

Revised: May 17, 2021

## CURRICULUM VITAE

**Martin L. Johnson**

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### EDUCATION

- 2012      Ph.D., New York University, Cinema Studies.  
Dissertation title: “Main Street Movies: Local Films in the United States, 1909-1934.”  
Director: Dan Streible  
Committee: Jonathan Kahana, Anna McCarthy, Dana Polan, Robert C. Allen
- 2005      M.A., University of North Carolina at Chapel Hill, Folklore.  
Thesis title: “‘See Yourself As Others See You’ in H. Lee Waters’s ‘Movies of Local People,’  
1936-1942.”
- 2001      A.B., Brown University, Modern Culture and Media, with honors.

### PROFESSIONAL EXPERIENCE

- 2018-Present      Assistant Professor  
Department of English and Comparative Literature  
The University of North Carolina at Chapel Hill  
Chapel Hill, NC.
- 2013-2017      Assistant Professor  
Department of Media and Communication Studies  
The Catholic University of America.  
Washington, DC.
- 2012      Lecturer  
Department of English and Comparative Literature, University of North Carolina at Chapel Hill.
- 2011-12      Lecturer  
Department of American Studies, University of North Carolina at Chapel Hill.
- 2011      Adjunct Professor  
Department of Art History, Theory, and Criticism, Maryland Institute College of Art.  
Baltimore, MD.
- 2011      Adjunct Professor  
Department of Electronic Media and Film. Towson University. Towson, MD.
- 2010      Adjunct Professor  
School of Art and Design History and Theory, Parsons School of Design at the New School. New  
York, NY.
- 2010      Adjunct Professor  
Department of Cinema Studies, New York University. New York, NY.

- 2008 Teaching Assistant  
Morse Academic Plan, New York University. New York, NY.
- 2007-08 Teaching Assistant  
Department of Cinema Studies, New York University. New York, NY.
- 2006-07 Research Assistant  
Department of Cinema Studies, New York University. New York, NY.
- 2004 Research Assistant  
Curriculum in Folklore, University of North Carolina at Chapel Hill.
- 2003-2011 Freelance writer  
Arts and film criticism for the Baltimore (MD) *City Paper*, the Raleigh (NC) *News and Observer*, and the *Mountain Xpress* (Asheville, NC).
- 2001-2002 Editor  
*The Greybull (WY) Standard*.

## HONORS

- 2019 Finalist for the Richard Wall Memorial Award, Theatre Library Association. Award for my book, *Main Street Movies: The History of Local Film in the United States*.
- 2015 Visiting Scholar, Department of Comparative Media Studies/Writing, Massachusetts Institute of Technology.
- 2007-08 Participant, Graduate Forum on “Forms of Seeing,” co-sponsored by the Graduate Schools at New York University and the Institute of Fine Arts.
- 2006-10 Corrigan Fellowship, Department of Cinema Studies and the Tisch School of the Arts. New York University.

## BIBLIOGRAPHY

### BOOK

- 2018 *Main Street Movies: The History of Local Films in the United States*. Indiana University Press. Reviewed in *Early Popular Visual Culture*, *Film Studies*, the *Historical Journal of Film, Radio, and Television*, *The Moving Image*, *Alphaville: Journal of Film and Screen Media*, and *JCMS: Journal of Cinema and Media Studies*. Finalist for the Richard Wall Memorial Award, Theatre Library Association. Selected for the NEH Fellowship Open Book Award.

### BOOK CHAPTERS

- 2021 “A Distant Local View: The Small Town Film and U.S. Cultural Diplomacy and Occupation, 1942-1952,” *A Companion to Documentary Film History*. Ed. by Joshua Malitsky. Wiley Blackwell, 10-25.
- 2021 “Establishing the provenance of early advertising films: film catalogs and the creation of the nontheatrical market,” *Provenance and Early Cinema*. Ed. by Joanne Bernardi, Paolo Cherchi Usai, Tami Williams and Joshua Yumibe. Indiana University Press, 214-222.

