

Jaimie Baron

Department of English and Film Studies
3 – 5 Humanities Centre
University of Alberta
Edmonton, AB, Canada T6G 2E5
jaimie1@ualberta.ca

ACADEMIC APPOINTMENTS

2023 – present	Lecturer, Department of Film and Media, University of California, Berkeley
2023 – present	Adjunct Academic Colleague, Department of English and Film Studies, University of Alberta
2022 – 2023	Professor, Department of English and Film Studies, University of Alberta
2021 – 2022	Visiting Scholar, Department of Film and Media, University of California, Berkeley
2017 – 2022	Associate Professor, Department of English and Film Studies, University of Alberta
2012 – 2017	Assistant Professor, Department of English and Film Studies, University of Alberta
2011 – 2012	Visiting Assistant Professor of Film and Media Studies, Department of Film and Media Studies, University of California, Santa Barbara

EDUCATION

2010	Ph.D. Cinema and Media Studies, UCLA
2005	M.A. Film Studies, University of Iowa
2000	B.A. Art-Semiotics with Honors, Brown University

FELLOWSHIPS, GRANTS, AND AWARDS

2022 – 23	Radcliffe Fellowship, Harvard University
2022	Support for the Advancement of Scholarship Travel Grant, University of Alberta
2021	Faculty of Arts Research Excellence Award, University of Alberta
2019	Visiting Speaker Grant, Centre for Teaching and Learning, University of Alberta Kule Institute for Advanced Study Dialogue Grant, University of Alberta Support for the Advancement of Scholarship Travel Grant, University of Alberta
2018	Visiting Speaker Grant, Centre for Teaching and Learning, University of Alberta Kule Institute for Advanced Study Dialogue Grant, University of Alberta Support for the Advancement of Scholarship Travel Grant, University of Alberta
2015	Killam Research Fund Conference Travel Grant, University of Alberta
2013	Killam Research Fund Conference Travel Grant, University of Alberta
2012	Support for the Advancement of Scholarship Travel Grant, University of Alberta

PUBLICATIONS

Monographs:

Reuse, Misuse, Abuse: The Ethics of Audiovisual Appropriation in the Digital Era. Rutgers University Press, 2020.

The Archive Effect: Found Footage and the Audiovisual Experience of History. Routledge Press, 2014.

Co-authored Books:

Nichols, Bill and Jaimie Baron. *Introduction to Documentary* 4th ed. Bloomington: Indiana University Press, forthcoming 2024.

Edited Collections and Special Issues:

“Cine-Zoonosis: Human/animal Pollinations and Contaminations” (Special Issue) *Journal of Environmental Media* (with Benjamin Schultz-Figueroa and Priya Jaikumar, forthcoming 2024).
Flee – A Docalogue. Routledge, forthcoming 2024.
Summer of Soul – A Docalogue. Routledge, forthcoming 2024.
Honeyland – A Docalogue. Routledge, 2022.
Tiger King: Murder, Mayhem, and Madness – A Docalogue. Routledge, 2022.
Kedi – A Docalogue. Routledge, 2021.
Media Ventriloquism: How Audiovisual Technologies Transform the Voice-Body Relationship. Oxford University Press, 2021. (with Jennifer Fleeger and Shannon Wong Lerner)
I Am Not Your Negro – A Docalogue. Routledge, 2020.

Editorial Work:

Docalogue Book Series (Routledge)
Co-editor (with Kristen Fuhs) of two edited collections per year, each focused on a single documentary film
Docalogue: Conversations about Contemporary Documentary
Founder/Co-editor (with Kristen Fuhs) of a monthly online journal, 2016 – present

Journal Articles:

