**Graham Carpenter**

Broadcast & Electronic Communication Arts

San Francisco State University

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**Education**

**University of Alabama**

**College of Communication and Information Sciences**

August 2016, Ph.D. in Media Studies

Focus: Social Media and Relational Communication

**University of Alabama**

**College of Communication and Information Sciences**

August 2011, M.A. in Communication Studies

Focus: Mediated Interpersonal Communication

**University of Alabama**

**College of Communication and Information Sciences**

May 2009, B.A. in Communication Studies

**Teaching Appointments**

**Assistant Professor**

**San Francisco State University**

**Department of Broadcast and Electronic Communication Arts**

August 2022 – Present

**BECA 545 TV Directing I**

* The purpose of this course is to give students learning experiences with basic production techniques for studio television in ABOVE-THE-LINE rolls (Director, Assistant Director).
* Students work in pairs sharing responsibilities and serving as the brain-trust for a given week's production. The roles will rotate weekly, and the process of managing the technical requirements of a live-to-tape television broadcast falls primarily to the Director. A large part of the job of Directing is knowing what to say and when to say it, so the Assistant Director’s contribution to the process really is significant in terms of timing.
* Max Enrollment 20

**BECA 415 Advanced TV Workshop**

* This course had traditionally been taught as a scripted workshop, but the current curriculum is not setup to prepare students properly for the added production needs of a scripted program. The vast majority of students enrolled have never had scriptwriting or acting experience. I broke with tradition to ensure industry-relevant experiences in unscripted programming that align with the program learning outcomes.
* Students form teams in ABOVE-THE-LINE rolls (Producer, Director, Assistant Director) to create all of the pre-production necessary for their own episode as part of a larger class-season with an unscripted format and theme. The course is paired with BECA 515, which handles the technical production on shooting days, aside from directing.
* Max Enrollment 24

**BECA 516 TV News Crew**

* Students gain hands-on experience as the production crew for Television Center newscasts in the roles of director, technical director, floor director, camera operator, audio engineer, and other production positions.
* The course is designed to involve students in the technological environment of a live news outlet, airing as *State of Events*. Students work in tandem with another class, BECA 660, who will handle the journalistic aspects of the broadcast.
* Max Enrollment 15

**BECA 241 TV Studio Basics**

* This course focuses on the use of television equipment and facilities including camera operations, audio and video control, lighting, tape recorders, graphics, scenery, and portable audio and video production units. This course covers the basic techniques of multi-camera studio production including production planning, audio, lighting, floor management, camera operation, switching, producing, directing, and writing.
* Max Enrollment 25

**Visiting / Assistant Professor**

**University of the Pacific**

**Department of Communication Studies**

August 2016 – May 2018 / August 2018 – May 2022

**Live Production (Broadcasting / Streaming)**

* This course is designed to teach the fundamentals of media production in live environments, both studio and remote. Students actively produce multiple forms of media content for a variety of programs and media channels.
* Max Enrollment 24

**Media Psychology**

* I designed this course to introduce students to a multidisciplinary mode of investigating and understanding relationships between human communication / behavior and all forms of media. Instead of focusing only on the user or the media, students examine media use and effects as an interaction between media, content, and users.
* The course also examines the social, cognitive, and developmental mechanisms behind mass communication.
* Max Enrollment 40

**Strategic Communication: Brand Mgmt. & Integrated Marketing**

* I created this course to keep up with the umbrella of terms that make up Branding, and to replace the outdated offerings available at the time.
* This course introduces students to brand management practices through strategic communication theory and experiential applications vital to success in advertising, marketing, and public relations.
* Max Enrollment 40

**Media and Society**

* The course was designed to make students critically engage themselves with the mass media industries, to better understand their roles in shaping our culture and identity in a connected world
* Max Enrollment 40

**Media Production**

* The purpose of this course is to develop a practical and theoretical understanding of the application of audio and video production techniques
* The fundamentals of lighting, sound, camera work, and broadcasting are introduced; students use industry-standard production equipment and software to produce material for their professional portfolios
* Max Enrollment 24

