patterns and their uses, basic three-point lighting setups, and an introduction to editing and sound mixing in Adobe Premiere.

Editing and Field Production

- An intermediate film production course where students develop their technical production skills and visual storytelling abilities.
- Students explore and apply genre conventions to short form fiction and documentary projects to advance in the Film and Video Production Program.
- Students are required to produce three short films with the primary focus of telling narrative stories visually while demonstrating control of composition, introductory lighting techniques, camera movement, and the inverted V coverage technique for filming fiction projects.
- Technical application covers the operation of Blackmagic Pocket Cinema Cameras, audio recorders, microphone pick-up patterns and their uses, basic three-point lighting setups, and intermediate level editing, color grading, and sound mixing in Adobe Premiere.

Ypsilanti, MI
Lecturer

Intro to Cinema Studies

- An introductory course in film aesthetics and theory. Films are analyzed in terms of narrative structure, mise en scene, cinematography, editing, sound, and modes of production.
- Through discussion, readings, and film screenings students are expected to demonstrate the ways that film communicates, examining form and function, technology, film criticism, and examples of significant genres and directors – especially those of the 1950s through the 2000s.
- Students present on subjects covered over the course of the semester, write multiple long form essays, and provide weekly written analysis of films screened.

Global Cinema

- A study of national cinema and transnational cinema from around the world in which we analyze the representation of cultural values and modes of production in contrast Hollywood films.
- Through readings, screenings, and discussions students must demonstrate an ability to identify how a nation's cultural values are represented within examples of a nation's national and transnational cinemas, with attention to modes of production, narrative style, aesthetics, and representation of gender roles and identity, ethnicity, and political and religious influences and implications.
- Students produce research projects on several films throughout the course of the semester, as well as weekly essays of analysis of all films screened through the semester.

Film Noir and Neo Noir

- A study of the Film Noir and Neo Noir films under the context of the Hays Code and the Post Code Rating System within American Cinema.
- Students examine the representation of sexual preference, gender roles, violence, crime, and race through the viewing of noir films produced during the Hays Code era and Neo Noir Films produced after the end of the Hays Code. Additionally, key stylistic aesthetics that help define the Noir subgenre are studied.
- Students produce research assignments for both Hays Code era as well as post Hays Code, where in they examine character archetypes, noir aesthetics, and the representation of gender roles, sexual preference, and race within the films. Additional weekly essays on each film are also written.

Allendale, MI

Affiliate Professor

Media Production II

- An intermediate film production course where students develop their technical production skills and visual storytelling abilities.
- Students explore and apply genre conventions to short form fiction and documentary projects to advance in the Film and Video Production Program.
- Students produce three short films with the primary focus of telling narrative stories visually while demonstrating control of composition, introductory lighting techniques, camera movement, and the inverted V coverage technique for filming fiction projects.
- Technical application covers the operation of Blackmagic Pocket Cinema Cameras, audio recorders, microphone pick-up patterns and their uses, basic three-point lighting setups, and intermediate level editing, color grading, and sound mixing in Adobe Premiere.

Scriptwriting I

- An introduction to writing short form screenplays for film and television where students develop a dramatic story concept through a completed speculation script. Completed scripts are entered in the Curry College unproduced screenplay archive and made available for future film concentration students to produce.
- Students learn the technical application of writing screenplays for film and television, while learning the historical and structural guidelines of dramatic writing.
- Classroom critique process forces students to not only think critically about their own writing, but also communicate to their peers' constructive feedback.

Lighting for Film and Video

- The course objective is to provide a comprehensive understanding of the relationship between camera settings and the properties of light for motion pictures and television production.
- Through hands on exercises, students learn to work in a collaborative environment and develop core communication skills, set etiquette, and a better understanding of the variety of roles that exist in film and video productions (i.e., director, cinematographer, first assistant camera, gaffer, key grip, and grips).
- Students gain an extensive introduction to digital post-production workflows, color correction software and tools to develop the camera capture to a finished product. Software reviewed includes Adobe Premiere, Adobe After Effects, DaVinci Resolve.

Post-Production Techniques

- An introduction to post-production techniques for film and video that exposes students to professional workflow, best practices and theories, and software including Adobe Premiere, Adobe After Effects, DaVinci Resolve, and others.
- Assignments focus on title design, single and multi-camera editing of professional scenes, montage, and special effects including but not limited to path animation, composite imaging, and green screen.
- Students learn throughout the semester about codecs and wrappers for video files, professional file naming, media storage and project organization, video scopes, HDR and SDR workflows, and color spacing and bit depth properties of video files.