“Momentary Configurations: Reflections on Recent Works by Laura Arminda Kingsley.” *Afterimage* (forthcoming, September 2023).
“The Ethical Cringe, or the Dated Film as Revelatory Genre,” *Television and New Media* (2023): 1 – 11.
“The Supercut and the Irrecoverable Past: Ho Tzu Nyen’s *The Nameless* and *The Name*.” *Afterall* 51, (Spring/Summer 2021): 24 – 33.
“Inhabiting the Other’s Voice: Irene Lusztig’s *Yours in Sisterhood*.” *Docalogue* (April 2021).
<https://docalogue.com/yours-in-sisterhood/>.
“Re-sounding Trump’s Voice (my precious).” *Journal of Cinema and Media Studies* 59, no. 4 (Summer 2020, InFocus Dossier): 154 – 158.
“Cinepulmonary Resuscitation.” *Short Film Studies* 10, no. 1 (2020): 109-112.
“Un « Indien » dans les archives : le document trouvé et l’image composite” (“An “Indian” in the Archive: The Found Document and the Composite Image.”). *Decadrages: Cinéma, a travers champs: Cinéma de re-montage* 34-36 (Fall 2016/ Spring 2017): 56 – 64.
<https://doi.org/10.4000/decadrages.1049>
“The Archive Effect: Archival Footage as an Experience of Reception.” *Projections: The Journal for Movies and Mind* 6, no. 2 (Winter 2012): 102 – 120.
“The Experimental Film Remake and The Digital Archive Effect: *A Movie by Jen Proctor* and *Man with a Movie Camera: The Global Remake*.” *Framework: The Journal of Cinema and Media* 53, no. 2 (Fall 2012): 467 – 490.
“The Image as Direct Quotation: Identity, Transformation, and the Case for Fair Use.” *FRAMES Cinema Journal* 1, no. 1 (July 2012). <http://framescinemajournal.com/theimageas>.
“Subverted Intentions and the Potential for “Found” Collectivity in Natalie Bookchin’s *Mass Ornament*.” *Maska Performing Arts Journal* 26, no. 143-144 (Winter 2011): 303 – 314.
“Digital Historicism: Archival Documents, Digital Interface, and Historiographic Effects in *Call of Duty: World at War*.” *Eludamos. Journal for Computer Game Culture* 4, no.2 (2010): 303 – 314.
“Translating the Document Across Time and Space: William E. Jones’ *Tearoom*.” *Spectator* 30, no. 1 (Spring 2010): 51 – 54.
“Contemporary Documentary Film and ‘Archive Fever’: History, the Fragment, the Joke.” *The Velvet*

Light Trap 60 (Fall 2007): 13 – 24.

Book Chapters:

- “Shirley Clarke’s *The Connection* and the Event of (Fake) Documentary.” In *Handbook of Documentary*, ed. Kate Nash and Deane Williams. Intellect, forthcoming 2023.
- “The Data’s Body and the Digital Avant-Garde.” In *Wiederaufnahme der Avantgarden*, ed. Inga Lemke. Berlin: Neofelis Verlag, forthcoming 2023. (German)
- “Wondering Offscreen: On Cinema’s Transformations of Our Relation to the Unseen.” In *What Film is Good For: The Ethics of Film Spectatorship*, ed. Julian Hanich and Martin P. Roussow. Berkeley: University of California Press, forthcoming 2023.
- “Ventriloquizing Obama, or the Ethics of Audiovisual Ventriloquism.” In *Media Ventriloquism: How Audiovisual Technologies Change the Voice-Body Relationship*, ed. Jaimie Baron, Jennifer Fleeger, and Shannon Wong Lerner, 199 – 214. Oxford University Press, 2021.
- “Aesthetics of the Unfathomable in *Into Eternity* and *The Voyagers*.” In *Memory and Aesthetic Experience: Essays on Cinema, Media and Cognition*, ed. Filipe Martins. Porto, Portugal: Institute of Philosophy of the University of Porto, 2020.
- “Christopher Harris’ Experimental Audiovisual Historiography.” In *History in Images: Towards an (Audio)Visual Historiography*, ed. Peter Aronsson, Andrej Slávik, and Birgitta Svensson, 191–200. Stockholm: Royal Swedish Academy of Letters, History and Antiquities, 2020.
- “From Meaning to Effect: Writing about Archival Footage.” In *Writing about Screen Media*, ed. Lisa Patti, 88 – 91. Routledge Press, 2019.
- “Exposing the Lethal Gaze in *Shut Up and Sing!* and *Running from Crazy*.” In *ReFocus: The Films of Barbara Kopple*, ed. Jeff Jaeckle and Susan Ryan, 193 – 203. Edinburgh: Edinburgh University Press, 2019.
- “Outtakes: Perils and Possibilities” (with Mark Garrett Cooper). In *Rediscovering US Newsfilm: Cinema, Television, and the Archive*, ed. Mark Garrett Cooper, Sara Beth Levavy, Ross Melnick, and Mark Williams, 310 – 320. Routledge Press, 2018.
- “Disrupting Pretense: The Ethical Gesture of Peter Freund’s *Camp*.” *Peter Freund: Iran/USA + other nonorientable surfaces* (St. Mary’s College Museum of Art exhibition catalog). Surplus Lack Press, 2017: 89 – 92.
- “The Ethics of Appropriation: ‘Misusing’ the Found Document in *Suitcase of Love and Shame* and *A Film Unfinished*.” In *Contemporary Documentary*, ed. Selmin Kara and Daniel Marcus, 156 – 170. London: Routledge, 2015.
- “Copy and Past(e).” *Seismographic Sounds – Visions of a New World*, ed. Theresa Bayer, Thomas Burkhalter and Hannes Liechti, 439 – 441. In *Norient: Network for Global Sounds and Media Culture*, 2015.
- “(In)appropriation: Productions of Laughter in Contemporary Experimental Found Footage Films.” In *Sampling Media*, ed. Laurel Westrup and David Laderman, 168 – 182. London: Oxford University Press, 2014.
- “The Art of the (In)appropriate.” In *Misdirect Movies*, ed. Andrew Bracey and John Rimmer, 16 – 19. Manchester: Cornerhouse Publications, 2013.
- “Allein in der Minderheit – Die Rezeption in den USA.” (“A Minority of One: The Receptions and Reinventions of Werner Herzog in the United States.”) In *Lektionen in Herzog – Neues über Deutschlands verlorenen Filmautor und sein Werk*, ed. Chris Wahl, 141 – 171. Munich: Text + Kritik, 2011. (German)

