

UNIVERSITY OF OTAGO

DEPARTMENT OF MEDIA, FILM AND COMMUNICATION

FILM FESTIVALS

MFCO 330

Dr. Davinia Thornley

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- Ext. 4182
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- Office Hours: TBA

Classes: Mondays [Lecture] 2-4pm, Room TBA

Thursdays [Practicum Tutorial] 10-12noon, selected weeks listed in schedule, Room TBA

[PLEASE NOTE: DURING THE NZIFF, WE WILL BE HOLDING THE MAJORITY OF CLASSES AT THE RIALTO THEATRE, MORAY STREET, DUNEDIN CBD]

Contents

This outline includes:

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Introduction

This class is structured according to four main areas:

- An historical overview of festivals [historical and industry lineages for specific types of film and cultural festivals will be defined over the first two weeks of lectures, particularly critical studies of how film festivals developed vis-a-vis film culture and history];
- Participation weeks: including advanced practice in field trip/screening report methodology and attendance at the NZIFF;
- Approaches to film festivals, including aesthetic, critical, event management, geographical, star studies, activist, etc; and
- Discussion around what it means to engage with film festivals as a 'lived experience' via ethnographic exploration, including reception case studies of film festivals.

Aims of this paper

- To provide an overview of existing materials on the study of festivals for varying audiences (e.g. fairs; exhibitions; community events; early iterations of 'film festivals,' etc);
- To outline to students in detail the range of theories of criticism, canon formation, and audience response, particularly their presuppositions and implications;
- To teach students how to frame, question and interrogate theories in Film Festival Studies;
- To encourage students to critically question Eurocentric assumptions in Film Festival Studies, including issues of geo-politics and questions of access;
- To provide students with the chance to explore the experiences of being a viewer (incl. engaging and conversing first-hand with filmmakers, critics, NZIFF personnel, and fans of film festivals), of viewing media materials from other countries/societies, and of writing about these experiences;
- To encourage students to critically rethink the adequacy of the relationship between mainstream political/industrial/historical theories and their lived experience as viewers.

The lecturer's objectives

- Students will obtain an understanding of the general importance of the study of film festivals (and festivals more generally) to media and film studies, and will be able to contextualize this historically and cross-culturally;
- Students will gain a clear appreciation of the strengths and weaknesses of the main methods currently used in Film Festival Studies;
- Students will gain the following practical skills: learning how to curate a proposed film festival programme; serving on a mock film festival jury as academic referees; and writing up actual field trip/screening reports;
- Students will have the opportunity to analyse the relationship between theoretical writing on film festivals/audiences and the experience of being a member of such an audience. They should be able to enter contemporary debates about the place of cinema in our lives, in media culture, and in various economies.

Expected workload

(i) Contact hours

		<i>hours derivation</i>
Lectures	20	(2 hours per week for 10 weeks)
Practicum Tutorials	14	(2 hours per week for 7 weeks total)
Field work	6	(class meetings during the NZIFF)
<i>Sub-total</i>	<i>40</i>	

(ii) Non-contact hours

		<i>hours derivation</i>
Class preparation	26	(e.g. 2 hours per week for readings/lecture prep)
Written assignments	56	(4 reports; three requiring 8 hours and one requiring 32 hours)
Private study/research	24	
Practicum Tutorial Prep	14	(2 hours per practicum tutorial, incl. groupwork/mtgs)
Field work	<u>20</u>	(@ NZIFF)
<i>Sub-total</i>	<i>140</i>	

(iii) Total number of hours 180

Important resources

Required Textbook

Film Festivals: History, Theory, Method, Practice Eds. Marijke de Valck, Brendan Kredell and Skadi Loist (Routledge 2016)

Additional readings will be made available on Blackboard.

Course assessment [100% internal]

[Due dates are listed in the lecture and tutorial programme below]

Jury participation exercise	20%	
Screening reports	45%	15% each for 3 written reports [1000-1500 words each]
Research paper	20%	[2500 words]
Curatorship exercise	<u>15%</u>	
<i>Internally Assessed Work</i>	100%	

Terms requirements

Students must fulfil each part of the overall assessment, including the fieldwork components and the jury participation exercise. They must also attend no less than 10 lectures and 4 tutorials. Attendance is essential, particularly at the practicum tutorials, because the exercises rely on experiential group work. These extend throughout the semester and they will not run correctly if students are absent.

