

CURRICULUM VITAE

RAE-ANN J. SMITH

*Lecturer & Coordinator, BFA Film Production
The Caribbean School of Media and Communication (CARIMAC),
The University of the West Indies, Mona
September 2026*

PROFILE

Rae-ann Smith is a filmmaker, scholar and educator with over fifteen years of professional and academic experience in film production, media and media project management. She is Lecturer and Programme Coordinator of the BFA Film Production programme at CARIMAC, The University of the West Indies, Mona, where she is responsible for budgeting, resource allocation, curriculum oversight and the supervision of undergraduate thesis film productions. Her doctoral research experiments with a narrative film structure informed by the poetics of the calypso — work committed to theorising Caribbean cinema from within its own cultural conditions, and to exteriorising the practice-based methods through which we make, teach and think cinema. She is the creative lead on Mapping Caribbean Cinema, a documentary essay series on the spatial history of cinemas in the Anglophone Caribbean, and is co-producing and directing the feature documentary Too Bla(ck)xx? The Trinbagonian Calypso and Soca Experience. She assesses and programmes film professionally for JAMPRO, the Caribbean Export Development Agency and international festivals.

- 21 films directed or shot, selected at 9 international film festivals across 6 countries.
- 12 refereed publications published, accepted or in press across film, literary and media studies; two edited collections in development.
- Coordinator of the BFA Film Production programme (19 courses); Principal Developer of 13 new courses and 4 revisions; led the 2019–2022 curriculum review across 5 undergraduate degrees.
- Fulbright Scholar; 1 of 30 selected from 349 applicants for an Association of Commonwealth Universities Early Career Academic Grant.
- Assessed 717 festival submissions (191 hours) as a programmer for the Regina International Film Festival — a Canadian Film Awards qualifying festival — 2022–2025; 18 commissioned assessment and evaluation reports for JAMPRO, CEDA and The UWI.
- Student films from the programme have won 10 awards and taken 18 festival selections across 9 countries since 2021.

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PERSONAL INFORMATION

NAME: Rae-ann J. Smith

DEPARTMENT/UNIT/SECTION: The Caribbean School of Media and Communication (CARIMAC), The University of the West Indies, Mona, Kingston 7, Jamaica.

ORCID: 0009-0002-7338-1011

Also publishes and credits creative work as Rae-ann Renaud.

Website: <https://raeannsmith.webnode.page>

FACULTY/DIVISION: Faculty of Humanities and Education

CURRENT POSITION: Lecturer, CARIMAC (2023–present) and Coordinator, BFA Film Production programme (2017–present)

EMPLOYMENT HISTORY

- 2023–present. Lecturer, CARIMAC, The University of the West Indies, Mona.
- 2017–2023. Assistant Lecturer, CARIMAC, The University of the West Indies, Mona.
- 2012–2017. Lecturer, School of Business and Computer Science, Port of Spain (University of Greenwich, London UK programmes).
- 2011–2017. Tutor, Centre for Medical Sciences Education, Faculty of Medical Sciences, The UWI, St Augustine.
- 2010–2012. Guest Lecturer, The University of the West Indies, St Augustine.
- 2009–2010. Lab Assistant, Dodge College of Film and Media Arts, Chapman University, California, USA.
- 2004–2006. Information Technology Officer, Mona Information Technology Services, The UWI, Mona.
- 2005. Tutor, The University of the West Indies, Mona.
- 2003–2004. Multimedia Support Developer, Mona Information Technology Services, The UWI, Mona.

GENERAL AREA OF ACADEMIC SPECIALIZATION

- Narratology and screenwriting
- Film production and practice-based research
- Caribbean cinema, exhibition history and screen culture
- Visual design and communication

QUALIFICATIONS & GRANTING INSTITUTIONS

PhD, Communication Studies (in progress)

CARIMAC, The University of the West Indies, Mona — 2019–present

- Thesis: “Plot Twist: A Practice-Based Media Arts Experiment in Screenplay Narratology” — experimenting with a narrative film structure informed by the poetics of the calypso.
- Upgrade Seminar completed December 15, 2025. Ethical approval awarded December 16, 2021.

- Chief Supervisor: Rachel Moseley-Wood, PhD. Committee Member: Nova Gordon-Bell, PhD.
- Coursework: Theory and Conceptualisation of Culture; Postcolonial Literatures and Theories; CITI Program Ethics (9 credits).

Master of Fine Arts, Film Production

Chapman University, Orange, CA, USA — 2007–2010

- Thesis film: Women in Hats — subsequently selected at 7 international film festivals across 5 countries.
- Story credit, thesis film The Things You Lose (35mm).
- Fulbright Scholarship (2007–2009); Dodge College Fellowship every semester (2007–2010).

Diploma, Documentary Filmmaking

La Escuela Internacional de Cine y Televisión (EICTV), San Antonio de los Baños, Cuba — June 2007

- Produced the documentary short City of Dreams (Ciudad de Sueños).

Bachelor of Arts (First Class Honours), Mass Communication

CARIMAC, The University of the West Indies, Mona — 2000–2003

PROFESSIONAL TRAINING (10)

- Ethics Course. Collaborative Institutional Training Initiative (CITI Program) — August 2020.
- The Film Lab Part 2: Distribution and Packaging. British Council with JAMPRO and JAFTA — November 2018. Three-day intensive led by Debbie Rowland, Head of Marketing, Distribution, Sales & Exhibition, National Film and TV School (NFTS), London.
- The Film Lab Part 1: Producing and Financing. British Council with JAMPRO and JAFTA — October 2018. Three-day intensive led by Chris Auty, Head of Producing, Marketing and Entrepreneurship MA programmes, NFTS, London.
- Making Development Work for Story Editors, Screenwriters and Producers, Part 1. British Council with the Trinidad & Tobago Film Festival — March 2017. One-week intensive led by Ludo Smolski, Development Consultant and Script Editor, with the Trinidad and Tobago cohort.
- Making Development Work for Story Editors, Screenwriters and Producers, Part 2. British Council with JAMPRO and JAFTA — September 2017. Joined the Jamaica cohort on relocating to Jamaica mid-programme, at the invitation of the course leader, while continuing to work with the Trinidad and Tobago cohort.
- Certificate, Enhancing Teaching Practice for Tutors of PECH. Centre for Excellence in Teaching and Learning, The UWI, St Augustine — 2015–2016.
- Certificate, Train the Trainer. School of Business and Computer Science, Trinidad — April 2013.
- Certificates, Drawing and Photography. Edna Manley College for the Visual and Performing Arts — December 2005.

- Certificate, Web Development and Administration. Mona Institute of Applied Sciences — July 2004.
- Certificate, Teaching Skills. The UWI Instructional Development Unit — January 2004.

PUBLICATION RECORD

Summary

- 4 refereed items published (3 journal articles, 1 book chapter).
- 6 refereed items accepted / in press (1 journal article, 4 book chapters, 1 edited journal Close-Up).
- 2 edited collections in development (Black Camera Close-Up; Emerging Methods for Media and Communication Research).
- 5 non-refereed scholarly publications; 4 works of creative writing; 2 photographic publications.

