

CAL POLY HUMBOLDT

PERSONNEL DATA SHEET (PDS)

Name: [REDACTED]

Date: [REDACTED]

At what rank were you first employed at HSU? Assistant Professor

Date of initial appointment: [REDACTED]

Present rank: Assistant Professor

Have you been awarded tenure? Yes _____ No X

Terminal degree received? Yes X No _____

I. EDUCATION AND EMPLOYMENT BACKGROUND

a. Education

Name of Institution/Location	Dates Attended	Major Emphasis	Credits Earned	Degree and Date
[REDACTED]	[REDACTED] [REDACTED]	Painting / Video	61.5	MFA [REDACTED]
[REDACTED]	[REDACTED] [REDACTED]	Painting	138	BFA [REDACTED]
[REDACTED]	[REDACTED]			
[REDACTED]	[REDACTED]			

b. Employment

Employer (Institution) or Organization/Location	Nature of Employment	Position/Rank	Dates
Cal Poly Humboldt	Full Time	Assistant Professor	[REDACTED]
[REDACTED]	Full Time	Assistant Professor	[REDACTED]

II. EFFECTIVENESS (Appendix J, Section IX, B.1.)

Course	Title	Format	WTU	Enrollment
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Fall 2024 - Cal Poly Humboldt

FILM 415	Filmmaking III	Lecture/Activity	4.3	17
FILM 478	Film/Digital Production Workshop: The Art of Editing	Lecture/Activity	4	16
	Assigned Course Release (New Hire)		3	
	Collateral Duties		3	

Summer 2024 - Cal Poly Humboldt

FILM 305	Art of Film: Beginning to 1950s	Lecture/Activity	3.3	27
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Spring 2024 - Cal Poly Humboldt

FILM 375	Filmmaking II	Lecture/Activity	4.3	17
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FILM 362	Social Change Video Production	Lecture/Activity	5.2	25
ART 108	Digital Media I	Lecture/Activity	3.9	24
	Collateral Duties		3	

Fall 2023 - Cal Poly Humboldt

FILM 415	Filmmaking III	Lecture/Activity	4.3	22
FILM 478	Film/Digital Production Workshop: Visual Effects	Lecture/Activity	4	24
ART 108	Digital Media I	Lecture/Activity	3.9	24
	Collateral Duties		3	

Summer 2023 - Cal Poly Humboldt

FILM 305	Art of Film: Beginning to 1950s	Lecture/Activity	3.3	43
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Spring 2023 - Cal Poly Humboldt

FILM 375	Filmmaking II	Lecture/Activity	4.3	19
FILM 362	Social Change Video Production	Lecture/Activity	5.2	23
	Assigned Course Release (New Hire)		3	
	Collateral Duties		3	

Fall 2022 - Cal Poly Humboldt

FILM 415	Filmmaking III	Lecture/Activity	4.3	21
FILM 378	Film/Digital Production Workshop: The Art & Craft of Editing	Lecture/Activity	4	24
	Assigned Course Release (New Hire)		3	
	Collateral Duties		3	

Total 82.3 326

Spring 2022 - University of Texas San Antonio

ART 4313	New Media: Video Animation	Studio	3 CR	18
ART 4033	3D Animation	Studio	3 CR	21
ART 4913	Independent Study	Supervision	3 CR	1

ART 6843	Master of Fine Arts Exhibition	Supervision	1 CR	1
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Fall 2021 - University of Texas San Antonio

ART 4313	New Media: Advanced	Studio	3 CR	11
ART 5953	New Media: Graduate	Studio	3 CR	11
ART 4033	Advanced Animation Production	Studio	3 CR	24
ART 6043	Practicum in the Visual Arts	Supervision	3 CR	1

Spring 2021 - University of Texas San Antonio

ART 4313	New Media: Advanced	Studio	3 CR	20
ART 4033	3D Animation	Studio	3 CR	17
ART 4033	3D Animation: Extended Media	Studio	3 CR	6
ART 4913	Independent Study	Supervision	3 CR	2
ART 6843	Master of Fine Arts Exhibition	Supervision	1 CR	1

Fall 2020 - University of Texas San Antonio

ART 4313	New Media: Advanced	Studio	3 CR	11
ART 5953	New Media: Graduate	Studio	3 CR	9
ART 2223	New Media: Basic	Studio	3 CR	20
ART 4033	3D Animation	Studio	3 CR	20
ART 4913	Independent Study	Supervision	3 CR	1

<i>Total</i>	50	195
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In 2019, I took a tenure track position at the University of Texas San Antonio, an R1 Research and Hispanic Serving Institution, after ten years teaching as a Lecturer at multiple schools in the northeast and midwest including Yale University, Vassar College, and Indiana University. In my third year review at UTSA, it was recommended that I go up for early tenure which would have been last year, AY 2023/24. After leaving UTSA for my position here at Cal Poly Humboldt, I lost a year of service credit toward my tenure clock. After receiving a positive probationary review and two year reappointment last year, and with the recent surge of success in my research, I decided to go up a year early for tenure at Cal Poly Humboldt.

TEACHING PHILOSOPHY

To offset the myriad ways unjust systems and structures alienate marginalized and neurodivergent students, I use a trauma-informed approach in my classroom combined with a pedagogy that prioritizes inquiry-based discussion and a strong emphasis on critical self-reflection. I prioritize flexible, adaptable strategies in my curriculum, shifting the classroom from a power-over to a power-with model. I aim to meet each student where they are while also holding them to high expectations.

On the first day of class, students are given welcome surveys to stoke self-reflection and help them clarify their values, goals, and needs for learning. These surveys also provide a space for students to share their comforts/discomforts, content sensitivities, and outside barriers. I also give them some choice over the structure for the assessments they would like to adopt in the class. For example, students who don't test well might opt to submit written reflections, or students who struggle with writing can record audio statements or lead group discussions instead. I regularly seek ways to balance flexibility with workload, for both my students and myself. To introduce the course, I create a dynamic slideshow that distills essential syllabus information, incorporating visual aids, video examples, and step-by-step guides for using Canvas, reserving equipment, and accessing resources. This approach helps to better convey the learning outcomes and build excitement for the class projects. As a visual learner myself, I take pride in my PowerPoint presentations, which range from lecture aids to how-to guides, checklists, surveys, or templates, catering to the needs of the Art + Film students.

I consistently strive to create a sense of 'presence' in the classroom through small embodiment exercises. This may involve collective deep breathing, stretching toes inside our shoes, brief guided meditations, or moments of held silence. Recently, I've also started incorporating listening exercises, as many students struggle to sit still and listen without distraction or reaching for their phones. While some students easily offer feedback during critiques, others might find it difficult to engage or are less comfortable speaking in large groups. For these more introverted students, I allow them to submit written comments in place of speaking publicly. Additionally, I encourage students to take notes for each other during critiques, enabling the student receiving the feedback to focus on being present during the discussion. Despite these accommodations, all students are required to come prepared with thoughtful questions for the group and a clear idea of the type of feedback they find useful for their work.

Collectively these strategies shift agency to the students to shape a class that meets their own goals and learning methods. This level of accommodation can only occur alongside firm boundaries, clear expectations, and accountability. I build this language into my syllabi and model it in the classroom with my own personal boundaries. I am an overly generous teacher - always available and willing to go above and beyond for my students - but it's important for them to meet me halfway to protect my own burnout and for them to learn to overcome challenges. A sense of safety is critical to an anti-racist and trauma-informed classroom, but challenge is also imperative for growth. Students need to take risks, fail, and

learn how to pick themselves up again. I teach and model positive strategies for confronting challenging stimuli and encourage them to monitor their own sensations throughout.

Additionally, the classroom should reflect the rapidly changing times we live in. Each semester, I adapt and re-tool my teaching approach to prepare students for a constantly evolving industry. I emphasize that software is a tool for creative problem-solving, and it will always shift and change. By exposing students to a variety of interfaces and camera menus, I help them build the confidence to face unfamiliar tools without intimidation. This adaptability is key to sustaining a career in digital media, where learning on the job is essential. Unlike other fields, art and media lack a clearly defined career path. Navigating this journey requires understanding how to effectively market your skillset, evaluate opportunities when starting out, and communicate your goals and needs. To support this, I integrate professional practice into every course I teach, covering essential topics like marketing your work and personal brand, submitting to festivals, tracking expenses, and even filing your taxes as a filmmaker.

In 15 years of teaching, I have applied these strategies to a diverse range of students, continually adapting my approach to meet the specific needs of each unique student body. At Cal Poly Humboldt, a Hispanic-Serving Institution with a significant population of first-generation and non-traditional college students, I offer additional transparency about the norms of college life, while encouraging students to integrate their unique perspectives, culture, and families into their creative practices. This helps foster a greater sense of belonging and understanding in the group. Structural inequities deeply impact both mental health and academic performance in all our students. Our students are not broken, but our systems are. In my classroom, I take immediate steps toward advancing the structural change I hope to see within universities and society at large.

COURSE DESCRIPTIONS

FILM 415 - Filmmaking III

Filmmaking III is a core part of the Filmmaking I-IV production series within the major, typically taken by students in the first semester of their senior year. This course builds upon the creative, technical, and collaborative skills developed in Filmmaking I-II, with a particular focus on advancing post-production techniques like visual effects, color correction, sound mixing, and marketing. Working in small collaborative groups, students are responsible for writing, producing, directing, filming, editing, color correcting, sound mixing, and promoting a short narrative film or documentary. They apply the foundational knowledge of film artistry, technical skills, and ethical storytelling while advancing their post-production expertise. As the last "apprenticeship" course before the thesis-focused Filmmaking IV, Filmmaking III represents a significant leap in technical proficiency, transitioning students from introductory to professional-level equipment. To support this, I include additional questions in the first-day welcome surveys to assess each student's technical proficiency, asking them to self-rank their skills across all filmmaking areas and

identify concerns and interest toward anything they've learned or want to learn before going into their thesis semester.

During my first semester teaching this course, I faced a range of challenges, many of which I later realized are common within the Film program. A large portion of Filmmaking III is spent on collaborative short film projects, which often brings up typical group work issues, such as unequal participation and the challenge of grading complex, semester-long group projects fairly. While I initially attempted to create a "menu" of participation points (e.g., one point for being a production assistant, seven points for directing, etc.), this approach failed to capture the nuances of each project's unique needs. Some directors were far more involved, while others delegated much of the workload to producers. Regular group check-ins also proved ineffective, with low attendance and limited insights gathered. In the end, I found the most success using a self and peer review process at the semester's conclusion, requiring students to rank themselves and their peers according to a detailed rubric. However, I still faced challenges in grading students who contributed minimally to group projects but excelled in daily coursework. In hindsight, I realized I hadn't spent enough time cultivating collaborative skills in class, particularly given the impact of Covid-19 on students' ability to work together effectively.

In my second semester teaching the course, I shifted the focus to building collaboration skills through improvisation. I incorporated improv games and improvisational filmmaking techniques to foster community and tolerance within the class. To further motivate students, I embedded YouTube videos of their Film II work on the Canvas homepage, reminding them of their prior achievements. I also expanded on the success of the Group Shoots I had introduced in Film II, adding another hands-on Group Shoot to the Film III curriculum. These sessions take place the day after detailed equipment training and help students transition smoothly from classroom training to on-set project implementation. I oversee these shoots but let the students run them, stepping in only when necessary. For the current semester, I brought back two actors from the previous Film class to participate in an improvised narrative scene, which helped reunite students who had previously worked together and gave the current cohort a sense of continuity and motivation.

Student evaluations from my first semester indicated that the one-off workshops and exercises, like learning green screen and motion capture, were among the highlights. I've now integrated these optional workshops into the latter part of the semester, offering them during in-class workdays for students who are not actively working on their projects. I've also incorporated more post-production sound training into Film III, as it wasn't clear in my first semester that this is part of the Film III curriculum.

FILM 378/478 - Film/Digital Production Workshop: The Art of Editing

The Art of Editing class explores the tools and techniques of editing across narrative and documentary film, encouraging students to develop their own unique voice and style as editors. The course uses screenings from a diverse range of cinema—Hollywood, Independent, Experimental, Queer, Bollywood, Hallyuwood, Nollywood—as well as

examples from pop culture to illustrate varied approaches to editing and trace its evolution as an art form. Through a combination of class participation, hands-on exercises, and project-based assignments, students will sharpen their technical skills and refine their creative vision. In small collaborative groups, students produce 3-5 minute narrative or documentary films, with a special focus on the often-overlooked post-production phase of revision and re-editing. This extended revision process allows for deeper learning and improvement in their editing, which is frequently constrained by typical semester schedules. Originally offered at the 300 level, the course was elevated to 400 level for fall 2024, still with no prerequisites required.

These elective Film courses are rotating special topics classes with no required prerequisites, resulting in a diverse mix of students, from complete beginners to senior Film majors. To balance this range of experience and empower those new to the medium, I structure the first part of the semester around small, tiered projects that are accessible to all skill levels. The first assignment is simple but intentional: students select a 1-minute segment of a song that moves them emotionally, carefully considering where to start and end. In line with my goal to use listening as a tool for fostering presence in the classroom, we play all of the 1-minute music samples in sequence, creating a playlist of our collective emotions. By keeping the track list anonymous, students feel less pressure to make a “cool” or self-conscious choice. This communal experience showcases the wide range of emotional influences within the group and alleviates the pressure of finding a “right” way to express oneself. I continue to use anonymity in the second exercise, where students film a 1-minute unedited shot based on a scene they’ve written. These are presented anonymously for critique and later revisited with edits applied. At the end of the second critique, students may choose to reveal which project is theirs. This unconventional process slows the typical introductions to each other’s work, allowing feelings of pride or embarrassment to dissipate and fostering more genuine feedback without the critique feeling personal. To encourage students further, I invite them to submit their 1-minute films to various film festivals that offer low-entry fees for their short film categories.

To enhance the accessibility of the course material for all students, I begin many class sessions with live editing demonstrations. During these sessions, students observe how I integrate lecture concepts into practical editing scenarios, providing them with additional exposure to Adobe Premiere, the editing software used in the class. Premiere, like many Adobe applications, is complex and versatile, so seeing how someone with decades of experience navigates the software can be invaluable beyond our formal technical demonstrations. In addition to traditional films, I screen works from diverse cultural industries, including Bollywood in India, Hallyuwood in Korea, and Nollywood in Nigeria, to illustrate how different cultures approach pacing and emotion in storytelling. I also showcase experimental film and video art by Black and Indigenous artists who challenge conventional norms to establish their own unique voices in editing. These examples are intended to demonstrate the benefits of taking creative risks and highlight that understanding the rules of editing allows filmmakers to effectively subvert them.

During my first semester teaching this class, many students in leadership roles on group

projects faced significant mental health challenges. I recognized these issues early on and adjusted the projects to better support them. However, one student, who served as the director of a project, struggled with substance abuse and exhibited aggressive behavior toward his teammates. Unfortunately, he also crossed boundaries with me throughout the semester. I'm grateful for the support I received from my department chair, program lead, and the CARES team as I navigated this difficult situation. Their assistance was invaluable, and I feel fortunate to have access to such resources, which I lacked at previous institutions. Ultimately, while that group's project did not succeed, the lessons learned from the experience were invaluable for everyone involved. In response to the challenges faced by the team, I adjusted my grading rubric to reflect their tremendous effort and resilience, despite the ongoing difficulties. This experience also contributed to my growth in handling challenging situations effectively.

FILM 305 - Art of Film: Beginning to 1950

Art of Film: Beginning to 1950 is an upper-level, 8-week summer course that covers the history of cinema from its invention in the 1800s up to post-World War II. I taught this course asynchronously over two summers, with most students being non-film majors. It includes a twice weekly series of recorded lectures, screenings, readings, and discussion posts on Canvas. When I first taught the class, I inherited a curriculum from [REDACTED], an art historian who focused more on how film history intersected with the fine arts. Given my background in film production, I reworked the material to focus more on the evolution of film language, including cinematography, editing, and visual effects, with an emphasis on technological advancements. This approach made the course more approachable for students who were lovers of film but intimidated by dense theoretical readings. Students appreciated this technical and practical focus, and their final exam comments reflected a desire for more of this kind of content. I also incorporated scene analysis, which helped students break down the visual language of films into more manageable pieces, giving them a clearer way to engage with the material.

One of the most common complaints in student evaluations was the asynchronous format, which left many students feel disconnected and challenged in their self-motivation. This format also posed difficulties for my trauma-informed teaching style, which prioritizes embodied, flexible, and active learning. Meeting students where they are and acknowledging them as individuals is central to my approach, but teaching online made it difficult when I couldn't see or hear from them directly. To bridge this gap and engage students more personally, I relied heavily on written comments and detailed feedback on their assignments—something students consistently appreciated. I provided thorough notes for each assignment, often using their ideas as a springboard to share anecdotes or reflections of my own. Over time, this developed into an ongoing dialogue where I could reference their previous work and connect to past observations. To keep track of each student individually, I kept a detailed cheat sheet in Excel of facts and preferences they shared in their welcome surveys. This document allowed me to track their interests, learning styles, and personal contexts, helping me tailor my responses to how they were interacting with the course material. For those who preferred audiovisual resources, I also recorded summary videos for quizzes and major assignments, supplementing the written descriptions and rubrics. Additionally, I kept my lectures concise and lighthearted,

using GIFs, memes, and personal stories (including pictures of my dog) to balance out the denser material and make the class feel more human.

The second time I taught the course, I introduced two new strategies to foster more connection despite the asynchronous format, as I couldn't change the course modality. One shift was giving students the option to record an audio message instead of writing a response paper for the Film Reactions. These reactions are meant to be rough, free-writing exercises to explore their response to the films before posting more formally in the public discussion forums. I allowed them to work their ideas out verbally via audio recordings. To make this accessible, I created a walkthrough video showing how to record and post an audio message via their phone, and I embedded it into the assignment instructions. In return, I left audio feedback on their submissions, making it more of a conversation. This turned out to be a great success—eight students consistently chose the audio option, and by the end of the semester, we had developed a nice rapport. It was like having a pen pal you've never met, yet still feeling a strong connection to. Additionally, I held weekly open Zoom hours, which acted as study hall sessions. Students could drop-in to chat about the week's materials or prep for upcoming quizzes.

Screening and discussing early 20th-century films involves addressing challenging content, as the media from that time often contains racist, sexist, homophobic, and classist material. In a traditional classroom, I rely on strategies like radical presence and active listening to build trust and engage students in ways that help de-escalate emotional responses. However, the asynchronous format made this level of direct engagement impossible, so I had to find alternative methods to create a sense of communal care. To address these concerns, I used the welcome surveys—which were private between the students and me—to offer them a chance to share any content they might struggle with based on their personal experiences. I kept track of these responses in my Excel cheat sheet and would regularly refer to it when preparing content warnings. For each assigned film, I included content warnings with specific timecode so students could be mindful of the material before viewing it. Additionally, instead of screening deeply violent or offensive films like D.W. Griffith's *Birth of a Nation*, I assigned *Within Our Gates*, a no-budget film by Oscar Micheaux, the first African American feature filmmaker. This film was made in response to Griffith's work, offering an important counter-narrative without subjecting students to the harmful content of the original film.

One of the biggest logistical challenges in the class was the significant amount of plagiarism and late work. A handful of students regularly used ChatGPT or directly copied from online sources. Without the benefit of knowing these students beyond this asynchronous class, it was difficult to distinguish their own voice from what they had found online. Fortunately, given my experience using ChatGPT in my own research, I quickly recognized the tone and phrasing typical of AI-generated responses. I could often match their submissions to ChatGPT-generated outputs verbatim. After addressing the issue directly, many students admitted to using AI or other sources, and I worked with them to emphasize the importance of relying on their own voice. I encouraged them by focusing more on the originality of their ideas and less on polished grammar, rewarding effort and engagement. The Dean of Students' office was also helpful in supporting me as I navigated the consequences of plagiarism. However, the challenge extended beyond academic integrity. Timely submission of work was another recurring issue.

This is always a problem to some degree, but it became overwhelming during the summer of 2023, when classes were offered to students for free. By midterm, 14 students were failing due to not turning in any work at all. Without the ability to connect with them in person or catch them on Zoom, my options for supporting them were limited. While I regularly used email and Canvas outreach, it is difficult to engage students who chose not to respond.