Internally assessed work

Jury Participation Exercise (20%)

In the Week 3 practicum tutorial, students will be required to engage with an intensive, group-oriented practical exercise. Students will be put into groups and asked to judge a selection of short New Zealand films (approx. 3-4).

Assessment criteria: demonstrated understanding of concepts of weeks 1 through 3; critical engagement with key concepts covered in that same period; ability to apply key concepts to relevant, contemporary screen examples; ability to work productively in a team; standard of final jury brief.

Screening Reports (45%)

Students will be allocated 45% of their overall mark (comprised of three 15% screening reports) for this assessment. They will be required to write on films they have seen at the NZIFF. Each report should follow the template advanced in professional academic [i.e. *Screen*, *Film Quarterly*, etc] or industry journals [i.e. *Sight and Sound*, *Cineaste*, etc]. It should include comment on such factors as: aesthetic and thematic elements of the film (including curatorial choices); industrial context (e.g. programming/distribution factors); and the NZIFF experience, including viewing environment and audience reception.

Assessment Criteria: demonstrated critical engagement with the key concepts covered in the paper; creativity and originality of response; fluency and clarity of expression; quality of research and referencing in the reports.

Curatorship Exercise (15%)

Over the course of the semester, students begin to curate their own short screening programme of themed films as a written document, which *may* be accompanied by a visual portfolio (depending on students' learning preferences and abilities). If they choose the visual addition, students will be responsible for all production aspects i.e. no technical help will be provided by the instructor.

Assessment criteria: demonstrated understanding of programming terms and strategies learned throughout the semester; critical engagement with key concepts and the ability to apply key concepts to relevant, contemporary screen examples; standard of final curated programme [Week 13].

Research Paper (20%)

Students must write an engaged research paper, one that is informed throughout by critical scholarship and which draws on a wide range of bibliographic sources. It should be no longer than 2500 words.

The paper topic must be agreed to [by the lecturer] in advance and should investigate any aspect of Film Festival Studies that was either only briefly addressed through lectures or not covered. While the paper can include brief elements or aspects addressed by the screening reports, the report(s) and the research paper must remain distinct pieces of work.

This research paper will require students to demonstrate their grasp of key concepts and terms, as well as integral connections between readings, lectures and discussions, and screenings (as relevant). In order to receive a passing grade, they must be able to produce a well-organized, coherent, supportable argument.

Assessment criteria: demonstrated understanding of key concepts covered in this subject; structure and organization of the research report; quality of research and referencing; fluency of expression.

SafeAssign

Assignments may be checked through the software "Safe Assign" for evidence of copied material. A match with other written material may be interpreted as plagiarism if it is not properly cited according to departmental bibliographical standards. Submission of an assignment requiring your student ID and password is an admission that what you have submitted is your own work.

Students should make sure that all submitted work is their own. Plagiarism is a form of dishonest practice and is defined as copying or paraphrasing another's work, whether intentionally or otherwise, and presenting it as one's own (approved University Council, December 2004). In practice this means plagiarism includes any attempt in any piece of submitted work (e.g. an assignment or test) to present as one's own work the work of another (whether of another student or a published authority).

Any student found responsible for plagiarism in any piece of work submitted for assessment shall be subject to the University's dishonest practice regulations which may result in various penalties, including forfeiture of marks for the piece of work submitted, a zero grade for the paper, or in extreme cases, exclusion from the University.

For the full policy refer to: <http://www.otago.ac.nz/study/plagiarism.html>.