Google Scholar: <https://scholar.google.com/citations?user=SrdMRF4AAAAJ>

REFEREED PUBLICATIONS

Journal Articles (3)

3. Smith, R., & Moseley-Wood, R. (in press). "What's showing at the Rialto?": Silence and absence in Kingston's defunct movie theatres. *Callaloo*, 44(3).
Contribution: Photography and page layout.
2. Smith, R. (2025). Things you lose in the ocean: The author, AI, and Caribbean screenwriting. *Journal of West Indian Literature*, 34(1), 82–101.
<https://www.jwilonline.org/downloads/jwil-volume-34-number-1-november-2025/>
Developed from a paper presented at the 49th Caribbean Studies Association Conference (2025).
1. Smith, R. (2022). Seretse Small: Scoring motion pictures in Jamaica. *Interviewing the Caribbean*, 7(2), 268–273.
<https://www.bookfusion.com/books/2750868-interviewing-the-caribbean-volume-7-issue-2>

Book Chapters (1)

1. Smith, R. (2023). The trauma of negotiating identifications in David Chariandy's *Brother*. In P. Ni & M.-C. Wang (Eds.), *Liminality of justice in trauma and trauma literature* (pp. 129–152). Cambridge Scholars Publishing.
Developed from a paper presented at the 41st Annual Conference on West Indian Literature (2023).

ACCEPTED / IN PRESS (8)

Journal Articles (2)

- Smith, R., & Rowe, Y. (in press). Souse theory: Theorising a documentary filmmaking practice. *Journal of Film and Video*, 78(4).
Contribution: Co-developed the concept; set up and led the interviews; co-wrote the article with Yvette Rowe; submitted the article for publication and managed all correspondence with the journal.
- Moseley-Wood, R., Obika, A., & Smith, R. (Eds.). (in press). Beyond the text: New cinema histories in the Caribbean [Close-Up]. *Black Camera*. Call for papers published in Volume 17, Number 1, Fall 2025.
Guest-edited section of a leading international Black film studies journal.

Contribution: Co-editor. Reviewed submitted articles and provided author feedback. Responsible for the images across the Close-Up: obtained image specifications and instructions from Black Camera, briefed contributing authors, and verify compliance on returned drafts.

Book Chapters (6)

Smith, R. (in press). Carnival couture: Visual costume design and storytelling. In A. Obika & Y. Rowe (Eds.), *Culture, cash and class in Jamaica's carnival*. Lexington Books.

Smith, R., & Rowe, Y. (in press). Her frame of mind: Filmmaker Gabrielle Blackwood speaks. In D. Taylor & R. Charles (Eds.), *Who we be! Global Black women's creative anthology*. Bloomsbury.

Contribution: Co-developed the concept; co-wrote the piece with Yvette Rowe; submitted it for publication and managed correspondence with the publisher.

White, L., & Smith, R. (in press). Between scholarship and storytelling: Navigating research skills and tensions in a Caribbean media and communication department. In N. McLeod & A. Obika (Eds.), *Repurposing media and communication skills in the Caribbean for the 21st century and beyond*. Emerald Publishing.

Contribution: At planning stage. One joint session to date to scope the article, set out its argument and identify the literature.

Barratt, K., Smith, R., & McLetchie, A. (in press). Entering the gayelle: Sounding spirit and story in a Caribbean documentary. In N. McLeod & A. Obika (Eds.), *Repurposing media and communication skills in the Caribbean for the 21st century and beyond*. Emerald Publishing.

Contribution: The only filmmaker among the co-authors: carried out the technical filmmaking work on the documentary, and the chapter attends particularly to the practice of making it — the steps and processes involved.

Smith, R. (in press). When film becomes method. In C. Barnes, O. Bravo, R. Smith, & L. White (Eds.), *Emerging methods for media and communication research: Data collection, analysis, and presentation in the Caribbean*. Abstract accepted August 30, 2026.

Smith, R. (in press). A 'Nanci Story: A Folkloric Narrative Method for Designing Caribbean Transmedia. In C. Barnes, O. Bravo, R. Smith and L. White (Eds.), *Emerging Methods for Media and Communication Research: Data Collection, Analysis, and Presentation in the Caribbean*. Abstract accepted August 30, 2026.

UNDER REVIEW AND IN PREPARATION (3)

Journal Articles

Smith, R. (in draft). "We don't need another hero": Aesthetic redirection and a redefinition of Anglophone Caribbean cinema [Manuscript in preparation]. CARIMAC, The University of the West Indies, Mona. Intended for *Small Axe* or other journal.

Smith, R. (in draft). The visual hydro-social life of Jamaica [Manuscript in preparation]. CARIMAC, The University of the West Indies, Mona. Intended for the *Blue Humanities* or other journal.

Edited Books

Barnes, C., Bravo, O., Smith, R., & White, L. (Eds.). (in preparation). *Emerging methods for media and communication research: Data collection, analysis, and presentation in the Caribbean*. Call for papers issued.

Contribution: Co-editor. Read and reviewed all submitted proposals; currently drafting the editorial responses to authors on whether their essays will appear in the collection.

NON-REFEREED SCHOLARLY PUBLICATIONS (5)

Smith, R. (2025). The Black Ecstatic, Review 1. *Screenworks*, 15(1).
<https://doi.org/10.37186/swrks/15.1/4>

Williams, S., Deane, G., Dukhie, A., Harricharan, M., Khan, P., Leung, G., Musaib-Ali, P., Shepherd, A., Shepherd, R., Smith, R., & Youssef, F. (2016). *PECH 1001, 1101 and 1102 professionalism, ethics and communication in health: A course manual 2016–2017*. Faculty of Medical Sciences, The University of the West Indies, St Augustine.

Williams, S., Shepherd, A., Smith, R., & St. Bernard, J. (2015). *The case book: Professionalism, ethics and communication in health*. Faculty of Medical Sciences, The University of the West Indies, St Augustine.

Williams, S., Shepherd, A., & Smith, R. (2014). *PECH 2101: Communication skills & healthcare interactions*. Faculty of Medical Sciences, The University of the West Indies, St Augustine.

Williams, S., Deane, G., Dukhie, A., Harricharan, M., Khan, P., Leung, G., Shepherd, A., Shepherd, R., Smith, R., & Youssef, F. (2013). Learning by doing: Practicum: PECH 1102 course; Writing for a good cause: Methodology for implementation. In *PECH 1102: Practicum. Professionalism, ethics and communication in health: A course manual 2013–2014* (pp. 3, 25–41). Faculty of Medical Sciences, The University of the West Indies, St Augustine.

These manuals have been the standing teaching texts for Professionalism, Ethics and Communication in Health across the MBBS, DDS, Veterinary, Nursing, and Pharmacy programmes at St Augustine.

The manuals were the standing texts for the entire Level 1 cohort across the MBBS, Dentistry, Pharmacy, Veterinary Medicine and Nursing programmes, and were used by approximately 20 teaching staff. I taught multiple classes of no more than 20 students each.

CREATIVE WRITING (4)

Smith, R. (2020, May 10). Retelling the story of my 'write hand'. *The Gleaner*.
<https://jamaica-gleaner.com/article/art-leisure/20200510/retelling-story-my-write-hand>
National newspaper with the largest circulation in Jamaica.

Smith, R. (2019). Last minute. *ANMLY*, 28.
<http://anmly.org/ap28/caribbean-writers-28/rae-ann-smith/>

Smith, R. (2016). Purgatorium. *Small Axe*.

<http://smallaxe.net/sxlive/2016-small-axe-literary-competition> (Shortlisted, 2016 Small Axe Literary Competition)

Smith, R. (2009). How I remember my childhood [Poem]. CANTEEN. (Honorable Mention, CANTEEN Awards in Poetry and Fiction)

PHOTOGRAPHY (2)

Smith, R. (2017). In/from backyards [Photographs]. *TRACK//FOUR*, 2(1).