FILM 375 - Filmmaking II

Filmmaking II is part of the core production sequence for film majors, typically taken in the junior year. Students work in small collaborative groups to write, produce, direct, shoot, and edit both a short narrative film and a documentary. This course is a pivotal transition between the introductory Filmmaking I and the more advanced Filmmaking III, where students are expected to run a professional-level film set. The technical learning curve in Filmmaking II is steep, and the course emphasizes deeper collaboration. As with all my courses, I begin by assigning a welcome survey to assess students' individual goals, technical experience, learning and feedback preferences, and any anxieties they may bring to the class. I then present the results as charts or graphs (e.g., showing the mix of extroverts and introverts) and share anonymous quotes to give students a collective sense of the group before they introduce themselves individually. Afterward, they break into small groups for conversational introductions and return to the whole class to share what they've learned. This process fosters a more authentic and comfortable connection within the group.

Collaboration on no-budget student films is challenging, especially for this generation of post-Covid students who spent their early college years online. In the welcome surveys, many students expressed anxiety about their technical abilities and on-set performance, particularly a fear of "messing it up" with the new technology. Some described mental shutdowns when collaborating with others, which led me to incorporate improvisation as a theme in the class. Improv encourages risk-taking, diminishes fear of failure, and fosters creativity, as it requires participants to be fully present in the moment. In my lectures, we explored how improv is used on professional film sets with actors and non-actors alike. We also played improv games to build essential collaboration skills, such as active listening. These exercises helped students embrace spontaneity and develop confidence. Through a series of hands-on Group Shoots, students practiced collaboration under real-time constraints. Each shoot involved six camera teams, so if one team missed a shot, others could cover it. I edited the footage into short films, which we screened and critiqued as a class. Though time-consuming, this editing process allowed students to see their playful efforts shaped into professional-quality films, giving them a sense of accomplishment. The success of the first Group Shoot led the students to request a second one later in the semester. A significant challenge in film production courses is the wide range of experience levels—some students come with prior film knowledge, while others are complete beginners. In the second Group Shoot, I required students to rotate roles — such as audio recordist, camera operator, or lighting designer — forcing them out of their comfort zones. While the transitions were clumsy at first, most students found that they could adapt and even thrive in unfamiliar roles.

To create a more equitable environment, I offer multiple options for giving feedback during

critiques. Students can participate verbally in class, submit written comments afterward, or provide feedback via Canvas. I upload the films so they can watch them again and offer more reflective critiques. This approach accommodates students who prefer a less public mode of reflection or who may be having an anxious mental health day. I also allow students to determine their own comfort levels in participation through the intake survey. For those fearful of speaking in front of the class, we set small goals for verbal comments while fulfilling participation requirements through writing.

I aim to be fully available for students during their own film shoots, offering on-set advice or helping resolve logistical challenges. For one group, I acted as a fight coordinator, ensuring their fight scenes were safe and realistic. When another group's director fell ill, I filled in as a camera assistant. I also worked with Facilities Management to secure access to a new location, the Healthcare Education Hub, where I chaperoned a group shoot. Additionally, I invited Emmy-nominated composer Christian Ruggiero to speak to the class via Zoom about sound design and composition, providing insight into areas where my expertise—focused on visual production—has its limitations.

FILM 362 - Social Change Video Production

Social Change Video Production explores the powerful ability of film to persuade audiences and act as a catalyst for social change. This course focuses on the challenges of producing short films aimed at social change and is open to students with a range of experience levels—from total beginners to graduating Film majors. Instruction includes lectures, hands-on workshops, project-based learning, film screenings followed by discussions, self-directed study, and equipment training. The course also fulfills degree requirements in Film, Criminology and Justice Studies, and Environmental Studies.

In my welcome surveys, I placed particular emphasis on identifying students' values and the social justice issues that resonate with them most. This approach allowed me to tailor screenings and discussions accordingly, while also being mindful of topics that could activate trauma responses, especially given the candid discussions on difficult issues we would have in class. I was deeply impressed by the vulnerability and bravery with which this group contributed to our discussions, but it was a challenge to hold space for the intensity of the conversations, particularly on heavy topics that impacted students personally. I learned to intuit when to delve deeper and when to pivot. To maintain a safe environment, I established a ground rule that anyone could step out at any time if they felt activated by a specific topic. Each class session began with a grounding exercise and a moment of silence, which felt particularly significant after the tragic death of a Cal Poly Humboldt student in a motor accident just days before the semester started. The other Humboldt student involved in the accident was meant to be in the class, and this heaviness lingered over our discussions. Throughout the semester, we regularly held moments of silence for our Humboldt community.

Teaching a film production class with such varied levels of experience presents its own challenges. Foundational skills and software knowledge are essential for making short films,

so I built in-class exercises around Adobe Photoshop, Premiere, and After Effects. In these sessions, students would follow along with a lecture on theory and practice while gradually learning one or two tools in each software. I kept the sessions basic to avoid intimidating the newcomers, while advanced students received slightly different, more complex prompts to level up their skills. For example, new students edited stock horror footage into a horror film, while advanced students had to edit the footage into a comedy. This approach worked well and received positive feedback in student evaluations. Among the four short film projects we created, one group comprised entirely of first-timers produced a film that was lauded as one of the best by the class. I emphasized that sometimes not knowing all the rules can be liberating if you have drive and passion. We also collaborated with [REDACTED] from the Sustainability Office, to create a Sustainable Transportation video for the school. [REDACTED] served as a client for this group of students, giving them both a professional resume credit and valuable practice working with a client.

To address my positionality as a cis white woman, I sought out visiting artists who could speak about equity from a BIPOC perspective. Award-winning film director Tijuana Ricks visited the class via Zoom to discuss fostering equitable sets and film crews, while documentary filmmaker Faith E. Briggs visited in person to screen her films and share her mission to amplify diverse voices in film. Faith also talked about her approach to creating impact campaigns and doing educational outreach with her projects, which prompted me to incorporate an educational outreach campaign requirement for each group project. Lastly, my work with the Green Film School Alliance and the Sustainability Peer Educators Program allowed me to introduce sustainable filmmaking practices into this class. Each group was required to use the PEACHy Sustainability Checklist to strive for the EMA Green Seal, an industry-recognized program that honors progress in sustainable production. Even if they didn't meet their sustainability goals, students gained practical knowledge of what it takes to have a fully green film set.

The second time I taught this class, we used genre as a narrative tool for persuasion. Students were tasked with creating genre films about climate change. We watched several genre films that included climate themes, such as *Don't Look Up* and *Soylent Green*. As the co-director of the Earth Connection Film Festival that took place in the summer, I encouraged students to submit their films for consideration to the festival. Two student films were chosen anonymously by a jury of professional documentarians and climate scientists. Notably, two of the students, first-time filmmakers from the Environmental Studies department, won the special jury prize in their category.

ART 108 - Digital Media I

In both the fall and spring semesters of academic year 2023-24, I took on a section of ART 108 - Digital Media I while Professor Stephen Nachtigall was on sabbatical. Digital Media I explores the use of digital technology in the making of contemporary art and design. Students approach this studio class through 2D design, color theory, and drawing in a traditional and digital environment. As an introduction to the principles, histories, tools and methodologies of digital media art and design, students learn to solve visual problems,

organize visual space, and imbue their work with visual and symbolic qualities in order to convey information with expression and craftsmanship. Students are introduced to industry-standard software including Adobe Illustrator, InDesign, Photoshop, and After Effects within the context of visual problem solving. In Studio Art classes students work on solo projects, which is different from Film classes, which are rooted in group work, so there were some shifts I had to make to my typical pedagogical approach. Many of the students in this course were non-majors and new to digital media, which is always exciting.

The first semester was offered asynchronously, which presented significant challenges, much like the hurdles I faced with my FILM 305 - Art of Film class. The curriculum I received from Professor Nachtigall was designed for an in-person format with dedicated studio and lab time, allowing for more hands-on support within the projects. I recognized that using this curriculum for asynchronous instruction would be difficult, so I modified much of the course to better suit the format. I used my written feedback as my primary tool for connection, giving copious notes and pointing back to their previous work in the class to build a sense of progression. Still, I struggled to connect to the students on a more human level, which is necessary for guiding their creative practice.

I looked for ways to mimic the in-person critique format through Canvas. For starters, I tasked students with leaving two comments on each of their classmates' Discussion posts, guiding their responses with specific questions related to the assignment prompt. The week after their Discussion critiques, I would start my lecture recording by showcasing 5-10 successful projects from the previous week, providing individual feedback on each project. I made sure to track which students' work I featured, ensuring that each student received recognition in class at least twice per semester. This approach not only encouraged students to push harder on their projects, but it also demonstrated how to deliver constructive critiques, especially for those new to Studio Art. I was modeling the kind of engagement and analysis I hoped they would do for each other, instead of them relying on the usual Canvas Discussion platitudes. Additionally, I created a series of pre-recorded short demos on various skills that were discussed in lectures. For instance, during a class focused on Illustrator, I would upload the full hour-long lecture along with a series of short videos breaking down different stages of the assignment. This was particularly helpful for students who encountered technical challenges while working on their projects, as it allowed them to find solutions without having to scrub through the full lecture video. It also eased the overwhelming nature of the technical content by breaking instruction into smaller, manageable segments.

The following semester, I requested the class be synchronous, and it was much more successful. This gave me a chance to get to know my students better, field questions from them in real time, and use Jamboards to collaborate during the lectures. That semester, I was able to raise my evaluation scores from a 4.5 average to a 5.0 average. Many of the challenges I encountered in the asynchronous format were addressed as positives in the course evaluations for the synchronous class. Students commented on the level of feedback, my ability to break down complex technical instruction, and how available and quick I was to respond to outreach.

The following course descriptions are for the New Media Program I designed for University of Texas, San Antonio.

I arrived at UTSA just before the pandemic, which meant much of my time in San Antonio was spent in quarantine, developing online and hybrid curricula. At that time, the UTSA Art and Art History Department primarily focused on traditional studio practices, and the New Media department lacked video and animation courses. In collaboration with my colleague [REDACTED], who taught performance and installation New Media classes, we redesigned the New Media: Basic course, our intermediate level course, to incorporate video and animation projects, creating a standardized syllabus and project descriptions. Additionally, I developed a New Media: Advanced course centered on video production and, in my second year, designed and piloted the 3D Animation track within the New Media area. Each semester, these classes underwent significant changes based on my observations of the program's needs and abilities, and I was constantly learning new software to meet students' interests. Below, I have organized the courses by number and will highlight key distinctions and innovations across each semester.

ART 4313 - New Media: Video Animation (sometimes called New Media: Advanced)

New Media: Video Animation is an upper-level course designed for junior and senior undergraduate Art majors. This course builds on the video and animation skills introduced in ART 2223 New Media: Basic and emphasizes conceptually-driven media projects. Given the limited number of New Media courses at UTSA, students can repeat this course up to six times. However, this repetition presents the challenge of reinventing the curriculum for returning students while covering essential skills for newcomers. To address this, I introduce a different conceptual theme each semester to guide screenings and project prompts. In Fall 2020, as we transitioned to fully online instruction, the theme was "Presence." I showcased artists who focus on their bodies as the primary subject matter, particularly LGBTQIA+ and BIPOC artists whose bodies are often hyper-politicized. To help mitigate the additional stress and anxiety brought on by the pandemic, I began each class with short meditation sessions.

As the pandemic continued, new challenges emerged from the online format. Teaching highly technical material online proved difficult, as students typically rely on in-person support for troubleshooting. Faced with this challenge, I realized I would need to either scale back their ambitions or restructure the course to accommodate more manageable projects.

In Spring 2021, I pivoted the curriculum to center around the theme of "Chaos/Glitch." This theme allowed us to discuss and process the difficult issues and feelings that arose during this stage of the pandemic. I prioritized shorter, exercise-style projects over multi-week assignments, responding to student feedback that online learning made it challenging to focus for extended periods. This approach also alleviated some troubleshooting issues associated with longer projects. To combat mounting Zoom fatigue and student disengagement, I segmented class time into smaller sections, incorporating a variety of activities that utilized the Zoom interface creatively, from chat-based free-writing sessions to collaborative games using our grid of profile photos. I aimed to transform the Zoom

classroom into a more dynamic space rather than a generic interface we were all trapped within.

In Fall 2021, I introduced the theme “Pleasure/Pain,” again as a means for processing the challenges posed by a new wave of Covid-19 and the disappointment of another semester of online learning. Many students struggled to find joy during this phase of the pandemic, grappling with mental health issues amid uncertainty, skyrocketing student debt, political distrust, and racial injustice. It became increasingly difficult to ethically challenge students during such a trying time. Drawing on my trauma-informed practices, I allowed students to define “challenge” for themselves and determine how to engage with it in the course. I piloted a new class structure in which students chose from a “menu” of options—similar to a sushi menu—to accumulate points toward their grade. Each student was required to complete 200 points of assignments and activities, selecting from categories such as theory and discussion, technical demos, screenings, and short vs. long-term projects and critiques. While participation in critique discussions and a final written reflection statement were mandatory, students otherwise had the freedom to shape the course according to their preferences. This structure aimed to provide transparency, foster a sense of control and agency over their education, and promote equity in a context where Covid-19 exacerbated existing structural inequities.

From these menus, I scheduled screenings, readings, discussions, and critiques based on student demand. Like a jigsaw puzzle, I constructed a curriculum that satisfied both student interests and my knowledge of their learning styles and strengths. I also moved some class sessions to face-to-face formats, allowing smaller groups to meet while the rest of the class worked asynchronously on projects. This structure enhanced student accountability and commitment, as they made specific, scheduled commitments to their goals at the semester's outset. Screenings included relevant content warnings and embedded links to trailers of the films. The readings focused on overcoming pain through pleasure, primarily from a critical race theory perspective, with two-thirds of the readings originally written in Spanish and translated into English. Allowing Spanish-speaking students to read in their native language reduced the extra labor of translation, shifted authority to those students, and facilitated deeper discussions on the articles and translation in general. This approach proved highly successful and has been incorporated into my pedagogy ever since. The menu strategy continued into Spring 2022, with modifications based on student evaluations from the previous semester, primarily adjusting point values and ensuring a balanced structure for critiques.

ART 5953 - New Media: Graduate

Due to the size and scope of the graduate Art and Art History program at UTSA, graduate students often take their studio classes alongside undergraduate Art majors. As a result, my ART 4313 course was regularly cross-listed at the graduate level, adding an extra layer of complexity to an already intricate course structure. The menu format was particularly beneficial for graduate students in the New Media: Advanced course, as they enrolled for various reasons. Some came from studio disciplines outside of New Media to acquire basic

video and animation skills, while others sought regular studio visits and critiques. To accommodate the depth and research involved in graduate work, I implemented hour-long critiques specifically for graduate students. This allowed for a more thorough examination of their projects, which often require a slower, more nuanced approach from their peers. Participation in studio hours and all critiques was mandatory for graduate students.

In my last year at UTSA, I encountered a significant challenge with a graduate student who had severe trauma and mental health issues and had recently transitioned. Their personal background caused them to feel unsafe in institutional settings, leading to frequent outbursts during critiques when their work was critiqued or their viewpoint was challenged in any way, and students expressed feeling unsafe around this student. Additionally, the student's highly marginalized identity included multiple layers of systemic injustice and abuse, contributing to a profound mistrust of authority, which hindered my ability to mentor them at times.

This student's challenges were exacerbated in other classes taught by less trauma-aware professors, and the department's response to their classroom disruptions often leaned toward harsh authoritarian discipline, which is terrible for folks who suffer mental health challenges due to feeling unsafe. Unfortunately, UTSA lacked a strong mental health response system, such as the CARES team at Cal Poly Humboldt. As the student's closest mentor, I was often the one listening to their grievances, and I felt under-supported in how to help them succeed in our program. Through this experience, though, I learned to balance accommodating the struggling student with establishing firm boundaries and clear expectations to protect myself and the rest of the class from misplaced abuse. The menu format I introduced in Fall 2021 proved to be a vital tool during this time. It allowed this student to choose their level of engagement with the group, granting them a sense of control over their circumstances. To enhance transparency, I pre-scheduled attendance for each in-person session and posted this information in online spreadsheets, allowing all the students to adjust their participation according to their comfort.

ART 4033 - 3D Animation

After a year of planning and development, my first semester teaching 3D Animation landed in Fall 2020, coinciding with the first fully online semester of the pandemic. Many students were still grappling with the technological challenges of working from home on shared computers or in rooms crowded with family members. Given the technical nature of this class, I was concerned about the lack of a controlled environment and the absence of in-person lab time to assist students effectively. Typically, during a software demo in the classroom, I can pause frequently to address students' individual questions and help them troubleshoot issues in real-time. However, the Zoom format proved inadequate for such complex presentations. For students to follow along with a live demo, they would need to have their personal computer (if available) open to the software while also using their phone or a second device to view the Zoom screen. This dual-device requirement was not only impractical from an accessibility standpoint but also hindered their ability to see the software interface clearly, which is typically projected onto a large screen in the classroom.

To address these challenges, I opted to create short pre-recorded videos with timed chapter headings. During our synchronous Zoom sessions, I demonstrated techniques while students watched without following along. The pre-recorded videos then guided them step-by-step through the assignments as they completed their weekly homework independently. While some students struggled with the steep learning curve associated with such a technical course, overall, the class was highly successful. Multiple students expressed interest in an upper-level version of the course, leading to the creation of an advanced section called 3D Animation: Extended Media, which I cross-listed as ART 4033 the following semester. The students from this section continued to enroll in subsequent semesters of 3D Animation, and a few have secured jobs in animation and graphic design as a result of their newly acquired skillset.

At the end of the Spring 2021 course, I curated and installed a student exhibition titled *Digital Alter-scenes* at Gallery 23, located in the Student Union at UTSA. This exhibition showcased the work from both online semesters of the 3D Animation class, honoring the students' dedication to mastering a challenging new skill set during the transition to online learning. Additionally, I organized a pop-up screening featuring the 3D Animation: Extended Media students at Contemporary Blue Star, a premier contemporary art gallery in San Antonio's arts district, as part of the programming for Contemporary Art Month, an annual platform for the artists communities of San Antonio to share the best it has to offer throughout the city during the month of March.

ART 4033 - Adv Animation Production

In Spring 2021, I received a \$1,000 grant from the COLFA (College of Liberal and Fine Arts) Center for Student Excellence to pilot a classroom-to-career model course titled Advanced Animation Production. This course was structured to mimic a professional animation studio, where students filled various production roles and collaborated as a team to create a professional animated short film for a local non-profit organization serving as their client. The class provided students with apprentice-level experience in a safe academic environment, allowing them to practice pitching to clients, track their working hours, value their time, attend weekly production meetings, and take turns leading small teams.

In Fall 2021, we collaborated with the art collective Art Activating Hope, which consists of anonymous residents from an assisted living facility in San Antonio. This organization aims to expose the injustices within the extended-care system and was founded by my Teaching Assistant, Melissa Maschke, who worked directly with the residents. Students listened to hours of interview recordings from the residents and collaborated with Maschke to produce a 12-minute animated film.

Given the industry's constant evolution, particularly during Covid-19, it was crucial for students to have direct contact with working professionals who could help them navigate the complexities of pursuing creative careers. I leveraged my network of industry connections by inviting guest speakers and critics into the classroom via Zoom. Notable

guests included Vickie Curtis, an Emmy award-winning writer for the critically acclaimed film *The Social Dilemma*, who provided feedback during the screenwriting phase; Hunt Dougherty, a Senior Visual Effects artist for Marvel, who discussed animation workflow; freelance fabricator Camille Labarre, who offered insights on puppetry and stop-motion; and Emmy-nominated composer Chris Ruggiero, who guided the sound design and scoring group. These sessions were invaluable for students who felt uncertain about the job market they were entering, as they received direct guidance and feedback from industry professionals.

However, the class faced several challenges. One significant issue was motivating students to maintain balanced contributions to the group project. As is common in group work, some students went above and beyond, while others disengaged. Most of the students had previously taken a class with me, allowing me to gauge their work habits in advance. Anticipating that some would struggle with the steady workload, I implemented a structured approach to support them by meeting small deadlines and maintaining consistency. During our weekly check-in meetings, students would determine their own workload commitments for the upcoming week, agreeing on the number of hand-drawn frames, modeled assets, or hours dedicated to editing and animating. This approach aimed to foster self-assessment and accountability within the group.

