

Michael Sheridan

filmmaker and educator

EDUCATOR

- 2010-Current **Community Supported Film, Director, Founder, Educator**; Community Supported Film strengthens the documentary storytelling capacity in countries where the dissemination of objective and accurate information is essential to stabilization and development. Locals are trained in documentary filmmaking to tell stories from their perspective that can influence local and international views on sustainable paths to a more peaceful and equitable world.
- 2017-19 Producer and Lead Trainer, United States**; New immigrants and refugees were trained to produce a series of 10 documentary shorts that highlight both the unique and shared integration challenges that newcomers face as they struggle to maintain and redefine their identities and sustain themselves. The collection of films, [*New Immigrant and Refugee Visions*](#), are being used in a national *Screen&Discuss* campaign to influence the conversation on immigration in the United States.
- 2014-15 Producer and Lead Trainer, Haiti**; Training Haitian storytellers to make documentary films about the causes of and solutions to the economic and social development challenges their communities have faced since the 2010 earthquake. Their short films, [*Owning Our Future-Haitian Perspectives in Film*](#) were released in 2015 and used for screenings and dialogue.
- 2010-12 Producer and Lead Trainer, Afghanistan**; An intensive 5-week training in documentary production leading to the production of [*The Fruit of Our Labor-Afghan Perspectives in Film*](#). After three weeks of rigorous exercises, each of the 10 students developed and produced a character driven short documentary. For many of the trainees, this was their directorial debut as a documentary filmmaker.
- 2014-Current **Visiting Professor, Massachusetts College of Art, Department of Graduate and**
2006-2007 **Continuing Education, Boston – [Student work](#)**
- Documentary Boot Camp***: A one-week, immersive, hands-on learning experience. Participants develop an understanding of shooting techniques, composition, sound, story development, interviewing and editing.
- Fundamentals of Filmmaking***: A semester long course to advance students' knowledge of the moving-image medium and its creative potential as an art form and communications tool. The history and theory of different genres are presented in association with the established practices and aesthetics of pre, pro and post-production.
- Editing***: A comprehensive introduction to professional editing and software.
- 2012 **Lead Trainer, Ministry of Education and Art Institute of Jakarta, Indonesia: *Back to Basics Lived-Reality Documentary Filmmaking***: Intensive trainings in three cities of Indonesia working with 50 students in each location of their skill development and the strengthening of the documentary production quality.
- Lead Trainer, America Abroad Media, Afghanistan: *Character-driven, Scene-Based Storytelling for Radio and Television***: Ten-day training and ongoing mentoring for America Abroad Media production staff. Improved technical, aesthetic and storytelling capacity in preparation for their production of a 15-part series on Afghan women entrepreneurs.
- 2010 **Visiting Associate Professor, Massachusetts College of Art, Studio for Interrelated Media: *Studio for Interrelated Media Majors' Studio***: SIM majors present and critique work in media of their choice.

Documentary Production: Covering the fundamental principles and techniques of documentary production. Students work in a variety of styles including cinema verité, personal, traditional and experimental and produce a series of documentary shorts.

2007-2008

Senior Fulbright Scholar, Indonesia
Department of Art and Design, Bandung Institute of Technology
Department of Film and Television, The Art Institute of Jakarta

Studies in Videosonic art: A studio class for the investigation of content and form in video and sound art and modes of installation and viewer engagement. The creation of work is done in the context of readings and discussions on the history of video, sound and new media art.

Advanced Studies in Documentary Production: Students are introduced to a cross section of current and historical practices in documentary production and encouraged to develop their own approach in the process of crafting an innovative short film.

2017-2019

Seminar Presenter, Harvard University, Kennedy School of Government, Boston

2000-2014

Using Video for Policy Change: A bi-semester seminar on traditional and alternative approaches to using video as a tool for change. The sessions include discussion of storytelling principles, advocacy strategies, consideration of audience, and production techniques.

2006-2007

Academic Specialist, Department of Cinema Studies, Northeastern University

2001-2006 and

Adjunct Faculty, Northeastern University

2009-2010

Departments of Visual Arts, Communications and Cinema Studies, Boston

Field Production: A hands-on introduction to video as an art form and communications tool. This course is a comprehensive introduction to effective video production and includes lectures, screenings, and student presentations on film theory, language, genres and storytelling.

