DR. KIRSTEN MOANA THOMPSON

Professor & Chair of Film and Media Department
Seattle University
901 12th Avenue
Seattle, WA 98122
thompski@seattleu.edu
http://kirstenmoanathompson.com
https://orcid.org/0000-0002-7383-9953

EDUCATION

Ph.D. Cinema Studies, 1998
New York University, USA

M.A. (First Class Honors) English Literature, 1989
Auckland University, New Zealand

B.A. English Literature and History, 1986
Auckland University, New Zealand

PROFESSIONAL HISTORY

Seattle University, WA, Chair and Professor of Film and Media, Department of Film and Media (2016-present),Tenured
Vice President of Faculty Handbook, Academic Assembly, 2024-2027
Vice President of Academic Assembly for Policies (Chair Faculty Handbook Committee), Fall 2018-2023

Victoria University, New Zealand (2012-2016), (Tenure equivalent)
Director, Film Program and Professor of Film Studies

Wayne State University, Detroit, MI, Department of English (1999-2012)
Assistant Professor (1999-2006); Associate Professor (2006-2012)
Lifetime Tenure Awarded 2006; Director, Film Program

RESEARCH & TEACHING SPECIALIZATIONS

Animation; color studies; classical and contemporary American cinema and media; historical, material and technological histories; sponsored animation; transnational US & Pacific cinema; New Zealand and Pacific film and media; German Cinema.

BOOKS

Animation and Advertising: eds. Malcolm Cook and Kirsten Moana Thompson, London and New York: Palgrave, Dec. 2019

Apocalyptic Dread: American Film at the Turn of the Millennium. Albany: SUNY Press, 2007

BOOKS CONTINUED

Crime Films: Investigating the Scene. London: Columbia University Press, 2007

Perspectives on German Cinema eds. Terri Ginsberg and Kirsten Moana Thompson. New York: G.K. Hall, 1996

IN PROGRESS (Book projects)

Animated America: Intermedial Promotion from Times Square to Walt Disney

Color, American Animation and Visual Culture, 1890-1960

Bubbles

IN PRESS

*"*Color in Animation" *The Routledge Companion to Animation Studies,* ed. Paul Taberham and Nichola Dobson. New York; Routledge, 2025.

" 'Drawn to Life: Intermedial Promotion in Disney and Cirque du Soleil" for *The Routledge Companion to American Film History*, eds Pam Wojcik and Paula Massood, *Media and Cultural Studies Companion Series* (Routledge, NY), forthcoming Feb. 2025

"Hallucinogenic Color in the Disney Musical: *Saludos Amigos* and *The Three Caballeros*", *The Oxford Handbook of the Disney Musical,* eds. Dominic Broomfield-McHugh and Colleen Montgomery, Oxford, forthcoming, Spring 2025.

BOOK CHAPTERS/JOURNAL ARTICLES

" Animation und Werbung", Malcolm Cook and Kirsten Moana Thompson, *Handbook Animation Studies*, eds. Franziska Bruckner, Julia Eckel, Maike Reinerth, and Erwin Feyersinger. Springer, 2024.

"American Animation and Color" *Color in Motion: A Chromatic Exploration of Color.* Los Angeles: Academy of Motion Picture Arts and Sciences, 2024.

"Disney, DuPont and Faber Birren: Hollywood and the Color Revolution" eds. Katherine Spring and Phillipa Gates, *Resetting the Scene: Classical Hollywood Revisited.* Detroit: Wayne State University Press, 2021: 118-130.

"Tattooed Light and Embodied Design: Intersectional Surfaces in *Moana*" eds. Paula Massood, Angel Daniel Matos, and Pamela Robertson Wojcik, *Media Crossroads: Intersections of Space and Identity in Screen Cultures.* Durham: Duke University Press, 2021: 250-261.

Copyright under COVID-19. Special Teaching Media Dossier, coed. with Brendan Kredell, *Journal for Cinema and Media Studies* (JCMS), teaching Dossier, March 2021

BOOK CHAPTERS/JOURNAL ARTICLES CONT.

Animation and Advertising "Introduction," eds. Malcolm Cook and Kirsten Moana Thompson, 1-51.

"Live Electrically with Reddy Kilowatt, Your Electrical Servant" in *Animation and Advertising:* eds. Malcolm Cook and Kirsten Moana Thompson, London and New York: Palgrave, 2019; 127-145.

"The Colour Revolution: Disney, DuPont and Faber Birren" *Cinéma&Cie International Film Studies Journal*, ed Elena Gipponi and Joshua Yumibe, vol XIX, No. 32 (Spring 2019), 39-52.

"Light, Color and (E)Motion. Animated Materiality and Surfaces in *Moana*", *Emotion in Animated Films,* ed. Meike Uhrig, New York: Routledge University Press, 2019: 142-160.

"Rainbow Ravine: Color and Animated Advertising in Times Square, 1891-1945." Joshua Yumibe, Sarah Street and Vicky Jackson, eds. *The Color Fantastic: Chromatic Worlds of Silent Cinema*, Amsterdam: Amsterdam University Press, 2018: 161-178.

"Introduction: Digital Communities," Kirsten Moana Thompson, Allan Cameron and Misha Kavka co-eds. Special Journal Issue on Digital Communities. *MediaNZ* 16.1 (2016): 1-98. (published Oct. 2017).

"Colourful material histories: The Disney paint formulae, the Paint Laboratory and the Ink and Paint Department" *Animation Practice, Process and Production* 4: 1(2014): 45-66. (published 2016)

"Classical Cel Animation, World War Two and *Bambi,* 1939-1945," reprinted in *American Film History: Selected Reading: Origins to 1960*, eds. Cynthia Lucia, Art Simon and Roy Grundmann. New York: Wiley-Blackwell, 2015: 311-325.

"Falling In (to) Color: Chromophilia and Tom Ford's *A Single Man*" *The Moving Image* 15.1 Special Issue on Color Restoration (Spring 2015): 62-84.

"The Construction of a Myth: Bloody Mary, Aggie Grey and the Optics of Tourism." *Journal of NZ and Pacific Studies.* vol 2. no 1. (April) 2014: 5-19.

"Animating Ephemeral Surfaces: Transparency, Translucency and Disney's World of Color" *Refractory: A Journal of Entertainment Media.* vol. 24. (June) 2014. https://refractoryjournal.net/thompson/

" 'Quick-- Like a Bunny !' The Ink and Paint Machine, Female Labor and Color Production." *Animation Studies*, vol. 9. February (2014).

"Classical Cel Animation, World War Two and *Bambi,* 1939-1945" *History of American Film*, *1929-1945*, eds. Cynthia Lucia, Art Simon and Roy Grundmann. vol II. New York: Wiley-Blackwell, 2012: 358-378.

"'Philip Never Saw Babylon': 360 Degree Vision and The Historical Epic in the Digital Era" *The Epic Film in World Culture*, ed. Robert Burgoyne. Los Angeles: AFI/Routledge, 2010: 39-62.

BOOK CHAPTERS/JOURNAL ARTICLES CONT.

"Experiments with Desire: The Psychodynamics of Alison Maclean" in *New Zealand Filmmakers*, eds. Ian Conrich and Stuart Murray. Detroit: Wayne State University Press, 2007: 304-319.

"Scale, Spectacle and Movement: Massive Software and Digital Special Effects in *The Lord of the Rings*," in *From Hobbits to Hollywood: Essays on Peter Jackson's Lord of The Rings,* eds. Ernest Mathijs and Murray Pomerance. Rodopi: Amsterdam, 2006: 283-299

"Queer German Filmmaking" in *Routledge International Encyclopedia of Queer Culture*, ed. David Gerstner. New York: Routledge, 2006: 243-244.

Contribution to Roundtable "Queer Film and Media Pedagogy," Michael Bronski, Terri Ginsberg, Roy Grundmann, Kara Keeling, Kirsten Moana Thompson et al, *GLQ: A Lesbian and Gay Studies Quarterly,* 12.1, (2006): 117-134.

"Animation and Comedy" in *Comedy: A Geographic and Historical Guide,* ed. Maurice Charney. vol 1. Westport, CT: Praeger, 2005: 135-152.

"*Cape Fear* and Trembling: Familial Dread" in *Literature and Film: A Guide to the Theory and Practice of Film Adaptation,* eds. Robert Stam & Alessandra Raengo. NY: Blackwell, 2004: 126-147.

"*Once Were Warriors*: New Zealand's First Indigenous Blockbuster" in *Movie Blockbusters*, ed. Julian Stringer. New York: Routledge, 2003: 230-241.

"The Sickness unto Death: Dislocated Gothic in a Minor Key," in *Piano Lessons: Approaches to the Piano*, Felicity O'Brien & Suzanne Gemmell, eds. Bloomington: John Libbey, 1999: 64-80.

"Ah Love! Zee Grand Illusion! Pepé Le Pew, Narcissism and Cats in the Casbah" in *Reading the Rabbit; Explorations in Warner Bros. Animation*, ed. Kevin Sandler. New Brunswick: Rutgers University Press, 1998: 137-153.

REPORTS & REVIEWS

Kirsten Moana Thompson, "Report of the 8th International Color Conference in Film, held in Bristol, United Kingdom Nov 11-13, with Prescreening Nov 10, 2024"

Kirsten Moana Thompson "Report of the 7th Color Conference, Vienna, Austria", Dec 10-13, 2023. *Color and Film British Association of Film, Television and Screen Studies: Special Interest Group*

Kirsten Moana Thompson. Report on the 6th International Conference: Color in Film, held at Kinemathek Lichtspiel, Sep 25-28, 2022, Bern, Switzerland, Color and Film: British Association of Film, Television, and Screen Studies: Special Interest Group(BAFTSS) Oct 2022.

Kirsten Moana Thompson. Review of Deborah Walker-Morrison, *Classic French Noir: Gender and the Cinema of Fatal Desire*, *Projections,* 16.2 (August 2022): 117-121.

REVIEWS/REVIEWS CONT.

Christine Brinckmann, *Color and Empathy: Essays on Two Aspects of Film.* Amsterdam: Amsterdam University Press, 2015 rev. in *Film Quarterly* 70.1 (Fall 2016):123-125.

