

Shawn P. Mitchell

Curriculum Vitae

Professor of Film Production, Popular Culture, and Media Studies

shawn@digitalyeti.net

213.595.7296

EDUCATION:

Arizona State University, Tempe, AZ – December 2024

PhD in English (Rhetoric, Film and Media Studies).

University of Southern California, Los Angeles, CA – May 2001

MA in Cinema-Television.

University of Delaware, Newark, DE – May 1998

BA in Film & Journalism – Graduated cum laude.

ACADEMIC WORK EXPERIENCE:

Scottsdale Community College – Residential Faculty & Head of Editing & Post Production

Scottsdale, AZ: January 2011 to Present

- Scottsdale Community College is part of the Maricopa Community College District – the largest institution of higher learning in Arizona, serving 100,000 students per year, totaling 37 percent of all undergraduate students enrolled in public higher education in the state.
- In 2023 and 2024 *Variety* named the Scottsdale School of Film and Theatre at Scottsdale Community College as one of the top film programs in North America, specifically noting the strength of the editing program as part of their rationale.
- Classes taught include: Introduction to Film Editing; Advanced Film Editing; Portfolio Editing; Fundamentals of Film and Television Production; Career Pathways in Film and Television and Film Style, Theory and Analysis. Rewrote and redesigned competencies and curriculum for each of these classes.
- Fluent with in-person, online and hybrid instruction and pedagogy. Experience using various online learning management systems, including Blackboard and Canvas.
- Mentor editing students working on advanced projects.
- Work with local schools and industry partners to recruit students, promote programs and place graduates.
- Manage the Editing and Post Production degree and certificate, including hiring, training and managing post-production faculty.
- Serve as the academic advisor for all editing students. Work with students to plan schedules, sign up for classes and ensure they are making satisfactory progress toward completion.
- Consistently earn teaching evaluation scores well above both the departmental and college averages for each term.

Arizona State University - Faculty Associate, Film and Media Studies

Tempe, AZ: August 2012 to May 2019

- Classes taught include: Film Theory and Criticism; and Contemporary American Film and Popular Culture.
- Finalist for 2015 College of Liberal Arts and Sciences Outstanding Instructor Award.

Scottsdale Community College – Chair, Motion Picture & Theatre Department

Scottsdale, AZ: May 2013 to May 2016

- Supervised more than 50 instructors, adjunct faculty, and professional staff.
- Approved and oversaw more than 150 independent student shoots and productions a year.
- Managed approximately \$2 million worth of production and post-production equipment and an annual production and equipment budget of \$450,000.
- Worked with faculty to write and update curriculum.
- Planned, organized and implemented two open houses per academic year to promote community engagement and student recruitment.
- Served as liaison between department, Community Advisory Committees and local production companies.

University of Southern California – Teaching Assistant

Los Angeles, CA: August 1999 to May 2001

- Taught one to three sections per semester in the School of Cinematic Arts. Classes taught included Introductory Film History and American Film Comedy.

PROFESSIONAL MEDIA EXPERIENCE:

Freelance Film and Television Editor & Visual Effects Artist

Los Angeles, CA & Scottsdale, AZ: May 2006 to Present

Completed more than 150 projects, ranging from documentaries for Oliver Stone and Leonardo DiCaprio, to films by Academy Award winning editor Pietro Scalia. As editor, work has won awards at Cannes, CineVegas and the Orlando, Nashville, St. Louis, Chicago and Los Angeles Film Festivals. See attached credit list for more details.

Under the Knife Post Production – Supervising Editor / Managing Partner

Scottsdale, AZ: July 2012 to May 2016.

Work includes national campaigns for Cold Stone Creamery, Blimpie's and Taco Time, as well as two nationally airing television shows. As supervising editor I mentored and trained a staff of five editors to ensure quality of work and consistent style.

TOMA Advertising – Vice President of Production / Lead Editor & Graphics Artist

Scottsdale, AZ: August 2009 to September 2011

Supervised a staff of editors, graphic artists and videographers. Was responsible for creating 5 to 20 commercial spots and corporate videos each week. Over two years, individually edited more than 150 national commercial spots.