- 2019 "I'll See You in Church: Local Films in African American Communities, 1924-1962." *Screening Race in American Nontheatrical Film*. Ed. by Marsha Gordon and Allyson Nadia Field. Duke University Press, 71-91.
- 2018 "An 'Advertising Punch' in Every Frame: Image Making in Early Advertising Films." *The Image in Early Cinema: Form and Material*. Ed. by Scott Curtis. Indiana University Press, 276-288.
- 2012 "'Boost Your Town in the Movies': The Municipal Film in the United States, 1910-1915," in *Beyond the Screen: Institutions, Networks, and Publics of Early Cinema*. Marta Braun, Charles Keil, Rob King, Paul Moore, Louis Pelletier, eds. John Libbey Publishing, 288-296.

#### REFEREED ARTICLES

- 2017 The Theatre or the Schoolhouse?: The Social Center, the Model Picture Show, and the Logic of Counter-attractions. *Film History* (29:4), 1-31.
- 2014 The Well Lighted Theater or the Semi-Darkened Room?: Transparency, Opacity, and Participation in the Institution of Cinema, *Early Popular Visual Culture* (12:2), 199-212.
- 2012 'An Added Bonus': Local Films, Local Newsreels and the Strand News in Warsaw, Indiana (1938-1955), *Historical Journal of Film, Radio and Television* (32:3), 401-417.
- 2010 The Places You'll Know: From Self-Recognition to Place Recognition in the Local Film, *The Moving Image* (10:1), 24-50.
- 2005 "Did the Cameraman Film You?": Finding the Folk in H. Lee Waters's Movies of Local People, *Western Folklore* (64: 3/4), 231-242.

#### REFEREED OTHER PRODUCTS OF SCHOLARSHIP

- 2022 (expected) Pathé-Baby 6 Color Wheel. *Tales from the Vault: An Illustrated History and Geography of Film Technology*, ed. by Rachael Stoeltje and Louis Pelletier. Forthcoming.
- 2022 (expected) Pathex Repair Kit. *Tales from the Vault: An Illustrated History and Geography of Film Technology*, ed. by Rachael Stoeltje and Louis Pelletier. Forthcoming.
- 2020 Profile of Ruth Ellen Gould Dolese. *Women Film Pioneers Project*. Ed. by Jane Gaines, Radha Vatsal, and Monica Dall'Asta. Columbia University Libraries.  
<https://wfpp.columbia.edu/pioneer/ruth-gould-dolese/>
- Solomon Sir Jones. Other Histories: Amateur Films on the National Film Registry. Essay Commissioned for a Film Program Curated by Dwight Swanson, Ron Magliozzi, and Katie Trainor. Museum of Modern Art in New York.
- 2019 Field Notes from Women and the Silent Screen (Amsterdam, May 2019). *Snapshots*. July 31, 2019. <https://domitor.org/field-notes-from-women-and-the-silent-screen-amsterdam-may-2019/>
- 2017 Motion Pictures: A Problem To Be Co-operatively Solved. Added Attractions. *Film History* (29:4), 157-166.
- Traversing the Scales of Archival Research. In "Teaching with Primary Sources, Media Studies and the Archive," ed. by Kate Fortmueller and Laura Isabel Serna. *Cinema Journal Teaching Dossier* (4:3). <http://www.teachingmedia.org/traversing-scales-archival-research/>
- 2011 "Helios: Eadweard Muybridge in a Time of Change" at the Corcoran Gallery, *Early Popular*

*Visual Culture* (9:2), 159-161.

- 2010 Society for Cinema and Media Studies annual conference (2010). *Scope* (18).
- 2009 “Film, Memory, and Amnesia,” a talk by Péter Forgács at the National Gallery of Art in Washington, D.C., *The Moving Image* (9:2), 191-2.