Reprints and Translations:

- “O Efeito Arquivo: Imagens de Arquivo como uma Experiência de Recepção.” *Lumina: Revista do Programa de Pós-graduação em Comunicação Universidade Federal de Juiz de Fora* 14, no. 2 (August 2020): 1 – 2. (Portuguese translation)
- “A historiografia da interrupção em Christopher Harris.” *FestCurtasBH2019 Festival Catalog*.

(September 2019): 227 – 239. (Portuguese translation and English reprint)
“Contemporary Documentary Film and ‘Archive Fever’: History, the Fragment, the Joke.” In *Global Visual Cultures*, ed. Zoya Kocur, 325 – 342. London: Blackwell Publishing, 2011 (reprint).

Reviews and Essays:

- "Review: *Kill the Documentary: A Letter to Filmmakers, Students, and Scholars* by Jill Godmilow." *Film Quarterly* 76, no. 3 (Spring, 2023): 104-107.
- "Maps to Get Lost By." Catalog essay. Linda Geary's "What Gives" exhibition. Gallery 16, San Francisco.
- "Yulia Pinkusevich @ Round Weather," *Squarecylinder*, June 2022.
- "Kara Maria at DeSaisset," *Squarecylinder*, 16 April 2022.
- "Writing' with Light at SF State," *Squarecylinder*, 27 March 2022.
- "The 'Orchestration' of Scent," *Squarecylinder*, 11 March 2022.
- "The Art of Resistance," *Squarecylinder*, 3 March 2022.
- "Faces, furniture, flowers are alchemically transformed at Berkeley Art Center." *Berkeleyside*, 21 February 2022.
- "Josh Faught's Poetry of Obsolescence." *Squarecylinder*, 6 February 2022.
- "Redirecting 'The Gaze.'" *Squarecylinder*, 16 January 2022.
- "Michelle Yi Martin at Municipal Bonds Gallery." *Squarecylinder*, 28 December 2021.
- "Deborah Oropallo and Andy Rappaport at Catharine Clark Gallery." *Squarecylinder*, 8 December 2021.
- "Berkeley Art Center show asks what it means to be suspended in space and time." *Berkeleyside*, 5 December 2021.
- "Julia Goodman at Euqinom Gallery," *Squarecylinder*, 16 November 2021.
- "*Terror Nullius Unmixed* by Caitlin Lynch" (review). [in] *Transition: Journal of Videographic Film and Moving Image Studies* 7, no. 3 (2020). <http://mediacommons.org/intransition/terror-nullius-unmixed>
- "*Gone Estray* by Melissa Dollman" (review). [in] *Transition: Journal of Videographic Film and Moving Image Studies* 5, no. 4 (January 2019). <http://mediacommons.org/intransition/gone-estray>.
- "*Forensic Media: Reconstructing Accidents in Accelerated Modernity* by Greg Siegel" (Review). *Television and New Media* (September 2018). <http://journals.sagepub.com/doi/10.1177/1527476418801522>
- "*Dying in Full Detail: Mortality and Digital Documentary* by Jennifer Malkowski" (review). *Journal of Canadian Film Studies* 26, no. 2 (Fall 2017).
- "Sonic Findings: The Festival of (In)appropriation #7." *Found Footage Magazine* 1 (October 2015): 77 – 81.
- "Barely Recognizable: The Horizons of the Digital Medium in the Work of Gregg Biermann." *Experimental Response Cinema*, October 2014. <http://www.ercatx.org/barely-recognizable-the-horizons-of-the-digital-medium-in-the-work-of-gregg-biermann/>.
- "*The Heretical Archive: Digital Memory at the End of Film* by Domietta Torlasco" (review). *Archive Journal* 3 (Summer 2013): <http://www.archivejournal.net/issue/3/notes-queries/review-the-heretical-archive-by-domietta-torlasco/>.
- "Mediated Bodies: The Production of the Francophone Colonized Subject" (review of *French Colonial Documentary* by Peter J. Bloom). *Discourse: Journal for Theoretical Studies in Media and Culture* 32, no. 3 (2011): 348 – 351.

