# A.A Howells

## Filmmaker, photographer and visual artist

## Curriculum Vitae 2014

# CV 2014

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Image from *Dancing to nothing* (2013)

# A.A Howells

## Filmmaker, photographer and visual artist

## Curriculum Vitae 2014

### 1. CV 2014

Please find information and contact details below in section 2. The biography and portfolio of work is located in section 3. A filmography is in section 4. CV 2014 includes Information and contact details, Personal profile, Key Skills, Work portfolio (2003 - present), Biography, Filmography 2014, and Complete filmography synopses.

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### 2. Information and contact details

**Address:** 4/7 Marchmont Crescent
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**Website:** www.adhowellsfilmmaker.co.uk
**Blog:** http://adhowellsfilmmaker.wordpress.com
**Facebook:** https://www.facebook.com/ad.howells
**Twitter:** https://twitter.com

**Filmmaking work portfolio**
On Vimeo: https://vimeo.com/user4554565

**Photography work portfolio**
On 500px at http://500px.com/Adhowells
On Flickr at http://www.flickr.com/photos/adhowells

**Artwork portfolio**
At http://www.adhowellsfilmmaker.co.uk/Page_Art.html

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### 3. Personal profile

Ad Howells is an independent filmmaker, photographer and visual artist, his filmmaking work embraces unique creative approaches and collaborations with an individual creative voice.

His films feature a unique directorial approach and strong visual style that demonstrates a wide imaginative scope in his varied body of work. Although he ensures that both individual work and collaborative work meet both his clients needs and satisfactory creative goals, he aims to achieve this in a short space of time and often as required to tight deadlines.

Ad has predominately developed as a filmmaker through fictional works, yet he also has gained significant experience working in observational documentary and interview situations, particularly in his feature documentary, *One foot on the train*, where he demonstrated skills that he later developed further while working with documentary directors at University.

**Age:** 22

**Education:**

Edinburgh Rudolf Steiner School to 2003 - 2010
Edinburgh College of Art BA Honors Film and TV September 2010 - July 2013

**Hobbies:**

Indian classical music - I play sitar.
Photography.
Art, drawing and painting.
Creative writing.

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## 4. Key skills

The strengths evident in Ad's filmmaking work be it in collaborative, commissioned, or personal settings is his ability to approach each project which both a fresh directorial style, but more explicitly a unique creative voice, and a desire to explore a project through the truth of his own eyes and vision, while retaining clarity to the project brief, the director's intentions, and the overall intent of the goal before him.

Ad is both highly effective in his communication strategies, with actors, collaborators, contributors, crew members and clients. He frequently incorporates and adapts his creative ideas, and with collaboration but also retains truth to project ideals. Ad's personal skills therefore include developed communication strategies, good organisational skills and task management.

Ad has completed creative work as a writer, for his writer-director projects and has good script analysis skills developed during his years at the University of Edinburgh Film and TV degree. He also has experience with producing his own productions and working as an assistant director, having good scheduling and script supervising skills.

As a director Ad maintains his vision of the project, in its realisation into the film's production through his interaction with actors, producers, locations, sets and the photography and postproduction stages of filmmaking.

In particular Ad has strong photographic and cinematography skills, with his greatest strength lying in the camera department. He has worked on a number of short films gaining experience with camerawork both in fictional and observational documentary environments. In addition to Ad's strong visual production skills, he also has a solid knowledge of sound recording, using professional sound recording devices and microphones.

Ad has very strong editing skills which both complement and advance his on set capacity for visualising the film prior to principal photography. In postproduction Ad is a fast and efficient, highly organised editor, who is very familiar with both the creative and the technical components of film editing. He has edited a number of commissioned projects as well as university MA graduate projects, working both with the director's vision in mind while bringing his own personal opinion and creative intent to the film. Over the course of his editing work Ad has worked and is currently familiar with the editing process using Apple Final Cut Pro, Avid Media Composer and Adobe Premiere Pro software on the Apple Macintosh platform. Ad also has basic audio editing and postproduction skills in Logic Pro, and has experience working with sound as a director. Ad frequently completes a colour grade for certain projects, and has experience with colour correction and colour grading in Final Cut Pro, Avid and Premiere Pro in addition to dedicated colour grading software Da Vinci Resolve.

Ad usually submits his final deliverables for client work via DVD video, or through a web upload to Vimeo.com for client download. Ad currently masters his final work in high definition video.

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## 5. Biography

### 2003 - present

Ad Howells grew up in the Scottish countryside and went through the Edinburgh Rudolf Steiner School until the age of eighteen. From an early age he explored filmmaking, creating his own imaginative films as a hobby, with his friends and family that explored his attitude to the world of his childhood. In his early films, including the eighteen month project, *Dread* (2004, no. 4) he began to develop a fascination and passion for the potential of the cinematic medium. He also created short experimental pieces during this period. In his 2004 film *Dread* Ad at the time, age thirteen began to develop his skills in writing, directing, acting, camerawork and editing. He also directed twenty extras from his school for one of the crowd scenes.

On a school trip to Switzerland as a teenager in 2006 he created a 50 minute documentary exploring the experience, entitled: *One foot on the train* (No. 6), the film helped him establish he documentary filmmaking techniques, the film was screened at the Rudolf Steiner School in 2006. Ad Howells's films were screened at the school over the course of a few years, where he found a place for cultivation and support. He also worked on a few small projects with the school including video installations for theatre pieces such as *The Little Prince* (2007, no. 8).