**Writing for Media**

* This course introduces students to writing and reporting for: newspapers, magazines, broadcast outlets, public relations, entertainment outlets, web reporting, and social media
* In addition to outlining the various media writing disciplines and practices, the course highlights principles and laws of freedom of speech and the press, the importance of diversity in storytelling and reporting, and works to instill solid ethical principles in students.
* Max Enrollment 40

**Social Media Literacy**

* Throughout this course, students cultivate the ability to recognize the ways in which the structure and dynamics of social networks affect the behaviors of populations; ultimately making analytic arguments regarding key debates around the use of social media through their own scholarly research papers
* Max Enrollment 25

**Graduate Instructor**

**University of Alabama**

**College of Communication and Information Sciences**

August 2013 – May 2016

**Mediated Interpersonal Communication**

* While pursuing my doctorate, I created this course for the College of Communication and Information Sciences to encapsulate the evolving nature of interpersonal relations in our ever-mediated society
* The course analyzes current and traditional interpersonal communication patterns, trends, and behaviors as they have changed/adapted with technology, and challenges students to critically evaluate their own interpersonal relationships based on their use of technology
* Max Enrollment 40

**Interpersonal Communication**

* This introduction to relational communication familiarizes students with human interaction and its influences on self-identity, as well as how it creates and sustains personal, social, and professional relationships
* I taught the class with a slant toward evaluating theories in the context of communication technology, which led to the creation of the Mediated Interpersonal course
* Max Enrollment 40

**Public Speaking**

* During my M.A. campaign, I taught multiple lab sections in conjunction with the main weekly lecture class for the public speaking course
* The course is a required general elective for all students, and the lab meetings typically involved student activities and demonstrations to practice concepts taught in the weekly lecture
* Max Enrollment 25

**Awards and Honors**

2023 Television and Film Academy Sports Emmy – Outstanding Interactive Experience – Electronic Camera Operator – 2023 CFB National Championship on ABC (Nom)

2023 Television and Film Academy Sports Emmy – Outstanding Live Series – Electronic Camera Operator – 2023 Saturday Night Football on ESPN (Nom)

2023 Television and Film Academy Sports Emmy – Outstanding Open – Electronic Camera Operator – 2023 CFB National Championship on ABC (Nom)

2023 American Reality Television Awards – Outstanding Competition Show – Electronic Camera Operator – American Ninja Warrior Season 15 (Nom – winners not yet announced)

2023 American Reality Television Awards – Outstanding Production Crew – Electronic Camera Operator – American Ninja Warrior Season 15 (Nom – winners not yet announced)

2023 American Reality Television Awards – Best Overall Show – Electronic Camera Operator – American Ninja Warrior Season 15 (Nom – winners not yet announced)

2023 American Reality Television Awards – Outstanding Kids Reality Series – Electronic Camera Operator – American Ninja Warrior Jr. Season 3 (Nom – winners not yet announced)

2022 Television and Film Academy Sports Emmy – Outstanding Technical Team Event –

 Electronic Camera Operator – 2022 CFB National Championship on ABC (Win)

2019 National Communication Association Shenzhen Forum - Travel Award

2014 University of Alabama National Alumni Association Graduate Fellowship

2009 University of Alabama Scholars Program (Graduate School Fast-Track)

2008 University of Alabama Communication Studies Undergraduate Research Colloquium

2008 Induction – Sigma Alpha Lambda Honor Society

2008 Induction – Lambda Pi Eta Honor Society

2007 Outstanding Academic Achievement Recognition - Lambda Pi Eta

**Creative Production**

**Selected Commercial TV Contributions:**

*American Ninja Warrior Season 15*

* I was on the core crew of the technical team as a slow-motion camera operator, and assisted with camera blocking and lighting during pre-preproduction of the final stages in Las Vegas.
* This project has been nominated for several American Reality Television Awards, including Best Overall Show.

*American Ninja Warrior Jr. Season 3*

* Similarly to the “big show,” I am on the core crew as a slow-motion camera operator and have enjoyed getting to experience the differences in production when working with children.
* This project has been nominated for Outstanding Kids Reality Series for the upcoming American Reality Television Awards.

