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Narrative account of my career

My professional career for the past 30 to 35 years has been an interconnected mix of documentary filmmaking, teaching and program leadership in higher education settings, musical studies and performances, scholarly writing, world travel and exploration, and consultation for non-governmental organizations in several countries. I have worked professionally for more than 27 years in many parts of the world as a film/digital media producer-writer-editor (film, digital video, web); for more than 15 years as a professor and teacher in USA- and international settings for higher education; for more than 11 years as a social development media consultant in Asia; and as a professional violist (chamber, orchestral, studio recording) for more than 35 years. I also hold certification in California for vocational and adult education learning in media production, and I am an AVID certified instructor.

Although I continue to enjoy working professionally for corporate and industrial clients on particular projects, most of my work output in video and digital media has been intended for and focused upon social development (education about environmental and social issues), creative expression, and advocacy. My record of professional, artistic, and scholarly output in the academic field of film and digital media can generally be described as action- and purpose-based in nature, advocacy and creative expression—my effort to contextualize and reflect upon contemporary issues, historical themes, personal and cultural knowledge, shared (mis-)understandings, and ethics. Some of my work has received international acclaim at film festivals worldwide and has received TV & net broadcast in more than fourteen countries, while other research output has been published in print and on the internet. In some cases the work was used to inform and empower local, indigenous, and under-represented communities, and in other instances the work has been applied in commercial, industrial, and training contexts.

Education

My educational background has been wide ranging and includes:

- a Doctoral degree (Ed.D) in Educational Leadership and Change from Fielding Graduate University, Santa Barbara, California;
- a Master of Fine Arts degree (MFA) from UCLA in Film and Television Production;
- a Master of Arts degree from UCLA (MA) in Asian-American Studies (with specialization in Legal History of California); and
- a Bachelor of Fine Arts (BFA) in Film/TV Production from UCLA.

My doctoral dissertation is titled, “For those of us at the borders: Recognition and evaluation of creative work by faculty in the academic field of film and digital media.” My dissertation is the foundation upon which I will write the script and produce the educational documentary with support from the Guggenheim Foundation, as described in part 3 of this proposal. A text version of the dissertation can be accessed at: <http://gradworks.umi.com/34/44/3444607.html>

An audio and text presentation of the final oral review for my dissertation is available at: <http://vimeo.com/15677251> or www.anthonycollinsfilm.com/

In my doctoral research I attempted to integrate and develop a theoretical and practical basis for change in the systems of performance evaluation of artistic, scholarly, and professional work by faculty in higher education settings. My intention was to facilitate greater appreciation and understanding of alternative forms of scholarship by faculty leading to greater institutional recognition and rewards. I did not intend my research to be perceived as authoritative in a conventional sense, and I did not pretend that I am a passive observer of the research problem. Yet, I also did not direct my work toward an elusive sense of finality, authority, or the convention of invisibility because such expectations are illusory. Instead, I asked readers to approach my work in different ways--to accept my personalized work with an open mind about the possibility of change to long-standing systems, and to consider my work as a beginning step in the process of paradigmatic and institutional change; not as an ending to discussion. I borrowed from the philosophical and critical approach of auto/ethnographic writing--particularly the idea that no text is ever perfect, no interpretation is ever complete, the explication of meaning

is never final, and no insight is beyond challenge. In this way, I am just like every other individual who struggles for a sense of meaning and self-identity within the faceless monolith of institutional and organizational structures and systems. In my dissertation I strove to be heard by writing in a scholarly yet personalized voice.

Currently, I am based in Palos Verdes Estates, California, engaged in professional writing/producing projects, designing of commercial websites, editing a series of instructional videos about jewelry-making, and teaching in two local schools. Previously, for the past ten years (2000-2010), I was working in the United Arab Emirates (UAE) at the College of Fine Arts and Design, University of Sharjah (2000-2010); prior to that I worked for three years in Mindanao, Philippines, as the recipient of two Ford Foundation Grants, and a Fulbright Senior Scholar Research Grant (1998-2000). Prior to 1998, I worked in the Los Angeles area as a Teacher and Video/Film Producer, Director and Editor (see CV).

Extending back for more than 25 years, I have work experience in research and on films in a wide range of places and situations, working with a wide range of people in a wide range of creative purposes, and the scope and nature of my work and experience is directly informing my teaching and educational research at this time. In each of these professional situations I have worked with a wide diversity of people from all levels of society, as a team member, team leader, teacher, learner, facilitator of creative research action, media production professional, and as a mindful participant-observer.