In 2007 he joined Edinburgh based group, *Scottish Kids Are Making Movies*, a scheme aimed at promoting new young talent filmmakers in Scotland originally set up by Mark Cousins and Shona Wood in 1997. During the time at the group he began to learnt more about filmmaking and develop his skills. He worked on a number of SKAMM projects completing his early work on camera and editing. Most notable was his work on the 45 minute documentary *Flee pits, Jam jars, Cushions of seats* (2007, no. 11) directed by Amanda Aiken, he completed work as cinematographer and editor. The year-long intergenerational project was commissioned by the National Library for Scotland and the Living Memories Association and funded by the Scottish Screen Archive. Ad completed a screenwriting course at the Edinburgh Filmhouse, and wrote one short screenplay entitled: *Brothers* it was performed during a workshop session with a few actors including Duncan Rennie, who he would later work with in his film *The Biker* for a test reading.

Later in 2007, Ad Howells partnered with Scottish based musician and songwriter Lewis Cook to create the 25 minute experimental music video *Warped Memories* (2007, no. 12). The combination of Lewis Cook's music and Ad's Howell's images provided a great opportunity for the young director to become really creative with cinematography and editing. The film was screened with live musical accompaniment as an installation piece in Moffatt, Scotland in the Scottish Borders. In 2008 Ad Howells completed work experience at GMAC film in Glasgow working in administration and film reviewing, he also completed work experience as a runner for Desmond Bell's *Child of the Dead End* (2009, no. 14), working alongside a producer.

In 2009 Ad Howells wrote and directed the 12 minute short drama, *The Biker* (2009, no. 15), working with young cast and crew including a cinematographer, sound recordist, producer and 1st AD from SKAMM. Ad Howells worked with two teenage actors Matthew Clark, and Lauren MacRae, two professional adult actors Duncan Rennie and Debbie Cannon and a child actor Pearce Hopkins. Howells also worked with directing extras for one of the final scenes. Howells was guided by mentor Ken Grieve (dir. *Law and Order*) during the film production. Howells collaborated with Lewis Cook when Lewis created the electronic music score that accompanied the film. The project was selected and funded by a grant award scheme from First Light. *The Biker* was screened alongside a feature documentary at the Edinburgh Filmhouse as part of the Bicycle Film Festival in 2009.

Ad completed his school studies and qualified with four Scottish Higher qualifications, in English, French, History and Art. Including a top grade in Advanced Higher art in 2010. Ad Howells submitted to a number of UK universities including the Edinburgh College of Art where he was offered a place for a Bachelor of Arts in Fine Art, and a BA in Film and Television. He enrolled in Edinburgh College of Art, Edinburgh University in 2010 for a three year Bachelor of Arts Degree program in Film and Television, having been granted direct entry into the program's second year. During his studies Ad collaborated on a large number of films from MA and degree levels students as well as writing and directing his own work. In the second half of 2010 he collaborated on two short films, *Lonely Hearts* and *2: Perception of Love* (Nos. 18,17) working on developing his own creative practice with a cross department collaboration with animation students. He also worked on seven short creative exercises with his fellow students, these included work in camera, editing and establishing creative ways of using cinema.

Ad collaborated with Maia Sara Ishaq, working as a runner on her short film for the ECA directing workshop 2011. In early 2011 Ad created a short personal documentary entitled, *Finding My Way In Multiplicity* (2011, no. 20). Ad collaborated as cinematographer and editor, with director Lukasz Kulec, on the documentary *Other World* (2011, no. 23) which created an evocative portrait of a man trying to find a sustainable, ecological life in the modern world. During a period of six weeks in the Scottish winter of February, they completed a number of shoots using the at the time recently introduced HDSLR camera technology and also worked together in the editing process. Ad worked with a fiction director Ania Urbanowska from the MA program, completing her final film entitled *Stuck* (2011, no. 24). Ad worked as an editor for her project over a one month editing period. Ad worked with his fellow student Lewis Wardrop on his film *Inside* (2011, 25), working as 1st AC under instruction of cinematographer fellow student Duncan Cowles (a Scottish filmmaker and photographer). Ad worked as cinematographer on Reuben's Vick's short drama, as cinematographer. Ad attended an HDSLR workshop at Edinburgh Screen Academy in June 2011, to further develop his skills in camerawork.

In autumn 2011 Ad completed two short films as part of the degree program, including a portrait of his father in the short personal documentary, *There's something I want to ask* (2011, no. 21 ), and he also collaborated with students, including composer and sound designer, Anna Papaioannou from Edinburgh University, in the composition and music department - creating the short experimental film *Two Rivers* (2011, no. 26 visually depicting the deterioration and dysfunction of a relationship through images. *Two Rivers* was screened at an Edinburgh University Inspace event in November 2011, and exhibited an Edinburgh College of Art (2011). Ad also collaborated visiting student Pooja Gupta, on her short 5 minute documentary, working with her as cinematographer. During this collaboration he further developed his skills at cinematography for observational documentary that had both been established in his early work, such as in *One foot on the train* (2006) and in his work with Lukasz Kulec on *Other World* (2011).

In late 2011 Ad worked with author Anthony-Childs-Cutler on a project for the Swedish-English language learning book, entitled Context Book 1. Creating a series of short 4 x 2-5 minute films for the Swedish publisher Gleerups. The project was some of Ad's first paid film work. The films, *Mollusks, The Landlady, Deep Breath,* and *3x Music* (2011, no. 26A) involved work in Wales, United Kingdom working with actors and contributors, as cinematographer, editor and director. The final film masters were delivered online and explored the issues and concepts that the chapters of book 1 described, providing a stimulus to further enhance school students learning with the book. The films were incorporated onto a multimedia site that accompanied the book. The films were well received by his clients at Gleerups.

