

Curriculum Vitae

Sheila Curran Bernard

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Department of History
Documentary Studies Program

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Social Sciences 145
University at Albany
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Earned Degrees

Goddard College, Plainfield, Vt., Creative Writing, M.F.A.

Boston University, Boston, Ma. Communication, B.S., *magna cum laude*

Educational Employment

University at Albany, SUNY, Department of History: Associate Professor, 2014-present (sabbatical 2015-6)

University at Albany, SUNY, Department of History: Assistant Professor, 2008–2014

University at Albany, SUNY, New York State Writers Institute: Media Fellow, 2008-2009

Princeton University, Princeton, NJ, American Studies Program: Anschutz Distinguished Fellow, 2005

Westbrook College (now University of New England), Portland, Me., American Studies Program,
inaugural Dorothy M. Healy Visiting Professor, 1995

Scholarly and Creative Activity

Books

Documentary Storytelling, 4th edition. Burlington, Ma.: Focal Press/Taylor & Francis, December 2015.

Documentary Storytelling, 3rd edition: *Creative Nonfiction on Screen*. Burlington, Ma.: Focal Press/Elsevier, 2010.

Documentary Storytelling, 2nd edition: *Making Stronger and More Creative Documentary Films*. Burlington, Ma.: Focal Press/Elsevier, 2007.

Documentary Storytelling. Burlington, Ma.: Focal Press/Elsevier, 2003.

Translations: Portuguese (2nd edition); Korean (2nd and 3rd editions), Chinese (2nd and 3rd editions), Polish (3rd edition), Japanese (3rd edition).

Archival Storytelling: A Filmmaker's Guide to Finding, Using, and Licensing Third-Party Images and Music, with Kenn Rabin. Burlington, Ma.: Focal Press/Elsevier, 2008. Second edition contracted for 2016.

School: The Story of American Public Education, narrative by, with Sarah Mondale. Boston, Ma.: Beacon Press, 2001.

Voices of Freedom: An Oral History of the Civil Rights Movement from the 1950s through the 1980s, edited by Henry Hampton and Steve Fayer with Sarah Flynn. New York: Bantam Books, 1990. Acknowledgment.

The Ring of Truth: An Inquiry into How We Know What We Know, by Philip and Phylis Morrison. New York: Random House 1987. Acknowledgment.

Film/Video

Wilhemina's War (PBS 2016, 60 mins). Produced, directed and written by June Cross. Script editor.

Jerusalem (theatrical release, 2013, IMAX 3D, 45 mins). Produced by Arcane Pictures and Cosmic Pictures. Contributing writer.

Slavery by Another Name (PBS, 2012, 90 mins). St. Paul, Mn.: Twin Cities Public Television, 2012. Writer. Film was also packaged in 2013 as part of *Created Equal*, a multi-year initiative of the National Endowment for the Humanities in partnership with the Gilder Lehrman Institute of American History. A 20-minute classroom version with supporting materials is also available.

Inside Story (theatrical and broadcast release, 2011, 40 mins). Silver Spring, Md.: Discovery Channel Global Education Partnership, 2011). Story by.

