

Curriculum Vitae
January 2024

Theodore (Ted) Nannicelli
School of Communication and Arts
University of Queensland
St Lucia 4072, QLD
Australia
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t.nannicelli@uq.edu.au

EDUCATION

Ph.D., Film Studies, 2011
University of Kent, U.K.
Thesis: "Towards a Philosophy of the Screenplay"
Supervisor: Murray Smith. Examiners: David Bordwell and Hans Maes

M.F.A., Film and Media Arts, 2008
Temple University, Philadelphia, PA, U.S.A
Thesis Committee: Jeff Rush (chair), Michelle Parkerson, and Eran Preis

B.A., English and Film Studies, 2002
Emory University, Atlanta, GA, U.S.A

ACADEMIC APPOINTMENTS

Reader/ Associate Professor, School of Communication and Arts
University of Queensland, Australia, 2023-

Senior Lecturer, School of Communication and Arts
University of Queensland, Australia, 2019-2022

Lecturer, School of Communication and Arts
University of Queensland, Australia, 2014-2018

Lecturer, Screen and Media Studies, School of Arts
University of Waikato, Aotearoa/New Zealand, 2011-2014

PUBLICATIONS

Single-Authored Books

Artistic Creation and Ethical Criticism. New York: Oxford University Press, 2020.

Appreciating the Art of Television: A Philosophical Perspective. New York: Routledge, 2017. (Paperback release 2019)

A Philosophy of the Screenplay (Routledge Studies in Contemporary Philosophy). New York: Routledge, 2013. (Paperback release 2016; translated to Farsi in 2022)

Edited Collections

A Companion to Motion Pictures and Public Value. Co-edited with Mette Hjort. Wiley-Blackwell, 2022.

Cognition, Emotion, and Aesthetics in Contemporary Serial Television. Co-edited with Héctor J. Pérez. Routledge, 2022.

Truth in Visual Media: Aesthetics, Ethics, and Politics. Co-edited with Marguerite La Caze. Edinburgh University Press, 2021. (Paperback release 2023)

Cognitive Media Theory (AFI Film Readers Series). Co-edited with Paul Taberham. Routledge, 2014

Journal Articles (invited articles denoted with a *)

“Art, Ethics, and the Relativism of Distance.” (Co-authored with Andrea Bubenik) *British Journal of Aesthetics* (accepted; forthcoming 2024)

* “Virtue Aesthetics: A Critical Survey.” *Pli: The Warwick Journal of Philosophy* 34 (2022): 26-58.

* “How to Do (Im)moral Things with Artworks. Commentary on James Harold’s *Dangerous Art*.” *British Journal of Aesthetics* 62, no. 4 (2022): 549-558.

* “In Defence of the Production-Oriented Approach to the Ethical Criticism of Art: Reply to James Harold.” *British Journal of Aesthetics* 62, no. 4 (2022): 567-576.

“Otro tipo de recompensa narrativa: el concepto de ‘prolongación temporal’ como superación de la serialidad televisiva.” (Co-authored with Alberto N. García.) *Área Abierta* 21, no. 3 (2021): 349-365.

“Aesthetics and the Limits of the Extended Mind.” *British Journal of Aesthetics* 59, no. 1 (January 2019): 81-94

“The Interaction of Ethics and Aesthetics in Environmental Art.” *The Journal of Aesthetics and Art Criticism* 76, no. 4 (Fall 2018): 497-506

Translated to Chinese in *Journal of Zhengzhou University (Philosophy and Social Sciences)* (2023)

“Animals, Ethics, and the Art World.” *October* 164 (Spring 2018): 125-144

* “Denial: David Irving and the Complexities of Representing a Holocaust Denier.” (Co-authored with Kirril Shields and Henry Theriault.) *Genocide Studies and Prevention* 12, no. 3: 40-51.