*2023 College Football National Championship Game and Coverage*

* For the 4th consecutive year, I was part of the game day production team as a slow-motion camera operator responsible for covering the pregame festivities, the national championship game, and then the trophy and awards ceremony following the game. This is a multi-million dollar project that sees Disney spare no expense in terms of coverage and innovation.
* The broadcast was nominated for multiple Emmy Awards and continued to be one of the biggest in terms of coverage (mega-cast) for ABC and ESPN.

*2023 Inaugural XFL on ABC / ESPN Season*

* Dwayne “The Rock” Johnson’s production company and partners bought the rights to the professional football league from WWE founder, Vince McMahon, and secured television contracts with Disney to broadcast on ABC and ESPN. The league appears to be a testing ground for the NFL and Disney as new rules and broadcasting techniques were piloted.
* I was a core member of one of the production crews, operating a specialized driving-cart-camera on the sidelines of the field of play during the game and providing ENG interviews, scenics, and B-roll prior to the game. The goal of the broadcasts was to document the game while giving behind-the-scenes of the typical football broadcast.

*2022 10.3 Monday Night Football*

* I contributed to the local coverage as a camera operator during the regular season broadcast of the L.A. Rams @ S.F. 49ers.

*2023 Inside the NBA: Playoffs*

* I shot home games as a camera operator for TNT during the Golden State Warriors first two playoff series against the Sacramento Kings and then the Los Angeles Lakers.

*2022 John Wooden Legacy Basketball Tournament*

* I was part of the pre-production setup crew responsible for preparing the Anaheim Convention Center for televising the tournament in ESPN’s broadcast standards
* I also was part of the game day production crew, operating long lens cameras throughout the entirety of the tournament

*2022 NBA Summer League All Access in Las Vegas*

* This event is special in that Thomas and Mack Center in Las Vegas houses multiple gyms and courts, so several technicians are needed for the back-to-back and overlapping nature of broadcasting the tournament games
* I was honored to be part of the production team on the crew of camera of operators, and relished the opportunity of working multiple camera positions throughout the two-week tournament.

*2022 Little League World Series*

* The Intermediate LLWS is held in Livermore, CA every August – I was invited to help shoot the semifinal and championship games as a camera operator.

*2022 NBA Finals on ESPN*

* I was on the setup and “home” core crew of production technicians for ESPN during the entirety of the Golden State Warriors NBA Championship postseason campaign. I helped setup and broadcast multiple EFP studio sets and shoots as well as provided game coverage throughout ABC / ESPN’s coverage of the NBA Finals.

*2022 Superbowl LVI on ESPN / ESPN International*

* I was invited to SoFi Stadium to help setup the international coverage of Superbowl LVI as well as operate a broadcast camera during the game.
* ESPN did not have broadcast rights in the USA this year, but did in almost every other country televising the event.

**Documentary Projects:**

*2023 The Yuba County Five*

* This project takes on the befuddling true-crime case of 5 grown men who went missing in Yuba County, CA in 1978 after attending a basketball game at Chico State University. I wanted my storytelling directorial debut to take on the true-crime genre, as it is immensely popular and continuing to grow, but also to tell this truly unique story from a localized vantage-point due to its proximity from San Francisco.
* The first stage of production has been completed with uncountable hours of research and planning, and principle photography has recently started. The first several interviews have been shot with cooperation from leading researchers/investigators and family members of the men, and site visits have been made with production crews. Several students have expressed interest in the project, and thusly, have been included at different stages where possible.
* Distribution for the finished work (2024) would ideally be in the realm of public television, such as KQED and PBS.

**Published Research and Competitively Selected Papers / Panels**

**Peer Reviewed:**

Carpenter, G.W. (2022). Imagine me and you, I do: Characteristics and functions of imagined interactions during online dating. *Imagination, Cognition and Personality*, *41*(3), 323-353.

**Editor Reviewed:**

Carpenter, G.W. (2017). Methodological issues in sampling. In *The SAGE Encyclopedia of Communication Research Methods*. Los Angeles, CA: SAGE.

Carpenter, G.W. (2017). Random assignment. In *The SAGE Encyclopedia of Communication Research Methods*. Los Angeles, CA: SAGE.