Gender on the Edge: Transgender, Gay, and Other Pacific Islanders, eds. Niko Besnier and Kalissa Alexeyeff. Honolulu: University of Hawaii, 2014 rev. in *Journal of NZ and Pacific Studies. 4.1*(June 2016): 91-93

"Wiki Archive Fever" *Animation 2.0,* June 27, 2015. http://blog.animationstudies.org/?p=1185

Hollywood's South Seas and the Pacific War. Sean Brawley and Chris Dixon. NY: Palgrave, 2012 rev. in *Journal of NZ and Pacific Studies.* 2.1 (April 2014): 106-108.

Lost and Found: American Treasures from the New Zealand Film Archive, 2013 rev. in *The Moving Image.* 14.1 (Spring 2014): 103-108.

Observations: Studies in New Zealand Documentary. Russell Campbell. Wellington: Victoria University Press, 2011, rev. in *Journal of NZ Studies*. NS 16 (2013): 179-181.

Animation and America. Paul Wells. New Brunswick: Rutgers University Press, 2002, rev. in *Film Quarterly* 58 No. 2 (Winter 2005): 53-54.

Optical Poetry: The Life and Work of Oskar Fischinger. William Moritz. Bloomington: Indiana University Press, 2004 rev. in *Film Quarterly* 59 No. 1 (Fall 2005): 65-66.

CONFERENCE PAPERS

"World of Color: The Historical Role of Color in Disney's nighttime Entertainment", The Color Fantastic Revisited: Across Global Histories, Theories, Aesthetics and Archives, EYE Film Museum, Amsterdam, Netherlands, forthcoming, May 25-28, 2025

"The Wonderful World of Color: Ludwig Von Drake and Disney's Color Promotion with RCA and NBC" Eighth International Color Conference, Nov 10-13, Bristol, UK.

"The Blue Humanities and Underwater Media: New Research Directions" New Zealand Studies Association, Prague, July 9-13, 2024

" 'Drawn to Life': Intermedial Promotion and the Commodification of Animation History in Disney and Cirque du Soleil," Society for Cinema and Media Studies (SCMS Boston, March 14-17, 2024.

"'Drawn to Life': Intermedial Promotion in Disney and Cirque du Soleil" *The Animated Environment*, Society for Animation Studies Conference, Rowan University, NJ, June 2-16, 2023

Indigeneity, Corporate and alt right Appropriations: Fantasies of the Pacific, from *Moana* to *Aquaman,* New Zealand Studies Association (NZSA), Marseille, France, July 5-8, 2022

CONFERENCE PAPERS CONT.

Chair and Panel Proposer *Cleaning out Walt's Vault: A Closer Look at Disney's Corporate Practices,* Society for Cinema and Media Studies (SCMS), Denver, Colorado, April 1-4, 2020, postponed to March 17-21, 2021, Virtual Conference due to Covid-19

"There's Money In That Scholarship: Disney's Appropriation and Monetization of (its) Historiography", Society for Cinema and Media Studies (SCMS), Denver, Colorado, April 1- 4, 2020, postponed to March 17-21, 2021 SCMS, Virtual Conference 2021 due to Covid-19

"Global Fantasy and Indigeneity: Appropriation, Storytelling and New Markets", *Utopia & Dystopia Conference on the Fantastic in Media Entertainment*, Odense, Denmark, 28-29 May 2020 (postponed to May 27-28, 2021, Copenhagen, Covid-19)

"Animation Displays. Intermediality and the Noncinematic Animated Advert" *Animate Energies*, Society for Animation Studies 32nd Annual Conference New Orleans 2020 (postponed to June 14-18, 2021 due to Covid-19)

"Global Fantasy and Indigeneity: Pacific Influence in Hollywood, from *Moana* to *Aquaman" From the Centre to the Rim: Oceania and the Pacific Lakes*, New Zealand Studies Association Conferences Marseille, France, July 7-10, 2020 (postponed to 2022, Covid-19)

Chair, "Kanaka Maoli Childhood, Epistemologies, and Futurity", Sponsored by Childhood and Youth Studies Caucus, American Studies Conference, Honolulu, Hawaii, Nov 7-10, 2019

Chair and Panel Proposer *Animation that Works: Sponsored animation in Taiwan, Japan and the United States*; Society for Cinema and Media Studies (SCMS), Seattle, March 13-17, 2019

"Disney for Hire?: Sponsored Disney Animation, from Bucky Beaver to Ludwig von Drake" Society for Cinema and Media Studies (SCMS), Seattle, March 13-17, 2019

" 'Quick, Quick, Like a Bunny': Animated Labor, Color and The Ink and Paint Dept" Breaking the Glass Frame: Women and Animation Past, Present, Future, Oct. 6-7, 2018, USC, Los Angeles

"Boundary crossings: Beaches, waterfalls, reefs and other liminal spaces in *Moana* (Disney, 2016)," New Zealand Studies Association Annual Conference, *Regional Identities and Coastal Communities of the Pacific*, June 27-30, Aveiro, Portugal, 2018

"The Color Revolution: The Disney Studio, Du Pont and Faber Birren" *Classical Hollywood Studies in the 21st Century,* Wilfred Laurier University, May 11-13, 2018

"Harvey Weinstein, # MeToo, #TimesUpNow, and Social Media" *Ends of Cinema*, Center for 21st Century Conference, Milwaukee, WI, May 3-5, 2018

"The Color Revolution: The Disney Studio, Du Pont and Faber Birren" *Color in Film III Conference* London, UK, March 19-22, 2018

CONFERENCE PAPERS CONT.

"Arab Cinema and Animated Advertising: From the Frenkels to Future TV", *Cinema of the Arab World*, American University in Cairo, Egypt, March 2-5, 2018

"Light, Color and Motion: Animated Materiality in *Moana,"* Society for Animation Studies Annual Conference, *And Yet it Moves!* Università degli Studi di Padova, Italy, July 3-7, 2017.

"*Moana:* From Flaherty to Disney" (Keynote), New Zealand Studies Association (NZSA), *Contested Territories in the Pacific*, University of Strasbourg, France, July 7-10, 2017

"Lanu *Moana* (Blue) and Brown Skin: Disney Color Design and the Pacific," Society for Cinema and Media Studies (SCMS), Chicago, USA, March 22-27, 2017.

Chair, *Animation Aesthetics* and Chair, *Thinking Beyond Borders 1,* Society for Animation Studies, *The Cosmos of Animation,* Nanyang University, Singapore, June 26-30, 2016.

"The Mighty Atom! Reddy Made Magic with Reddy Kilowatt," Society for Animation Studies, *The Cosmos of Animation,* Nanyang University, Singapore, June 26-30, 2016.

"Legacies of World War II: Militourism and the Anthropo(s)cenic Pacific," Pacific History Association, *Mo'na: Our Pasts Before Us*, Guam, May 19-21, 2016.

" 'Better Living Through Chemistry': Du Pont, Disney and the Getty Institute" and Organizer of *Color and Film I: Animated Materialities, Aesthetics, Visual Culture*, Society for Cinema and Media Studies (SCMS), Atlanta, USA, March 30-April 3, 2016.

Panel Respondent, *Color II: Poetics of Address and Space*, Society for Cinema and Media Studies (SCMS), Atlanta, USA, March 30-April 3, 2016.

"Rainbow Ravine: Color and Animated Advertising," *Beyond the Frame,* Society for Animation Studies (SAS), Canterbury, UK, July 13-16, 2015.

Chair, *New Zealand Music and the Arts,* New Zealand Studies Association (NZSA), July 1-4, Vienna, Austria, 2015.

Chair, Keynote, Professor Eva Rueschmann (Hampshire College), "Traces of Empire: (Post)Colonialism, Gender and the After-Life of Victorianism in Jane Campion's Films," New Zealand Studies Association (NZSA), July 1-4, Vienna, Austria, 2015.

"Million Dollar Point: World War Two, Tourism and the Anthropo(s)cenic in Vanuatu," *Empires and Cultures of the Pacific*, New Zealand Studies Association (NZSA), July 1-4, Vienna, Austria, 2015.

Chair, *Color and Animation* Panel: "Material Histories: Ink and Paint and The Disney Color Formulas," Society for Cinema and Media Studies (SCMS), Montreal, Canada, March 25-29, 2015.

"Rainbow Ravine: Color and Animated Advertising in Times Square, 1892-1915," *The Color Fantastic: Chromatic Worlds of Silent Cinema*, EYE Museum, Amsterdam, The Netherlands, 29-31 March 2015.

CONFERENCE PAPERS CONT.

" 'Now Isn't Simply Now': *A Single Man* (2009) and the Color Image," *Loops and Splices*: *Changing Media Technologies*, Victoria University, Wellington, New Zealand, Aug 1, 2014.

" 'Now Isn't Simply Now': *A Single Man* (2009) and the Color Image." *The Artefactual Image: Fragments, Folds and Futures*, Auckland University, Auckland, New Zealand, July 25, 2014.

"The Fugitive Figure: Bubbles, Liminality and Animation," Society for Animation Studies (SAS), Toronto, Canada, June 16-19, 2014.

"Shellbacks and Cockroach Schooners: Interisland Trading and the Cases of Carl Anderson and Ebbe Thomsen," *Across the Pacific*: *Voyaging and Migration*, New Zealand Studies Association (NZSA), Oslo, Norway, June 25-28, 2014.

"Nostalgic Myth: Aggie Grey, Tourism and Nation, or the Americans Come to the South Pacific" Society for Cinema and Media Studies (SCMS), Seattle, USA, March 18-22, 2014.

" 'You Never Need a Ticket to the World's Biggest Show!': Douglas Leigh and Animated Advertising in Times Square." *International Visual Methods Conference 3: Visual Methods in Mediated Environments*, Victoria University, New Zealand, September 2-6, 2013.

"The Construction of a Myth: Aggie Grey, Tourism and Samoan History," New Zealand Studies Association (NZSA), Nijmegen, The Netherlands, June 27-June 29, 2013.

"Colorful Cartography and the Empire State Thermometer: The 2012 American Election, and Technological Display," Society for Animation Studies (SAS), Los Angeles, USA, June 24-26, 2013.

"The Ephemeral Immersive Screen: Disney's Wonderful World of Color" Society for Cinema and Media Studies (SCMS), Chicago, USA, March 6-10, 2013.

" 'You Never Need a Ticket to the World's Biggest Show !': Douglas Leigh and Animated Advertising in Times Square," Film History Association of Australia and New Zealand (FHAANZ), Melbourne, Australia, December 2-5, 2012.