“Ethical Criticism and the Interpretation of Art.” *The Journal of Aesthetics and Art Criticism* (special 75th anniversary issue) 75, no. 4 (Fall 2017): 401-413

“Instances of Cinema.” *Projections: The Journal for Movies and Mind* 11, no. 1 (Summer 2017): 1-15

“Against ‘Post-Cinema.’” (co-authored with Malcolm Turvey) *Cinéma & Cie: International Film Studies Journal* 26/27 (Spring/Fall 2016): 33-44

“In Defence of the Objectivity of Evaluative Television Criticism.” *Screen* 57, no. 2 (Summer 2016): 124-143

“The Naturalist Theatrical Aesthetic of Bottle Episodes.” *Critical Studies in Television* 9, no. 3 (Autumn 2014): 54-64

“Moderate Comic Immoralism and the Genetic Approach to the Ethical Criticism of Art.” *The Journal of Aesthetics and Art Criticism* 72, no. 2 (Spring 2014): 169-179

“The Ontology and Literary Status of the Screenplay: The Case of ‘Scriptfic.’” *Journal of Literary Theory* 13, no. 1-2 (November 2013): 135-153

“Ontology, Intentionality, and Television Aesthetics.” *Screen* 53, no. 2 (2012): 164-179

“Why Can’t Screenplays Be Artworks?” *The Journal of Aesthetics and Art Criticism* 69, no. 4 (Fall 2011): 405-414

Translated to Portuguese as “Seria o roteiro uma obra de arte?” *Esferas* 21 (2021)

“Instructions and Artworks: Musical Scores, Theatrical Scripts, Architectural Plans, and Screenplays.” *British Journal of Aesthetics* 51, no. 4 (October 2011): 399-414

“The Early Screenwriting Practice of Ernest Lehman.” *Journal of Screenwriting* 1, no. 2 (May 2010): 237-253

“Luis Buñuel’s *Land Without Bread*: The Critics and the Contexts.” *Studies in Documentary Film* 1, no. 2 (October 2007): 137-150

“From Representation to Evocation: Tracing a Progression in Jean Rouch’s *Les magiciens de Wanzerbe*, *Les maîtres fous*, and *Jaguar*.” *Visual Anthropology* 19, no. 2 (January-February 2006): 123-143

Book Chapters (Peer-Reviewed)

“Historical Poetics and TikTok.” (Co-authored with Meg Herrmann) In *Reading Media: Textual Analysis and its Horizons*. Ed. Jonathan Gray and Daphne Gershon (NYU Press, under contract)

“Ferrara’s Polarising Critical Reception: Clarity, Coherence, and Incongruity.” (Co-authored with Matthew Cipa and Joel Fantini). In *Re-Focus: The Films of Abel Ferrara*. Ed. Florian Zappe. (Edinburgh University Press, forthcoming)

“Environmental Art.” In *The Routledge Handbook of Nature and Environmental Aesthetics*. Ed. Glenn Parsons, Sandra Shapshay, and Ned Hettinger (Routledge, forthcoming)

“Clarifying Moral Understanding.” In *Screen Stories and Moral Understanding*, 19-35. Ed. Carl Plantinga (Oxford University Press, 2023)

“Relativism in Ethical Judgments of Art.” In *The Oxford Handbook of Ethics and Art*, 205-221. Ed. James Harold (Oxford University Press, 2023)

“Film Production and Ethical Criticism.” In *A Companion to Motion Pictures and Public Value*, 171-189. Ed. Mette Hjort and Ted Nannicelli (Wiley-Blackwell, 2022).

“Television’s Temporality: Seriality and Temporal Prolongation.” Co-authored with Alberto N. García. In *Cognition, Emotion, and Aesthetics in Contemporary Serial Television*, 27-46. Ed. Ted Nannicelli and Héctor J. Pérez (Routledge, 2022).

“Interactivity, Narrative Skepticism, and the Values of Documentary.” In *Truth in Visual Media: Aesthetics, Ethics, and Politics*, 167-188. Ed. Marguerite La Caze and Ted Nannicelli (Edinburgh, 2021).

“Seeing and Hearing Screen Characters: Stars, Twofoldness, and the Imagination.” In *Screening Characters: Theories of Character in Film, Television, and Interactive Media* (AFI Film Readers Series), 19-36. Ed. Johannes Riis and Aaron Taylor. New York: Routledge, 2019

“The Television Medium.” In *The Palgrave Handbook for the Philosophy of Film and Motion Pictures*. Ed. Noël Carroll, Laura T. Di Summa, and Shawn Loht, 949-970. New York: Palgrave Macmillan, 2019.