<http://www.trackfourjournal.com/rae-ann-renaud--infrom-backyards.html>

Smith, R. (2018). CARIMAC staff photos [Photographs]. <https://www.carimac.com/staff/>

PUBLICATIONS OF AN ARTISTIC NATURE: FILM AND SCREEN WORK

Summary

- 21 films as director, cinematographer, producer or writer (2007–2025), plus 17 technical crew credits.
- 9 international film festival selections across 6 countries: Barbados, Jamaica, Trinidad and Tobago, India, Indonesia, Nigeria and the United States.
- 1 national television broadcast accepted (TVJ Filmmaker's Forum, 2026); 3 further festival submissions in progress.
- 5 films in production or post-production, including two documentary series and an audio drama.

DIRECTED AND ABOVE-THE-LINE WORK (21)

Documentary

Mapping Caribbean Cinema — a documentary essay series on the spatial history of cinemas in the Anglophone Caribbean, beginning with Jamaica. Creative lead.

Smith, R. (Director). (2025). The Ward Resisting Cinema. Episode 2, Mapping Caribbean Cinema. [Documentary; UHD; 20+ min]. <https://youtu.be/bCQqv-y9L4Y>
Official Selection, CARIFESTA XV Film Festival, Barbados (2025). Official Selection, GATFFEST Film Festival, Jamaica (2025). Accepted for national broadcast, TVJ Filmmaker's Forum (2026), as Opens Tonight As Picture House. Under review: Trinidad and Tobago Film Festival (September 2026). Submitted: Negril Universal Film Festival and Conch Shell International Film Festival (October 2026). Contribution: Director and creative lead. Produced with Rachel Moseley-Wood.

Smith, R. (Director). (2024). The Ward Theatre: Resisting Cinema. Episode 1, Mapping Caribbean Cinema. [Documentary; UHD; 6 min]. <https://youtu.be/EKR2LcWCN6M>
Presented at the Musée du quai Branly, Paris (November 2023) and at Kingston Creative's Artwalk Festival Film & Digital Showcase, Kingston (May 2024). The wider project was presented at HoMER International Conference, Rio de Janeiro, Brazil (July 2024). Contribution: Director and creative lead. Produced with Rachel Moseley-Wood.

Barratt, K., Smith, R. and McLetchie, A. (2025). Too Bla(ck)xx? The Trinbagonian Calypso and Soca Experience. [Documentary; HD — teaser]. <https://rb.gy/ba8loj>
Presented at the 70th Annual Meeting of the Society for Ethnomusicology, Atlanta (2025) and the Rex Nettleford Arts Conference, Edna Manley College (2025). Associated chapter forthcoming with Emerald Publishing.
Contribution: Co-producer, director and editor. Cut the drafts screened to date, produced the graphics, and shot additional footage. The film examines the cultural, political and industry dimensions of soca in Trinidad and Tobago through the life of the late soca artiste Dexter "Blaxx" Stewart.

Smith, R. (Director). (2007). Joe Connolly: Graffiti Guerilla. [Documentary; SD].
<https://youtu.be/mxjnOi-SVFA>

Jones, R., Martin, J., Perreira, C. K. and Smith, R. (Directors). (2007). City of Dreams (Ciudad de Sueños). [Documentary; SD]. <https://youtu.be/oAfc3nY0c3k>

Produced at La Escuela Internacional de Cine y Televisión (EICTV), Cuba.

Narrative Film

Brown, B. (Director and Co-Producer), Smith, R. (Cinematographer and Co-Producer). (2011). Women in Hats. [Film; UHD]. IMDb: tt1884496. <https://youtu.be/TitBK02bSzE>
7 international festival selections across 5 countries: Trinidad and Tobago Film Festival (2011); Africa International Film Festival, Nigeria (2011); San Diego Christian Film Festival, USA (2011); San Diego Black Film Festival, USA (2012); 5th Samsung Women's International Film Festival, Chennai, India (2012); No More Violence Against Women Film Festival, India (2012); International Film Festival for Peace, Inspiration and Equality, Indonesia (2012).
Contribution: Cinematographer and co-producer. MFA thesis film.

Simckes-Joffe, H. (Director), Smith, R. (Cinematographer). (2011). Two Lives. [Film; 16mm]. IMDb: tt1785660. <https://youtu.be/YFw85go9zwA>

Kernan-Bennett, A. (Director), Smith, R. (Story and 2nd Assistant Camera). (2010). The Things You Lose. [Film; 35mm]. IMDb: tt1729575.
Contribution: Original story credit on an MFA thesis film shot on 35mm.

Smith, R. (Director). (2010). Triangles. [Film; 35mm]. https://youtu.be/p3edrbkp_1E

Brown, B. (Director), Smith, R. (Cinematographer and Co-Writer). (2008). Dance for a Kiss. [Film; 16mm]. <https://youtu.be/rxyb0WvYOGw>

Smith, R. (Director). (2008). Mine. [Film; 16mm]. <https://youtu.be/-jxi-kFznug>

Smith, R. (Director). (2007). Learning the Blues. [Film; SD]. https://youtu.be/_Dg0vRY3068

Institutional, Broadcast and Commercial Work

Smith, R. (Director). (2024). CARIMAC 50th Anniversary Launch. [Teaser; UHD]. <https://youtu.be/OxUxsmjLYWQ>

Smith, R. (Director). (2023). CARIMAC Undergraduate Programmes. [Advertisement; UHD]. <https://youtu.be/jDnnrZyDpFo>

Holgate, M. (Director), Smith, R. (Cinematographer and Production Coordinator). (2021). 2021 UWI Mona Graduation Ceremonies. [TV limited series; UHD]. UWItv. <https://uwitv.org/uwigrad2021>
Broadcast series covering the graduation of an entire university cohort.

Produced in-house by a collaboration between the Philip Sherlock Centre for the Creative Arts, Mona Information Technology Services and CARIMAC, after the University was unable to fund its usual external production company. The crew worked unpaid, using talent from within the University. The broadcast was taken down shortly after airing.

Smith, R. (Director). (2019). CARIMAC Bachelor of Fine Arts Programmes. [Advertisement; UHD]. <https://youtu.be/8CdYyIX0mQY>

Presented at CARIFESTA 2019, Trinidad and Tobago.

Smith, R. (Director). (2017). Patient Advocacy and Behaviour Change Instructional Video. [SD].
<https://youtu.be/4yFe6x3d788>

Smith, R. (Director). (2016). UTOPIA Natural Face and Body Spa. [Advertisement; HD].

Smith, R. (Director). (2012). Campus Leaders and Languages. [Advertisement; SD].
<https://youtu.be/WtB0YrYT89E>

Smith, R. (Director). (2009). 5th Street Dick's. [Advertisement; 35mm].
<https://youtu.be/U6ziV-wBwIA>

BELOW-THE-LINE CREW CREDITS (17)

Technical crew work on student and independent productions, Chapman University and Los Angeles, 2008–2011. Roles: 1st and 2nd Assistant Camera, Assistant Director, Art Director, Property Master, Set Decorator, Key Grip, Grip/Electric, Best Boy, Boom Operator, Special Effects Assistant and voice work.