- Bad Blood: A Cautionary Tale* (theatrical, 90 mins, 2010; PBS, 60 mins, 2011). New York: Necessary Films, Inc. Writer (shared).
- Arkansas: A Bright Future* (museum exhibition, 10 mins, 2008-present). Cambridge, Ma.: Peace River Studios. Writer.
- Primary Source Investigator: American History, 12e*, CD-ROM and website (2007). New York: McGraw-Hill. Writer, “Votes for Women” and “Daughters of Liberty,” six-minute films.
- Wired to Win: Surviving the Tour de France*. (International IMAX release, science museums, 40 mins, 2005-present). Boston, Ma.: Partners Health Care System. Script consultant.
- This Far by Faith: African-American Spiritual Journeys* (Six x 60 mins., PBS 2003). Boston, Ma.: Blackside, Inc. and New York, NY: The Faith Project. Series writer/development.
- Miss America: A Documentary Film* (PBS, 90 mins, 2002). New York, NY: Orchard Films and Clio, Inc. Program development.
- Fear No More: Stop Violence Against Women* (Lifetime Television, 2002). New York, NY: Maysles Films. Writer.
- Hopes on the Horizon: Africa in the 1990s* (PBS, two x 60 mins., 2001). Boston, Ma.: Blackside, Inc. Writer (shared).
- School: The Story of American Public Education* (PBS, six x 60 mins, 2001). New York: Stone Lantern Films. Writer.
- Lalee’s Kin: The Legacy of Cotton* (HBO, 90 mins, 2001). New York, NY: Maysles Films. Writer, interstitial material.
- I’ll Make Me a World: A Century of African-American Arts* (PBS, six x 60 mins., 1999). Boston: Blackside, Inc. Series writer, episode writer.
- 100 Years of Women* (Lifetime Television, 60 mins, 1999). New York, NY: Maysles Films. Writer.
- Beyond Two Frontiers: The Neurolab Space Shuttle* (PBS, 60 mins, 1998). Atlanta, Ga.: Dante Films and AETC. Writer.
- Liberty! The American Revolution* (PBS, six x 60 mins, 1997). St. Paul, MN: Twin Cities Public Television. Consulting writer, three episodes.
- Life By the Numbers* (PBS, seven x 60 mins, 1997). Pittsburgh: WQED-TV. Program development.
- A. Philip Randolph: For Jobs and Freedom* (PBS, 90 mins., 1996). Atlanta, Ga.: Dante Films. Script consultant.
- America’s War on Poverty* (PBS, five x 60 mins., 1995). Boston: Blackside, Inc. Writer, consulting producer, three episodes.
- Out of the Past* (PBS, eight x 60 mins., 1993), Allston, Ma.: Cambridge Studios, Inc. Series consulting producer; producer/director/writer, “Signs and Symbols.”
- Eyes on the Prize II* (PBS, eight x 60, 1990). Boston, Ma.: Blackside, Inc. Producer/director/writer (shared), “Two Societies” and “Ain’t Gonna Shuffle No More.”
- The Ring of Truth* (PBS, six x 60, 1988). Cambridge, Ma.: Public Broadcasting Associates, Inc. Co-producer, “Mapping” and “Change.”

Stage

- A Firefly in August*, short play. Production, Warner International Playwrights Festival (2014); Boston Theatre Marathon (2015). Staged reading, “Food for Thought” Short Play Festival, Hudson, NY (2014)
- Leaving Ibsen*, full length stage play. Finalist (top nine out of 400), Christopher Brian Wolk Playwriting Award, Abingdon Theatre Co., New York (2010); Semifinalist (top 35 out of 200), Ashland New Plays Festival, Ashland, Oregon. Public staged reading, Armory Square Playhouse, Syracuse, New York, September 2011
- The Wrecking Ball*, *Cakewalk*, and *A Firefly in August*, short exercises for the Kennedy Center Playwriting Intensive, 2011 and 2010
- Ibsen in 10 Minutes*, short play. Reading, Goddard College, 2009.
- Zero Hour* (short historical play). Reading, “The Room,” New Georges, New York, 1996
- Late Transitional Man* (stage play). Semi-finalist, Weissberger Playwriting Award, 1994
- The Moons of Jupiter* (teleplay). Finalist, *America’s Best* television competition, 1994.
- Pine* (short play). Finalist, Lamia Ink! (1994)

Consultancies (selected)

Peace River Studios, Cambridge, Ma. (2010-11). Orientation film for permanent installation at the Apalachicola National Estuarine Research Reserve's new Nature Center.
Firelight Media, New York, NY (2009). Proposal to the National Endowment for the Humanities for a project on Historically-Black Colleges and Universities.
Susan Froemke Productions, New York, NY (2008-9). Rough cut of *The Audition*, a theatrical documentary about The Metropolitan Opera's National Council Auditions.
Urcuina Films, New York, NY (2006). Rough cut of *Pip & Zastrow: An American Friendship*, a 75-minute theatrical documentary.
Partners Healthcare System Office of New Ventures, Boston, Ma. (Sept. 2006 through November 2007). Senior Media Consultant, initiatives to advance global health information programming.
Roundtable, Waltham, Ma. (2002-2004), including their production of *The College Track* (PBS 2004).

