

# PROFESSOR PAUL WARD

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Faculty of Media and Performance  
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## EDUCATION / QUALIFICATIONS:

- PhD (1998-03), University of London Institute of Education (*The place of Animation within Film and Media Studies: a theoretical and pedagogic approach*)
- PGCE (1994-95), University of London Institute of Education (Media Studies for Education)
- MA (1991-93), University of London Institute of Education (Media Studies)
- BA (1988-91), Polytechnic of North London (Film Studies and English)

## CAREER HISTORY:

- Professor of Animation Studies, School of Media, Arts University Bournemouth, Oct. 2012 –
- Principal Lecturer, Animation Production, School of Media, Arts University Bournemouth, Oct. 2009 – Oct 2012
- Acting Course Leader, MA Programme, School of Media, The Arts University College at Bournemouth, Jan. 2008 – Sept. 2009
- Senior Lecturer, BA (Hons) Animation Production, School of Media, The Arts University College at Bournemouth, Nov. 2006 – Oct 2009
- Lecturer B, Film and Television Studies, School of Arts, Brunel University; Admissions Tutor for Film and Television Studies, 1996-2006
- Visiting Lecturer in Film Studies, University of North London, 1995-98 (lecturer on BA Film Studies, co-ordinator of evening degree pathway)
- Visiting Lecturer in Media Studies, University of London Institute of Education, 1999-00 (Lecturer on MA Media and Communications)

## External Examining

- BA & MA Visual Culture, University of the West of England, Oct 2010 – Sept 2014
- BA Media Production, University of Lincoln, Oct 2006 – Sept 2010
- BA Film Studies, London Metropolitan University, Oct 2005 – Sept 2009

## Course Validation

- External panel member, BA Film Studies, London South Bank University, May 2006.
- AUCB Validations and Periodic Reviews include: BA Architecture (Validation, main event, panelist); BA Interior Architecture and Design (Validation of 3<sup>rd</sup> year, main event, Chair); BA Arts and Event Management (Periodic Review, main event, panelist); plus a range of School of Media validation and Periodic Review events (BA Animation, BA Film, MA programme)
- External member of interview panel, Animation/Digital Media, Leeds Metropolitan University, June 2007 [external panel member required due to institutional restructuring/regarding of existing courses and academic roles]

### Peer Review Activities

- External International Assessor for Research Leave application to the Humanities Panel of the Marsden Research Fund (New Zealand), June 2010
- Elected as a member of the AHRC Peer Review College, 2009-2013
- Reader/advisor on book proposals and manuscripts for Routledge and Edinburgh University Press
- Manuscript reviewer for the peer-reviewed journals *animation: an interdisciplinary journal*, *Animation Studies*, *Refractory*, *Television and New Media*

### Postgraduate Student Supervision

#### [Certified to supervise University of the Arts, London (UAL) Research Degrees, via CLTAD qualification]

- Supervision of MA work (written and practice based) whilst at Brunel University, 2004-2006
- Consultant supervisor for MA Animation degree students at the Royal College of Art, London (dissertations), 2006-
- Supervision of MPhil/PhD students:
  - Second (external) Supervisor for Fatemeh Hosseini-Shakib (completed PhD research into Aardman Animation and realism), University for the Creative Arts, Farnham – completion date Spring 2009;
  - First (external) Supervisor for Wynn Gerald Hamonic (completed PhD research on Paul Terry's animation studio business practices), Brunel University – completion date Summer 2011;
  - First Supervisor for Joe Sheehan (PhD research into practice and theory of stop motion animation), AUCB – Oct 2011-Sept 2014 (projected)

### Postgraduate Research Student examining

- MPhil internal examiner (2005) for Sarah Lo, Brunel University
- MPhil external examiner (Summer 2010 viva) for Wang Zhe, Chow Yei Ching School of Graduate Studies, City University of Hong Kong
- PhD external examiner (August 2012 viva) for Van Norris, Portsmouth University
- PhD external examiner (February 2013 viva) for Inge Ejbye Sørensen, University of Copenhagen
- PhD external examiner (March 2013 viva) for Malcolm Cook, Birkbeck College, University of London