Film and Digital Media Production

For more than 25 years, from the time of my graduate film studies at UCLA, I have produced, directed, edited, and collaborated on more than 50 films, videos, radio programs, websites, and interactive digital media programs--documentary, ethnographic, musical performance, commercial, industrial and experimental. As demonstrated in the second section of this proposal wherein I provide a descriptive list of my work, my experience as a Producer/Writer/Editor of film/digital media programs has been very broad and far-reaching--ranging from instructional films for the US Air Force and US

Navy as I worked aboard a nuclear submarine and a B52 bomber; to solo ethnographic video documentary production(s) about indigenous culture(s) and environmental issues in the rugged mountains of Mindanao or Afghanistan or Guatemala; to the production of clinical training videos for modern dentists seeking to learn new techniques to enhance their professional practice; to commissioned work by the Dubai Government about its massive and explosive economic development, and much more.

Relevant to the scope and nature of the project I am proposing for Guggenheim support, I am capable and experienced to work professionally in technical roles that are required for film/digital media production including location and/or studio camera direction/operation, audio recording, nonlinear editing, scriptwriting, and more. I have worked alone under adverse conditions on location worldwide with a professional system of portable equipment for production and editing of digital media (super16/35mm, HDV-HD, AVID). I have also worked in a collaborative team of professionals, and I have been a team leader on many creative projects (Producer, Director, Production Manager, Writer). I have worked professionally in many parts of the world including the USA, Canada, Mexico, Guatemala, Belize, Puerto Rico, Philippines, Thailand, Hong Kong, India, Pakistan, Kenya, Oman, United Arab Emirates, Bahrain, Kuwait, Uganda, Egypt, Turkey, Denmark, Germany, and Norway. I have an extensive range of experience in the development (writing, grantwriting), production (camera, audio for studio/location production), and post production editing/motion graphics design. I have exhibited my work internationally on television and film festivals, and have made industrial-corporate-educational-social development media programming for specific clients ranging from the Ford Foundation, USAid, Monsanto Corporation, CARE Philippines, and many others.

Turning Points

1) One significant turning point in my career as a filmmaker emerged when I consecutively received two Ford Foundation grants (1998, 1999) and a Fulbright Senior Scholar Research grant (1999). My objective in both Grant projects was to develop and produce one significant work in video, "BENDUM: In the Heart of Mindanao," and to produce a series of other documentary videos about environmental and social issues for

several non-governmental organizations in the Philippines (Environmental Science for Social Change, USAid, CARE Philippines, International Center for Research in Agriculture and Forestry, Fathers of St. Columban). The grant project period over a three-year time period on location in Mindanao and throughout the Philippines challenged and taught me about the importance of self-reliance, consensus-building, and a collaborative approach to research as I taught, consulted, and produced a range of broadcast video projects for social development, advocacy, instruction, and commerce.

The primary project that I developed and produced during Fulbright and Ford grant period(s) is titled, **“BENDUM: In the Heart of Mindanao.”** This is a 29 minute documentary video about a “Lumad” tribal community that lives in a remote mountaintop village named, “Bendum”, near the headwaters of the Pulangi River, in the upland forests of central Mindanao, Philippines. The tribal community in Bendum has successfully struggled to sustain itself in the significantly destructive wake of commercialized logging that escalated in Mindanao after WWII and peaked during the late 1970s and early 1980s. The documentary concludes that the Lumad community in Bendum has successfully struck a very difficult balance between its immediate, market-driven needs for livelihood, and the longer-term need for sustainable forests to which its cultural and economic fate is bound. “BENDUM” was funded primarily by two Ford Foundation Grants (Manila, 1998, 1999), a Fulbright Senior Scholar Research Grant (1998), and several other smaller grants from NGOs in the Philippines and the USA (1997-2000). “BENDUM” was named, Winner: Film Festival, Explorer’s Club of New York City (2006); and has been recognized at the UC Santa Cruz Environmental Film Festival (2004); Cornell University Environmental Film Festival (2002); Istanbul Film Festival, and several others. This documentary has been broadcast on television in Europe, Singapore, Philippines, and in the USA. DVD versions of this program have been distributed internationally by Documentary Educational Resources, Boston, MA.

