

**Barbara Selznick
Curriculum Vitae**

EDUCATION

- 1997 Ph.D., Northwestern University, Department of Radio-Television-Film
Major fields: film and television history, theory, industry studies
- 1993 M.A., Northwestern University, Department of Radio-Television-Film
- 1991 B.S., Cornell University, Department of Communication

Doctoral Dissertation

“Selling Exclusivity: The Emergence of Art Film Theatres in Post World War II United States Culture;” Dissertation director: Dr. Tom Gunning

CHRONOLOGY OF EMPLOYMENT

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| 2005-present | University of Arizona, School of Theatre, Film and Television
(Department of Media Arts)
Associate Professor
Half-time appointment Fall 2011-Spring 2016 |
| 2000-2005 | University of Arizona, Department of Media Arts
Assistant Professor |
| 1998-2000 | University of Arizona, Department of Media Arts
Visiting Assistant Professor |
| 1997-1998 | University of Wisconsin Oshkosh, Department of Communication
Visiting Assistant Professor |

HONORS AND AWARDS

- Writing Across the Curriculum, Faculty Fellow, 2022-2023
Selected as fellow in UArizona Writing Center Program initiative designed to promote an antiracist approach to teaching writing
- “Outstanding Academic Title,” *Choice Magazine*, 2001
Sure Seaters: The Emergence of Art House Cinema
- Nominated, Society for Cinema Studies Katherine Singer Kovacs Book Award, 2001
Sure Seaters: The Emergence of Art House Cinema.
- National Association of Television Program Executives Faculty Fellow, 2001

SERVICE/OUTREACH (last five years in rank)

Local/State Outreach

- Let's All Go to the Lobby, Arizona Public Media Podcast, Guest, February 2023
- Tucson International Jewish Film Festival, Film Selection Committee, Member, Fall 2022
- School of Theatre, Film and Television Admitted Students Event, Program Presenter, Summer 2021
- University High School, Tucson, AZ, Recruitment Presentation, Fall 2019
- Sabino High School, Tucson, AZ, Recruitment Presentation, Fall 2019
- College Night, Tucson, AZ, Recruitment Representative, Fall 2019
- Widescreen Wednesday Film Screening Program Presenter, 2018, 2019

National/International Outreach

- Society for Cinema and Media Studies, Innovative Pedagogy Award Committee
Committee member, Fall 2024-Spring 2025
- Society for Cinema and Media Studies, Media Industries Studies Special Interest Group
Book Award Adjudicator, Fall 2023-Spring 2024
- Society for Cinema and Media Studies, Panel Chair, 2023
"Still At Home: Space, Place, and Social Upheaval"
- *Television and New Media*, Manuscript Review, 2020-2021
Reviewed manuscript for publication
- Old Dominion University, Tenure Review, 2020
External Reviewer
- National Endowment for Humanities, Media Project Development Grant Review Panel, 2018
Reviewed grant proposals for Media Project Development Grants
- Society for Cinema and Media Studies, Program Committee Member, 2017
Reviewed proposals for acceptance into the SCMS 2018 Conference

Departmental Committees

- Film and Television BA Admissions, Member, Ongoing
- School of Theatre, Film and Television Recruitment Committee, 2019-present
- Hanson FilmTV Institute, Advisory Committee, 2022- present
- Film and Television Screening and Events Committee, Member, 2022-present
- Film and Television Welcome Party, Coordinatory, 2017-present
- DKA Cinema Fraternity, Faculty Advisor, 2022-2024
- School of Theatre, Film and Television Diversity and Inclusivity Committee, Spring 2022
- School of Theatre, Film and Television Promotion and Tenure Committee 2021
- Hanson Film and Television Institute Search Committee, Member, 2021
- Theatre Film and Television Annual Performance Review Committee, Co-Chair, 2020-2021
- Hanson Working Group, Member, 2020
- Search Committee for the Director for the School of Theatre, Film and Television, Member, 2018-2019
- School of Theatre, Film and Television Executive Committee, Member, 2018-2019
- Behind the Scenes Recruitment Event, Tucson AZ, BA Representative/Presenter, Fall 2019, Fall 2020

- School of Theatre, Film and Television Development Committee, Member, 2017-2019
- Film and Television BA Division Head Fall 2016-Spring 2019
- School of Theatre, Film and Television Executive Committee Fall 2016-Spring 2019
- School of Theatre, Film and Television Third Year Review Committee, Chair, 2018

College Committees

- College of Fine Arts and Awards Committee, Member, 2019, 2020, 2023-present
- College of Fine Arts Dean's Advisory Committee, Co-Chair, Fall 2022-2024
- College of Fine Arts Promotion and Tenure Committee, Member, Fall 2022-Spring 2023
- Faculty Advisory Committee, Member, 2020

University Committees

- University Committee on Conciliation, 2020-2022
- Faculty Senate, College of Fine Arts Representative, 2018-2020

PUBLICATIONS

Scholarly Books

TV's American Dream: U.S. Television After the Great Recession. Forthcoming. New York: Bloomsbury Publishing, February 2025.