Selected credits: Gringo Loco (2011); Gringo Funk (2010); Giving Women Credit (2010); WomensTrust (2010); Morton Fizzback and the Jokers: Hounds of Hell (2009); Caught (2009); No Pressure (2009); Fiasco (2009); Playtime (2009); Don't Touch it (2009); From the Ashes (2009); Soulmates (2008); Latter Day Fake (2008); Anniversary (2008); Sorrow (2008); The Proposal (2008). Full filmography: <http://www.imdb.com/name/nm3132061/>

WORK IN PRODUCTION AND DEVELOPMENT (5)

Smith, R. and Moseley-Wood, R. (forthcoming, 2026). Opens Tonight As Picture House. A Mapping Caribbean Cinema Project. [Documentary; UHD].
Accepted for broadcast on TVJ Filmmaker's Forum, 2026.

Barratt, K., Smith, R. and McLetchie, A. (forthcoming). Too Bla(ck)xx? The Trinbagonian Calypso and Soca Experience. [Documentary; HD]. In post-production.
Contribution: Co-producer, director and editor; graphics and additional cinematography.

Smith, R. (forthcoming). 50 Years of CARIMAC (working title). [Documentary; UHD].

Smith, R. (forthcoming). Fire at the Gaiety! A Mapping Caribbean Cinema Project.
[Documentary; UHD].

Smith, R. (forthcoming). DI DUPPY: The Dream Thief, Season 1 Episode 1. [Audio drama series].

PRESENTATIONS

Summary

- 15 presentations at academic conferences and symposia in 9 countries: Ireland, France, Brazil, Cuba, St Maarten, St Lucia, the Dominican Republic, Hong Kong, Jamaica and Trinidad and Tobago.
- 12 invited lectures, panels and special presentations.

Papers Presented at Academic Conferences (5)

Smith, R. (2026). "We Don't Need Another Hero": Aesthetic Redirection and a Redefinition of Anglophone Caribbean Cinema. IAMCR 2026 Conference, University of Galway, Ireland, 28 June – 2 July 2026.

Smith, R. (2025). Things You Lose in the Ocean: The Author, AI and Caribbean Screenwriting. 49th Annual Caribbean Studies Association Conference, St Maarten, 1–7 June 2025.
Published in the Journal of West Indian Literature, 34(1), 2025.

Rowe, Y. and Smith, R. (2024). Souse Theory: Theorising a Documentary Filmmaking Practice in Barbados, Jamaica, and Trinidad and Tobago. Caribbean Studies Association Conference, St Lucia, 3–7 June 2024.
Forthcoming in the Journal of Film and Video, 78(4).

Smith, R. (2023). Danger, Damage and Difference in David Chariandy's Brother. 41st Annual Conference on West Indian Literature, Jamaica, 12–14 October 2023.
Published as a chapter with Cambridge Scholars Publishing, 2023.

Smith, R. (2020). CASUALTIES: Collateral Damage in the Complicated Performance of Identity in the Postcolonial Societies of Chariandy's Brother and Garner's The Children's Bach. CARIMAC Academic Research Seminar.

Film Presentations at Conferences (6)

Barratt, K., Smith, R. and McLetchie, A. (2026). "Woi... It Calling!" Sounding Spirit and Story in a Soca Documentary. Panel: Chantwell Legacies, Spiritual Practice, and the Sound of Soca. 50th Annual Caribbean Studies Association Conference, Jamaica, 1–5 June 2026.

Barratt, K., Smith, R. and McLetchie, A. (2025). Too Bla(ck)xx? The Trinbagonian Calypso and Soca Experience. 70th Annual Meeting of the Society for Ethnomusicology, Atlanta, Georgia, 23–26 October 2025.

Barratt, K., Smith, R. and McLetchie, A. (2025). "Woi... It Calling!" Sounding Spirit and Story in a Research Symposium Documentary. Rex Nettleford Arts Conference, Edna Manley College, Kingston, 15–17 October 2025.
Presented as part of the panel "Documenting Carnival Culture: Research, Representation, and the Creative Process", with Alpha Obika and Yvette Rowe.

Smith, R. (2024). The Ward Theatre: Resisting Cinema. HoMER (History of Moviegoing, Exhibition and Reception) 2024 International Conference, Rio de Janeiro, Brazil, 10–12 July 2024. <https://youtu.be/o0njtezehIA>

Moseley-Wood, R. and Smith, R. (2023). Mapping Caribbean Cinema: A Digital Humanities Project. Writing a Decentred and Entangled History of Cinema-Going International Conference, Musée du quai Branly, Paris, 28–30 November 2023. <https://youtu.be/aHW-NnZxemA>
Fully funded by the conference.

Smith, R. (2018). Not Content with the Original. “The resemblance was imperfect.” So... Photoshop. The Image: Ninth International Conference on The Image, Hong Kong. Presented online. https://youtu.be/_irtRbhrNjs

Other Conference Presentations (4)

Smith, R. (2020). “The Same, Only Different”: The Struggle for Audience Reception and Appeal. Mapping New Caribbean Cinema: A Meeting of Filmmakers and Film Scholars, Festival de Cine Global Dominicano, Santo Domingo, Dominican Republic.

Smith, R. (2019). CARIMAC’s Bachelor of Fine Arts Degrees. CARIFESTA 2019, Trinidad and Tobago.

Smith, R. (2018). “Filmmaking is like an iceberg”: A Conversation with Franklyn “Chappie” St Juste. Caribbean Studies Association Conference, Cuba. Sponsored by The Association of Commonwealth Universities. <https://youtu.be/lzBpCsJ-Oys>

Smith, R. (2019). Chair, Panel 11: Visualizing Lives/Visualities. International Auto/Biography Association (IABA) Americas Conference, Jamaica.

Abstracts Accepted but Withdrawn (2)

Smith, R. (2026). Oceanic Urbanism in Jamaica: A Photo Essay. Accepted for the Island Dynamics Blue Humanities Conference 2027, Helsingborg, Sweden and Helsingør, Denmark, 11–14 January 2027. Withdrawn — unable to attend. The photo essay remains in development.

Smith, R. (2026). When Film Becomes Method: Documentary Practice and the Production of Caribbean New Cinema Histories. Accepted for the HoMER 2026 Conference, University of Exeter, UK, 8–10 July 2026. Withdrawn — visa not granted in time. The proposal has since been developed for the Emerging Methods for Media and Communication Research collection.

INVITED LECTURES, PANELS AND SPECIAL PRESENTATIONS (12)

- Ethics in Filmmaking. Annual invited lecture to COMM2110: Media Ethics and Legal Issues, The UWI Mona — 2020, 2021, 2022, 2024, 2025 (5 iterations).
- Panellist, Film Education in the Caribbean: A Roundtable. Caribbean Film Forum, Newcastle University (2021). Delivered online.

- Moderator, When Morning Comes. Canadian Film Night, GATFFEST, Palace Cineplex Jamaica (2023).
- Panellist, Storytelling II Web-Series Pitches. University of Technology, Jamaica (2022).
- The Elements of Writing for Media. Communication Studies students, The UWI St Augustine (2021).
- Digital Storytelling. Pre-UWI students, HUMN1010: Perspectives on Modern Caribbean Societies (2020). <https://youtu.be/kRn4YoxQzHs>
- "Filmmaking is like an iceberg": A Conversation with Franklyn "Chappie" St Juste. Screening, Faculty of Humanities and Education March is Movie Month, in honour of Franklyn St. Juste (2020).
- Chair, Panel 11: Visualizing Lives/Visualities. IABA Americas Conference, Jamaica (2019).