Meaning of grades

Grade	Percentage Range	Meaning
A+	90-100	Very good to outstanding work, meeting all the main requirements to a high standard and demonstrating a sound intellectual grasp of ideas. This grade may also recognize particular creativity, wide reading and original choice of material to exemplify an argument.
A	85-89	
A-	80-84	
B+	75-79	Moderate to good work, covering the main objectives of the assignment but without displaying those features describe above.
B	70-74	
B-	65-69	
C+	60-64	Acceptable to satisfactory work, representing a serious attempt to meet the requirements of the assignment but not necessarily succeeding in all areas.
C	55-59	
C-	50-54	
Fail D	40-49	Unsatisfactory work. The mark will reflect the extent to which the objectives of the assignment have not been met.

Lecture and tutorial programme

Week	Date	Lecture/Lecturer	Required Readings	Tutorials	Assessments DUE
1	9 – 13 July	1. Introduction to the class structure, expectations, and assessments	FF Intro (Ch.1) [De Valck]		
2	16 - 20 July	2. Film Festivals as Showbiz: film markets and film industry	FF Foreword [Iordanova] and Ch. 3 [Loist]		
3	23 - 27 July	3. Film Festivals as Events: juries, awards and critics	FF Ch. 6 [De Valck]	<i>PRACTICUM TUTORIAL #1:</i> <i>Students form a jury and work together to judge short NZ films</i>	
4	30 July – 3 Aug	4. Possible: fieldtrip to NZIFF (and/or completing 'FF as Events' lecture material)	FF Part III Intro [Loist] and Ch. 7 [Lee]	<i>PRACTICUM TUTORIAL #2:</i> NZIFF INDUSTRY SPEAKER Q&A: Josh Thomas (NZIFF Dunedin PR/Marketing Dir.)	Jury brief due Wed 1st Aug (4pm)
5	6 - 10 August	5. Fieldtrip to NZIFF (required class lecture at Rialto)	FF Ch. 10 [Rastegar] and Ch. 11 [Czach]	<i>PRACTICUM TUTORIALS #3/#4:</i> <i>Divided between curatorial</i>	

				<i>presentations; "behind the scenes" tours by cinema staff; and preparation of students' respective screening reports</i>	
6	13 - 17 August	6. Fieldtrip to NZIFF (required class lecture at Rialto)	FF Ch. 4 [Harbord]	<i>As above [#4]</i>	
7	20 - 24 August	7. Fieldtrip to NZIFF INDUSTRY SPEAKER Q&A Bill Gosden (NZIFF national Director)	FF Part II Intro [De Valck] and Ch. 9 [Burgess/Kredell]	<i>PRACTICUM TUTORIALS #5</i> Tutorial on research/writing up screening report	1st screening report due Fri 24th Aug (4pm)
	25 August – 2 Sept.	8. MID-TERM BREAK NO CLASS			
8	3 - 7 Sept.	9. Film Festivals as Geographies: localities, cities and communities GUEST LECTURER: Leo Koziol (Wairoa Maori and Indigenous Film Festival Director and NZIFF Judge)	FF Part I Intro [Kredell] and Ch. 5 [Wong]		
9	10 - 14 Sept.	10. Film Festival Fandom/Labour	TWC "Media Festival Volunteer" article [Peaslee et al.] and <i>Cinema Journal</i> "Cinephilia" article [Czach]	<i>PRACTICUM TUTORIAL #6:</i> Roundtable on research/writing up screening reports	Both 2nd and 3rd screening reports due Fri 14th Sept (4pm)
10	17 – 21 Sept.	11. Film Festivals as Activism (human rights; diaspora; indigenous film festivals; etc.)	ImagineNATIVE chapter [Thornley] and 8 [Zielinski]		
11	24 - 28 Sept.	12. Festivals: Histories and Audiences	FF Ch. 1 [Ostrowska]	<i>PRACTICUM TUTORIAL #7:</i> [TBC]	Research paper due Fri 28th Sept (4pm)
12	3 – 7 October	13. GUEST LECTURER Professor Peter Kuch on Irish Film Festivals [TBC]	FF Part IV Intro [Kredell] and Ch. 12 [Falicov]		
13	10 – 14 October	14. Course Summary	No readings		Curatorship exercise due Tues 9th Oct (4pm)

Further reading, filmography and reserve books

SELECTED [PARTIAL] BIBLIOGRAPHY

Archibald, David, and Mitchell Miller (eds) (2011). "The Film Festival Dossier" *Screen* 52:2: pp. 249-285.