"In the Laboratory with the Wicked Queen: Color, Chromophobia and the Cosmetic in *Snow White"* and Chair of Panel "Color and Myth, Aesthetics, Affect and Apprehension," Film History, Milwaukee, USA, September 26-30, 2012.

"'Quick, Quick, Like a Bunny': The Ink and Paint Machine, Female Labor and Color Production," Society for Animation Studies (SAS), Melbourne, Australia, June 24-27, 2012.

"'You Never Need a Ticket to the World's Biggest Show!': Douglas Leigh and Animated Advertising in Times Square," Society for Cinema and Media Studies (SCMS), Boston, USA, March 21-25, 2012.

CONFERENCE PAPERS CONT.

"Animated Twinkles and Starbursts: Radiating, Oscillating and Blinking Light in Animation," *Critical M.A.S.S*, Ann Arbor, MI, USA (Michigan Alliance for Screen Studies) February 3, 2012.

"The Doors of Perception: Imagination and Transformation in Classical Cel Animation in Color," American Studies(ASA), Baltimore, USA, Oct 21, 2011.

"Liquid Color in Animation: Chromatic Paradoxes of Form and Abstraction," Society for Animation Studies (SAS), Edinburgh, Scotland, July 11, 2010.

Respondent "Hollywood's New Leases on Life: Practices of Production, Modes of Exhibition, and Patterns of Reception in the Post-Movie Age," Society for Cinema and Media Studies (SCMS), Los Angeles, USA, March 2010.

Chair and Presenter "'New Patterns for Living': Design and the Industrial Films of Jam Handy," Society for Cinema and Media Studies (SCMS), Philadelphia, USA, March 8, 2008.

Co-chair, "Persian Gulf War II: the Television War" and presenter "Technology & War Weaponry" workshop, Society for Cinema and Media Studies (SCMS), Atlanta, USA, March 2004.

Chair, Cinema/Technology/History Panel, SCMS, Denver, May 2002 and "In Living Color: Technicolor and Early Animation," Society for Cinema and Media Studies (SCMS), Denver, USA, May 2002.

"Animation and the Avant-Garde," Teaching the Avant-Garde Workshop, Society for Cinema and Media Studies (SCMS), Denver, USA, May 2002.

Chair, Politics, Ideology and Film Panel, Society for Cinema and Media Studies (SCMS), Washington, D.C, USA, May 2001.

"At Play in the Field of Animation: The Fleischer Bros Studio 1915-1944," Humanities Conference, Wayne State University, Detroit, February 23, 2001.

"From Cab Calloway to Louis Armstrong; Betty Boop and Urban Surrealism," Society for Cinema and Media Studies (SCMS), Chicago, April 2000.

KEYNOTES AND PUBLIC TALKS

Three Invited Talks on Classical Hollywood: *The Philadelphia Story, Some Like It Hot, Breakfast At Tiffanys*, Oct 18, Oct 25, Nov 1, 2024, Wesley Homes Retirement Community (Community Engagement)

Three Invited Talks on Deafness in Cinema: *Children of a Lesser God, Immortal Beloved*, *CODA,* Oct 12, 19 & 26, 2023, Wesley Homes Retirement Community (Community Engagement)

"Hallucinogenic Color in Disney's *Dumbo, Saludos Amigos* and *The Three Caballeros*," Colour and Film Research Seminar, British Academy of Film, Television and Screen Studies (BAFTSS) 15th June 2023

KEYNOTES AND INVITED TALKS CONT.

"The Doors of Perception: Scintillating Light and Stuttering, Starburst Animation"
Conference on Color, Bern Lichtspiel Kinemathek, Switzerland, Sep 25-28, 2022

Three Invited Talks on the Western: *The Searchers, Tin Star, Unforgiven*, Oct 14, 21 & 28, 2022 Wesley Homes Retirement Community (Community Engagement)

"The Doors of Perception: Color, Surrealism and Disney Animation", Keynote, March 12, 2022, The Third International Symposium for Color, Science and Art, The International Research Center for Color, Science and Art, Tokyo Polytechnic University (TPU), Japan.

Respondent to Joshua Yumibe's "Vivid Colors and Afrotopes in African and Diasporic Cinema" Columbia Seminar series Jan 21, 2021.

"Tattooed Light and Embodied Design: Intersectional Surfaces in *Moana,"* Northwest Research Media Commons, Nov. 13, 2020

"Animated America: Animated Advertising from Times Square to Walt Disney", Seattle University Lightning Research Talks, Nov 5, 2020

Moderator, Q & A, Social Justice Film Festival Indigenous Futures Panel, *Transform: Another World is Possible*, October 8th, 2020.

"Quick, Quick—Like a Bunny! The Ink and Paint Machine, Female Labor, and Color Production at Disney during the Classical Era" 24 Sept, 2020, Columbia University Seminar Series

"Disney for Hire?: Sponsored Disney Animation, from Bucky Beaver to Ludwig von Drake" Film and English Dept. Research Seminar Series, Seattle University, Oct 15, 2019

"Animation and Fantasy" Podcast, Animation/Fantasy, March 2019.

Introduction to E.A. Dupont's *Varieté* (1925) "Views of the World" Paramount Theater Silent Film Series, Seattle, Feb. 4, 2019

"Tattooed Light and Embodied Design: Contested Surfaces in *Moana"* College of Arts and Sciences/English Dept. Research Seminar Series, Seattle University, Feb 13, 2018.

"Waste, Militourism and the Anthropo(s)cenic Pacific" English Dept Research Seminar Series, Seattle University, April 19, 2017.

"*Moana:* From Flaherty to Disney" New Zealand Studies Association (NZSA), *Contested Territories in the Pacific*, University of Strasbourg, France, July 7-10, 2017. (Keynote)

"Walt Disney and the Wonderful World of Color" *Farbe Im Kopf/Color in Mind: From Perception to Art*, Tübingen, Germany, Sept 21-23, 2016. (Keynote)

KEYNOTES AND INVITED TALKS CONT.

"The Ephemeral Figure: Bubbles, Animation and Color" Department of English, Michigan State University, Feb 25, 2016.

"'Quick, Quick, Like a Bunny': The Ink and Paint Machine, Female Labor and Color Production," Seattle University, Feb 4. 2016

"The Fugitive Figure: Bubbles, Liminality and Animation" Film Studies Program, Oklahoma University, Feb 6, 2015

"The Construction of a Myth: Bloody Mary, Aggie Grey and the Optics of Tourism," Film/Media Seminar Series, Victoria University, July 31, 2014.

"I'm Seeing Pink Elephants! Color in the Movies" Year 12 Day, Victoria University, June 12, 2014.

"The Ephemeral Immersive Screen: Disney's World of Color" Inaugural Professorial Lecture, Victoria University, May 27, 2014. https://www.youtube.com/watch?v=ZUbzbwwZhM8

"Animate: Art and Moving Image Effects," Adam Art Gallery, Victoria University, Wellington, New Zealand, May 2014.

"Disney's Wonderful World of Color" University of California, Fullerton, CA. Feb 2014.

Guest Lecturer, "*Once Were Warriors,*" "*Heavenly Creatures*" and "*Utu*" 3 Lectures on NZ Cinema to Arizona State University Study Abroad Program, Wellington, New Zealand, June 2013.

"Animating Ephemeral Surfaces: Transparency, Translucency and Disney's World of Color. " (Keynote) *Intermediations*, Otago University, Dunedin, New Zealand, May 31, 2013.

"Ephemeral Exhibition and Immersive Space: Disney's World of Color" Film/Media Seminar Series, Victoria University, May 2, 2013 & Auckland University May 23, 2013.

"Color, Glass and Light in Classical American Cel Animation," Victoria University, Nov. 2011

Introduction and Panel Discussion of *The Black Power Mixtape, 1967-1975* (Goran Olsson, 2011), Wayne State University, October 2011.

Introduction to *Pepé le Moko*, *The Damned Don't Cry*, & *Gun Crazy*, Film Noir Festival, Detroit, Fall 2010

The Maltese Falcon, Ferndale Public Library 'Big Read' Lecture, Detroit, March 2010.

Sonnensucher (Konrad Wolf, 1958, East Germany) Communism 20 years after the Fall of the Wall Screening Series, Wayne State, October 2009.

Introduction to *Revanche* (Götz Spielmann, 2008, Austria), Detroit Institute of the Arts, March 2009.
In The Mood For Love (Wong Kar Wai, 2000), Wayne State Foreign Language Screen Series, Feb 24 Detroit, 2009.

KEYNOTES AND INVITED TALKS CONT.

Q & A *Slumdog Millionaire*, Screening and discussion with Director Danny Boyle, Birmingham, Michigan, Fall 2008.

Panel, "Copyright Issues and Best Practices: Use of Digital Media in Education," Oct 16, 2008.
2046 (Wong Kar Wai, 2004), Wayne State Foreign Language Screen Series, Oct 8, 2008.

"Michael Haneke's *Funny Games,*" Wayne State Foreign Language Screen Series, March 20, 2008

"Surveillance and Sound in *Das Leben Der Anderen,*" Association for Psychoanalytic Studies, Reel Deel Series, Oct 21, 2007.

"Pandora's Box," Association for Psychoanalytic Studies, Reel Deel, Detroit, Dec 10, 2006.

"*Brokeback Mountain* and the Western," Association for Psychoanalytic Studies, Reel Deel, Oct 2006.

"Fear and Trembling in *The Exorcism of Emily Rose,*" Humanities Center Fall Symposium, Wayne State University, November 2005.

"Vito Russo's *The Celluloid Closet*," Detroit Unitarian Church, Gay Lesbian Bisexual Film Festival, June 26, 2004.

Spies on the Move: Journeys of Desire and Film Noir in Istanbul in the Thirties and Forties," Mithrat Film Center, Boaziçi University, Istanbul, Turkey, March 2002.

INTERVIEWS

Interview with Mike Munsell, "The Energy Mascot that Electrified America" (On Reddy Kilowatt) Aug 5, 2024, https://heatmap.news/culture/reddy-kilowatt#

Interview Leila Bunker, "Does Hollywood Inhibit the Creativity of Young Filmmakers?" Oct 11, 2023, *The Spectator*

Interview on The Little Mermaid and 'Political Correctness' Onscreen" June 13, 2023, Arirang News Korean Television, Seoul.

