

DANIEL LEONARD BERNARDI

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EDUCATION

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

ADMINISTRATIVE APPOINTMENTS

- Director, Veteran Documentary Corps (a university research and service center), San Francisco State University, 2016-Present
- Interim Dean, Liberal & Creative Arts, San Francisco State University, 2014-2016
- Director, Documentary Film Institute, San Francisco State University, 2011-2014
- Chair, School of Cinema, San Francisco State University, 2011-2014
- Chair, Film and Media Studies, Arizona State University, 2008-2010
- Director, Graduate Studies, Media Arts, University of Arizona, 2004-2006

FACULTY APPOINTMENTS

- Professor, School of Cinema, San Francisco State University, 2011-Present
- Associate Professor, School of Transborder Studies, Arizona State University, 2007-2010
- 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

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, Iraq War)
- Dean's Fellowship, College of Fine Arts, University of Arizona, 2000 and 2002
- UC President's Post-Doctoral Fellowship, UCLA, 1995-1997
- Ford Dissertation-Year Fellowship, Ford Foundation, 1994-1995
- Project 88 Fellowship (4-year), UCLA, 1991-1995

PUBLICATIONS

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.

Articles & Book Chapters

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

“Blacks in Early Cinema.” *African Americans and Popular Culture*. Ed. Todd Boyd. Westport and London: Praeger, 2008. 23-38.

“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.

- “Interracial Joysticks: Online Pornography as Web of Attractions.” *Pornography: Film & Culture*. Ed. Peter Lehman. New Brunswick: Rutgers University Press, 2006. 220-243.
- “*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. 82-96.
- “Where's the Beef? Pornography Studies Today.” *Flow* (April 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. 155-181.
- “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.
- “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.
- “Infinite Diversity in Infinite Combinations: Diegetic Logics and Racial Articulations in *Star Trek*.” *Film & History* 24.1 (Feb-May 1994): 60-74.

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. 178-179.
- “*Star Wars*.” *Dictionary of American History*. Ed. Stanley Kutler. New York: Charles Scribner’s Sons, 2002. 524.
- “Flow.” *Critical Dictionary of Film and Television Theory*. Ed. Philip Simpson and Roberta Pearson. London: Routledge, 2001. 180.

- “Antonio Gramsci.” *Critical Dictionary of Film and Television Theory*. Eds. Philip Simpson and Roberta Pearson. London: Routledge, 2001. 205-206.
- “Shot/Reverse Shot.” *Critical Dictionary of Film and Television Theory*. Eds. Philip Simpson and Roberta Pearson. London: Routledge, 2001. 405.
- “Challenger Disaster.” *St. James Encyclopedia of Popular Culture*. Eds. Tom Pendergast. Farmington Hills, MI: St. James Press, 1999. 472.
- “Freddie Prinze.” *The Encyclopedia of Television*. Eds. Horace Newcomb. Chicago: Fitzroy Dearborn Publishers, 1997. 1292-1293.
- “Motion Picture History.” *The New Book of Knowledge*. Ed. Lawrence Lorimer. Danbury, CT: Grolier, Inc., 1995. 472-488c.

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).

FILMOGRAPHY

Director

Port Chicago. The San Francisco Port Chicago disaster of WWII. Feature Documentary. 58:00 Mins. Currently in post-production

The War to End All Wars... and its Veterans. American society before, during and after WWI. Feature Documentary. 56:00 mins. Currently in post-production.

Noble Sissle: Syncopated Ragtime (2019). The story of Harlem Hell Fighter and Singer. Documentary. 22:00 mins. Currently in post-production.

The American War (2018). The Vietnam War through the eyes of Vietcong veterans. Feature Documentary. 54:00 mins. Currently in Festivals.

Jack Ensch (2016). Vietnam War POW. Short Documentary. 12:34 mins. Distributed by Kanopy Films (education) and TV4 (television).

Ralph Rush (2015). WWII Concentration Camp Liberator. Short Documentary. 9:44 mins. Distributed by Kanopy Films (education) and TV4 (commercial).

Michael Blackwell (2014). US Special Forces Combat Camera in Iraq. Short Documentary. 10:07 mins. Distributed by Kanopy Films (education) and TV4 (commercial).

Tim Kochis (2013). Vietnam War Purple Heart Recipient. Short Documentary. 11:13 min. Distributed by Kanopy Films (education) and TV4 (commercial).

Producer

Nurse Helen Fairchild. WWI Nurse who died on the front lines. Short Documentary. 11:00 Mins. Currently in post-production.

Guy Hircefeld, a Guy with a Camera. A veteran of Israeli military now fights against Israeli occupation, ethnic cleansing, and environmental warfare. Short Documentary. 12:00 Mins. Currently in Festival.

Objector (2018). The Story of an Israeli women that goes to prison for refusing compulsory service in the military. Feature Documentary. Currently in Post-Production.

Abina (2017). A slave narrative with educational application. Directed by Soumyaa Behrens. Animation. Feature Documentary. 52:19 mins. Currently in Festival.

John Stephens (2017). US Marine Korean War. Directed by Jesse Moss. Short Documentary. 09:19 mins. Distributed by Kanopy Films (education) and TV4 (commercial).

Rory Fanning (2017). US Army Conscientious Objector. Directed by Michael Behrens. Short Documentary. 13:18 mins. Distributed by Kanopy Films (education) and TV4 (commercial).

Echoes of an Ensemble: The Alexander Strong Quarter (2016). Directed by Robert Barbarino. Broadcast Documentary. 29:21 mins. Currently in Festival.