CURATORIAL WORK

2009 – present	The Festival of (In)appropriation, Film Festival Director, Founder, Co-Curator
2021	(In)appropriation: A Program of Found Media, Pacific Film Archive, Berkeley
2018	"Mediated Belonging: Indigenous Film and Environmental Justice," Society for Cinema and Media Studies Conference Event, Co-organizer

2016	“Mediated Rights: Transformative Images from Selma to Ferguson,” Society for Cinema and Media Studies Conference Event, Co-organizer
2014	“Archival Activism: Reclaiming and Remixing History,” Society for Cinema and Media Studies Conference Event, Co-organizer
2008 – 2012	Los Angeles Filmforum, Associate Programmer
2009 – 2011	“Contemporary (In)appropriations,” Society for Cinema and Media Studies Conference Screening, Programmer
2010	“Digital (In)appropriations,” UCLA Reimagining the Archive Symposium, Programmer
2009	“Gender & the Body in Found Footage Filmmaking,” UCLA, Programmer
2008	“First Sight Scene,” Los Angeles Filmforum, Programmer
2005 – 2008	Los Angeles Filmforum, Volunteer
2004 – 2005	Iowa City International Documentary Film Festival, Board of Directors, Member
2004 – 2005	Iowa City Microcinema, Board of Directors, Member
2004 – 2005	Bijou Theater, University of Iowa, Board of Directors, Member