Co-Producing Culture: Global Television in the U.S.. Philadelphia: Temple University Press, 2008.

Reviewed in: *Velvet Light Trap*; *Screen*; *European Journal of Communication*; *Communication Booknotes Quarterly*; *Choice*

Sure Seaters: The Emergence of Art House Cinema. Minneapolis: University of Minnesota Press, 2001.

Named "Outstanding Academic Title," *Choice Magazine*, 2001

Nominated, Society for Cinema Studies Katherine Singer Kovacs Book Award, 2001

Reviewed in: *Film Quarterly*; *Historical Journal of Film, Radio and Television*; *The Chronicle of Higher Education*; *Library Journal*, *Film and History*; *The Moving Image*; *Invisible Culture*

Book Chapters

"Freeform: Shaking off the Family Brand within a Conglomerate Family." In *From Networks to Netflix: A Guide to Changing Channels*, 2nd edition, ed. Derek Johnson, 121-131. London: Routledge, 2022.

"'Due to Its Subject Matter': Creating the Very Special Teen Sex Talk on 1980s Sitcoms." In *Very Special Episodes: Televising Industrial and Social Change*, eds. Jonathan Cohn and Jennifer Porst, 58-72. New Brunswick, NJ: Rutgers University Press, 2021.

"Freeform: Shaking Off the Family Brand within a Conglomerate Family." In *From Networks to Netflix: A Guide to Changing Channels*, ed. Derek Johnson, 219-228. London: Routledge, 2018.

“Rebooting and Re-branding: The Changing Brands of *Doctor Who*’s Britishness.” In *Ruminations, Peregrinations, and Regenerations: A Critical Approach to Doctor Who*, ed. Chris Hansen, 157-175. Newcastle upon Tyne: Cambridge Scholars Publishing, 2010x.

“World Class Budgets and Big-Name Casts: The Miniseries and International Co-productions.” In *Contracting Out Hollywood: Runaway Productions and Foreign Locations*, eds. Greg Elmer and Mike Gasher, 157-175. Lanham, MD: Rowman and Littlefield, 2004.

“Flirting with Kathlyn: Creating the Mass Audience.” In *Hollywood Goes Shopping: American Cinema and Consumer Culture*, eds. David Desser and Garth Jowett, 34-56. Minneapolis: University of Minnesota Press, 2000.

“‘Who Talks Like That?’ Foregrounding Stereotypes on *The Nanny*.” In *Mediated Women: Representations in Popular Culture*, ed. Marian Meyers, 305-318. Cresskill, N.J.: Hampton Press, 1999.

Reprints

* “Discourses on Art Houses in the 1950s.” Extract reprinted in *Exhibition: The Film Reader*, ed. Ina Rae Hark, 67-75. London: Routledge, 2002. Originally published as “‘A Thinly Disguised Art Veneer Covering a Filthy Sex Picture’: Discourses on Art Houses in the 1950s” in *Film History*, 8 (1996): 143-158.

Refereed Journal Articles

“‘He’s Not Good, But He’s Not Bad’: Jason Bateman as the White, Middle-Class Devil.” *TV/Series*, 20 (2022): <https://journals.openedition.org/tvseries/5834>.

“How Could You Not Know?: The Epistemological Precarity of the Female Detective as Mother.” *MAI: Feminism and Visual Culture*, 7 (June 2021): <https://maifeminism.com/how-could-you-not-know-the-epistemological-precarity-of-the-female-detective-as-mother/>.

“Branding the Future: Syfy in the Post Network Era.” *Journal of Science Fiction Film and Television*, 2 (November 2009): 177-203.

“The Complete Story: Religion and Race in Global Non-Fiction Programming.” *Global Media Journal*, 6 (Fall 2007): purduecal.edu/ccca/gmj/fa07/gmj-fa07-selznick.htm.

“Europudding: International Co-Productions and Televisual Representation.” *Spectator* (USC), 20 (Spring/Summer 2000): 53-62.

“Before the Networks Reinvented the Family: Chicago’s *Portrait of America*.” *Quarterly Review of Film and Video*, 16 (1999): 271-287.

“Demitasse Intermissions and Lobbies Hung with Paintings: The Techniques of Running an Art House.” *Spectator* (USC), 18 (Spring/Summer 1998): 36-46.

“First and Finest: British Films on U.S. Television in the Late 1940s.” *Velvet Light Trap*, 40 (Fall, 1997): 18-31.