#### REFEREED CONFERENCE PRESENTATIONS

- 2021 Portable, Plentiful, and Safe: Small-Gauge Formats and the Spread of Educational Cinema. Society for Cinema and Media Studies.
- Letting Dynamite Do It: The Bureau of Mines, Dupont’s Motion Pictures, and the Birth of the Advertising Film, 1910-1930. Business History Conference.
- The Archive and the Catalog: How Government Films Disguise Provenance. Workshop on Excavated Footage, US Archives, and Alternative Historiography. Organized by Mark J. Williams (Dartmouth College) and Han Sang Kim (Ajou University).
- 2020 Crafting A Motion Picture Show: Early Efforts to Establish Cinema as a Nontheatrical Amusement. Domitor, the International Society for the Study of Early Cinema.
- Distributed Communication Before Radio: The Visual Instruction Movement and the Campaign to Create a National Nontheatrical Film Distribution Network (1919-1920). Radio Preservation Task Force. Washington, D.C. Cancelled due to Covid-19 pandemic.
- Welcome to Work: Economic Development, Southern Labor, and the North Carolina Film Board. Southern Labor Studies Association. Chapel Hill, North Carolina. Cancelled due to Covid-19 pandemic.
- Letting Dynamite Do It: Du Pont’s Motion Pictures, 1910-1930. Business History Conference. Charlotte, North Carolina. Panel cancelled due to Covid-19 pandemic.
- 2019 State Visions: The Form Of Land Use Planning in Richard Saul Wurman’s *The Piedmont Crescent* (1968). Association for the Study of the Arts of the Present. College Park, Maryland.
- Kith and Kin: How Ruth Ellen Gould Dolese and Edith Dunham Foster Created the Educational Film Catalog. Women and the Silent Screen/Eye International Conference. Amsterdam, Netherlands.
- Minority Report: Social Change, Participatory Documentary, and the North Carolina Film Board, 1963–1965. Society for Cinema and Media Studies. Seattle, Washington.
- Opening the markets of the world: Industrial films and the foundations of transnational cinema. American Comparative Literature Association. Washington, D.C.
- 2018 Early Cinema And The Object Lesson, Or What is the “Use” of Early Useful Cinema? Rethinking the Attractions–Narrative Dialectics: New Approaches to Early Cinema. Ghent, Belgium.
- The Manufacture of the Documentary: Industrial Travelogues, Process Narratives, and the Aesthetics of Educational Film. Visible Evidence. Bloomington, Indiana.
- Local Films, Regional Politics, and *The Battle of Cameron Dam* (1913). Northeast Historic Film Summer Symposium. Bucksport, Maine.

- Establishing the provenance of early advertising films: film catalogs and the creation of the non-theatrical market. Domitor, the International Society for the Study of Early Cinema. Rochester, New York.
- A Distant Local View: The Small Town Film and U.S. Cultural Diplomacy, 1942-1965. Society for Cinema and Media Studies. Toronto, Canada.
- 2017 A Tale of Three Archives: Access, Digitization, and Belonging. Association of Moving Image Archivists. New Orleans, Louisiana.
- The Program and the Theater Manager: Angry Exhibitors, Pushy Salesmen, Small Theaters, and the Emergence of the Studio System, 1918-1925. Circuits of Cinema: Histories of Movie & Media Distribution. Toronto, Canada.
- 2016 Collecting “Community Copies” of Orphan Works: Technology, Archives, and Access. Association of Moving Image Archivists. Pittsburgh, Pennsylvania.
- The Theater or the Schoolhouse: Early Debates about the Uses of Motion Pictures in Schools, 1911-1917. History of Education Society. Providence, Rhode Island.
- A Vermont Romance* Turns 100: Vermont’s Earliest Surviving Photoplay. Northeast Historic Film Summer Symposium. Bucksport, Maine. Presented with Fred Pond of the University of Vermont.
- Exhibitors! Stop Being the Goat! The Curious Failure of the Advertising Film in the United States. Society of Cinema and Media Studies. Atlanta, Georgia.
- Reading the Romance of a Shoe: The Repetition and Erasure of Labor in Early Advertising Films. American Comparative Literature Association. Cambridge, Massachusetts.
- 2015 “She Is The Show,” Women Itinerant Filmmakers in the Classical Hollywood Era, 1935-1940. Women and the Silent Screen. Pittsburgh, Pennsylvania.
- Ephemeral Film, Digital Archives, and the Politics of Recognition. Visible Evidence. Toronto, Canada.
- Memories of Underdevelopment: On Digital Surplus and Archival Paucity, DC Film and Media Seminar, University of Maryland. College Park, Maryland.
- “We Have Never Been Theatrical”: Useful Film Exhibition before Cinema. Society for Cinema and Media Studies. Montreal, Canada.
- “Traversing the Scales of Archival Research,” Workshop on “Teaching Film and Broadcast History in the Digital Age. Society for Cinema and Media Studies. Montreal, Canada.
- 2014 “An “Advertising Punch” in Every Frame: Image Making in Early Advertising Films,” DOMITOR, the International Society for the Study of Early Cinema. Chicago, Illinois.
- “The Best Advertisement Will Never Be Written: Industrial Films & Cinema’s Second Birth,” Society for Cinema and Media Studies. Seattle, Washington.
- 2013 “See Your Town Disappear”: Special Effects, Local Films, and the Transformation of Everyday Life. The Magic Of Special Effects: Cinema-Technology-Reception. Montreal, Canada.
- "Steubenville Adopts a Baby": The Hollywood Turn in the Local Film, Society for Cinema and Media Studies. Chicago, Illinois.