Studies in Documentary Production: Cinema Verité and Direct Cinema: An advanced production class emphasizing the social, cinematic and technical forces behind the development of these film forms in the United States and Europe.

Film Analysis: This course covers the basic elements of narrative film, form and style. Students are expected to become familiar with different aspects of story structure, cinematography, sound, and editing, as well as the various ways in which these elements are integrated in fiction films.

History of Sound in Cinema: A historical and theoretical journey from silent films to surround sound cinema. Students listen to and watch seminal films from all genres that have played an important role in the development of sound in cinema.

1995-2002

Instructor, Boston Film and Video Foundation, Boston; Developed and taught a comprehensive six course post-production curriculum for the independent filmmaking community.

Introduction to Editing: A thorough introduction to the language, equipment, and basic techniques involved in the post-production process.

The Aesthetics of Editing: An analytical and hands-on investigation of the creative principles and techniques of professional editing.

Avid Editing: A comprehensive introduction to professional editing with avid hardware and software.

Advanced Editing Projects: An opportunity to work with a professional editor on individual projects from start to completion.

Independent Study: One-on-one advising of advanced students and independent filmmakers.

DOCUMENTARY FILMMAKER, SELECTS

- 2006-2020 **Isabella Stewart Gardner Museum, Boston, MA**
Produce visiting [artists' profiles](#) for the contemporary department, "[Behind-the-Scenes](#)" experiences for the education department, [special project films](#) and documented the two-year construction of Renzo Piano's extension and renovations.
- 2020 **Boston Camerata, Boston MA**
[An American Christmas](#), **Director, Videographer, Editor, 50 min**; Filmed with four cameras at Boston's historic Old North Church, the performance features inspiring early American music, in a program reimaged specifically for an online audience.
- 2017 **Technical Assistance Collaborative for the US Department of Housing and Urban Development, Alexandria, LO, Twin Cities, MN, Baltimore, MD**
[Home Sweet Home – Housing for the Disabled](#), **Producer, Director, Videographer, Editor, three 6 min videos**; Shot in three states, stories of the physically and mentally disabled and the state and local agencies helping them to move off the streets and out of institutions into their own homes - often for the first time in their lives.
- 2016 **Christine Arveil, Watertown, MA**
[The Volcano Project](#) **Producer, Director, Videographer, Editor, 8 min**; Profile of Christine Arveil and her writing, drawings and paintings inspired by the volcanic remains of the Azores.
- 2014 **Benoît Rolland, Watertown, MA**
[Master Bow Maker](#), **Producer, Director, Videographer, Editor, 10 min**; A journey into the mind and work of MacArthur genius award winner, Benoît Rolland, as he works on bows and dialogs with musicians.
- 2013 **The Boston Foundation, Boston, MA**
[Corridor of Opportunity](#) – **Producer, Director, Videographer, Editor, 10 min**; Exploring the efforts of community organizations to revitalize the neighborhoods and improve the quality of life for families living along the MBTA's newly reopened Fairmount-Indigo Commuter Line. Local leaders and community residents highlight great hope for the opportunities offered by revival of the Fairmount line, but also voice fears of gentrification and displacement.
- 1998-2005 **Bread for the World, Washington, DC**
Filmmaker; Produced short films for annual legislative campaign that engaged tens of thousands of community groups across the country. Campaign focus alternated yearly between issues of domestic and international hunger and poverty. For examples:
2005, One Spirit, One Will, 8 min; Against the odds of a brutal regional war, the HIV/AIDS crisis and a devastated post-colonial economy, women like Collette Kayakez are learning to read, write and to learn the skills necessary to start small businesses that can contribute to the revitalization of the Congo.
2004, Make Hunger History, 9 min; Oregonian activists respond to the shocking news that their state ranks as the hungriest in the country. Their work is a model of grassroots advocacy that aims to focus attention on the burdens facing the working poor despite the state's high tech economy and thriving agricultural industry.

