

## Dr. Kate Fortmueller

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### EDUCATION

**Ph.D.**, Critical Studies, University of Southern California – School of Cinematic Arts, 2014  
**M.A.**, Critical Studies, University of Southern California – School of Cinematic Arts, 2008  
**B.A.**, Government and Italian Studies, Smith College, Northampton, MA, 2005

### PROFESSIONAL APPOINTMENTS

Assistant Professor 2016-Present  
University of Georgia – Grady College, Department of Entertainment and Media Studies

Visiting Assistant Professor 2015-2016  
Fairfield University – Departments of Communication and Visual and Performing Arts

Postdoctoral Fellow – Teaching Scholar 2014-2015  
University of Southern California - School of Cinematic Arts, Department of Critical Studies

### BOOKS

*Pandemic Hollywood: Global Media Industries in the Time of COVID-19* (tentative title, under contract with University of Texas Press)

*Hollywood Unions*, co-edited with Luci Marzola (under contract with Rutgers University Press)

*Hollywood Shutdown: Production, Distribution, and Exhibition in the Time of COVID* (Austin: University of Texas Press, 2021).

**Reviews:** David Lührssen, “When COVID Shut Down Hollywood,” *Shepherd Express* (Milwaukee, WI City Paper), October 1, 2021, <https://shepherdexpress.com/film/i-hate-hollywood/when-covid-shut-down-hollywood/#.YVdDPbGtpW0.twitter>

Fiona McQuarrie, “Did the Pandemic Shutdown Change Hollywood for Good?” *Pop Matters*, August 31, 2021, <https://www.popmatters.com/fortmueller-hollywood-shutdown-pandemic>.

*Below the Stars: How the Labor of Working Actors and Extras Shapes Media Production* (Austin: University of Texas Press, 2021).

Longlist, 37<sup>th</sup> Moving Image Book Award, Kraszna-Krausz Foundation, London, 2022.

**Reviews:** *Journal of Cinema and Media Studies* and *Alphaville*

## JOURNAL ARTICLES

Fortmueller, K. (2022.) Vintage Furniture: The Significance of the Casting Couch as Industry Gossip and Rumor, *NECSUS European Journal of Media Studies*, <https://necsus-ejms.org/vintage-furniture-the-significance-of-the-casting-couch-as-industry-gossip-and-rumor/>.

“Right Here in Hollywood: *The Greatest Story Ever Told*, the American West and the American Film Worker,” *Journal of Popular Film and Television* 48.2, 2020, 103-114.

“Time’s Up (Again?): Transforming Hollywood’s Industrial Culture,” *Media Industries* 6.2, 2019, <https://quod.lib.umich.edu/m/mij/15031809.0006.201?view=text;rgn=main>

“Gendered Labour, Gender Politics: How Edith Head Designed her Career and Styled Women’s Lives,” *Historical Journal of Film, Radio, and Television* Vol. 38 No. 3, 2018, 474-494.

\*Recipient of David H. Culbert Routledge-IAMHIST Prize for Best Article by an Established Scholar 2018

“Encounters at the Margins of Hollywood: Casting and Location Shooting for *Bhowani Junction*,” *Film History* Vol. 28 No. 4, 2016, 100-124.

“Pay to Play: Booking Roles in the Post-Network Era,” *Journal of Film and Video* Vol. 68 Nos. 3-4, Fall/Winter 2016, 115-128.

“The SAG-AFTRA Merger: Union Convergence in a Changing Media Landscape,” *Television & New Media* Vol. 17 No. 3, March 2016, 212-227.