- 2012 Screaming Men and Dancing Bears: The Trope of the Home Movie in Memoir Films of Migration. South Atlantic Modern Language Association. Durham, North Carolina.
- Booster Films and the Paragon Feature Film Company: *Present and Past in Cradle of Dixie* (Montgomery, Alabama 1914), *The Lumberjack* (Wausau, Wisconsin, 1914). Orphan Film Symposium. New York, New York.
- “An Added Bonus”: The Strand News in Warsaw, Indiana (1938-1968). Society for Cinema and Media Studies. Boston, Massachusetts.
- 2011 The Second Lives of Local Films: Representation, Collective Memory, and Community History. Memory: Silence, Screen, Spectacle. The New School for Social Research. New York, New York.
- Kidnapping the “Movie Queen”: Itinerant filmmakers, community boosters and participatory fan culture in the 1930s. Society for Cinema and Media Studies. New Orleans, Louisiana.
- 2010 Describing Local Films: New Thoughts on Itinerant-Produced Works. Association of Moving Image Archivists. Philadelphia, Pennsylvania.
- “Boost Your Town in the Movies”: The municipal film in the United States, 1910-1915. DOMITOR, the international society for the study of early cinema. Toronto, Canada.
- “Our Home Town”: Screen Space as Civic Space. Chesapeake American Studies Association. Washington, D.C.
- Seeing Yourself in the Movies and the Politics of Recognition. Cinematic Desires. CUNY Graduate Center. New York, New York.
- Industrial Romances: Town Promotional Films in the Transitional Era, 1911-1918. Society for Cinema and Media Studies. Los Angeles, California.
- 2009 World Visions: The “Global Symphony” Film In Avant-Garde and Documentary. Avant-Doc: Intersections of Avant-Garde and Documentary Film. Iowa City, Iowa.
- 2008 The Agora Downtown With Comfortable Seats: The Small-town Movie Theater as Civic Space. Society for Cinema and Media Studies. Philadelphia, Pennsylvania.
- 2007 “Playing With The Camera”: Looks Awares and Unawares in Local Film and Home Movies. Northeast Historic Film Summer Symposium. Bucksport, Maine.
- “The Cameraman Has Visited Your Town”: Tracing the Path of H. Lee Waters and Other Local Filmmakers in the 1930s. Society for Cinema and Media Studies. Chicago, Illinois.
- 2004 Movies of Local People: The Cinema of H. Lee Waters in the Mid-Atlantic South, 1936-1942. American Folklore Society Annual Meeting. Salt Lake City, Utah.

#### INVITED TALKS

- 2021 The Politics of Distribution: How the Bureau of Mines Used and Reused Motion Pictures. Films of State: Moving Images Made By Governments. University of Maryland at College Park and the National Archives and Records Administration.
- Bishop Richard Robert Wright, Jr. In Plain Sight: Race, Nontheatrical Film, and Archives of the Everyday. Center for 21st Century Studies. University of Wisconsin at Milwaukee.