Despite this structure, a few students consistently reported that they had completed little to no work in the previous week. To incentivize meeting commitments, I began rewarding hardworking students with a week off or priority in choosing what tasks they wanted to complete for the upcoming week; however, this strategy failed to motivate those who were not contributing. Midway through the semester, I decided to adopt a different approach by role-playing as their boss in a professional setting, stepping away from my usual cheerleader role. During these sessions, I provided the kind of real-world feedback they might receive in a production meeting if they failed to complete their assignments. This included redistributing their tasks among other team members or assigning them more basic responsibilities. Ultimately, we finished a rough draft of the 10 minute animated narrative film and were able to share it with the residents of the assisted living facility.

ART 6043 - Practicum in the Visual Arts

Teaching Assistantships at UTSA are listed as Practicums in the Visual Arts and involve a semester-long, course-specific mentorship for graduate Art students interested in collegiate-level teaching. As part of this practicum, graduate students collaborate with their professors to design and develop the course, gain practical classroom experience, prepare and deliver at least two lectures, and design a syllabus for a course they envision teaching in the future. In Fall 2021, I worked with [REDACTED] Teaching Assistant in the ART 4033 Advanced Animation Production class. In this dual role, [REDACTED] served as both a TA and client, as we were collaborating with her art collective Art Activating Hope to create a professional short animated film. Given the unconventional and experimental format of the course, [REDACTED] played a significant role as a collaborator. We held weekly meetings outside of class to check on each student's progress. For the final class, [REDACTED] helped create

certificates for each student, awarding fun yearbook-style superlatives, and we organized an outdoor screening of the final edit of the animated film. It was the first time the students saw the completed project, and the pride they felt in their work was undeniable.

ART 2223 - New Media: Basic

New Media: Basic is an intermediate-level course designed for undergraduates who have completed the Art foundations sequence. It introduces students to the fundamentals of digital tools in time-based media, covering the Adobe Creative Apps suite. Students learn image editing, compositing, and animation in Photoshop, sound design in Audition, and video editing with Premiere. This course is taught across four sections by different professors, using a standardized syllabus and set of projects co-designed by my colleague [REDACTED] and me.

I last taught this course in Fall 2020, during the early stages of online learning with the onset of Covid-19, as technological challenges were still being worked out with the pivot to online learning. Students' access to digital devices and stable wifi varied significantly, with some working on Chromebooks, iPads, older laptops, or even dial-up desktops, while others relied solely on smartphones. Nearly all of our students struggled to meet the processing, memory, and storage demands required for running Adobe software on their home computers. This led to frequent dead ends, complicated workarounds, and troubleshooting issues within our New Media classes. To ease this inequity, I simplified my lectures down to core concepts and recorded a library of pre-recorded demos for students. In whole, I made over 200 instructional videos. I spent considerable time researching online demos and support forums to prepare for those videos.

Despite these challenges, the course saw several successes. Many students went on to take New Media: Video Animation in subsequent semesters, and one non-traditional student I first worked with in this course entered the New Media graduate program with the highest scholarship UTSA offers. Another standout student, [REDACTED], was a painting major in her final year when she took this class. Seeing the expressive nature of her drawings, I introduced her to hand-drawn animation techniques and provided one-on-one training in Adobe After Effects. She excelled in this new medium and found a fresh direction for her painting practice by incorporating time-based elements. I continued to mentor her in my role as her Thesis Advisor and her recommender for graduate school. She's now in her second year in the Experimental Animation program at CalArts School of Film/Video. Her animated work has been screened at multiple national film festivals in the years since her pivot to animation.

I also hired an undergraduate student from this class to assist me with my video shoots for Magik Theatre, a children's theatre in San Antonio, and he became my main editor for those projects. Overall, while the course was clunky at times due to pandemic-related challenges, it proved effective in preparing students for the technical and creative hurdles they would continue to face during Covid and beyond.

ART 4913 - Independent Study

Each semester, I limited my Independent Study commitments to two students, selected through an application process. Students had to receive an A- or higher in one of my advanced classes before applying to do an Independent Study, and the curriculum they propose couldn't be a class we already offered in the program. Applicants were required to submit a course proposal and syllabus, and we met weekly for an hour to review their progress toward their stated goals.

During the semesters covered in this PDS, I offered Independent Study courses with titles such as Printmaking as a Tool for Animation, Advanced Visual Effects, Unreal Engine 3D World Building, and Virtual Reality in Unity Game Engine. While these courses were often an opportunity for me to expand my own skills—such as learning Unreal Engine, which I now teach in my regular classes—they were also incredibly time-consuming. Independent Studies don't count toward my official workload, are unpaid, and, given the extra demands of pandemic teaching, I found that they took on more time than I could reasonably manage. My concerns about the limitations of online learning led me to accept too many of these courses, and in hindsight, I wish I had been more discerning. Despite the challenges, working with these ambitious and hard-working students was rewarding.

ART 6843 - Master of Fine Arts Exhibition

The Master of Fine Arts Exhibition course is assigned to the thesis advisor selected by a graduate Art student for their thesis exhibition. The course operates similarly to an Independent Study, where the advisor and student meet weekly to plan and track progress work toward the exhibition. As the advisor, I provide training in installation techniques and technical engineering to ensure a successful exhibition.

For [REDACTED] 2022 thesis, the installation included three synced, hanging projectors with 5.1 surround sound speaker setup, two mounted monitors, and two projectors on pedestals. Coordinating media players, managing file compression, troubleshooting playback and audio levels, and installing gallery lighting without disrupting the projection setup, all proved challenging. Knowing when to let the student flail and find their own solutions vs. step in and solve the problem was a constant conundrum with the graduate thesis exhibitions.

For [REDACTED] 2021 thesis, the show involved projection mapping across three screens, synced media players, Arduino sensor-driven interactivity, and several mounted monitors. After many discussions, I encouraged [REDACTED] to scale down her expectations significantly due to the complexity of the technical components. Although my role was to train and guide students without directly handling the installation work, I was also responsible for ensuring that students met all deadlines, which was challenging given the complexity of the projects. [REDACTED] thesis opening had to be postponed due to technical difficulties she encountered. It was tempting to step in and resolve the issues myself, but this situation reinforced the importance of setting clear expectations and boundaries and allowing students to learn through both successes and setbacks.

ASSIGNED TIME

I was given two years of Assigned Time Course Release as a part of my new hire contract. For each semester in AY 2022-23 and AY 2023-24 I have one course release of 3 WTUs. For academic year 2023-24, I picked up two ART 108 classes to cover [REDACTED] [REDACTED]. This deferred my second year of course release to academic year 2024-25.

ADDITIONAL TEACHING ACTIVITIES (Section 7C.1)

Student Awards - Earth Connection Film Festival — July 20, 2024

Two films produced in my Social Change Filmmaking class—[REDACTED]
[REDACTED]—premiered at the Earth Connection Film Festival. This short film contest, funded by the National Science Foundation (NSF), was held at the historic Buskirk Chumley Theatre in Bloomington, Indiana. As one of the festival's co-directors, I was able to provide free submission codes for all students in my class. The films were selected anonymously by a jury of established filmmakers and climate scientists. (Section 7C.1)

Student Awards - [REDACTED] — July 20, 2024

“Troglodyte”, directed by [REDACTED] won the Spirit Award at the Earth Connection Film Festival. The film tells the story of a man paralyzed by anxiety over an impending climate disaster. His mental anguish and isolation, fueled by an obsession with climate-related doom media, are symbolized by a physical sea cave from which he finally escapes when his television breaks. This was [REDACTED] first film, and they managed to beat out BBC-funded documentaries and award-winning productions to take home the prize, which also included an \$800 cash award. (Section 7C.1)

Student Awards - [REDACTED] — April 21, 2024

“Turntail”, a short film by Film major [REDACTED], created in my Fall 2023 Filmmaking III class, won Best Narrative Film at the Humboldt International Film Festival, surpassing other award-winning films in its category. (Section 7C.1)

Student Awards - Humboldt International Film Festival — April 18, 2024

Two films from my Filmmaking III class—Wren Kosinski’s “Turntail” and Mallory Merlo’s “Just Phil”—were accepted into the Humboldt International Film Festival. The students had the opportunity to screen their films at the historic Minor Theatre in Arcata, alongside award-winning short films from around the world. After the screening, they participated in a Q&A session to discuss their work. (Section 7C.1)

Student Awards - Lake Terre — February 29, 2024

“Bright as a Feather”, a short film by Film major [REDACTED] about a transman navigating a challenging relationship with his Christian mother, was accepted into the Golden State Film Festival in Hollywood, the West Virginia Mountaineer Short Film Festival in Morgantown, and the QTBIPOC Film Festival at Cal Poly Humboldt. (Section 7C.1)

Film Shoot with Filmmaking III Students — December 10 - 13, 2023

I received \$5,000 in RSCA funding to hire students from my Filmmaking III class to work with me on my upcoming film, “Climate Control”. I assembled an all-student crew for two shoots at the end of the Fall 2023 semester, paying them a professional wage for their time on set and providing them with a professional credit to add to their resumes. Additionally, I hired three recent graduates of the Film program who were still living in Arcata. My goal was to extend the learning experience from the classroom into a culminating professional opportunity that both tested the skills students developed in Filmmaking III and gave them valuable on-the-job experience. Access to direct experience on film sets is a challenge within the Film program and often an issue of equity. Most professional film opportunities are based in Los Angeles, where housing and travel are rarely provided, in addition to already low pay. (Section 7C.1)

Student Awards - [REDACTED] — December 3, 2023

“Buttercup”, a short film by Film major [REDACTED], was accepted into the Student Experimental Film Festival in Binghamton, New York. SEFF Binghamton is a student-run festival dedicated to showcasing innovative student-made short films completed within the last academic year from across the nation. (Section 7C.1)

Film Shoot in Darmstadt, Germany — June 25 - July 7, 2023

I was invited by the artist collective Darmstädter Sezession to be in residence at Atelier Siegele, an art space in Darmstadt, Germany, for the month of July to shoot my next film project, “Climate Control”, an experimental documentary about coal mining in Germany. With Professional Development and ERFSA funding, I brought three Cal Poly Humboldt Film students with me to crew on the film. One student had never left the state of California, while another attended Cal Poly Humboldt as an exchange student from Germany. We filmed at the Garzweiler lignite mine, the site of a major Green Party protest to save the village of Lützerath in January 2023, and conducted several interviews with a member of the Youth Green Party who attended the protests. The students were exposed to many challenges of documentary filmmaking, including restricted access, suspicion of journalism, and the need to pivot when expectations differ from what is uncovered. They played an integral role in both the solution process and the film itself, contributing significantly both in front of and behind the camera. (Section 7C.1)

Curriculum Development for 3D Animation at UTSA — Fall 2020 - Spring 2022

Students in my 2D animation classes frequently requested instruction in 3D animation. As video game engines became more accessible to artists, I received increasing demands to teach software like Unity and Unreal Engine. In response, I developed a 3D Animation track within the New Media area at UTSA. The program was piloted during the Covid-19 pandemic with fully online courses. Given the financial and technical challenges many of our students face, we focused on industry-standard free software tools such as Blender, Unity, and Unreal Engine. I aimed to capitalize on the moment when free 3D software was rivaling previously inaccessible programs like Maya, Flame, and Houdini. This felt like a particularly marketable skill for our New Media students, as it expands their career opportunities into gaming,

architecture, medical modeling, prototyping, and marketing media. (Section 7C.1)

Designing the Film Major at UTSA — Spring 2022

In fall 2021, I was invited by [REDACTED] to develop the practicum/production track of the new Film Studies major. I worked closely [REDACTED] and the [REDACTED], to write proposals for, conceptualize, and design the spaces for the new major. These plans built upon the work of a previous Media Studies committee that Professor Richardson and I were on for AY 19/20. The committee researched and visited various media-focused programs and facilities across the nation to create a “purple cow” plan for how UTSA would incorporate media studies across the university’s programs. For the Film Studies major, we prioritized open, flexible workspaces to foster equitable access and open collaboration across the various media-based majors on campus. I designed basic curriculum maps for the program, allowing for rich interdisciplinary opportunity and structural adaptability as the field of media and technology continue to evolve. Before leaving UTSA, I also curated multiple student screenings to promote the new Film Studies major and researched and budgeted a comprehensive three-year equipment purchasing plan, including research and budgeting. (Section 7C.1)

Student Awards - [REDACTED] — September 1, 2021

“10 Seconds” a short film by New Media student Domeinic Jimenez created in my New Media: Video Animation class, was curated into Contemporary at Blue Star’s *Projection/Projektion* video art program alongside my own work and that of my UTSA colleagues Libby Rowe and Christie Blizard. Blue Star Contemporary is San Antonio’s premier art space for emerging artists from around the world, and Domienic’s film was the only student film featured in the lineup. (Section 7C.1)

Student Awards - [REDACTED] — September 1, 2021

“Tales from the Line”, a short film by New Media student [REDACTED], created in my New Media: Graduate class, won the Best of Show Wai Ching Lam Art Prize at the 37th Annual Juried Student Exhibition at UTSA. The film was also curated into the 2021 Contemporary Art Month Perennial in San Antonio, Texas, and *Architecture of the Elsewhere*, an exhibition curated by Bianca Abdi-Boragi at Gallery Perchee in Brooklyn, New York. Additionally, it screened as part of Mykolaiv Art Week: CONNECT, a Ukrainian online exhibition curated by Dmytro Larchenko. (Section 7C.1)

Choate Rosemary Hall, Director of the Documentary Film Institute — Summers 2016 - 2022

For six years, I served as the Director of the Summer Documentary Film Institute at Choate Rosemary Hall, a prestigious college-preparatory boarding school in Wallingford, Connecticut. I created the curriculum, curated an annual guest artist series, and led four-week, all-day sessions from Monday through Saturday for middle and high school students. These rigorous courses catered to high-performing, privileged students from all over the globe. Having taught at Yale University for seven years as a lecturer, I developed a pedagogy tailored to this demographic. It centers on playfulness and experimentation, prioritizing authentic risk-taking over rote achievement. I find that these students excel at being

“perfect” yet struggle with failure, which is where the best ideas are formed in a creative practice. Even in the middle school sessions, class time was dedicated to personal reflection and open discussions about the screening material. I incorporated improv games to help them develop listening skills and become better interviewers for their middle and high school subjects, and I implemented regular free writing exercises to encourage reflection on their core beliefs, values, and fears. (Section 7C.1)

PROFESSIONAL DEVELOPMENT (Section 7C.2)

Advisor Studio: Mastering the Art of the Pitch - Sundance Collab — August 15, 2024

Hosted by Sundance Collab, Patricia Resnick, writer of the 1980 film “9 to 5” and producer of the TV show “Mad Men”, delivered a crash course in how to craft and deliver a pitch for your film. (Section 7C.2)

Creative Capital Curriculum course — March 4, 2024

For over 20 years, Creative Capital has provided professional development programs that have served more than 80,000 artists across the country. The Creative Capital Curriculum combines evergreen elements of artist professional development with contemporary critical frameworks in cultural discourse to create cohesive, multi-week asynchronous courses that artists around the world can take free of charge. I enrolled in the course on *Representing Your Work as an Artist*. (Section 7C.2)

CTL Teaching and Learning Workshop — October 13 - December 8, 2023

██████████ hosted a series of workshops during the fall semester where we discussed working with a stacked curriculum, wherein you break large projects down into a series of tiered smaller assignments. This approach emerged from a brainstorming session aimed at addressing decreasing attendance rates for our classes.(Section 7C.2)

Film Festival Attendance — September 13, 2023 - June 16, 2024

Attending the film festival where your film is screening can significantly boost its success and expand your career prospects. When a filmmaker is present at a festival, there is typically a Q&A session after the screening. This provides an opportunity to discuss the project and gain insights into what resonates with various audiences. While attending the Slamdance Film Festival, I connected with Omar Kamara, whose film won the Audience Award, and invited him to be a guest artist in the Film program the following fall. While in Arcata, he also served as a judge for the Humboldt International Film Festival. Additionally, festival attendance offers valuable insights that I can share with my students about the experience and its challenges. This year, I attended the Chicago Underground Film Festival, Cucalorus Film Festival, Slamdance, the Ann Arbor Film Festival, and the Chicago Critics Film Festival. (Section 7C.2)

Hollywood Post-production Workflows with Academy Award-Winning Editor Paul Rogers — September 8, 2023

Adobe Presents hosted editor Paul Rogers for a discussion on the workflow and narrative choices behind his award-winning work on *Everything Everywhere All at Once*, which won seven Oscars, including Best Picture and Best Director for the Daniels, at the 2023 Academy Awards. Rogers and the visual effects team for the Daniels are known for using Adobe software in their feature film work. (Section 7C.2)

Artists Making Movies Webinar — June 7, 2023

I attended a Zoom event hosted by the Whitney Museum of Art that brought together artists Aria Dean, Catharine Czudej, Diane Severin Nguyen, and [REDACTED]—whom I have worked with in the past—to share their work and discuss the possibilities and stakes of creating moving image works in new contexts. In recent years, an emerging generation of visual artists has turned to mainstream outlets, such as narrative feature films and television shows, to circulate their work, following in the footsteps of artist-directors like Steve McQueen, Rashid Johnson, and Robert Longo, among others. With the explosion of streaming services and short-form video platforms like TikTok, more artists are being lured out of their studios and onto film sets. This conversation fostered dialogue among artists as they pursue their motion picture ambitions. (Section 7C.2)

Studio Art / Film Summer Retreat Exploring and Embedding Authentic & Significant Learning Experiences — May 22 - 23, 2023

[REDACTED] led a multi-day Teaching and Learning Workshop focused on clarifying and revitalizing outdated course learning outcomes. Working in small groups, we reviewed our syllabi and curriculum, updating the course, student, and departmental learning outcomes. We discussed how using accessible language and setting more tangible assessment goals can enhance student success. (Section 7C.2)

Yale Blue Green Alliance — April 18, 2023

I joined the Yale Blue Green Alliance to further integrate my sustainability-focused curriculum into a broader academic discourse. The Yale Blue Green Alliance is an organization of Bay Area Yale alumni engaged in environmental and sustainability topics and issues. It serves as a hub for inspiration on initiatives promoting environmental sustainability and facilitates collaboration with Yale University in its sustainability efforts. As a member of the Green Film School Alliance, a national organization that focuses on sustainable student filmmaking practices, my involvement with the Yale Blue Green Alliance enhances this work. (Section 7C.2)

Academic Advisor Workshops — February 10 and 21, 2023

I attended two advising workshops with Art + Film Department advisor [REDACTED] as training for my role as an advisor, which began in Spring 2023. (Section 7C.2)

Mental Health First Aid Certification Program — October 24, 2022

The National Council for Mental Wellbeing offered a two-day online version of its Mental Health First Aid Certification training, which teaches participants how to identify, understand, and respond to signs of mental health and substance use disorders. This complements my trauma-informed pedagogy training and provides me with formal

certification for tools I am already using in the classroom to address mental health challenges. The portion of the training that focused on identifying and assisting students who may be suicidal was particularly beneficial, as I hadn't received training in that area prior. (Section 7C.2)

Embodying Your Curriculum Webinar Series — October 21, 2022

I have attended multiple webinars led by Anita Chair and Angelica Singh, the activists, educators, and therapists behind Embodying Your Curriculum, which aims to bring trauma-informed pedagogies to professors to address the mental health challenges stemming from the pandemic and movements against structural racial violence. I've participated in these webinars for five years, and I have developed much of my curriculum around the embodied practices learned in these sessions. Below, I have grouped the webinars from my review period in reverse chronological order and included evidence for all the classes in a single PDF. (Section 7C.2)

Self-Healing Tools for dealing with Anxiety, Overwhelm & Activation — June 2, 2023

This workshop focused on tools for identifying and managing activation, defined as the production of excess stress hormones in tense situations, whether environmental or psychological. Activation of the sympathetic nervous system in this way triggers an acute stress response known as the "fight or flight" response. This session provided educators with the opportunity to share stories about their in-class experiences with activation and to offer solutions for effectively engaging students during these states.

The Skill of Contact! — May 12, 2023

This workshop for educators explored how to cultivate agency amidst stacked crises, moral distress, and institutional toxicity. The session emphasized the power of presence and grounding techniques for managing feelings of overwhelm and addressing complex structural issues.

Working with Intergenerational Trauma — November 18, 2022

This session focused on creating safe and engaged spaces in the classroom for BIPOC students with intergenerational trauma. We discussed the latest research on intergenerational trauma and learned how to identify and respond when a student is "activated" by content related to these wounds.

