

Dr. Katie Bird

Curriculum Vitae, Sept 2019

Department of Communication
University of Texas – El Paso
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EDUCATION

Ph.D. Film and Media Studies, Department of English. University of Pittsburgh. August, 2018

Dissertation: “Quiet on Set!: Craft Discourse and Below-the-Line Labor in Hollywood, 1919-1985”

Committee: Mark Lynn Anderson (chair), Adam Lowenstein, Neepa Majumdar, Randall Halle, Daniel Morgan (University of Chicago), Dana Polan (New York University)

Fields: Filmmaking, Media Industries, Technology, American Film Industry History, Studio System, Below-the-Line Production Culture, Cultural Studies, Exhibition/Institutional History, Labor History, Film Theory

M.A. Literary and Cultural Studies, Department of English, Carnegie Mellon University, 2010

Thesis length project: “Postwar Movie Advertising in Exhibitor Niche Markets: Pittsburgh’s Art House Theaters, 1948-1968”

B.A. Film Production, School of Film and Television, Loyola Marymount University, 2007

B.A. Creative Writing, English Department, Loyola Marymount University, 2007

PROFESSIONAL APPOINTMENTS

2019 TT Assistant Professor, Film Studies and Digital Media Production.
Department of Communication.
University of Texas, El Paso (UTEP)

2018 Visiting Lecturer, Film and Media Studies/Filmmaking. Department of English.
University of Pittsburgh

2017 Digital Media Learning Coordinator, Visiting Instructor. Department of English.
University of Pittsburgh

PUBLICATIONS

2021 *Forthcoming*. “Sporting Sensations: Béla Balázs and the *Bergfilm* Camera Operator.”

Journal of Cinema and Media Studies/Cinema Journal. Spring 2021.

- 2020 *Forthcoming*. “Steadicam Style, 1972-1985” *[In]Transition*. Spring 2020.
- 2018 “The Editor’s Face on the Cutting Room Floor: Fredrick Y. Smith’s Precarious Promotion of the American Cinema Editors, 1942-1977.” *The Spectator* (special issue: “System Beyond the Studios,” guest edited by Luci Marzola) 38, no. 2, (Fall 2018): 9-19.
- 2017 “‘Dancing, Flying Camera Jockeys’: Invisible Labor, Craft Discourse, and Embodied Steadicam and Panaglide Technique from 1972 to 1985.” *The Velvet Light Trap* 80, no. 1 (Fall 2017): 48-65.

Publications in Progress

“Inherent Sensitivity: How Women Camera Operators Negotiated Gendered Discourse in Hollywood: 1980-1996.”

“Editing *Gunsmoke* in the 21st Century: How the American Cinema Editors Redefined Continuity in Film School, 1958-2017”

AWARDS AND GRANTS

- 2018 Society of Cinema and Media Studies, Student Writing Award (3rd Place, competitive): “Sporting Sensations: Béla Balázs and the *Bergfilm* Camera Operator”
- 2017 Scholarship in Sight & Sound Workshop for Videographic Criticism, Middlebury College
- 2017 Nominated. Elizabeth Baranger Teaching Award
- 2017 Research & Development Award, University of Pittsburgh
- 2016 Chambers Anderson Dissertation Fellowship, University of Pittsburgh
- 2015 Tobias Dissertation Fellowship, University of Pittsburgh
- 2017 Research & Development Award, University of Pittsburgh
- 2014 Collegium Program Mentor, *La Giornate del Cinema Muto*/Pordenone Silent Film Festival
- 2014 Research & Development Award, University of Pittsburgh
- 2014 Arts and Sciences Summer Research Fellowship, University of Pittsburgh
- 2013 Film Studies Graduate Writing Award, University of Pittsburgh
- 2013 Research & Development Award, University of Pittsburgh
- 2013 Collegium Program Participant, *La Giornate del Cinema Muto*
- 2012 Arts and Sciences Summer Research Fellowship, University of Pittsburgh
- 2009 Raymond Williams Graduate Fellowship, Carnegie Mellon University

SELECTED CONFERENCE PRESENTATIONS

- 2020 Submitted. “Extorting Labor and Preserving Grip History: IATSE’s Propaganda and Promotion of Local 37,” pre-formed panel: The Hands of Hollywood: Worker Identity and the Politics of Organization (organized by Kate Fortmueller and Luci Marzola), *Society for Cinema and Media Studies*, April 1-5, 2020.