In early 2012 Ad travelled to Wales to work on a 12 minute documentary *Context documentary* (2012, no. 31) about the Gleerups context project, namely a behind the scenes on how the author Anthony-Childs-Cutler worked on and created the book. Ad completed the shooting of the film in the Welsh countryside and in a series of other locations including a sound recording studio. He completed the postproduction, including editing and colour grading, of the film in Scotland, and the film was delivered to the publisher Gleerups online. The final work was well received during a premiere of the film in Malmo, Sweden in February 2012. Ad collaborated as director of photography, with Kieran Gosney on his short film for

the ECA directing workshop in 2012, and with director Charlie Fox, as gaffer, on his directing workshop film.

By summer 2012 Ad completed a short experimental film, *Shores of Skin* (2012, no. 36) for his third year film. He also collaborated with director Vijay Sangita on his MA graduation film entitled *3.3 seconds* (2012, No. 33 ), working on the cinematography preproduction and planning and also assisting later as 1st AC camera for a visual effects and live action green-screen shoot in Edinburgh College of Art's TV studio. He also worked as a behind the scenes stills photographer during the production. Ad collaborated working as camera operator with director Lewis Wardrop on his short third year film *Invisible Landscape* (2012, no. 35) shooting in a number of locations such as apartments and hills in Edinburgh, Scotland, UK. He also worked with Kevin Pickering, as a camera assistant on his 3rd year film, *Wake Up Call* (2012, no. 34), providing visual advice and assistance. In early summer 2011 Ad collaborated with MA student director, Ema Culik as editor on her film *The Golden Chain* (2012, no. 32). He worked for a month on the postproduction process, exchanging ideas, interpreting the script, organising and logging the high definition (HDV) captured material and cutting the film.

In summer 2012 Ad Howells worked on making 15 films (no. 36A) for the Swedish language company Gleerups as part of Context: book 2 for Swedish-English language learning school students. The project built successfully upon two previous contracts with the same company delivered during the previous year of 2011. The series of short films (all less than 6 minutes) involved working in a huge variety of genres, from drama, science-fiction, comedy, to experimental film forms and documentary. Creating these films allowed the filmmaker to learn and establish his skills in directing, editing, postproduction, production and organisation. It also taught him the practice of completing these tasks to high standards efficiently and within budget in order to make a profit on the overall project. Ad Howells developed through this process his skills in working with actors while directing them in a huge variety of roles. Feedback from the company and the audience for the films was excellent.

In the second half of 2012 Ad Howells began developing his screenplay for his final degree graduate film, entitled *Dancing to nothing* (2012, no. 53). Over the September to December period he worked on the writing process, and also collaborated with other student writers in his year at University. Ad pitched the film in December 2012. From advice from his University tutors and lecturers, David Cairns (Dir. *Cry for Bobo, 2001, Natan 2013*), and Emma Davie (Dir. *I am Breathing, 2013*) and started preproduction in January 2013. Ad cast his main actress Marli Siu and his main actor Luke Harris in December 2012 and began to assemble cast and crew for the March and April shoot. During the 10 day March and April shoot Ad Howells worked with talented MA producer Sanja Marjonivic and cinematographer Jonas Bak. He worked with child actress Lois Ambrose and the established adult actor Sean Gannon. The films postproduction was completed in May 2013 and involved a process of intensive editing, colour grading, and sound design. Ad Howells worked with Edinburgh University MA sound designer student Andreas Miranda, supervising a complex three week sound mix, incorporating original recordings, location sound, Luke Harris's recorded music. The final film *Dancing to nothing* was exhibited at the Edinburgh College of Art Degree Show 2013. In July 2013 Ad Howells graduated from Edinburgh College of Art, Edinburgh University with a degree in Film and Television.

## 6. Work portfolio

**2003-present**

**Graduate drama film:** *Dancing to nothing* **(Sept 2012-May 2013 dir. Ad Howells)**
Edinburgh College of Art (ECA)
Writer, director
Filmography No. 53

Wrote and directed a fifteen minute short drama, working though initial development and screenwriting, preproduction, casting, production and shooting, to postproduction. Over the September to December 2012 period Ad worked on the writing process, and also collaborated with other student writers in his year at University. Ad pitched the film in December 2012.

After guidance and mentoring support from his University tutors and lecturers, David Cairns (Dir. *Cry for Bobo, 2001, Natan 2013*), and Emma Davie (Dir. *I am Breathing, 2013*) preproduction started in January 2013. Ad cast his main actress Marli Siu and his main actor Luke Harris in December 2012 and began to assemble cast and crew for the March and April shoot. During the 10 day March and April shoot Ad Howells worked with talented MA producer Sanja Marjonivic and cinematographer Jonas Bak. He worked with child actress Lois Ambrose and the established adult actor Sean Gannon. The film's postproduction was completed in May 2013 and involved a process of intensive editing, colour grading, and sound design. Ad Howells worked with Edinburgh University MA sound designer student Andreas Miranda, supervising a complex three week sound mix, incorporating original recordings, location sound, and Luke Harris's recorded music. The final film was exhibited at the Edinburgh College of Art Degree Show 2013.