“Measuring Invisibility and Working for Scale: Extras and the Screen Extras Guild,” *Media Fields* 4, 2012, <http://www.mediafieldsjournal.org/measuring-invisibility>

## BOOK CHAPTERS

“SAG-AFTRA,” in *Hollywood Unions*, edited by Kate Fortmueller and Luci Marzola (New Brunswick, NJ: Rutgers UP) (Forthcoming)

“Hollywood Fashions for Everygirl’s Wardrobe!”: The stealth-cosplay of do-it-yourself strategies and ready-to-wear solutions in 1930s *Photoplay*,” in *Sartorial Fandom: Fashion, Beauty Culture, and Identity*, edited by Suzanne Scott and Elizabeth Affuso (Ann Arbor: University of Michigan Press) (Forthcoming 2023)

“Labor, celebrity, and the carnivalesque world of *Tiger King*,” in *Tiger King* (Docalogue series), edited by Kristen Fuhs and Jaimie Baron (London: Routledge, 2021), 68-80.

“Charisma and Hollywood,” *The Routledge Handbook of Charisma*, edited by J.P. Zuquete (London: Routledge, 2020), 398-407.

“Film/Television actors and actresses -- 1945-1990s,” in *A Day in the Life of an American Worker: 200 Trades and Occupations in U.S. History*, edited by Nancy Quam-Wickham (Santa Barbara: ABC-CLIO, 2019), 488-491.

## **EDITORIAL PROJECTS**

Co-Editor with Laura I. Serna, “Teaching with Primary Sources: Media Studies and the Archive,” *Cinema Journal Teaching Dossier* 4.3 (2017),  
<http://www.teachingmedia.org/teaching-primary-sources-media-studies-archive/>

*Spectator – Performing Labor in the Media Industries* 35.2, Fall 2015.

Co-Editor, *Spectator – 2010 Spectrums Conference Edition* 31.1, Spring 2011.

## **INVITED SEMINARS/LECTURES**

“Pandemic Soundstage: Policy and Reality in Hollywood’s Return to Work.” Essential: Global Film Production during Pandemic, Tulane University, April 2022.  
<https://express.adobe.com/page/1tRwJp3u23HMj/>

“Hollywood Patriarchy: Why the film industry is dominated by white men and how women resist.” UGA Institute for Women’s Studies Friday Speaker Series, March 2022.  
<https://iws.uga.edu/events/content/2022/spring-2022-virtual-friday-speaker-series-hollywood-patriarchy-why-film>.

“Hollywood Shutdown.” Media and Communication Speaker Series, Bradley University, February 2022.

“Studying labor on the ground and writing about workers below the stars: Why workers and their histories matter for media analysis.” Invited keynote address, University of Texas – Dallas Graduate Student Conference, February 2022.

“Moviegoing in the Streaming Age.” Triangle Film Salon, University of North Carolina, April 2021.

## **CONFERENCE PROCEEDINGS**

“Girl bosses who LTB (Lift, Tone, Burn): Pure Barre’s Fitness Feminism,” Console-ing Passions, Orlando, FL, June 2022.

Roundtable Convener with Jennifer Porst and Participant, “One Labor Network?: Frameworks for Understanding Media Unions and Organizing Across Borders,” International Communication Association, Paris, France, May 2022.

Co-Presented with Anne Gilbert, “Digital moviegoing goes social,” Society for Cinema and Media Studies, Chicago, IL, April 2022.

“Actors and the Anti-Rerun Campaign,” Society for Cinema and Media Studies, Virtual Conference, March 2021.

“Screen Actors and the Banality of Digital Culture: The Case of IMDbPro,” Media Industries, London, UK, April 2020. [Accepted, conference cancelled]

“Actors and the Anti-Rerun Campaign,” Society for Cinema and Media Studies, Denver, CO, April 2020. [Accepted, conference cancelled]

“Voice Actors and Video Games in the Age of Convergence,” Society for Cinema and Media Studies, Seattle, WA, March 2019.

Seminar Co-Leader (with Luci Marzola), “Below-the-Line Labor and Infrastructure in Hollywood,” Society for Cinema and Media Studies, Seattle, WA, March 2019.

Roundtable Convener, “Rethinking Labor Histories and Production Cultures in #MeToo and #TimesUp Hollywood,” Flow Conference – Austin, TX, September 2018.