- 2019 “The DIY History of *Behind the Lens*: an Association of Professional Camerawomen, 1984-1996,” *Society for Cinema and Media Studies*, March 13-17, 2019
- 2018 “Making Accessible Media: Teaching and Producing Audio Description for Visually-Impaired Audiences in the Media Studies Classroom,” *University Film and Video Association*, July 23-26, 2018
- “Ready 1, Take 1. Ready 2, Take 2: The Dual Performance of Live Sports Directors,” *Society of Cinema and Media Studies*, March 14-18, 2018
- 2017 “Editing *Guns Moke* in the 21st Century: The Educational Projects of the American Cinema Editors in the 1950s and 60s,” *Society for Cinema and Media Studies*, March 23-26, 2017
- 2016 “Fredrick Y. Smith and The Educational and Promotional Projects of the American Cinema Editors” *Film & History*, October 26-30, 2016
- “Inherent Sensitivity: Negotiating Gendered Discourse in Women’s Steadicam Practice.” *Doing Women’s Film and Television History III: Structures of Feeling*. May 18-20. 2016
- “Supporting the Future of the Field: A Roundtable on Graduate Digital Pedagogy.” *Conference on College Composition and Communications*, April 6-9, 2016
- “The Man and the (Robotic) Movie Camera: Automated Visual Technologies and Cinematographic Craft Labor.” *Society for Cinema and Media Studies*, March 30-April 3, 2016
- 2014 “Beautiful—Hard—and Dangerous!: Béla Balázs, Sport Cinematography, and the Camera Operator.” *Society for Cinema and Media Studies*. March 19-23, 2014
- 2013 Making Visible the Invisible Labor in Craft Discourse: The Body at Work in Steadicam.” *Society for Cinema and Media Studies*, March 6-10, 2013

TEACHING EXPERIENCE

Assistant Professor, University of Texas – El Paso, Digital Media Production and Film Studies, Department of Communication

Introduction to the Art of Motion Picture (Summer 2019, Fall 2019)
Women in Film (Spring 2020)

Visiting Lecturer, University of Pittsburgh, Film and Media Studies, Filmmaking, Department of English

Contemporary Film (Fall 2018)
Filmmaking I (Fall 2018, Spring 2019)
Creative Production Workshop (Spring 2019)

Visiting Instructor, University of Pittsburgh, Department of English
Composing Digital Media (Fall 2017, Spring 2018)

Digital Media Learning Coordinator, University of Pittsburgh, Department of English
Fall 2017-Spring 2018: Advised faculty and graduate students on digital research and projects, classroom visits and teaching on digital media assignments across curriculum, Organized Digital Scholarship Brown Bag Series, Digital Student Showcases, Graduate Digital Pedagogy Practicum.

Instructor, University of Pittsburgh, Film and Media Studies
Introduction to Film (majors course, Summer 2017)
Film Directors – Steven Soderbergh (majors course, Summer 2016)
Film Analysis (majors course, Summer 2015)

Teaching Assistant, University of Pittsburgh, Film and Media Studies
World Film History, Prof. Mark Best (Spring 2014)

Instructor, University of Pittsburgh, Department of English – Composition
Seminar in Composition: Film (FYC, Summer 2015)
Composing Digital Media (Spring 2015)
Seminar in Composition: Film, Freshman Programs (Fall 2013, Fall 2014)
Seminar in Composition (Fall 2012, Spring 2013)

Teaching Assistant, Carnegie Mellon University, Department of English
American Independent Cinema, Prof. David Shumway (Spring 2010)

Instructor, Community College of Allegheny County. Communication Arts
Basic Principles of Composition (F 2010, Sp 2011, Su 2011, Su 2012)
English Composition (F 2010, S 2011)
Art of Film (Summer 2011)

INVITED TALKS

2019 “Redefining the Look and Feel of Continuity Editing: The American Cinema Editors, Embodied Learning, and the Gunsmoke Assignment, 1958-2019,” Cinema Studies Program. Rutgers University. January 28, 2019

“What Dreams May Come!?: Imagining Automation in Hollywood Crafts, 1923-2019,” Department of Cinema Studies and Comparative Literature. University of Washington. January 18, 2019

2018 “Dancing with Camera: Steadicam Labor, Gendered Technologies, and Embodied Craft Discourse 1977-1985,” Department of Communication. University of Texas, El Paso. November 27, 2018.