BOSTON UNIVERSITY, COLLEGE OF COMMUNICATION, FILM AND TELEVISION DEPARTMENT

2012-2022

Boston, MA

Visiting Assistant Professor (2020-2021)

Senior Lecturer (2012-2019, 2021-2022)

Production II: Digital Filmmaking

- A hands-on course where students gain a theoretical and practical understanding of the key elements of filmmaking within a collaborative and creative environment.
- Students work in production groups of four developing, producing, and shooting sync sound films for film festival exhibition.
- Applications include script development, casting, scheduling, production script breakdown and pre-visualization (storyboards, overheads, look books, and shot list), work on location, directing and blocking actors, lighting, camera style, on-set techniques and procedures, as well as post-production, including editing, sound and music. Projects utilize sync sound via the dual recording system.

Production I: Digital Filmmaking

- A comprehensive introduction to film production where students develop a concept starting with basic pre-production through completion of a short film. The semester concludes with a class screening.
- Students develop foundational technical and storytelling skills to advance in the Film Production and Television Concentrations.
- As a non-dialog course, students are required to produce three short films with the primary focus telling narrative stories visually.
- Technical application covers the operation of Canon DSLR cameras, audio recorders, basic introduction to microphones pick-up patterns and their uses, basic three-point lighting setups, and an introduction to editing and sound mixing in Adobe Premiere.

Screen Language: The Aesthetics, Grammar, and Rhetoric of the Moving Image

- The course encourages students to dually learn the conceptual and technical applications of time-based media by introducing them to the conventions of screen language, while encouraging them to challenge the validity of these norms. Students study and practice the art of expressing themselves persuasively through multiple

projects that include the creation of a website portfolio, still photography, video montage and soundscape, culminating in a short film.

- Students are introduced to 2d composition, graphic design techniques, typography, color theory, montage, and sound design.

Post-Production FX Editing

- An introduction to post-production techniques for film and video that exposes students to professional workflow, best practices and theories, and software including Adobe Premiere, Adobe After Effects, Adobe Illustrator, Adobe Photoshop, and DaVinci Resolve.
- Assignments focus on fonts, title design for film and television, montage, and special effects including but not limited to path animation, composite imaging, and green screen.
- Throughout the semester, students learn about codecs and wrappers for video files, professional file naming, media storage and project organization, video scopes, HDR and SDR workflows, and color spacing and bit depth properties of video files.

CURRY COLLEGE, DEPARTMENT OF COMMUNICATION

2017-2020

Milton, MA

Assistant Professor, Film Concentration

Service:

Film Concentration Coordinator

- *Redesigned Film Concentration Curriculum within the Communication Department.*
- *Introduced Digital Film Production II: 4K filmmaking and Lighting and Cinematography for Film and Television courses.*
- *Co-sponsored the creation of Advanced Screenwriting course (English Department cross-departmental offering).*

Honors Committee Member

- *Sub Committee participant on developing learning outcomes for Honors Program*
- *Board faculty member on Senior Honors Projects approval and advising.*

RED Camera: Film Production

**2019 “Best Short Film” 57th Annual Undergraduate Student Electronic Media Competition, presented by National Electronic Media Association*

- An intensive hands-on film production course using the industry standard RED camera, in which the entire class takes a festival level short film from pre-production to a premiere screening.
- Students are assigned roles for pre-production through completion of the film, learning to work in a collaborative and structured creative environment.
- Students cast through SAG-AFTRA and secure their own rental of the RED Camera from professional rental houses in the greater Boston area.

- After production, each student is required to create their own rough-cut of the film. The final cut is assembled by an assigned master editor, sound designer, and title and graphic animator for festival submissions.
- Students are required to create press kit as well as a social media account for promotion.

Digital Film Production II: 4k Film Production

- A hands-on course where students gain a theoretical and practical understanding of the key elements of filmmaking within a collaborative and creative environment.
- Students work in production groups of four developing, producing, and shooting sync sound and festival level 4k short films.
- Applications include script development, casting, scheduling, production script breakdown and pre-visualization (storyboards, overheads, look books, and shot list), work on location, directing and blocking actors, lighting, camera style, on-set techniques and procedures and post-production, including editing, sound and music. Projects utilize sync sound via the dual recording system.