Interview Claire Needs, "Film Students and Faculty Discuss Golden Globe Nominations" Feb 27, 2021, *The Spectator*

Ashley Hagar, "Seattle U Community Honors Actress Cicely Tyson After Passing" Feb 11, 2021, *The Spectator*

"The Historical Epic Film" *Hekayat Al Cinema* (*Tales of Cinema*), Feb. 1 2022. https://www.alaraby.com/program-1901

"Animation and Fantasy" Society for Cinema and Media Studies Live Podcast, March 2019, Fantasy/Animation Podcast,

INTERVIEWS CONT.

Michaela Moore "Holiday Films: It's the Most Cliché Time of the Year" *The Spectator*, Dec 9, 2019 Paul

Maunder's *Sons for the Return Home* (1979), *Never Repeats* Podcast on NZ film with Hayden Frost and

L. J.Ritchie;

"Color and Visual Culture," Katherine Ryan Show, Radio New Zealand, 9 June 2014. http://www.radionz.co.nz/national/programmes/ninetonoon/audio/2598932/kirsten-thompson-on-the-history-of-man-made-colour

"Disney Style Animation Saturation" Marlene Sharp, September 5, 2015, The Examiner.com https://atombash.com/disney-style-animation-saturation/

FELLOWSHIPS/GRANTS/AWARDS

Theiline-Pigott-McCone Endowed Chair for Research, Seattle University, 2022-2024
Provost Award for Outstanding Service, 2022
Color in Motion Advisory Board, Academy of Motion Pictures Museum, Los Angeles Getty Award 2021-2024
Best Animation Book (Runner Up), McLaren-Lambart Award for Best Scholarly Book in Animation Studies, Society for Animation Studies, for *Animation and Advertising,* eds Malcolm Cook and Kirsten Moana Thompson (Palgrave, 2019), Oct. 2021
Nominee Provost Award, Service, 2021
Nominee Provosts Award, Research, 2021
Honorable Mention, Best Edited Collection, British Association for Film, Television and Screen Studies, (BAFTSS) for *Animation and Advertising,* eds Malcolm Cook and Kirsten Moana Thompson (Palgrave, 2019), April 2021
Catholicism in Media and Popular Culture, Institute for Catholic Thought and Culture: Course Development Grant, 2020
Inaugural Shine Award: Championing Student Professional Formation Service Award, Seattle U, Fall 2020
Animated America: Animation and Advertising from Times Square to Walt Disney, Seattle University Summer Faculty Fellowship, Summer 2020
Breezy Brands and Creative Commercials: Animated Advertising in Cinema, Television and New Media,
Seattle University Summer Faculty Research Grant, 2018
Breezy Brands and Creative Commercials: Animated Advertising in Cinema, Television and New Media Seattle University NEH Summer Seminar nominee, 2018
Seattle University Student Research Assistant, Spring 2018
Seattle University Summer Faculty Fellowship, *Color, American Animation and Visual Culture*, 2017
Marsden Development Fund, 2015
Royal Society of New Zealand Marsden Grant Finalist, 2014 & 2013
University of Victoria, Wellington, New Zealand Research Fund Grant, 2013
Teaching and Learning Grant, Victoria University, Wellington, New Zealand, 2012
Humanities Center, Wayne State University Open Competition Grant, 2011
Presidential Award for Excellence in Teaching, Wayne State University, Detroit, 2009
Board of Governors' Faculty Recognition Award for Research, Wayne State University, 2008
Millennial Dread, Keal Fellowship, Wayne State University Summer 2007

FELLOWSHIPS/GRANTS/AWARDS CONT.

The Fleischer Bros, Keal Fellowship, Wayne State University, Fall 2003
Adults and Children at Work and Play: The Fleischer Bros Studio, Wayne State University Humanities, 2001
A Surrealist Aesthetic: The Fleischer Bros. Studio, 1915-1944, Wayne State University Research Grant, 2001
New York University Summer Dissertation Fellowship Nominee, 1996
New York University Teaching Assistantship Fellowship, 1990-1992
Fulbright Scholarship (Declined award), 1989
Pacific Island Youth Leadership Fellowship, Auckland University, 1989 & 1990
New Zealand Postgraduate Scholar, 1989

TEACHING

Seattle University (2016-present)
FILM 2000 Intro to Film and Media, winter 2025
FILM 2004 Crime Film and Media, Winter 2025
FILM 4910: A History of Visual and Special Effects, Winter 2021
FILM 3720: Pacific Cinema, Winter 2019
FILM 3020: History of Film Fall 2016
FILM 4910: Murder Most Foul: Crime Cinema, Winter 2017, Winter 2018, Fall 2020
FILM 3910/3280: Loony Toons and Cwazy Wabbits: History of Classical Cel Animation, Winter 2017, Fall 2021
FILM 3000/3820/2001: Intro to Film Winter 2020, Winter 2019, Spring 2017, Fall 2017, Winter 2018
FILM 2010: Hollywood Race and Resistance, Winter 2026
FILM 3220: Film Noir, Fall 2017, Fall 2021
UCOR 1400: Intro to Visual Culture: Race/Gender/Sex, Winter 2022

Graduate
Guest Professor CMS 597, Graduate Seminar in Color: Aesthetics, Technologies, Materialities and Philosophies, University of Washington, Spring 2021
Internships
FILM 4950 115 internships supervised, Fall 2017-Fall 2025.

Victoria University, Wellington, New Zealand (2012- 2016)
Undergraduate
Film Cultures B: German Cinema
Film Genres: Classical Film Noir
Film Genres: US Crime Film: Murder Most Foul
Film Cultures: History of Classical American Animation
Film and Visual Culture of the Pacific
Introduction to Film
History of Film I, 1890-1940
Contemporary American Directors
History of Film II, 1940-1960
History of Film III, 1960-present
Major Works of World Cinema
Film Criticism & Theory
Documentary Film

TEACHING CONT.

Cinema Movements and Genres
Loony Toons and Cwazy Wabbits: A History of Classical American Animation

Wayne State University, Detroit (1999-2012)

Undergraduate

Introduction to Traditional Animation Techniques
Global Hollywood Cinema: From Special Effects to Blockbusters
Murder Most Foul: Crime and Homicide in Cinema
Glorious Technicolor! Film and Color
German Cinema
Weimar Cinema
Film Noir
Contemporary New Zealand Cinema
Views from the Antipodes: Cinema of the Pacific I & II
Introduction to Women's Studies

Graduate

World Literature: Traditions and Challenges
Cinema Studies Orientation
Shock Corridor: Cinema of Madness
Introduction to Film and Media Studies
Topics in Film: Film Historiography
Topics in Film: Introduction to Advanced Film Theory
Weimar Cinema and Modernism
Advanced Studies in Film: Media and War
Advanced Studies in Film: Film Noir
Advanced Studies in Film: The Blockbuster
Advanced Studies in Film: Film and Literature
Advanced Seminar in American Studies: There Will be Blood: The Americas, Violence and Myth
Advanced Seminar in Film and Media: Color in Film: Aesthetics, Theory, Philosophy
Advanced Seminar in Film and Media: Animation

STUDENT SUPERVISION/EXAMINATION

Seattle University (2016-present)

Marisa Reyes Pacheco, Independent Study Screenplay Development, Spring 2021
Nathan Graham, BA (Hons), "Film Production: A24: A Comprehensive Breakdown" Jan-April, 2020
Cory Christiaens, BA (Hons), "History Research project, "The transformation of contemporary Australian Aboriginal or New Zealand Maori under the effects of British colonialism" Jan-Feb 2019
Hannah Lang, BA, "Representations of sexual assault of indigenous women within Hollywood cinema, Women and Gender Studies Thesis, project, Winter 2019
Andrew Okada, BA, Research Project, Film Careers Workshop, Spring, 2017 (admin only)
Morgan McDougal, BA, Internship with Seattle Reign Soccer Team, Spring Quarter, 2017
Juliana Bojorquez, BA, Internship at Seattle International Film Festival, Winter Quarter, 2017
Anna Maria Gallegos, BA, "Disney Animation and Fairy Tales" Independent Study, Winter Quarter, 2017
Elzar Mercado, BA, Independent Study, Pedro Almódovar, Fall Quarter, 2016 (admin only)

STUDENT SUPERVISION/EXAMINATION CONT.

Hans-Martin Rall, PhD, University of Tübingen, Germany "Adaptation for Animation-Transforming Literature Frame by Frame", co-supervisor with Dr. S. Marschall (2017- 2019)

Victoria University (2012-2016)

Kayla Bakker, MA, "Subversion of Gender Norms in *Hunter x Hunter* (2011)", 2016.

Indranil Chakravarty, PhD., Victoria, "Historical Fiction & Fictionalised History in the Biopic Film: A Screenplay in Search of a Forgotten Hero of 19th Century India" 2015-2016.

Rosina Hickman, PhD., Victoria, "Amateur Film and its Archiving," 2016.

Toby Woollaston. MA, Massey, "The Cinema of Darren Aronofsky: A Phenomenological Case Study." Examiner, April 2015.

Sofia Alexi, MA, Victoria, *Nordic Noir*, 2015-2016.

Rosina Hickman, MA (Distinction), Victoria, "Landscapes of Desire: The Geography of Amateur Filmmaking in New Zealand, 1920-1939," Co-supervisor, Oct. 2014.

Grace Russell, MA (Distinction), Victoria, 'A Likeness Made From First Hand Witness'? The Discursive Position of a Purported Crazy Horse Photograph" Co-supervisor, March 2014.

David Chatterton, BA Hons. Thesis, "Seventies Cinema, Neo Noir and Nihilism" Oct. 2013.

Wayne State University (1998-2012)

Anita Purcell Sjölund, MA, Otago,"Analysis of the Samoan reaction to the film *The Orator (O Le Tulafale)* prompting Fagogo defining a global Samoan identity." Examiner, April 2013.