### CURRENT PROFESSIONAL PRACTICE AND RESEARCH:

- Editorial Board Member for *animation: an interdisciplinary journal* and Editorial Advisor for *Animation Studies*
- Editorial Board member for *Animation: Practice, Process and Production*
- Conference Chair for *Animation Unlimited: The 20<sup>th</sup> Annual Society for Animation Studies Conference*, held at the Arts Institute at Bournemouth (now AUCB), July 2008.
- Board Member, Society for Animation Studies, 2005-present.
- President, Society for Animation Studies, Jan. 2010-present
- Organiser, Animation Symposium, AUCB, 30 March 2010
- Co-ordinator, Animation-PGR Network – group of UK-based PhD students working in Animation and related fields (60+ members) – the Network has held successful meetings at AUB, King's College London, Central St Martins, the Royal College of Art, Wolverhampton University and Loughborough University

## Main research areas

To explore the interface between animation and a broad range of other cultural practices (including videogames, documentary/non-fiction filmmaking, computer-generated imagery); to investigate the convergence/dialectic between 'animated' and 'live action' media; to examine the history and theory of documentary practices, old and new

## Publications

### Books

- *Documentary: The Margins of Reality* London: Wallflower Press; New York: Columbia University Press, 2005. ISBN: 1-904764-59-2
- *Animation* (entry in the *TV Genres* series, edited by Su Holmes and Deborah Jermyn) Edinburgh: Edinburgh University Press, forthcoming. (The book will be co-authored with Dr. Nichola Dobson).

### Refereed Journal Articles

- "Defining 'Animation': The Animated Film and the Emergence of the Film Bill", *Scope: An Online Journal of Film Studies*, Dec 2000. (Available at: <http://www.scope.nottingham.ac.uk/article.php?issue=dec2000&id=289&section=article>).
- "Animation Studies, disciplinarity and discursivity", *Reconstruction: Studies in Contemporary Culture*, vol. 3, no. 2, Spring 2003. (Available at: <http://reconstruction.eserver.org/032/TOC.htm>).
- "British Animated Propaganda Cartoons of the First World War: Issues of Topicality", *Animation Journal* vol. 11, 2003, pp. 64-83.
- "'Rotoshop' in context: Computer rotoscoping and animation aesthetics", *Animation Journal* vol. 12, 2004, pp. 32-52.
- "Distribution and trade press strategies for British Animated Propaganda Cartoons of the First World War:" *Historical Journal of Film, Radio and Television*, vol. 25, no 2, Jun 2005, pp. 189-201.
- "Some thoughts on theory-practice relationships in Animation Studies", *animation: an interdisciplinary journal*, vol. 1, no. 2, Nov 2006, pp. 229-245. [Awarded the McLaren-Lambart Award for Best Scholarly Essay in the field of Animation Studies, 2008].
- "Animated Realities: the Animated Film, Documentary, Realism", *Reconstruction: Studies in Contemporary Culture*, vol 8, no. 2 (2008). Available at: <http://reconstruction.eserver.org/082/ward.shtml>
- "Několik úvah o vztahu teorie a praxe v oboru animačních studií" [Czech translation of "Some thoughts on theory-practice relationships in Animation Studies"], *Illuminace: The Journal of Film Theory, History and Aesthetics*, issue 4/2009 (Dec. 2009) [http://www.iluminace.cz/JOOMLA/index.php?option=com\\_content&task=view&id=84&lang=cz](http://www.iluminace.cz/JOOMLA/index.php?option=com_content&task=view&id=84&lang=cz)
- "Animating with facts: the performative process of documentary animation in *the ten mark* (2010)", *animation: an interdisciplinary journal*, vol 6, no 3, Nov. 2011 [special issue on documentary animation]
- "Independent animation, Rotoshop and communities of practice – as seen through *A Scanner Darkly*", *animation: an interdisciplinary journal*, vol 7, no 1, March 2012 [special themed section on Rotoshop; contributing Guest Editor]
- ポール・ワード「ロトショップの文脈——コンピュータによるロトスコーピングとアニメーション美学」土居伸彰訳、『表象』07号「特集 アニメーションのマルチ・ユニヴァース」、表象文化論学会／月曜社 [Japanese translation of "'Rotoshop' in context: Computer rotoscoping and animation aesthetics"], *Representation*, vol 7, 2013 [special themed issue *Animation as Multi-Universe*]

## Journal Editorship

- *EnterText* vol. 4, no 1 - Special edition on Animation (Winter 2004-05). Guest editor. Includes innovative combination of animation practice and other scholarly work in an online forum. [http://arts.brunel.ac.uk/gate/entertext/issue\\_4\\_1.htm](http://arts.brunel.ac.uk/gate/entertext/issue_4_1.htm)
- *animation: an interdisciplinary journal*, vol 7, no. 1, Special themed section on Bob Sabiston and Rotoshop [Guest Editor]