“BENDUM” can be considered as scholarly and creative research, unlike a scholarly paper that relies solely upon conventional research skills and output forms. “BENDUM” exemplifies an example of “one person” creative-technical production in documentary

media arts, personal and professional work that has been distributed and broadcast in the public domain. I performed ALL of the technical, creative and business work by myself--pre-production research, scriptwriting, location production (camera and audio), post production editing, public presentation and marketing, and more. I worked on location in Mindanao, Philippines, with my own equipment that was transported to the location, during a 2+ year period (Betacam SP camera system, wireless audio system, AVID Media Composer (ABVB) configured in rack-mounts for portability, 2D animation software, etc). This type of “one-person” production (location production and editing) was particularly “cutting-edge” in its approach at that time--challenging, highly-difficult and complex during 1998-2000 when portable computer-based non-linear post production was in its infancy, and a rare example of “auteur” filmmaking under adverse conditions at any time. This work is also an example of “social development media” that is intended to be exhibited internationally as an advocacy or educational tool in the public domain and in a variety of advocacy contexts (United Nations Development Programme, USAid, CARE, others). It also is a successful example of grant writing and grant funding awarded/commissioned after competitive consideration by a major international Foundation (Ford Foundation, \$100,000 total) and a major national grant-making agency (Fulbright Commission in USA, Fulbright Senior Scholar Research Grant). Further, I have been invited on several occasions to present this work at international film festivals and to students in classrooms at various institutions. “Bendum” has been reviewed in various international press reports and has been examined and analyzed by scholars in articles and other publications.

2) A second significant turning point in my career occurred in 2002 when I was offered the opportunity to teach and to develop a facility and an academic program in digital filmmaking at the University of Sharjah (UOS), College of Fine Arts and Design, United Arab Emirates (UAE). I had the rare chance to design an integrated facility for undergraduate and graduate learning and practice in digital media arts (digital filmmaking, photography, graphic design, animation and motion graphics), with support from the Ruler of the Emirate of Sharjah, in the UAE. The facility and academic program were successfully developed and are ongoing at this time at UOS, with student

enrollments increasing at least 350% in the past four years. For more information about the facilities and programs of learning that I designed, please visit: www.digitalproductionme.com/article-386-school_of_the_future/

In 2008, this facility at the College of Fine Arts and Design was selected by Digital Media magazine as the “best educational facility” for digital media production in the entire Middle East.

3) Doctoral Research and Dissertation. A third turning point with significance in my career occurred as I journeyed through and completed the rigorous process of doctoral dissertation research and writing in the field of Education, with emphasis on Educational Leadership and Change. The dissertation and my doctoral studies were completed in 2010. The research problems raised in my doctoral dissertation and the conclusions reached as the result of my dissertation research are the center of what I am proposing for the Guggenheim project.

4) Another turning point took place in the mid-1980s when I was awarded a National Endowment for the Humanities Youth Grant, enabling me to produce my UCLA Master’s Thesis on location in the southern Missouri Ozark mountains. Beginning in 1983, I was preparing myself for developing and producing a Master’s thesis project in the UCLA School of Film/TV. UCLA’s policy at that time was that each student was tasked with raising the necessary funds for their thesis project. I was knowledgeable and keenly interested in traditional fiddle music and musicianship in the region of the Missouri Ozarks, and was actively involved at that time in making ethno-musicological field recordings of “old-time” fiddlers throughout south and north Missouri, Nebraska, Iowa, Arkansas, and Oklahoma. I applied for a National Endowment for the Humanities grant and an Arkansas Arts Council grant to produce a 30-minute documentary film about this subject--and the proposal was successful. Although I had produced a few other films during my undergraduate and graduate studies at UCLA prior to my thesis project, an important aspect of this particular project that qualifies it as a “turning point” in my career was that it was the first grant proposal I had ever written and developed by myself, and that fact that I was successful in getting an NEH grant and Arkansas Arts Council

grant was crucially important to my ability to produce my thesis film. Another important aspect of this project as a turning point was that I decided to establish a 501(c)(3) non profit tax exempt corporation myself, intending it to serve the immediate project and future projects, instead of availing of UCLA's offer to serve as a pass-through non-profit organization for receiving these funds (with an indirect cost to the project of 30% of the total grant funds). The organization (IE Film and Video) is an ongoing entity for developing and producing educational media programs more than 28 years after its establishment. I continue to work as President and Producer of the organization. The completed work, "Echoes of the Ozarks (16mm color film, 28 mins)," was successfully exhibited in several film festivals including--the Jerusalem Film Festival (1986), Southwest Missouri State University Folklore Festival (1987), and the NuArt Theater-UCLA Film Festival (1988). The completed work was distributed internationally in film and video to schools, libraries and media centers.

Other Aspects of My Background: Teaching

I have more than 15 years of professional experience as a professor and educational program leader in the field of film/digital media production, media studies and fine arts. As a teacher, I have a keen interest to facilitate "praxis," knowledge building that converges theory and practice--in the specific academic area of film and digital media production, and generally more in the arts, humanities, social sciences and natural sciences. As a teacher, I have strived to facilitate "journeying," a type of student learning that includes dialogue, self-reflection, creative risk taking, emphasis upon contextual understanding from comparability and synthesis, and the mastery of technical skills.