Embodied Leadership Workshop — November 4, 2022

This workshop focused on embodied leadership, emphasizing a deeper, more self-aware, and emotionally regulated leadership perspective. Participants were introduced to tools for adopting a power-with (rather than power-over) approach to leadership, ensuring that all members of the community feel seen and heard. This approach integrates the intelligence of the body and spirit with cerebral analysis, fostering equity for individuals from cultures with similar philosophical roots.

Working with Activation in the Classroom and in Ourselves — October 21, 2022

This workshop focused on the somatic effects of activation in the classroom and

strategies to help students release and re-engage when activation occurs. It was the first workshop to introduce the concept of activation, which subsequently became a core theme in later sessions.

New Faculty Academy — October 4, 2022

The New Faculty Academy is a year-long series of bi-monthly workshops, seminars, panel discussions, and presentations that cover various topics relevant to the tenure process at Cal Poly Humboldt. The sessions I attended are listed below. (Section 7C.2)

Preparing Your First RTP Portfolio — April 4, 2023

CARE — March 21, 2023

Reviewing Student Evaluations — February 7, 2023

Submitting Your PDP — November 29, 2022

Sexual Assault Prevention Committee — November 15, 2022

Teaching Challenges and Opportunities — November 4, 2022

Sponsored Programs — October 18, 2022

Preparing your PDP — October 4, 2022

Trauma-Informed Teaching and Creative Production in Justice Spaces hosted by Arts Justice Safety Coalition — September 28, 2022

Derived from a video, performance, and pedagogical project created by artists Melanie Crean, Shaun Leonardo, and Sable Elyse Smith, and in collaboration with individuals affected by the justice system and the Arts Justice Safety Coalition—a social network for strategic arts engagement—this workshop invited participants to translate personal narratives into performance. The aim was to replace culturally embedded conceptions of criminality with new language, allowing participants to think, feel, and move in ways that are not defined by their previous experiences with arrest or incarceration. (Section 7C.2)

[REDACTED] Weekly Mentorship Meetings — Fall 2022 - Spring 2023

[REDACTED] was assigned as my departmental mentor, and we met for one-on-one and group sessions with the other incoming Art + Film faculty. (Section 7C.2)

Professional Development while at my previous school:

Saturation: Race, Art, and the Circulation of Value — December 8, 2020

I attended a Zoom panel discussion hosted by the New Museum for the release of the book *Saturation: Race, Art and the Circulation of Value*, featuring contributing artists Xandra Ibarra, Kent Monkman, and Tourmaline, moderated by artist and scholar Richard Fung, with an introduction by co-editors C. Riley Snorton and Hentyle Yapp. I incorporated this text into my New Media: Advanced class in Spring 2020. At the time of the discussion, Xandra Ibarra's work had just been removed by the San Antonio City Attorney from the "XicanX: New Visions" exhibition at Centro de Artes, making it a hot-button issue in the South Texas arts community. (Section 7C.2)

Shadow Motion Capture Training — October 2020

I completed an online training course for using the Shadow Motion Capture suit purchased for the New Media program. This training led to motion capture demonstrations in my New Media: Advanced and Advanced Animation Production courses in Fall 2021. I also purchased one of these motion capture suits for the Film program and have used and demoed it in many classes. Unfortunately, I no longer have access to my UTSA email address, so I cannot provide evidence of this training.

Kessler CineDrive Training — September 2020

At UTSA, I purchased the Kessler CineDrive system, a complex multi-axis camera motion control system, for which I attended an online training. Here at Cal Poly Humboldt, I recently purchased the Kessler Cineshooter system, a decendent of the CineDrive system, and have trained a handful of students who used it for their stop motion projects. Unfortunately, I no longer have access to my UTSA email address, so I am unable to provide evidence of this training.

A Billion Black Anthropocenes or None — August 28, 2020

Danielle Dean and Nikita Gale facilitated an informal discussion using Kathryn Yusoff's *A Billion Black Anthropocenes or None* as a point of departure. Participants were invited to explore ideas presented in Yusoff's text, which addresses themes such as anti-Blackness, the legacy of colonialism, Western understandings of environment, land and property, extraction, and the production of value. (Section 7C.2)

METHODS TO IMPROVE TEACHING EFFECTIVENESS

I've been working very hard to improve my teaching evaluation response rate, and this is an area I need to continue pushing on. At my previous school, students were required to complete evaluations before viewing their final grades. I had forgotten this incentive and took the high turnout for granted in my first semester at Cal Poly Humboldt. Also difficult, our evaluation weeks tend to fall on work days, which tend to have poorer attendance despite being mandatory. But I'm happy to report that after a year of focused effort, I successfully increased my response rates in each of my classes. I implemented the best practices recommended during my last review cycle by announcing the evaluations in the week before and after the course evaluation emails were sent to students. Additionally, I scheduled mandatory class periods during the evaluation period where I guided students to a computer lab at the end of class, allowing them to use class time to complete the evaluations. I take the feedback from these evaluations very seriously. For instance, in Filmmaking II, students noted that the workdays weren't being utilized effectively by their groups. In response, I've added mandatory check-ins, small reports, and graded in-class exercises to those open lab days. Throughout the semester, I also provide opportunities for anonymous feedback through online comment boxes and will continue to address that feedback in real time during class.

I also want to further develop student collaboration, self-assessment, and writing skills. Holding space for open forum discussions as a group and self-reflective free writing exercises are two modes for this, but I will work with each class individually to build what works best for that specific group. As mentioned in my course descriptions, I still find grading long, complex group projects challenging, and I want to continue to workshop new ways to make grading more equitable. Currently, I rely on self and peer review statements to determine the bulk of a student's final project grade. At the Art + Film CTL Retreat last summer, we brainstormed effective ways to encourage collaboration and evaluate it through tiered grading milestones during the longer, multi-week projects. This approach enables students to track their progress in real time rather than only at the project's conclusion. Incorporating quick progress reports and check-ins during work days, when attendance and productivity typically suffer, will also help hold students accountable for their participation on these larger group projects. The students who are on task really need the work days, so I don't want to eliminate them entirely.

Lastly, I want to continue my professional development in trauma-informed pedagogy and Mental Health First Aid training, as well as attend film festivals where my work is being showcased. These opportunities have significantly expanded my abilities in the classroom. By sharing my experiences and fostering a mental health-forward approach, I can create a space that encourages vulnerability for both myself and my students. This journey will continue to evolve as the world does, and I hope to keep growing these essential soft skills.

ACADEMIC ADVISING RESPONSIBILITIES

In my first semester, I began advising 11 Film students. To prepare for this role, I attended two workshops led by [REDACTED], where I trained in the DARS and gained valuable insights into what makes an effective advisor. I also collaborated closely with [REDACTED], and [REDACTED], to familiarize myself with the GE and major requirements and for a BA in Film and to help ensure that students understand how to navigate their DARS. The lighter advising load was intentional, giving me time to adjust to my new responsibilities, and I now have 27 advisees. Throughout the semester, I meet with my advisees not only during registration periods but regularly to stay connected. When a new advisee joins my roster, I schedule a 30-minute session to get to know them and learn about their goals for attending Cal Poly Humboldt.

My trauma-informed practice and Mental Health First Aid training have been invaluable in my advising approach. Many of my advisees are not in my classes, allowing me to operate as a neutral figure for them. These meetings provide a great opportunity to identify where they might be confused or struggling with the university's systems and processes. I take extensive notes during our sessions to ensure I capture the key details they share with me. For my more anxious students, I follow up via email with detailed notes of the topics we discussed. One student requested to meet with me twice in a single week because she struggled to

retain the information from our sessions due to her anxiety. For her, I would send out detailed notes from our meetings, complete with relevant links so she wouldn't have to hunt them down on the university's website. I am grateful for the support Shannon, Dave, and Nicole provided throughout the semester whenever I encountered questions I couldn't answer on my own.

Another one of my advisees last spring presented unique challenges. She expressed no interest in graduating and instead wanted to take only elective courses for Credit/No Credit. As her advisor, my primary responsibility is to help her graduate, making this a difficult case to navigate. I also taught this student in some of my classes, so I was familiar with her disability needs and cautious not to push too hard for her to complete her GE courses. She scheduled advising appointments with me every other week throughout the semester, often for questions that could have been answered via email. However, I knew she had anxiety around digital communication. Toward the end of the semester, our sessions began to resemble light therapy, prompting me to reassert my boundaries and limit our meetings to 15 minutes with a firm cutoff. These challenges helped me clarify my intentions in advising meetings and find the balance between providing support without enabling codependency.

In addition to my assigned advising duties, I met regularly with the Film IV students during the spring semester to discuss their capstone projects, often holding office hours by request. I also served as an Intimacy Coordinator on one of the capstone projects that involved a scene of sexual assault, as well as a Fight Choreographer on a project that included physical violence. These roles provided great opportunities to demonstrate how to handle sensitive scenes on film sets, which are often chaotic and frantic. Such content requires a slow, attentive approach to directing actors, a skill that can be challenging for new filmmakers who may be more focused on technical aspects of the shoot and have less experience working with talent. It was particularly valuable to be involved in the project about sexual assault, as the director was a man and the female actor was portraying the victim in the scene. Having a woman, who is also a sexual assault survivor, on set to support her through the scene fostered safety and trust among the cast and crew. The director and I met multiple times before the shoot to discuss how to frame the shots and how to structure the shooting schedule around this sensitive content. I was impressed by his care and attention in depicting this subject matter and proud of how the final film turned out.

Advising from my previous school:

During my time at UTSA, I was frequently asked by students to serve as an advisor for their thesis projects, despite faculty members not having formal academic advising responsibilities. In the 2020-21 and 2021-22 academic years, I advised 11 Studio Art graduate students on their MFA Thesis Exhibition, nine of whom were not New Media majors and two who were. I also served as a member of their Thesis Committees. Additionally, I advised five undergraduate BFA students on their Thesis Exhibition. Each BFA student is required to choose an advisor to meet with bi-monthly to assess the progress of their thesis projects.

III. SCHOLARLY/CREATIVE ACTIVITIES (Appendix J, Section IX, B.2.)

My creative and scholarly work exists at the intersection of film and video art, allowing my films to be screened at both film festivals—alongside other short and feature films in a cinema setting—and installed in art galleries or museums, where they are presented on a continuous loop in a white cube environment. To differentiate between these two distinct contexts, I have categorized the presentations of my work into two sections: Festival Screenings and Exhibitions.

With four Category 1 film projects screening at 52 international, 14 national, and 3 regional and local film festivals and art exhibitions—four of which were top-tier, Oscar-qualifying festivals—I exceed the requirements for excellent achievement in Scholarly/Creative Activities. My additional creative activities include 12 awards for my film work, 12 grants funded at the international, national, and university levels, 2 presentations at national conferences, and 25 articles featuring my film and curatorial endeavors.

FILM CATEGORY 1 (Section 8A.1)

Film Category 1:

Title: *Welcome to the Enclave*

Type: Short Experimental Animation/Film

Key Creative Roles: Writer, Director, Animator, Editor, Visual Effects Compositor, Sound Design

Short Description: Two Texas sisters moved into metaverse at the onset of the pandemic by creating The Enclave, a digital utopia for “like-minded women”. Years later, the suburb is on the verge of bankruptcy, and the surrounding nature has caught a virus, causing it to multiply. As roaming cameras tour the neighborhood they convey an uncanny loneliness, a feeling of confused anticipation, amidst the sisters’ desperation for relevance. Their tone-deaf performances to the camera further expose naive attempts to connect with an audience they don’t understand, leaving them vulnerable to what the Internet does best.

The film was built inside Unity game engine and uses live-action avatars in a 3D simulated environment to skewer the illusion of AR/VR and further heighten the dissonance of two naive women colonizing an internet space they know nothing about. With no awareness of online culture, they turn to Twitch and Reddit to pitch their utopian vision only to become prey to a slew of internet trolls. Over two and half years I meticulously modeled and animated the digital neighborhood while my collaborator [REDACTED] performed the characters inside of it. The final product is an experimental film about cognitive dissonance, techno-utopianism, and the baggage we will all bring to online spaces if we don't fix our very real IRL problems.

Festival Screenings:

14th Duluth Superior Film Festival, Duluth, Michigan — October 3, 2024 (invited, international)

My film screened on the opening night of the Ann Arbor Film Festival alongside a film by Adam Sekular, the Program Director of the Duluth Superior Film Festival. After the screening, he inquired about the possibility of screening my film at their festival this fall. Now in its 14th year, the Duluth Superior Film Festival showcases over 100 independent films and hosts opening night events featuring Oscar and award-winning filmmakers, including Alex Gibney, Taika Waititi, and Sky Hopinka. (Section 8A.1a)

19th WNDX Festival of the Moving Image, Winnipeg, Manitoba, Canada — October 2, 2024 (juried, international)

Based in Winnipeg, Manitoba, the WNDX Festival of Moving Image is a five-day experimental film festival that has served as a meeting ground for experimental film on the prairies since 2005. The festival showcases new and innovative moving image works from across Canada and around the globe. (Section 8A.1a)

Chroma Art Film Festival at Superblue Exhibition Space, Miami, Florida — August 17-18, 2024 (juried, international)

The Chroma Art Film Festival is an annual art and film event held at Superblue, Miami's premier interactive art space, featuring over 50,000 square feet of exhibition and screening areas. The festival showcases films from around the world and hosts various installation and media artists for the exhibition. (Section 8A.1a)

Demo Disc 01 at LOOK Cinemas, Glendale, California — August 7, 2024 (invited, national)

Demo Disc 01 is a curated evening of films programmed by Alexandra Hayden. My film was invited to screen alongside six other award-winning filmmakers, including Grammy-nominated Andrew Thomas Huang, known for directing music videos for Björk and FKA Twigs. The event took place at LOOK Cinemas, a dine-in theater in Glendale. (Section 8A.1a)

Film Maudit 2.0 at Highways Performance Space, Los Angeles, California — June 12 - 16, 2024 (invited, international)

In its fifth edition, Film Maudit 2.0 is a showcase and celebration of outré films, held at Highways Performance Space in Santa Monica. For 35 years, Highways has been a hub for some of America's most daring and experimental queer performing arts and screenings. (Section 8A.1a)

Cauldron International Film and Video Festival, Salt Lake City, Utah — May 23 - 26, 2024 (juried, international)

Cauldron is an international film and video festival based in Salt Lake City, dedicated to showcasing challenging and innovative motion-picture works across any genre or format. My work screened alongside 150 films from around the world, including restored versions of historic films such as LOVE IS WAR, which won the Silver Bear Grand Jury

Prize at the Berlin Film Festival in 1971. (Section 8A.1a)

Chicago Critics Film Festival, Chicago, Illinois — May 3 - 9, 2024 (curated, international)

I was invited by festival director Collin Souter to screen “Welcome to the Enclave” alongside Cannes, Sundance, Tribeca, and SXSW award-winning films at the 11th Chicago Critics Film Festival, hosted at the historic Music Box Theatre in downtown Chicago. I was also invited to attend the event as a guest. Past guests have included Sarah Polley (*Stories We Tell*), Craig Robinson (*Morris from America*), Aubrey Plaza (*The Little Hours*), Bobcat Goldthwait (*Call Me Lucky*, *Willow Creek*), and Bo Burnham (*Eighth Grade*). Additionally, my film won the Rotten Tomatoes Audience Award for the short film program. (Section 8A.1a)

Other Cinema Screening Series, San Francisco, California — April 20, 2024 (invited, national)

Other Cinema is a long-running series of experimental films, video, and performances held at ATA Gallery in San Francisco's Mission District. Conceived by experimental filmmaker Craig Baldwin in 2003, Other Cinema Digital provides distribution for films by independent, underground, and experimental filmmakers. My film was included in the screening program titled “Psycho-Geography.” (Section 8A.1a)

57th Humboldt International Film Festival, Arcata, California — April 18 - 21, 2024 (juried, international)

As the oldest student-run film festival in the world, the HIFF showcases award-winning films from around the globe. Films are programmed by Cal Poly Humboldt Film students, and the four-day event is held at the Historic Minor Theatre in Arcata. (Section 8A.1a)

33rd Florida Film Festival, Maitland, Florida — April 12 - 21, 2024 (juried, international)

Regarded as one of the finest film festivals in the U.S., the Florida Film Festival is an annual showcase for the best in American independent and foreign cinema. Hosted by the historic Enzian Theater in Orlando, Florida, it is an Academy Award-qualifying festival that has consistently been named "one of the top 50 festivals" by indieWIRE and recognized as one of the top 10 festivals in the world by festival guru Chris Gore in his book, *The Ultimate Film Festival Survival Guide, 2nd Edition*. (Section 8A.1a)

51st Athens International Film and Video Festival, Athens, Ohio — April 8 - 14, 2023 (juried, international)

Known globally for supporting cinema from underground and marginalized populations, AIVFV is an Academy Award-qualifying and Canadian Screen Award-qualifying film festival that receives over 2,500 submissions annually. (Section 8A.1a)

62nd Ann Arbor Film Festival, Ann Arbor, Michigan — March 26 - 31, 2024 (juried, international)

The Ann Arbor Film Festival, the oldest experimental film festival in North America and an Academy Award-qualifying event, receives over 3,000 submissions each year, selecting only 100 films for screening. Steeped in a rich tradition of groundbreaking cinema, past screenings have featured luminaries such as Kenneth Anger, Agnes Varda,

Andy Warhol, Yoko Ono, Gus Van Sant, Barbara Hammer, James Benning, Bruce Conner, Chick Strand, Les Blank, Suzan Pitt, and George Lucas, among others. (Section 8A.1a)

VASTLAB Experimental 5, Chicago, Illinois — February 9, 2024 (juried, international)

VASTLAB (Visual, Audio, Story, and Technology Arts LAB) is a creative incubator based in Los Angeles that unites international artists working in film, music, visual arts, and technology. The fifth cycle of the festival featured six programs of short films, showcased at venues in Los Angeles and Chicago. (Section 8A.1a)

GRRRL HAUS Cinema, Berlin, Germany — January 29, 2024 (juried, international)

GRRRL HAUS CINEMA is an ongoing program showcasing short films and video art created by women, non-binary, trans, and genderqueer artists. This program features a diverse mix of local, national, and international artists presenting work across various disciplines. My film was screened alongside nine other films during an evening of short films at the Loophole in downtown Berlin. (Section 8A.1a)

30th Slamdance Film Festival, Park City, Utah — January 19 - 25, 2024 (juried, international)

An Academy Award, BAFTA (British Academy of Film and Television Arts), and Canadian Screen Award qualifying film festival, Slamdance is held annually in Park City, Utah, concurrently with the Sundance Film Festival. With a 0.01% acceptance rate, Slamdance 2024 received over 9,000 submissions. Renowned for launching the careers of Christopher Nolan (*Oppenheimer*, *Batman*), Rian Johnson (*Knives Out*, *Star Wars*), Matthew Barney (*the Cremaster Cycle*), Sean Baker (2024 Palme d'Or prize winner at the Cannes Film Festival), and Lena Dunham (*HBO's GIRLS*), Slamdance screens independent films with budgets under \$1 million. My film was nominated for Best Experimental Film. (Section 8A.1a)

CutOut Fest International Animation and Digital Art Festival, Querétaro, Mexico — November 16 - 19, 2023 (juried, international)

Since 2010, CutOut has been Mexico's premier celebration of animation and digital art, offering an inspiring program of workshops, artist talks, lectures, film screenings, and art exhibits. (Section 8A.1a)

Cucalorus Film Festival, Wilmington, North Carolina — November 15 - 19, 2023 (juried, international)

Voted one of the 25 coolest film festivals in the world by MovieMaker magazine for four consecutive years, the Cucalorus Film Festival showcases films that emphasize social justice, dance on camera, emerging voices, Southern narratives, horror and the bizarre, as well as the finest independent films of the year. (Section 8A.1a)

We Make Movies International Film Festival, Hollywood, CA — November 8 - 12, 2023 (juried, international)

In its fifth year, the We Make Movies International Film Festival is an annual week-long event held in Hollywood that champions DIY and no budget filmmaking. My film was in competition for Best Experimental Film. (Section 8A.1a)

Little Scuzzy Film Fest, Carbondale, IL — November 4, 2023 (juried, national)

Established in 2012, this festival showcases underground films in select arts venues across Carbondale. (Section 8A.1a)