Digital Film Production Fundamentals

- A comprehensive introduction to film production where students develop three concepts, starting with basic pre-production through completion of a non-dialogue narrative short film. The semester concludes with a class screening.
- Students develop foundational technical and storytelling skills to advance in the Film Production and Television Concentrations.
- Technical application covers the operation of Canon DSLR cameras, audio recorders, basic introduction to microphones pick-up patterns and their uses, basic three-point lighting setups, and an introduction to editing and sound mixing in Adobe Premiere.

Screenwriting for Film and Television

- An introduction to writing short form screenplays for film and television where students develop a dramatic story concept through a completed speculation script.
- Completed scripts are entered in the Curry College unproduced screenplay archive and made available for future film concentration students to produce.
- Students learn the technical application of writing screenplays for film and television, while learning the historical and structural guidelines of dramatic writing.
- Classroom critique process forces students to not only think critically about their own writing, but also communicate to their peers' constructive feedback.

Lighting and Cinematography for Film and Television

- The course objective is to provide a comprehensive understanding of the relationship between camera settings and the properties of light for motion pictures and television production.
- Through hands on exercises, students learn to work in a collaborative environment and develop core communication skills, set etiquette, and a better understanding of the variety of roles that exist in film and video productions (i.e. director, cinematographer, first assistant camera, gaffer, key grip, and grips).

- Students gain an extensive introduction to digital post-production workflows, color correction software and tools to develop the camera capture to a finished product. Software reviewed includes Adobe Premiere, Adobe After Effects, Adobe Speed Grade, DaVinci Resolve, Final Cut X.

Film Studies: History of Film

- An introductory course in film as an art form and an industry. Through the screening and analysis of several films, students are introduced to various genres (film noir, the western, the gangster film, documentary, suspense, the musical, etc.).
- Students are expected to understand the development and changes to the medium as an art form, an industry, the technology of the medium, and the cultural impact of the medium (both in whole and individual films / genres / movements) at the time of their introduction and today.
- Students present on subjects covered over the course of the semester, write multiple long form essays, and provide weekly written analysis of films screened.

Film Studies: Art and Form

- An introductory course in film aesthetics and theory. Films are analyzed in terms of narrative structure and mise-en-scene (cinematography, sets and costumes, performance).
- Through discussion, readings, and film screenings students are expected to demonstrate the ways that film communicates, examining form and function, technology, film criticism, and examples of significant genres and directors – especially those of the 1950s through the 2000s.
- Students present on subjects covered over the course of the semester, write multiple long form essays and provide weekly written analysis of films screened.

Media, Culture, and Society

- An introduction to critical analysis and theory regarding mass media in contemporary society. Students are taught various theories and asked to apply them critically to current communication models.
- Through readings and in class film and video screenings students write and present critiques of contemporary media ranging from film and television, journalism, and social media.
- As an upper-level course, students are expected differentiate between numerous theories and their historical application, evaluate how the future of communication will be impacted by past models, describe the impact media senders can have on media receivers, and differentiate between the message and the medium.

Introduction to Mass Communication

- A historical overview of Mass Communication in the United States of America where in students learn the functions and history of mass media industries.
- Through readings and assigned papers and presentations students build a foundational understanding of how mass media works, some basic underlying theories, and the key

technological advances that have shaped the progression of mass media from pre-colonial America through the present digital age.

HARVARD UNIVERSITY, DEPARTMENT OF CONTINUING EDUCATION

2014-2016

Cambridge, MA

Instructor

Lighting for Film and Video and Post-Production FX

Creator and Lead Instructor of course for the Arts, Humanities, & Museum Studies' Digital Media Graduate Program.

- Course objective is to provide students with a comprehensive understanding of the relationship between camera settings and the properties of light for motion pictures and video recording.
- Provides students with an extensive introduction to digital post-production workflows, color correction software and tools to develop the camera capture to a finished product. Software reviewed includes: Adobe Premiere, Adobe After Effects, Adobe Speed Grade, DaVinci Resolve, Final Cut X, Magic Bullet Looks
- Through hands on exercises, students learn to work in a collaborative environment and develop core communication skills, set etiquette, and a better understanding of the variety of roles that exist in film and video productions (i.e., director, cinematographer, first assistant camera, gaffer, key grip, and grips).