Solomon Sir Jones Films. Mondays at Beinecke. Yale University.

- 2020 Letting Dynamite Do It: The Bureau of Mines, Du Pont's Motion Pictures, and the Advertising Film, 1910-1930. Silent Cinema Scholarly Interest Group. Society for Cinema Media Studies.
- 2019 Farming with Dynamite: Using Motion Pictures as Spectacle, Evidence, and Means of Persuasion (1895-1930). Commercial Pictures and the Arts and Technics of Visual Persuasion. Hagley Museum and Library. Wilmington, Delaware.
- Vote And The Choice Is Yours: Civil Rights, Participatory Documentary, and The North Carolina Film Board. Fayetteville State University. Fayetteville, North Carolina.
- Exhibitors! Stop Being the Goat! The Curious Failure of the Advertising Film in the United States and the Birth of Sponsored Cinema. Northeast Historical Film. Bucksport, Maine.
- Motion Pictures and Democracy: Modeling the Picture Show and the Creation of Educational Film. Workshop on Media, Technology, and Democracy in Historical Context. Social Science Research Council. Brooklyn, New York.
- 2018 Knocking at the Gate: Civil Rights, Documentary, and the Legacy of the North Carolina Film Board (1962-1965). Triangle Film Salon. University of North Carolina.
- Main Street Movies* and the Bucksport *Movie Queen*. Northeast Historic Film. Bucksport, Maine.
- 2017 Don't call it advertising: the thinly veiled history of non-theatrical film in the United States. Screen Advertising Workshop, Sigtuna Foundation, Sigtuna, Sweden.
- "To See Yourself As Others See You": The Persistence of the Local in Screen Media, Oklahoma State University, Stillwater, Oklahoma.
- 2016 Reclaiming the Local Film: Artifacts, Archives, and Audiences. Boston Film Colloquium, Northeastern University.
- 2014 "The Best Advertisement Will Never Be Written": The Advertising Film Before Commercial Broadcasting. Special Collections in Mass Media & Culture, University of Maryland.
- 2012 See it Now (and Later): Local films, Community Archives, and Collective Memory. Folklore Colloquium, University of North Carolina.
- The Silent Pageant: Booster Films for the Moviegoing Public. Triangle Film Salon, Duke University.
- 2010 Digital Research and Historiography. Media History and Archival Research, Graduate Seminar taught by Dan Streible, New York University.
- Contemporary Art Criticism. Introduction to Art Criticism, Lecture Course taught by Kerr Houston, Department of Art History, Theory, and Criticism, Maryland Institute College of Art.

#### BOOK REVIEWS

- 2021 *Everyday Movies: Portable Film Projectors and the Transformation of American Culture* by Haidee Wasson. *Film Quarterly*. Spring 2021.
- 2020 *The Commerce of Vision: Optical Culture and Perception in Antebellum America* by Peter John Brownlee. *Business History Review*. (94:1), 274-276.

- Cinema and the Wealth of Nations: Media, Capital, and the Liberal World System* by Lee Grieveson. *JCMS: Journal of Cinema and Media Studies*. (59:3), 170-173.
- 2019 *Monitoring the Movies: The Fight Over Film Censorship in Early Twentieth Century America* by Jennifer Fronc. *Historical Journal of Film, Radio, and Television* (39:2), 412-414.
- 2013 *Cinema's Alchemist: The Films of Péter Forgács*, Bill Nichols and Michael Renov (eds), *Film International* (11:2), 76-7.
- 2011 *Films That Work: Industrial Film and the Productivity of Media* edited by Vinzenz Hediger and Patrick Vonderau, *The Moving Image* (11:1), 161-3.
- The Decline of Sentiment: American Film in the 1920s* by Lea Jacobs, *Historical Journal of Film, Radio and Television* (31:1), 90-1.
- 2010 *Now playing: Early Moviegoing and the Regulation of Fun* by Paul S. Moore in *The Journal of Social History* (44:2), 587-8.
- 2008 *Electric Edwardians: The Story of the Mitchell and Kenyon Collection* by Vanessa Toulmin, *The Moving Image* (8:1), 55-6.
- 2007 *Rapture Culture: Left Behind in Evangelical America* by Amy Johnson Frykholm and *Working Class Heroes: Protecting Home, Community, and Nation in a Chicago Neighborhood* by Maria Kefalas, *Western Folklore* (65:3), 357-9.