“Defining Television Labor: Acting, Actors, and Unions During Television’s First Golden Age,” Society for Cinema and Media Studies, Toronto, ON, March 2018.

“Gendered Labor, Gender Politics: How Edith Head Designed Her Career and Styled Women’s Lives,” Society for Cinema and Media Studies – Chicago, IL, March 2017.

Roundtable Member, “What about TV Acting?,” Flow Conference – Austin, TX, September 2016.

“‘We are not things’: Babies, Breast Milk, and Reproductive Labor in *Mad Max: Fury Road*,” Console-ing Passions: International Conference on Television, Video, Audio, New Media and Feminism – South Bend, IN, June 2016.

“Breaking Down the Casting Process: The Business of Breakdown Services,” Society for Cinema and Media Studies - Atlanta, GA, March 2016.

Panel Respondent, “Selling Ideology: Authenticity, Likeability, and Sexuality in Contemporary Celebrity,” Society for Cinema and Media Studies - Atlanta, GA, March 2016.

“Amateur Labor: College Football, the NCAA, and Northwestern University’s Unionization attempt,” Cultural Studies Association - Riverside, CA, May 2015.

“Encounters at the Margins: *Bhowani Junction* and the Politics of Location Shooting,” Media Fields Conference - Santa Barbara, CA, April 2015.

“Teaching film history through digital technologies,” School of Cinematic Arts Faculty Council Presentation, University of Southern California, October 2014.

Roundtable Member, “Television Labor: Historical Trajectories and Contemporary Concerns in Global Contexts,” Flow Conference – Austin, TX, September 2014.

“Thank you, George, for making this all possible right here in Hollywood’: *The Greatest Story Ever Told* and the Economics of the Epic,” Film & History – Madison, WI, November 2013.

“When a Star Isn’t Born: Extras as Hollywood’s Most Reliable Temporary Workers,” Society for Cinema and Media Studies - Boston, MA, March 2012.

## ENCYCLOPEDIA ENTRIES

“SAG-AFTRA,” in *The SAGE Encyclopedia of Mass Media and Society*, edited by Debra Merskin. Thousand Oaks, CA, 2019.

“American Federation of Radio and Television Artists,” in *The SAGE Encyclopedia of Economics and Society*, edited by Frederick Wherry and Juliet B. Schor. Thousand Oaks, CA: Sage Publications, 2016, 108.

“Bhowani Junction,” in British Film Institute – Colonial Film Project, <http://www.colonialfilm.org.uk/node/1582>

## BOOK REVIEWS

*Runaway Hollywood*, by Daniel Steinhart, *Journal of Cinema and Media Studies* Vol. 59 No. 3, Spring, 162-166.

*Writing Hollywood: The Work and Professional Culture of Television Writers*, by Patricia F. Phalen, *Journalism and Mass Communication Quarterly* 95.2, June 2018, 545-547.

*The Passion of Montgomery Clift*, by Amy Lawrence, *The Moving Image – The Journal of the Association of Moving Image Archivists* 11.1, Spring 2011, 159-161.

*Stupendous, Miserable City: Pasolini’s Rome*, by John David Rhodes, *Discourse* 28.1, Winter 2006, 196-198.

## OTHER PUBLICATIONS

“Labor Immobility in Hollywood’s (Pandemic) Supply Chain Media,” (Dossier on Scarcity and the Supply Chain Crisis in Media and Urban Culture), *Mediapolis: A Journal of Cities and Culture* 7.2, May 4, 2022, <https://www.mediapolisjournal.com/2022/05/labor-immobility-supply-chain/>.

“Even Mario Lost His Job: Insecurity and Unionization in Video Games,” *Flow Journal*, April 10, 2022, <http://www.flowjournal.org/2022/04/mario-job-insecurity-and-unionization/>.

“Black Widow Won’t Save You: Labor and the Streaming Frontier,” *Flow Journal*, November 19, 2021, <https://www.flowjournal.org/2021/11/black-widow-labor-streaming/>.