## Chapters in Books

- "British Animated Cartoons and Topical Propaganda, 1914-18", in A. Burton and L. Porter (eds.) *Crossing the Pond: Anglo-American Film Relations Before 1930*, Trowbridge: Flicks Books, 2002, pp. 60-65. ISBN: 1-86236-029-4
- "Computer Games as Remediated Animation", in G. King and T. Krzywinska (eds.) *ScreenPlay: cinema/videogames/interfaces*, London: Wallflower Press; New York: Columbia University Press, 2002, pp. 122-135. ISBN 1-903364-23-X
- "'I was dreaming I was awake, and then I woke up and found myself asleep': Dreaming, Spectacle and Reality in *Waking Life*", in G. King (ed.) *The Spectacle of the Real: From Hollywood to Reality TV and Beyond*, Bristol: Intellect Press, 2005, pp. 161-171. ISBN: 1-84150-120-4
- "The Future of Documentary? 'Conditional tense' documentary and the historical record" in G. Rhodes and J. P. Springer (eds.) *Docufictions: Essays on the Intersection of Documentary and Fictional Filmmaking*, Jefferson, NC: McFarland Press, 2006, pp.270-283. ISBN: 0-7864-2184-3
- "Animated interactions: animation aesthetics and the 'interactive' documentary" in S. Buchan (ed.) with David Surman and Paul Ward (Associate Eds.) *Animated Worlds* Eastleigh: John Libbey, 2006, pp. 113-129. ISBN: 0-86196-661-9
- "The Documentary Form" in J. Nelmes (ed.), *Introduction to Film Studies* (4<sup>th</sup> ed), London: Routledge, 2007, pp. 174-192. ISBN: 0-415-40928-4. [Updated for 5<sup>th</sup> ed, 2011].
- "Drama-documentary, Ethics and Notions of Performance: The 'Flight 93' Films" in T. Austin and W. de Jong (eds.) *Re-Thinking Documentary: New Perspectives, New Practices* Maidenhead: McGraw-Hill/Open University Press, 2008, pp. 191-203. ISBN: 0335221912
- "Animation Studies as Interdisciplinary Teaching Field" in S. Buchan (ed) *Pervasive Animation* [American Film Institute Reader Series] (London and New York: Routledge, 2013)
- "Mechanics and Magic: Animation as Magical Process" in S. Leyssen and P. Rathgeber (eds.) *Images of Animate Movement. Representations of Life/Bilder animierter Bewegung. Darstellungen von Leben.* [Eikones series, published in German and English] (Paderborn: Fink Verlag, 2013)
- "Animation as Atavistic Magic" in P. Wells (ed) *Companion to Animation* (Oxford: Blackwells, forthcoming)

## Encyclopedia Entries

- *Directors in British and Irish Cinema: A Reference Companion*, ed. R. Murphy, London: BFI 2006. Fifteen entries on various directors, various pp. ISBN: 1-84457-126-2

## Book Reviews

- *Faking It: Mock-Documentary and the Subversion of Factuality* (Jane Roscoe & Craig Hight, Manchester: Manchester University Press, 2001) in *Intensities: The Journal of Cult Media* no. 3 (2003).
- *Hollywood Flatlands: Animation, Critical Theory and the Avant-Garde* (Esther Leslie, London: Verso, 2002) in *Visual Communication* 2:2 (2003).

## Journalism/Miscellaneous

- "Bob Sabiston: Shape-shifting realism" [profile/interview with animator Bob Sabiston, part of a special Animation supplement], *Sight and Sound*, August 2006, p. 42.