Articles (selected)

The American Historian (Organization of American Historians)

"A Conversation with *Selma* Archive Producer Kenn Rabin," February 2015

Documentary (and the International Documentary Association e-zine)

"Keep a Close Watch: Analyzing a Documentary's Strengths and Weaknesses," adapted book excerpt, April 2016

"So You Want to Work in Documentary," September 2009

"The Ethics of Archival Storytelling," adapted book excerpt, October 2008;

"Eyes on the Rights: The Rising Cost of Putting History on Screen," June 2005

Current (and Current.org)

"Rights laws dysfunctional in media Wild West," adapted book excerpt, January 2009

Shooting People (online)

"Fair Dealing, Moral Rights and More," adapted book excerpt, November 2008

DoubleTake/Points of Entry

"You Need Somebody There to Document It," Spring 2007

"Watching Eyes on the Prize," Fall/Winter 2006

studentfilmmakers

"Objectivity and Intimacy," October 2006

"Story First," April 2006

"*When the Levees Broke*," August 2006

Writers Store

"Creative License vs. Creative Arrangement," May 2007

"Documentary Storytelling," July 2004

"Collaborating on Documentaries," March 2004

The Independent

"From Idea to Story," December 2003

Writer's Digest

"Know Narration's Nuances," October 2003

Book Reviews

Documentary Film: A Very Short Introduction, by Patricia Aufderheide, in IDA ezine (International Documentary Association), March 2008

New Challenges for Documentary, by Alan Rosenthal and John Corner (eds.), in *The Historical Journal of Film, Radio and Television*, October 2007

Other Publications

Honest Truths: Documentary Filmmakers on Ethical Challenges in Their Work, by Patricia Aufderheide, Peter Jaszi and Mridu Chandra, September 2009, funded by the Ford Foundation. Project Advisor.

Invited Workshops and Presentations

“Master Class: Adding Drama to Documentary,” at the Docville International Documentary Festival, Leuven, Belgium, May 2015. Also judge, international documentary jury.

“Documentary Storytelling and *Slavery by Another Name: A Case Study*.” Hudson Valley Community College, Troy, NY, March 2015. Part of the NEH/Gilder-Lehrman’s *Created Equal* initiative.

“Documentary Workshop I: The Art of Documentary Storytelling” and “Documentary Workshop II: *Slavery by Another Name, A Case Study*,” at the Broadcast Education Association Conference (BEA), co-scheduled with the National Association of Broadcasters annual show, Las Vegas, NV, April 2014.

Slavery by Another Name Q&A (via Skype), with moderator Paul Stekler following screening of the film at the Austin Film Society, Austin, TX, November 2013.

“Shaping Real Life, Past and Present,” with Andy Pederson, Jayme McGhan, and Craig Thornton, at *Having Our Say: Our History, Our Future*, the second national conference of the Dramatists Guild of America, Chicago, IL, August 2013.

“Varieties of Historical Experience: Turning History into Theatre,” panel member, juried discussion. Association of Writers and Publishers Annual Conference, Boston, Ma., March 2013.

Slavery by Another Name, screening and Q&A with Douglas A. Blackmon and Sam Pollard, at Columbia University’s Graduate School of Journalism, New York, NY April 2012.

Slavery by Another Name, screening and Q&A with Douglas A. Blackmon, for the Center for African American Studies and the Program in American Studies, Princeton University, Princeton, NJ, March 2012

Slavery by Another Name, screening and Q&A with Douglas A. Blackmon, for the New York State Writers Institute in partnership with the History Department and Documentary Studies Program, University at Albany, SUNY, February 2012

“Documentary Storytelling,” featured presentation, 2011 International Film Festival of the Art of Cinematography Plus Camerimage, in Bydgoszcz, Poland, November 2011

“Broadening the Discussion: Bringing Stories of Liberation to Communities through Public Media and Public Engagement,” for the Women’s History Month lecture series, *A Question of Liberation*, sponsored by the UAlbany Women’s Studies Department, March 2011

“Close Viewing: Strengthening Documentary Film Literacy,” for the Jean Everitt Journalism Lecture Series at Christopher Newport University, Newport News, Va., October 2009

“Documentary Storytelling,” Smith College Model United Nations, Northampton, Ma., April 2008

Guest presenter, “When the Levees Broke,” with filmmaker Sam Pollard. American Studies program, Princeton University, Princeton, NJ, September 2006

Leader, two-day workshop in documentary storytelling, Pennsylvania College of Technology, Williamsport, Pa., August 2006

“Documentary Storytelling” and “Telling the Hard Stories,” Nieman Conference on Narrative Journalism (Harvard University), Boston, Ma., December 2005

“Archival issues,” presentation to Rockefeller College, Princeton University, November 2005

Leader, four-day workshop in documentary storytelling held at the University of Bergen, Norway, 1994

Other Workshops and Presentations

New York Sings!, co-organizer/fundraiser, Capital Repertory Theatre, Albany, NY, co-sponsored by the UAlbany Dept. of History, Documentary Studies Program, and Researching New York, March 2012.