The Wrong Biennale, ADAM MEETS EVE Pavilion, Alicante, Spain— November 1 - March 31, 2023 (juried, international)

Founded in 2013, the Wrong Biennale is the world's largest online art biennale, featuring over ten thousand artists and curators showcased in more than seven hundred pavilions, embassies, and institutions around the globe. The art fair encourages experimentation and artistic growth in an accessible manner. I was curated by Jorge Sellés Domínguez into the ADAM MEETS EVE pavilion, which held screenings both online and in Alicante. (Section 8A.1a)

The Wrong Biennale, Self as a Service, broadcast on Wrong TV and Canal18o — November 1 - March 31, 2023 (juried, international)

An online exhibition of works curated by Arash Akbari and Farzaneh Nouri from XOR Space, a hybrid collective dedicated to post-digital experimental artistic research and practices in Tehran, Iran, for the Wrong Biennale. The films screened on Canal 18o, one of Portugal's leading media platforms for left-field music, cinema, and art. (Section 8A.1a)

BIDEODROMO International Film and Video Festival, Bilbao, Spain — October 19, 2023 (juried, international)

This festival screens a variety of experimental films, including documentary, narrative, animation, video art, and other genres. Now in its 13th year, the screenings are held at the MEM Exhibition Hall in the heart of Basque Country. (Section 8A.1a)

27th Videomedja International New Media Arts Festival, Novi Sad, Serbia — October 12 -18, 2023 (juried, international)

Founded in 1996 by the Video Art Association VIDEOMEDEJA in Novi Sad, Serbia, this arts festival features film screenings, media installations, live audiovisual performances, and other new media work. (Section 8A.1a)

fu:bar/ Glitch Art Festival, Zagreb, Croatia— October 7 – 13, 2023 (juried, international)

/ˈfu:bar/ is an annual program dedicated to electronic experiments and research in contemporary error-themed digital art theory and practice. Founded by the Format C Artist Organization, a non-profit artist collective based in Zagreb, Croatia, that emphasizes digital art, experimental multimedia, and collaborative creation, the festival is hosted at the Mama Multimedia Institute in Zagreb. (Section 8A.1a)

Art is Life, Life is Art Variety Show at Bob Baker Marionette Theatre, Los Angeles, California — September 23, 2023 (invited, regional)

Art is Life is Art is a quarterly variety show curated by award-winning filmmaker Tiffany Kimmel and hosted at the Bob Baker Marionette Theater. The event features experimental comedy, puppets, music, and short films, all centered around the theme

“Everything Must Change.” My film was the headliner for the event. (Section 8A.1a)

30th Chicago Underground Film Festival, Chicago, Illinois — September 13 - 17, 2023 (juried, international)

CUFF is the longest-running underground film festival in the world. With over 2,000 submissions each year, the festival screens around 100 avant-garde and experimental films at the Gene Siskel Film Center in Chicago. (Section 8A.1a)

NoBudge Live #33 at Nitehawk Cinemas, Brooklyn, New York — April 24, 2023 (invited, national)

This sold-out screening was curated by Kentucker Audley, the founder and programmer of NoBudge, an online streaming platform for emerging filmmakers. My film was selected from the NoBudge 2022-23 roster of 154 films. Nitehawk Cinemas is New York's premier dine-in theater, renowned for its exceptional first-run and repertory film programming, solidifying its reputation as a notable arthouse cinema in the city. (Section 8A.1a)

West Virginia Mountaineer Short Film Festival - Morgantown, West Virginia — April 14 - 17, 2023 (juried, international)

Established in 2010, the WVMSFF was created by the Electronic Media program at the West Virginia University School of Art and Design in Morgantown, West Virginia. My film was featured in a program that showcased a selection of international films. (Section 8A.1a)

Exhibitions:

17 Days Video Series, Alfred University, New York, and Western Michigan University, Michigan — November 27 - December 3, 2023 (invited, national)

In its 15th year, this screening series was curated by Eric Souther, Assistant Professor of Kinetic Imaging at the Gwen Frostic School of Art at Western Michigan University. My work installed on WMU's campus in Kalamazoo, Michigan, and it traveled to Alfred State College in Alfred, New York. (Section 8A.1b)

Vacations in the Subconscious: 100 Years of the Manifesto of Surrealism - Torrance Museum, Los Angeles, California and Alphabet Art Centre, Cologne, Germany — August 22 - 26, 2023 (curated, international)

Hosted by the New Museum of Networked Art, this multi-part exhibition spans both physical and virtual spaces, taking place at the Torrance Museum in Los Angeles and the Alphabet Arts Centre in Cologne. Centered on the theme of surrealism in contemporary moving image work, the project features 200 videos from 180 artists across 50 countries, curated by Wilfried Agricola de Cologne. (Section 8A.1b)

Welcome to the Enclave, Solo Exhibition at Burb Contemporary, Sacramento, CA — September 10, 2022 (curated, national)

Burb Contemporary is a Sacramento-based alternative art venue that showcases solo

exhibitions and special programming for emerging artists. My exhibition was installed in the garage gallery space, allowing passersby to wander from the sidewalk and view a 30-minute looped version of the film. Additionally, Burb Contemporary hosts a podcast on Spotify called “The Blurb,” where I was interviewed as part of this exhibition. (Section 8A.1b)

Welcome to the Enclave, Solo Exhibition at The MAC - Dallas Texas — September 10, 2022 (curated, national)

The MAC is a nonprofit arts organization dedicated to advocating for creative freedom. It supports established local, regional, and international artists by providing opportunities for exhibition and experimentation, as well as a forum for critical dialogue. (Section 8A.1b)

Relief to the People: Benefiting Ukraine Group Exhibition at SNAP Gallery, Louisville, KY — September 10 - November 20, 2022 (invited, national)

This exhibition at the SNAP Gallery was a silent auction benefit supporting Ukraine through the Louisville-based nonprofit WaterStep. WaterStep's mission is to provide safe water to communities in developing countries through empowerment, equal access, and transformative hope. (Section 8A.1b)

Film Category 1:

Title: *How I Choose to Spend the Remainder of my Birthing Years*

Type: Short Experimental Film

Key Creative Roles: Writer, Director, Editor, Visual Effects Composer, Sound Design, Actor

Short Description: Blending personal narrative with shared pop cultural experience, the artist manifests a long-held childhood fantasy set within the love scene from *Dirty Dancing* (1987). *How I Choose to Spend the Remainder of my Birthing Years* juxtaposes pre-pubescent sexual desire with that of a woman descending her sexual peak. Fantasy is both a balm to religious piety and an act of resistance to the pressures put upon women approaching middle age. Here the digitally simulated image, in its wavering visual verisimilitude, exposes our willingness and desire to believe. Made alone at the onset of the Covid-19 quarantine.

Festival Screenings:

Hungry Eyes On Tour, Videothek Volksbühne, Berlin, Germany and bb15 Linz, Austria— May 6, 2024 (invited, international)

After screening in the 2021 and 2023 editions of the Hungry Eyes Film Festival, I received an invitation from the programming team to be included in a European tour showcasing standout films from the previous year's festival. My film was screened on two separate evenings in Berlin and Linz at arthouse cinemas. (Section 8A.2a)

Hungry Eyes Festival, Kultur im Zentrum, Gießen, Germany — November 7, 2023 (invited, international)

My film screened at the 2021 Hungry Eyes Festival, and for the 2023 edition, the team curated a selection of highlight films from previous years. I was honored that my film was one of the 25 selected for inclusion. (Section 8A.2a)

36th Festival Les Instants Vidéo, Friche la Belle de Mai, Marseille, France — October 12, 2023 (juried, international)

Festival Les Instants Vidéo takes place over four days at Friche la Belle de Mai in Marseille, featuring international encounters, screenings, and performances. Established in 1988 in Manosque, France, at the Maison des Jeunes et de la Culture, the festival has premiered works by notable artists such as Jean-Luc Godard and Nam June Paik. For its 36th edition, over 2,000 submissions were received, from which 167 works were selected. (Section 8A.2a)

IN OUT Festival, ŁAŻNIA 1 Center for Contemporary Art, Gdańsk, Poland — December 3 - 4, 2022 (juried, international)

Since its inception in 2005, the IN OUT Festival has been an annual initiative of the Łaźnia Center for Contemporary Art. The festival features an international competition for short films, and I received an Honorable Mention award for my film. (Section 8A.2a)

25 FPS Festival, Zagreb, Croatia — September 21 - 24, 2022 (juried, international)

My film was screened at Kinoteka Cinema as part of the prestigious 18th 25 FPS International Experimental Film and Video Festival. This screening was particularly special as it featured César Award-winning filmmaker and my former mentor, Elisabeth Subrin. (Section 8A.2a)

Lacuna International Contemporary Art Festival, Sala El Aljibe, Haria, Lanzarote — July 2 - July 31, 2022 (juried, international)

The Lacuna International Contemporary Arts Festival is held annually in the Canary Islands, Spain, to bring high-quality, contemporary, and often challenging art to communities isolated by significant distances from mainland Europe. (Section 8A.2a)

Experiments in Cinema, Albuquerque, New Mexico — May 9 - 23, 2022 (juried, international)

Experiments in Cinema is hosted by Basement Films, which connects the international community of cinematic independents in New Mexico. Founded in 1991, Basement Films is one of the few remaining first-wave micro-cinemas in the United States, dedicated to supporting underrepresented forms of media. (Section 8A.2a)

Louisville Film Society Short Film Slam, Speed Cinema, Louisville, KY — May 12, 2022 (invited, national)

Co-presented by the Louisville Film Society and the Speed Art Museum, this event invites filmmakers with roots in Kentucky to screen their short works. The Speed Art Museum is the largest art museum in Kentucky, and the Speed Cinema serves as its premier

arthouse theater. (Section 8A.2a)

Wide Open Film Festival, Oklahoma City, OK — April 22 - 23, 2022 (juried, national)

This festival, hosted by the Film Department at Oklahoma City University, selected my film from 2,500 submissions and highlighted it as the Spotlight feature for Program 2 in a review by Kat Shehan. (Section 8A.2a)

Hyperreal Film Club Presents, Hotel Vegas, Austin, Texas — April 18, 2022 (juried, regional)

Hyperreal Film Club showcases Texas filmmakers alongside Hollywood, independent, and cult classics. My film opened the Summer Classic Film Series, screening alongside *Bound*, the queer classic by the Wachowski Sisters, writers and directors of *The Matrix*. (Section 8A.2a)

Diametrle Experimental Film Festival, Tyrol, Austria — March 30 - April 3, 2022 (juried, international)

Diametrle is Austria's first international film festival, focusing exclusively on independent and experimental films. My film was nominated for Best Short Film. (Section 8A.2a)

Green Screen Film Fest, Perth, Australia — March 21 - 25, 2022 (juried, international)

Green Screen Film Fest is an international festival focused on short films that use green screen technology in inventive ways. The award finalists are selected by a jury of industry professionals. My film was nominated for Best Film, Best Female Actor, and Best Green Screen. I won Best Film and Best Female Actor, which included a cash prize of \$3000 AUS. (Section 8A.2a)

Sphere Festival World Cinema Carnival, West Bengal, India — January 28 - February 6, 2022 (juried, international)

This creative arts festival celebrates both the arts and sciences, showcasing a diverse spectrum of work. It screened 23 films from 15 countries around the world in West Bengal at various local cinemas. (Section 8A.2a)

VII Festival Video nodoCCS, Caracas and Maracaibo, Venezuela and Barcelona, Spain — November 26 - December 4, 2021 (juried, international)

In its 7th year, this festival spanned three cities and included in-person and online programming. My film was nominated for Best Film and won second place. (Section 8A.2a)

Video Art and Experimental Film Festival, New York City, New York — November 19 - 21, 2021 (juried, international)

Since 2010, VEAF has showcased some of the most innovative, provocative, and exciting works of film and video from around the world, establishing itself as one of the most prestigious video art festivals in the U.S. Past selected artists have included prominent video directors such as David LaChapelle, Marie Schuller, Michelle Gomez, and Kalup Linzy. (Section 8A.2a)

10th Cairo Video Festival, Medrar for Contemporary Art, Cairo, Egypt — October 1 - 20, 2021 (juried, international)

The Cairo Video Festival invites artists, filmmakers, architects, and writers to reflect on contemporary global video art. Hosted by Medrar for Contemporary Art, the largest contemporary art gallery in Cairo, the festival has been running since 2005. Medrar and the U.S. Embassy supported my travel to Cairo, where I was in residence for two weeks during the festival. My film screening program sold out twice, and I participated in a Q&A after each screening. (Section 8A.2a)

Rockaway Film Festival, Arverne Cinema, Rockaway Beach, New York — September 13th - 19th, 2021 (invited, international)

Founded in 2018, the Rockaway Film Festival is a moving-image celebration that strives for inclusion and enrichment through meaningful events. In 2021, I was invited to screen my film before Cheryl Dunye's iconic "Watermelon Woman", the first American feature directed by a Black lesbian. The film serves as an incisive and humorous critique of classic Hollywood's racist stereotypes. (Section 8A.2a)

We Make Movies International Film Festival, Hollywood, California — September 8 - 12, 2021 (juried, international)

Held annually in Hollywood, WMMINTL showcases DIY filmmaking from around the globe. My film was nominated for the Best Experimental Film competition. (Section 8A.2a)

Videopark Užice Contemporary Art Festival, Visual Artist Association Užice, Gallery REFLEKTOR, Užice, Serbia — July 22 - 24, 2021 (juried, international)

The Association of Visual Artists of Užice hosts this annual contemporary art festival, featuring screenings at the Gallery REFLEKTOR. My film was selected as one of 33 from a total of 2,686 international submissions. (Section 8A.2a)

Kansas City FilmFest International, Kansas City, Missouri — April 12 - 18, 2021 (juried, international)

My film was an official selection in the Narrative Shorts category for the 25th anniversary of the longest-running and largest film festival in Kansas City. (Section 8A.2a)

SPE Media Festival, online due to Covid — March 17 - 21, 2021 (juried, international)

Since 1995, the SPE (Society for Photographic Education) Media Festival has showcased innovative and provocative short documentaries, animations, and fiction by, for, and about women and minorities. (Section 8A.2a)

Demetera International Short Film Festival, Paris, France — March 10 - 17, 2021 (juried, international)

The Demetera International Film Festival is an annual event dedicated to independent filmmakers and artists from around the globe. In 2021, it hosted one of the most highly attended online festivals in France, attracting nearly 20,000 unique viewers. (Section

8A.2a)

Hustle Town Cine Flow Festival, Houston, TX —February 14, 2021 (juried, national)

The Hustle Town Cine Flow Festival showcases short dance films created during the Covid-19 global pandemic by artists from across the United States. (Section 8A.2a)

Hungry Eyes Festival, Kultur im Zentrum, Gießen, Germany — February 5 - 7, 2021 (juried, international)

Hungry Eyes Festival is an arts festival at the intersection of film, performance art and installation art held annually in Gießen, Germany. The festival emerged in 2017 from the film festival Filmsommer. (Section 8A.2a)

Transient Visions: Festival of the Moving Image, Spool Contemporary Art Space, Johnson City, New York — October 23 - 29, 2020 (juried, international)

Established in 2013, Transient Visions: Festival of the Moving Image celebrates cutting-edge art of the moving image through screenings, exhibitions, performances, and various festival events at Spool Contemporary Art Space.(Section 8A.2a)

Exhibitions:

Wasting Time Screening Tour, Beijing, Guangzhou, Chengdu, Suzhou, and Shanghai, China — February 6 - May 2, 2023 (invited, international)

This screening program, curated by filmmaker Hanyu Hu, featured award-winning international experimental films alongside works by Chinese filmmakers. The films toured galleries and cultural centers throughout mainland China, accompanied by filmmaker Q&A sessions after each event. (Section 8A.2b)

Visions in the Nunnery, BowArts, London, England — November 11 - December 18, 2022 (curated, international)

Visions in the Nunnery is a renowned biennial showcase of moving image, digital, and performance art, selected from an international open call. The event provides an informed overview of the provocative and rapidly evolving mediums of moving image and performance, featuring works from artists around the globe. (Section 8A.2b)

Cal Poly Humboldt Faculty and Staff Exhibition, Reese Bullen Gallery — September 15 - October 15, 2022 (open, local)

The annual showcase of faculty and staff from the Art + Film Department featured my work highlighted on the event's postcard and featured in an article in the Lumberjack newspaper. (Section 8A.2b)

Rendering..., Two-Person Exhibition, Unrequited Leisure Gallery, Nashville, Tennessee — July 9 - August 31, 2022 (curated, national)

Unrequited Leisure is an artist-run gallery in Nashville, Tennessee, dedicated to emerging and mid-career artists who explore screen-based approaches to critical and topical

investigations. I was invited to exhibit in a two-person show curated by members Chalet Comellas and Clinton Sleeper. (Section 8A.2b)

TSA 5x5 - Xanadu Gallery, Berlin, Germany — March 21, 2022 (invited, international)

My former graduate student at Indiana University, artist and curator Rachel de Cuba, invited me to participate in *5x5*, a series of exhibitions in Berlin that explore cultural distinctions and overlaps between American and German DIY sensibilities. (Section 8A.2b)

Projection/Projektion, Blue Star Contemporary, San Antonio, Texas and Darmstädter Sezession, Darmstadt, Germany — September 3 - 28, 2021 (curated, international)

Projection/Projektion was a collaborative video exhibition presented in partnership with Darmstädter Sezession, an association of visual artists in Darmstadt founded in 1919 by Max Beckmann and Ludwig Meidner. Artists were selected for the exhibition through open calls hosted by Contemporary at Blue Star and Darmstädter Sezession, with the selected films screening in both Texas and Germany. A grand prize of \$6,000 was awarded to the Best Film, chosen by local curators from Ruby City, Contemporary at Blue Star, and Glasstire magazine. My film won the grand prize, which led to my invitation as an Artist in Residence at Darmstädter Sezession in Germany for the summer of 2023. (Section 8A.2b)

Sexy Sex, Gallery Perchée, Brooklyn, New York (online due to Covid) — February 14 - March 14, 2021 (invited, national)

Sexy Sex was an online exhibition hosted by Gallery Perchée and curated by Bianca Abdi-Boragi. Its thematic was Dionysian, poetic, and uncanny celebrations of desire explored by contemporary artists through sculpture, photography, painting, video, and writing. (Section 8A.2b)

Cladogram: 2nd KMA International Juried Biennial, Katonah Museum of Art, Katonah, New York — July 11 - September 19, 2021 (juried, international)

Cladogram, juried by Yasmeen Siddiqui, founding director of Minerva Projects, brings together artists working across written and visual media. Through *Cladogram*, the KMA presents a diverse array of contemporary works created by artists both locally and regionally, as well as from 21 countries worldwide, aiming to foster international networks among artists. (Section 8A.2b)

Frame and Frequency VII, VisArts Center, Rockville, Maryland — June 7 - July 2, 2021 (curated, international)

Frame and Frequency is an ongoing International Film & Video Art Screening Series curated by Frank McCauley and presented by VisArts. It highlights artists whose new media, experimental film, and video works explore contemporary visual culture, offering an intimate panorama of the variety and breadth of video art in today's artistic practice. The exhibition received a review in the Washington Post, featuring my work among the nine artists showcased. (Section 8A.2b)

Film Category 1:

Title: The Imagemaker

Type: Short Experimental Film

Key Creative Roles: Writer, Director, Editor, Visual Effects Compositor, Sound Design, Actor

Short Description: A Vegas showgirl wanders into the desert while performing her routine. The harsh conditions force her to acknowledge her own physical needs, halting her performance to the camera. Yet this is a dangerous freedom, as the viewer turns voyeur and ultimately predator. *The Imagemaker* exposes complicity in spectatorship by complicating the linear subject/object relationship of the viewer to the viewed. Shot entirely alone in the desert, the film uses 4K video to pan and scan around the image, creating the presence of a mute onlooker. With the artist acting as both director and performer, the film explores the Sisyphean effort of living female by presenting the hazards of both self-consciousness and self-liberation.

