

DANIEL LEONARD BERNARDI

School of Cinema
San Francisco State University
San Francisco, CA 94132

EDUCATION

- 1995 Ph.D., Film and Television, UCLA (Nick Browne, Chair)
- 1991 M.A., Media Arts, University of Arizona (Don Kiriwara, Chair)
- 1988 B.A., Radio-TV, University of Arizona (minor in Drama)

FACULTY APPOINTMENTS

- Professor, School of Cinema, San Francisco State University, 2011-Present
- Associate Professor, Film and Media Studies, Arizona State University, 2007-2010
 - Faculty in the School of Transborder Studies
- Assistant Professor, Department of Media Arts, University of Arizona, 2000-2006
 - Promoted to Associate Professor with Tenure (2004)
- Visiting Associate Professor, Film, Television and Digital Media, UCLA, 1999 and 2001
- Visiting Assistant Professor, Comparative Literature, UC Riverside, 1998-1999
- Lecturer, César E. Chávez Center, UCLA, 1997

ADMINISTRATIVE APPOINTMENTS

- Director, Documentary Corps, San Francisco State University, 2016-Present
- Interim Dean, Liberal & Creative Arts, San Francisco State University, 2014-2016
- Chair, School of Cinema, San Francisco State University, 2011-2014
- Director, Documentary Film Institute, San Francisco State University, 2011-2014
- Director, Film and Media Studies, Arizona State University, 2008-2010
- Chief Academic Officer, Global Film School (UCLA/London Film School venture), 2007-2009
- Director, Graduate Studies, Media Arts, University of Arizona, 2004-2006

FELLOWSHIPS

- Canterbury Fellow, University of Canterbury, New Zealand (Spring 2017)
- Fulbright Lecturing Fellowship, Fulbright Japan-U.S. Education Commission, 2009 (declined due to Presidential Recall to Active Duty)
- Dean's Fellowship, College of Fine Arts, University of Arizona, 2000 and 2002
- UC President's Post-Doctoral Fellowship, UCLA, 1995-1997
- Ford Dissertation Fellowship, Ford Foundation, 1994-1995
- Project 88 Fellowship (4-year), UCLA, 1991-1995

SELECT FILMOGRAPHY

Director

Brianna Titone: Trans Politics (expected 2024). Documentary feature. The story of the first trans woman elected to the House of Representatives in Colorado. Currently in production.

Green on Blue: The Florence Choe Story (expected late 2023). Documentary feature. The story of Florence Choe, a mother killed in action in Afghanistan. Currently in post-production.

Ultimate Sacrifices: Jennifer Moreno (2022). Documentary feature. The story of a Dreamer killed in action in Afghanistan. Entered festival August 2022.

The Forgotten War: Korea 1950-1953 (2020). Documentary feature. Official selection, American Documentary Film Festival. Award Winner, Auber International Film Festival. Distributed by Amazon and Kanopy Films. Also available on InfoBase and Alexander Street.

The War to End All Wars... and its American Veterans (2020). Documentary feature. Official section of American Documentary and Animation Film Festival, Miami International Film Festival, Dumbo Film Festival and others. Distributed by Journeyman Pictures and Kanopy Films. Also available on Amazon, iTunes, Google Play, InfoBase and Alexander Street.

The American War (2018). Documentary feature. Winner, Audience Award, Anchorage International Film Festival. Official selection of six additional festivals. Distributed by Journeyman Pictures and Kanopy Films. Also available on Amazon, iTunes, Google Play, InfoBase and Alexander Street.

Noble Sissle's Syncopated Ragtime (2018) (co-director). Documentary short. The story of a leader of the Harlem Renaissance and the U.S. Civil Rights Movement. Winner, Best National Short, American Documentary Film Festival. Official selection of twelve additional film festivals. Distributed by Amazon and Kanopy Films.

Ralph Rush: WWII Concentration Camp Liberator (2015). Documentary short. Official section of three film festivals. Distributed by Kanopy Films. Also available on Amazon, InfoBase and Alexander Street.

Producer

Michael: A Mother's Story of Suicide (expected 2023). Documentary Short. Directed by Jesse Collier Sutterley.

From Mexico to Vietnam: A Chicano Story (2021). Documentary feature. The story of the Vietnam War and the U.S. Chicano Civil Rights Movement of the 1970s. Directed by Andrés Gallegos. Currently in festival.