**Publisher film contract: 15 x 6 minute films** **(June-Sept 2012)**
Gleerups
Director, editor.
No. 36A

Worked on production of 15 x 6 minute films for the Swedish-English language company Gleerups as part of Context: book 2 for Swedish-English language learning school students. The project built successfully upon two previous contracts with the same company delivered during the previous year of 2011. The series of short films involved working in a huge variety of genres, from drama, science-fiction, comedy, to experimental film forms and documentary. Creating these films allowed the filmmaker to further establish his skills in directing, editing, postproduction, production and organisation. It also taught him the practice of completing these tasks to high standards efficiently and within budget in order to make a profit on the overall project. Ad Howells developed through this process his skills in working with actors and voice artists while directing them in a huge variety of roles. Feedback from the company and the audience for the films was excellent.

**MA graduate drama film postproduction:** *The Golden Chain* **(March-July 2012, dir. E. Culik)**
ECA
Editor.
No. 32

In early summer 2011 Ad collaborated with MA student director, Ema Culik as editor on her film *The Golden Chain*. He worked for a few months on the postproduction process, exchanging ideas, interpreting the script, organising and logging the high definition (HDV) captured material and cutting the film. *The Golden Chain* was screened at the Edinburgh Filmhouse cinema in June 2012.

**MA graduate drama film camera dept:** *3.3 Seconds* **(Jan-April 2012, dir. V. Sangita)**
**Edinburgh College of Art**
**1st AC & Cinematography preproduction**
**No. 33**

Collaborated with director Vijay Sangita on his MA graduation film entitled *3.3 seconds*, working on the cinematography preproduction and planning and also assisting later as 1st AC camera for a visual effects and live action green-screen shoot in Edinburgh College of Art's TV studio. He also worked as a behind the scenes stills photographer during the production.

**Short drama film camera dept:** *Wake Up Call* **(March-April 2012, dir. K. Pickering)**
**Edinburgh College of Art**
**No. 34**
**Camera operator and visual advisor.**

**Short drama film camera dept:** *Invisible Landscape* **(March-April 2012, dir. L. Wardrop)**
**Edinburgh College of Art**
**Camera operator.**
**No. 35**

Ad collaborated working as camera operator with director Lewis Wardrop on his short third year film *Invisible Landscape* (2012) shooting in a number of locations such as apartments and hills in Edinburgh, Scotland, UK.

**Short experimental documentary film:** *Shores of Skin* **(March-April 2012)**
**Edinburgh College of Art**
**Director.**
**No. 36**

In the summer of 2012 Ad completed a short experimental documentary film for his ECA third year film submission.

**Publisher film contract:** *Context documentary* **(Jan-March 2012)**
**Director, cinematographer, editor.**

**No. 31**

In early 2012 Ad travelled to Wales to work on a 12 minute documentary *Context documentary* (2012) about the Gleerups context project, namely a behind the scenes on how the author Anthony-Childs-Cutler worked on and created the book. Ad completed the shooting of the film in the Welsh countryside and in a series of other locations including a sound recording studio. He completed the postproduction, including editing and colour grading, of the film in Scotland, and the film was delivered to the publisher Gleerups online. The final work was well received during a premiere of the film in Malmo, Sweden in February 2012.

**Short film collaborations (Jan 2012, dir. K. Gosney & C. Fox)**
**Edinburgh College of Art**
**Cinematographer, gaffer.**
**No. ?**

Collaborated as director of photography, with Kieran Gosney on his short film for the ECA directing workshop in 2012 and with director Charlie Fox, as gaffer, on his directing workshop film.

**Publisher film contract: 4x5 minute films (Sept-Dec 2011)**
**Gleerups**
**Director, DP, editor.**
**No. 26A**

In late 2011 Ad worked with author Anthony-Childs-Cutler on a project for the Swedish-English language learning book, entitled Context Book 1. Creating a series of short 4 x 2-5 minute films for the Swedish publisher Gleerups. The project was some of Ad's first paid film work. The films, *Mollusks, The Landlady, Deep Breath,* and *3x Music* (2011) involved work in Wales, United Kingdom working with actors and contributors, as cinematographer, editor and director. The final film masters were delivered online and explored the issues and concepts that the chapters of book 1 described, providing a stimulus to further enhance school students learning with the book. The films were incorporated onto a multimedia site that accompanied the book. The films were well received by his clients at Gleerups.

**Short films: *There's something I want to ask* & *Two Rivers* (Sept-Dec 2011)**
**ECA**
**Director.**
**No. 21, 26**

In autumn 2011 Ad completed two short films as part of the degree program, including a portrait of his father in the short personal documentary, *There's something I want to ask* (2011), and he also collaborated with students, including composer and sound designer, Anna Papaioannou from Edinburgh University, in the composition and music department - creating the short experimental film *Two Rivers* visually depicting the deterioration and dysfunction of a relationship through images. *Two Rivers* was screened at an Edinburgh University Inspace event in November 2011, and exhibited an Edinburgh College of Art (2011).

**Observational documentary collaboration (Oct 2011, Dir. P. Gupta)**
**ECA**
**Cinematographer.**
**No. 22**

Collaborated with Pooja Gupta, on her short 5 minute documentary, working with her as cinematographer. During this collaboration Ad further developed his skills at cinematography for observational documentary that had both been established in his early work, such as in *One foot on the train* (2006) and in his work with Lukasz Kulec on *Other World* (2011).

**Short film collaborations: *Inside* & short drama (April-June, dir. L. Wardop, R. Vick)**
**ECA**
**Cinematographer & 1st AC.**
**No. 25 and ?**

Ad worked with his fellow student Lewis Wardrop on his film *Inside* (2011), working as 1st AC under instruction of fellow student cinematographer Duncan Cowles (a Scottish filmmaker and photographer). Ad worked as cinematographer on Reuben's Vick's short drama.