- 2002, *Rise to the Challenge*, 10 min;** Welfare Reform promised educational opportunities for those falling through the safety net, but Congress has failed to fund the initiatives. In Baltimore, Patricia Edwards is living proof of the benefits of educational opportunities. She has moved from the street to the job-force and now has her sights set on public office.
- 1999, *A Fair Share*, 12 min;** A working family in Massachusetts is followed from suburban home to homelessness. Under welfare reform they make too much to get public assistance but their low-wage income cannot keep up with the cost of living in a booming economy.
- 2004 **ABC Television, New York, NY**
***Hunger No More – Segment Producer* 60 min;** Meet the people behind the facts on hunger. Encounter people across America who have taken up the challenge of eradicating hunger in the U.S. and globally.
- Harvard University, Cambridge, MA**
***The Social Enterprise Initiative – Executive Producer, Editor*, 12 min;** A countrywide review of the innovative and inspiring volunteer social enterprise projects led by graduates of the Harvard Business School.
- 2001 **BirdSight TV, New York, NY**
***Sounds of Birds – Producer/Director, Videographer, Editor*, 10 min;** The Cornell Ornithological Labs has the world’s largest collection of natural sounds. The lab’s scientists lead an annual workshop in the High Sierras on the techniques of recording and identifying bird sounds. The environment, the birds and the birders make for a wondrous experience that demonstrates the importance of sound recording for conservation efforts.
- 2000 **The Learning Channel, New York, NY**
***Paramedics – Producer/Director, Videographer, Editor*, 60 min;** A TLC television series profiling paramedics and the communities they serve.
- 1999 **National Geographic TV, Washington, DC**
***Divine Dolphins – Editor*, 27 min;** A National Geographic *Sea Stories* segment on the passion and adventures of a New Zealand wildlife photographer. She uses her images to educate others about the importance of protecting the local environment.
- The Center for Rural Affairs, Walthill, NE**
***A Time to Act for Family Farms – Producer/Director, Videographer, Editor*, 25 min;** Farmers and rural activists in the United States demonstrate solutions to the problems facing family farms. Distributed by the Center for Rural Affairs, The Video Project and San Luis Video Press.
- 1998 **PBS Frontline and David Sutherland Productions, Boston, MA**
***The Farmer’s Wife – Additional Editor*, 6.5 hours;** A six-and-one-half hour portrait of a Nebraskan farm family. Edited from over 200 hours of footage, the film takes you deep inside the world of a young couple as they struggle to keep their farm from bankruptcy and their family from disintegration.
- 1997 **Save the Children Fund-UK, London, England**
***Child’s Play – Producer/Director, Editor*, 12 min;** Four children in Sialkot, Pakistan, show us their daily lives and tell us why they work stitching soccer balls. The film argues that to eliminate child labor viable economic options must be created so that parents can afford not to have their children work.
- Oxfam America, Boston, MA**
***Cultivating Opportunity – Producer/Director, Editor*, 28 min;** Farmers in two vastly different worlds -- Mozambique and the United States -- demonstrate similar solutions to the hardships of hunger and poverty in their communities. Their successes offer hope for poor people worldwide. Distributed by Oxfam America and Bullfrog Films.

1996 **PBS Special/Oxfam America, Boston, MA**
Community -- Producer/Director, Editor, 24 min; A young Bangladeshi couple, along with their fellow villagers, transform themselves from beggars into business people and simultaneously establishes new relationships between men and women. Translated into 17 languages and distributed worldwide by Bullfrog Films, Oxfam America and the International Committee for the Red Cross. PBS broadcast as segments of special: *Beyond Beijing: Women and Economic Justice*.

VISITING LECTURES, WORKSHOPS AND SCREENINGS:

2017 **Haitian Diaspora Challenge Initiative Symposium**, Boston, MA; Screening of selection of films from *Owning Our Future: Haitian Perspectives in Film*

2016 **Highline College**, Seattle, WA; Teaching Residency: Video Production, Film Studies, Women in Cinema, Campus wide lecture on CSFilm, 1 week

NW Documentary, Portland OR; *The Messenger is the Message: Afghan and Haitian Perspectives in Film*

Alliance for Community Media Annual Conference, Boston, MA; Panel: *Building Documentary Programs*

Irish International Immigrant Center, Boston MA; *Owning Our Future: Haitian Perspectives in Film*