Kerin Ogg, PhD (Film), Wayne State University, "Japanese Anime," Q.E (Qualifying Exams), 2012

Justin Remeselnik, PhD (Film), "Motion (less) Pictures: The Cinema of Stasis," Q.E, Fall 2010, Prospectus Winter 2011, Defense April 2012

Edward Brown, PhD (Film) "Film Noir and Technology" (Film), Q.E, Winter 2012

Robert Patterson, BA, Independent Study, "Pacific Cinema" Fall 2011, Film Noir, Fall 2010

Mark Brown, PhD (Film) "Mormonism and Mormon Cinema," Q.E "Classical Hollywood Cinema and Film Noir," Fall 2009

Sibyl Wilson, PhD (English), "African-American Gospel Films," Q.E, Fall 2010

Kelly Coleman, BA (Film), Writing Intensive, Film Noir, Fall 2010

Joshua Pippen, BA(Communications), Writing Intensive, Film Noir, Fall 2010

Angela Wynn, BA (Communications), Honors, Film Noir, Fall 2010

Veronica Rogalla, BA (Film), Independent Study, Film Noir, 2010

Kele Martin, BA (Film), Directed Study "Music in Stanley Kubrick's *2001: A Space Odyssey*," Fall 2010

Scott Dunkerley, BA (Communications), Writing Intensive, "Italian Neo-Realist Film," Fall 2010

Sherry Santos BA (Film) Directed Study, *Mulan* ENG 5993 Winter 2010

Antal Zambo, BA (Film), Writing Intensive, "The Films of Andrzej Wajda," Fall 2009

Andre Seeward, BA (Film), Writing Intensive, "Fassbinder," Fall 2009

Tim Shorkey, PhD (Film), "Silent Cinema." Qualifying Exam, Fall 2009

Alonso Del Arte, BA (Communications), Writing Intensive "Justice in the JAG Courtroom and the Civilian Courtroom," Spring 2008

Christina Planisek, MA (English), "Romeo and Juliet on Film," Fall 2008

Helen Ditouras, PhD (English), Qualifying Exam, "Hollywood Sound Film," Fall 2007; M.A. (English), Essay, "The Representation of Sexual Murder in True-Crime Novels" 2003

Elizabeth Lulis, MA (English), Directed Study, "Masculinity and Homosociality in Post-war American Films," Fall 2006

Cale Kehoe, BA (Communications), Directed Study. "*Dark Passage* and Film Noir," Fall 2006

Angela Pham, BA (Film), Honors, Spring 2005

STUDENT SUPERVISION/EXAMINATION CONT.

Suzanne Spagnolo, BA (Communications), Writing Intensive, "Linda Williams' Film Bodies: Gender, Genre and Excess," Summer 2002
Manuela Glaser, MA (English), Directed Study, "The Cyborg" Winter 2002
Sarah Rohrbeck, MA (English), "Forsaken City: Perception of Urban Space in David Fincher's *Seven"* Fall 2000
Matt Hanson, PhD, (Communications), "Nonlinear film narratives," Fall 2012
Sarah LaBeau Delahousse, Ph.D. (Film) "Female Detectives, Female Criminals: An Examination of Crime, Modernity and the New Woman in Early French and American Crime Films in the US During the 1910s." Q.E (Qualifying Exams), Spring 2007, Prospectus Spring 2008, Defense Summer 2010
Eric Marshall, PhD (Film), "Distributed Cinema: Interactive, Networked Spectatorship in the Age of Digital Media," Q.E 2002, Prospectus Winter 2004, Defense Winter 2010
Selmin Kara, PhD (Film), Q.E & Prospectus "Reassembling Documentary: From Actuality to Virtuality" Q.E, Winter 2008, Defense 2011
Carole Piechota PhD (Film), Q.E "Sound and Music," Fall 2008, Prospectus 2009.
Christopher Gullen, Ph.D. (Communications), Q.E, "Classical Sound and the Musical," Winter 2009, Prospectus Summer 2009, Defense 2012.
Jenna Gerds, PhD (English), "Modernism and Film," Q.E, Fall 2008
Pam Goodacre Brown Ph.D. (English), "African American Film," Q.E, Spring 2007
Craig Smith, PhD (English),"In Eustace Tilley's Closet; Gay and Lesbian Writers at the New Yorker, 1925-1992," 2001, Q.E 2001, Prospectus 2002, Defense Fall 2003
Chris Salinas, PhD (Communications), "Appeals to the Public: An Examination of Rhetorical Strategies from the Candidates, Courts, and News Media in the Post-Election Crisis of 2000" Q.E 2001, Defense Summer 2002
Heather Blankenheim, Ph.D. (English), Directed Study, Film Theory Fall 2001, Q.E, 2002

PROFESSIONAL DEVELOPMENT

Nonviolent Conflict Resolution, Oct 2023
Chair's Role in Increasing Enrollment and Retention, Chronicle Higher Education, Roundtable Jan 2022
Diversifying Department, Chronicle Higher Education, Roundtable Jan 2022
National Trends in Higher Education, Chronicle Higher Education, Roundtable Jan 2022
Student Mental Health, Chronicle Higher Education, Roundtable Jan 2022
Shifting Faculty Mindsets in a Volatile World, February 2022
Vatican II, Fall, & Winter 2021-2022
Resilience, CETL, May 2021
Teaching and Sustainability: How Can I include Sustainability in my Course? April 13, 2021
Resistance Or Resource?: How Resistance Can Bring About Organizational Change, Feb. 2021
Nonviolent Conflict Communication Fall 2020
Online Course Design (9 individual Certificates including Canvas Basics, Flip & Flow, Deeper Learning, Framework, Video, First Module, Create Community, Zoom, Course Check)
Covid Certificate, Summer 2020
Peer Observations/Consultations with Teaching office 2017 & 2018, 2020
Catholic Intellectual Tradition Seminar: June 21 & 22, 2018
Arrupe Seminar, Fall and Winter 2019-20
Chair Leadership weekly Sessions 2019

ADMINISTRATION, SEATTLE UNIVERSITY, 2016-present

Brunsma Research Method, Feb, 2020
Grant Forward Trial Information Session, Feb 2020

Senior Leadership

President, Faculty staff Senate, College of Arts and Sciences, 2024-2027
Vice President of Faculty Handbook, Academic Assembly, 2024-2027
Strategic Plan, Co chair, Research, 2022-2023
Vice President of Academic Assembly for Policies, Fall 2018-2023
Member, Executive Leadership, Academic Assembly (meets with Assoc. Provost, biweekly)
Academic Assembly, College of Arts and Sciences Representative,
(Fall 2017-Winter 2023, Fall 2024)
Member, Provost Leadership Team (POLT)l 2018-2023; 2024-present

University-wide Taskforces

Makerspace Committee, Center for Science and Innovation 2020-2022
Instructional Continuity under COVID-19, Spring & Summer 2020
Member, Taskforce LGBTQ+ Diversity & Inclusivity Committee, 2018-present
Co-Chair, Task Force on Academic Technology and Online Education, 2019-20

University Wide Committees

Provost Office Leadership Group-Strategic Directions, 2021-2023
Co-Chair and Provost Fellow, Working Group on Faculty Mission, Culture, 2021-2023
Ad Hoc URTC Charter Revision, Summer and Fall 2021
Makerspace Search Committee for Directors of Media Production Center and Makerspace and Technician, Summer-Fall 2021
Presidential Inauguration Committee (2021)
Faculty Handbook Revision Committee, Chair, 2018-2023; 2024-2027)
Committee on Committees, Summer 2019-2023 (meets monthly)
Faculty Handbook Revision Committee, Academic Assembly, 2024-2027
Makerspace Committee, Center for Science and Innovation 2020-2022 (meets biweekly and Summer 2021)
Faculty Welfare Committee, (2020-2023)
Academic Assembly Bylaws Committee, 2018-present
Mission Inclusion and Culture Trustee Board of Trustee (2019)
Ad-hoc Committee on Committees Draft Taskforce (Spring- Fall 2019)
Selection Committee, Summer Research Assistant Fellowship (February 2019)
Selection Committee, Summer Faculty Fellowship March 2019

Film and Media Department, 2016-present, Chair

Curricular Redesign: 12 new or amended classes, 2018; Complete redesign of BA in Film, 2019-2021
Chair, Search Committee, One year NTT Film Production, June-Sep 2017
Chair, Search Committee, One year NTT, Film Studies, June-Sep 2017
Chair, Search Committee, TT Film Production, 2017-18
Chair, Search Committee, TT Film Studies, 2017-18
Annual Film Majors Pizza Party; Advising Sessions with Transfer Students; Advising Sessions with First Time in College Students (Fall Quarter each year); Film Screenings of Graduating Students (Spring)
Annual Convocations, Award Ceremonies and Graduation Ceremonies (Fall, Spring)

ADMINISTRATION, SEATTLE UNIVERSITY, 2016-present

Welcome back to term Events, Fall 2016, 2017, 2018, 2019, 2020, 2021, 2024
Quarterly Weekend Recruiting Events, Prospective Student Events

Teaching Observations & Supervisor Feedback

Solicited new curricula from adjunct faculty; critical feedback; Peer Observations of adjunct and tenure track faculty: Georg Koszulinski (Fall 2016), Daniel Thornton (Winter 2017), John Comerford (Winter 2018, 2020), Ben Stork (Winter 2020), John Trafton (Spring 2017, Spring 2020), Jonathan Keasey (Fall 2017), Craig Downing (Fall 2017), Alex Johnston (Winter 2019, Spring 2020), Ben Schultz Figueroa (Winter 2019, Spring 2020), Justine Barda (Spring 2020) Gavin Reub (2022), Phan Tran (Fall 2024), David Church (Fall 2024)

Infrastructure and Resources

Worked with Film librarian Lynn Deeken on a special project to purchase $2300 of DVD resources for Lemieux Library. Solicited input from adjunct and cognate faculty and selected 98 titles, $ 3000 grant , 2017, 2018, 2019, 2020

Major upgrades for Teaching classrooms; liaised with ITS and Project Managers Pigott 107, Boeing Room; Pigott Room 100 (completed Spring 2018)

Created new film storage cage in Casey 500 (for film equipment storage facilities) March-July 2017

Technology crisis management: worked with Media Services technicians to troubleshoot Pigott 100 quarterly, transition to online Teaching under COVID-19 (Winter/Spring 2020)

Created and Catalogued DVD Collection; administered purchasing, equipment maintenance and upkeep. Trained users on equipment and software use.