**MA graduate drama film post: *Stuck* (Feb-May 2011, dir. A. Urbanowksa)**
**ECA**
**Editor.**
**No. 24**

Ad worked with a fiction director Ania Urbanowska from the MA program, completing her final film entitled *Stuck*. Ad worked creatively as an editor for her project over a one month editing period. *Suck* was screened at the Edinburgh Filmhouse cinema in June 2011.

**Experimental documentary: *Finding My Way In Multiplicity* (January 2011)**
**ECA**
**Director**
**No. 20**

Created a short experimental documentary about a hall of mirrors gallery in Barcelona.

**Short film collaboration *Telephone* (September 2010, dir. D. Cowells)**
**ECA**
**1st Assistant camera**
**No. 19**

**Short film animation & live action (Nov 2010, co dir Miryam Lacey and Amy Sheilds)**
**collaboration: *2: Perception of Love* and *Lonely Hearts***
**ECA**
**Co-director**

**No. 18, 17.**

In the second half of 2010 he collaborated on two short films, *Lonely Hearts* and *2: Perception of Love* working on developing his own creative practice with a cross department collaboration with ECA animation students.

**Short film personal project:** *The significance of the insignificant* **(July 2010)**
**Director, cinematographer.**
**No. 16.**

Ad created an experimental film portrait of a river in a countryside setting in Church Lawford in England experimenting for the first time with HDSLR cameras, which were new technology at the time.

**Short drama film** *The Biker* **(2009)**
**Writer, Director.**
**No. 15.**

In 2009 Ad Howells aged sixteen at the time wrote and directed the 12 minute short drama, *The Biker* (2009), working with young cast and crew including a cinematographer, sound recordist, producer and 1st AD from SKAMM. Ad Howells worked with two teenage actors Matthew Clark, and Lauren MacRae two professional adult actors Duncan Rennie and Debbie Cannon and a child actor Pearce Hopkins. Ad Howells also worked with directing extras for one of the final scenes. Ad was guided by mentor Ken Grieve (dir. *Law and Order*) during the film production. Ad collaborated with Lewis Cook when Lewis created the electronic music score that accompanied the film. The project was selected and funded by a grant award scheme from First Light. *The Biker* was screened alongside a feature documentary at the Edinburgh Filmhouse as part of the Bicycle Film Festival in 2009.

**Work experience on** *Child of a Dead End* **(2008: Dir, Desmond Bell, 2009)**
**Runner**
**No. 14.**

Completed work experience as a runner for Desmond Bell's *Child of the Dead End* (2009), working alongside a producer.

**Short film music collaboration** *Warped Memories* **(2007)**
**Director**
**No. 12.**

Ad Howells partnered with Scottish based musician and songwriter Lewis Cook to create the 25 minute experimental music video *Warped Memories.* The combination of Lewis Cook's music and Ad's Howell's images provided a great opportunity for the young director to become really creative with cinematography and editing. The film was screened with live musical accompaniment as an installation piece in Moffatt, Scotland in the Scottish Borders.

**Documentary collaboration** *Flee pits, Jam jars, Cushions of seats.* **(Director A. Aiken, 2007)**

**Cinematographer, editor.**
**No. 11.**

Worked on the 45 minute documentary *Flee pits, Jam jars, Cushions of seats* (2007) directed by Amanda Aiken, he completed extensive work as cinematographer and editor. The year-long intergenerational project was commissioned by the National Library for Scotland and the Living Memories Association and funded by the Scottish Screen Archive.

**Feature documentary** *One foot on the train* **(2006)**
**Director, editor.**
**No. 6.**

On a school trip to Switzerland as a teenager in 2006 he created a 50 minute documentary exploring the experience, entitled: *One foot on the train*, the film helped him establish he documentary filmmaking techniques, the film was screened at the Rudolf Steiner School in 2006. Ad Howells's films were screened at the school over the course of a few years, where he found a place for cultivation and support.

**Feature drama** *Dread* **(2005)**
**Writer, director.**
**No. 5.**

In his 2004 film *Dread* Ad at the time, age thirteen began to develop his skills in writing, directing, acting, camerawork and editing. He also directed twenty extras from his school for one of the crowd scenes. The project took eighteen months of work to complete.

**Early films: The Hand, T-Rex, Exterminator.**
**Director.**
**No. 3, 2, 1.**

In his early films Ad experimented with the creative and technical craft of filmmaking, learning about camera and editing as well as visual strategies for telling stories or communicating ideas.

# 7. Filmography 2014

| No | Film | Year | Length/ Description/ Genre | Role | Format | Production and funding |
|---|---|---|---|---|---|---|
| 1 | Exterminator | 2003 | 10 min short film | Director | DV 16:9 | |
| 2 | T-Rex | 2003 | 20 min short film | Director | DV 16:9 | |

| No | Film | Year | Length/ Description/ Genre | Role | Format | Production and funding |
|---|---|---|---|---|---|---|
| 3 | The Hand | 2004 | 10 min horror experimental short film | Director | DV 16:9 | |
| 4 | Yatra | 2005 | 60 min music performance video | Director, Editor | DV 16:9 | |
| 5 | Dread | 2005 | 40 min feature drama | Director | DV 4:3 | |
| 6 | One foot on the train | 2006 | 50 min feature documentary | Director | DVCAM 16:9 | |
| 7 | Basel: through a lens making One foot on the train. | 2006 | 7 minute behind-the-scenes documentary. | Director, Editor | DVCAM 16:9 | |
| 8 | The Little Prince | 2007 | Video installation | Director | DV 16:9 | |
| 9 | Stagecoach video | 2007 | Performance video | Director | DV 16:9 | |
| 10 | Run For It | 2007 (?) | Short documentary | Cinematographer (Director Ryan Buchanan) | DV 16:9 | |
| 11 | Flee pits, Jam jars, Cushions of seats. | 2007 | 47 min feature documentary | Cinematographer, Editor. (Director Amanda Aiken) | DV 16:9 | Prod. Scottish Kids Are Making Movies. Fund. First Light. (?) |
| 12 | Warped Memories | 2007 | 25 min experimental music video | Director | DV 16:9 | |
| 13 | Green Hat Trouble | 2008 | Short animation | Director | DV 16:9 | |
| 13 A | Onto the sand | 2009 | Live action | Cinematographer, Director. | HDV 16:9 | |