COMMISSIONED REPORTS AND PROFESSIONAL ASSESSMENT (18)

Summary

- 18 commissioned reports totalling over 200 pages for JAMPRO, the Caribbean Export Development Agency and The University of the West Indies.
- Sole or lead assessor on 8 Jamaican feature film and television productions receiving national screen development funding.

Jamaica Promotions Corporation (JAMPRO) — Jamaica Screen Development Initiative

Smith, R. (2026). Assessment and Final Assessment Reports, JSDI Production Awards. Jamaica Promotions Corporation (JAMPRO). 14 reports, 82 pages, across 8 productions:

- The Bed Head (feature film) — assessment and final assessment reports.
- Love Offside (feature film) — assessment report.
- Spices of Christmas (feature film) — assessment report.
- Daughters of the Dancehall Queen (TV series) — assessment and final assessment reports.
- Famous Faces (TV series) — assessment and final assessment reports.
- Still The Millers (TV series) — assessment and final assessment reports.
- Seen (TV pilot) — assessment and final assessment reports.
- Ungrateful Soup (TV pilot) — assessment and final assessment reports.

Other Commissioned Reports

Sturgis, I., Ajodha, H. and Smith, R. (2026). Report of the Quality Assurance Review of the Film Programme, Faculty of Humanities and Education, 16–23 March 2026, St. Augustine Campus, Trinidad and Tobago. Quality Assurance Unit, Office of the Board for Undergraduate Studies. 46 pages.

One of three reviewers appointed to the University's Quality Assurance Review of the Film programme at The UWI St Augustine, alongside lead reviewer Prof. Ingrid Sturgis (Howard University) and industry reviewer Mr Hansley Ajodha (Trinidad and Tobago). Appointed as the internal reviewer, bringing knowledge of The UWI's academic processes and systems to the panel. Attended all review meetings online; reviewed the submitted documentation; assessed the viability of the programme; conducted interviews with staff and students; submitted recommendations for improvement; and co-authored the 46-page final report.

Contribution: Internal reviewer on a three-person panel; co-author of the final report.

Smith, R. (2020). SWFPT Final Report (46 pages); SWFPT Report: Project Update (20 pages); Inception Report: Scriptwriting and Film Production Training (17 pages). Caribbean Export Development Agency.

Reporting on a regional training programme delivered to 30 filmmakers across 11 Caribbean countries.

RESEARCH GRANTS AND FUNDED PROJECTS

Total awarded: JMD \$5,354,551 (approximately USD \$33,769) plus USD \$14,904 — approximately USD \$48,673 in total, plus one fully funded international conference. JMD converted at 1 JMD = 0.00630665 USD.

Awarded and Completed

Scriptwriting and Film Production Training. Caribbean Export Development Agency, October–December 2020. JMD \$5,052,431.54 or €3,300

Project Director. Delivered online training to 30 filmmakers from 11 Caribbean countries, in partnership with the Organisation of Eastern Caribbean States. Funding of €3,300 provided by the European Union.

Early Career Academic Grant. The Association of Commonwealth Universities, June 2018. JMD \$302,120.

1 of 30 awards made from 349 applications across the Commonwealth.

Writing a Decentred and Entangled History of Cinema-Going Conference, Musée du quai Branly, Paris, November 2023. Fully funded by the conference.

Awarded and In Progress

Igniting Change Through Storytelling (newsletter project). Caribbean Development Bank, Private Sector Division, 2025–2026. USD \$9,904.

Artist Residency at CARIMAC, UWI Mona. Caribbean Culture Fund, Residencies and Fellowships Programme (Call 3.3), February–April 2026. USD \$5,000.

Brings a visiting artist into the CARIMAC programmes.

GRANT PROPOSALS SUBMITTED (8)

163 pages of funding proposals authored or co-authored, 2020–2026.

- Smith, R., Obika, A., Gordon-Smith, D. and Whyte, D. (2026). Xaymaca: Wood and Water. A Two-Part Documentary Series on Jamaica's Water Resources and Resourcefulness. National Geographic Society & The Climate Pledge Climate Storytelling Funding Program. 35 pages. [Lead applicant]
- Prendergast, P., Smith, R., Obika, A. and Gordon-Smith, D. (2026). Still Water Rising. National Geographic Society & The Climate Pledge, Early-Career Storyteller Tier (up to USD \$20,000). 19 pages.
- Smith, R. (2026). JSDI Line Producer Consultancy Proposal. Jamaica Promotions Corporation (JAMPRO). 13 pages. [Invited by JAMPRO, on the strength of the line producer consultancy delivered for them, to propose training for filmmakers attending the Negril Universal Film Festival, October 2026]
- Smith, R. (2025). Artist Residency at CARIMAC, UWI Mona. Caribbean Culture Fund. 6 pages. [Funded]
- Smith, R. (2025). Igniting Change Through Storytelling. Caribbean Development Bank. 13 pages. [Funded]
- Moseley-Wood, R. and Smith, R. (2024). Mapping Caribbean Cinema. Caribbean Culture Fund. 47 pages.
- Moseley-Wood, R. and Smith, R. (2023). Mapping Caribbean Cinema. Caribbean Digital Scholarship Collective Micro-grant Programme. 13 pages.
- Smith, R. (2020). A Scriptwriting and Film Production Training Proposal. Caribbean Export Development Agency. 17 pages. [Funded]

DISTINCTIONS, HONOURS, SCHOLARSHIPS AND AWARDS (12)

2007–2009. Fulbright Scholarship, to complete the MFA in Film Production at Chapman University, California, USA.

The Fulbright Program is the flagship international academic exchange programme of the United States government, awarded competitively across all disciplines.

2007–2010. Fellowship, Dodge College of Film and Media Arts, Chapman University — awarded every semester of the three-year MFA: USD \$8,000 per semester over 6 semesters, USD \$48,000 in total.

2018. Early Career Academic Grant, The Association of Commonwealth Universities. 1 of 30 selected from 349 applicants.

2025. Official Selection, CARIFESTA XV Film Festival, Barbados — The Ward Resisting Cinema.

2025. Official Selection, GATFFEST Film Festival — The Ward Resisting Cinema.

2011–2012. Official Selection at 7 international film festivals — Women in Hats. Trinidad and Tobago Film Festival; Africa International Film Festival (Nigeria); San Diego Christian Film Festival; San Diego Black Film Festival; 5th Samsung Women's International Film Festival (Chennai, India); No More Violence Against Women Film Festival (India); International Film Festival for Peace, Inspiration and Equality (Indonesia).

2016. Shortlisted, Small Axe Literary Competition — Purgatorium.

2009. Honorable Mention, CANTEEN Awards in Poetry and Fiction — How I Remember My Childhood.

2006. Bronze Medal and Merit Certificate, Jamaica Cultural Development Commission National Visual Arts Festival.

TEACHING AND PROGRAMME LEADERSHIP

Summary

- Coordinator of the BFA Film Production programme at The UWI Mona with responsibility for 19 courses across three years.
- Principal Developer of 13 new university courses and 4 major course revisions; led the 2019–2022 curriculum review across all 5 CARIMAC undergraduate degrees.
- 16 years of university teaching across 4 institutions in 3 countries (Jamaica, Trinidad and Tobago, United Kingdom-validated programmes).

Current registration, AY 2026–27: FILM1830 Visual Storytelling — 6 students; FILM2900 — 4 students; FILM3398 Screenwriting Workshop — 2 students. The BFA Film Production programme is a studio degree with small cohorts and intensive individual supervision; enrolment figures for earlier years appear in the teaching evaluation table below.