2015 **Third Annual Afghan Documentary Film Festival**, Stockholm, Sweden; **Official Festival Selection**: *The Fruit of Our Labor-Afghan Perspectives in Film*

The Foundry-A Place for Change, London England; *The Messenger is the Message*

Institute of Development Studies, Brighton, England; *The Messenger is the Message*

Mobius Art Collective, Cambridge, MA: *Haitian Perspectives in Film*

2014 **TEDx-Connecticut College**, New London CT; 'On the Shoulders of Giants:' *Transforming News and Views through Local Perspectives*

Harvard University, Kennedy School of Government, Cambridge MA; Digital Communications Workshop: *Using Video for Policy Change*

Massachusetts College of Art and Design, Boston, MA; Lecture Series: *The Messenger is the Message: Why I Worked with Afghans to Tell Their Own Stories*

National Association of Media Arts and Culture, Philadelphia, PA; national conference panel: *Rural, Regional, and Indigenous Media Projects*

2013 **Columbia University**, New York, NY; conference panel: *Art and Technology in the Middle East*

National Association of Media Arts and Culture, on-line video conversation: *A Sustainable Approach to Community-Based Storytelling*

2012 **United States Congress**, Washington, DC; Briefing and Launch of Compassion Campaign for Afghan Civilians, hosted by Congressmen James McGovern and John Garamendi with Lisa Schirch, Alliance for Peace Building, and Peter Lems, American Friends Service Committee.

American Friends Service Committee, Philadelphia, PA and **Afghan Voices**, Kabul Afghanistan; international video conference: *Afghan Civil Society in Conversation*

Women's Action for New Directions (WAND), Washington DC; online webinar: *Real Women, Reel Stories, The Real Afghanistan*

Friends Committee for National Legislation, Kingston, RI; conference presentation: *The Fruit of Our Labor-Afghan Perspectives in Film*

- Filmmakers Collaborative**, Boston, MA; Making Media Now Conference, panel: *Media-Fueled Impact*, with Anne Zeiser, Johanna Blakley and Beth Murphy
- The Green Mountain Global Forum**, Waitsfield, VT; forum presentation: *The Fruit of Our Labor-Afghan Perspectives in Film*
- Lesley University**, Boston, MA; Artist & Activist Conference: *Public Spaces, Forbidden Places*, panel participation and screening of *The Fruit of Our Labor-Afghan Perspectives in Film*
- 2011 **Boston University**, School of Law, Boston, MA; panel: *America at War: America and the West in the Islamic World - Al Qaeda and the Origin of 9/11 Attack*, with Andrew Bacevich, Thomas Barfield, Douglas Kriner and Neta Crawford
- Justice with Peace**, Boston, MA; Ten Years After Conference, panel and screening *The Fruit of Our Labor-Afghan Perspectives in Film* with Kathy Kelly, Voices for Creative Nonviolence
- DocUtah**, Kenab, Utah; festival screening and panels, *The Fruit of Our Labor-Afghan Perspectives in Film*
- Woods Hole Film Festival**, Woods Hole, MA; screening and panel, *Filmmaking and War*, with Sebastian Junger, Charles Sennott and Beth Murphy
- World Bank**, Kabul, Afghanistan; screening and presentation, *The Fruit of Our Labor-Afghan Perspectives in Film*
- Harvard Graduate School of Education**, Cambridge, MA; screening and panel, *Documentaries without Borders*
- 2009 **Transcultural Exchange**, Boston, MA; national conference seminar: *Country Overview of Programs for Artists: Indonesia*
- 2008 **Ford Foundation's Partner's Meeting**, Jakarta, Indonesia; Seminar: *Using Video for Policy Change*
- Art Institute of Yogyakarta**, Graduate School, Yogyakarta, Indonesia; Artist Talk
- Widyatama University**, Bandung, Indonesia; Seminars: *Camera, Coverage and Scenes, Sound and Interviewing*
- Bandung Institute of Technology**, Bandung, Indonesia; Public Lectures: *Sound in Cinema, Principles of Documentary Film Analysis*
- 2007 **Animation Film Festival**, Jambi, Indonesia; Seminars: *US Film Distribution and Festivals, Sound in Cinema*
- Videoworks**, House of Natural Fibers, Yogyakarta, Indonesia; conference and festival seminars: *Artist Talk, Historical and Conceptual Roots of Video and Sound Art, Sound in Art and Film*
- Yogyakarta International Documentary Film Festival**, Yogyakarta, Indonesia; Master's Seminars: *Sound in Documentary, Experimental Documentary*
- 2006 **Art Interactive/Upgrade**, Cambridge, MA; *Artist Talk-Sound and Interaction*
- 2003 **Cityscape Motion Picture Education**, Boston, MA; Workshop: *Documentary in Action*