“What Is a Screenplay?” In *The Palgrave Handbook for the Philosophy of Film and Motion Pictures*. Ed. Noël Carroll, Laura T. Di Summa, and Shawn Loht, 215-234. New York: Palgrave Macmillan, 2019.

“Cognitivism.” In *The Craft of Criticism: Critical Media Studies in Practice*. Ed. Mary Celeste Kearney and Michael Kackman, 157-168. New York: Routledge, 2018.

“Screenplays.” In *The Routledge Companion to Philosophy of Literature*. Ed. Noël Carroll and John Gibson, 127-136. New York: Routledge, 2016

“It’s All Connected: Televisual Narrative Complexity.” In *The Wire: Urban Decay and American Television*. Ed. Tiffany Potter and C.W. Marshall, 190-202. London: Continuum, 2009

Encyclopedia Entries (Peer-Reviewed)

“Contingent Universals.” In “The Literary Universals Project.” Ed. Patrick Colm Hogan, Vito Evola, and Nigel Fabb.” Online at <http://literary-universals.uconn.edu/>, 2017.

"Cognitive Film Theory." In *Oxford Bibliographies in Cinema and Media Studies*. Ed. Krin Gabbard. New York: Oxford University Press, 2014

"Formalist Theories of Film." In *The Routledge Encyclopedia of Film Theory*. Ed. Edward Branigan and Warren Buckland, 214-219. New York: Routledge, 2014

Book Reviews

Review of *Aesthetic Evaluation and Film* by Andrew Klevan. *British Journal of Aesthetics* 60, no. 3 (July 2020): 362-364

Review of *Psychocinematics: Exploring Cognition at the Movies*, ed. Arthur Shimamura. *Projections: The Journal for Movies and Mind* 8, no. 2 (Spring 2014): 126-134

Review of *Getting Inside Your Head: What Cognitive Science Can Tell Us About Popular Culture* by Lisa Zunshine. *Projections: The Journal for Movies and Mind* 7, no. 2 (Winter 2013): 132-137

Review of *The Routledge Companion to Philosophy and Film*, ed. Paisley Livingston and Carl Plantinga. *International Journal of Philosophical Studies* 20, no. 5 (2012): 363-366

Review of *New Takes in Film-Philosophy*, ed. Havi Carel and Greg Tuck. *Journal of Aesthetics and Art Criticism* 70, no. 3 (Summer 2012): 326-328

Review of *The Adventure of the Real* by Paul Henley. *Studies in Documentary Film* 6, no. 1 (May 2012): 112-114

Review of *Hollywood Incoherent* by Todd Berliner. *British Journal of Aesthetics* 52, no. 3 (July 2012): 317-320

Articles in the Media

“The shadows of ‘Sucession’: Tracing the influences behind and the cultural achievement of a television masterpiece.” *ABC Religion and Ethics*. June 19, 2023.

<https://www.abc.net.au/religion/tragedy-tragicomedy-and-uncertain-future-hbo-succession/102497826>

GRANTS AND FELLOWSHIPS

University of Queensland, HASS Enabler Grant, 2022 (14,976 AUD)
Project Title: Art, Appreciation and Ethics in the Era of Artificial Intelligence)

Spanish Ministry of Science, Innovation, and Universities, 2019-2021 (34,000 Euros)
Project Title: “Cognition and Aesthetic Experience in Television Series”
(as a “collaborating [partner] investigator”; CI: Dr. Héctor Pérez López)

Australian Academy of Humanities Publication Subsidy, 2019 (3000 AUD)
Project Title: “Artistic Creation and Ethical Criticism”

University of Queensland, Early Career Research Grant, 2018-9 (9000 AUD)
Project Title: “Artistic Creation and Ethical Criticism”

Spanish Ministry of Science, Innovation, and Universities, 2015-2018 (46,200 Euros)
Project Title: “Strategies of Theoretical Innovation in the Analysis of Audiovisual Narration”
(as a “collaborating [partner] investigator”; CI: Dr. Héctor Pérez López)