Bataan Death March (2021). Documentary short. Directed by Jesse Collier Sutterley. Official section of six film festivals, including Veterans, Montreal Independent, Vancouver International, Prague International and American Documentary Film and Animation.

Who Is Weary Willie? (2021). Documentary short. The combative story of a circus clown family. Directed by Constanza Hevia H. Official section of seven international film festivals, including Golden Leaf (award winner), Cannes Shorts, Auber International, Holiday 365, San Francisco Short, Toronto International Woman and Napa Valley. Distributed by Amazon, InfoBase and Alexander Street.

Pam Roark: Iraq War Nurse (2020). Documentary short. Directed by Natasha Sharapova. Selected to three international film festivals. Available on Amazon, InfoBase and Alexander Street.

Objector (2019). Documentary feature. The story of an Israeli woman jailed after refusing compulsory service in the Israeli military. Directed by Molly Stuart. Official selection of nine international film festivals. Distributed by Java Films.

Madam Mars: Women and the Quest for Worlds Beyond (2018). Documentary short. Directed by Jan Millsapps. Official selection of seven international film festivals. Airing: KQED.

Nurse Helen Fairchild (2018). Documentary short. Directed by Eliciana Nascimento. The story of a WWI nurse who died on the front lines. Official section of four international film festivals, American Documentary Film Festival. Distributed by Kanopy Films. Also available on Amazon, InfoBase and Alexander Street.

Guy Hircefeld, a Guy with a Camera (2018). Documentary short. Directed by Andres Gallegos. Winner, Best Short, San Francisco Jewish Film Festival. Distributed by Kanopy Films.

Abina and the Important Men (2017). Animated Documentary. Directed by Soumyaa Behrens. Distributed by Kanopy Films. Also available on Amazon, InfoBase and Alexander Street.

Echoes of an Ensemble: The Alexander Strong Quarter (2016). Documentary short. Directed by Robert Barbarino. Aired KQED.

Jacki Speier: Addressing Sexual Assault in the Military (2016). Documentary short. Directed by Jennifer Hammett. Distributed by Kanopy Films. Available on Amazon, InfoBase and Alexander Street.

John Baumhackl: Vietnam Chemical Warfare (2014). Documentary short. Directed by Robert Barbarino. Distributed by Kanopy Films. Available on Amazon, InfoBase and Alexander Street.

Zoe Dunning: Repealing Don't Ask, Don't Tell (2013). Documentary short. Distributed by Kanopy Films. Available on Amazon, InfoBase and Alexander Street.

Bobby Hollingsworth: Iraq War CID (2013). Documentary short. Directed by Silvia Turchin. Distributed by Kanopy Films. Available on Amazon, InfoBase and Alexander Street.

Julie Mendez: PTSD (2012). Documentary short. Directed by Silvia Turchin. Distributed by Kanopy Films. Available on Amazon, InfoBase and Alexander Street.

Producer and host, *Future Now*, Sci-Fi Channel (1998-1999)

PUBLICATIONS

Working Manuscript

Signs of Aliens: Semiotics of Popular Culture (expected 2024). Applies semiotics and cultural studies to a study of the sign of the “alien” in Judeo-Christian religion, American law, science, popular culture and Western psychology (e.g., self-alienation).

Books

Off the Page: Screenwriting in the Era of Media Convergence. Berkeley, CA: University of California Press, 2017. (co-author)

Narrative Landmines: Rumors, Islamist Extremism, and the Struggle for Strategic Influence. New Brunswick, NJ: Rutgers University Press, 2012. (co-author)

- National Communication Association Outstanding Co-Authored Book of the Year

Star Trek and History: Race-ing Toward a White Future. New Brunswick, NJ: Rutgers University Press, 1998.

Edited Books

Representations of Race in America Film: Voices and Visions that Shaped a Nation. Three Volumes. Santa Barbara, CA: ABC-CLIO, 2017. (co-editor)

Hollywood's Chosen People: The Jewish Experience in American Cinema. Detroit, Michigan: Wayne State University Press, 2012. (co-editor)

Filming Difference: Actors, Directors and Writers on Gender, Race and Sexuality. Austin, TX: University of Texas Press, 2009.