NEW MEDIA EXHIBITIONS AND SCREENINGS

- 2009 **Bunker Hill Community College**, Boston, *Sustainability and the Planet*, screening of *Instant Noodles*
- Influx Dance**, Boston, *Volatile – Contemporary Dance and Film*, screening of *Counter Crisis*

- Takoma Park Film Festival**, Baltimore, screening of *Instant Noodles*
- Hygienic Art XXX**, New London, screening of *Instant Noodles*
- 2008 **Galeria Cerro Nutibara**, Medellin, Columbia, *Visado de Artista – Imagen Latente*
- Mills Gallery**, Boston, *Greed, Guilt and Grappling: Six Artists Respond to Global Warming*, Curated by exhibiting artists Mags Harries and Clara Wainwright. Videosonic presentation of *Instant Noodles*, new work from Indonesia in collaboration with Sardono Kusumo **Error! Bookmark not defined.** and Yola Yulfiant.
- Axiom Gallery**, Boston, *Some Sort of Uncertainty*. Installation of *This is Foreign*, a new sound installation from Indonesia.
- Chemeketa College Gallery**, Salem, Oregon, *The Presence of Absence*. The theme of loss permeates the work of five artists. Installation of *Shift*
- 2007 **Fort Point Gallery**, Boston, *The Fourth Wall*, New video installations by Michael Sheridan and Andy Zimmermann
- 2006 **Galleria 10+36**, Medellin, Columbia, *Lenguaje Comon*, Video Art from the United States
- Studio Soto**, Boston, Video Art screening of *Counter Crisis*
- G-A-S-P Gallery**, Brookline, Feature Artist. Installation of *Culture Catchers* as part of *The Thread Counts Project*
- 2005 **Isabella Stewart Gardner Museum**, Boston, *Conversations*, a six-minute film exhibited as part of the show *Chairs* with Dayanita Singh, Fausto Calderai and Andrea Anastasio.
- Axiom Gallery**, Boston, **Installation** of *Counter Crisis* and *Shift*.
- Coolidge Cinema**, Brookline, *Public Spaces*. Screening of *Counter Crisis* in show curated by the Judy Rotenberg Gallery.
- Doran Gallery**, Boston, *Bridge:Breech*. In conjunction with the Boston Cyberarts Festival, an installation of *Distant Views* a live multi-channel sound experience of short-wave radio signals from around the world.
- Bakalar Gallery**, MassArt, Boston. *Feeding the Fire* - a multichannel videosonic installation. A 2 hour and 46 minute experience of a family preparing their day's meal from pre-dawn through mid morning in Ahmedabad, India.
- 2004 **Film One**, MassArt, Boston, *Art and the Official Eye*. A screening of new media work including sound piece: *Yes, No, Maybe*.
- Doran Gallery**, Boston, *Unsettled Domesticities*. A videosonic projection of *Tectonic Shifts* - sleeping bodies demonstrating their remarkable capacity to accommodate each other.
- NAO Gallery**, Boston, *Now Sound*. Five evening performances of contemporary sound art including *Counter Crisis* and *scape*.
- Judi Rotenberg Gallery**, Boston, *Digitas*. A summer long installation of new video art including a plasma screen presentation of *Counter Crisis*.
- Paine Gallery**, Boston, *Midway*. Video/sound projections of *Counter Crisis* and the *Shift* series.
- Doran Gallery**, Boston, *Collaborations*. Sound collaboration with German photographer Arne Reimer
- 2003 **Film One**, MassArt, Boston, *Art and the Official Eye*. A performance of *Reunion*

Doran Gallery, Boston, *Works on Paper*, An exhibit of new photographic work from the *Dirty Dishes* and *Holding-on* series.