Biskind, Peter (2004). *Down and Dirty Pictures: Miramax, Sundance, and the Rise of the Independent Film*. New York: Simon & Schuster.

Dayan, Daniel (2000). "Looking for Sundance: The Social Construction of a Film Festival." *Moving Images, Culture and the Mind*. Ed. Ib Bondebjerg. Luton: Univ. of Luton Press. pp. 43–52.

De Valck, Marijke (2007). *Film Festivals: From European Geopolitics to Global Cinephilia*. Amsterdam: Amsterdam Univ. Press.

De Valck, Marijke (2008). "Screening the Future of Film Festivals? A long tale of convergence and digitization" *Film International* 4:6: pp. 15-23.

Di Chiara, Francesco, and Valentina Re (2011) "Film festival/film history: the impact of film festivals on cinema historiography. *Il Cinema Ritrovato* and beyond" *Revue d'Études Cinématographiques (Journal of Film Studies)* 21:2/3: pp. 131-203.

English, James (2005). *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value*. Cambridge: Harvard Univ. Press.

Evans, Owen (2007). "Border Exchanges: The Role of the European Film Festival." *Journal of Contemporary European Studies* 15:1: pp. 23–33.

Frohlick, Susan (2005). "'That Playfulness of White Masculinity': Mediating Masculinities and Adventure at Mountain Film Festivals." *Tourist Studies* 5:2: pp. 175–193.

Iordanova, Dina with Leschu Torchin (eds) (2012) *Film Festival Yearbook 4: Film Festivals and Activism*. St Andrews: St Andrews Film Studies.

Iordanova, Dina with Ragan Rhyne (eds) (2009) *Film Festival Yearbook 1: The Festival Circuit*. London: Wallflower Press.

Koven, Mikel J. (2008). "Film Festivals as Spaces of Meaning: Researching Festival Audiences as Producers of Meaning." *The Worcester Papers in English and Cultural Studies* 6. <http://www.worc.ac.uk/documents/MK_Issue6_2008.doc>. (19 Jul. 2009)

Lee, Yong-Ki, Choong-Ki Lee, Seung-Kon Lee and Barry J. Babin (2008). "Festivalscapes and patrons' emotions, satisfaction, and loyalty." *Journal of Business Research* 61: pp. 56–64.

Nichols, Bill (1994). "Discovering Form, Inferring Meaning: New Cinemas and the Film Festival Circuit." *Film Quarterly* 47:3: pp. 16–30.

Porton, Richard, ed. *Dekalog 3: On Film Festivals*. London: Wallflower Press (2009).

Rosenbaum, Jonathan (2003). "Sampling in Rotterdam." *Movie Mutations: The Changing Face of World Cinephilia*. Eds. Jonathan Rosenbaum and Adrian Martin. London: British Film Institute. pp. 52–60.

Rosenbaum, Jonathan (2000). "Trafficking in Movies: Festival-hopping in the Nineties." *Movie Wars, How Hollywood and the Media Limit What Films We Can See*. London: Wallflower Press. pp. 143–173.

Shrum, Wesley Monroe Jr. (1996). *Fringe and Fortune: The Role of Critics in High and Popular Art*. Princeton, NJ: Princeton Univ. Press.

Stevens, Kirsten (2013). "See It at a Festival Near You: The Film Festival as Exhibition Practice in Melbourne, 1952-2012." PhD Thesis. Melbourne: Monash, Film and Television Studies, School of English, Communication and Performance Studies.

Stringer, Julian (2008). "Genre Films and Festival Communities: Lessons from Nottingham, 1991-2000." *Film International* 6:4: pp. 53–59.

Stringer, Julian (2001). "Global Cities and International Film Festival Economy." *Cinema and the City: Film and Urban Societies in a Global Context*. Eds. Mark Shiel, and Tony Fitzmaurice. Oxford: Blackwell. pp. 134–144.