“Film Unions and Guilds,” in *Oxford University Press Bibliography in Cinema and Media Studies*, edited by Krin Gabbard. (London, UK: Oxford University Press, 2021). [www.oxfordbibliographies.com](http://www.oxfordbibliographies.com).

“Welcome to the Jungle.” *Docalogue*, May 2020, <https://docalogue.com/tiger-king-murder-mayhem-and-madness/>.

“Time’s Up and Industry Feminism,” in *In Media Res*, March 2018, <http://mediacommons.futureofthebook.org/imr/2018/03/16/times-and-industry-feminism>.

“New Histories of Hollywood Roundtable with Chris Cagle, Emily Carman, Mark Garrett Cooper, Kate Fortmueller, Eric Hoyt, Denise McKenna, Ross Melnick, and Shelley Stamp,” in *Spectator* 38.2, Fall 2018, 60-81.

“Searching for the Cast of Thousands: Excavating Labor from Media Industry Histories,” in *In Media Res*, November 2013, <http://mediacommons.futureofthebook.org/imr/2013/11/15/searching-cast-thousands-excavating-labor-media-industry-histories>.

## **ACADEMIC DISTINCTIONS, FELLOWSHIPS, AND GRANTS**

Longlist, 37<sup>th</sup> Moving Image Book Award, Kraszna-Krausz Foundation, London, 2022.  
David H. Culbert Routledge-IAMHIST Prize for Best Article by an Established Scholar, 2018.  
Travel Grant, American Heritage Center at the University of Wyoming, 2017  
Faculty Research Grant, University of Georgia Office of Research and the Willson Center for the Humanities and Arts, 2017-2018.  
University of Southern California Postdoctoral Scholar Training and Travel Award, 2015.  
Gene Autry Endowed Scholarship, 2012-13.  
University of Southern California Annenberg Graduate Fellowship, 2007-2008.

## **TEACHING DISTINCTIONS AND FELLOWSHIPS**

Entertainment and Media Studies Outstanding Teacher Award, 2018-2019.  
Honoree, Significant Contributions to Student Career Development, Career Center, University of Georgia, 2018 and 2021.  
University of Georgia Special Collections Faculty Fellows Program, 2016-2017.

## **TEACHING EXPERIENCE**

### **Assistant Professor, University of Georgia**

Proseminar in Mass Communication  
Making Stars, Actors, and Celebrities  
Pandemic Media Industries

First Year Odyssey: Global Hollywood  
Global Media Industries  
Media Industries and Production Studies  
Space, Place, and the South  
Grady LA: Industry Studies  
The Business of Media Entertainment  
Writing for Electronic Media  
Media Theory

**Visiting Assistant Professor, Fairfield University**

Film Appreciation (Online)  
Women's Films/Women and Film  
World Cinema: Documentary  
Mass Media and Society  
Communication and Popular Culture  
American Media/American History  
Television Genres: Crime TV  
Film Survey: Hearing the Movies  
Film Genres: The Musical

**Postdoctoral Fellow – Teaching Scholar, University of Southern California**

Seminar: “Hollywood on Hollywood”  
Seminar: “Actors: From the A-List to the D-List”

**SERVICE (FIELD)**

Chair, Professional Development Committee, Society for Cinema and Media Studies, 2022-Present

Co-Chair, Media Industries Special Interest Group, Society for Cinema and Media Studies, 2021-Present

Participant, Graduate Student Job Clinic at the Society for Cinema and Media Studies Conference, Society for Cinema and Media Studies, 2019-2021.

Committee Member, Best Edited Collection Award Committee, Society for Cinema and Media Studies, 2018-2019.

Roundtable Member, “Graduate School Session,” Society for Cinema and Media Studies – Undergraduate Conference - Northampton, MA, April 2015.