Other Aspects: Musicianship

As a musician for almost 40 years, I have performed professionally as a concert violist in symphony and chamber ensembles in Los Angeles, St. Louis, Puerto Rico, Guatemala, Canada, Europe, and Texas. I also create music on acoustic instruments (viola, violin, guitar, others); and I have an escalating interest in integrating digital-electronic music with acoustic instrumentation.

Other Aspects: Media Production for Social Development

I consider the major forces within the social environment---culture, race, class, and gender identity---as macro-categories for social analysis with the use of film and other digital media forms. Using film/digital video, I have sustained a keen interest to advocate and inform about global environmental issues and community-based action that is emerging in the face of environmental degradation, and I have worked with many non-governmental organizations and many individuals in the tropical world and the USA for the purpose of education and social development from this perspective. My work in social development media facilitation has empowered community-based groups in various countries---Philippines, Oman, and Guatemala---facilitating autonomous ability to develop and produce original media programming. For example, during 2004-2006, with support from the US Embassy in Muscat, Oman, I worked as a professional Consultant to the Omani Association for the Disabled (OAD). The consultancy I provided was intended to a) to establish a New Media Centre for production of educational and social development media programs, the first of its kind in Oman; b) to provide "hands-on" training to local Omanis in the production of social development and educational media programs; c) to produce-direct-edit a series of media programs to promote understanding of "disabled" people in Oman. I have done similar consultancy work in the Philippines and in Egypt.

Grants Previously Received:

1984-86

- National Endowment for the Humanities YOUTHGRANT. Anthony Collins, Project Director. “Echoes of the Ozarks” 16mm documentary film project.
- Arkansas Arts Council grant. Anthony Collins, Project Director. “Echoes of the Ozarks” Production grant for 16mm documentary film project.
- Missouri Art Council. Anthony Collins, Project Director. Post production grant for “Echoes of the Ozarks” 16mm documentary film project.

1987-97

- California Arts Council. Anthony Collins, Project Director. Script Development Grant for “Picture Brides” feature documentary project.

- IBM Interactive Videodisc Project grant. “Declaration of Independence.” Anthony Collins, Project Director
- Philippine Airlines Foundation. Social Development Grant for location production on “Picture Brides” project. Anthony Collins, Project Director
- American Society for Clinical Research grant to develop and produce clinical videos about advanced dental procedures and materials. Anthony Collins, Project Director

1998-2000

- Ford Foundation Grant(s) to develop and produce “BENDUM: In the Heart of Mindanao” in the Philippines. Anthony Collins, Project Director.
- Foundation for the Philippine Environment (FPE). “BENDUM: In the Heart of Mindanao” in the Philippines. Anthony Collins, Project Director.
- Fulbright Senior Scholar Research Grant. “BENDUM: In the Heart of Mindanao” in the Philippines. Anthony Collins, Project Director.

2001-2010

- American University of Sharjah (www.aus.edu) Faculty Research Grant. “The World is a Classroom,” a video documentary produced in Cairo, Egypt.
- University of Sharjah Faculty Research Grant(s) for various creative and scholarly projects.
- Omani Association for the Disabled (OAD) and Embassy of USA, in Muscat, Oman. Grant(s) to assist in the establishment of a New Media Centre for production of educational and social development media programs, the first of its kind in Oman; to provide "hands-on" training to local Omanis in the production of social development and educational media programs; and to produce-direct-edit a series of media programs to promote understanding of "disabled" people in Oman.
- Fielding Graduate University Dissertation Development grant (2008).

Chronology of Work in Film/Digital Media

The following section is a chronological list of my creative and scholarly work in film/digital media/text publication, including titles and dates of completion, and dates and places of major public showing (when applicable) or other dissemination:

Web Producer. Design and Production of a commercial/interactive website for a corporate client in the Los Angeles area, the Steve Douglas Company. This company is a successful designer and manufacturer of jewelry products.
Please visit: www.stevendouglasonline.com (2011).

Producer/Director/Editor. “A Family School”---a 10 minute promotional video for Sharjah English School, the only not-for-profit primary-secondary school in Sharjah. The completed video was intended for the school’s promotional purposes and is hosted for public presentation at: www.youtube.com/SharjahEnglishSchool (2010).