Presenter/organizer/fundraiser, visiting filmmakers to the University at Albany, 2008-present: Paul Stekler (Fall 2008); Muffie Meyer and Ronald Blumer (Fall 2008); Nancy Porter and Harriet Reisen (Fall 2010); Jeanne Jordan and Stephen Ascher (Fall 2011).

“The ethics of archival storytelling” and “Legal aspects of archival storytelling,” panels convened and co-moderated with Kenn Rabin at the University of California, Berkeley, and Stanford University School of Law, Palo Alto, Ca., October 2007

Pennsylvania College of Technology: Led two-day workshop in documentary storytelling (August 2007)

Curator/moderator, “American Visions in Documentary” series, Princeton University, with visiting filmmakers Ric Burns (*Eugene O’Neill*), Susan Froemke (*Lalee’s Kin*); Muffie Meyer and Ronald Blumer (*Benjamin Franklin*); and Stanley N. Katz, Sam Pollard and myself (*Eyes on the Prize*), as part of Anschutz Fellowship in American Studies, September through December 2005.

Press Interviews

Helen Rowe, for “Biopic hits and flops: film-makers grapple with great lives at Cannes,” Agence France-Press, May 14, 2014

Bill Buell for “Daniel Day-Lewis joins actors who have played 16th president on screen,” *The Daily Gazette*, November 4, 2012

Featured, “From the Page to the Screen: Slavery by Another Name,” InReads online, February 13, 2012

Marissa Rosenbaum for “PBS Presents *Slavery by Another Name*,” *Lake Erie Lifestyle*, January 29, 2012.

Elisabeth Greenbaum Kasson for “How Do You Keep the Real in Reality? The Need for a Documentary Code of Ethics,” in *Documentary* (IDA), Winter 2010

Maria Puente for “Can Documentaries Save Us?” and “‘Waiting for Superman’: Is it the Next Hard-Hitting Documentary?” both in *USA Today*, September 22, 2010

Mike McGroarty for “Blogs help textbook authors connect with users, potential adopters,” in *The Academic Author* (Text and Academic Authors Association), May 2009

Fellowships and Grants

Guest Artist, John F. Kennedy Center Summer Playwriting Intensive (2010)

CPB/PBS Producers Academy Fellowship (2001)

Artist fellowship, MacDowell Colony for the Creative Arts, Peterborough, NH (1995 and 1992)

Artist fellowship, Virginia Center for the Creative Arts, Sweetbriar, Va. (1994)

Faculty Research Award-B Program Grant, University at Albany, \$3000 (2009)

Strategic Opportunity Stipend, New York Foundation for the Arts, \$200 (2010)

New York Council for the Humanities: Co-principal, “Along the Hudson-Champlain Corridor,” 2009
University at Albany, principal, “Louisa May Alcott,” for visiting filmmakers, (2010); principal, “New York Sings!” for event with music scholars/performers (2012).

University Auxiliary Services, University at Albany, support for visiting filmmakers Nancy Porter & Harriet Reisen (2010) and Jeanne Jordan & Stephen Ascher (2011)

National Endowment for the Humanities, successful scripting and/or production proposals on behalf of: *This Far by Faith, I’ll Make Me a World*, *45 Words: The Story of the First Amendment*, *Slam Dunk: A Basketball History of the 20th Century*, *Miss America: A Documentary Film*, *Hope & Healing*, *Leadbelly: The Life & Legend*, and others (1995-2008)

Awards (selected)

“Best Writing Team,” South African Film and Television Awards (SAFTA), for *Inside Story* (2014)

Special Jury Recognition—Feature Narrative, *Inside Story*, Pan African Film Festival (2012)

Festival Programmers’ Award—Documentary, *Slavery by Another Name*, Pan African Film Festival (2012)