Ad hoc manuscript reviewer:

*New Review of Film and Television Studies*, 2022

*Critical Studies in Media Communication*, 2021, 2022

*Global Storytelling: Journal of Digital and Moving Images*, 2021

*Journal of Cinema and Media Studies*, 2020, 2022

Routledge, 2019, 2021

*Media Industries Journal*, 2019, 2021

*Women's Studies Quarterly (WSQ)*, 2019

*Feminist Media Studies*, 2019

*Journalism and Mass Communication Quarterly*, 2018, 2019

## **SERVICE (UGA)**

Member, Grady College Scholarship and Awards Committee, 2019-2021

Member, Grady College Strategic Vision 2020 Committee, 2019-2020

Department Representative, Grady College Graduate Research Committee, 2016-2021

Department Representative, Grady College Executive Committee, 2018-2019

Member of three faculty and two staff search committees, 2018-2022

Chair, Department Teaching Award Committee, 2019-2020

Member, Undergraduate Curriculum Committee, 2018

Member Department Teaching Award Committee, 2017-2018

## **SERVICE (COMMUNITY)**

Co-president and Programming Committee Chair, Athens Film Arts Institute Board of Directors, Ciné, Athens, GA, 2022-present.

Programming Committee Chair and Board of Directors Member, Athens Film Arts Institute Board of Directors, Ciné, Athens, GA, 2020-2021.

Juror, Milledgeville Film Festival Screenplay Competition, Milledgeville Film Festival, Milledgeville, GA, 2020.

## **MEDIA COVERAGE**

Gary Baum and Katie Kilkenny, "Inside the Hollywood Labor Rebellion: 'We have awoken a sleeping giant'," *The Hollywood Reporter*, December 17, 2021,

<https://www.hollywoodreporter.com/business/business-news/hollywood-workers-2021-labor-rebellion-1235062315/>.

Joel Tscherne, "Hollywood Shutdown: Production, Distribution, and Exhibition in the Time of COVID," *New Books Network*, December 9, 2021, <https://newbooksnetwork.com/hollywood-shutdown>.

Joel Tscherne, "Below the Stars: How the Work of Actors and Extras Shapes Media Production," *New Books Network*, November 18, 2021, <https://newbooksnetwork.com/below-the-stars>.

Kim Masters and Gary Baum, "'Rust' Producers' Prior Film Raised Red Flags," *The Hollywood Reporter*, November 18, 2021, <https://www.hollywoodreporter.com/movies/movie-news/rust-producers-presented-red-flags-1235049621/>.

Phillip Adams, *Late Night Live with Philip Adams*, Australian Broadcasting Corporation,

November 11, 2021, <https://www.abc.net.au/radionational/programs/latenightlive/hollywood-workers-revolt/13623138>.

Kelly Cutrata, *The Kelly Cutrata Show – Global News Radio 640 Toronto*, November 4, 2021.

Andrew Limbong, *NPR – All Things Considered*, November 3, 2021, <https://www.npr.org/2021/11/03/1052079403/film-workers-have-been-fighting-for-safe-sets-for-decades-heres-one-of-the-barri>.

NPR Marketplace staff, “Hollywood Avoids a Strike,” *NPR Marketplace*, October 18, 2021, <https://www.marketplace.org/shows/marketplace-morning-report/hollywood-avoids-a-strike/>.

Lingxiao Zhang, “Countdown to Hollywood strike: the struggle of theatrical stage employees due to COVID and streaming media,” *National Business Daily (Mandarin)*, October 17, 2021, <http://www.nbd.com.cn/articles/2021-10-17/1949317.html>.

Associated Press, “11<sup>th</sup>-hour deal reached to avert strike of film and television crews,” *WSBTV.com*, October 16, 2021, <https://www.wsbtv.com/news/local/atlanta/11th-hour-deal-reached-avert-strike-film-television-crews/5BIDNMYTZFBAJLJPSL3T5I4PFQ/>.