#### **COURSES DESIGNED AND TAUGHT**

- Spring 2021 *History of Global Cinema*. 79 students.  
*Research Methods in Film Studies*. 21 students.
- Fall 2020 *Engaging Film and Media*. 78 students.  
*Technologies of Literary Production*. 8 students.  
*Independent Study on Shirley Jackson Film Adaptations and The Lesbian Gothic*. 1 student.
- Spring 2020 *Film Analysis*. 79 students.  
*Documentary Film*. 25 students.
- Spring 2019 *History of Global Cinema*. 70 students.  
*Introduction to Media Studies*. 19 students.
- Fall 2018 *Histories of Moviegoing*, 16 students.  
*Independent Cinema and the American South*. 31 students.
- Spring 2018 *Film and Culture*, 30 students.  
*Documentary Film*, 17 students.
- Fall 2017 *Introduction to Media and Communication Studies*, 62 students.
- Spring 2017 *Contemporary Global Cinema*, 18 students.



*Junior Seminar in Media and Communication Studies*, 13 students.

*Independent Study on Film Festivals*, 1 student.

Fall 2016 *Introduction to Media and Communication Studies*, 52 students.

Spring 2016 *Junior Seminar in Media and Communication Studies*, 11 students.

*Non-Fiction Film and Media*, 22 students.

Fall 2014 *Critical Approaches to Media*, 6 students.

*Senior Seminar on "Useful Cinema,"* 13 students.

#### **NEW COURSES ADDED TO THE CURRICULUM**

2019 ENGL 252: National and Transnational Cinemas

ENGL 378: Film Criticism

2018 ENGL 399: Cinema and the Museum

ENGL 494: Research Methods in Film Studies

#### **EXTERNAL GRANTS**

2020 National Endowment for the Humanities Fellowships Open Book Program. \$5,500.

2019 Elmer L. Andersen Research Scholarship Award, University of Minnesota. \$500.

2018 William O'Farrell Fellowship. Northeast Historic Film. Bucksport, Maine. \$1,500.

2015 National Endowment for the Humanities Fellowship. Project title: "Main Street Movies: Local Films in the United States, 1909-1975." \$50,400. January 1, 2015 – December 31, 2015.

#### **INTERNAL GRANTS**

2021 Curriculum Development Award, Collaborative Online International Learning. \$2,500.

Teaching Fellow, Institute of African American Research's initiative for Student Learning to Advance Truth and Equity. \$1,500.

2020 Teaching Fellow, Institute of African American Research's initiative for Student Learning to Advance Truth and Equity. \$1,500.

Research-Related Skills Course Grant. Office for Undergraduate Research. \$2,900.

2019 Graduate Research Consultant Grant for ENGL 410: Documentary Film (Spring 2020). \$1,000

Countering Hate Initiative. \$1,500

2018 Course Development Grant, Humanities for the Public Good, \$5,000.

2012 Research Grant for “*Main Street Movies: Local Films in the United States 1909-1975*,” from the University Research Council (URC) Small Grant Program at the University of North Carolina. Declined.