Programme Leadership and Curriculum Development

- Coordinator, BFA Film Production, The UWI Mona. Responsible for the academic direction, course coordination, staffing and quality assurance of a 19-course professional degree programme.
- Led the curriculum review of the BFA Film Production programme, 2019–2022. Revised programme delivered from 2023.
- Coordinated the 2019–2022 CARIMAC Curriculum Review across all five undergraduate degree programmes — chairing weekly writing sessions and authoring course and programme documents.
 - Led and managed the revision of 12 CARIMAC Communication core courses, coordinating the assigned course writers: COMM1001 (Anthea Henderson); COMM1121 (Anthea Henderson); COMM1268 (David Soutar); COMM2110 (Corinne Barnes); COMM2201 (Livingston White); COMM2202 (Livingston White); COMM2222 (Rae-ann Smith); COMM2901 (Nova Gordon-Bell); COMM2907 (Hilary Nicholson); COMM3000 (Steffon Campbell); COMM3269 (Canute James); COMM3428 (Anthea Henderson).
- Contributed to the creation of the BA in Creative Writing and Publishing.
- Contributed to the design of the Professionalism, Ethics and Communication in Health (PECH) curriculum at The UWI St Augustine, including content, assessment, and the management, writing, design and layout of the PECH manuals and Case Book.
- Amended NURS 1004 and NURS 1005 to integrate with the PECH curriculum; designed the layout of the COMS 1001 and COMS 1002 course manuals.
- Developed and administered the University of Greenwich's Advanced Projects course for SBCS, Trinidad and Tobago.

Courses Written and Developed (17)

Principal Developer of 13 new courses and 4 major course revisions for the BFA Film Production programme and CARIMAC's core curriculum, 2019–2026.

New Courses — Principal Developer (13)

Year	Course	Mode	Credits	Co-developer
2019–20	FILM1830 Visual Storytelling	Face to face	3	—

2020–21	FILM3219 Understanding the Moving Image Production Process	Blended	3	—
2023–24	FILM1900 Filmmaking Workshop 1	Blended	3	—
2024–25	FILM2900 Filmmaking Workshop 2	Blended	3	—
2024–25	FILM2828 Cinematography	Blended	3	—
2024–25	FILM2814 Post-Production	Blended	3	—
2024–25	COMM2222 Research in Media Arts: Practice-Based Approaches	Blended	3	—
2025–26	FILM3900 Filmmaking Workshop 3	Blended	3	—
2025–26	FILM3398 Screenwriting Workshop	Blended	3	—
2025–26	FILM3399 Thesis Film Production	Blended	3	—
2025–26	FILM3815 Film Marketing and Distribution	Blended	3	Kim-Marie Spence
2025–26	COMM3101 Critical Discussion in Media and Communication Theory	Blended	3	Nova Gordon-Bell
[Not Yet Offered]	COMM1789 Media, Technology and Ecology	Blended	3	Alistaire McLaren

Course Revisions — Principal Developer (4)

Year	Course	Mode	Credits	Co-developer
2019–20	FILM1810 The Art of Screenwriting	Face to face	3	Amba Chevannes
2021–22	FILM1823 Evolution of Cinematic Art	Blended	3	Connor Ryan
2021–22	FILM1820 Film Production Fundamentals	Blended	3	—
2022–23	FILM2815 Film Aesthetics and Genres	Face to face	3	—

Courses Taught and Coordinated

The University of the West Indies, Mona — BFA Film Production, 2017–present

Coordinated (19 courses): FILM1810 The Art of Screenwriting; FILM1820 Film Production Fundamentals; FILM1823 Evolution of Cinematic Art; FILM1830 Visual Storytelling; FILM1900 Filmmaking Workshop 1; FILM2812 Film Producing; FILM2814 Post-Production; FILM2815 Film Aesthetics and Genres; FILM2824 Film Directing; FILM2826 Film Art Direction; FILM2828 Cinematography; FILM3219 Understanding the Moving Image Production Process; FILM3815 Film Marketing and Distribution; FILM3829 Art and Experimental Film; FILM3901 Practical Application in Film Production; FILM3398 Screenwriting Workshop; FILM3399 Thesis Film Production; COMM2222 Research in Media Arts; COMM3399 Media Research and Production.

Taught and graded (12 courses): FILM1830 Visual Storytelling; FILM1900 Filmmaking Workshop 1; FILM1820 Film Production Fundamentals; FILM1823 Evolution of Cinematic Art; FILM2815 Film Aesthetics and Genres; FILM2812 Film Producing; FILM2824 Film Directing; FILM3219 Understanding the Moving Image Production Process; FILM3901 Practical Application in Film Production; FILM3398 Screenwriting Workshop; FILM3399 Thesis Film Production; COMM3399 Media Research and Production.

Other CARIMAC teaching: ANIM2021 2D Animation Production (BFA Animation); IMCC2900 Media Design and Production 1; COMM1234 Basic Media Production (Photography module); COMM1268 Visual Communication; COMM2905 Electronic Publishing; JOUR2301 Print Journalism I; COMM3199 Communication Analysis and Planning II (consultation to Reel Media Group).

The University of the West Indies, St Augustine — 2011–2017

Professionalism, Ethics and Communication in Health (PECH), Faculty of Medical Sciences. Taught into the MBBS, DDS, Veterinary Medicine, Nursing, and Pharmacy programmes: PECH 1001 The Health Professional and Society; PECH 1101 Communication Skills; PECH 1102 Practicum; PECH 2001 The Health Professional and Client Care; PECH 2101 Communication Skills and Healthcare Interactions; PECH OSCE Skills Lab; NURS 1004 Writing (coordinated); NURS 1005 Interpersonal Communication (coordinated); COMS 1001 and COMS 1002 Communications Skills for Healthcare Professions. Guest lecturer, FILM 2301 Cinematography (BA Film), 2014.

School of Business and Computer Science, Trinidad and Tobago — 2011–2017

University of Greenwich (London) BA Hons Media and Communications: MEDS1146 Advanced Projects — course coordination, outline development, supervision of tutors, teaching and grading (2011–2017). EDEXCEL BTEC HND Media: Practical Skills Production (Unit 1153S) and Scriptwriting for Moving Image Fiction (Unit 63) — 2011–2015.

Teaching Evaluation

Student assessment results from the UWI Evaluation and Promotion Template for Reporting on Teaching, 2022–2025. Course ratings 3.67–5.00; Learning Experience means 3.86–4.93.