Official Selection, U.S. Documentary Competition, Sundance Film Festival, *Slavery by Another Name* (2012)

CINE Golden Eagle, for *School: The Story of American Public Education* (2001), *Ain’t Gonna Shuffle No More* (*Eyes on the Prize*, 1990), and *The Navigators: Pathfinders of the Pacific* (1983)

Erik Barnouw Award from the Organization of American Historians, for *I'll Make Me a World* (1999), *America's War on Poverty* (1996), and *Eyes on the Prize* (1990)

George Foster Peabody Award for Excellence in Broadcast Journalism, for *I'll Make Me a World* (1999) and *Eyes on the Prize* (1990)

Alfred I. duPont-Columbia University Award, for *America's War on Poverty* (1996) and *Eyes on the Prize* (1991)

National Emmy Award for Excellence in a Craft: Writing (News and Documentary), for *Ain't Gonna Shuffle No More*, episode 11 of *Eyes on the Prize* (1990)

Teaching

Teaching Fields

History and media, documentary, creative writing, narrative, public history, American topics

Courses Taught

University at Albany, Undergraduate

History on Film

Civil Rights: A Documentary Approach

History and Theory of Documentary Film

Theatrical Documentary and the War in Iraq

Theatrical Documentary and U.S. History

Documentary Studies Seminar and Field Practicum

Narrative and History

History on Stage

Convict Labor, Peonage, and the Chain Gang

Workshop in Historical Media Storytelling

University at Albany, Graduate

Seminar and Practicum in History and Media

Practicum: Writing the Successful Proposal

Introduction to Public History

Workshop in Historical Media Storytelling

Narrative and the Historical Imagination

Convict Labor, Peonage, and the Chain Gang

Taught at Previous Institutions

History on Film

Graduate Examinations and Thesis Advising (University at Albany)

University at Albany: M.A. Examinations: B. Himmelfarb (chair), E. Poggioli, 2014; M.A. thesis, A. Prince (2014); Examinations: S. Kraft, A. Bucci, M. Fiske, B. Noto (2010-13). Ph.D. Dissertation Committees, current: E. Nuckles.

Service

University at Albany

College of Arts and Sciences

Faculty Development Committee, 2013-14; Faculty Council, 2013-14

History Department:

Director, Graduate Program in Public History, effective Fall 2016. Undergraduate recruitment, 2014- ; Graduate Committee, 2013-14 ; Community-engaged history, 2012- ; Undergraduate Committee, 2011-2013; Information Officer, 2009-11; Judge, National History Day, 2008-9; Planning and Oversight

Committee, M.A. Concentration in History & Media, 2009-14 ; Public History Re-Organizing Committee, 2011-14; History Department Research Colloquium Organizing Committee, spring 2011; Search Committee, U.S. History, Spring 2010; Search Committee, Environmental History, Spring 2012

Documentary Studies Program:

Acting Director, fall 2012; Associate Director, 2008-2014; Planning and Curriculum Expansion Committee, 2008-2014; Program Revision Task Force, 2010-2012; Adjunct Hiring Committee, 2011-

Other Professional and Institutional Service

Grant proposal reviewer:

- National Endowment for the Humanities: America's Media Makers (support for interactive digital media and radio and television program); also, Humanities Collections and Reference Resources, 1993-present
- The Arts Center of the Capital Region (2008)
- Social Sciences and Humanities Research Council of Canada (2008-9)

Advisor, Best Practices in Documentary Ethics, American University Center for Social Media, 2007-09

Manuscript reviewer

- Focal Press/Elsevier
- Southern Illinois University Press

Competition juries:

- International Documentary Award, Docville International Film Festival, May 2015
- Short Documentary Award, Sheffield Doc/Fest, June 2014
- New & Documentary Emmy Awards, National Academy of Television Arts & Sciences, New York, NY, June 2014
- Warner International Playwrights Festival, 2013, 2014, 2015
- Short Documentary Award, International Film Festival of the Art of Cinematography Plus Camerimage, November 2011
- Other: New England Regional Academic Academy Awards; CINE Golden Eagle; duPont-Columbia University Award

Professional Memberships (partial)

Dramatists Guild

International Documentary Association

National Council on Public History

Organization of American Historians

Theatre Communications Group