The Persistence of Whiteness: Race and Contemporary Hollywood Cinema. New York and London: Routledge, 2007.

Classic Hollywood/Classic Whiteness. Minneapolis: University Minnesota Press, 2001.

The Birth of Whiteness: Race and the Emergence of U.S. Cinema. New Brunswick, NJ: Rutgers University Press, 1996.

Journal Articles

“The Triangle of Death: Strategic Communication, Counterinsurgency Ops, and the Rumor Mill,” in *Rumor and Communication in Asia in the Internet Age*. Ed. Greg Dalziel. New York and London: Routledge, 2013. (co-author)

“Racism and Pornography: Evidence, Paradigms and Publishing.” *Cinema Journal* 46.4 (Summer 2007): 116-121.

“Traversing Borders: An Interview with Paul Espinosa.” *Journal of Film and Video* 59.2 (Summer 2007): 41-54.

“Where's the Beef? Pornography Studies Today.” *Flow* (April 2005).

“Acquisition, Cataloguing and New Technologies.” *Stanford Humanities Review* 7.2 (Winter 1999): 88-101.

“*Star Trek* in the 1960s: Liberal-Humanism and the Production of Race.” *Science Fiction Studies* 24.72 (July 1997): 209-225.

“Infinite Diversity in Infinite Combinations: Diegetic Logics and Racial Articulations in *Star Trek*.” *Film & History* 24.1 (Feb-May 1994): 60-74.

Book Chapters

“Blacks in Early Cinema.” *African Americans and Popular Culture*. Ed. Todd Boyd. Westport and London: Praeger, 2008.

“Interracial Joysticks: Online Pornography as Web of Attractions.” *Pornography: Film & Culture*. Ed. Peter Lehman. New Brunswick: Rutgers University Press, 2006.

“*The Birth of a Nation*: Whiteness and the Birth of the Classical Style.” *Film Analysis: A Norton Reader*. Eds. R.L. Rutsky and Jeffrey Geiger. New York: W.W. Norton, 2005.

“Cyborgs in Cyberspace: White Pride, Pedophilic Pornography, and Donna Haraway’s Manifesto.” *Reality Squared: Television and the Real*. Ed. James Friedman. New Brunswick, NJ: Rutgers University Press, 2002.

“The Voice of Whiteness: D.W. Griffith’s Biograph Films (1908-1913).” *The Birth of Whiteness: Race and the Emergence of U.S. Cinema*. Ed. Daniel Bernardi. New Brunswick, NJ: Rutgers University Press, 1996.

Reference Works

“Whiteness Studies.” In *Oxford Bibliographies Online*. Ed. Krin Gabbard. New York: Oxford University Press, 2014. (co-author)

“*The Birth of a Nation*.” In *Oxford Bibliographies Online*. Ed. Krin Gabbard. New York: Oxford University Press, 2011. (co-author)

“*Star Trek*.” In *Oxford Bibliographies Online*. Ed. Krin Gabbard. New York: Oxford University Press, 2011. (co-author)

“*Blade Runner*.” *Understanding Film Genres*. Eds. Tom Pendergast et al. Farmington Hills, MI: St. James Press, 2006.

“*Citizen Kane*.” *Dictionary of American History*. Ed. Stanley Kutler. New York: Charles Scribner’s Sons, 2002.

“*Star Wars*.” *Dictionary of American History*. Ed. Stanley Kutler. New York: Charles Scribner’s Sons, 2002.

“Flow.” *Critical Dictionary of Film and Television Theory*. Ed. Philip Simpson and Roberta Pearson. London: Routledge, 2001.

“Antonio Gramsci.” *Critical Dictionary of Film and Television Theory*. Eds. Philip Simpson and Roberta Pearson. London: Routledge, 2001.

“Shot/Reverse Shot.” *Critical Dictionary of Film and Television Theory*. Eds. Philip Simpson and Roberta Pearson. London: Routledge, 2001.

“Challenger Disaster.” *St. James Encyclopedia of Popular Culture*. Eds. Tom Pendergast. Farmington Hills, MI: St. James Press, 1999.

“Freddie Prinze.” *The Encyclopedia of Television*. Eds. Horace Newcomb. Chicago: Fitzroy Dearborn Publishers, 1997.

“Motion Picture History.” *The New Book of Knowledge*. Ed. Lawrence Lorimer. Danbury, CT: Grolier, Inc., 1995..