Carpenter, G.W. (2017). Sensitivity analysis. In *The SAGE Encyclopedia of Communication Research Methods*. Los Angeles, CA: SAGE.

Carpenter, G.W. (2017). Simple bivariate correlation. In *The SAGE Encyclopedia of Communication Research Methods.* Los Angeles, CA: SAGE.

**Competitively Selected Papers:**

Cardona, C.T., Carpenter, G.W. (2022) *Higher education and the DEI climate: Exploring and understanding the role of social media, self-esteem, and intercultural communication in diversity, equity, and inclusion initiatives on the college campus*. Presented at the Western States Communication Association Annual Conference, Portland, OR. February.

Preetzmann, S.T., Carpenter, G.W. (2022). *Next time you see her: Quasi-experimental evidence for beauty-based attitudes on women’s sports and the gender-marking of their associated media representation*. Presented at the Western States Communication Association Annual Conference, Portland, OR. February.

Carpenter, G.W. (2019). *Policy of (un)truth: Agenda-setting and credibility issues on Twitter surrounding the 2019 State of The Union address*. Presented at the National Communication Association’s Shenzhen Forum, Shenzhen, China. June.

Carpenter, G.W. (2017). *I think about you day and night: A quantitative analysis of imagined interactions in online dating*. Presented at the International Communication Association Annual Conference, San Diego, CA. May.

Carpenter, G.W. (2017). *Imagine me and you: A thematic analysis of imagined interactions in online dating*. Presented at the Western States Communication Association Annual Conference, Salt Lake City, Utah. February.

Carpenter, G.W. (2015). *Fright night: The media effects of slasher films.* Presented at the Southern States Communication Association Annual Conference, Tampa, FL. April.

Carpenter, G.W. (2015). *Running away with me: Imagined interactions in video games*. Presented at the Southern States Communication Association Annual Conference, Tampa, FL. April.

Carpenter, G.W. (2011). *Hello darlin’: Scripts, roles, and expectations on first dates*. Presented at the National Communication Association Annual Conference, New Orleans, LA. November.

**Competitively Selected Panels:**

Carpenter, G.W. (2019). *Advocating Chinese cultural values & social ethics: The potentially critical role of China’s innovative digital media*. Presented at the Western States Communication Association Annual Conference, Seattle, WA. February.

Carpenter, G.W. (2016). *Communication without conscience? The failures and fallout of the Ashley Madison leak.* Panel presentation at the Southern States Communication Association Annual Conference, Austin, TX. April.

**Research in Progress:**

Carpenter, G.W. (2023). *I bet you’re wondering how I knew: Warranting and imagined interactions during online dating*. Preparing for submission to *Communication Research Reports*.

Carpenter, G.W. (2023). *Policy of (un)truth: Agenda-setting and credibility issues on Twitter surrounding the 2019 State of The Union address*. Preparing for submission to *New Media & Society*.

Carpenter, G.W. (2023). *Welcome to the working week: Integrating professional production sites and procedures into applied and experiential media production courses*. Preparing for submission to *Communication Teacher* or *Journal of Media Education*.

Carpenter, G.W. (2023). *You may say I’m a dreamer, but I'm not the only one: A biometric exploration of cortical activity during imagined interaction*. Preparing for submission to conference 2023.

Carpenter, G.W. (2023). *You’re the one that I’m dreamin’ of: Anterior alpha activity during imagined interaction while online dating*. Preparing for submission to conference 2023.

**Grants Awarded**

Campus Improvement Fund – $8,119.00 **(2021)**

* I created a proposal to future-proof our production studios’ live streaming capabilities, which we used to stream all 8 of Pacific’s commencement ceremonies in May 2021.
* New equipment, including a drone, computer, cameras, NDI switcher and capture devices was purchased

**Service Activities**

Faculty Advisor – College Students in Broadcasting (CSB) **(Fall 2023)**

* I am the newly appointed, and confirmed advisor for the CSB student group in BECA
* I have just begun getting to know the organization, their members, and their mission, and look forward to helping them realize their goals while working together

Faculty Advisor – Beca Operated Student Association (BOSA) **(2022 – Present)**

* I am the faculty advisor for the fledging student-led production house/organization.
* The group is primarily concerned with producing content and being available as on-call crew for any BECA facilities as I have understood their goal