Year	Sem	Course	Students	Contact Hrs	Examination Duties	Course Rating	Learning Experience Mean
2024–25	2	FILM3219	5	39	Course work and final project	3.67	3.86
2024–25	1	COMM3399	6	39	Thesis film production supervision	4.33	4.00
2024–25	1	FILM2900	5	39	Course work and final project	4.75	4.93
2023–24	2	COMM3399	5	39	Thesis film production supervision	4.42	4.37
2023–24	2	FILM1900	6	39	Course work and final project	4.83	3.86
2023–24	2	FILM3219	7	39	Course work and final project	5.00	4.87
2023–24	2	FILM3901	4	39	Course work and supervision	4.00	3.90
2022–23	2	COMM3399	3	39	Thesis film production supervision	5.00	4.93
2022–23	2	FILM3219	7	39	Course work and final project	3.83	4.00

STUDENT OUTCOMES AND SUPERVISION

Summary

- Films made by students in the BFA Film Production programme have taken 18 festival selections and awards across 9 countries and have won 10 awards, 2021–2026.
- Awards won by student films include Best Short Drama (Albania), Best Women's Film (Canada), Best Short Film, Best Cinematography and Best Silent Film (Jamaica), a JCDC national gold medal, a Cultural Resonance Award, two Viewer's Choice awards at GATFFEST and Best Emerging Filmmaker at Films That Move, with a further nomination for Best Student Short at Cannes.
- One award-winning film was made as coursework for FILM2824 Film Directing, which I coordinate; three were thesis films made in the course I author, teach and supervise.
- Graduates of the programme now sit on the boards of Women in Film and Television Jamaica and the Jamaica Film and Television Association, one is Deputy Festival Director of GATFFEST, and one has won a Fulbright Scholarship to complete an MFA in the United States. Students and recent graduates have also been selected for the Durban FilmMart Jamaican delegation, awarded a UNESCO/EU scholarship to EICTV Cuba, and hired onto the Bob Marley biopic One Love.

Student Films Selected or Awarded at Film Festivals

So, Who's Coming to Dinner (2025). Group thesis film. Written and directed by Claudine Campbell, produced by Victoria Pusey, BFA Film Production. Made in COMM3399, the thesis film course.

WINNER, Viewer's Choice — GATFFEST Film Festival, Jamaica (2025). WINNER, Best New Filmmaker — Films That Move Festival, Jamaica (2025).

Contribution: Course author, coordinator, teacher and supervisor of the thesis film course.

Thank You For Holding (2026). Group thesis film. Written and directed by Ajomo Baker, with Jevera Prendergast (producer), Ojae James (cinematographer), Tashi Banton (editor) and Sebastian Davis (production designer), BFA Film Production. Made in FILM3399 Thesis Film Production.

WINNER, Viewer's Choice — GATFFEST Film Festival student night, Jamaica (2026).

Contribution: Course author, coordinator, teacher and supervisor of the thesis film course.

Bottled Up (2024). Directed by Sekai Smart-Macaulay, Level 3 BFA Film Production. Made as a course project for FILM2824 Film Directing.

6 international festival outcomes across 5 countries: WINNER, Best Short Drama — LuminaFlicks International Short Film Fest, Albania (July 2024). WINNER, Best Women's Film — Windsor International Black Film Festival, Ontario, Canada (July 2024). Nominated, Best Student Short — Remember the Future World Film Festival, Cannes, France (August 2024). Official Selection, Best Short Film — Best International Film Festival (August 2024). Official Selection, Best Short — 1261 Grenada Film Festival, Grenada (August 2024). Official Selection, Best Short — Queen City Film Festival, New Jersey, USA (September 2024).

Contribution: Coordinator of FILM2824 Film Directing, the course for which the film was made.

Thesis film (2024). Raizal: The Jamaican/San Andrés Connection. Directed by Jamar Cleary, Level 3 BFA Film Production. Made in COMM3399 Media Research and Production, the thesis film course, since split into FILM3398 and FILM3399.

4 international festival outcomes across 4 countries: AWARD — Jamaica Connection Cultural Resonance Award, Films That Move Festival, Jamaica (December 2024). Official Selection, Documentary Short — 15th Annual Silicon Valley African Film Festival, California, USA (2024).

Official Selection, Documentaries — Heritales VI International Heritage Film Festival, Évora, Portugal (2024). Official Selection, Documentary — London Lift-Off Film Festival, UK (2024).
Contribution: Course author, coordinator, teacher and supervisor of the thesis film course.

The Feeling of Before (2022). Directed by Lee-San Gayle, final-year BFA Film Production.
WINNER, Best Short Film — Lignum Vitae Film Festival, Jamaica (April 2022).
Contribution: Coordinator of the course in which the film was made.

The Past (2021). Directed by Lee-San Gayle, Level 3 BFA Film Production.
GOLD MEDAL — JCDC FIWI Short Film Competition, Jamaica (2021). Official Selection — Trinidad and Tobago Film Festival (September 2021).
Contribution: Coordinator of the course in which the film was made.

Sisters (2021). Directed by Lee-San Gayle, Year 2 BFA Film Production.
WINNER of two awards, Best Cinematography and Best Silent Film — Lignum Vitae Film Festival, Jamaica (April 2021).
Contribution: Coordinator of the course in which the film was made.

Untitled film (2021). Directed by Cylindian Lostetter (then Goodchild), Year 2 BFA Film Production. Made for FILM3829 Art and Experimental Film.
Selected for screening — Lignum Vitae Film Festival, Jamaica (April 2021).
Contribution: Coordinator of FILM3829 Art and Experimental Film. I coordinate but do not teach this course.

Student and Graduate Professional Outcomes

- Sekai Smart-Macaulay (BFA Film Production) — Digital Imaging Technician trainee on the Bob Marley biopic One Love (2024); and lead actor in Jamaica's first qualifying for an Academy Award nomination short film, Raw Materials (2023), that has also been the winner of 10 international film competitions.
- Ajomo Baker (BFA Film Production, Level 1) — awarded a UNESCO/European Union scholarship in 2024 to attend a two-week intensive at the International Film and Television School (EICTV), San Antonio de los Baños, Cuba. UNESCO and the EU awarded 24 such scholarships across the entire Caribbean.
- Othneilia Downes (BFA Film Production, Class of 2021) — selected as part of the IEFTA/JAFTA Jamaican delegation to the 12th Durban FilmMart, and now a member of the Board of Directors of the Jamaica Film and Television Association (JAFTA).
- Alana Nelson (BFA Film Production, thesis 2019–20) — awarded a Fulbright Foreign Student Scholarship to complete an MFA in Film Production at Florida State University; Director on the Board of Women in Film and Television Jamaica (WIFT-JA), 2026–present.
- Daniel Watkis (BFA Film Production, thesis 2021–22) — CEO and founder of Soul Designs Marketing Agency.
- Jhalon Foster (BFA Film Production, thesis 2020–21) — freelance director and producer across documentary, commercials, narrative film and music production. His work has been recognised with a Silver at the American Advertising Awards and the Angel Award for Excellence in Advertising.
- Cylindian Lostetter (BFA Film Production) — Deputy Festival Director of the GATFFEST Film Festival and a Director on the Board of Women in Film and Television Jamaica

(WIFT-JA). She played the lead supporting role in Black Girl in the Ring, which won 6 awards at GATFFEST 2024.

Programme Prizewinners — BFA Film Production

Students recognised for the Most Outstanding Academic Performance in the BFA Film Production programme at the Faculty of Humanities and Education Student Awards:

- 2025 — Jonathan Cochrane
- 2022/2023 — Jade Simpson
- 2020/2021 — Othneilia Downes

Thesis Films Supervised

FILM3398 Screenwriting Workshop and FILM3399 Thesis Film Production — course author, coordinator, teacher and supervisor. These two courses, formed by splitting COMM3399 Media Research and Production, are where every graduating BFA Film Production student makes their thesis screenplay and thesis film. I teach them; I do not only coordinate them. The University of the West Indies offers no postgraduate film programmes or courses, so undergraduate thesis supervision is the highest level of research supervision available in the discipline here.

Supervised the thesis work of 30 students across 26 thesis projects, 2018–2026: 20 thesis screenplays and films in COMM3399 (2018–2025), 5 thesis screenplays in FILM3398 (2025), and 1 group thesis film in FILM3399 (2026). Theses completed between 2019 and 2021 were screenplay-only, as COVID-19 lockdowns prevented production.