Exhibitions:

The Fuel & Lumber Company Presents: 8 - Laney Contemporary, Savannah, GA — November 4, 2022 - January 15, 2023 (invited, national)

8 was a group exhibition curated by The Fuel and Lumber Company at Laney Contemporary, Savannah's premier contemporary art gallery. This selection features a diverse array of works by female-identifying artists, presenting not a singular voice, but a chorus of expressions. (Section 8A.3)

RESPIRE - The Cole Art Center, Nagadoches, Texas — January 25 - March 20, 2022 (invited, regional)

The Stephen F. Austin State University School of Art hosted the exhibition *RESPIRE*, featuring 16 artists working in various media. Each artist was invited by a faculty member from the SFA School of Art whose work they find inspiring and intriguing. (Section 8A.3)

Film Category 1:

Title: Thank You For Sharing

Type: Short Experimental Film

Key Creative Roles: Writer, Director, Editor, Visual Effects, Sound Design, Actor

Short Description: A woman minding her business is inundated with men. Sampled from online footage of motivational speakers and lecturers, the artist composites herself into a sea of instruction. Key characters include Jordan Peterson giving a lecture entitled “Men Test Ideas; Women Test Men” and relationship guru Matthew Hussey’s talk “Choose The Guy You Want and Make Him Feel Like a Man”.

Exhibitions:

Confetti Falls from the Ceiling - Essex Flowers Gallery, New York City, New York — March 11 - April 9, 2022 (invited, international)

Confetti Falls from the Ceiling was a group show curated by current members of Essex Flowers, Janine Polak and EE Ikeler. The exhibition assembled a visual comedy of gestures, showcasing performative cues, signals, and bodies in motion. (Section 8A.4)

FILM CATEGORY 2 (Section 8B)

Category 2 films refer to work-for-hire situations where I was recruited and compensated for my contributions. In these roles, I operated across a wide range of positions, including animator, visual effects artist, editor, and director.

Film Category 2:

Title: Pots of Millet, Faces of Gold

Company: Richard Wolf, Director

Key Roles: Visual Effects

Short Description: I was hired to create visual effects for *Pots of Millet, Faces of Gold*, a documentary series directed by Richard Wolf, who is a Professor of Music, South Asian Studies, and Ethnomusicology at Harvard University, School of Music. The series is scheduled to be released at the end of the year. (Section 8B)

Film Category 2:

Title: GHOST Music Video

Company: New Model Homes

Key Roles: Director, Animator, Editor

Short Description: *New Model Homes* is a collaborative project featuring musicians Nyasha Chiundiza, Josh Druckman, Peter Katis, Chris Ruggiero, Masa Tsuyuki, and Tim Walsh. Their album, *New Model Homes*, was released as a visual album by Funiclaire Recordings on January 4, 2023. Each track on the album includes an individual music video, all released simultaneously. I was hired to create a music video for the track GHOST, which I produced entirely within the 3D video game engine Unreal. (Section 8B)

Film Category 2:

Title: Gary Vee NFT Program

Company: Inc Magazine

Key Creative Roles: Animator, Designer

Short Description: I was hired to create a portfolio of NFT animations for Inc. Magazine, featuring entrepreneur and CEO of VaynerMedia, Gary Vee. Collaborating with Creative Director Richard Baker, I developed a series of NFT animations based on the layouts for the November 2021 cover of Inc. Magazine. (Section 8B)

Film Category 2:

Title: Isolation to Creation

Company: Guggenheim Museum, Dance for Camera

Key Roles: Editor, Visual Effects

Short Description: Dance for Camera hired me as an editor and visual effects animator for their Emmy-nominated TV series *Isolation to Creation*, which airs on All Arts and PBS. The series, produced by the Guggenheim Museum for their Works in Process program, was nominated for a New York Emmy Award for Best Documentary Series. (Section 8B)

Film Category 2:

Title: Two Poets and a River

Company: Richard Wolf, Director

Key Roles: Visual Effects

Short Description: I was hired to create visual effects for director Richard Wolf, a Professor of Music, South Asian Studies, and Ethnomusicology at Harvard University, School of Music, for his 2021 documentary film *Two Poets and a River*. The film explores themes of love and loss through the lives and musical poetry of two prominent and innovative Wakhi musicians in Central and South Asia: Qurbonsho in Tajikistan and Daulatsho in Afghanistan. Recently, the film received distribution from Documentary Educational Resources. Our collaboration also led to an invitation for me to be a guest speaker in the Department of Art, Film, and Visual Studies at Harvard in fall 2023. (Section 8B)

Film Category 2:

Title: Mark McCain Live Performance

Company: Luminaria Artists Foundation

Key Roles: Cinematography

Short Description: Luminaria's Contemporary Arts Festival dazzles the City of San Antonio each year with experimental and experiential installations and performances by over 50 local, regional, and national artists. The Luminaria Artist Foundation awards five annual grants of \$10,000 to artists in dance, theatre, music, art, and poetry. My colleague Mark McCain received the 2020 grant for art and hired me to provide cinematography for his performance on October 26, 2020, as part of the Contemporary Arts Festival. (Section 8B)

IN-PROGRESS WORK (Section 8C)

Title: Climate Control

Type: Short Experimental Documentary

Key Creative Roles: Director, Editor, Visual Effects, Sound Design, Actor

Short Description: *Climate Control* is an experimental dark comedy about climate anxiety and its intersection with recent advancements in the use of AI chat bots. A documentary filmmaker tackling the urgent issue of fossil fuel consumption finds herself locked in a power struggle with an AI bot bent on diverting attention to a trite love story. *Climate Control* delves into themes of eco-anxiety, extractivism, and the evolving role of AI in society. It juxtaposes film's dual nature as both a tool for activism and a means of escapism, mirroring the conflicting generational responses to the climate crisis. The film is supported by Cal Poly Humboldt professional development, an ERFSA grant, and Darmstädter Sezession Artist Collective in Darmstadt, Germany. (Section 8C)

ADDITIONAL CREATIVE ACTIVITIES (Section 8D)

Awards and Grants:

Most Viewed of 2024, *NoBudge* — July 5, 2024

I made it onto the NoBudge Most Viewed of 2024 list. My film was released on NoBudge in 2023, so this ranking reflects only a portion of its total view count. NoBudge is a streaming platform for emerging filmmakers, showcasing around 200 films each year. (Section 8D.1)

Rotten Tomatoes Audience Award - Short Film, *Chicago Critics Film Festival* — May 10, 2024

Welcome to the Enclave received the Audience Award for Best Short Film at the festival, competing alongside the top films from the 2023/24 festival circuit, including winners from Sundance, Cannes, Tribeca, and SXSW. This award, voted on by audience members in attendance, is sponsored by Rotten Tomatoes, the world's most trusted recommendation resource for quality entertainment. (Section 8D.1)

Professional Development Funding, Cal Poly Humboldt — May 3, 2024

I received \$2,000 in Professional Development Funding to attend the Chicago Critics Film Festival in Chicago, Illinois. (Section 8D.1)

Professional Development Funding, Cal Poly Humboldt — February 13, 2024

I received \$2000 in Professional Development Funding to attend the Ann Arbor Film Festival in Ann Arbor, Michigan. (Section 8D.1)

Professional Development Funding, Cal Poly Humboldt — January 12, 2024

I received \$1000 in Professional Development Funding to attend the Slamdance Film

Festival in Park City, Utah. (Section 8D.1)

Research, Scholarship, and Creative Activities Program Grant, Cal Poly Humboldt — October 24, 2023

I was awarded a \$5000 RSCA Grant for my proposal to hire students to assist me on the filming for my new project *Climate Control*. (Section 8D.1)

International Jury Award: Special Mention, *International New Media Art Festival Videomedeja* — October 15, 2023

My film won the International Jury Award: Special Mention prize which is awarded to the second place film at the entire festival. (Section 8D.1)

Honorable Mention - *30th Chicago Underground Film Festival* — September 21, 2023

I received one of two Honorable Mention awards for the Grand Jury Prize which is awarded to the best films at the festival. (Section 8D.1)

Professional Development Funding, Cal Poly Humboldt — September 18, 2023

I received \$2000 to attend the ASAP/14 Conference (Association for the Study of Arts of the Present) held at the University of Seattle. (Section 8D.1)

Humboldt-Emeritus and Retired Faculty & Staff Association Grant Recipient — April 14, 2023

I received one of ten \$1000 ERFSa grants for the 2023 grant cycle toward funding my new project *Climate Control* and to specifically support bringing three students to Darmstadt, Germany to assist me on my film shoot. (Section 8D.1)

Professional Development Funding, Cal Poly Humboldt — November 22, 2022

I received \$2000 in Professional Development Funding to cover the airfare for my trip to Darmstadt, Germany. (Section 8D.1)

Best Documentary Cultural Nominee - *New York Emmy Awards*, New York, NY — June 30, 2022

I was an editor and the head of visual effects for the documentary series *Isolation to Creation*, which was nominated for Best Documentary Cultural at the New York Emmy Awards, a division of the National Academy of Television Arts and Sciences honoring those in television and advanced media in the New York, New Jersey, and Connecticut. (Section 8D.1)

Honorable Mention - *IN OUT Festival*, Laznia Contemporary, Gdańsk, Poland — April 12, 2022

I received an Honorable Mention award for the best film competition at the IN OUT Festival. (Section 8D.1)

Best Short Film Nominee - *Diametrle Experimental Film Festival*, Tirol, Austria — March 30, 2022

I was nominated for the Best Short Film award alongside five other filmmakers at the Diametrle Experimental Film Festival, Austria's first international festival. (Section 8D.1)

Best Film and Best Actor Female - *Green Screen Film Fest*, Perth, Australia — March 27, 2022
My film won Best Film and Best Actor Female at the Green Screen Film Fest, which earned me \$3000 AUS. I was also nominated for Best Use of Green Screen.
(Section 8D.1)

Second Place Winner - VII Festival Video nodoCCS, Caracas, Venezuela — December 4, 2021
My film won second place in the best of the festival competition and was awarded \$250.
(Section 8D.1)

National Endowment for the Arts Grant Recipient - “South Texas Life and Visual Culture”, University of Texas San Antonio — November 1, 2021
Scott Sherer served as the primary investigator, with Libby Rowe and myself as co-investigators on an NEA grant totaling \$9,729. This grant supported a series of public programs featuring artists whose work reflects the narratives of first-generation Mexican-American, Latin American, and African-American communities. (Section 8D.1)

Invited Artist - Darmstädter Sezession, Darmstadt, Germany — September 28, 2021
After winning the Grand Prize in 2021 at the *Projection/Projektion* video art program, which was curated by prominent local curators in San Antonio and presented in partnership with Darmstädter Sezession, I was invited by Thomas Blank, a member of Darmstädter Sezession, to participate in a month-long residency at Atelier Siegele, a gallery space in Darmstadt, Germany, to shoot my newest project, *Climate Control*. While in residence, I hosted two public screening events and gave an artist talk alongside German artist Mila Hundertmark. (Section 8D.1)

Grand Prize Winner - *Projection/Projektion*, Contemporary at Blue Star, San Antonio, TX — September 8, 2021
My film was awarded \$6,000 and the Grand Prize of the San Antonio filmmakers at the *Projection/Projektion* video program. This prize also resulted in an artist residency in Darmstadt, Germany, the sister city of the screening. (Section 8D.1)

Invited Artist - *Cairo Video Art Festival*, Medrar for Contemporary, Cairo, Egypt — July 28, 2021
I was invited by Medrar for Contemporary to attend the Cairo Video Art Festival in Egypt for 10 days, where my film was screening. As a featured artist at the festival, they covered my travel and lodging, and provided a daily stipend. (Section 8D.1)

President’s Distinguished Achievement Award in Performance, Creative Production, or Other Scholarly Achievement - University of Texas San Antonio — July 7, 2021
I was awarded the President’s Distinguished Achievement Award for my scholarly research in 2021, which included a \$1500 prize. This award recognizes individuals whose performance, creative production, or other scholarly achievements in arts or design demonstrate exceptional excellence and merit. (Section 8D.1)

Classroom to Career Grant - COLFA Center for Student Excellence, University of Texas San

Antonio — April 15, 2021

I was awarded a College of Liberal and Fine Arts Classroom to Career Grant from the Center for Student Excellence in the amount of \$1,000 to support visiting artists for my Advanced Animation Production course. Unfortunately, I am currently unable to provide evidence for this grant due to lack of access to my UTSA email.

Best Short Film - Best Screenplay, and Best Editing Nominee - *Maverick Movie Awards*
— May 5, 2020

I was nominated for three categories in the Maverick Movie Awards, an awards program established in 2013 that honors bold independent filmmaking and is featured in MovieMaker magazine. (Section 8D.1)

Conference Presentations:

As an academic whose research is in film production, it is atypical to present at academic conferences, which lean toward paper presentations. On occasion there are conferences that focus on art and technology wherein my film research fits the panel format.

SECAC, *80th SECAC Conference: Wayfinding*, Atlanta, Georgia — October 23-26, 2024

I will present in-progress clips and research for my new film *Climate Control* on a panel titled *Seeing Land: How Environmental Justice and Eco-Arts Will Be Impacted by AI*. The conference theme seeks to unravel the intricacies of wayfinding across intersections of technology, cognition, culture, and design. Founded in 1942, SECAC is a national non-profit organization dedicated to education and research in the visual arts. (Section 8D.2)

Association for the Study of Arts of the Present, *ASAP 14 Conference: The Art of Fugitivity* — University of Washington, Bothell — October 7, 2023

I proposed and presented on the panel *Unstable Cinema: Standing in the Slippery* at the 14th ASAP Conference, alongside Assistant Professor Rebecca Forstater from Wofford College and Assistant Professor Masha Vlasova from Oxford College. (Section 8D.2)

Collections:

Given that my work sits at the intersection of art and film, it may be acquired for distribution through a monetized screening platform or purchased by art collectors as video art. These are the current collections my films reside in.

The Slamdance Channel — November 10, 2024

Welcome to the Enclave begins streaming on The Slamdance Channel starting in November, making it available through the Slamdance app on Apple TV, Roku, and Firestick. The Slamdance Channel markets itself as a curated streaming platform for discovering the future of filmmaking year-round. (Section 8D.3)

NoBudget Online Distribution — March 2, 2023

Welcome to the Enclave is currently hosted on the NoBudge online platform, which is available on Apple TV and Roku. Curated by Kentucker Audley, this web distribution archive has been featured in The New York Times, The New Yorker, Vulture, The Guardian, Indiewire, Filmmaker Magazine, Village Voice, The Wall Street Journal, and No Film School, a premier TV and film podcast. (Section 8D.3)

Larry and LaDonna Shapin — September 30, 2022

After the Enclave, an abstracted art installation version of the film *Welcome to the Enclave*, sold from the *Relief to the People: Benefiting Ukraine* group exhibition at SNAP Gallery to the owners of the gallery, Larry and LaDonna Shapin. Larry and LaDonna are early collectors of my work, having purchased two of my paintings in 2004. (Section 8D.3)

Articles featuring my work:

“Short Films in Focus: *Welcome to the Enclave*” Collin Souter, RogerEbert.com — August 6, 2024

Welcome to the Enclave received a glowing review from critic Collin Souter in the Features section of RogerEbert.com, a go-to source for film reviews since 2002. Souter describes the film as having “one of the strangest and funniest closers to a short film I’ve seen in a long, long time,” and notes that “when [he] programmed this film for the Chicago Critics Film Festival (where it won the Audience Award), [he] knew it had to close the block. Every film had to, in some way, lead up to this one.” Online (Section 8D.4)

“Podtalk: Filmmaker [REDACTED] for *Welcome to the Enclave*” McDonald, Pat, HollywoodChicago.com — July 23, 2024

Pat McDonald, Editorial Coordinator and member of the Chicago Film Critics Association, spoke with me after my film screened at the Chicago Critics Film Festival and invited me to be a guest on his regular interview series for HollywoodChicago.com. Online (Section 8D.4)

“*Welcome to the Enclave* (2023)” Michelle Vorob, Bain’s Film Reviews — June 29, 2024

My film was reviewed in a full article by Michelle Vorob for the online publication Bain’s Film Reviews, run since 2013 by Kyle Bain out of Los Angeles. Online (Section 8D.4)

“*Infrastructural Beings*” Veronica Jacome, Labocine Magazine — June 1, 2024

Welcome to the Enclave was curated by Veronica Jacome into the June issue of Labocine, an ever-evolving streaming platform and online magazine that showcases science in cinema in all its flavors. It challenges stereotypes in scientific representation and celebrates diversity in both form and content. Online (Section 8D.4)

“Talking with [REDACTED], Curator of the 2024 CAM Student Film Festival” Seyde Garcia, Glasstire Magazine — April 9, 2024

Glasstire is the oldest online-only art magazine in the country. Founded in 2001, it serves as the journal of record for the Texas visual art community and is the only publication in Texas producing serious art criticism on a daily basis. I was interviewed by Seyde Garcia, the CAM 2024 Critical Writing Fellow, about my work on the CAM Student Film Festival. Online and print (Section 8D.4)

"Slamdance Film Festival Gives Professor Lessons to Share with Students" Grant Scott Goforth, Humboldt NOW — March 14, 2024

I was featured in Humboldt NOW in an article discussing how my recent successes at film festivals contribute to my pedagogy in the classroom. The article included a photo of my students and me on set filming my upcoming film, *Climate Control*. Online (Section 8D.4)

"Slamdance 2024 - Welcome to the Enclave + Legend of Cucuy" Erin Lim and Angela Tambora, Bitch Talk Podcast — February 23, 2024

Voted *Best of the Bay* by 48 Hills in 2022 and 2023, Bitch Talk was founded in 2013 and has partnered with Reimagine End of Life, That's What She Said, the San Francisco Women's March, and Make It Bay, as well as participating in the Sundance Film Festival and SXSW. Hosts Erin and Angela interviewed Brenna Palughi and me as one of only two short films they reviewed from Slamdance. Online (Section 8D.4)

"What we saw at Sundance 2024: Film fest feature stand-outs" Jesse Hawthorne Ficks, 48 Hills — February 11, 2024

48 Hills is San Francisco's largest daily independent community news and culture site, launched by the editors of the legendary SF Bay Guardian. Founded in 2013 by Tim Redmond, 48 Hills has grown to 35,000 readers a week and covers news, politics, arts, music, nightlife, and a vast array of cultural topics. In this recap of the best films at Sundance, one of the most prestigious film festivals in the world, I'm the only short film and the only Slamdance film mentioned. Hawthorne-Ficks calls *Welcome to the Enclave* "the most inspired film in all of Park City." Online (Section 8D.4)

"Slamdance Short Film Review: Experimental Block" Alton Barnhart, SLUG Mag — January 26, 2024

SLUG Mag is one of Utah's longest-running and most experienced independent magazines. Since 1989, SLUG has given a voice to Utah's community and continues to expand its coverage in both print and digital media. Online and print (Section 8D.4)

"Experimental Shorts (Slamdance Film Festival 2024) Review" Graham Williamson, The Geek Show — January 26, 2024

The Geek Show is a decade-long online resource based in the United Kingdom that provides reviews for film, video games, comics, and animation. *Welcome to the Enclave* received positive feedback in a largely critical review of the Experimental Film block at Slamdance. Online (Section 8D.4)

"Slamdance Film Festival 2024: Darla in Space & Welcome to the Enclave" Kristy Strouse, Film Inquiry — January 24, 2024

Welcome to the Enclave was reviewed alongside the Slamdance feature film *Darla in Space* by Kristy Strouse, Editor in Chief of Film Inquiry, a progressive, independent film magazine. Film Inquiry has 30K subscribers and posts regular reviews of both Hollywood and Independent films. Online (Section 8D.4)

“How to Turn Your Art Installation into a Comedy Short Film” Grant Vance, No Film School — January 24, 2024

No Film School is the world’s most popular filmmaking website, with over a million visitors each month. Contributing writer Grant Vance interviewed me about my film’s Slamdance screening and its development over the past year prior to the festival. Online (Section 8D.4)

“Welcome to the Enclave” Michael Talbot-Haynes, Film Threat — January 23, 2024

Film Threat began in 1985 as a print magazine and was acquired by Larry Flint in 1991 before transitioning to an online-only platform in 1997. Today, it boasts 125,000 subscribers, with publicists often paying for reviews of the films they represent. My film was selected for a front-page review the week of Slamdance, without the involvement of a publicist. Online (Section 8D.4)

"Short-Film Reviews: “Legend of El Cucuy,” “PU EKAW TNOD,” “Blockbuster,” and “Welcome to the Enclave” (Slamdance Film Festival)" Joseph Perry, Horror Fuel — January 23, 2024

Welcome to the Enclave is featured as one of four films highlighted out of the 112 that screened at Slamdance 2024 in Horror Fuel, an online magazine, blog, and YouTube channel with 2,000 subscribers that publishes reviews of thriller films. Online (Section 8D.4)

“Identity, othering and the idealism of youth: [REDACTED], Dan Guthrie and Olana Light” Dave Andrews, Moving Image Art London — December 3, 2022

Film critic Dave Andrews featured my work in a review of the Visions in the Nunnery show at Bow Arts. I was one of three artists highlighted in the review out of the twenty-seven exhibited in the show. Online (Section 8D.4)

“New exhibitions at Laney Contemporary challenge how you'll respond and connect to art” Megan Pusser, Savannah Now — November 26, 2022

Art writer Megan Pusser reviewed *The Fuel and Lumber Company Presents: 8* at Laney Contemporary, specifically mentioning my work among the eight artists featured in the show. Print and online (Section 8D.4)

“[REDACTED] - The Enclave” Alex Rambler, Burb Contemporary Presents: The Blurb Podcast — October 26, 2022

I was interviewed by Alex Rambler, co-director of the Burb Contemporary for their podcast on Spotify. Online (Section 8D.4)

“Post-pandemic Fantasies and Love’s Comeback” Mario Kozina, 25 FPS Press

— September 13, 2022

My work was featured as a highlight of the 25 FPS Film Festival in a review by Mario Kozina, one of the festival programmers for the festival. Online (Section 8D.4)

“New Arts Faculty Hit the Scene” Jasmin Shirazian, The Lumberjack, Cal Poly Humboldt — September 8, 2022

Cal Poly Humboldt student Jasmin Shirazian wrote this article highlighting the new Art + Film faculty for fall 2022, which included interviews with Lecturer Justin Maxon and me. Online and print (Section 8D.4)

"Crawl Space: September 2022" Joe Nolan, Nashville Scene — September 1, 2022

Art critic Joe Nolan featured my two-person show at Unrequited Leisure in the must-see lineup for Nashville's September First Saturday events. Online and print (Section 8D.4)

“Film Department Hosted Their First Wide Open Experimental Film Festival” William Peetoom, Media OCU, Oklahoma City University — April, 27, 2022

My film is mentioned as one of two standouts from the festival of 63 films from 20 countries. Online (Section 8D.4)

“Program Spotlight: How I Choose to Spend the Remainder of my Birthing Years, dir. by [REDACTED]” Wide Open Experimental Film Festival — April 9, 2022

My film was featured as the Program Spotlight for the Wide Open Film Festival by programmer Kat Sheehan. Online (Section 8D.4)

“Your Love is a Transient Dream” Stillpoint Magazine — February 22, 2022.