Turan, Kenneth (2002). *Sundance to Sarajevo: Film Festivals and the World They Made*. Berkeley, CA: Univ. of California Press.

Unwin, Elinor, et al. (2007). "Getting the Picture: Programme Awareness amongst Film Festival Customers." *International Journal of Nonprofit and Voluntary Sector Marketing* 12:3: pp. 231–245

Assessment criteria

GROUPWORK

The following criteria are an integral part of successful group work.

- Effective use of key and additional readings and supportive material
- Identification and understanding of key issues
- Critical analysis of content and key arguments
- Ability to clearly convey key ideas/arguments to the class
- Evidence of continuity and team work within your group

ESSAY

The following criteria are an integral part of a successful essay.

TOPIC AND INSTRUCTIONS

- Appropriate choice of topic
- Follows the instructions on the assignment sheet
- Follows the essay guidelines

ARGUMENT

- Clear and succinct introduction
- Thesis precisely formulated
- Thesis well substantiated
- Logically developed argument (well-defined paragraphs)
- Paragraphs clearly focused and introduced by topic sentence
- Strong justification of argument
- Clear conclusion
- Analytical presentation
- Original & creative thought

STYLE AND PRESENTATION

- Legible & well set-out
- Fluently expressed
- Succinct & concise
- Correct grammar & syntax
- Correct spelling & punctuation
- Reasonable length

CRITICISM/METHODOLOGY

- Appropriate use of lecture notes, textbook, and readings
- Accurate use of terminology
- Good use of quotations
- Good acknowledgement of sources
- Clear and precise footnoting style
- Good bibliographical style

Dr. Davinia Thornley
July 2018

Important information for all students taking papers in the Department of Media, Film and Communication, Semester Two, 2018

1. Internal Assessment Policy (including policy on deduction of marks for late work)
2. Student email
3. Class Representatives
4. Library Services
5. Academic Grievance Procedures
6. General University Requirements
7. Academic Integrity
8. Disability Information and Support
9. OUSA Advocacy/Student Support Centre
10. Support Māori Centre - Te Huka Mātauraka
11. Kaiāwhina Māori (Te Kete Aronui)
12. Media, Film & Communication Department Kaiāwhina Māori
13. Pacific Island Students' Support
14. International student support

1. Internal Assessment Policy

Dates and due times for internal assessment are included in the course outline of each paper.

Except for in-class tests all internal assessment work must be placed in the assignment collection box located in the department foyer outside the elevators. (6th Floor Richardson Building). Unless otherwise advised, assignments should be submitted by 4 p.m. on the due date. In addition, you may be required to submit your assignment electronically via Blackboard. Refer to your course outline to determine if this is required.

The submission of all work is recorded and forwarded to markers – do not hand work directly to lecturers or tutors.

All assignments must be typewritten unless otherwise stated. Unless specifically directed otherwise, use the Harvard citation style, <http://www.otago.ac.nz/library/quicklinks/citation/index.html>

You must include a departmental cover sheet on your assignment with the following details:

Your full name

Paper Identification

Your Tutorial Group and your lecturer's name

Your Student ID Number

Signed plagiarism declaration

Note: Cover sheets are available beside the collection box and on the MFCO-All Blackboard page and on the department website www.otago.ac.nz/mfco

Deduction of marks for late work. All work handed in late will receive a penalty of 5 percent of the total marks available for the task, per day for each day that an assignment is overdue. A weekend counts as two days, incurring a 10 percent penalty. Any work handed in after 5 working days may not be accepted for marking, unless an extension has been granted (see below).

Students are responsible for retaining a copy of marked assignments until final results have been confirmed. Assignments submitted electronically will NOT be accepted, unless you have made prior arrangements with your paper coordinator. IF the paper coordinator has given you permission to submit an assignment electronically, the assignment must be sent to the paper coordinator AND mfco@otago.ac.nz. The office will confirm receipt of your email and attachments. If you do not receive confirmation that your email has been received, please contact the office at 479.3724.

Students are responsible for keeping hard/back up copies of all assignments submitted.