INDEPENDENT FILMMAKER

“(de)Vice Grip” 2022

Filmmaker, Experimental Short Film, 16mm, Super 8, Digital Video

- Official Selection, VASTLAB Experimental Film Festival, Los Angeles, CA, December 2023
- Official Selection, 13th Video Art & Experimental Film Festival, New York City, Nov. 2023
- Official Selection, 11th South Texas Underground Film Festival, November 2023
- Award Winner, 13th Arlington International Film Festival, Arlington MA, November 2023
- Official Selection, Experimental Film Guanajuato, Mexico, October 2023
- Official Selection, 17th SorsiCorti Short Film Festival, Palermo, Italy, October 2023
- Official Selection, 10th Punkfest Berlin Film Festival, Berlin, Germany, September 2023
- Official Selection, Atlanta Underground Film Festival, August 2023
- Official Selection, Bogota Experimental Film Festival, Bogota, Colombia, August 2023
- Official Selection, Alternating Currents Film Festival, Davenport, IA, August 2023
- Official Selection, 15th Pittsburg Independent Film Festival, June 2023
- Official Selection, 30th Chicago Underground Film Festival, September 2023
- Official Selection, Vagrant Film Festival, Russia (touring venues), June 2023
- Official Selection, 20th Fear No Film Festival, Salt Lake City, UT, June 2023
- Official Selection, 28th Twin Rivers Media Fest, Asheville, NC, June 2023
- Official Selection, 16th Philadelphia Independent Film Festival, May 2023
- Official Selection, 24th Moviate Underground Film Festival, Harrisburg, PA, May 2023
- Official Selection, DELETE TV Film Festival, London, UK, April 2023

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- Official Selection, 33rd Onion City Experimental Film Festival, Chicago, IL, March 2023
 - Honorable Mention, 28th Cine-Maniacs Film Festival, Bavaria, GR, March 2023
 - Official Selection, XPRMNTL Anti Fest, London, UK, February 2023
 - Official Selection, GeekFest Toronto, Toronto, CA, December 2022
 - Official Selection, Denver Underground Film Festival, November 2022

“Emoticon”, 2021

Filmmaker, Experimental Short Film, 16mm and Super 8

- *Public Screening, “Hypnotic Suggestions: Recent Works by the AGX Film Collective,” Boston, MA, August 2021*
- Semi Finalists, 18th Blow-Up Art House Film Festival, Chicago, IL, Jan, 20223
- Official Selection, 35th United States Super 8 + Digital Video Film Festival, Feb. 2023
- Official Selection, 14th Versi di Luce Film Festival, Sicilia, Italy, December 2022
- Official Selection, 18th Another Hole In The Head Film Festival, San Francisco, Dec. 2022
- Official Selection, 76th Festival Internazionale Del Cinema Di Salerno, Italy, Nov. 2022
- Official Selection, 18th Festival Transterritorial de Cine Underground, Buenos Aires, Nov. 2022
- Official Selection, 12th Video Art & Experimental Film Festival, New York City, Nov. 2022
- Official Selection, 35th Les Instants Video, Marseille, FR, Nov. 2022
- Official Selection, 24th Indie Memphis Film Festival, Memphis, TN, October 2022
- Official Selection, Toronto Arthouse Film Festival, Toronto, CA, October 2022
- Official Selection, 25th Antimatter Film Festival, Vancouver, CA, October 2022
- Official Selection, 16th SorsiCorti Short Film Festival, Italy, October 2022
- Official Selection, 10th South Texas Underground Film Festival, November 2022
- Official Selection, 10th The Shawna Shea Memorial Film Festival, September 2022
 - *Award Winner, Best Experimental Film*
- Official Selection, Alternating Currents Film Festival, Davenport, IA, August 2022
- Official Selection, Splice Film Festival, Brooklyn, NY, June 2022
- Official Selection, 15th Philadelphia Independent Film Festival, June 2022
 - *Award Winner, Best Political Short Film*
- Official Selection, 27th New Jersey International Film Festival, New Brunswick, NJ, June 2022
- Official Selection, 27th Twin Rivers Media Festival, Asheville, NC, April 2022
- Official Selection, 60th Ann Arbor Film Festival, March 2022 - **World Premiere**
- Official Selection, Anti-Film Festival, United Kingdom, February 2022
- Official Selection, Guttercast Film Festival, December 2021
- Semi-Finalists, The Arthouse Film Festival, Austin, TX, December 2021