LECTURES AND PRESENTATIONS

Invited Presentations

- 2023 “Documentary Evocations of Wonder,” Visible Evidence Conference, University of Udine, Italy. (Keynote)
“Countering Culture: Shirley Clarke and the Edges of Cinema,” Radcliffe Institute for Advanced Study, Harvard University.
- 2021 “The Ethics of (Re)exposing Intimate Traces.” Istanbul Experimental Film Festival. Zoom.
“Symphony of the Digital City, and Other Metaphors: Ben Balcom’s *Array* (2013).” *Internationaler Workshop Wiederaufnahme der Avantgarden: Fokus Stadt*. University of Paderborn, Germany. Zoom.
“‘Retouching’ Historical Fragments: The Digital Abuse of the Tuol Sleng Execution Photographs.” *Conversations on Context: Fragmented Narratives*. The Getty Research Institute Scholars Program. Panel Participant. Zoom.
“Appropriating the Archive: The Ethics of Repurposing Found Audiovisual Materials,” *Migrating Archives of Reality: Programming, Curating, and Appropriation of Non-fiction Film Conference*. Institute for Contemporary History, Czech Academy of Sciences. Zoom. (Keynote)
“Documentary Voices: *Suitcase of Love and Shame*: a conversation with Jaimie Baron and Jane Gillooly.” Berkeley Art Museum and Pacific Film Archive (BAMPFA), Zoom.
- 2020 “Page Views Live: A Conversation with Jaimie Baron.” *Film Quarterly*. Zoom.
<https://filmquarterly.org/2020/12/16/page-views-live-a-conversation-with-jaimie-baron/>
“Ventriloquizing Obama, or, the Ethics of the Technovocalic Body,” University of Toronto.
“Reuse, Misuse, Abuse: The Ethics of Audiovisual Appropriation,” York University, Toronto.
“Documentary Today,” Edmonton Public Library, Clareview.
“Every Reuse a Misuse,” International Association of Media and History Symposium, University College Cork, Ireland. (Keynote)
- 2019 “(Re)exposing Intimate Traces: Archive, Ethics, and the Multilayered Gaze,” The Family Film Project, Porto, Portugal. (Keynote)
“Ventriloquizing Obama, or, the Ethics of Vocal Appropriation,” Film Studies Association of Canada (FSAC) Graduate Student Colloquium, Carleton University, Ottawa. (Keynote)
- 2018 “The Ethics of Appropriating Intimate Audiovisual Documents,” Conference of the Association of Canadian Archivists, Edmonton, Alberta.
- 2017 “The Ethics of Temporal and Spatial Interruption: Christopher Harris’ *Halimuhfack* (2016) as Historiographic Intervention,” (Micro)history and the Production of Images: Towards an

- Audiovisual Historiography International Symposium, The Royal Swedish Academy of Letters, History and Antiquities, Stockholm, Sweden.
- 2016 “The Ethics of Sonic Appropriation in *Suitcase of Love and Shame* and *Shut Up Little Man: An Audio Misadventure*,” Simon Fraser University, British Columbia.
- 2015 “Audiovisual Uncertainty: Video as Legal Evidence in the Work of Brian L. Frye,” TiMeDoc Symposium, Universidad de Navarra, Pamplona, Spain.
- 2014 “The Effects and Ethics of Remix,” Remix the Conference, University of Calgary Free-Exchange Graduate Conference. (Keynote)
- 2012 “The Archive Effect and (In)appropriation: Contemporary Found Footage Filmmaking,” UCLA Cinema and Media Studies Colloquium.
 “The Archive Effect: Archival Footage as an Experience of Reception,” University of California, Santa Barbara, Film and Media Studies Colloquium.

Selected Presentations

- 2023 “Polyphonic Narration and Jazz Epistemology in Shirley Clarke’s *The Connection*,” Society for Cinema and Media Studies Conference, Denver, CO.
- 2022 “Shrinking from (Virtual) Contact: The Dated Film as Revelatory Genre,” Ammerman Symposium on Arts and Technology, Connecticut College.
 “This Film is Not (Easily) Available: Shirley Clarke’s Under-distributed *The Cool World*,” Society for Cinema and Media Conference (online).
- 2021 “Media Misuse and the Aesthetics of Radical Amazement,” Society for Cinema and Media Studies Conference (online).
- 2019 “The Timeliness of *I Am Not Your Negro*,” Visible Evidence XXV, Los Angeles, CA.
 “Ventriloquizing Donald Trump,” Film Studies Association of Canada Conference (FSAC), Vancouver, BC.
 “The Ethics of Empathy in *Open Casket*,” Society for Cinema and Media Studies Conference, Seattle, WA.
- 2018 “Visualizing Inhumanity: Appropriating Perpetrator Footage in *You Don't Like the Truth: Four Days Inside Guantanamo*,” Visible Evidence XXIV, Bloomington, IN.
 “The Hateful Meme,” Society for Cinema and Media Studies Conference, Toronto.
- 2017 “The Ethics of Interruption: Refiguring Dominant Narratives through Digital Practice,” Digital Narratives around the World Symposium, University of Alberta.
 “Speaking through the Other, or, the Ethics of the Appropriated Voice,” Society for Cinema and Media Studies Conference, Chicago.
- 2016 “The Ethics of Sonic Appropriation in *Shut Up, Little Man!*” Visible Evidence XXIII, Bozeman, Montana.
 “The Ethics of Audiovisual Affect: Victim Impact Videos as Legal Evidence,” Society for Cinema and Media Studies Conference, Atlanta.
- 2015 “Audiovisual Uncertainty: Video as Legal Evidence in the Work of Brian L. Frye,” Visible Evidence XXII, Toronto.
 “Mapping Black Masculinity on YouTube: Natalie Bookchin’s *Now he’s out in public and everyone can see*,” Console-ing Passions, Dublin, Ireland.
 “The Politics of (Dis)comfort: Camp and Mimesis in Remix Video,” Society for Cinema and Media Studies Conference, Montreal.
- 2014 “Unintentional Singers and Racial Ventriloquism in Contemporary Found Footage Videos,” Society for Cinema and Media Studies Conference, Seattle.
- 2013 “Affecting the Document: The Transformation of Evidence into Resonance,” Visible Evidence XX, Stockholm University.
 “Animating the Historical Trace: Found Materials in Contemporary Experimental Animation,” The Society for Animation Studies Conference, Los Angeles.