Upgraded film production equipment with $8000 annual purchases of new cameras, lighting and sound equipment, created inventories of new equipment, 2016-present,

supervised film technician work assignments; created new equipment checkout procedures and legal contracts with students

Marketing and Promotion

Designed new posters, fliers, T-shirts, logos and other promotional program literature. Staffed annual prospective student fairs, internship and career fairs in Fall, Winter and Spring quarters, 2024 to reflect new department and curriculum

Redesign of webpage 2019, 2020 including new videos, class trailers and interviews; BIPOC Recruitment Pilot, Feb. 2021, 2023, Jan 2024

Interdisciplinary Collaborations/Visiting Speakers & Screenings on Campus

Organizer of Visual Culture Reading Group, Spring 2017, Pigott McCone Reading Groups, 2023, 2024

Working Meetings with faculty in English, Art and Art History, History, Philosophy, Digital Media Art and Art History, Communications, Women and Gender Studies, Environmental Studies/Science, Criminal Justice, Biology, International Studies, Photography, Design and

Communications to facilitate new interdisciplinary connections in classes and curricular pathways, 2016-present

Screening of *Medicating Normal*, Nov 19, 2019 with Lynn Cunningham (Documentary filmmaker), Cinematographer Joan Churchill and Sound, Alan Barker, Dr Patrick Murphy and Dr Cheryl Cooke, and Dean Swanson; Cosponsored with Nursing Program and College of Arts and Sciences. Over 100+ attendees including President, Provost and Chair of Board of Trustees attended, and I facilitated a Q & A afterwards.

Seattle University Film Festival (SUFF), Judge, May 2, 2019 & May 8, 2018

ADMINISTRATION, SEATTLE UNIVERSITY, 2016-present

Collaboration with Theology, Antonio Sison "Taste and See: Foodways and Film" (Jesuit Writer with Catholic Institute for Catholic Thought and Culture) April 26, 2018

Interdisciplinary Collaborations/Visiting Speakers & Screenings on Campus Cont.

Northwest Screenwriters Guild, Britta Lundin (TV writer for *Riverdale)* April 19, 2018

Northwest Screenwriters Guild, Wendy Kram (Hollywood Creative Manager/Consultant), April 14, 2018

Q & A with Val Kilmer; screening of *Cinema Twain*, May 4, 2017

Paul Green (Executive Producer *The Revenant*), Oct 20, 2017

Gary Glushon (Executive Producer Ethan Hawke's *24 hours to Live*) Nov 15, 2017

Jonathan Foster "Writing for Artificial Intelligence" (Microsoft Head of Cortana), Dec 1 2017

Collaboration with Theater, *The Rest I Make Up: A documentary about playwright Maria Irene Fornes*, Nov. 13, 2018

Gabby Antonio Smashes the Imperialist White Supremacist Capitalist Patriarchy! (Comedy Webisode on activism) May 31, 2018

Office of Multicultural Affairs, *The Secret Life of Muslims* (Comedic Webisodes on Muslim identity) May 30, 2018

Reunification (Alvin Tsiang, 2015), documentary on immigrant identity, May 18, 2018

Collaboration with Biology and Environmental Studies, Screening & Q & A of *Chasing Coral* (Jeff Orlowski, 2017), documentary on global warming and coral reefs, Sept 22, 2017

*Weirdo*s (Bruce McDonald, 2016), fiction film about a hitchhiking couple, Sept 29, 2017

Harvey Weinstein/#MeToo/#TimesUp Discussion Panels, 2018

"Women, Media and the Law" Panel (Caitlin Carlson(Communications), Teresa Earenfight (Women And Gender Studies), Sonora Jha (Communications) and Kirsten Thompson (Film Studies)#MeToo, Jan 16 2018

"Avengers, Wonder Women, and Predators: Sharing Experiences and Strategies for Survival Women Working in the Film Industry" (Justine Barda (Instructor SU), Nancy Chang (Executive Director Reel Grrls), Siran Aysan (Journalist), Jennifer Roth (Executive Producer *Black Swan, The Wrestler, Mudbound*), Anne Rossellini (Executive Producer, *Winter's Bone*), Courtney Sheehan (Executive Director Northwest Film Forum) Jan 10, 2018

Kirsten Moana Thompson, "Harvey Weinstein, #MeToo, #TimesUpNow, and Social Media" Talk at the Criminal Justice Research-athon at Seattle University on Saturday June 2, 2018.

'Movie Bites' Professional Careers in Film Series

Amy Lillard, Director Washington Filmworks "Working in the Film Industry", Feb 20, 2024, Oct 5, 2024, May 23, 2019

John Trafton, Movie Made in Los Angeles, Movie Bites, Jan 18, 2024

Joan Churchill, cinematographer & Alan Barker sound editor, Nov 20, 2019

Dustin Sweet, Animator, Nov 13, 2019

Dave Merlino Director and Producer, April 18, 2019

ADMINISTRATION, SEATTLE UNIVERSITY, CONT, 2016-present

Community Engagement and Service

Social Justice Film Festival

"Moderator, Q & A, Social Justice Film Festival Indigenous Futures Panel Indigenous Futures, *Transform: Another World is Possible*, October 8th, 2020.

"Themes on Courage," Oct 6, 2019

Transgender and mixed race Program (*Outcognito; Lambeth Lights; Act of Terror; Change in the Family*) October 10, 2018

Art and Censorship Program (*We Are the Mass Shooting Generation; Comedy and Social Protest; For Your Safety; Help Me to Speak*), October 14, 2018

Tasveer Film Festival

Screenings on Campus: Sep 27, *Kaifinama* (Sumantra Ghosal, 2019) India, and Oct 3, 2019 *Reason* (Anand Patwardhan, 2019) India; Sponsorship 2023; South Asian Fundraiser (December 8, 2018)

Vishal Bhardwaj (Bollywood filmmaker) October 7, 2018

Sharmeen Obaid Chinoy (Pakistani journalist and Academy Award filmmaker); Screening of her films *A Girl in the River: The Price of Forgiveness*, with Tasveer (South Asian Film Festival) Sept.13, 2018

Seattle International Film Festival

Sponsorship with Seattle International Film Festival (SIFF) of screenings and workshops, 2016-present

May 2019: SIFF Sponsored Films: *Good Kisser* (Wendy Jo Carlton), *Lynch*: *A History* (David Shields, & Producer Danny Glover, 2018); Workshop: "How to Build an Online Following for Your Feature, Short or Episodic"

May 2018: *Prospect* (Chris Caldwell and Zeek Earl, 2018); *Return to Mount Kennedy* (Eric Becker, 2018) Workshop: *#Disruption #Inclusion: The Film Industry's 'new' landscape after #MeToo #TimesUp*,

May 2017: *Prom King* (Christopher Schaap, 2010, SU grad); *Wallflower* (Jagger Gravning, 2017); *The Inland Road* (Jackie Van Beek, 2017); *Whose Streets* (Sabaah Folayan, 2018); Workshop: "The Creativity of Limits: Micro Budgets, Maximized Films"

"Me-Too and The Film Industry, One Year, On", with Justine Barda and Ben Stork (Facilitators), with Kirsten Schaeffer (Executive Director, Women in Film, LA), Ellen Huang (Senior Director of EEO & Diversity, SAG-AFTRA), Tania Kupczak (Designer and Set Director), Siran Aysan (Turkish-American Journalist and Director/Producer) and Anne Rossellini (Independent Producer, *Winter's Bone*), Nov 17, 2018, Seattle U

Other Community Engagement & Service

Northwest Media Commons Virtual Research Seminar Series, Founder & Moderator (with University of Washington, & Universities of Oregon & Portland) Fall 2020-present

Engaged Faculty Community Outreach & Teaching Retreat, April 12, 2019

"Contagious Social Media and Premediation" SU Teach in on Trump Election, February 2017

Judge, Seattle University Film Festival (SUFF), June 2017, 2018, 2019

Center for Community Engagement, Outreach Training Faculty Immersion Day Feb 13, 2017

Center for Environmental Justice and Sustainability, Developed new Yearlong Service Learning Internship with Film, ongoing partnerships & Internships (2017-present)

Northwest Film Forum Collaboration, Cosponsorship of visiting filmmaker Daichi Saito, March 2017 student outreach, 2016-17

ADMINISTRATION, SEATTLE UNIVERSITY, CONT, 2016-present

Indigenous People's Center, Summer Outreach Project and screening of *Promised Land* (Sarah Samudre Salcedo and Vasant Salcedo, 2016) Social Justice documentary on Duwamish and Chinook fight for federal recognition) April 5, 2018 & Oct 2017

English, 2016-2021

Internship Director, 2017-present (93 internships supervised to date).
Grad Nite Film and English Program Graduation Celebrations, May 30, 2019.
Chair, Search Committees, TT Assistant Professor in Film Production and Assistant Professor in Film Studies, 2017-18.
Search Committee TT Assistant Professor Creative Writing Search, Feb. 2017
Search Committee Administrative Assistant, English Department, March-April 2017
Search Committee English and Film Studies Work-study, June 2017
Governance Ad Hoc Committee, Spring 2017

Curator and Moderator of Film and English Research Quarterly seminar series, 2016- 2023

Serena Chopra, "I Wanted to Write a Book that Was Like Lying Down: Proximity to Loss and the Erotics of Healing for Indian Bodies in American Nationalism", Nov 14, 2019
John Trafton, "300 Days of Sunshine: California Impressionists and Early Hollywood" Nov 7, 2019
Kirsten Moana Thompson "Disney for Hire?: Sponsored Disney Animation, from Bucky Beaver to Ludwig von Drake" Oct 15, 2019
Nalini Iyer "Remembering the Resistance of the Pioneering South Asian Americans," May 7 2019
Alex Johnston, "Evidence of the Evidence" Screening and Discussion, April 9, 2019
Melba Boyd "Double Consciousness and Double Entendre in the Cinematic Construct of *Get Out*", Feb 14, 2019
Miles Coleman, "The Magical Compulsions of Machinic Parody in @DeepDrumpf" Nov. 7, 2018
Kate Koppelman, "Dreadful Translation: Griselda and the Insistence of Meaning" Oct. 30, 2018
Allison Meyer, The Royal Gift of Robert Ashley's *Almansor*", May 24, 2018
John Trafton, "A Land of Wolves: *Sicario* and the New Drug War Film", April 26, 2018
María Bullón-Fernández "A Crisis of Categorization: Hermaphrodites and Language in Gower's *Mirour de L'omme*" April 5, 2018
Molly Clark Hillard "Such Strange transformations: Burne-Jones' *Cinderella* and Domestic Technologies," Feb. 22, 2018
Kirsten Moana Thompson, "Contested Territories and Animated Surfaces in *Moana*", Feb. 13, 2018
Ben Stork, The Punch Seen 'Round the World': Freedom of Speech and the Crisis of Hegemony" March 29, 2017
Kirsten Moana Thompson "Waste, Militourism and the Anthropo(s)cenic Pacific", April 19 2017
Charles Tung, "Time Machines and Timelapse Aesthetics in Anthropocenic Modernism"May 17, 2017

ADMINISTRATION, VICTORIA UNIVERSITY, 2012- 2016

Film Program

Chair, Film Program Faculty Committee (2013-2015)
Coordinator, Film Program External Review & Report, Oct. 2014 (major review every 7 years); Implementation Plan 2015
Developed Marketing and Promotional Plans, 2013
Appointments Committee, Film Program, Job searches, October 2012 & September 2013

ADMINISTRATION, VICTORIA UNIVERSITY, 2012- 2016, CONT.