Book Reviews

Thomas Dixon Jr. and the Birth of Modern America, eds. Michele K. Gillespie and Randal L. Hall. *The Journal of American History* 93.4 (March 2007): 1287-1288.

American Racist, by Anthony Slide. *The Journal of American History* 92.2 (September 2005): 644.

Black Manhood on the Silent Screen, by Gerald R. Butters, Jr. *Journal of American History* 90.3 (December 2003): 1056-1057.

Sexual Generations: Star Trek: The Next Generation and Gender, by Robin Roberts. *Science Fiction Studies* 27 (2000): 526-528.

NASA/Trek: Popular Science and Sex in America, by Constance Penley. *Science Fiction Studies* 25.76 (November 1998): 536-539.

Into Darkness Peering: Race and Color in the Fantastic, ed. Elisabeth Anne Leonard. *Science Fiction Studies* 25.74 (March 1998): 113-115.

Enterprise Zones: Critical Positions on Star Trek, eds. Taylor Harrison et al. *Science Fiction Studies* 24.72 (July 1997): 261-264.

From Peep Show to Picture Palace, by D. Robinson, *Journal of American History* 2.1 (June 1997).

SERIES EDITOR

Founder and Editor, *War Culture*, Rutgers University Press (2013-Present).

A new series seeking to publish critical books on the culture of war and its influence on the U.S. and the world.

Co-Founder, *Latinidad*. New Brunswick, NJ: Rutgers University Press (2008-2012).

Oversaw *Homecoming Queers* (Marivel T. Danielson, 2009), *Dance and the Hollywood Latina* (Priscilla Peña Ovalle, 2010) and *Hidden Chicano Cinema* (A. Meléndez, 2013).

GRANTS & CONTRACTS

NCA Legacy Program. Veterans Administration (2022-23). \$500,000.00; PA 100%

NCA Legacy Program. Veteran Administration (2020-21). \$340,000.00; PI 100%

NCA Legacy Program. Veteran Administration (2019-20). \$340,000.00; PI 100%

NCA Legacy Program. Veteran Administration (2018-19). \$330,000.00; PI 100%

NCA Legacy Program. Veteran Administration (2017-18). \$309,000.00; PI 100%

“Real Veterans. Reel Stories.” California Humanities (2017). \$15,000.00; PI 100%

“Documenting Veterans on Film,” Office of Research and Sponsored Projects, San Francisco State University (2012). \$16,000.00; PI 100%

“Narrative IEDs: The Impact of Rumors on Counterinsurgency Operations,” Office of Secretary of Defense (2011). \$1,600,00.00; PI 100%

“Voices for Non-Violence in the Muslim World,” Institute for Humanities Research (seed grant), ASU (2009). \$58,995.00; Co-PI 25%

“Identifying Terrorist Narratives: Embedding Story Analysis in Expeditionary Units,” Office of Naval Research (2008). \$2,588,162.00; Co-PI 20%

“The Quetzal in Art, Folklore, Literature, Music, and Religion,” The Institute of Humanities Research, ASU (2006). \$10,000; Co-PI 25%

Distance Learning Development Grant, Extended Education, ASU (2004). \$10,000; Co-PI 50%

Comparative Analysis of Distance Learning and Traditional Courses, Office of Summer Sessions, University of Arizona (2003). \$7,400; PI 100%

Media Literacy, Center for Faculty Innovation, University of Arizona (2001). \$76,000; PI 100%

Race Track Industry, College of Agriculture, University of Arizona (2001). \$25,000; PI 100%

Distance Learning Course Development, University of Arizona (2000 and 2001). \$15,000; PI 100%

College of Fine Arts Research Grants, University of Arizona (1999 and 2001). \$9,000; PI 100%

Research Grant, Institute of American Cultures, UCLA (1993). \$4,000, PI 100%

Research Grant, Institute of American Cultures, UCLA (1992). (\$4,000, PI 100%)

PRESENTATIONS

“Ultimate Sacrifices.” Veteran’s Administration Medical Center, San Diego, California (December 2022). (invited)

“Recent Documentary Cinema.” Film, Television and Digital Media. UCLA (March 2019).