Doran Gallery, Boston, *Start Up*, An installation of *Culture Catchers*, a kinetic and interactive sculptural environment filled with sounds from computer controlled short wave radios.

AWARDS AND REVIEWS

- 2015 **Special Achievement Award**, Michael Sheridan and Community Supported Film, Arlington International Film Festival for implementation and completion of *Owning Our Future: Haitian Perspectives in Film*
- 2013 **Semi-Finalist**, Michael Sheridan and Community Supported Film, Echoing Green Fellowship
Finalist, Community Supported Film, Harbus Foundation Selection
- 2012 **Promotional Award**, (\$10,000USD) *Death to the Camera*, from *The Fruit of Our Labor*, Produced during training provided by: Community Supported Film; Directed by: Qasem Ibrahimi; International Short Film Festival, Winterthur, Switzerland
- 2011 **Festival Selection**, *Death to the Camera*, from *The Fruit of Our Labor*, Produced during training provided by: Community Supported Film; Directed by: Qasem Ibrahimi; Hot Docs, Toronto, Canada
Best Documentary, *Death to the Camera*, from *The Fruit of Our Labor*, produced during training provided by: Community Supported Film; Directed by: Qasem Ibrahimi; Autumn Human Rights Film Festival, Kabul, Afghanistan
- 2009 **Gold Telly Award**, *Community*, 30th Anniversary Telly Awards, Ashland, Kentucky
Silver Telly Award, *Women's Worth*, Telly Awards, Ashland, Kentucky
- 2008 **Award of Merit**, *Instant Noodles*, Accolade Awards, La Jolla, California
Connecticut College Magazine, *Analyzing the world's problems through film and art: A profile and recounting of the creation of Instant Noodles.*
- 2007 **Fulbright Senior Scholar**, Indonesia. A yearlong scholarship to teach and work on new filmmaking projects
- 2006 **Nomination**, 2006 James and Audrey Foster Prize, Institute for Contemporary Art, Boston
ArtsEditor, February, review of *Culture Catchers* at G-A-S-P Gallery
- 2005 **Big, Red and Shiny**, December, review of *Feeding the Fire* and *Forever More*
The Boston Globe, February 18, review of *Chairs*, Isabella Stewart Gardner Museum
- 1999 **Honorable Mention**, *A Time to Act for Family Farms*, EarthVision 99, Santa Cruz, CA
- 1998 **Booklist**, May, review of *Cultivating Opportunity*
MC Journal, May, review of *Cultivating Opportunity*
- 1997 **Honorable Mention**, *Cultivating Opportunity*, Columbus International Film and Video Festival, Columbus, OH
- 1996 **Silver Apple**, *Community*, National Educational Media Network, San Francisco, CA
Library Journal, September, review of *Community* "...powerful and inspiring...a marvelous tape, technically and educationally..."
Video Librarian, March, review of *Community*
School Library, October, review of *Community*

ADDITIONAL EXPERIENCE

- 2008 **Jury Member**, Documentary Production Fund Competition, Jakarta International Film Festival, Jakarta, Indonesia
- 1995- **Freelance Production Work**. Producer/Director, videographer and editor for numerous clients including: The National Association of Social Workers, Benton Foundation, World Development Productions, Z-Media, Pinball Productions and Harvard-Smithsonian.
- 1975- **Freelance Photographer**. Publication photography for non-profits including numerous photo-essays and covers. Photojournalism credits include The London Times and The Guardian.
- 1999-2000 **Photo Stringer**, Associated Press, Boston Bureau
- 1993-1997 **Director of Documentary Productions**, Oxfam America, Boston
Co-founded and lead Oxfam America's documentary production unit.
- 1995 **Curator**, New York University, Glucksman Ireland House, New York
Film and Video program for the International Conference on Hunger.

EDUCATION

- 2005 **Massachusetts College of Art**, Boston, MA
MFA, Studio for Interrelated Media
- 1989 **Connecticut College**, New London, CT
BA, History
- 1987-88 **Trinity College**, Dublin, Ireland
Study Abroad, European History and Philosophy