| No | Film | Year | Length/ Description/ Genre | Role | Format | Production and funding |
|---|---|---|---|---|---|---|
| 14 | Child of a Dead End | 2009 | 83mins drama-documentary (Writer and director Desmond Bell) | Runner | HDCAM | |
| 15 | The Biker | 2009 | 12 min short drama | Writer, director | DV 16:9 | SKAMM. Fund. First Light. |
| 16 | The significance of the insignificant | 2010 | 4 min short documentary portait | Director, cinematographer | HD 16:9 (HDSLR) | |
| 17 | Lonely Hearts | 2010 | 5 min short experimental drama (live action and animation) | Co director. (Other directors Amy Sheilds, Miryam Lacey) | HDV 16:9 | Edinburgh College of Art (ECA) |
| 18 | 2: Perception of Love | 2010 | 1 min short experimental | Co director. (Other directors Amy Sheilds, Miryam Lacey) | HD 16:9 (HDSLR) | ECA |
| 19 | Telephone | 2010 | 3 min short drama | Camera assistant (Directed by Duncan Cowells) | HDV 16:9 | ECA |
| 20 | Finding My Way In Multiplicity | 2010 | 2 minute short experimental documentary | Director | HD 16:9 (HDSLR) | ECA |
| 21 | There's something I want to ask | 2011 | 5 min short documentary portrait | Director | HDV 16:9 | ECA |
| 22 | Documentary | 2011 | 5 min short observational documentary | Cinematographer (Dir. Pooja Gupta) | HD & HDV 16:9 (HDSLR) | ECA |

| No | Film | Year | Length/ Description/ Genre | Role | Format | Production and funding |
|---|---|---|---|---|---|---|
| 23 | Other World | 2011 | 10 min short observational documentary | Cinematographer, Editor. (Director Lukasz Kulec) | HD 16:9 (HDSLR) | ECA |
| 24 | Stuck | 2011 | 15 min short ECA graduate drama | Editor (Director Ania Urbanowska) | HD 16:9 (HDSLR) | ECA |
| 25 | Inside | 2011 | 2 min drama | 1st Assistant camera (1st AC) (Director Lewis Wardrop) | HD 16:9 (HDSLR) | ECA |
| 26 | Two Rivers | 2011 | 4 minute experimental short film | Director | HD 16:9 (HDSLR) | ECA |
| 26 A | Context series book 1 | 2011 | A series of short 4 x 2-5 minute films for Gleerups (films below) | Director, cinematographer, editor. | AVCHD 16:9 | Gleerups publisher, Sweden. |
| 27 | Mollusks | 2011 | 4 min short experimental documentary | Director, cinematographer, editor. | AVCHD 16:9 | Gleerups publisher, Sweden. |
| 28 | The Landlady | 2011 | 1 minute short drama | Director, cinematographer, editor. | AVCHD 16:9 | Gleerups publisher, Sweden. |
| 29 | Deep Breath | 2011 | 3 minute short documentary | Director, cinematographer, editor. | AVCHD 16:9 | Gleerups publisher, Sweden. |
| 30 | 3 x music | 2011 | 1 min short documentary | Director, cinematographer, editor. | AVCHD 16:9 | Gleerups publisher, Sweden. |
| 31 | Context documentary | 2012 | 12 minute documentary | Director, cinematographer, editor. | AVCHD 16:9 | Gleerups publisher, Sweden. |

| No | Film | Year | Length/ Description/ Genre | Role | Format | Production and funding |
|---|---|---|---|---|---|---|
| 32 | The Golden Chain | 2012 | 12 minute approx. ECA graduate drama | Editor (Director Ema Culik) | HDV 16:9 | ECA |
| 33 | 3.3 Seconds | 2012 | Short ECA MA graduate drama | Assistant camera (Director Vijay Sangita) | HD 16:9 | ECA |
| 34 | Wake Up Call | 2012 | 22 min | Assistant camera (Director Kevin Pickering) | HDV 16:9 | ECA |
| 35 | Invisible landscape | 2012 | 10 min short drama | Assistant camera (Dir. Lewis Wardrop) | HD 16:9 (HDSLR) | ECA |
| 36 | Shores of skin | 2012 | 7 min experimental documentary | Director | HD & HDV 16:9 (HDSLR) | ECA |
| 36 A | Context series book 2 | 2012 | A series of 15 / 2-6 minute films for Gleerups - a Swedish English language teaching publisher. | Director, cinematographer, editor. | HD 16:9 (HDSLR) | Gleerups publisher, Sweden. |
| 37 | Timeless Wastes | 2012 | 4 min short experimental documentary | Director, cinematographer, editor. | HD 16:9 (HDSLR) | Gleerups publisher, Sweden. |
| 38 | Waiting | 2012 | 7 min drama | Director, cinematographer, editor. | HD 16:9 (HDSLR) | Gleerups publisher, Sweden. |
| 39 | 4 x Science, the animals and us | 2012 | 2 min short experimental documentary. | Director, cinematographer, editor. | HD 16:9 (HDSLR) | Gleerups publisher, Sweden. |