Doctoral Research and Dissertation Writer. During 2009-2010 I was primarily focused on researching and writing my doctoral dissertation. I completed the final oral review and the dissertation was published in October, 2010. A text version of the dissertation can be accessed at: <http://gradworks.umi.com/34/44/3444607.html>
An audio and text presentation of the final oral review for my dissertation is available at: <http://vimeo.com/15677251> or www.anthonycollinsfilm.com/

Artist/Producer. “Wahlspruch: Text-based Installation Art about Teaching and Empowerment,” a mixed-media fine arts installation, College of Fine Arts&Design, University of Sharjah, UAE. (2008).

Producer/Director/Media Design Consultant. “Dubai: Where the Future Begins,” Dubai Dept of Econ Development (DED), UAE. An interactive documentary (DVD/HD) for international TVcast-distribution, promote economic investment and social development in Dubai. 3rd Prize US Int’l Film/Video Festival. This 14 minute work with web links can be viewed at: www.anthonycollinsfilm.com/showreel (2008).

Artist/Producer. “Journeying: A Multi-view of Poverty, the Natural Environment, Culture and Livelihood”-a 2-hr Digital Video Art installation. Included in the venue’s permanent installation, Malate Church Gallery, Manila, Philippines (2008).

Producer/Director/Editor. “Frankincense: The Divine Sap” (working title, work in progress) a creative docu for global TV about “Luban” (“Frankincense”), the processes of cultivation and use, and contemporary environmental and social ramifications of commerce in incense. Produced in Salalah, Oman. (work in progress, 2008-present)

Associate Producer/Videographer. “Mines into Vines,” video production for “Roots of Peace,” (an int’l social development organization based in Napa, California) examining the transformation of minefields into thriving farmland in the Shomali Plains, north of Kabul, Afghanistan. (2007).

Instructional Media Design Consultant/Producer. Omani Association for the Disabled (OAD) and the US Embassy in Muscat, Oman. Prof consultancy: a) to establish a New Media Centre for producing educational and social development media programs, the first of its kind in Oman; b) to provide "hands-on" training to local Omanis in the production of social development and educational media programs; c) to produce-direct-edit media programs to promote understanding of "disabled" people in Oman. (2004-07)

Producer/Writer/Editor. "Opportunity Knocks in Dubai," an interactive CD w/original video program for the American Business Council to promote business investment in Dubai (2002-03). Honorable mention: Abu Dhabi Film Festival (2004).

Producer/Writer/Editor. "Globalization Video Project," Univ of Maryland. A four-part series of educational programs for online/distance learning application in the MBA program. (2003)

Writer/Editor. "The World is a Classroom," a participatory video project about eight University-level Architecture students conducting field work in the streets of Old Cairo, Egypt. (2002).

Producer/Writer/Editor. "American Education in the Gulf," a 10-minute video program to promote enrollment at the American University of Sharjah, UAE (2001)

Producer/Writer/Editor. "BENDUM: In the Heart of Mindanao," a 30 minute educational documentary program funded by the Ford Foundation and a Fulbright Senior Scholar Research Award (2000). Winner: EarthVision Film Fest, Telly Award/Cornell Univ, Special Jury Award/Explorers Club-NYC, others

Producer/Writer/Editor. United States Agency for International Development (USAID), 9-part series of Public Service Announcement's for TV to promote inter-ethnic peace in Mindanao, Philippines (2000)

Producer/Director/Editor. "CARE Philippines' 50 year Anniversary" video program. Production/editing of 27 min program to celebrate CARE-RP's social service-dev't and environmental empowerment efforts. (1999)

Producer/Director/Editor. Int'l Center for Research in Agroforestry (ICRAF). Videos for local farming community members in upland areas of the Philippines intended as an educational tool that facilitates and advocates for sustainable farming worldwide. (1999)

Videographer/Associate Producer. "Visions of Women," a 20 minute creative documentary about the Missionaries of St. Columban, leaders-advocates for empowerment of poor women in Manila. (1999).

Producer/Director/Editor. Century Park Hotel, Philippines. Three 30-second animated commercials (1998-99).

Producer/Editor. “Rebirth of a Forest: Commercial Reforestation in Mindanao, Philippines” and “Roundup: The Key to Successful Forestry”--commercial-industrial programs for MONSANTO Corp, Singapore. (1995-96)

Associate Producer/Camera Assistant. Mitsubishi Heavy Industries, 16mm Film about wind-energy, clean air power plants. (USA, EU-1991).

Producer/Researcher. IBM, Educational interactive videodisc about the Declaration of Independence. (1991).

Videographer. UCLA Dept. of Pediatrics, videos about neuro-pharmacological treatments for children of drug addicted, post partum women. (1989-91).