University of Queensland, Faculty Strategic Research Funding 2016-2017, (10,000 AUD)
Project Title: “Ethics and Aesthetics of the New Visuality”
(Part of a larger (100,000 AUD) Visual Politics project, CI: Prof. Roland Bleiker, UQ)

University of Queensland, Institute for Advanced Studies in the Humanities Fellowship, 2016
Project Title: “Appreciating the Art of Television: A Philosophical Perspective” (17,580 AU)

University of Queensland, New Staff Start-Up Grant (5700 AUD), 2014
Project Title: “The Role of the Medium in the Appreciation of the Art of TV”

University of Waikato, Faculty Contestable Research Grant (6000 NZD), 2013
Project Title: “Cognitive Media Theory”

University of Waikato, Faculty Small Research Grant (1500 NZD), 2012
Project Title: “A Philosophy of the Screenplay”

University of Texas-Austin, Harry Ransom Center Dissertation Fellowship, 2009
 Project Title: “The Screenwriter as Artist: The Case of Ernest Lehman” (1500 USD)

HONORS AND AWARDS

“Aesthetics and the Limits of the Extended Mind” was the most-downloaded article published by *British Journal of Aesthetics* in 2019 and included in Oxford University Press’s 2019 *Best of Philosophy* collection: https://academic.oup.com/journals/pages/best_of_philosophy

Australia’s “Research Field Leader in Film” in *The Australian’s* Research Report, 2018
<https://specialreports.theaustralian.com.au/1163512/humanities-art-literature/>

Society for Cognitive Studies of the Moving Image, Elected Fellow, 2015

Society for Cognitive Studies of the Moving Image / British Society of Aesthetics Early Career Research Award, 2015

Society for Cinema and Media Studies Student Writing Award, 3rd Place, 2010

Higher Education Funding Council for England Overseas Research Student Award, 2008-10

University of Kent, University Scholarship for Postgraduate Research, 2008-10

INVITED AND KEYNOTE PRESENTATIONS

“The Ethical Criticism of Art and the Relativism of Distance.” Keynote for the 1st Art and Ethics Prague Conference, hosted by the Institute of Philosophy of the Czech Academy of Sciences. April 25-26, 2022

“Art, Agency, and Appreciation in the Era of Artificial Intelligence.” Keynote for “Art, Ethics, and Agency” conference hosted by the Department of Philosophy, University of Rijeka, and the Croatian Society for Analytic Philosophy. April 21-22, 2022

“The Ethical Criticism of Art and the Relativism of Distance.” Invited public lecture at the Flinders Aesthetics Forum/ Flinders University Museum of Art. October 28, 2021

“Clarifying Moral Understanding.” Invited paper for the *Cognitive Impact of Serial Television* online conference. May 6, 2021

“Clarifying Moral Understanding.” Invited paper for the *Screen Stories and Moral Understanding* online symposium. April 18, 2021

Invitation to deliver keynote presentation at *Television Aesthetics: Now What?* Organised by the Aesthetics Research Centre, University of Kent, and The British Society of Aesthetics. Conference was scheduled for May 2020 and cancelled due to COVID-19

“Can We Separate the Art from the Artist? Moral Character, Artistic Creation, and Ethical Criticism.” Invited lecture, Hong Kong Baptist University. November 27, 2018.

“Film Production, the Environment, and Ethical Criticism.” Cinematic Imagination, Emotion, and Ethical Criticism, Centre for the History of Emotions, University of Queensland, November 2017

“Contingent Universals, Emotion, and Motion Pictures,” Art and Affect Conference, Centre for the History of Emotions, University of Queensland, July 2017

“Film Production and Ethical Criticism,” Cinematic Ethics Symposium, Macquarie University, December 2016

“Ethical Criticism and the Nature of Cinematic Interpretation,” Cinematic Ethics Symposium, Macquarie University, August 2015

“Making Do with Agency: Agency, Authorship, and the Appreciation of Television.” Aesthetics Research Centre, University of Kent, June 2015