“Time Travel with James Gleick,” Philip Carter Family Concert Hall, Christchurch, New Zealand (May 2017). (invited with honorarium)

“Post-structuralism for Profit: Tracking Transmediation from Simultaneously Inside and Outside the Academy.” Society for Cinema and Media Studies. Seattle, Washington (March 2014).

“*Nanook of the North* and the Ethics of Documentary Filmmaking Today.” San Francisco Art Institute. San Francisco, California (October 2013). (invited)

“Race, Sexuality, and *The Shield’s* Culture of Production.” Society for Cinema and Media Studies. Los Angeles, California (March 2010). (co-presenter)

“Sexual Difference: Opportunities, Obstacles, and Politics.” University Film and Video Association. Colorado Springs, Colorado (August 2008). (chair)

“Publishing on Sexually Explicit Materials: Legal and Practical Issues.” Society for Cinema and Media Studies Conference. Chicago, Illinois (March 2007). (workshop participant)

“Race, Sex and the Televisuality of MySpace.com.” Society for Cinema and Media Studies. Vancouver, Canada (March 2007).

“The Persistence of Whiteness: Race and Contemporary Hollywood Cinema.” Society for Cinema and Media Studies Conference. Vancouver, Canada (March 2006). (chair)

“Distance Learning.” University of California, Santa Barbara, California (June 2006). (invited)

“Web-Order Brides: The Color of Whiteness in Mail-Order Bride Websites.” Ethnic Studies Association. San Francisco, California (April 2006).

“Interracial Joysticks: Pornography's Web of Racist Attractions.” Society for Cinema and Media Studies. Vancouver, Canada (March 2006).

“Media Distance Learning.” The Learning Conference. London, United Kingdom (July 2003).

- “Political Filmmaking in Hollywood Today.” *Salt of the Earth* Conference. College of Santa Fe, Santa Fe, New Mexico (February 2003). (invited)
- “Pedagogy and Interactive Distance Learning: Lessons Learned.” University of Film and Video Association. Ithaca, New York (August 2002).
- “Distance Learning in the Media Arts.” National Film and Television School of Great Britain. London, United Kingdom (July 2002). (invited)
- “Interactive Storytelling.” Shanghai University. Shanghai, China (May 2002). (invited)
- “Racism in Hollywood Cinema.” Peking University. Beijing, China (May 2002). (invited)
- “Toward a Global Film School.” Beijing Broadcast Institute. Beijing, China (May 2002).
- “*Deep Space Nine*: Science Fiction and the Unpolitics of Race.” University of California, Los Angeles, California (December 2000). (invited)
- “New Media.” International Conference of Fine Arts Deans. Miami, Florida (October 2000).
- “Cyberspace and Social Reality: Going Forward with Critical Race Studies to Get to Haraway’s Future.” Society for Cinema Studies. Chicago, Illinois (March 2000).
- “Science Fiction as Vernacular Theory.” M.I.T.’s Media in Transition Conference. Boston, Massachusetts (October 1999). (respondent)
- “*Star Trek*’s Relevance to Television and Science Fiction Studies.” Eaton Conference, University of California. Riverside, California (January 1999).
- “The Color of White: Race and the Classical Hollywood Style.” Society for Cinema Studies. San Diego, California (April 1998). (chair)
- “Hollywood and the Story of Whiteness.” Special conference, “...Then, What is White?” University of California, Riverside, California (February 1998). (invited)
- “Representations of Race and Nationality in Film.” American Studies Association. Kansas City, Missouri (October 1996). (chair)
- “Resources for Film & TV Scholars and Archivists on the Internet.” International Federation of Film Archives Conference. Los Angeles, California (April 1995).
- “Race and the Emergence of United States Cinema.” Society for Cinema Studies. Syracuse, New York (March 1994). (chair)
- “Understanding Media Racism.” British Exchange. Los Angeles, California (June 1994).
- “The Wrath of Whiteness: The Meaning of Race in *Star Trek*.” Society for Cinema Studies. Syracuse, New York (March 1994).

“D.W. Griffith, Whiteness, and the Articulation of Race: The Biograph Films (1908-1912).” Society for Cinema Studies. New Orleans, Louisiana (February 1993).

“Racist Practice in Recent Hollywood SF Films: Where are the Non-Whites?” Florida State Conference on Literature & Film. Tallahassee, Florida (February 1991).