COMM3399 Media Research and Production — thesis screenplays and films supervised (2018–2025)

Year	Student(s)	Thesis screenplay / film
2018–19	Bruce St Catherine	Like, Comment and Subscribe
2019–20	Alana Nelson	[screenplay only — COVID-19 lockdown]
2019–20	Jordan-Earl Fisher	[screenplay only — COVID-19 lockdown]
2019–20	Martyna Górka	[screenplay only — COVID-19 lockdown]
2020–21	Othneilia Downes	Guardian [screenplay only — COVID-19 lockdown]
2020–21	Jhalon Foster	Soulmates [screenplay only — COVID-19 lockdown]
2021–22	Davario Brown	Perception
2021–22	Cylindian Goodchild (now Lostetter)	Heirloom: The Awakening
2021–22	Daniel Watkis	A Toxic Obsession
2021–22	Jonathan Holgate	Behind Di Beat
2021–22	Nyron Lewis	Quaranteened
2021–22	Lee-San Gayle	Crazy Dreams
2022–23	Lisa Dawes	Flowers From A Brook
2022–23	Jamar Cleary	Raizal: The Jamaican/San Andrés Connection
2022–23	Jade Simpson	A Shitty Date
2023–24	Peter Henry	Life's Timing
2023–24	Tyrique Alston	The Way Forward
2023–24	Matthew Sanderson	Evening Breeze
2024–25	Claudine Campbell (writer/director), Victoria Pusey (producer)	So, Who's Coming to Dinner [group thesis]
2024–25	Sekai Smart-Macaulay (co-writer/director), Marissa Hepburn (producer), Jonathan Cochrane (co-writer), Hugh Smythe (production designer)	Harvest [group thesis]

FILM3398 Screenwriting Workshop — thesis screenplays supervised (2025–present)

Year	Student	Thesis screenplay
2025	Ojae James	Potential Man
2025	Sebastian Davis	Tied
2025	Ajomo Baker	Thank You For Holding
2025	Judah-Nathan Lewis	The End of the World, Maybe
2025	Tashi Banton	The Ninth Night

FILM3399 Thesis Film Production — thesis films supervised (2026–present)

Year	Student(s)	Thesis film
2026	Ajomo Baker (writer/director), Jevera Prendergast (producer), Ojae James (cinematographer), Tashi Banton (editor), Sebastian Davis (production designer)	Thank You For Holding [group thesis]

Examination Duties

Second Examiner for all FILM courses in the BFA Film Production programme.

SERVICE

Service to Department

- Acting Director, CARIMAC, 22–31 July 2024.
- Coordinator, BFA Film Production programme.
- CARIMAC representative, Faculty Quality Assurance Committee (FAQAC), 2019–2022.
- Producer and director, CARIMAC 50th Anniversary documentary and launch teaser (2024).
- Editor and designer, CARIMAC Student Handbook — annual Fresher Orientation handbook, 2019–2026 (8 consecutive editions; content creation and writing in 2019).
- Convenor and moderator, Thursday Afternoon Film Screenings at CARIMAC, 2017–2018.
- Trained CARIMAC administrative staff in Canva design software (2023).
- Institutional communication design, 2017–2025: recruitment and course advertising for CARIMAC's undergraduate programmes and Summer School; memorial and commemorative advertisements published in the Jamaica Gleaner (Ian Boyne Memorial, 2018; Lester Spalding Memorial, 2017; CARIMAC Open Week, 2018) and the Jamaica Observer (Phase 3 Productions 35th Anniversary, 2019); CARIMAC's World Press Freedom Day statement (2019); the Caribbean Broadcasting Union 49th AGA booklet (2018); and programme launch materials for the MSc in Media Management.

University Service

- Cinematographer, 2021 UWI Mona Graduation Ceremonies (UWI tv broadcast series).
- Reviewer (internal member of a three-person panel), Quality Assurance Review of the Film Programme, The UWI St Augustine, March 2026.
- Planning Committee, March is Movie Month at Mona, 2018, 2019 and 2020; moderator, Opening Night panel and Q&A, 9 March 2018.
- Chair, Panel 11: Visualizing Lives/Visualities, IABA Americas Conference, 2019.
- Panellist, Caribbean Film Forum, hosted by the Department of Literatures in English, CARIMAC and Best Ever Film Production Company.
- CARIMAC Representation on FAQAC (Faculty Academic Quality Assurance Committee) 2018–2023
- Organiser, Nollywood at UWI panel discussion and screening, November 2018.
- Planning Committee and designer, Africa World Documentary Film Festival (AWDFF), 2017.
- Curator (team member), PECH Year 1 Artworks, PECH Year 2 Advocacy and Behaviour Change Exhibition, and the PECH YouTube channel, The UWI St Augustine, 2013–2017.

External and Professional Service

Programmer, Regina International Film Festival and Awards (RIFFA), Canada, 2022–2025. A Canadian Film Awards qualifying festival.

Assessed 717 submissions across four editions — 191 hours of screening and rating (2022: 397 submissions / 99 hrs; 2023: 50 / 15 hrs; 2024: 144 / 43 hrs; 2025: 126 / 35 hrs).

Assessor, Jamaica Screen Development Initiative, JAMPRO, 2026. 8 nationally funded productions; 14 reports.

Peer reviewer, Screenworks (2025) — The Black Ecstatic, Review 1. Published as a review in Screenworks 15(1); see Non-Refereed Scholarly Publications.

Contribution: Reviewed the work. Posted on the website.

Liaison with the European Union for the European Union Film Festival Jamaica, hosted at The UWI (postponed from November 2025 to 2026 following Hurricane Melissa).

OUTREACH AND PUBLIC ENGAGEMENT

FILM RUSH — high school filmmaking programme, in collaboration with Frame of Reference. Planned and delivered 6 editions, 2018–2023, including online and hybrid formats. A one- to three-day event of seminar, workshop, filming and prize-giving for secondary school students.

Project Director, Scriptwriting and Film Production Training. Delivered on behalf of the Caribbean Export Development Agency and the Organisation of Eastern Caribbean States to 30 filmmakers from 11 Caribbean countries, entirely online, October–December 2020. Funded by the European Union.

Filmmaking workshop, The Aston Preston Hall Short Film Competition “Inspiring Creative Dialogue Through Videography”, February 2020.

Organising Committee, Animation Workshop with Alan Bidard, CARIMAC, June 2022.

Grant application to SOS Children’s Villages Jamaica for a Youth Creative Skill-building Project (2026), in collaboration with the Mona GeoInformatics Institute.

PROFESSIONAL MEMBERSHIPS

- University Film and Video Association — 2020–present.
- International Association for Media and Communication Research (IAMCR) — 2017–present.
- Fulbright Alumni Association — 2013–present.
- International Exchange Alumni — 2007–present.
- Heritage Trust of Trinidad and Tobago — 2011–2017.
- Jamaica Film and Television Association (JAFTA) — 2017–2019.
- Art Society of Trinidad and Tobago — 2012–2017.

REFEREES

Dr Rachel Moseley-Wood
Senior Lecturer
Department of Literatures in English
UWI Mona Campus
rachel.moseleywood@uwi.edu

Dr Livingston White
Senior Lecturer
and Former Director (2017-2024)
CARIMAC
UWI Mona Campus
livingston.white@uwi.edu

Dr Alpha Obika
Lecturer
CARIMAC
UWI Mona Campus
alpha.obika@uwi.edu