Li, Shirley. “The People Who Make Your Favorite Movies and Shows are Fed Up,” *The Atlantic*, October 8, 2021, <https://www.theatlantic.com/culture/archive/2021/10/iatse-strike-hollywood-labor-conditions/620350/>.

Yu, Janice, Segment on IATSE strike authorization. Fox 5 Atlanta, October 6, 2021. Reused/republished: Newsdesk, Georgia TV and film production could be affected as union draws closer to potential strike,” *ExBulletin*, October 6, 2021, <https://exbulletin.com/entertainment/1211528/>.

Wilfon, Justin, Segment on IATSE strike authorization. WSB-TV (ABC) News, October 6, 2021.

Reused/republished:

WSBTV, “UGA professor weighs in on film workers work stoppage,” *WGAU*, October 15, 2021, <https://www.wgauradio.com/news/local/uga-professor-weighs-film-workers-work-stoppage/PJWJ7BLUI5G2FPPHAFKVEBB2AY/>

WSBTV.com News Staff, “No filming in Georgia? TV, film workers union says nationwide strike to start Monday,” *WSB*, October 13, 2021, <https://www.wsbradio.com/news/local/no-filming-georgia-tv-film-workers-union-says-nationwide-strike-start-monday/VCOD5VJ6BJCQNDTDTVOSKEGCQ/>.

Sarah Rose, “Film workers’ union votes to strike over long hours. Georgia’s ready to join in,” *GPB*, October 5, 2021, <https://www.gpb.org/news/2021/10/05/film-workers-union-votes-strike-over-long-hours-georgias-ready-join-in>.

Rodney Ho, “TV and film crews may strike over work hours, quality of life issues,” *The Atlanta*

*Journal-Constitution*, October 1, 2021, <https://www.ajc.com/life/radiotvblog/tv-and-film-crews-may-strike-over-work-hours-quality-of-life-issues/CEP2LDSQYNDNFOPRUNDAOTDHMQ/>.

Hannah Borenstein, “How Extras Got Cut Out of the Hollywood Union Drive,” *Vice Magazine*, April 29, 2021, <https://www.vice.com/en/article/akgdwk/how-extras-got-cut-out-of-the-hollywood-actors-union-drive>.

Megan Wahn, “Movie theaters, distribution, and the pandemic,” Athens News Matters, WUGA, aired 8 January 2021, <https://www.wuga.org/post/athens-news-matters-movie-theaters-and-covid-19>.

Stacey Perman, “Unions flex their muscle as Hollywood scrambles back to work,” *The Los Angeles Times*, May 30, 2020, <https://www.latimes.com/entertainment-arts/business/story/2020-05-30/unions-flex-their-muscle-as-hollywood-scrambles-back-to-work>.

Gemma DiCarlo, “What the Pandemic Means for Movie Theaters,” Athens News Matters, WUGA, aired 1 May 2020, <https://www.wuga.org/post/athens-news-matters-what-pandemic-means-movie-theaters>.

Virginia Prescott, “Streaming Services Battle Over Content and Consumer Dollars,” On Second Thought, Georgia Public Broadcasting, aired 4 December 2019, <https://www.gpbnews.org/post/streaming-services-battle-over-content-and-consumer-dollars>.

Claire Fallon and Emma Gray, “For Women Behind the Camera, Sexual Harassment is Part of the Job,” *The Huffington Post*, 15 March 2018, [https://www.huffingtonpost.com/entry/women-film-crew-member-sexual-harassment\\_us\\_5aa81eeee4b001c8bf147bf8](https://www.huffingtonpost.com/entry/women-film-crew-member-sexual-harassment_us_5aa81eeee4b001c8bf147bf8).

W. Harry Fortuna, “The gig economy is a disaster for Hollywood workers. Hollywood Unions can help them learn to fight back,” *Quartz*, 1 September 2017, <https://qz.com/1052310/hollywood-unions-offer-the-perfect-model-for-the-beaten-down-workers-of-todays-gig-economy/>.