Alumni fundraising; donors to film collection; internships, Curricular planning and assessment; Budget; Chair Faculty meetings, 2012-2016

Pedagogy, Scheduling and Curricular Work
Coordinated and planned new curriculum with faculty, BA in Film, 2013 (21 new courses)
Administration of waivers/approvals/cross-credits; undergraduate and graduate advising
Teaching Observation reports (2012, 2013); Promotion Recommendations (2013, 2014, 2015)
Tutor Hiring, Administration and Supervision (2013-present)
Initiated changes in DVD Resources, Ratings Practices and Library Procedures for Film Program
Customized Film Classroom upgrades, Memorial Theater (2013), Hugh McKenzie Theater (2014)
Coordinated capital expenditure submissions, film equipment, 2013, 2014, 2015
Working Group on Coursework MA in Film and Media Studies and MFA, 2014-15

Curricular & Supervisory Liaison, Film Technician, University Advisors, Coordinators of Postgraduate Studies and Honors, Faculty in Schools of Languages and Culture; Faculty of Design and Engineering; History, Classics; Theatre; Italian; German; Student and academic services; Marketing dept; Deputy Dean for Academic Affairs; Film Librarian; NZ Film Archive; NZ (Te Papa) National Museum; NZ Film School

Interdisciplinary Conference & Events Work
Film Screening, *Out of Print* (Julia Marchese, 2014) Memorial Theatre, May 28, 2015
Host, Roundtable Q & A on Nollywood Film Festival, Victoria University, Oct. 9, 2014
Co-Organizer of the Film/Media Seminar Series, 2015 (biweekly seminar presentations)
Founder Visual Culture Research Cluster (interdisciplinary group with 50 members),
Cosponsor of Adam Art Gallery, *Beautiful Creatures* Exhibition, (May 2013); *Film and Painting*, (May 2014)
Chair, Steering Committee: "*Loops and Splices: Changing Media Technologies,*" Film/Media Conference, Victoria University, 1 August 2014. Assessed Submissions, arranged Keynote Speakers, secured grant funding; promotion, venue booking, catering and logistics
Steering Committee, *International Visual Methods III* Conference, Victoria University, Dec. 2013. Assessed Submissions, grant funding, venue logistics; keynote speaker
Initiator and co-funder *Peripheries and Place,* Film and Media Conference, Victoria University, Sept. 2013, grant funding, logistics
School of English, Film, Theatre and Media Studies Postgraduate Committee, 2013
Visual Studies Research Center Proposal Fall 2013

Departmental and University Committee Service
Chair, University Grievance Committee, Victoria University, Jan.-July 2015.
Faculty of Humanities and Social Sciences Pilot Committee on Marketing and Promotion, 2015
Humanities and Social Sciences Committee on University Summer Scholarships, 2014
Co-Author, School of English, Film, Theatre and Media Studies, Research Strategy 2013
School of English, Film, Theatre and Media Studies Executive Committee, 2013-2016
University Academic Board (equivalent to Senate), 2012-2016
Faculty Board, Faculty Humanities and Social Sciences, 2012-2016
Chair, School of English, Film, Theatre and Media Studies Research Committee 2012- 2016
Pasifika Faculty Committee, 2012-2016

ADMINISTRATION, VICTORIA UNIVERSITY, 2012- 2016

Community Outreach: Pacific Island Research and Community

New Zealand Universities External Research Evaluator, Tertiary Education Commission (TEC)

- Creative and Performing Arts Panel Evaluator, 2023-2026
- Pacific Research Panel Evaluator, 2017-19. With other reviewers, I assessed all scholarly research portfolios in the previous 7 years at all NZ universities (34 portfolios of 4 research articles each, and 15 other nominated research outputs). This is a time-intensive process and equivalent to a full tenure review for all scholars in New Zealand, analogous to REF in UK.
- Nga Taonga (NZ Film Archive) *Moana with Sound* Symposium 2016 Wellington, NZ
- *Improving Pasifika Student Retention*, Pilot Program, Victoria University, June & August 2015

ADMINISTRATION, WAYNE STATE UNIVERSITY, 1999-2012

Pasifika Student Recruitment, Victoria University local Wellington High schools, 2013, 2014, 2015
"Talanoa (Symposium) on Pacific Island Access to Education" Tertiary Education Union, Oct. 2014
Pacific Island Student Orientation, Welcome Address, Workshop, Wellington, NZ, (Feb. 2015)
Regionalism Symposium, Victoria University (May 28, 2015)
Upgrading Victoria University, Pacific media collection (2014)
Pasifika Faculty Network Victoria University (2012-2016)
Pacific Island Student Success Plan, Victoria University (2014-2016)
Visits of the Prime Ministers of Samoa and Papua New Guinea, Victoria University (2013)

Film Program

Liaison Film Technician; University Advisors; Coordinators of Postgraduate Studies and Honors; Schools of Languages and Culture; Faculty of Design and Engineering; History,Classics; Theatre; Italian; German; Student and academic services; Marketing; Deputy Dean for Academic Affairs; Film Librarian; NZ Film Archive, Te Papa National Museum, NZ Film School, Alumni and Community fundraising; donors to film collection; internships

Teaching Observation Reports: Fall 2011, Fall 2008, Winter 2006, Fall 2001, Fall 2000
Redesigned PhD Qualifying Exams in Film (created bibliographies, demo exams, questions, 2008)
Training and selection of graduate teaching assistants in consultation with Director of Graduate Studies and Grad Committee, 2006-12
Annual selection of applicants to Film studies program, in consultation with Graduate committee and Director, Graduate Studies; Annual Orientation for new students
Program Web redesign and promotion & advertising campaign (magazine advertisements, *Cinema Journal, Cineaste*, social media)
Tri-Annual Film Course promotion; judging of film prizes and Turner Scholarship
Organizer annual social and professional events in film studies/ promotion of undergraduate and graduate cohort
Organizer, Turner Speaker Series, Fall 2011 (Vivian Sobchack); Fall 2010 (D.N. Rodowick); Fall 2009 (Garrett Stewart, Tom Gunning); Winter 2008 (Jon Lewis); Winter 2006 (Jacqueline Stewart); Fall 2001(James Lastra)

ADMINISTRATION, WAYNE STATE UNIVERSITY, 1999-2012, CONT.

Special Event Promotions (Annual Film screenings, Foreign Language screening series and talks); guest speakers and promotional events (DeRoy Speaker series); Warhol Screening/Symposium (Winter 2011); Film Noir Festival (Fall 2010), Germany: 20th Anniversary of the Fall of the Wall (Winter 2010); Gay Pride (Winter 2010, 2009, 2008);
Big Read/Ferndale Public Library: *Maltese Falcon* (2010)

Promotion and liaison with visiting filmmakers to Wayne State: Richard Chew, 2010, Michael Moore 2009, Les Blank 2008, Albert Maysles, 2007, Danny Boyle, 2006

Drafted and implemented New Curriculum, BA in Film, 2007 & MA/Ph.D. Concentration in Film Studies, 2000, revised 2008

Annual Curriculum development, planning and promotion

Film Studies Program External Review 2000-2

Staff Supervision

Staff Supervision: Administrative Assistants; Film Technician, Student Workstudy and Intern Job sheets, Weekly task assignments and training of film adjuncts

Teaching observations of junior colleagues; mentoring of tenure track faculty

Liaison, Dept. of Communications (School of Film and Performing Arts); Foreign Languages Media Lab and Faculty; Film Librarian (collection upkeep): Department Chair; Directors of Graduate and Undergraduate Studies

Infrastructure and Resources

Teaching Classrooms upgrades and renovations; State Hall (2002, 2005, 2008); Manoogian (1999-2000, 2010, 2011)

Technology crisis management

Created and Catalogued DVD Collection (c. 1500 titles); 16 mm Collection 2011 (c. 350 films), administered purchasing, equipment maintenance and upkeep. Trained users on equipment and software use.

Creation of large online database of film clips for instructional purposes

Budget

Administered DVD Purchasing and film rentals; annual and periodic capital equipment and classroom refurbishment and upgrades; honoraria for speakers; film prize administration

English Dept

English Department Appointments Committee, Job Searches in Film, Fall 2010 and Fall 2011

English Department Policy Committee, Chair, 2009-2011, Fall 2008

English Department Undergraduate Studies Committee, 2006-2010; Review of BA major Curriculum

Annual Orientation for new students, Summer 2008

English Department Graduate Studies Committee, 2005-2009

English Department Graduate Workshops: Job Market, 2010, Fall 2002, 2001, 2000; Graduate Qualifying Exams, Fall 2009, Winter 2008; Graduate Student Publications, September 2006

English Department Tompkins Fiction Writing Award Judge, Winter 2006

University Service

Co-Founding Member, Interdisciplinary Visual Culture Working Group 2010-2012: initiated annual symposia with keynote speakers/screenings/special events; added new courses in visual culture to BA (English)

ADMINISTRATION, WAYNE STATE UNIVERSITY, 1999-2012, CONT.