KCET (Los Angeles PBS Affiliate) – Editor: Huell Howser Productions & *The Newshour*

Hollywood, CA: May 2007 to August 2009

Edited and finished more than 200 shows for Huell Howser and dozens of feature and news segments for *The Newshour* including the edit of the 2008 National Presidential Debate, working directly with Gwen Ifill.

Dieselfx– Editor & Visual Effects Artist

Santa Monica, CA: February 2004 to May 2005

Edited spots, created and composited graphics and effects. Onlined, color corrected and finished final pieces. Work included national ad campaigns, music videos for Prince, Usher and Mariah Carey and visual effects for *Spiderman* and *Alexander*.

Arcwelder Films – Assistant Editor & Post Production Coordinator

Los Angeles, CA: January 2002 to May 2003

Edited shows, created graphics, authored DVDs and supervised post-production. Built and maintained four edit suites. Oversaw the post-production of 22 episodes from one of the only co-productions between National Geographic and the Discovery Channel.

SELECTED CREDITS (Television, Documentary & Feature Film Editing):

Out of Focus (2014) *Editor*

Narrative feature directed by Remi Vaughn for Three Horizons Productions.
Winner of Best Editing, 2014 Chicago Indie Horror Film Festival.

American Masters: Pedro E. Guerrero: Portrait of an Image Maker (2014) *Editor*.

Nationally airing PBS documentary, directed by Suzanne Johnson

Broken (2013) *Editor*.

Independent feature directed by Alessandra Pasquino.
Screened in Competition, 2012 Los Angeles Film Festival.

Afghanistan: Between Light and Darkness (2012) *Editor*.

Documentary feature directed by Penelope Price.
Winner of Honorable Mention Award, 2012 Los Angeles Reel Film Festival.

3-Gun Nation (2011 to 2017) *Series Lead Editor*.

Nationally airing, primetime sports / documentary series for the NBC Sports Network.

Don't Quit Your Daydream (2010) *Editor*.

Documentary feature directed by Clark Stiles and produced by Adrian Grenier.
Winner of Special Judges Award, 2010 Nashville Film Festival.

Suicide Dolls (2010) *Editor*.

Independent feature directed by Keith Shaw, starring Christy Carlson Romano, Heather Tom & Steven Bauer.
Winner of New Filmmakers Forum Award, 2010 St. Louis Film Festival.

Pagasa / Stairway to Hell (2009) Editor.

Documentary feature directed by Christian Bunz & produced by Academy Award winning editor John Soh.

Winner: Best Director Award, 2010 Cincinnati Film Festival.

Don't You Forget About Me (2008) Editor.

Documentary feature starring Kevin Smith, Roger Ebert, Ally Sheedy & Judd Nelson.

Throwing Stars (2008) Editor.

Narrative feature directed by Todd Breau, starring Scott Grimes & Jason London.

Winner of Audience Award, 2007 CineVegas Film Festival

Winner of Best Picture, 2007 Orlando Film Festival.

Breaking the Ice (2007) Editor.

Documentary feature produced by Academy Award winning editor Pietro Scalia.

The Eleventh Hour (2007) Assistant Editor.

Documentary feature edited by Pietro Scalia, produced by and starring Leonardo DiCaprio.

Nominated for Best Documentary Feature Award, 2007 Satellite Awards.

Fathers of the Sport (2007) Editor.

Documentary feature directed by Xavier Mitchell and produced by Penny Marshall.

Faces (2006) Editor.

35mm narrative short directed by Todd Breau.

Averageman (2006) Assistant Editor & Visual Effects Artist.

Narrative feature directed by Steve Hanft, edited by Langdon Page, starring Richard Edson.

Ashes & Snow (2005) Assistant Editor.

Documentary feature directed by Gregory Colbert and edited by Pietro Scalia

Part of art project that became the most attended museum exhibition by a living artist in history.