2017 “Writing with Video: Videographic Play as Embodied Research,” *Materialities of Writing: Works-in-Progress Symposium*, Organized by Prof. Annette Vee,

Composition, University of Pittsburgh. December 6, 2017

“Editing *Gunsmoke* and the American Cinema Editors,” *Pittsburgh Film Colloquium*, January 19, 2017

2016 “Film Historical Research Methods,” *Film Historiography* (Graduate Seminar), Prof. Mark Lynn Anderson, November, 2016

2015 “Literary and Cultural Studies Colloquium: Film in the Age of New Media,” Carnegie Mellon University, November 5, 2015

2013 “Beautiful—Hard—and Dangerous!: Béla Balázs, Sport Cinematography, and the Camera Operator,” *Pittsburgh Film Colloquium*, September, 2013

WORKSHOPS/PRACTICUMS

2019 Videographic Scholarship Workshop. Co-organized with Neepa Majumdar. Film and Media Studies. University of Pittsburgh. May 2-3, 2019.

“Inside Pitt’s 16mm Film Archive: A Hands-on Workshop with Physical Film,” Co-Presenter with Adam Hebert. Organized by John Taylor. Film and Media Studies. University of Pittsburgh. March 29, 2019

Below-the-Line Labor and Infrastructure Seminar. Participant Paper: ““Projecting Clouds, Throwing Shadows: Hollywood’s Phantom Studio Grips, 1926-1947.” Organized by Luci Marzola and Kate Formueller. *Society for Cinema and Media Studies Conference*. March 17, 2019.

2018 Graduate Digital Pedagogy/Project Practicum, Digital Media Lab Organizer. 2018

2017 “Digital Pedagogy Roundtable,” Digital Media Lab and Composition Program, University of Pittsburgh. Co-Organizer. November 3, 2017

“Making Video Essays in the Classroom: A Hands-on Pedagogy Workshop,” Digital Media Lab and Film Program, University of Pittsburgh. Organizer. November 3, 2017.

2016 “Pedagogy Roundtable: Teaching Film Production in Film Studies” Film Program, University of Pittsburgh. Organizer. November 18. 2016.

“Found Footage Filmmaking in the Digital Interdisciplinary Classroom” Digital Brown Bag Series, University of Pittsburgh. Speaker. November 11. 2016.

2015 “Digital Media Pedagogy Practicum” *Composition Program*, University of Pittsburgh. Spring 2015. Participant.

SERVICE

2018-2019 Film Production Program Coordinator

2015-2018 Film Production Track Committee
2015-2018 Undergraduate Film Curriculum Committee
2015 Undergraduate Film Assessment
2013-2014 President, Film Studies Graduate Student Organization
2012-2013 Vice-President, Film Studies Graduate Student Organization

CONFERENCE WORK

2018 Volunteer. University Film and Video Association Conference, New Mexico State University, July 2018

2015 Organizing Committee Member/Exhibitions Chair. International Women and the Silent Screen Conference, University of Pittsburgh, September 2015

2014 Co-Chair of Organizing Committee. "Texture" Film Studies Graduate Conference, University of Pittsburgh, October 17-18, 2014

2013 Chair of Organizing Committee. "Media Afterlives" Film Studies Graduate Conference, University of Pittsburgh, October 18-19, 2013

PROFESSIONAL AFFILIATIONS

Society for Cinema and Media Studies (SCMS)
University Film and Video Association (UFVA)
Women in Film and Media
Home Movie Day

LANGUAGES/SOFTWARE

German (reading)
Video Editing: Adobe Premiere, Avid, Final Cut Pro
Creative Suite: Photoshop, InDesign, After Effects
Audio: Audacity, Audition, Pro Tools

FILM AND MEDIA PRODUCTION

Camera Operator, 1st AC, 2nd AC, Loader - Digital and Film
Editor, Assistant Editor – Student and Professional Electronic Press Kits
Production Coordinator - Scheduling shoots, Travel equipment, Crew calls
Production Assistant/Office Assistant
Sound Recording and Editing

Katie Bird

REFERENCES

Mark Lynn Anderson, Associate Professor
Film and Media Studies Program, English Department, University of Pittsburgh
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Daniel Morgan, Associate Professor
Chair Cinema and Media Studies Program, University of Chicago
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Dana Polan, Professor
Cinema Studies, New York University
Tisch School of the Arts,
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721 Broadway
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Randall Halle, Professor
Director Film and Media Studies, Production Program
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