“‘A Thinly Disguised Art Veneer Covering a Filthy Sex Picture’: Discourses on Art Houses in the 1950s.” *Film History*, 8 (1996): 143-158.

Book Reviews

Doctor Who: The Unfolding Event by Matt Hills. In *Journal of Science Fiction Film and Television*, 11:3 (Autumn 2018): 499-501.

The American Television Industry by Michael Curtin and Jane Shattuc. In *Journal of Science Fiction Film and Television*, 5:2 (September 2012): 281-284.

The Foreign Film Renaissance on American Screens 1946–73 by Tino Balio. In *Film Quarterly*, 65: 3 (Spring 2012): 81-82.

Museum Movies: The Museum of Modern Art and the Birth of Art Cinema by Haidee Wasson. In *The Moving Image*, 6 (Fall 2006): 136-138.

On-line Essays

“Television’s ‘Bad’ Mothers: Putting the ‘Anti’ in the Anti-Heroine.” *In Media Res*, 13 February 2015: <http://mediacommons.futureofthebook.org/imr/2015/02/02/television-bad-mothers-putting-anti-antiheroine>.

“Whose Stories Matter? AMC’s Post-Network Brand.” *In Media Res*, 27 October 2010: <http://mediacommons.futureofthebook.org/imr/2010/10/27/whose-stories-matter-amcs-post-network-brand>

“Mothers and Daughters: Watching *Gilmore Girls*.” *In Media Res*, 19 February 2008: <http://mediacommons.futureofthebook.org/imr/2008/02/19/mothers-and-daughters-watching-the-gilmore-girls>.

CONFERENCE PRESENTATIONS

“The Heart of TV: The Hallmark Brand and the Great Recession.” Paper to be presented at Society for Cinema and Media Studies Conference. Boston, MA, March 2024. Submitted presentation.

“‘The Worst Thing That Happened to Me Happened in My Own Front Yard:’ The Meaning of Home in Post-Recession Television Comedy.” Paper presented at Society for Cinema and Media Studies Conference. Denver, CO, April 2023. Submitted presentation.

“Expanding the Audience and Saving the City: Superheroes in Tentpole Television.” Paper presented at Society for Cinema and Media Studies Conference. Virtual Conference, April 2021. Submitted presentation.

“Remakes and Reboots: The Value of Mining Television’s Past.” Roundtable at Flow 2018: Precarity, Preservation, Praxis Conference. Austin, TX, September 2018.

“Changing Representations of Class on Television in the Digital Age.” Paper presented at Society for Cinema and Media Studies Conference. Toronto, Canada, March 2018. Submitted presentation

“How Could You Not Know?” The Crimes of Motherhood in *Broadchurch*.” Paper presented at Society for Cinema and Media Studies Conference. Chicago, IL, March 2017. Submitted presentation.

“Brands before Branding: An Historical Examination of Television Logos and Slogans.” Paper presented at Society for Cinema and Media Studies Conference. Los Angeles, CA, March 2010. Submitted presentation.

“Distributing the Future: Science Fiction and Television Distribution.” Paper presented at Society for Cinema and Media Studies Conference, Philadelphia, PA, March 2008. Submitted presentation.

“There is No British Empire...Yet: *Dr. Who* for an International Audience.” Paper presented at Film and History Conference, Chicago, IL, October 2008. Submitted presentation.

“Connecting the Digital Dots: Rethinking International Television Distribution in the Digital Media Environment.” Paper presented at Global Fusion Conference. St Louis, MO, September 2007. Submitted presentation.

“Between Borders of Theory and Practice: Understanding International Co-Productions.” Paper presented at Society for Cinema and Media Studies Conference. Vancouver, Canada, March 2006. Submitted presentation.

AWARDED GRANTS (last five years in rank)

Curriculum Innovation Grant, College of Fine Arts, Spring 2023
Funding to develop FTV 465 (Film Styles and Genres), \$1000

Small Grant, College of Fine Arts, March 2023, \$752.77
Funding for Society for Cinema and Media Studies Conference attendance, \$700

Curriculum Innovation Grant, College of Fine Arts, Fall 2022
Funding to revise FTV 460 (Screen Narratives), \$1000

Faculty Development Fund, School of Theatre, Film and Television, April 2021

Funding to support book research, \$432.33

Curriculum Innovation Grant, College of Fine Arts, July 2020

Funding to revise FTV 496c (Senior Seminar), \$1000

Small Grant, College of Fine Arts, March 2020

Funding for Society for Cinema and Media Studies Conference attendance, \$700

Small Grant, College of Fine Arts, March 2018

Funding for Society for Cinema and Media Studies Conference attendance, \$500

Small Grant, College of Fine Arts, March 2017

Funding for Society for Cinema and Media Studies Conference attendance, \$500