“Authorship and Appreciation in Television.” Department of Philosophy, Lingnan University, Hong Kong, December 2014

“Television Studies and the Nature of Evaluative Television Criticism.” University of Auckland Aesthetics Conference, 2013

“Instructions and Artworks: Musical Scores, Theatrical Scripts, Architectural Plans, and Screenplays.” Aesthetics Research Centre, University of Kent, 2010

CONFERENCE PRESENTATIONS

“Art, Agency, and Appreciation in the Era of Artificial Intelligence.” Conference paper presented at the annual meeting of The Australasian Society for Philosophy and Psychology, hosted by UQ. February 17-19, 2022

“Aesthetics and the Limits of the Extended Mind.” *Evolving Minds: Integrating Philosophy, Science and the Arts*. Charles Darwin University, 2018.

“Aesthetics and the Limits of the Extended Mind.” American Society for Aesthetics Annual Meeting. New Orleans, 2017

“The Role of the Medium in the Appreciation of the Art of Television.” Society for Cognitive Studies of the Moving Image Annual Conference. Birkbeck, University of London, 2015

“Playwriting...for the Screen: Intermedial Connections Between Early 20th Century Screenwriting and Playwriting in the U.S.” 8th Australian Media Traditions Conference. University of Queensland, 2013

“Movies in the Mind's Eye?” *Words and Images*: 5th Screenwriting Research Network International Conference. Macquarie University, 2012

“Movies in the Mind's Eye?” Society for Cognitive Studies of the Moving Image Annual Conference. Sarah Lawrence College and New York University, 2012

“The Ethics of Transnational Collaboration in the Cinema of Pedro Costa. *World Cinema Now*. Monash University, 2011

“Why Can’t Screenplays Be Artworks? Thoughts for Noël Carroll.” British Society of Aesthetics Annual Conference. Heythrop College, University of London, 2010

“Is a Functional Definition of the Screenplay Possible?” Society for Cognitive Studies of the Moving Image Annual Conference. University of Copenhagen, 2009

“Fan Fiction and Virtual Screenplays.” Screenwriting Research Network Annual Conference. Helsinki University of Art and Design, 2009

“The Two Faces of John Cassavetes’s *Faces*.” *American Independent Cinema: Past, Present, and Future*. Liverpool John Moores University, 2009

“Are Screenplays Artworks?” European Network for Cinema Studies Annual Conference. Lund University, 2009

“Are Screenplays Artworks?” Re-Thinking the Screenplay Annual Meeting. University of Leeds, 2008

“Adaptation on Trial: The Case of Beckett’s *Krapp’s Last Tape*.” Literature/Film Association Annual Conference. University of Kansas, 2007

“Adaptation on Trial: The Case of Beckett’s *Krapp’s Last Tape*.” Association for Adaptation Studies Annual Conference. Oglethorpe University, 2007.

“Just When We Thought We Were Out, They Pull Us Back In: Identifying with The Sopranos.” Northeast Modern Language Association Annual Conference. Baltimore, 2007

"Luis Buñuel's *Land Without Bread*." Film and History League Conference. Dallas, 2006.

TEACHING

PhD Supervision

Principal supervisor, Mr. Joel Fantini, “Cinematic Worldhood: A Metaphysical Inquiry,” University of Queensland, 2024-

Principal supervisor, Ms Keya Makar, “The Affective Impact of Metacinematic Storytelling,” University of Queensland, 2024-

Principal supervisor, Ms. Meg Thomas, “The Platformisation of Film and Television Aesthetics,” University of Queensland, 2022-

Associate supervisor, Ms. Melanie Easton, “Devising Memory in Popular Hindi Cinema,” University of Queensland, 2022-

Associate supervisor, Mr. Simon Hall, “Seasonal Anthology Television and the Implications of Disrupted Seriality for Aesthetic Evaluation,” University of Queensland, 2020-

Principal supervisor, Dr. Zhenzhu Peng, “The Cinema of Ang Lee: Empathy, Narrative, and Style,” University of Queensland, 2017-2021

Associate supervisor, Dr. Matthew Cipa, “Metaphysical Film and Television: The Aesthetic