- “Found Dimensions: Contemporary Experimental Animation, Archival Materials, and Spatiotemporal Effects,” Society for Cinema and Media Studies Conference, Chicago.
- 2012 “(In)appropriation: Productions of Laughter in Contemporary Experimental Found Footage Films,” Society for Cinema and Media Studies Conference, Boston.
- 2011 “Transgressive Bodies, Transgressive Documentaries: Exposure and Occlusion in Robinson Devor’s *Zoo*,” Visible Evidence XVIII, New York University.
- 2010 “Sifting through the Digital Archive: Traces of Everyday Life in Natalie Bookchin’s *Mass Ornament* (2009),” The Archive and Everyday Life, McMaster University.
 “The Auxiliary Woman: Women of (Uncertain) Color Get to Help in Contemporary American Television Drama,” Console-ing Passions, University of Oregon.
 “Archival Rhythms: Indexicality, Iconicity, and Historicity in *Call of Duty: World at War*,” Southwest Texas Popular Culture Association Conference.
 “‘How Could She?’: The ‘Inappropriate’ Woman in Contemporary Appropriation Films,” Thinking Gender Graduate Student Conference, UCLA.
- 2009 “Translating the Document across Time and Space: William E. Jones’ *Tearoom*,” Visible Evidence XVI, University of Southern California.
 “Translating the Document across Time and Space: William E. Jones’ *Tearoom*,” Translating Media Graduate Student Conference, University of Southern California.
 “Ironies of the Archive: Leslie Thornton’s Found Footage Films,” Thinking Gender Graduate Student Conference, UCLA.
- 2008 “The Split Subject of Home Video and the Loss of the ‘Authentic’ Past,” Visible Memories Conference, Syracuse University.
 “Trespassing in Abu Ghraib Prison: *Standard Operating Procedure* and the Home Mode Document in the Era of Digital Media,” Visible Evidence XV, University of Lincoln, UK.
 “The Archive Effect: Redefining the Archival,” Society for Cinema and Media Studies Conference, Philadelphia.
- 2007 “Interrogating the Archive in Documentary Film,” Visible Evidence XIV, University of Bochum, Germany.
 “Ironies of the Archive in Found Footage Film,” Screening Media Graduate Student Conference, UCLA, Los Angeles.
 “Contemporary Documentary and ‘Archive Fever’: History, the Fragment, the Joke,” Society for Cinema and Media Studies Conference, Chicago.
- 2006 “Conceptualizing the Archive: History and the Fragment in Contemporary Avant-Garde Documentary,” Film & History Conference, Dallas.
 “On Location: The Production of Space, Homogeneity and Difference through Location Marketing,” UCLA-USC Graduate Student Conference, University of Southern California, Los Angeles.

TEACHING EXPERIENCE

- 100-Level:** Introduction to Film Studies
 Introduction to Media Studies
 Introduction to Rhetoric
- 200-level:** Introduction to Film History I (1895 – 1945)
 Introduction to Film History II (1945 – present)
- 300-level:** Researching Media
 Documentary Film and Media
 Screening Race
 Screening Gender and Sexuality
 Screening Comedy
 Contemporary Hollywood

Transnational Crime Cinema
 East Asian Cinema
 Middle Eastern Cinema
400-level: Revisions of the Past: Documentary, the Archive, and the Representation of History
 Remix Culture: Practices of Appropriation from Collage to Hip-Hop to Mash-Up
 Screen Technologies and the Human Sensorium
Graduate: Revisions of the Past: Visual Evidence, the Archive, and the Representation of History
 Representing Science
 Contemporary Middle Eastern Cinema
 Research Methods in Film and Media Studies
 Practice in Teaching Film and Media Studies

Postdoctoral Supervisions:

B Capper, Department of English and Film Studies, University of Alberta, 2020-2021.
 P Sharma, Department of English and Film Studies, University of Alberta, Summer 2018.