M.A. Admissions Committee **(Spring 2023)**

* I worked as part of the admissions committee to review candidate applications to the M.A. program in BECA
* We met regularly to discuss candidate qualifications and requirements, placing emphasis on those who we believed could be successful in our program
* I have always enjoyed working with graduate students, and look forward to getting opportunities in the next year

BECAfest 2023 **(Spring 2023)**

* I offered my time and studio knowledge to the group of students that produced BECAfest in the Spring semester. The annual department student awards event and broadcast is a delight for everyone involved, but does take dedicated, hard work to become the show that the audiences enjoy.

FPPC **(2022 – Present)**

* I have only taught production classes in my first 3 semesters, and I have been on the committee advocating for industry-standard streaming capabilities and fly pack capabilities, as well as other improvements since I started

Curriculum Committee **(2022 – Present)**

* As part of the curriculum committee we have been tasked with rethinking the current offerings since Fall 2022.
* I have offered input and feedback on courses and proposals, and have recently proposed a scripted vs unscripted track that could really take advantage of our course offerings to reflect industry needs

IATSE Local 119 President’s Seminar **(Spring 2023)**

* I organized and broadcast a networking event to introduce the bay area’s broadcast local of the International Alliance of Theatre and Stage Employees to any students interested in attending by taking advantage of my membership in the professional union.
* The Local President gave a presentation then participated in a town hall setting of questions and answers with those in attendance.
* The event was well received by all, and I hope to continue it as a semesterly happening.

Crewing Seminar with Program Productions Incorporated **(Spring 2023)**

* PPI is the primary crewer of televised events in the Bay Area, which is overwhelmingly in the realm of sports
* PPI’s Strategic Partnerships & Crew Development Coordinator met with my students to discuss industry needs, resume preparation, portfolio development, and skills training to help prepare them for what they consider ideal candidacy for employment

Faculty Advisor – Tiger Radio/Pacific Tiger Broadcasting **(2016 – 2022)**

* I was the general manager of the non-commercial, online student radio station as well as the over-the-top content network, PTB
* I coordinated programming along with event planning, social media outreach, staffing, volunteers, internship and practicum opportunities

Faculty Advisor – Lambda Pi Eta Honor Society **(2019 – 2022)**

* As a former member, I was charged with bringing the chapter back from dissolution and fulfilling the needs of the fledgling group

Faculty Advisor – UOP Student Media Board **(2016 – 2022)**

* I was on this advisory committee along with student life and ASUOP representatives to help direct UOP’s two major media institutions in Pacific Tiger Broadcasting and The Pacifican newspaper.
* We worked together to decide how to best represent and promote students, clubs, campus events, fundraising efforts, and general campus news and happenings

Associate Director – Pacific Summer Institute **(2017 – 2022)**

* I worked alongside Dr. Qingwen Dong in planning events, coordinating speakers and students, and preparing curriculum for this collaborative, international media/communication research workshop

San Joaquin Delta Community College Multimedia Advisory Committee **(2016 – 2022)**

* Committee members of this professional academic discipline group provide insight into preferred course offerings for entry-level preparation, as well as advice on equipment and current technology to help expand and evolve pedagogical concerns to reflect current industry standards

Media X Curriculum Planning Committee **(2016 – 2017)**

* I worked alongside a team of university professors and officials to specify courses to include in the new major, as well as the proper progression in each one of three possible specialization pathways (Analyst, Maker, Manager)

Paper Reviewer: Communication and Technology Division **(2017)**

* International Communication Association Conference (Salt Lake City, UT)

Paper Reviewer: Mass Communication Division **(2017)**

* International Communication Association Conference (Salt Lake City, UT)

Paper Reviewer: Interpersonal Communication Division **(2016)**

* Southern States Communication Association Conference (Austin, TX)

**M.A. Student Committees**

Jessica Radford Thesis Committee **(2022)**

* Jessica, being a former division-1 athlete in volleyball, decided to explore the phenomenon of depression and anxiety among D1 college athletes through a unique mixed methodology including interesting scales on body image and dysmorphia.