| No | Film | Year | Length/ Description/ Genre | Role | Format | Production and funding |
|---|---|---|---|---|---|---|
| 40 | Confessions of a sports fanatic | 2012 | 6 min short documentary. | Director, cinematographer, editor. | HD 16:9 (HDSLR) | Gleerups publisher, Sweden. |
| 41 | Islam | 2012 | 2 min short documentary (archive) | Director, editor. | HD 16:9 master. | Gleerups publisher, Sweden. |
| 42 | Discipline | 2012 | 4 min documentary. | Director, cinematographer, editor. | HD 16:9 (HDSLR) | Gleerups publisher, Sweden. |
| 43 | Mark Rothko - Artist | 2012 | 2 min documentary. | Director, cinematographer, editor. | HD 16:9 (HDSLR) | Gleerups publisher, Sweden. |
| 44 | Not all Snakes Are Dangerous | 2012 | 3 min documentary. | Director, cinematographer, editor. | HD 16:9 (HDSLR) | Gleerups publisher, Sweden. |
| 45 | Y - chromosomal Adam and mitochondrial Eve | 2012 | 3 min drama. | Director, cinematographer, editor. | HD 16:9 (HDSLR) | Gleerups publisher, Sweden. |
| 46 | The Child of Yesterday | 2012 | 2 min short experimental film. | Director, cinematographer, editor. | HD 16:9 master. | Gleerups publisher, Sweden. |
| 47 | I'm Sorry | 2012 | 2 min drama. | Director, cinematographer, editor. | HD 16:9 (HDSLR) | Gleerups publisher, Sweden. |
| 48 | Confucius Says | 2012 | 1 minute experimental film. | Director, cinematographer, editor. | HD 16:9 (HDSLR) | Gleerups publisher, Sweden. |

| No | Film | Year | Length/ Description/ Genre | Role | Format | Production and funding |
|---|---|---|---|---|---|---|
| 49 | Wheels | 2012 | 5 min short documentary. | Director, cinematographer, editor. | HD 16:9 (HDSLR) | Gleerups publisher, Sweden. |
| 50 | The Greatest Man in the World | 2012 | 3 minute documentary (archive) | Director, editor. | HD 16:9 master | Gleerups publisher, Sweden. |
| 51 | 2x space | 2012 | 5 min short science fiction drama | Director, cinematographer, editor. | HD 16:9 (HDSLR) | Gleerups publisher, Sweden. |
| | | | | | | |
| 52 | Poppy | 2013 | 9 minute drama. | Co cinematographer (Director Kevin Pickering) | HD 16:9 (HDSLR) | |
| 53 | Dancing to nothing | 2013 | 15 minute drama. ECA graduate film. | Writer, director. | AVCHD 2.35:1 master | ECA |
| 54 | Hunting the Beast of West Lothian | 2013 | 15 minute drama. | 1st Assistant director. Script supervisor. (Director Sandy Peacock) | HD 16:9 (HDSLR) | |
| | | | | | | |
| 55 | Indian music mini-documentary. Sitar and tabla in performance | 2014 | 9 minute documentary | Director, Editor | HD 16:9 | |

# 8. Complete filmography synopses

**Feature drama** *Dread* **(2005)**
**40 mins**
**Writer, director.**
**No. 5.**

An ancient amulet of great powers has been snatched by the hands of evil itself. But it must be recovered otherwise all will perish. A worried local Mayor who wants the village to be at peace again, searches for someone to uncover his lost possession. A hero emerges from the gloom of the Mayor's catastrophes and is sent to seek the amulet and take it from the hands of the gloating undead.

**Feature documentary** *One foot on the train* **(2006)**
**50 mins**
**Director, editor.**
**No. 6.**

From Edinburgh, Waverly to the peaks of the Swiss Alps, this documentary examines the life of a six week class trip to Switzerland in 2006. Every year class eight from the Edinburgh Rudolf Steiner School embarks on an exchange with another Steiner School staying with host families, attending school and taking part in everyday life. Away from home for six weeks this is a special opportunity for the class to live and learn together in a different community.

**Documentary collaboration** *Flee pits, Jam jars, Cushions of seats.* **(Director A. Aiken, 2007)**
**42 mins**
**Cinematographer, editor.**
**No. 11.**

Fleapits, Jam jars and Cushions on seats is the culmination of a year-long intergenerational project that aimed to record people's experiences of going to the cinema in the 1920's to the 1960's. Working in partnership with the Scottish Screen Archive (National Library for Scotland) and the Living Memories Association, young filmmakers from "Scottish Kids Are Making Movies" (SKAMM) have produced a documentary that is both insightful and entertaining.

(Source: from DVD)

**Short film music collaboration** *Warped Memories* **(2007)**
**Director**
**No. 12.**

Warped Memories is the result of a collaboration between Lewis Cook's music and Ad Howells filmmaking skills. It was originally designed as a backdrop to add to a live performance that Lewis Cook staged in Scotland. It combines artistic images with the

beat and pulse of contemporary, minimalist music. It was great opportunity to get really creative with cinematography in a world without boundaries and without rules.
Some of the images a particularly memorable; a string snaking through grass, a telephone box without a caller, a stranger's feet clumping through grass, fish swimming in a reflection of light and dark, the infamous graffiti man splattered on a wall like a ghostly image of the main character. The Jacket also appears in the film once on a boat and another time on a huge rubbish crate; which is transformed into a relic of wonder by the photography of the film.

