

Ivan Francis Clements — Film Biography

Ivan Francis Clements is a Brighton-based writer/director/producer whose work sits at the intersection of social realism and moral inquiry. A multi-award-winning filmmaker active since the early 1990s, Ivan is known for combining an auteur-led vision with grounded production leadership and an unusually explicit commitment to ethical care on set.

Ivan's screen practice is built on a full-spectrum understanding of the filmmaking pipeline—taking projects from concept and development through pre-production, production, post, and outward-facing strategy. That end-to-end experience has shaped a practical, problem-solving directorial style: precise with story and performance, rigorous about logistics, and calm under pressure.



His producer credit on the short film [Gone Fishing](#) brought major recognition, including **Oscar-shortlisted** status and **Producers Guild of America (PGA) Best Produced Short**.

His feature producing work includes **Little Deaths** (horror), a film that achieved **worldwide sales across territories**, reinforcing his credibility in market-facing production as well as creative development.

Across his selected credits, Ivan has continued to write, direct and produce with an emphasis on character, consequence, and the moral weight of silence—credits also include [Chrysanthemum](#), **Shop My Stash**, and **Hybrid Theory** (Executive Producer).

Academically, Ivan's craft is matched by advanced formal training. He holds an **MA in Film Practice (Distinction)** from **Arts University Bournemouth** (specialising in directing), alongside earlier qualifications including the **Hollywood Film Institute** (1999) and an **HND in Film & TV Production** (1991).

His recent postgraduate work deepened his interest in autoethnographic methods and ethical representation—approaches that allow lived experience to inform narrative without collapsing into autobiography.

A defining idea in Ivan's practice is the role he describes as "**CollaborAuteur**": a filmmaker who protects a coherent authorial vision while building a culture of collaborative trust.

For Ivan, authorship is not control—it's stewardship. He prioritises transparent communication, consent-based processes, and creative environments where cast and crew can contribute meaningfully to tone, detail, and emotional truth. This approach is not cosmetic; it shapes the films themselves, encouraging performances that feel lived-in and formal choices that remain responsive to character.

That ethos is central to [KILTER](#), Ivan's thesis film as writer/director/producer—an emotionally restrained, socially conscious work born from lived experience.

KILTER explores injustice, silence, and the fragile path from trauma to redemption, asking how people find balance—“kilter”—after profound emotional dislocation. While inspired by personal events, the film reaches outward to a wider social malaise: fear of speaking out, institutional inertia, and the quiet resilience required to survive both abuse and false accusation. Ivan’s intention is to expose injustice without manufacturing division—creating space for reflection and reconciliation rather than retribution.

Formally, Ivan gravitates toward cinema that observes rather than dictates. In KILTER, the camera’s restraint is part of the moral language—framing, silence, and gesture become vehicles for ambiguity and empathy. Ivan’s method emphasises “emotional economy”: trusting the audience, minimising explanatory dialogue, and allowing sound design to carry what characters cannot safely say. In the film’s soundscape and score, he treats audio not as accompaniment but as an emotional agent, developing an aural architecture that moves from tension toward tenderness as the story’s moral transformation takes hold.

Beyond directing and producing, Ivan’s wider skill-set reflects a hands-on, solutions-driven history: assistant directing, production management, post workflows, scheduling, sound recording, and [stills photography](#) are all part of his toolkit.

That breadth makes him both creatively fluent and operationally credible—able to communicate across departments and protect performance while meeting the realities of schedule and budget.

Ivan’s work is ultimately driven by a consistent concern: what happens to identity under pressure, how systems can be weaponised, and what moral courage looks like when the safest option is silence. Whether producing internationally sold features or writing intimate, ethically charged drama, his filmmaking aims to listen differently—because, in his world, truth often lives not in the noise of accusation, but in the quiet spaces where courage begins.

Filmography on [IMDb](#)

Short bio for festivals

Ivan Francis Clements is a Brighton-based writer/director/producer and multi-award-winning filmmaker. He is an Oscar-shortlisted producer for **Gone Fishing** and has produced the internationally sold feature **Little Deaths**.

Ivan holds an **MA in Film Practice (Distinction)** from Arts University Bournemouth, specialising in directing, and describes his approach as “CollaborAuteur”—uniting auteur vision with collaborative trust and ethical care.

His current film **KILTER** explores injustice, silence, and redemption through restrained, socially realist storytelling rooted in lived experience.

If you want, I can also reshape the long bio into a **first-person** version (common for director websites) while keeping it within two pages.