Christian Cardona Thesis Committee **(2021)**

* Christian investigated the effects and levels of impact that a university student’s intercultural communication competence, social media usage, and self-esteem have on the students’ attitudes towards diversity, equity, and inclusion

Gustavo Rivera Thesis Committee **(2021)**

* Gustavo gauged perceptions of Latinos while positing that people learn cultural stereotypes from television. A questionnaire was administered to evaluate the extent that college students learned about Latinos from television, and how they perceived Latinos

Megan Chatelain Thesis Committee **(2020)**

* Megan completed a very thorough content analysis of all 15 season of the popular crime drama, *Criminal Minds*, to investigate minority representations.

Andrew Morgan Thesis Committee **(2020)**

* Andrew used procedural rhetoric and feminist critical scholarship to analyze the rhetorical significance of hegemonic masculinity throughout the videogame *God of War*.

Paul Villa Thesis Committee **(2020)**

* Paul completed a digital survey and thorough statistical analysis of 200+ individuals and their responses to measure conflict and potential predictors for pro-social communication outcomes.

Thalia Bobadilla Thesis Committee **(2018)**

* Thalia wrote a compelling thesis on the impact of Donald Trump’s tweets on college students’ civic engagement.

Jonathan Bruce Thesis Committee **(2018)**

* Jonathan carried out interesting research looking at students’ behaviors with second-screening and political habits and attitudes.

Reed Ramsey Thesis Committee **(2018)**

* Reed utilized survey-based data based off his own measures, to investigate political satire television and political efficacy among college students.

Mark Walch Thesis Committee **(2018)**

* Mark completed a non-traditional thesis project in the form of a documentary film on the military veterans’ transition into higher education.

Alex Paez Thesis Committee **(2017)**

* Alex completed a non-traditional project in the form of pedagogy and course lesson plans for incorporating movement in the classroom.

**Invited Talks**

University of Alabama Professional Development Workshop  **(2015)**

* Cultural Implications of Social Media Usage on the College Campus

**Professional Association Memberships**

* Broadcast Education Association
* International Communication Association
* National Communication Association
* Association for Education in Journalism and Mass Communication
* Western States Communication Association
* National Association of Broadcasting and Entertainment Technicians
* International Alliance of Theatrical and Stage Employees
* International Cinematographers Guild
* The Academy of Television Arts & Sciences

**Related Professional Work Experience**

**Independent Contractor (2005 – Present)**

* Live production specialist for remote and studio television broadcasts – including sports, concerts, live theatre, and set shows.
* Networks such as: ABC, ESPN, FOX, CBS, NBC, TNT.
* I am currently a member of the core crew for American Ninja Warrior.
* I mainly work for ABC, ESPN, FOX, NBC, and PAC-12 Network throughout a year.

**Head Instructor – The Tutoring Center Hoover, AL (2011 – 2012)**

* I supervised tutoring staff and managed daily operations for the Center of preschool to college-level students.
* My duties included marketing the Center’s programs and services by maintaining lasting relationships with community businesses and schools; administrative responsibilities for each member’s personal file; customer service with parents and teachers.

**Counselor – Boys and Girls Club of West Alabama (2006 – 2009)**

* I was the coordinator of the tutoring program for 200 children aged 5 to 15
* I developed motivational programs to encourage academic excellence among members
* I trained approximately 20 tutoring program volunteers.

**Media Sales – WVUA-FM 90.7 (2008)**

* For course credit, I worked with the FM public radio station in a sales role aimed at securing and maintaining new accounts for underwriting on the station.

**Professional Development**

**IATSE 119 Grass Valley Training (2023)**

* I spent 10 hours of direct-instruction training inside the mobile video units used by the San Francisco Giants and Oakland A’s under the supervision of union technical directors on grass valley technology, which is the industry standard in broadcast television.

**ROSS Video University Online Training (2022)**

* I spent approximately 60 hours on official ROSS Video training modules while present in multiple studios at Marcus Hall to prepare myself for teaching in the newly innovated and freshly built facilities that include this software.
* Modules included Xpression, Overdrive, Inception, Dashboard, Carbonite, Ultrix, and Mira – all new technologies implemented in Marcus Hall studios prior to my arrival.