Graduate Council & New Programs Subcommittee, 2008-2010
Board of Governors Faculty Recognition Award in Research, Evaluation committee, Winter 2010
College of Liberal Arts Summer Dissertation Fellowship Evaluation committee, Winter 2009
Review and ranking of Detroit high school scholarships, Winter 2004

Community Outreach
Royal Oak and Ferndale Library Film Talks and Screenings; Bloomfield Hills Jewish Film Group; Allied Entertainment; Detroit Film Center; Detroit Institute of the Arts Film Program; Ann Arbor Film Festival; Detroit Documentary Film Festival; GLBT Film Festival; Reel Deel; Museum of Contemporary Art (MOCAD); Windsor Film Festival
Liaison with Regional film faculty: University of Michigan; Oakland University; University of Michigan-Dearborn; University of Windsor, Canada
Internship discussions with Kunsthalle, Detroit Institute of the Arts, Burton Theater, Redford Film Theater, MOCAD, Film Festivals

SERVICE TO THE DISCIPLINE: EDITORIAL

Color in Motion Advisory Board, Academy Museum of Motion Pictures, Arts and Sciences, Los Angeles, 2021-2024
Media Peripheries, 2021
Anthem Film and Culture Series, 2021
Color Turn: An Interdisciplinary and International Journal, 2017-
TechArt: Journal of Arts and Imaging Science, Chung-Ang University, Korea, 2014- ongoing
Criticism, 2012- ongoing
Journal of American Culture, 2012- ongoing
Journal of Animation Studies, 2008- ongoing
Journal of New Zealand and Pacific Studies, 2012- ongoing; formerly *The Bulletin of New Zealand Studies*, 2007-2011; New Zealand Studies Association (NZSA) Council, 2012- present
MediaNZ, 2013- (Advisory Board)
Professional Notes Editor, *Cinema Journal*, 2004-2008

SERVICE TO THE DISCIPLINE: PEER REVIEW

Journal Submissions, Journal of Visual Studies, Aug 2024; *Color: Research and Application*, April 2024; *Animation: An Interdisciplinary Journal*, Feb. 2023; *Color Turn*, Aug 2024, July, 2021, April 2019; *Journal of Cinema and Media Studies*, October 2021; *New Review of Film and Television*, March 2020; *Cinema Journal*, September 2019; *Postscript*, October 2017, *Queer Studies in Media and Popular Culture*, July 2016; *Religions*, March 2016; *Continuum*, Dec. 2017, March 2016, Dec 2017; *Journal of NZ and Pacific Studies*, May 2015, October 2016; October 2017, Jan 2018; *NZ Journal of Educational Studies*, May 2015; *Refractory: A Journal of Entertainment Media*, Oct. 2014; *Journal of American Culture*, Dec. 2017, September 2017, April 2017, September 2016, January 2016, February 2015, June 2014, January 2013, May 2013; *Criticism*, April 2020, February 2018, February 2014, January 2013, March 2013, August 2012, April 2012; *Journal of Animation Studies,* Fall 2014, Spring 2014, Fall 2012, 2011, 2010, 2009, 2008

SERVICE TO THE DISCIPLINE: PEER REVIEW CONT.

Creative and Performing Arts Committee, Performance -Based Research Fund (PBRF), 2023- 2024 (reviews all research at New Zealand Universities in the Creative and Performing Arts over previous 7 years)

Manuscript Review of Carolyn Kane and Lida Zeitlin-Wu, ed. *Color Protocols: Technologies of Racial Encoding in Chromatic Media* (Cambridge, MIT Press, 2023), August 2023

Review, Bregt Lameris, Habillitationsschrift, University of Zurich, July 2023

Manuscript Review of John Trafton's *Movie Made Los Angeles* (Detroit: Wayne State University Press), April 2023.

Manuscript Review of Geoff King, *Arthouse Crime Scenes: Art Film, Genre and Crime in Contemporary World Cinema* for Bloomsbury Press, Oct 2022.

Manuscript Review of Joshua Yumibe, *Global Film Color: The Monopack Revolution at Midcentury*, Eds. Sarah Street and Rutgers University Press, Feb. 2022

Manuscript Review of Fran Mason, *Murder Is My Business: The Assassin on Film*. New York: Palgrave Macmillan, Sep. 2017.

Manuscript Review. Fran Mason, *Murder Is My Business: The Assassin on Film*. New York: Palgrave Macmillan, Sep. 2017.

Manuscript Review of *The Animation Studies Handbook*, ed. Nichola Dobson, Annabella Honess Roe, Amy Ratelle and Caroline Rudell, Bloomsbury Press, Sept. 2016.

Manuscript Review of *Handbook of Australian Cinema* Proposal, Routledge University Press, Dec 2021

Promotion to Teaching Professor External Reviewer, University of Washington-Tacoma, July 2021

External Research Evaluator, Pacific Studies Performance Based Research Review (PBRF), Pacific, 2023-2024; 2018-2019.

With other reviewers, I assess all scholarly research outputs in Pacific Research in the previous 7 years of all NZ universities (34 portfolios of 4 research articles each, and 15 other nominated research outputs). This is a time-intensive process and equivalent to a full tenure review for all scholars in New Zealand and analogous to REF in UK.

Manuscript Review of *Handbook of Australian Cinema*, Routledge University Press, Dec 2021

Promotion to Teaching Professor External Reviewer, University of Washington-Tacoma, July 2021.

Manuscript review of Alfio Leotta and Diego Bonelli, eds. *Audiovisual Tourism Promotion: A Critical Overview,* Palgrave, February, 2020.

Manuscript Review of Sunka Simon, *German Crime Scenes. Regional and Global Formations from Network TV to Netflix*. Bloomsbury, September 2019.

Manuscript Review of Maria Mellins, *Murder Society. An Investigation into True Crime Media*. Bloomsbury, May 2019.

Manuscript Review of Sarah Street and Joshua Yumibe, *Chromatic Modernity: Color, Cinema, and Media of the 1920s*. Columbia University Press, 2018. 300 pp.

External Reviewer, Non-traditional Creative Projects University of Hong Kong, October 2016

Manuscript Review of Elizabeth A. Ford and Deborah C. Mitchell, *Filmageddon: The Dark Spectacle of Hollywood Films Post 9/11*. Lexington: University of Kentucky, March 2017.

Manuscript Review of Fran Mason, *Murder Is My Business: The Assassin on Film*. New York: Palgrave Macmillan, Sep. 2017.

SERVICE TO THE DISCIPLINE: PEER REVIEW CONT.

Manuscript Review of *The Animation Studies Handbook*, ed. Nichola Dobson, Annabella Honess Roe, Amy Ratelle and Caroline Rudell, Bloomsbury Press, Sept. 2016.
Manuscript Review of Maureen Furniss. *Animation: A New History*. London: Thames and Hudson, Jan. 2016.
Manuscript Review of George Larkin. *The Introduction of Post-Production: The Invisible Revolution of Filmmaking*. New York: Routledge. December 2015.
Manuscript Review of Alfio Leotta, *Peter Jackson*. London: Bloomsbury, July 2015
Manuscript Review of Kara Lynn Anderson, *Immaterial Materiality: Collecting in Entertainment Media*, Albany: SUNY Press, August 2015
Conference Submissions, Visual Methods Conference III, Victoria University, 2-6 Sept. 2013
Journal Submissions*, LIT,* Fall 2011, Fall 2010; *Extrapolation Journal,* Winter 2010; *The CNZS Bulletin of New Zealand Studies* August 2008, March 2008; *Marvels and Tales: Journal of Fairy Tale Studies*, Fall 2001
Manuscript review of Margaret McFadden *The L Word.* TV Milestones Series. Detroit: Wayne State University Press, August 2012
Manuscript review of Maureen Furniss *Animation in History*. NY: Thames & Hudson, August 2012
Manuscript review of Sarah Casey Benyahia, *Crime Guidebook*. NY: Routledge, Summer 2009
Manuscript review of David Cook and Evan Lieberman*, The Moving Image: An Introduction to Film*. Oxford: Oxford University Press, February 2009
Manuscript review of Roy Grundmann, ed *Michael Haneke: A Cinema of Provocation.* and *Companion to Michael Haneke*, London: Blackwell, Fall 2007
Manuscript review of *Contemporary New Zealand Cinema.* eds. Ian Conrich and Stuart Murray. Detroit: Wayne State University Press, 2006, Winter 2006
Manuscript review of *The Film Experience*, Timothy Corrigan & Patricia White. NY: St Martin's Press, 2004, 2nd edition, Fall 2005 & chapter 3, 1st edition, Fall 2003

SERVICE TO THE DISCIPLINE: COMMITTEE AND JURY WORK

CD Rom Review. *Film, Form and Culture*, Robert Kolker, vol. 1.03, CD ROM. NY: McGraw-Hill, Winter 2003

Society for Cinema and Media Studies

Society for Cinema and Media Studies Fair Use Committee, 2020-present
Society for Cinema and Media Studies, Program Committee, Denver 2020, Seattle Fall 2019, Montreal 2015 (peer review all conference proposals)
Seattle University Student Film Festival (SUFF), Judge, 2018, 2019
Co-Chair, SCMS in Seattle, Program Host Committee, 2018-19
Society for Cinema and Media Studies, Anne Friedberg Innovative Scholarship Selection Committee, 2016
Society for Cinema and Media Studies Scholarly Interest Groups Queer; Asian/Pacific; Media Archives; CinemArts; Film and Art History; Film Festivals; Urban Studies, Indigenous, 2010-
Society for Cinema and Media Studies Katherine Singer Kovacs Essay Selection Committee, 2005
Co-Founding Member and Co-Chair, Animation SIG Committee, (SCMS), 2014-2016
Media Archives Subcommittee, Society for Cinema and Media Studies (SCMS), 2012-2013.

SERVICE TO THE DISCIPLINE: COMMITTEE AND JURY WORK

Society for Animation Studies
Society for Animation Studies (SAS) Membership & Archival Subcommittees, 2013-present

Other
Participant, University of Newcastle, Australia, Research Project (Dr. Margaret Kiley) "A cross-national study of the relative impact of an oral component on PhD examination quality, language and practice," May 2013
Detroit Documentary Film Festival Jury, Fall 2005

PROFESSIONAL SOCIETY MEMBERSHIPS

Society for Cinema and Media Studies (SCMS)
International Animated Film Society-ASIFA Hollywood (ASIFA)
Women in Animation (WIA)
Society for Animation Studies (SAS)
American Studies Association (ASA)
Pacific History Association (PHA)
New Zealand and Pacific Studies Association (NZSA) Council Executive Committee Member
Film History Association of Australia and New Zealand (FHAANZ)
Color Group (UK)
BAFTSS (British Association for Film, Television and Screen Studies, Color Scholarly Interest Group
Screen Studies Association for Australia and Aotearoa, New Zealand (SSAAANZ)

References available on request