Experience of Abstract Reality,” University of Queensland, 2016-2020

Associate supervisor, Dr. Jasper Van Vught (Assistant Professor, Utrecht University), "Player Experience of Violent Videogames," University of Waikato, 2012-2016

MPhil Supervision

Principal supervisor, Mr Mark Eyers, University of Queensland, 2023-

Associate supervisor, Mr Daniel Lammin, University of Queensland, 2023-

Principal Supervisor, Mr Benjamin Healey, “Ethical Perspectives on Reality Television,” University of Queensland, 2016-2017

Honours Supervision

Ms. Meg Thomas, University of Queensland, 2021 (University medal winner)

Mr. Josiah Ang, University of Queensland, 2019

Ms. Keya Makar, University of Queensland, 2018 (University medal winner)

Ms. Ciaran Kerr, University of Queensland, 2016

Mr. Lachlan McDougall, University of Queensland, 2015

Undergraduate Teaching

(an asterisk denotes a course taught as an assistant lecturer or teaching assistant)

University of Queensland, 2014-

Adaptation

Critical Concepts in Film and Television Studies

Film and Television History

Introduction to Film and Television Studies

Recent Approaches to Film and Television

Television and Popular Culture (3 guest lectures only)

Honours Seminar: World-Making and Storytelling Across Media

Honours Seminar: Realism from Stage to Screen

Convener of Undergraduate Independent Media Studies

Research Methods and Project Management (honours seminar leader)

Honours Supervision

University of Waikato, 2011-2014

Aesthetics of Contemporary American Television Drama

Honors Digital Cinema Production: Research-Led Practice

Writing for Screen Media

Video Production 1

Convener and Supervisor of Undergraduate Directed Studies

Convener of Creative Technologies and Creative Practices 3rd Year Independent Projects

Supervisor of BA Honours Directed Studies

University of Kent, 2008-2010

World Cinema*

Hollywood Cinema*

Art and Film*

Aesthetics and the Visual Arts*
Supervisor of Undergraduate Dissertations

Saint Joseph's University, 2007
Introduction to Film

Temple University, 2004-2008
Media and Culture
Introduction to Film and Video Analysis
Writing for the Media I*
Writing for the Media II

PROFESSIONAL SERVICE

Editor, *Projections: The Journal for Movies and Mind* (2017 – present)

Associate Editor, *Film and Philosophy* (2021 – present)

Advisory Board Member, *Revista Philia: Filosofia, Literatura, e Arte* (2018- present)

Board Member, Society for Cognitive Studies of the Moving Image (2017- present)

External Member, Promotions Committee, Bond University (2022, 2023)

Conference Committee Chair, Society for Cognitive Studies of the Moving Image (2021)

Conference Committee Member, Society for Cognitive Studies of the Moving Image (2020, 2022)

Associate Editor, *Projections: The Journal for Movies and Mind* (2015-2017)

External Examiner, PhD thesis, University of Technology Sydney (2017, 2018)

Conference Programming Committee Member for “The Aesthetics of Television Serials,” hosted at The Polytechnic University of Valencia (November 2-4, 2017)

Society for Cinema and Media Studies, Professional Development Committee (2011-2013)

Referee for:

Alphaville: Journal of Film and Screen Media (2017)

Australasian Journal of Philosophy (2018, 2020)

British Journal of Aesthetics (2011, 2012 x 2, 2020, 2021, 2022 x 2)

Cambridge University Press (2021)

Cinema: Journal of Philosophy and the Moving Image (2011)

Continuum/Bloomsbury (2011, 2012)

Convergence: The International Journal of Research into New Media Technologies (2021)

Critical Arts (2017 x 2, 2018)

Critical Studies in Television (2015, 2021, 2024)

Croatian Journal of Philosophy (2020)

Debates in Aesthetics (2019)

Edinburgh University Press (2022, 2023)