## Conference Papers

- "Cartoon Aesthetics and Technological Innovations: A 'Problem' for Film Studies?" delivered at Media 98, University of London Institute of Education, Mar 1998.
- "British Animated Cartoons and Topical Propaganda, 1914-18", delivered at Crossing the Pond, Nottingham Broadway Media Centre, Apr 2001.
- "'I was dreaming I was awake, but then I woke up and found myself asleep': Dreaming, Spectacle and Reality in Richard Linklater's *Waking Life*", delivered at Spectacle of the Real, Brunel University, Jan. 2003.
- "Animated interactions: animation aesthetics and the 'interactive' documentary" delivered at Animated 'Worlds', Farnham Castle International Conference Centre, (convened by the Animation Research Centre, Surrey Institute of Art and Design) Jul 9-11, 2003.
- "The future of documentary? 'Conditional tense' documentary and the historical record", delivered at The History of The Future: Visions from the Past, (Annual conference of the International Association for Media History), University of Leicester, Jul 16-20, 2003.
- "The 'world' of the animated documentary" delivered at the Society for Cinema and Media Studies annual conference, University of London Institute of Education, Mar–Apr 2005.
- "Animating autistic subjectivity: the 'iterative' and the everyday", delivered at Autism and Representation, Liverpool John Moores University, Feb 24-25 2006.
- "Documentary-drama, ethics and performance: the 'flight 93' films", delivered at Documentary Now!, Birkbeck College, University of London, 14 April 2007.
- "Pervasive Animation", opening panel discussion member, Animation Universe, (19<sup>th</sup> Society for Animation Studies Conference), Portland State University, USA, June 29-July 3 2007.
- "Independent animation, Rotoshop and communities of practice – as seen through *A Scanner Darkly*" – delivered at American Independent Cinema: Past, Present, Future, Liverpool University, 8th-10th May 2009
- "The Persistence of Memory: Recollecting trauma in *Waltz with Bashir*" – delivered at The Persistence of Animation, (21<sup>st</sup> Society for Animation Studies Conference), Savannah College of Art and Design, Atlanta, 10-12 July 2009
- "'Memory is alive': *Waltz with Bashir*, animation and remembering trauma", delivered at LANDMARKS 2: Communication and Memory, ECREA Philosophy of Communication Conference, School of Advanced Study, University of London, 9-11 December 2009
- "'Never forget who you are and where you are from'": *Persepolis* as urban memoir", delivered at Urban Mediations, NECS Conference, Kadir Has University, Istanbul, Turkey, 24-27 June 2010
- "'Never forget who you are and where you are from'": *Persepolis* as urban memoir", delivered at Animation Evolution, (22<sup>nd</sup> Society for Animation Studies Conference), Edinburgh College of Art, 9-11 July 2010
- "Animating with facts: the performative process of documentary animation" delivered at Acting with Facts Conference, University of Reading, 1- 3 September 2010
- "Animating with facts: the performative process of documentary animation" delivered at The Rise of the Creative Economy (23<sup>rd</sup> Society for Animation Studies Conference), University of Indianapolis, Athens, Greece, 18-20 March 2011
- "Paratexts and Participation: the offscreen world of *DirtGirlWorld*" paper to be delivered at Redefining Animation (25<sup>th</sup> Society for Animation Studies Conference), University of Southern California, Los Angeles, USA, 24-26 June 2013

### Invited Papers and Keynote Addresses

- “Animation and Education: Some Preliminary Findings”, work-in-progress paper delivered at Queen Margaret University College, Edinburgh, May 2001
- Invited research sessions at the International Film School of Wales (based at University of Wales, Newport (UWN)) examining animation and documentary, Mar 2004.
- “Mechanics versus magic: animation as magic and animation as process – a reading of *Damon the Mower* (1972)”, delivered at Toward Signs of Life: Vitalism and the Animated Image symposium, UWN, 2 Jul 2004
- "Documenting subjectivity: the 'world' of the animated documentary", paper delivered at the Screen Media Research Centre, Brunel University, 9 Nov 2005.
- "Thinking about theory-practice relationships in moving image research", paper delivered as part of the Moving Image Research Methods Course for postgraduate students and staff, Royal College of Art, London, 31 January 2007.
- “Documenting memory”, paper delivered to CHS students and staff at the Royal College of Art, 22 April 2010.
- “Dark Intervals, Mechanics and Magic: Animated Movement as the Illusion of Life”, Images of Animate Movement: Representations of Life conference, University of Basel, Switzerland, 26-28 May 2011
- “Animated documentary: performance, practice, pedagogy” opening keynote address, Animated Realities conference, Edinburgh College of Art (in association with Edinburgh University and the Edinburgh International Film Festival), 23-24 June 2011
- “Dark Intervals, Mechanics and Magic: Animated Movement as the Illusion of Life”, keynote address, Utrecht University/Holland Animated Film Festival, 23 Sept 2011
- “Performance in hybrid documentary forms: audience engagement, prior knowledge and the 'ethical charge'”, keynote address, Fact and Fiction in Documentary Film conference, Copenhagen University, Denmark, 5 October 2011
- “Fanatasmic! Magic, Materiality & Animation”, paper delivered to research students at Utrecht University, 22 March 2012
- “Animation as atavistic magic”, keynote address at Animation: Magic and Matter symposium, Utrecht University, 27 March 2012

### External Fellowships

- Festival Fellow, Holland Animated Film Festival (HAFF), based in the Centre for the Humanities at Utrecht University (masterclasses, lectures and workshops, plus curated screenings on Magic and Materiality at the HAFF, March 2012)