**Work experience on** *Child of a Dead End* **(2008: Dir, Desmond Bell, 2009)**
**Runner**
**No. 14.**

A programme exploring the life and writing of navvy poet Patrick MacGill. Drawing upon a rich vein of early cinema archive and live action re-enactment shot in Ireland, Scotland and England, the film retraces MacGill's journey from itinerant labourer to man of letters. Born in 1889 into crushing poverty in Donegal in the west of Ireland, MacGill went on to become one of Ireland's most successful authors, widely recognised as the voice of the migrant Irish in Scotland at the turn of the last century.

His autobiographical novels, penned in Scotland and hugely popular at the time, paint a vibrant picture of the life of the navvy, the labourer and the prostitute, 'the outcasts of a mighty industrial society'.

MacGill lived the life of a navvy in the Scottish highlands, and in his writing fact and fiction, social report and love story mingle. Later he finds himself working as a scribe in Windsor Castle and mixing with the aristocracy.

MacGill was to fight in the First World war and write of the horror of the trenches. We follow his rags to riches story as he fashions a career as a writer against the backdrop of a society in turmoil. (Source BBC, Nov. 2013)

**Short drama film** *The Biker* **(2009)**
**15 mins**
**Writer, Director.**
**No. 15.**

A teenager, Joe is struggling to find his identity. When his mother disappears from his life he is jolted into a place where he is angry, confused and isolated. He is nostalgic for the past, the times when he flew kites on the beach with his mother and father. The lack of the understanding his father has for him and the disappearance of his mother bring anger and guilt to him. He channels this frustration and inner turmoil into his cycling, he pushes himself to such extremes that there is no going back. His sheer determination and willpower to prove himself crashes down onto him, so he is left looking back at nothing but himself. He looks into a reflection of himself that is not his past but his future.

**Short film personal project:** *The significance of the insignificant* **(July 2010)**
**Director, cinematographer.**
**No. 16.**

The intention of this experimental piece was to explore the rarely seen elements of nature and elevate their status to a point beyond their everyday insignificance. It was important that the minutiae, and the triviality of a piece of sheep's wool, or the single strand of a spider's web could be magnified to the point of great importance. The rhythms induced by the wind on these delicate objects, and their quivering motion, juxtaposed with the hard, definite solidity of a bridge was particularly fascinating. The dichotomy between the fragile and the strong was exemplified in this way.

**Short film animation & live action collaboration:** *2: Perception of Love* and *Lonely Hearts* **(Nov 2010, co dir. Miryam Lacey and Amy Sheilds)**
**ECA**
**Co-director**
**No. 18, 17.**

*Lonely Hearts* was created as part of a collaborative project between the Film/TV and Animation departments at the Edinburgh College of Art. Lonely Hearts is a fusion of live action and animation, exploring the theme of love. A girl goes on a series of dates with a number of peculiar characters, and eventually prefers to be with a cardboard man she's constructed from newspapers.

*2 Perception of Love* was created as part of a collaborative project between the Film/TV and Animation departments at the Edinburgh College of Art. In 2 we were interested in examining themes including perception and love.

**Short films:** *There's something I want to ask* **&** *Two Rivers* **(Sept-Dec 2011)**
**ECA**
**Director.**
**No. 21, 26**

*Two Rivers* is an experimental film that tells the story of a relationship, from first love, to birth and then loss, metaphorically through objects. The mundane table becomes a repertory for love and desire – each object endowed with the act of staring, and longing. Blood coalesces with water; childhood is lost, as a toy lies in the water, forgotten in the child's freedom. A fish swims rapidly through the water, free at last. Two wineglasses fall upon the table, red wine gushes from them, like two rivers mingling in time. Is there freedom in mingling in love, as rivers do, or are intertwined rivers imprisoned – do they yearn to break free?

**Directors statement**

*Two Rivers* evolved as an experimental film from the notion of exploring the life of memories and emotions through antrophomorphised objects, and in some way reliving them; assembling traces of life from effervescent moments. The questions that I asked myself were – what do people leave behind them in the "death" of a moment, and in "death" what emotions are still mobile and lingering, what glances and feelings live merely in words, dust, wineglasses, and plates? And how could I create a mobility of feeling, with seemingly immobile objects. Memory therefore became an important tool of creation, to enter the space.

I was also concerned with inevitability and coalescence, the mingling of blood into water, the wine from the glasses merging, and in someway for these merging forms to create a

sense of disillusion. The lost of childhood, and the freedom of birth, were also emotions that I wanted to convey through the fish's mobility in the water, and the forgotten teddy bear floating upon it. The colour red united these images of love and suffering, birth and death; and the chaotic disillusion of mingling.

**Graduate drama film:** *Dancing to nothing* **(Sept 2012-May 2013 dir. Ad Howells)**
20 mins
Edinburgh College of Art (ECA)
Writer, director
No. 53

"Dancing to nothing" tells the story of Katie, a profoundly deaf, isolated art student who confronts her condition when she meets street violinist and musician Zack who inspires her to transform her experiences through painting and art. Through a series of momentary encounters in this fantasied relationship, Katie finds a reconciliation with herself through the cathartic empowerment of dance, and realises that the beauty of music resides in her own imagination. Katie's internal journey, shown through her sensations and the cognitive sensibilities of sight, hearing, and touch, explores how the senses as evocations of desire transform us viscerally. In an anamorphosis of memory, envisionment and reality, Katie's disempowered, fractured identity, is restored in her interior mental dance to the oblivion of nothing, where she finds a form of transcendence from her disability.