Ergo (2021)
Erkenntnis (2016)
Estetika: The Central European Journal of Aesthetics (2013, 2017, 2018)
Film and Philosophy (2021, 2022)
Frontiers in Psychology (2021)
Journal of Aesthetics and Art Criticism (2014, 2015, 2016, 2017, 2018, 2020, 2021, 2022, 2023)
Journal of African Cinemas (2015)
Journal of Communication (2015)
Journal of Narrative Theory (2020)
Journal of Screenwriting (2012, 2020)
Manchester University Press (2019)
Media International Australia (2020)
The MIT Press (2015)
NECSUS: European Journal of Media Studies (2018)
New Review of Film and Television Studies (2018, 2020)
Oxford University Press (2017, 2022)
Palgrave Communications (2017)
Palgrave Macmillan (2016, 2017)
Phenomenology and the Cognitive Sciences (2023)
Philosophia (2017)
The Philosophical Quarterly (2014, 2020, 2021)
Philosophical Studies (2023 x 2)
Projections: The Journal for Movies and Mind (2013, 2014)
Rivista di Estetica (2022)
Routledge (2014, 2015 x 2, 2017, 2020)
Screen (2018, 2019)
Screening the Past (2016)
The University of Texas Press (2023)
Theoria (2015)
Visual Anthropology Review (2018)

Media commentator for:

ABC News
ABC North Queensland
ABC Religion and Ethics
The Hollywood Reporter
The Minefield (ABC Radio National)

UNIVERSITY AND DEPARTMENTAL SERVICE

University of Queensland

Director of Teaching and Learning, School of Communication & Arts, 2021-

Appointed member of the Teaching and Learning Committee of the Academic Board, University of Queensland, 2023-

Elected Member of Academic Board, University of Queensland, 2020-

Appointed member of the Research and Innovation Committee of the Academic Board, University of Queensland, 2021

Higher Degree Research Committee, Deputy Director, School of Communication & Arts 2019-2021

Research Committee Member and Seminar Coordinator, School of Communication & Arts, 2019

Film and Television Studies Major Convener, School of Communication and Arts, 2018

Integrity Officer, School of Communication and Arts, 2017

Film and Television Studies Major Convener, School of Communication and Arts, 2015-16

BA Board of Studies member, Faculty of Humanities and Social Sciences, 2015-16; 18

Teaching and Learning Committee member, School of Communication and Arts, 2015-

Honours Committee member, School of Communication and Arts, 2015-6

Honours Moderator, School of Communication and Arts, 2014-15

Research Committee member, School of English, Media Studies, and Art History, 2/2014

Engagement Committee member, School of English, Media Studies, and Art History 2/2014

University of Waikato

Undergraduate Advisor, Screen and Media Studies, 2011-2013

Library Liaison, Screen and Media Studies, 2011-2013

University of Kent

Casual lecturer representative, Film Studies Department, School of Arts, 2009-2010

Student representative, Faculty of Humanities Research Committee, 2008-2009

Postgraduate student representative, Film Studies Department, School of Arts, 2008-2009

Temple University

Graduate student representative, Film and Media Arts Department, 2005-2006

NON-ACADEMIC SERVICE

Branch Committee Member, National Tertiary Education Union, 2016-2020

Board Member, Campus Kindergarten, St. Lucia, Queensland, 2016-2017

Video Production Coordinator, Fairhill Community High School, Philadelphia, PA, Summer 2006

High School English Teacher; Lecturer in English, Instituto Superior de Educação, United States Peace Corps, Cabo Verde, 2002-2004

Video Producer and Tutor, National Urban Coalition for Unity and Peace, Atlanta, 2002

MEMBERSHIPS

Society for Cognitive Studies of the Moving Image: Member from 2009; Fellow from 2015

American Society of Aesthetics: Member from 2014

LANGUAGES

Cabo Verde Creole: fluent

Portuguese: research proficient

Spanish: research proficient

REFERENCES

Chair Professor Richard Allen
Dean, School of Creative Media
City University of Hong Kong
rwallen@cityu.edu.hk

Chair Professor Mette Hjort
Dean, Faculty of Arts
Hong Kong Baptist University
mettehjort@hkbu.edu.hk

Associate Professor Nicholas Carah
Deputy Associate Dean (Research), Faculty of Humanities, Arts, and Social Sciences
The University of Queensland
n.carah@uq.edu.au