United We Stand (2005) Associate Editor.

35mm narrative short directed by Rick Floyd.

Winner of the 2006 Cannes Film Festival Short Film Showcase.

Looking for Fidel (2004) Assistant Editor.

Documentary feature directed by Oliver Stone for HBO.

Screened in Competition, 2004 Venice Film Festival.

SELECTED CREDITS (Online Editing, Visual Effects & Short Form Editing):

Cold Stone Creamery – “Smile” (2013) Supervising Editor and Colorist. Eleven spots.

Commander and Chief (2012) Visual Effects Artist. Comedy feature starring C. Thomas Howell.

The Nail: The Story of Joey Nardone (2009) Visual Effects Artist. Feature starring Tony Danza.

Portal (2009) Online Editor & Visual Effects Artist. Horror feature directed by Geoffrey Schaaf.

Food for Thought (2008) *Visual Effects Artist*. Comedy short directed by Will Hartman.
Winner of Best Picture and Best Actress Awards, 2008 Albuquerque Duke City Shootout.

For the Love of a Dog (2008) *Online Editor & Visual Effects Artist*.
Award of Merit Winner, 2010 Accolade Competition.

One Long Night (2007) *Online Editor*. Feature starring Ed Begley Jr., and Alison Eastwood.

Say It in Russian (2007) *Visual Effects Artist*. Feature drama starring Faye Dunaway.
Winner of Best Feature Film, 2009 Honolulu Film Festival
Winner of Best Feature, 2009 New York Film Festival

Séance (2006) *Online Editor & Visual Effects Artist*. Horror feature directed by Mark L. Smith.
Winner of Best Feature Drama, 2006 Eureka Springs Film Festival
Winner of Best Feature Film, 2006 ShockerFest.

ER – “Opening Title Bumpers” (2006) *Editor*.
Directed by Emmy-Award winning director Suzanne Kiley.

The Ground Truth: After the Killing Ends (2006) *Online Editor*. Directed by Patricia Foulkrod.
Screened in Competition: 2006 Sundance Film Festival.

STARZ Network – “IDs” (2006) *Editor*. Directed by Suzanne Kiley.
Seven IDs for the Starz networks.

Alexander (2004) *Visual Effects Artist*. Directed by Oliver Stone.
Winner of Outstanding Film, 2005 GLAAD Media Awards
Nominated for 5 Razzie Awards (none for visual effects).

According to Jim – “Opening Titles” (2004) *Editor & Motion Graphics Artist*. Directed by Suzanne Kiley.

Prince – “Call My Name” (2004) *Online Editor & Visual Effects Artist*. Directed by Sanaa Hamri.

Utada – “Easy Breezy” (2004) *Online Editor & Visual Effects Artist*. Directed by Sanaa Hamri.

Clairol – “Waterwall” (2004) *Visual Effects Artist*. Directed by Marcus Nispel.

Usher – “Burn” (2004) *Visual Effects Artist*. Directed by Jake Nava.

Ford Motor Company – “Invisible” & “Shadows” (2004) *Visual Effects Artist*. Directed by Marcus Nispel.

Spiderman 2 – “Trailer” (2004) *Visual Effects Assistant*.

Payless Shoe Source – “Spray Stretch” “Bouncy Bus” & “Cloud Fleece” (2004) *Visual FX Artist*.
Directed by Marcus Nispel.

Herbalife – “Shapeworks” (2004) *Editor*. Directed by Carolyn Coal.

SELECTED ACADEMIC PUBLICATIONS & PRESENTATIONS:

“The Undead Urban Horde: Zombie Shotguns, Survivalist Paraphernalia, and Rural Literacies”

The Journal of Popular Culture: August 2018

Article explores the link between the popularity of zombie survival preppers and a decline in the valuing of traditional rural literacies by mainstream, urban culture.

The Process of Protest: The Harry M. Bracken Papers as an Archive of Anti-Vietnam War Activism at Arizona State University

ASU Department of Archives and Special Collections Public Presentation, April 27, 2016.