“The Life You Make”, 2021

Co-Director & Editor, Feature Documentary

- *Public Screening, The Michigan Theater, Ann Arbor, MI February 2024*
- *Public Screening, The Jarvis Conservatory, Napa CA, September 2021*
- Official Selection, 15th WILLiFest Film Festival, Brooklyn, NY, September 2022
 - *Runner Up, Best US Feature Documentary*
- Official Selection, Film Arts and Hearts Film Festival, Los Angeles, CA, August 2022
 - *Honorable Mention, Best Feature Documentary*
- Official Selection, Bare Bones Music and Documentary Festival, April 2022
- Official Selection, GeekFest Toronto, February 2022
 - *Award Winner, Best Feature Documentary Award*

- Official Selection, ALT Fest, New York City, January 2022
 - *Semi-Finalists, Best Feature Documentary*
- Official Selection, Red Dirt Film Festival, Stillwater, OK, April 2022
 - *Finalists, Best Feature Documentary*
- Official Selection, The Shawna Shea Memorial Film Festival, September 2021
- Official Selection, Threadbare Mitten Film Festival, September 2021
- Official Selection, The 26th Indie Gathering Film Festival, August 2021
 - *Honorable Mention, Best Feature Documentary*
- Official Selection, New York City IO Film Festival, June 2021
- Official Selection, Outer Docs Film Festival, May 2021
 - *Award Winner, “Out Of This World” Award*
- Official Selection, Docs Without Borders Film Festival, May 2021
 - *Honorable Mention, Best Feature Documentary*

“Wonderland”, 2019

Writer, Director, and Editor – Narrative Short Film

- Official Selection, 25th East Lansing Film Festival, East Lansing, MI, November 2022
- Official Selection, Block Island Film Festival, Block Island, RI, September 2022
- Official Selection, 17th Detroit Trinity International Film Festival, August 2022
- Official Selection, 10th Marina del Rey Film Festival, Los Angeles, CA, June 2022
- Official Selection, 20th Boston International Film Festival, Boston, MA, April 2022
- Official Selection, 10th Massachusetts Independent Film Festival, Worcester, MA, April 2022
- Official Selection, “Hang on to Your Shorts” Film Festival, Asbury Park, NJ, April 2022
 - *Award Winner, Best Actor*
- Official Selection, Andromeda Film Festival, February 2022
 - *Award Winner, Best Director in International Short Film Category*
- Official Selection, Ocean Beach Film Festival, November 2021
- Official Selection, 12th Jersey Shore Film Festival, November 2021
- Official Selection, 20th Newport Beach Film Festival, October 2021
- Official Selection, Sands Film Festival, September 2021
- Official Selection, Chelmsford Short Film Festival, August 2021
- Official Selection, FLICKFAIR Film Festival, April 2021
- Finalists, DUMBO Film Festival, April 2021
- Finalists, Jellyfest Film Festival, March 2021
- Semi-Finalists, Women’s International Film Festival, February 2021
- Official Selection, Culver City Film Festival, December 2020
 - *Audience Award, Best Short Film*
- Official Selection, Long Beach International Film Festival, December 2020
- Official Selection, Cine de los Muertos, November 2020
 - *Award Winner*
- Official Selection, Mastic Beach Mini Indie Film Festival, November 2020
- Official Selection, Miami Independent Film Festival, October 2020
- Official Selection, Sunscreen Film Festival, Hermosa Beach, October 2020
- Official Selection, 15th Fort Myers International Film Festival, September 2020
- Official Selection, CORE International Film Festival, August 2020

- Semi-finalists, Best Short Film
- Official Selection, Vero Beach Wine and Film Festival, August 2020
- Official Selection, StreetSide Cinema Film Festival, January 2020
- Official Selection, 3M Film Festival, November 2019

“Katherine”, 2017

Director and Editor - Narrative Short Film

- Official Selection, International Horror Hotel Film Festival, June 2018
 - Honorable Mention, Best Short Horror Film
- Official Selection, Grove Film Festival, March 2018
 - Nominated, Best Concept Film
- Official Selection, Spotlight Horror Film Awards, December 2017
 - Award Winner, Top 100 Independent Horror Films of 2017

“Centipede”, 2015

Filmmaker – Experimental Short Film

- Official Selection, San Francisco Frozen Film Festival, July 2016
 - Nominated, Best Experimental Film
- Official Selection, Access Code Film Festival, India, January 2018