My film was paired with writer Claire Gor's text for the *TOUCH* Supporter Issue #4 of Stillpoint Magazine, a digital publication that curates contemporary writers and artists while striving to be anti-racist, feminist, queer, ecologically attentive, anti-colonial, and equitable. Online (Section 8D.4)

“In the galleries: An intimate panorama of video art's variety and breadth” Mark Jenkins, The Washington Post — June 25, 2021

My work was mentioned in a Washington Post review by arts writer Mark Jenkins of the Frame & Frequency VII exhibition at VisArts in Rockville, Maryland. The article features a still from my film as one of two artist photos included in the review. Online and print (Section 8D.4)

“Flights of Fancy: Vol 2” Lauren Tresp, Southwest Contemporary — April 30, 2021

A portfolio of my work was featured in *Vol 2* of Southwest Contemporary, the leading contemporary arts and culture publication in the Southwest. Editor-in-Chief Lauren Tresp authored the article discussing my body of work. Online and print (Section 8D.4)

“Into the Clouds: New Media Art 2021” Leejin Kim, CICA Press — February 1, 2021

Into the Clouds: New Media Art 2021 is an anthology showcasing artists featured in the CICA Museum's New Media Art Conference. My work is not only used as the cover image

of the book but is also highlighted in a four-page spread, with text written by Editor-in-Chief Leejin Kim. The full text is available internationally on Amazon Kindle and in paperback in Korea. Online and print (Section 8D.4)

“My Glasstire Writing Residency at Artpace San Antonio: Week 2” Colette Copeland, Glasstire Magazine — January 18, 2021

Colette Copeland wrote about my upcoming film project in Glasstire, the oldest online-only art magazine in the country and the only publication in Texas dedicated to serious daily art criticism. At the time of writing, Colette was a Writer in Residence at Artpace, an internationally respected public institution that serves as a cornerstone of contemporary art in San Antonio and the surrounding region. Online and print (Section 8D.4)

“The Casserole Series: [REDACTED] Colleen Pesci, The Casserole Series — August 2, 2020
The Casserole Series is an online platform for artistic experiments. Initially designed as Sunday salons to invite visual artists to showcase their work in an intimate setting, it transformed into an online forum during the Covid-19 pandemic. Curator Colleen Pesci selects the featured artists and conducts interviews with them alongside their favorite casserole recipes. Online (Section 8D.4)

IV. SERVICE (Appendix J, Section IX.B.3.)

Excited by all the possibilities for screenings, workshops, recruitment, and national and international engagement at Cal Poly Humboldt, I have dedicated myself to significant service during my first and second years here. This past year, I served on three departmental and three university committees, including a tenure-track search committee for the ENST department. Additionally, I expanded connections with my previous communities in San Antonio, Texas, and Bloomington, Indiana, by directing two film festivals—one regional festival for high school filmmakers and one international film festival focused on climate action. Lastly, I was invited as a guest speaker to three universities, including a three-day classroom visit and workshop at Harvard University.

In my two years of service at Cal Poly Humboldt, I’ve averaged 208.25 hours of service per year, including 74 hours of department service and 81.5 hours of university-level service for the academic year 2023-24, and 89.5 hours of department service and 51 hours of university-level service for the academic year 2022-23. These totals far exceed the annual Art + Film RTP minimum of 120 hours for Excellence in service.

For my two service credit years at UTSA, my previous institution, I averaged 161 service hours per year. When Covid hit in the academic year 2020-21, I over-performed in the area of service. In my Annual Review, I was advised to take a step back from service in 2021-22, which is why that year is lighter. In my Third Year Review at UTSA, I received a rating of 5.0, the highest possible rating for service (Section 2, 2021-5-20_ [REDACTED]_tention_Evaluation).

Unfortunately, my former school didn't require evidence for service in my reviews, and I was locked out of my UTSA email when I left that position. Therefore, many of the items from 2021-22 and 2020-21 do not have non-evaluative evidence attached to them. I have tried to include evidence where possible, and I hope the Collegial Letters from my UTSA colleagues can showcase my value as a colleague with regards to my commitment to service during that time period.

a. ASSIGNED TIME SERVICE

Activity	Dates	# of Hours	Description
Monthly Art + Film Department Meetings	Fall 2023 - Spring 2024	30	Prepared for, attended, and contributed in monthly Art + Film department meetings and our annual faculty retreat.
Film Meetings	Fall 2023 - Spring 2024	32	Prepared for, attended, and contributed in weekly Film meetings.
Monthly Art + Film Department Meetings	Fall 2022 - Spring 2023	30	Prepared for, attended, and contributed in monthly Art + Film department meetings and our annual faculty retreat.
Film Meetings	Fall 2022 - Spring 2023	32	Prepared for, attended, and contributed in weekly Film meetings.

Total 124

b. NON-ASSIGNED TIME SERVICE

AY 2023 -2024 (Section 9A)

Activity	Dates	# of Hours	Description
Service to the Department			

Minor Theatre Final Screenings	May 8, 2024	5.5	With the campus shut down at the end of the semester, our students' final screenings were canceled, which are typically the highlight of the semester and a reward for all their hard work. The students were devastated, so the Film faculty rallied to secure a final screening hosted at the Minor Theatre, featuring four hour-long programs of films. I assembled the programs and managed the A/V during the standing-room-only event. It served as a redeeming conclusion to a challenging end of the semester. (Section 9A.1)
Call Campaign for 24/25 Admissions	April 23, 2024	1.0	Professors [REDACTED], and I conducted a call campaign to reach out to accepted yet unconfirmed incoming applicants to the program. (Section 9A.1)
Hospitality for the Humboldt International Film Festival	April 18-21, 2024	16.0	During the Humboldt International Film Festival, I assisted Faculty Advisor Nicola Waugh with escorting and hospitality for the three HIFF judges, ensuring they experienced the best that the area has to offer. (Section 9A.1)
Omar Kamara Visiting Artist	April 17, 2024	12.0	After meeting award-winning filmmaker Omar Kamala at the Slamdance Film Festival, I invited him to speak to our Film students as a visiting artist. During his visit, he engaged with two classes, screened his feature film "African Giants" for the public, and conducted a workshop on directing. I served as his host throughout the visit. (Section 9A.1)
Spring Preview Freshman and Transfer Orientation	March 30, 2024	3.5	I assisted my Program Lead, [REDACTED], in running the Freshman and Transfer student orientation sessions to introduce new students to the Film program. I conducted facilities tours for two groups and represented the program at the West Gym tabling event. (Section 9A.1)

CineShooter training	March 17, 2024	1.0	I introduced this system in my Visual Effects class and conducted additional training sessions for Film IV students who wanted to incorporate it into their capstone projects. (Section 9A.1)
Storage Research and Planning with ITS	March 14, 2024	1.5	I met with ITS and [REDACTED] to discuss options for local file storage in the editing suites of the Theatre Arts building. Prior to these meetings, I consulted with a former colleague who manages media storage at Yale University to conduct research on effective solutions. (Section 9A.1)
Welcome Video for Film Program	February 27, 2024	2.0	Professors [REDACTED], and I collaborated to film a new welcome video for incoming Film students, showcasing our updated facilities and resources. (Section 9A.1)
Film Student Meet-up	January 30, 2024	2.5	I assisted my Program Lead, [REDACTED], in facilitating the Film Student Meet-ups each semester. These events are designed to foster community within the Film department, allowing freshmen and sophomores to connect with upper-level Film students.(Section 9A.1)
Spooky Block Party Clay Club & Jewelry Club Sale	October 31, 2023	4.0	I was responsible for the setup and breakdown of the movie screening area at the annual Ceramics Halloween party. (Section 9A.1)
Mac Pro Rendering Computer Stations	October 2, 2024	2.5	We were granted two high-power Mac Pro rendering computer stations through the Equipment Modernization Requests. I was in charge of specifying the requirements and assisting with the installation of the computers in collaboration with ITS. (Section 9A.1)

Prosthetics Workshop	September 12, 2023	5.0	Based on student interest, I coordinated, ordered, and prepared materials, built a PowerPoint lecture, and presented a workshop on special effects makeup prosthetics. The workshop was well attended by 21 students and co-facilitated by my colleague [REDACTED]. I also designed the poster for the event. (Section 9A.1)
Exhibitions Committee	Fall 2023 / Spring 2024	7.5	I served on the Exhibitions Committee where we focused on piloting the Artist in Residence program and upcoming programming for the Reese Bullen Gallery. We reviewed and rated the applicants and successfully invited artists to participate. Additionally, we reviewed the inventory for the Art + Film department's collection. (Section 9A.1)
Curriculum Committee	Fall 2023 / Spring 2024	7.0	I served on the Curriculum Committee with the goals of creating rubrics for the standard Closing the Loop assignments that will be implemented in Studio Art in the fall of 2024 to help fill gaps identified in our departmental review. We also started brainstorming what the Closing the Loop assignments would look like for Art History. (Section 9A.1)
BFA Media Arts Major Committee	Fall 2023 / Spring 2024	3.0	I served on the BFA Media Arts Major Committee to review the curriculum, major plan, and preparing the document for our Consultative Review from NASAD. (Section 9A.1)

Service to the University			
Videos with Dave for Summer Arts	May 13, 2024	14.0	With the campus locked down at the end of the semester, our on-site visit from CSU Summer Arts, for which we were a contender for host campus, had to pivot to a virtual format. Dean Crane contacted Professor [REDACTED] and me to shoot and edit a 30-minute campus tour video to serve as a substitute for the in-person tour. (Section 9A.2)
Making College Happen	February 29, 2024	1.5	I was invited by [REDACTED] to accompany [REDACTED] for the “Making College Happen” recruiting event. During this event, I spoke to high school students about my own journey to a career in the arts and how I overcame various hurdles and life challenges along the way. (Section 9A.2)
ENST 195: Topics in Nature/Culture Classroom Visit	February 20, 2024	2.0	I visited Professor [REDACTED] ENST 195 class as part of a visiting scholar series. During my visit, I presented my current research project and engaged with students by fielding their questions about my practice. (Section 9A.2)
ENST Search Committee	December 10, 2023 - March 28, 2024	43.0	I served on the ENST search committee for a new tenure-line appointment. After reviewing applications and interviewing nine preliminary candidates, we brought three finalists to campus in one week due to a rushed timeline. This required escorting candidates during weekend hours and managing long, overlapping interview days. (Section 9A.2)
American Indian College Motivation Day	November 2, 2023	2.0	I ran the Film program table at the West Gym during American Indian College Motivation Day. (Section 9A.2)

Sustainability Employee Educators Program at Cal Poly Humboldt (SEEDS)	September 29, 2023	1.5	I attended a SEEDS networking event to connect current and past members with others in the Cal Poly Humboldt community focused on sustainability initiatives. Although I didn't continue with SEEDS for the rest of the academic year, I followed up on connections made at the event, including inviting [REDACTED], [REDACTED], to my class in the spring. (Section 9A.2)
Sponsored Programs Foundation Committee	Fall 2022/ Spring 2023	8.5	I served on the Sponsored Programs Foundation Committee, where I was responsible for reviewing applications and convening to select awardees for the Student Research Competition and the McCrone Distinguished Faculty Awards. (Section 9A.2)
Interdisciplinary Degree Program Committee	Fall 2022/ Spring 2023	5.5	I served on the IDP Committee, where I attended regular meetings and acted as a liaison between the College of Arts, Humanities, and Social Sciences (CAHSS) and the IDP. (Section 9A.2)
Environmental Studies Affiliate Faculty	Fall 2022/ Spring 2023	1.5	I'm a faculty affiliate for the Environmental Studies (ENST) department, participating in meetings with [REDACTED] and other department members to discuss and provide input on curricular and departmental issues. (Section 9A.2)
Cinema Club Advisor	Fall 2022/ Spring 2023	1.0	I am the Faculty Advisor for the Cinema Club, a Registered Student Organization comprising 15 members from Film, Critical Race and Gender Studies, and Art. In this role, I assist the club president in accessing campus spaces and creating a shared archive of films for our weekly screenings. (Section 9A.2)

Audio Club Advisor	Spring 2023	1.0	I am the Faculty Advisor for the Audio Club, a Registered Student Organization with 10 members from Film, Music, and Theatre. I attended the club's first meeting, assisted the president in accessing campus spaces, and connected the club with faculty and staff involved in audio on campus. (Section 9A.2)
Service to the Community			
Earth Connection Film Festival	July 21, 2024	58.0	Dr. [REDACTED] included me on a \$425,000 grant through the National Science Foundation focused on <i>Spirituality, Ethics, and Climate Change</i> , which involved hosting a climate-focused film festival. I was brought on to plan, coordinate, and execute the Earth Connection Film Festival, which centered on hope and climate justice. Dr. [REDACTED] and I served as co-directors and programmers for the festival. Accepted films collectively received \$12,000 in screening fees and prizes. I secured judges for the jury awards, totaling \$5,250, and managed all logistics between the festival, judges, jury and filmmakers. The event was hosted at the historic Buskirk-Chumley Theatre in downtown Bloomington, Indiana. Notably, two of my students' films were selected anonymously by the jury for inclusion in the festival, with one winning the top prize in its category. (Section 9A.3)
CAM High School Film Festival	March 24, 2024 and March 3, 2024	15.0	I created an open call for local San Antonio high school filmmakers as part of Contemporary Art Month. From the submissions, I curated the screening program for the CAM High School Film Festival, which was held at Contemporary at Blue Star and the Tobin Center for the Arts—both prestigious art venues in San Antonio. (Section 9A.3)

Contemporary Arts Month (CAM) Board Member	Fall 2022/ Spring 2023	6.0	I attended regular CAM Board meetings and worked with Nina Hassle, Executive Director and Board Chair to do outreach for the CAM High School Film Festival. (Section 9A.3)
Service to the Profession:			
Slamdance 2025 Programmer	June 26, 2024	18.0	I was invited to be a programmer for Slamdance 2025. In this role, I will be deliberating on which films are accepted into the festival, providing me with valuable insights into what high-level festivals seek in short films. I am required to screen and judge 25 hours of films, and as of this submission, I have screened 18 hours' worth. (Section 9A.4)
Wofford College Visit	March 20, 2024	2.0	██████████ invited me to speak to her Digital Media class at Wofford College in Spartanburg, South Carolina. She regularly includes my films in her green screen section of the course and secured a small grant to invite me for this visit. (Section 9A.4)
Oxford College Visit	March 7, 2024	2.0	██████████ invited me to speak to two sections of her Intro to Digital Video class at Oxford University / Emory College in Atlanta, Georgia. I discussed my work in the film industry and conducted a short software demonstration in After Effects. (Section 9A.4)
Harvard University Classroom Visit	October 16, 2023	7.0	██████████, Associate Professor of Ethnomusicology invited me to his Creative Ethnographic Practice - Sound, Writing, and Film class at Harvard University. I delivered a lecture on Maya Daren and her use of mise en scène in her storytelling. (Section 9A.4)

Harvard University Workshop	October 17, 2023	5.5	I was invited by the Critical Media Practice, Department of Music, Creative Ethnography, and Experimental Filmmaking Residency programs at Harvard University to deliver a workshop on compositing and simulation, followed by a screening of three of my short films. (Section 9A.4)
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Total 256.5

AY 2022 -2023 (Section 9B)

Activity	Dates	# of Hours	Description
Service to the Department			
"Here, There" Screening at Designhaus Darmstadt	July 23, 2023	4.0	I curated a program titled <i>Here, There</i> , showcasing films created by faculty from the Art + Film Department alongside internationally affiliated artists working in the U.S. The screening took place at Designhaus Darmstadt, an arts center in Hesse, Germany, for the Darmstadt community. I designed the marketing materials for the event. (Section 9B.1)
"Studentenfilm aus Kalifornien" Cal Poly Humboldt Student Screening at Designhaus Darmstadt	July 1, 2023	4.0	I programmed and designed the marketing for a student film screening at Designhaus Darmstadt, featuring 12 student films from the spring semester. Three student filmmakers who were traveling with me attended the event and participated in a Q&A session after the screening. (Section 9B.1)

Art + Film Open Houses	May 5, 2023 and December 9, 2022	7.0	I compiled the film program for the Open House presentations in both the Fall and Spring semesters. This involved watching all the films, arranging them according to style and flow, and editing them into a single QuickTime file for playback. Together with [REDACTED], we tested and ran the films during both events. (Section 9B.1)
Christian Ruggiero	April 3, 2023	3.0	I hosted Emmy-nominated composer Christian Ruggiero in my Filmmaking II class to discuss scoring and sound design for independent films. I met with him in advance to coordinate the visit and conduct a Zoom tech test, and I also designed the promotional poster for the event. (Section 9B.1)
"At Humboldt Film is a Tool for Advocacy" Humboldt NOW Article	March 24, 2023	1.0	To promote both the Film program and our BIPOC Visiting Artist series, I reached out to Humboldt NOW to highlight the various ways the Film program is promoting ethical storytelling and equity in filmmaking. (Section 9B.1)
Faith Briggs	March 21 - March 22, 2023	12.0	I organized and hosted [REDACTED] for her visit to the Film program, designing her promotional poster. During her visit, she engaged with [REDACTED] New Media course and my Social Change Video Production course. Faith also conducted a public screening and discussion of her body of work and had lunch with a group of Film students. I escorted her through two days of scheduled events and prepared her screening materials for the classes. (Section 9B.1)
Gallery Equipment Consultation	March 8, 2023	1.5	I provided research and support for Brittany Britton regarding the new media purchases for the Goudi'ni Gallery, which included new 4K and HD projectors, media players, and monitors. (Section 9B.1)

