

## 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

*Hollywood Freelance: Extras, Actors, and On-screen talent* under contract with University of Michigan Press

### JOURNAL ARTICLES

“Time’s Up (Again?): Transforming Hollywood’s Industrial Culture” (forthcoming in *Media Industries*)

“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.

“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

“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). (forthcoming in 2019)

“Charisma and Hollywood,” *The Routledge Handbook of Charisma* (in progress)

“Hollywood Fashions for Everygirl’s Wardrobe!”: The proto-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 (in progress)

## 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.

## CONFERENCE PROCEEDINGS

“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 (forthcoming 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**

*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

“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

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  
Smith College First Group Scholar (top ten percent of class), 2004-2005  
Smith College Dean’s List, 2002-2003, 2004-2005

## TEACHING DISTINCTIONS AND FELLOWSHIPS

Entertainment and Media Studies Outstanding Teacher Award, 2018-2019

University of Georgia Special Collections Faculty Fellows Program, 2016-2017

## TEACHING EXPERIENCE

### Assistant Professor, University of Georgia

Space, Place, and the South	Spring 2018
Grady LA: Industry Studies	Summer 2017 and 2018
The Business of Media Entertainment	Spring 2017 – Spring 2019
Writing for Electronic Media	Fall 2016 – Fall 2017
Media Theory	Fall 2016 – Spring 2019

### Visiting Assistant Professor, Fairfield University

Film Appreciation (Online)	Summer 2016
Women’s Films/Women and Film	Spring 2016
World Cinema: Documentary	Spring 2016

Mass Media and Society	Spring 2016
Communication and Popular Culture	Fall 2015
American Media/American History	Fall 2015
Television Genres: Crime TV	Fall 2015
Film Survey: Hearing the Movies	Fall 2015
Film Genres: The Musical	Summer 2015

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

Seminar: “Hollywood on Hollywood”	Spring 2015
Seminar: “Actors: From the A-List to the D-List”	Fall 2014

**SERVICE (FIELD)**

Ad hoc manuscript reviewer:

*WSQ*, 2019

*Feminist Media Studies*, 2019

*Journalism and Mass Communication Quarterly*, 2018, 2019

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

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.

**SERVICE (GRADY COLLEGE)**

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

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

Member, Search Committee: Director of Experiential Learning and Career Services, 2018

Department Representative, Grady College Executive Committee, 2018-2019

**SERVICE (DEPARTMENT)**

Member, Search Committee: Tenure-Track Assistant Professor of Global Media, 2019

Member, Search Committee: Tenure-track Assistant Professor of Screenwriting, 2019

Undergraduate Curriculum Committee, 2018

Department Teaching Award Committee, 2017-2018

## **MEDIA COVERAGE**

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\\_5aa81eccc4b001c8bf147bf8](https://www.huffingtonpost.com/entry/women-film-crew-member-sexual-harassment_us_5aa81eccc4b001c8bf147bf8).

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/>.