Featured speaker discussing my work with the Harry M. Bracken collection at the ASU Department of Archives and Special Collections. My talk centered on how documentary filmmakers can best work with, understand, and utilize academic and institutional archives.

The Business of Post-Production

Presentation for Phoenix Independent Film Project (IFP), March 17, 2016

Featured speaker discussing the current state of post-production within low to mid budget independent film projects. Focused specifically on how new post technologies (specifically in terms of finishing, visual effects, and color grading) can create more efficient and less costly workflows.

If You Take the Zombie Out of the Island, Do you Take The Island Out of the Zombie?

Presentation for Western States Rhetoric and Literacy Conference, October 31, 2015

Presentation concerning my work exploring how creatures originally (and solely) linked to the Caribbean islands, evolved into the “ghouls” which shambled around suburban Pittsburgh in George Romero’s 1968 film *Night of the Living Dead*? Are the island roots of the zombie a fundamental part of the zombie trope and its renewed cultural significance?

Careers in Film and Television

Co-Author with Chris Jensen, Premium Source Publishing, 2015

Introductory level film business/production textbook covering: career pathways in the media; personal branding, including social media and crowd funding; resume and interview techniques; forming LLC’s and production companies; contracts, releases and deal memos; and 1st Amendment, privacy and copyright law basics.

Zombie Apocalypse as Utopian Fantasy – Don’t Need to Go to Work Anymore

Presentation for Night of the Open Door, 2014 and 2015

Presented as part of Arizona State University’s yearly public outreach program for the English Department. Discussed research concerning zombie narratives, literacy and survival preppers for public audience.

Sustainable Brain Eating: Rural Literacies and Zombie Survivalist Paraphernalia

Presentation for *Sick Zombie Romp*, October 1, 2013

One of the featured speakers for a program sponsored by the Arizona State University Center for Science and the Imagination and the College of Liberal Arts and Sciences. Discussed academic research concerning the possible benefits and pleasures of a zombie apocalypse.

The Art of Film Editing

Presentation for Phoenix MCTV television program, *Maricopa Now!*, Fall 2012.

Primary guest for Maricopa County public broadcast show talking about film editing and the future of film.

ACADEMIC SERVICE & LEADERSHIP:

Faculty Senate President

May 2019 to May 2022, May 2023 to present.

The Faculty Senate President is the chief representative of all SCC faculty and leads all Faculty Senate meetings; serves on SCC's Strategic Planning and Resource Committee; and meets monthly with the College President, Vice-Presidents and Division Chairs. The Faculty Senate President also mediates any professional conflicts between faculty, staff and the administration, as well as oversees faculty moving through the tenure process.

Faculty Executive Council – Voting Member

May 2019 to present.

The FEC is the senior council which represents the united faculty of all ten Maricopa Community Colleges, specifically concerning issues and initiatives regarding shared governance, academic freedom and professional standards to and from the District Chancellor, Provost, College Presidents, Governing Board and Faculty Association.

Maricopa Community Colleges – Committee on Academic Freedom

March 2022 to present.

Selected by a district-wide group of faculty and administrators for a three-year term. As per its charter, "the committee is charged with providing academic freedom education and training, serving as a source of expertise for collegial dispute resolution, and promoting a culture conducive to academic freedom and freedom of expression," and is charged with being the central district-wide group, "committed to protecting and preserving academic freedom in all of its forms: freedom of instruction, freedom of research and publication, freedom of intramural speech, and freedom of extramural speech." This committee hears cases concerning breaches in academic freedom and provides guidance and white papers to adjudicate these conflicts.

Strategic Scheduling Committee – Voting Member

January 2019 to present.

Invited by Instructional Dean to represent faculty. The Strategic Planning Committee was created to help streamline scheduling issues that exist between departments and divisions who would otherwise not recognize possible schedule or curricular conflicts. The Committee was instrumental in SCC moving towards a guaranteed schedule, as well as coordinating a district wide move to a Guided Pathways curriculum model. The committee is now the lead entity in deciding a move from a 16-week to 8-week schedule paradigm.