“Irene”, 2015

Director and Editor – Narrative Short Film

Premiere November 25, 2015 on Television “Jus 24x7” on the Dish Network

- Official Selection, Indie Film Festival 2015, Switzerland
- Official Selection, The Monthly Film Festival, November 2015
- Official Selection, The Online Film Festival, January 2016
- Official Selection, 2016 World Music and International Film Festival
 - Nominated, Best Director in the Short Film category
 - Nominated, Best Cinematography in the Short Film category
 - Nominated, Best Actor in the Short Film category
 - Nominated, Best Actress in the Short Film category

“Do Not Disturb”, 2013

Director, Writer, Editor – Narrative Short Film

- Official Selection, 2013 Golden Egg Film Festival
- Official Selection, 2013 Color Tape Film Festival
- Official Selection, 2013 World Music and International Film Festival
 - Nominated, Best Editing for an International Short Film
 - Nominated, Best Director for an International Short Film
- Official Selection, 2014 and Distributed by Shorts International
- Official Selection, 2014 and Distributed by Indie Flix

“Limbus”, 2012

Director, Writer, Editor – Narrative Short Film

- First Prize, 2012 Redstone West Film Festival
- Finalist, 2012 Redstone East Film Festival
- Official Selection, 2012 Allston Film Festival
- Official Selection, 2012 Creative Arts Film Festival
 - Nominated, Best Cinematography
 - Nominated, Best Editing

- Nominated, Best Experimental Short
- Official Selection, 2012 Denver Underground Film Festival
- Official Selection, 2013 Hot Media Film Festival
 - Winner, Best Supporting Actor in an International Short Film
 - Winner, Best Supporting Actress in an International Short Film
 - Nominated, Best International Short Film
 - Nominated, Best Cinematography in an International Short Film
 - Nominated, Best Editing in an International Short Film
- Official Selection, 2013 World Music and International Film Festival
 - Nominated, Best International Short Film
 - Nominated, Best Cinematography in an International Short film
 - Nominated, Best Editing in an International Short Film
- Official Selection, 2014 Starlab Music and Arts Festival
- Official Selection and distributed by Shorts International

SELECTED FREELANCE FILM WORK

Cinematographer, “To Hold Close” Artist Feature of Lauren Kalman for Kresge Arts In Detroit <i>*Premiered February 2024 PBS Detroit</i>	2024
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Co-director, <i>Brattle Theatre Promotional Video</i> Promotional Video for the Brattle Theatre <i>*Available via the Brattle Theatre’s website and social media accounts</i>	2020
Director and Editor – Short Narrative Documentary, “Detroit in Flux” Featured as part of the “Cities in Flux” series <i>Online release only, over 50,000 views online</i>	2016
Colorist, “Aimy in a Cage” Narrative Feature, Directed by Horroo Jackson	2016
Editor, “Allston Xmas” (web series) Episodes “Funhater” and “Beer and Statistics” Web Series, Directed by Jared Vincenti	2014
Co-Director, “Family Services of Greater Boston: What is Family?” Promotional Documentary Aired on “City of Boston” Channel 24, Boston MA, October 2011	2011
Director, “Rolito Boy” Music Video, Rock ‘n’ Roll Monkey and The Robots	2006
Director, “Riverbed Fascines” Promotional Documentary, Department of Natural Recourses – State of Michigan	2005
Director, “Destroying Everything”	2005

Music Video, Rock 'n' Roll Monkey and The Robots

PROFESSIONAL EXPERIENCE

HARVARD UNIVERSITY CS50 RESEARCH AND DEVELOPMENT,
Cambridge, MA

2021-2022

Production Technologist

- Produce weekly live lectures of David Malan's CS50 course for Harvard University and the Edx platform. Lectures are captured and delivered at 4k resolution using multiple RED Cameras, streamed over YouTube, Facebook, and LinkedIn. Rotational crew roles include camera operation, live directing, live sound mixing, and post-production.
- Produce supplemental short form content that include instruction and walkthroughs of weekly problem sets.
- Provide all produced content with closed-captioning and archiving cloud storage.
- Research and test the application of video production equipment as well as virtual and augmented reality products for the purpose of evaluating effectiveness and feasibility for educators and online learning.
- Train part-time and student staff members on camera operation, still photography, editing, and media management.