Motion Capture Demo	February 28, 2023	4.0	I prepped a demo project, powerpoint, and easy to grasp motion capture demo for [REDACTED] New Media class. (Section 9B.1)
Prosthetics Workshop	February 23, 2023	6.0	Based on student interest, I coordinated, ordered, and prepared materials, built a Powerpoint lecture, and presented a workshop on special effects makeup prosthetics that was well attended by 12 students and co-facilitated by my colleague [REDACTED]. I also designed the poster for the event. (Section 9B.1)
Film III and Friends Showcase	February 22, 2023	4.0	To give the Film III students a boost toward their capstone projects, I reserved a night at the Van Duzer Theatre to screen their last semester films alongside some standouts from the Film I class. I curated and built the screening program and pamphlet for the event, hosted and gave an introduction to the screening, designed the poster, and sought out an article in Humboldt NOW. (Section 9B.1)
Tijuana Ricks Guest Artist	February 15, 2023	2.0	I hosted Tijuana Ricks in my Social Change Video Production class and met with her in advance on Zoom to prep for the visit. I also designed the poster for the event. (Section 9B.1)
Film Student Meet-ups	August 30, 2022 October 4, 2022 January 24, 2023	6.0	I helped my Program Lead [REDACTED] facilitate the Film Student Meet-ups each semester. These are designed to build community within the Film department and allow freshman and sophomore students to meet Film I-IV students. (Section 9B.1)
Mentorship on Film IV projects	Spring 2023	8.0	I was the on-set intimacy coordinator, fight coordinator, and visual effects supervisor across many of the Film IV final projects. (Section 9B.1)

Green Screen Design	Spring 2023	4.0	I collaborated with [REDACTED] and [REDACTED] to create a 20' x 12' green screen in TA 117. My responsibilities included researching strategies and budget options, designing the basic construction, ordering materials for the flooring and paint, and attending regular meetings with [REDACTED] throughout the construction process. (Section 9B.1)
Film Equipment Research and Spending	Spring 2023	4.0	I collaborated with Dave Jannetta to research departmental equipment purchases and contributed to the equipment modernization request for CAHHS. As a result, we were awarded two Mac Pro machines, which I specified in close consultation with ITS over the summer. (Section 9B.1)
Equipment Handouts and Guides	Spring 2023	3.0	I developed a series of handouts for the Aputure Nova and Aputure 300x lights to summarize essential tips and tricks derived from the complex training demos for these lights. These handouts are now included in the kit when students rent the equipment. (Section 9B.1)
Editing Suite Sign-ups	Spring 2023	2.0	I developed an online reservation system for our Editing Suite sign-ups, replacing the previous requirement for students to come to campus in person to reserve a space. I programmed the Excel sheet to automatically refresh every Sunday night and created QR codes on the doors for students who prefer to sign up in person. (Section 9B.1)

Curriculum Committee	Fall 2022 / Spring 2023	6.0	I served on the Curriculum Committee, where we focused on creating standardized assignments and prompts for Art faculty to enhance students' writing and critical thinking skills. We developed four standardized assignments to be integrated into studio courses, enabling us to gather quantifiable data on how effectively student deficiencies are being addressed. At the end of the spring semester, we initiated similar efforts for Art History courses. (Section 9B.1)
Digital Art Major Committee	Fall 2022 / Spring 2023	2.0	We convened once each semester to strategize the integration of the new Digital Art major with existing Art + Film offerings and to discuss the proposed new spaces for the Art + Film department. (Section 9B.1)
Green Film School Alliance	Fall 2022 / Spring 2023	2.0	I represented Cal Poly Humboldt at GFSA meetings, an organization dedicated to integrating industry-level sustainable production practices into leading Film programs, as our institution joined GFSA this past year. (Section 9B.1)
Spooky Block Party Clay Club & Jewelry Club Sale	October 28, 2022	4.0	I covered for my Program Lead Dave Jannetta as the DJ for the Clay Club and Jewelry Club's Spooky Block Party on Halloween. I loaded and set up the PA system. This was arranged verbally with Dave, who was out on paternity leave.
Freshman and Transfer Orientation	August 16, 2022	2.0	I helped [REDACTED] run the Freshman and Transfer student orientation sessions to introduce new students to the Film program. (Section 9B.1)

Service to the University			
Accessibility Meetings	May 31 and May 11, 2023	2.0	I researched the potential for accessibility within Adobe After Effects, Unity Game Engine, and Unreal Engine and met with the Accessible Technology Initiative folks to create a plan for maximum accessibility in my upcoming Visual Effects course. (Section 9B.2)
Ideafest	May 5, 2023	3.0	I compiled the program for the Ideafest presentations for Film. This entailed watching all the films and arranging them according to style/flow and saving them into a single Quicktime file for playback. With [REDACTED], we tested and ran the screening. (See Section 9B.1 "2023-5-3_ArtFilmOpenHouses_EmailExchange")
4th Annual Teaching Excellence Symposium	April 28, 2023	7.0	My digital poster "Using Technology to Improv in the Classroom" was selected for the CTL's Teaching Excellence Symposium on the theme <i>Reimagining Teaching and Learning Excellence</i> . (Section 9B.2)
Motion Capture Demos for Marcom filming	April 27, 2023 and November 8, 2022	5.0	At the request of the MarCom marketing team in charge of Cal Poly Humboldt's new video promotion, I prepared and delivered two motion capture demos, one in my Filmmaking III class and one for [REDACTED] New Media class. (Section 9B.2)
Collaboration with Morgan King	Spring 2023	1.0	I worked with [REDACTED], chair of the Sustainable Transportation Committee, as a client in my Social Change Video Production class. My students worked in a team to create a video on Sustainable Transportation at Cal Poly Humboldt. [REDACTED] and I met to discuss his needs for the project prior to his visit to my class. (Section 9B.2)

Audio Club Advisor	Spring 2023	2.0	I am the Faculty Advisor for the Audio Club, a Registered Student Organization with 10 members across Film, Music, and Theatre. I attended the first meeting and helped the club president access campus spaces and connected the club to Faculty or Staff working in audio on campus. (Section 9B.2)
Fall Preview	November 5, 2022	3.0	I helped Program Lead [REDACTED] table the Fall Preview event in the West Gym. We presented an array of film and media equipment to entice prospective Film students. (Section 9B.2)
Sustainability Employee Educators Program at Cal Poly Humboldt	Fall 2022/ Spring 2023	30.0	I participated in the inaugural Employee Peer Educator Program on Sustainability (SEEDS) organized by the Office of Sustainability. We convened weekly to research, analyze, and strategize sustainable initiatives on campus. The program ran from October 1, 2022, to May 13, 2023, and participants who logged the required 30 hours of service received a stipend. (Section 9B.2)
Cinema Club	Fall 2022/ Spring 2023	3.0	I serve as the Faculty Advisor for the Cinema Club, a Registered Student Organization with 15 members spanning Film, Critical Race and Gender Studies, and Art. I assist the club president in accessing campus spaces and have established a shared archive of films for our weekly screenings. (Section 9B.2)
Service to the Community			
Ray Olsen Classroom Visit	March 27, 2023	0.5	I invited Ray Olsen to my Filmmaking II class to discuss opportunities for students through Access Humboldt, our Community Access TV station. (Section 9B.3)

CAM High School Film Festival	March 24, 2023 and March 3, 2023	5.0	I created an open call for local San Antonio high school filmmakers for Contemporary Art Month. From the submissions, I curated and engineered the screening program for the first annual CAM High School Film Festival. The festival screened at Contemporary at Blue Star and the Tobin Center for the Arts, both prestigious arts spaces in San Antonio. (Section 9B.3)
Contemporary Arts Month (CAM) Board Member	Fall 2022/ Spring 2023	4.0	I attended regular CAM Board meetings and worked with Nina Hassle, Executive Director and Board Chair to do outreach for the CAM High School Film Festival. (Section 9B.3)
Service to the Profession:			
Artist talk with Mila Hundertmark	July 15, 2023	2.0	Artist [REDACTED] and I presented our work in an artist talk entitled "Walking the Line of Bitter Irony and Utter Seriousness" at Designhaus Darmstadt. (Section 9B.4)
Guest Lecturer UTSA	December 9, 2022	6.0	Seok Kang, Director of the Center for Digital Initiatives at UTSA invited me to give a workshop on 3D Modeling and Animation as a part of a Digital Humanities grant awarded to UTSA. I prepped worksheets and tutorial videos and gave a 3-hour lecture to the Digital Humanities fellows. (Section 9B.4)
Invited Visiting Artist	November 7, 2022	2.0	Masha Vlasova invited me to talk to two sections of her Intro to Digital Video class at Oxford University / Emory College in Atlanta, Georgia. I spoke about my work in the film industry and did a short software demo in After Effects. (Section 9B.4)

Total 160.0

AY 2021-2022 (Section 9C)

Activity	Dates	# of Hours	Description
Service to the Department:			
Magik Theatre	September 21, 2021 - May 20, 2022	14.0	I established a paid internship opportunity through a contract with Magik Theatre, a nonprofit professional theatre that stages children's classics and provides educational programs in San Antonio. Graduate students assisted me in all aspects of video production for the 2021-22 season, which included shooting five shows using three synced cameras. The students received professional wages while gaining valuable industry experience in both production and post-production. (Section 9C.1)
New Media Equipment Checkout	Fall 2021/ Spring 2022	8.0	I oversaw the checkout and check-in process for all New Media equipment used in our New Media: Basic and New Media: Advanced classes. Additionally, I labeled, archived, and maintained the equipment between rentals to ensure its in proper condition.
Digital Art Visualization Space Management	Fall 2021/ Spring 2022	5.0	The DAVS was a black box theatre and flex space for students to shoot and install projects throughout the semester. I was responsible for organizing, cleaning, and maintaining the equipment in the space.
UTSA Film Studies film screening	April 25, 2022	2.5	I organized a screening of student work from both the Digital Art and Film Studies production classes. This event served to unite the two departments and promote the new Film major. (Section 9C.1)

Edit Toth Classroom Visits	Spring 2022	5.0	I led two technical workshops in Dr. Toth's <i>History of New Media</i> class - one on basics of video editing and the other on stop-motion animation.
<i>Digital Alter-scenes</i> Exhibition of 3D Animation	November 2021	8.0	I curated, organized, and installed a student exhibition at Gallery 23, located in the Student Union at UTSA. This exhibition showcased the work from both online semesters of my 3D Animation class, a highly technical and rigorous course that was introduced during the first fully online semester, Fall 2020. The exhibition served as a public presentation of the final projects, honoring the students' efforts to master a challenging new skill set during the Covid-driven transition to online learning.
Terri Francis Visiting Artist Talk	October 18, 2021	2.5	I invited Dr. Terri Francis, Director of the Black Film Center Archive at Indiana University and a former colleague and collaborator of mine, to attend my New Media: Video Animation class on Zoom to discuss her films and research.
Birgit Rathsmann Visiting Artist Talk	September 29, 2021	2.5	I invited Birgit Rathsmann, animator and Professor of Visual Effects at Hunter College and NYU to be a guest artist via Zoom for my 9C.1)
Coordinating the Visiting Artist/Critic Series for Adv Animation Production class	Fall 2021	5.0	I received a grant from the Center for Student Excellence at UTSA to program a guest lecture/critic program within my Adv Animation Production course. Five industry professionals visited my class to present their work, offer career tips and guidance, and to serve as critics in aiding our collaborative project. I met with each guest prior to their arrival to work through the curricular goals for their visit and test their technology needs for Zoom. (Section 9C.1)
New Media Curricular and Mission Meetings		4.0	I met regularly with my New Media colleague [REDACTED] to develop curriculum and shape the mission of the New Media area.

New Faculty Mentorship	Fall 2021 - Spring 2022	3.0	I met bimonthly with new faculty hire [REDACTED] [REDACTED] Lecturer in New Media to help him adjust to the department.
Service to the University:			
Film Studies Lecturer Search Committee	Spring 2022	5.0	I was on a search committee with [REDACTED], head of Film Studies, to hire two lecturers for the new Film Studies Major. We interviewed 6 candidates for the position.
Head of Production Track for new Film Studies Major	Fall 2021/ Spring 2022	20.0	I was asked by [REDACTED] and [REDACTED] to head the production track for new Film Studies major. This included curriculum planning, designing the spaces to house the new program, developing an operational budget, and extensive grant-writing. (See Section 6C "8-13-2023_Ardoin_CollegialLetter_Service")
Service to the Community:			
Microwave Coven Animation Screening 2022	April 1, 2022	8.0	With my former student, Danielle Moore I co-organized and curated the animation screening exhibition Microwave Coven, which brought together 24 international animators to screen in San Antonio during Contemporary Art Month. (Section 9C.3)
CAM Breakout Series	March 12, 17, 25, and 28, 2022	8.0	I curated a screening program of 18 UTSA student films and animations into a CAM Breakout Session for Contemporary Art Month. Students screened their work at Contemporary at Blue Star, The Dakota, and Cherrity Bar, and Peacock Alley (all major arts venues in San Antonio) alongside a performance program curated by UTSA Lecturers Martín Rodríguez and Verena Gaudy. (Section 9C.3)

Beautifully Black Film Screenings Series	February 3, 2022	8.0	I built the film screening file and co-curated the <i>Beautifully Black Film Screenings Series</i> at Slab Cinema with fellow CAM Board Member, Barbara Felix. We included 5 UTSA students into the final program. My students presented work alongside established local artists Anthony Francis, Ya'ke Smith, Hallease, and poet laureate Andrea Vocab Sanderson. (Section 9C.3)
SALA Diaz Board Member	Fall 2021/ Spring 2022	2.0	Director Ethel Shipman invited me onto the Board of Directors for Sala Diaz, a non-profit exhibition space and experimental venue for contemporary art established in 1995, for 2021-22 season. The gallery is located in the heart of the Cultural Arts District and is a predominant figure in the San Antonio art scene. The website in my evidence image is from the current season but confirms the email addresses on Ethel's meeting email. (Section 9C.3)
Service to the Profession:			
Visiting Artist Lecture at Wofford College	April 19, 2022	2.0	Masha Vlasova, Professor of Digital Media in the Art and Art History department at Wofford College in Spartanburg, South Carolina, invited me to present my work in her New Media class. (Section 9C.4)
Visiting Artist and Visual Effects Lecture at Wofford College	November 18, 2021	2.0	Masha Vlasova, Professor of Digital Media in the Art and Art History department at Wofford College in Spartanburg, South Carolina, invited me to present my work do a visual effects demo in After Effects for her New Media class. (Section 9C.4)

Total 114.5

AY 2020-2021 (Section 9D)

Activity	Dates	# of Hours	Description
Service to the Department:			
Classroom Visit Buster Greybill	April 6, 2021	2.0	I joined Professor Buster Greybill's Sculpture: Graduate course for a professional practice session on navigating the academic application process for teaching after getting your MFA.
New Media Equipment Checkout	Fall 2020 Spring 2021	8.0	I was in charge of checking out/in all of the New Media equipment for our New Media: Basic and New Media: Advanced classes during Covid. I also labeled, archived, and maintained the equipment between rentals.
Interdisciplinary Graduate Critiques	Fall 2020 Spring 2021	6.0	Due to Covid, the graduate students starting in 2020 felt a lack of community in their cohort. I organized and ran Interdisciplinary Graduate Critiques after-hours to give grad students an opportunity to have additional critique time with faculty and students.
Video Tutorial Series	Fall 2020 Spring 2021	43.0	I created a 36 video archive of custom tutorial videos for techniques used across the New Media area. The series focused on Adobe Premiere, Photoshop, and After Effects and was shared amongst all New Media professors and lecturers for AY 2020-21 and AY 2021-22. (See Section 6A "8-10-2023_McCoin_CollegialLetter_TeachingService")
DAVS Video Training Series, UTSA	Fall 2020	5.0	I created a video training series for how to use the DAVS space from accessing the keypad lock, working the permanently installed camcorder, controlling the DMX lighting, and basic tips for cinematography and workflow. (See Section 6A "8-10-2023_McCoin_CollegialLetter_TeachingService")

Covid Digital Media Committee	Fall 2020	1.5	The Covid Digital Media Committee consisted of Professor [REDACTED] and myself to serve as liaisons for faculty who struggled to meet the digital media demands of online learning. We created PDFs to guide fellow faculty members through Zoom, Padlet, and Frame i.o.
New Media Equipment Research and Purchasing	Fall 2020	10.0	I researched and purchased \$50,000 of video equipment for students to use during Covid remote learning.
DAVS (Digital Art Visualization Space) Construction	Fall 2020	17.0	In fall 2020, supported by my Department Chair [REDACTED] I finished construction on the Digital Art Visualization Space, a black box theatre and flex space for students to shoot and install their new media projects. I designed the space, installed the Marley floor, painted walls, and hung a full lighting rig with programmable DMX control.
Service to the University:			
Faculty Advisor, Center for Digital Initiatives	Fall 2020	2.0	I was appointed as a faculty advisor for the Center for Digital Initiatives by [REDACTED]. This meant I was available to any student on campus with overlapping digital media interests to my own research. I met with one Computer Science student twice during the semester.
Search Committee Member - Social and Environmental Issues in Latin America	Fall 2020 Spring 2021	27.0	I was one of five faculty on the search committee for two Assistant Professor positions for the cluster hire in Social and Environmental Issues in Latin America. This was a two semester search with 8 campus Zoom visits that resulted in two successful first-pick hires. (Section 6 "5-10-2023_Richardson_CollegialLetter_Service")

Dean Search Committee Member - COLFA	Fall 2020 Spring 2021	30.0	I was appointed to the COLFA Dean Search Committee as the sole Art and Art History faculty member which included 24 members from across the College, over 200 applications, and 4 two-day campus visits for each of the candidates. (Section 6 “5-10-2023_Richardson_CollegialLetter_Service”)
Committee Member, Mellon Foundation Just Futures Initiative	Fall 2020	4.0	I was appointed along with my colleague Professor Scott Sherer from Art History to the Committee for writing a series of Mellon Foundation <i>Just Futures Initiative</i> grants. Two of the grant proposals from this committee were selected by the Mellon Foundation. The work Scott Sherer and I began in this committee led to our successful NEA Grant <i>South Texas Life and Visual Culture</i> proposal in AY 2021-22. (Section 8D.1 “2021-11-1_NEAGrant_Archive_ProposalExcerpts”)
Service to the Community:			
CAM Perennial Technician and Programmer	March 1 - May 5, 2021	16.0	I was in charge of creating the video screening file for CAM Perennial curator Doreen Rios, and I setup and ran the 8 public screenings around San Antonio during Contemporary Art Month. (Section 9D.3)
Contemporary Arts Month (CAM) Board Member	Fall 2020/ Spring 2021	8.0	I attended regular CAM Board meetings and volunteered my time at CAM events during Contemporary Art Month. (Section 9D.3)
River’s Edge International Film Festival Adjudicator	October 2020	15.0	I was an juror for the River’s Edge International Film Festival based out of Paducah, Kentucky. With the shift to online due to Covid, I was responsible for watching the short films that were accepted via FilmFreeway.com and selecting my top 5 ranked films. (Section 9D.3)

Service to the Profession:			
Visiting Artist Lecture Lewis & Clark College	April 13, 2021	2.0	"Visiting Lecture Series: [REDACTED]," Visiting Artist Lecture, Lewis & Clark College, Portland, Oregon. (Section 9D.4)
Visiting Artist Lecture UTSA Film Studies	April 8, 2021	1.5	[REDACTED] invited me into his class to give an artist talk entitled "The Art of Freelancing (as an Artist)," which chronicled my career path through the commercial and film industries.
<i>Checkerboard Borders: Experimental Films of the Global South</i> Screening Program	March 8-19, 2021	7.0	I co-curated a screening series with Professor Masha Vlasova (Wofford College) that screened at both Wofford College and UTSA. The program foregrounds films by filmmakers from Iran, Mexico, China, and the Palestinian diaspora that are not widely distributed, are experimental or avant-garde, and take a unique visual and narrative approach to questions of memory, home- coming, and displacement. UTSA graduate student Hugo Santana was curated into the program and participated on a panel discussion with artists Bianca Boragi and Shahrazad Changalvae. (Section 9D.4)
<i>Checkerboard Borders: Experimental Films of the Global South</i> Panel Discussion	March 15, 2021	2.0	Masha and I hosted a panel discussion with four of the artists from the screening series to discuss their work individually and as it connects to the geography and culture of the Global South. (Section 9D.4)
Visiting Artist Lecture at Wofford College	February 25, 2021	2.0	Masha Vlasova, Professor of Digital Media in the Art and Art History department at Wofford College in Spartanburg, South Carolina, invited me to present my work in her New Media class. (Section 9D.4)

Total 209.0