Faculty Senator

September 2018 to present.

Selected to be an at-large member of the SCC Faculty Senate. The Faculty Senate is the chief entity representing faculty and is responsible for the administrative governance of the college.

Arizona State Student Film Festival – Co-founder, Organizer & Programmer.

May 2017 to present.

Created, organized and facilitated the first statewide college and university student film festival to present in one venue work from film students across Arizona.

The Edit Room: Scottsdale Community College Student Film Club – Faculty Advisor

August 2015 to present.

Faculty advisor for the SCC film club. The Edit Room organizes screenings, brings speakers to campus, coordinates professional connections between students and industry, and sponsors film shoots for the entire SCC community.

Maricopa Community College Instructional Council – Voting Member

August 2014 to present.

Voting Member of the Theatre and Film Council. Work with the other Maricopa Colleges as well as Maricopa's Center for Curriculum and Articulation to maintain consistent, superlative course design and implementation across all ten campuses. Design, approve, and oversee new curriculum and courses at the district level.

Arizona Articulation Task Force – Lead Member for the Maricopa Community Colleges

August 2014 to present.

Lead member representing the Maricopa Community Colleges in the Arizona statewide Articulation Task Force for Film and Media. This group was created at the behest of the state legislature and works to build transfer opportunities, determine course equivalencies, and establish shared curriculum across all the institutions of higher learning in Arizona, including all junior and community college districts, Arizona State University, Northern Arizona University and the University of Arizona.

Scottsdale Community College Inclusiveness Council

August 2014 to August 2016.

Chosen by the President of SCC to serve on select committee to promote diversity and openness in the SCC community including faculty, staff and student body. Advised administration concerning policy and hiring as well as sponsoring and facilitating events on campus.

Environmental Humanities Certificate Symposium

Curriculum Advisory Committee, July 15, 2014

Part of committee of both Arizona State and outside scholars working on the creation of an interdisciplinary Environmental Humanities Certificate at ASU. Certificate was approved and is now offered as the result of the committee's work.

PROFESSIONAL CERTIFICATIONS & AFFILIATIONS:

Avid Certified Instructor

Trained and certified by Avid Technology, Inc. to teach fundamental and advanced techniques to other film editors. Avid Media Composer is the industry standard nonlinear editing system used in more than 85% of professional productions. Certified to teach the MC101, MC110, MC201, MC205 and MC239 curriculum. Currently, have trained and qualified more than 350 professional working editors as Avid Certified Users and Avid Certified Professionals.

Member of the Motion Picture Editor's Guild

Los Angeles / West Coast Branch – IATSE Local 700

TECHNICAL PROFICIENCIES:

Nonlinear Editing Suites and DAWs: Avid Media Composer, Avid Symphony, Avid ProTools, Adobe Premier, Blackmagic DaVinci Resolve, Final Cut Pro 7, Final Cut Pro X, and Reaper

Compositing and Visual Effects Suites: The Foundry's Nuke, AutoDesk Smoke, Adobe AfterEffects, Discreet Inferno, Quantel iQ

Post Production Equipment: Fluent in the building, patching and troubleshooting of post-production suites including professional HD and SD decks and VTRs; live switchers; audio mixers; broadcast monitors; color correction panels; patch bays; FibreChannel RAIDs; and shared media storage solutions including Avid NEXIS and Unity.

Production Experience: Working Knowledge of 35mm, 16mm and Super 8 film cameras as well the RED Cine, Arri Alexa, Sony XDCAM, Sony HDCAM, and Panasonic HVX / P2 family of cameras. Experienced on-location DIT technician, sound recordist and audio mixer.

Federal Communications Commission Licensed Amateur Radio Operator

General class license holder with the call sign N3IGE. Trained in the basic theories and operation of radio communication, including radio wave propagation, electromagnetic spectrum allocation and FCC policy, antenna building and maintenance, and electronics fundamentals and theory.

Demo Reel, References and Work Samples Available Upon Request