Graduate Supervisions:

PhD Supervisor (A Sanchez), 2020 – present.
 PhD Supervisory Committee Member (K Zhang), Music, University of Alberta, 2020 – present.
 MA External Examiner (J Gottlieb, Macquarie University, Screen Practice and Production, Australia)
 PhD External Examiner (N Akhtari), University of Toronto, Centre for Theatre, Drama, and Performance Studies, 2021.
 PhD External Examiner (B Reid), English, University of Alberta, 2018.
 PhD External Examiner (L Goldsmith), Cinema Studies, New York University, 2017.
 PhD External Examiner (J Kinder), English, University of Alberta, 2016.
 PhD External Examiner (V Savard), English, University of Alberta, 2015.
 MA Thesis Supervisor (R Haslett) English, 2018 – 2019.

Undergraduate Mentorship

Undergraduate Research Initiative, University of Alberta (W Peebles), Summer 2022.
 Undergraduate Research Initiative, University of Alberta (A Lee), Summer 2017.

Directed Readings

Global Science Fiction Film, Z. Zhang, Winter 2022
Hagsploitation: Cinema and the Aging Female Star (R Anderson), Fall 2021
Mockumentary (M Zwarich), Fall 2020.

SERVICE TO PROFESSION

2021 – present	Elected Member, General Council, Visible Evidence
2021 – present	Member of the Editorial Board, <i>Contemporary Cinema</i> , Brill
2018 – present	Member of the Advisory Board, <i>Visible Evidence</i> Book Series, Columbia University Press
2014 – present	Member of the Editorial Board, <i>[in]Transition</i> , Media Commons/JCMS
2022	Society for Cinema and Media Studies Mentor
2021	Society for Cinema and Media Studies Mentor
2018	Chair, Society for Cinema and Media Studies Best Edited Collection Award Committee
2018	Juror, Gotta Minute Film Festival, Film and Video Association (FAVA) Edmonton

2015 – 2018 Co-chair, Society for Cinema and Media Studies Documentary Scholarly Interest Group

2015 – 2017 Juror, Television Documentary Category, George Foster Peabody Awards

Peer Review: *Acta Humana*, Amateur Film Conference, *Animation: An Interdisciplinary Journal*, Broadview, *Canadian Journal of Film Studies*, *Cinema Journal*, Cognella, *Continuum*, ESC, Estonian Research Council, *Ilha do Desterro Journal*, *Imaginations*, *InTransition*, Intellect, Israel Science Foundation, *Journal of American Studies*, *Journal of Canadian Studies*, *Journal of Science and Technology of Arts*, *JumpCut*, *Liquid Blackness*, McGill University Press, *Mediascape*, Ohio University Research Council, Oxford University Press, Palgrave-Macmillan, Peter Lang, *Projections*, *Resonance*, Routledge Press, Rutgers University Press, *Studies in Documentary Film*, *Studies in the Fantastic*, *Television and New Media*, University of Toronto Press.

DEPARTMENT/UNIVERSITY SERVICE

University of Alberta

2020 – 2022 Chair, Media Studies Curriculum Committee

2020 – 2022 Coordinator, Media Studies Program

2018 – 2019 Hiring Search Committee, Department of Drama, University of Alberta

2018 – present Recruitment and Outreach Committee, Department of English & Film Studies

2016 – 2017 Chair's Advisory Council, Department of English & Film Studies

2016 – 2017 Media Studies Speaker Series Committee Member, Faculty of Arts

2015 – 2017 Undergraduate Programs Committee Department of English & Film Studies,

2013 – 2014 Graduate Committee, Department of English & Film Studies

PROFESSIONAL MEMBERSHIPS

Society for Cinema and Media Studies (SCMS)

Visible Evidence

Film Studies Association of Canada (FSAC)