TEACHING

Sample Graduate Courses Taught

- Thesis Film Production (SFSU)
- Entertaining Industry Studies (SFSU)
- Critical Race Theory (ASU)
- New Media Theory and Practice (UCLA)
- Television Studies (UCLA)
- Introduction to Graduate Studies (UofA)

Sample Undergraduate Courses Taught

- Introduction to Cinema (SFSU)
- Documentary Film (SFSU)
- Signs of Aliens (SFSU)
- Documentary Film (U. Canterbury)
- Introduction to Film (U. Canterbury)
- Race & Gender in American Film (ASU)
- Concepts in New Media (UofA)
- Interactive Storytelling (UofA)
- Studies of the Moving Image (UCLA)
- Film History (UC-Riverside)
- Intro to Film Studies (UC-Riverside)
- Race & American TV (UCLA)

Awards

- University Teaching Award, Honor’s College, University of Arizona (2002)
- Teaching Excellence Award, College of Fine Arts, University of Arizona (2002)
- Dean’s Award, Extended Education, University of Arizona (2001)
- Outstanding Mentor of Graduate Students, Graduate College, University of Arizona (1999)

SERVICE

Manuscript Reviewer

- Deakin University (2022)
- *Transatlantica* (2018)
- Rutgers University Press (2006-2018)
- Critical Media Studies (2012)
- *Journal of American History* (2010)
- Routledge (2007; 2008; 2009; 2019)
- Blackwell Press (2006)
- University of Texas Press (2006)

Select Service to Field

- External Reviewer, Promotion and Tenure Cases, Various U.S. Universities (2009-Present)
- Consultant, Digital Screen Campus, University of Canterbury, New Zealand (2020-2022)
- Doctoral Qualifying Exam, University of Canterbury, New Zealand (2017)

- California Arts Council, Sacramento, California, Grant Review Jury (April 2016)
- Evaluation of the Department of Communication Design, CSU - Chico (March 2014)
- Evaluation of the College of Arts, University of Canterbury (March 2013)
- Book and Dissertation Prize Committees, Society for Cinema and Media Studies (2005-2006)
- Consultant, Distance Learning, School of Theater, Film & Television, UCLA (2004)
- Editorial Board, *Aztlan: Journal of Chicano Studies* (2000-2003)

Select University Service (SFSU)

- Promotion and Tenure Committee, School of Cinema (2017-Present)
- Graduate Program Committee, School of Cinema (2017-Present)
- Internship Program Director, School of Cinema (2016-Present)
- Broadcast Building Design and Construction, Administration & Finance (2015-2016)
- Enrollment Management Taskforce, Office of the President (Fall 2014 -2016)
- Strategic Planning Communication Group, Office of the President (Fall 2013)
- Faculty Mentoring, Dean of Faculty Affairs and Professional Development (Fall 2013)
- Accreditation Team, Department of Journalism (Fall 2013)
- Chair, Administrative Review of Associate Vice President for Research (Spring 2013)
- Committee member, Administrative Review of College of Liberal Arts Dean (Spring 2012)

Select U.S. Navy Reserve Units (1997-2022)

- Public Affairs Advisor, NR NAVWAR HQ (2019-2022)
- Public Affairs Officer, Joint Task Force-Guantanamo Bay (2020)
- Executive Officer, NR NAVINFO PACFLT (2018-2020)
- Assistant Officer in Charge (AOIC), Joint Transportation Reserve Unit (2016-Present)
- Executive Officer, Navy Office of Information West – Reserve Unit (2012-2014)
- Advance Team, Vietnam Humanitarian Relief/Natural Disaster Mission (Summer 2012)
- Mission PAO, Pacific Partnership Humanitarian Relief Mission (2011)
- Advance Team, Indonesia Humanitarian Relief/Natural Disaster Mission (Summer 2010)
- Special Operations Taskforce Central, Multi-National Forces-Iraq (2009-2010)
- Deputy PAO, USS Blue Ridge (LCC-19), Commander Seventh Fleet (Summer 2008)
- Plans and Policies, Chief of Navy Information, Pentagon (Summer 2007)
- Deputy PAO, USS Blue Ridge (LCC-19), Commander Seventh Fleet (Summer 2006)

ASSOCIATIONS

- Cinema and Media Studies (1995-Present)
- University Film & Video Association (1999-Present)
- American Legion (2011-Present)