Jacki Speier (2016). Sexual Assault in the US Military. Directed by Jennifer Hammett. Short documentary. 9:44 mins. Distributed by Kanopy Films (education) and TV4 (commercial).

Hank Sciaroni (2015). WWII Escape and Resist Nazis. Directed by Robert Barbarino. Short Documentary. 11:42 mins. Distributed by Kanopy Films (education) and TV4 (commercial).

Tian Soepangat (2015). Muslims in US Navy. Directed by David Washburn. Short Documentary. 10:31 mins. Distributed by Kanopy Films (education) and TV4 (commercial).

Aldo Giannini (2014). US Marine WWII Pacific. Directed by John Giannini. Short Documentary. 11:54 mins. Distributed by Kanopy Films (education) and TV4 (commercial).

Joel Hunt (2014). Traumatic Brain Injury. Directed by Valerie Soe. 12 mins. Short Documentary. 9:58 mins. Distributed by Kanopy Films (education) and TV4 (commercial).

John Baumhackl (2014). Chemical Warfare in Vietnam. Directed by Robert Barbarino. Short Documentary. 13 mins. Distributed by Kanopy Films (education) and TV4 (commercial).

Scott Castle (2013). Iraq War Veteran with PTSD. Directed by Silvia Turchin. Short Documentary. 7:23 mins. Distributed by Kanopy Films (education) and TV4 (commercial).

Casey Conklin (2013). Medic in Afghanistan. Directed by Adan Pulido. Short Documentary. 7:41 mins. Distributed by Kanopy Films (education) and TV4 (commercial).

Zoe Dunning (2013). Repeal of Don't Ask, Don't Tell. Directed by Silvia Turchin. Short Documentary. 11:54 mins. Distributed by Kanopy Films (education) and TV4 (commercial).

Bobby Hollingsworth (2013). Iraq War Veteran with PTSD. Directed by Silvia Turchin. Short Documentary. 7:16 mins. Distributed by Kanopy Films (education) and TV4 (commercial).

Jack Lyons (2013). Vietnam War to Iraq War. Directed by John Giannini. Short Documentary. 9:01 mins. Distributed by Kanopy Films (education) and TV4 (commercial).

Giorgio Mattia (2013). Italian Army Kosovo. Directed by Maria Luisa Forenza. Short Documentary. 11:03 mins. Distributed by Kanopy Films (education) and TV4 (commercial).

Julie Mendez (2013). Iraq War Veteran with PTSD. Directed by Silvia Turchin. Short Documentary. 09:16 mins. Distributed by Kanopy Films (education) and TV4 (commercial).

David Gan (2012). Chinese American in WWII, European Theatre. Directed by David Washburn. Short Documentary. 6:29 mins. Distributed by Kanopy Films (education) and TV4 (commercial).

Producer and host, *Future Now*, Sci-Fi Channel (1998-1999)
Hosted interview show produced and distributed by the channel.

GRANTS AND SPONSORED PROJECTS

- National Cemetery Legacy Program. Veteran Administration (2018). (\$330,000.00; PI 100%).
- “Real Veterans. Reel Stories.” California Humanities (2017). (\$15,000.00; PI 100%)
- National Cemetery Legacy Program. Veteran Administration (2017). (\$310,000.00; 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%)
- Course Development Grant Summer Sessions, ASU (2004). (\$12,000; 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%)
- Elite Seminar, B.A. in Engineering, University of Arizona (2001). (\$5,000; PI 100%)
- Distance Learning Course Development, University of Arizona (2000 and 2001). (\$15,000; PI)
- College of Fine Arts Research Grants, University of Arizona (1999 and 2001). (\$9,000; PI)
- Research Grant, Institute of American Cultures, UCLA, (1992 and 1993). (\$8,000, PI)

PRESENTATIONS

- “Time Travel with James Gleick,” Philip Carter Family Concert Hall, Christchurch, New Zealand (May 2017). (invited with honorarium)
- “Real Vets. Reel Stories.” Reserve Service Association, Christchurch, New Zealand (May 2017).

- “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 at Research I Universities.” 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

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)

Sample Graduate Courses Taught

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

Sample Undergraduate Courses Taught

- Documentary Film (U. Canterbury)
- Signs of Aliens (SFSU)
- MFA Thesis Production (SFSU)
- Latino/as in Hollywood (ASU)
- Race & Gender in American Film (ASU)
- Concepts in New Media (UofA)
- Studies of the Moving Image (UCLA)
- Film History (UC-Riverside)
- Intro to Film Studies (UC-Riverside)
- Race & American TV (UCLA)

SERVICE

Manuscript Reviewer

- *Transatlantica* (2018)
- Rutgers University Press (2006-2017)
- Critical Media Studies (2012)
- *Journal of American History* (2010)
- Routledge (2007; 2008; 2009)
- Blackwell Press (2006)
- University of Texas Press (2006)

Select Service to Field

- External Reviewer, Promotion and Tenure Cases, Various U.S. Universities (2009-Present)
- 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 Prize Committee, Society for Cinema and Media Studies, 2006
- Dissertation Prize Committee, Society for Cinema and Media Studies, 2005
- Consultant, Distance Learning, School of Theater, Film & Television, UCLA (2004)
- Editorial Board, *Aztlan: Journal of Chicano Studies*, 2000–2003

Select University Service (SFSU)

- Internship Coordinator, School of Cinema (2017-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)
- Committee member, Graduate Division Council (Fall 2012 – 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-Present)

- 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)