Application forms for extensions can be obtained from the department office or downloaded from the MFCO-All page on Blackboard or from the department website www.otago.ac.nz/mfco. Deadlines are firm and extensions will be given only in exceptional circumstances. Extensions must be sought from the course coordinator/lecturer, and – except in the case of emergency – before the due date for the assignment.

Extensions are unlikely to be granted unless the student is facing a documentable family crisis (in the case of a bereavement of a close friend or family member, a death notice will be required), an illness, or participating in a national or international sporting, cultural or academic event. A Health Declaration form is required in cases of illness (see below).

Heavy workload, computer crashes or printing problems do not constitute an excuse for failing to hand in assignments by the prescribed due date.

An extension cannot be given beyond the time allocated for the marking and return of all essays. No written work will be accepted after marked work has been returned to the class. No written work can be accepted after the end of the teaching semester.

Health Declaration Form

The university requires that work submitted late for medical reasons be accompanied by a Health Declaration for Special Consideration Application Form, found at

<http://www.otago.ac.nz/study/exams/otago058822.html>

In general terms, the level of certification required will relate to the weighting placed on the piece of work in question. For example, should the assignment or internal assessment test count significantly towards the final result then Part B of the Health Declaration form will be required. On the other hand, if the weighting is minor, Part B of the form is not required, unless the Head of Department decides otherwise. (Note: as a guideline, an assignment or internal assessment component which counts for 20% of the final result would be considered to be significant whereas something counting for less than 10% is likely to be considered as minor).

If Part B is required, the form should be signed by a practitioner at the Student Health Centre or by your own general practitioner, and should specify the dates involved.

Collecting marked work

Assignments will be returned to students in lectures/tutorials for two weeks, after which time they will be distributed from the department office.

2. Student Email

Please use your student email address (eg xyzja15@student.otago.ac.nz) in any email correspondence with your lecturer/tutor/the department. This is the address used for university emails and it is important that you check it regularly.

3. Class Representatives

Class reps promote constructive communication between students and staff. They give lecturers access to students' opinions on the teaching and delivery of papers. Representatives give confidential feedback to their department, reporting on positive aspects and identifying any potential areas for improvement.

Class reps will need to seek feedback prior to meeting with the Head of Department in Weeks 4 and 9. For additional information go to the Class Reps link at <http://www.ousa.org.nz>.

4. Library Services

Learn how to use the Library and improve your research skills, refer:

<http://otago.libguides.com/selfhelp>

Media, Film and Communication Subject Guide for quality resources

<http://otago.libguides.com/mfco>

Blackboard Study Smart tab for MFCO students:

MFCO_ALL_FYDNS_2014: A site for all Media, Film and Communication students

For all general enquiries ask staff at a Library help desk or send an email to ask.library@otago.ac.nz

For in-depth enquiries contact the Media, Film & Communication Librarian:
Subject Librarian – Alexander Ritchie
Robertson Library, 135 Union Street East, Dunedin.
alexander.ritchie@otago.ac.nz ph: 03 479 7827 www.library.otago.ac.nz

5. Academic Grievance Procedures

If you have academic problems with your course you should talk to the tutor or lecturer concerned within a reasonable timeframe. If you are not satisfied with the result of that meeting you should put your concerns to the Head of Department. If you do not wish to approach the Head of Department directly you may do so through the student representative for this paper. See the University Calendar (Policies and Statutes) for more information.

6. General University Requirements

Students should familiarize themselves with the University's requirements, particularly those regarding assessment and course of study requirements, and formal academic grievance procedures, contained in the University Calendar. The Calendar also contains a section on Policies and Statutes which ensures that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The section contains information on what is acceptable conduct and what steps can be taken if there is a complaint.

7. Academic Integrity

Academic integrity means being honest in your studying and assessments. It is the basis for ethical decision-making and behaviour in an academic context. Academic integrity is informed by the values of honesty, trust, responsibility, fairness, respect and courage. Students are expected to be aware of, and act in accordance with, the University's Academic Integrity Policy.