HARVARD UNIVERSITY HAUSER DIGITAL TEACHING AND LEARNING STUDIO
Cambridge, MA

2013-2017

Production Supervisor/Content Producer

- Production Supervisor and Content Producer for all video productions performed in Hauser studio. Productions included but are not limited to CS50, HarvardX, The Harvard Kennedy School, Harvard Law School, Harvard Medical School, The Harvard School of Public Health, and The Faculty of Arts and Sciences.
- Designed equipment and infrastructure of Hauser Studio to be a state of the art, 4k, multi-camera space, capable of live keying in three directions, live streaming, recording embedded audio, and providing editors with multiple color profile (log and REC709), multiple resolution and frame rates, with jammed time code throughout all cameras and recorders.
- Directed and produced two seasons of a student created, satire news show, "Bad News," starring Kousha Navidar for the Harvard Kennedy School Graduate Program in Public Politics.
- Work directly with Harvard Faculty, select student groups, and an additional Harvard University production and post-production groups from pre-production, production, and post-production of each individual recording in the studio to ensure technical success. For example, partner with Faculty to create a "look" that is aligned to the desired course vision as well as aid the ease of understanding and learning for online students.
- Provide in person or remote support to outside production companies who are interviewing a Harvard Faculty as an "expert in the field" to accompany documentaries.
- In charge of all lighting setups, studio audio recording, camera operation, video recording, and asset management in the studio. Have designed over 15 separate "settings" in the studio, not including live green screen keying.
- Edit select recordings in the studios and work with internal Harvard clients to make sure final product meets their satisfaction.

HARVARD UNIVERSITY FACULTY OF ARTS AND SCIENCES

2012-2013

Cambridge, MA

Senior Digital Video Specialist/Content Producer

- Director, camera operator, and editor of multi-camera events at Harvard University, Faculty of Arts and Sciences facilities, that include special guest speakers (ex. Al Gore, Daniel Day Lewis, and Oprah Winfrey), musical performances (ex. Wynton Marsalis Lecture Series), and select classroom lectures (ex. CS50 with David Malan, First Nights with Tom Kelly, and the Science and Cooking Lecture Series) for live web broadcast and mastered edits for outward facing web distribution.
- Member of the internal design team for Hauser Digital Teaching and Learning Studio pre-construction. Primary responsibilities included designing camera packages, associated studio lighting equipment, video switchers and external recorders, and general overall oversight of analog and digital signal flow of the studio before installation to ensure overall functionality of the space.
- In charge of daily video lecture recordings asset management, edits, and archive within supported classes of The Faculty of Arts and Sciences for online closed-circuit distribution to faculty and student body for lecture review and long term archiving. Average semesters consist of over 300TB's of video asset management.
- Design, staff, and select equipment for Harvard University commencement ceremonies at thirteen separate, simultaneous locations.

BOSTON UNIVERSITY COLLEGE OF COMMUNICATION FIELD PRODUCTION SERVICES

2009-2012

Boston, MA

Senior Media Technician (2011 - 2012)

Student Work Study (2009 - 2011)

- Repair and maintain all film production equipment, including Arri SR II Super 16mm Cameras, Bolex Reflex S16 16mm cameras, Canon DSLR's, Sound Devices 702T, Marantz 661 digital recorders, Arri Fresnel light fixtures, and Kino Flo light fixtures.
- In class demos of advanced film production equipment for faculty and students that include the Mathew's Pee Dolly and multiple other dollies and sliders.
- Provide research and advice on new equipment purchases and prepare all equipment for student and faculty use.
- Manage inventory database, which include adding new assets, updating repair history, and improving the organization of resources within an online database and checkout system.
- Support faculty and students on class related demos and projects in the Film Production department. Troubleshooting edits labs issues within Avid Media Composer and Pro Tools for faculty and students.

TECHNICAL

Cameras:

RED Scarlet, RED Epic, Arri Alexa, Canon C500, C300, and C100, Sony F3, FS7, FS100, and PMW 200, Black Magic Design 4K Cinema Camera, Aja Cion, Canon DSLRs (5D, 7D, T4i), Arri SR II 16mm film camera, Bolex Reflex S16, and any Super 8 camera, 35mm still camera, 120mm still camera.

Additional:

Newtek Tricaster Switcher, Black Magic ATEM 4K Switcher, Elements Digital Lighting Console, DMX Patching, Aja Quad KiPro Recorder, Aja KiPro Recorder, ATMOS Shogun Recorder, Sound Devices 702T, 844T, and Pix 240i digital recorder, Tascam, Marantz, and Zoom digital recorders, all lighting fixtures, grip equipment, dollies, and sliders.

References, letters of recommendation and sample work are available upon request.