2004 Center for the Study of the American South Graduate Student Research Grant.

### **GRADUATE STUDENT ADVISING**

2021 Committee Member, Prospectus Defense for Peter Delgobbo.

2020 Committee Member, Prospectus Defense for Abigail Lee.

2019 Committee Member, Ph.D. examinations for Peter Delgobbo.

2018 Committee Member, Prospectus Defense for Jordan Schroeder.

### **HONORS THESIS ADVISING**

2020-2021 Veronica Chandler, “African-Americans in Hollywood: Where are they going and Where have they been?” (director)

Eleanor Gratz, “Analysis of Female Adolescent Bodies in Women Directed Horror Films.” (director)

Barbara Blaschke, “Sacrifice and Imitation: Modes of Performance in King Vidor’s *Stella Dallas*, Max Ophüls’ *The Reckless Moment*, and Douglas Sirk’s *Imitation of Life*.” (committee member)

Tyler Kwok, “Confronting Chinese National Identity: Style, Authorship, and Social Commentary in the Films of Zhang Yimou and Jia Zhangke.” (committee member)

Macy Meyer, “The Provocative Screen: Surrealist Documentary as a Mode of Confrontation.” (committee member)

Josh Martin, “Slow Cinema.” (committee member)

2019-2020 Julia Glass, “Creativity and Mental Illness in Contemporary American Cinema” (co-directed with Rick Warner)

### **SERVICE TO DEPARTMENT**

2020-2021 Member, Faculty Handbook Committee

Member, Graduate Advisory Committee

2018-2019 Coordinator, Faculty Colloquium. Panels on “Media and Experience,” and “Field Notes.”

2018-Present Advisor, Film Studies Major Concentration, and the Interdisciplinary Global Cinema Minor

### **SERVICE TO THE UNIVERSITY & UNC SYSTEM**

2021 Programmer, “Global Queer Cinema,” semester-long film series co-sponsored by the Ackland Art Museum.

Coordinator, Triangle Film Salon series on Moviegoing at Home.

- 2020 Programmer, "American Queer Cinema," semester-long film series co-sponsored by the Ackland Art Museum.
- Programmer and Organizer (with Tiber Falzett). *A Night of Storytelling and A Day of Fieldwork: Irish Encounter in the Work of Robert Flaherty, Alan Lomax, and George Stoney*. Global Center. Cancelled due to the Covid-19 pandemic.
- Programmer and Organizer, *Up Close and Personal: Challenging Prejudice in 1960s Documentary*. Varsity Theater.
- 2019 Respondent, Screening of *Vote and the Choice Is Yours* (1964). Fayetteville State University.
- Respondent, Screening of *Free to Rock: How Rock and Roll Helped End the Cold War" (2017)*
- Programmer and Introducer, "Fantastic Voyage: Cinematic Journeys Into The Brain," semester-long film series co-sponsored by Ackland Art Museum.
- 2018-Present Faculty Consultant, Film Fest 919.
- 2018-Present Member, Global Cinema Advisory Board

#### **PUBLIC & PROFESSIONAL SERVICE**

- 2021-2024 Executive Committee, Domitor, the international society for the study of early cinema.
- 2020-Present Reviewer, State University of New York Press.
- 2020-Present Reviewer, Wallflower Press, an imprint of Columbia University Press.
- 2020-Present Reviewer, *NECSUS European Journal of Media Studies*.
- 2020 Reviewer, Society for Cinema and Media Studies Annual Conference.
- 2019-Present Reviewer, *VIEW Journal of European Television History and Culture*.
- 2018-Present Moderator and Respondent, Film Fest 919.
- 2017-Present Reviewer, *Feminist Media Histories*.
- 2015-2018 Co-chair of the Scholarly Interest Group Coordinating Committee, Society for Cinema and Media Studies.
- 2011-2014 Co-chair of the Nontheatrical Film & Media Scholarly Interest Group, Society for Cinema and Media Studies.
- 2011-2013 Volunteer for Home Movie Day, Raleigh NC.
- 2007-2010 Organizer for Home Movie Day Baltimore, an annual event that instructs the public in projecting and preserving their home movies
- 2009-2010 Creator and Programmer of Nineteen23, a monthly series of nontheatrical film held at the Maryland Art Place in Baltimore, Maryland. The series was publicized in the *Baltimore Sun*, the *Baltimore City Paper*, and *Urbanite Magazine*.

## **PROFESSIONAL AFFILIATIONS**

Society for Cinema and Media Studies  
Domitor, the International Society for the Study of Early Cinema  
Women and Film History International  
Association of Moving Image Archivists  
Business History Conference