Academic Misconduct, such as plagiarism or cheating, is a breach of Academic Integrity and is taken very seriously by the University. Types of misconduct include plagiarism, copying, unauthorised collaboration, taking unauthorised material into a test or exam, impersonation, and assisting someone else's misconduct. A more extensive list of the types of academic misconduct and associated processes and penalties is available in the University's Student Academic Misconduct Procedures (<http://www.otago.ac.nz/administration/policies/otago116850.html>)

It is your responsibility to be aware of and use acceptable academic practices when completing your assessments. To access the information in the Academic Integrity Policy (<http://www.otago.ac.nz/administration/policies/otago116838.html>) and learn more, please visit the University's Academic Integrity website (www.otago.ac.nz/study/academicintegrity) or ask at the Student Learning Centre or Library.

8. Disability Information and Support

The Department of Media, Film and Communication encourages students to seek support if they are having difficulty with their studies due to a disability, temporary or permanent impairment, injury, chronic illness or Deafness.

For further information:
Tel: 03 479 8235
Email: disabilities@otago.ac.nz
Web: www.otago.ac.nz/disabilities/

9. OUSA Student Support Centre

OUSA's Student Support Centre exists to make the student experience as trouble-free as possible. It is a free and confidential and services include financial support and advice, advocacy, queer support pastoral care, accommodation pastoral care, education quality support network and other pastoral care.

For further information:

Tel: 03 479 5448

5 Ethel Benjamin Place

help@ousa.org.nz

10. Māori Centre - Te Huka Mātauraka

Tēnei rā te mihi atu ki a koe, otirā, ki a koutou katoa kua tae mai ki tēnei wāhanga o te ipurangi kimi kōrero ai mō ngā mahi e haria ana i Te Whare Wānanga o Otāgo. Nō reira, nau mai, haere mai. Kia kaha mai ki te kimi i ngā whakamārama mō ngā akoranga e pīrangi ana koe. Ko tō mātou hiahia kei tō mātou nei Whare Wānanga ngā akoranga e hāngai ana ki tāu e hiahia ai.

The Māori Centre is a support service for all students of iwi descent. The Centre aims to encourage Iwi Māori to participate and succeed in tertiary education. The Centre offers support for academic, cultural and social needs from pre-enrolment through to graduation and operates from a kaupapa Māori base (Māori philosophy) and provides services such as:

Liaison	Academic	Resources
Recruitment/school visits	Supplementary tutorials	Library books
Student support groups	All subjects/papers	Old examination papers
Welfare advice	Study skills	Lecture notes
Iwi/Community networks	Exam preparation	TV, Video & OHP
Scholarships/Grants	Peer study groups	Study & seminar rooms

The Māori Centre will also give you the opportunity to meet other Māori students and whanaunga studying at Otago. <http://www.otago.ac.nz/maoricentre>

11. Kaiāwhina Māori (Te Kete Aronui) Māori Student Support Officer (Division of Humanities)

Ana Rangi (Ngāti Porou, Ngāti Kahungunu, Whakatōhea, Ngāti Kuia, Ngāti Koata)

Tel: 03 479 8681

Email: ana.rangi@otago.ac.nz

Office: Room 5C9

5th Floor, Arts Building, Albany Street

12. Media, Film & Communication Department Kaiāwhina Māori Student Support

Dr Kevin Fisher

Tel: 03 479 8472

Email: kevin.fisher@otago.ac.nz

Office: Room 6C24, 6th Floor, Richardson Building, Albany Street

13. Pacific Islands Students' Support Officer

Inano Walter

pacificsupport.humanities@otago.ac.nz, Office Room 5C9a, Fifth Floor, Arts Building.

Phone 479 9616

14. International Student Support

The Department of Media, Film and Communication encourages international students to seek support if they are having difficulties with their studies or meeting other challenges while they are a student at Otago.

The department's contact is:

Dr Davinia Thornley

Tel: 03 479 4182

Email: davinia.thornley@otago.ac.nz

Office: Room 6C14, 6th Floor, Richardson Building, Albany Street

Students can also contact International Student Support:

Telephone: 479 8344

Email: international.support@otago.ac.nz

Website: www.otago.ac.nz/international

Location: Archway West Building