

Courtney Hermann – Promotion File Narrative

For samples, examples and additional information about the activities cited here, please see: www.courtneyhermann.com/promotion-file

Research and Creative Activities

Introduction

As a filmmaker and textbook writer, my work reflects a commitment to documentary filmmaking as both a creative practice and an academic pursuit. For example, during this review period, I directed *Outliers and Outlaws*, a full-length documentary which is now in distribution and am currently writing the manuscript of the 8th edition of *Directing the Documentary*, due in October 2025.

Somewhat unexpectedly, and as a cause of the pandemic, I also expanded my research and creative activities into related areas of interest through my involvement in building the Eugene Lesbian History Project, a multimedia public history project for which my colleagues and I were awarded the 2024 Oral History Association's (OHA) Mason Multimedia Award.

Thanks to a compelling nomination letter from PSU FILM Department Director Dr. Kristin Hole, my colleagues in the College of the Arts at Portland State University recognized the quality and value of my work by honoring me with the 2025 Dean's Council Award for Research, Scholarship & Creativity, I was also awarded the Kamelia Massih Outstanding Faculty Prize which is awarded annually to "those individuals who have brought innovation to their discipline, demonstrated excellence in performing and/or fine arts and exemplify PSU's commitment to community engagement."

Publications

My mentor, Michael Rabiger, invited me to co-author the 7th edition of *Directing the Documentary*, published by Routledge in May 2020. We are now under contract to author the 8th edition and I have taken on full writing responsibilities as Michael transitions away from long hours at the computer. A foundational text in documentary filmmaking, *Directing the Documentary* is widely adopted in film programs worldwide, including Stanford University's MFA in documentary filmmaking program, whose students have earned more Student Academy Awards in the documentary category than any other university.

The 8th edition introduces significant changes. While previous editions began with a direct, conversational tone for new directors, later chapters often became overly technical and impersonal. This edition maintains an accessible, engaging style throughout, offering guidance rather than dictating rules. By framing filmmaking as a series of creative and logistical challenges—and demonstrating how to navigate them—we aim to make the book more dynamic and practical for aspiring directors.

My experience in the classroom reinforces that filmmaking tools and technology are only as valuable as the filmmaker's ability to use them in service of strong storytelling, particularly in this era where professional production value is achievable with entry-level gear. Additionally, with up-to-date

technical information readily available online, this textbook can focus on enduring creative and conceptual principles rather than weighing in on the latest filmmaking technology.

The manuscript for *Directing the Documentary* is due in October 2025, with publication in 2026.

During the review period, my colleague Dr. Ben Mendelsohn invited me to contribute an essay to *Teaching Environmental Documentary: Media Making and Ecologies of Meaning*, a dossier of nine articles he successfully proposed to the *Journal of Cinema and Media Studies (JCMS)*, published in 2024. My essay, "*Marketing Environmental Stewardship: Creating Brand Messaging for Nonprofits Engaged in Ecological Activism*," explores the evolution of my pedagogical approach to intensive film production experiences as shaped by shifts in my own filmmaking interests. It reflects how I teach storytelling in service to environmental stewardship.

Lastly, I contributed a short "how to" article to *StudentFilmmakers Magazine*, "7 Ways to Maintain Sharp Focus When Filming Documentary Action" that appeared in the May 2021 issue.

StudentFilmmakers is a publication that serves aspiring and emerging filmmakers by providing practical knowledge and skills necessary to succeed in the evolving film and media landscape.

Digital Humanities Project

I broke new ground in my research and creative activities during the review period through The Eugene Lesbian History Project, a public-facing, multi-platform, monument to the rich and untold history of the lesbian community in Eugene, Oregon. This community produced innovative models for living that carved out generative artistic, social, and economic spaces—experiments that influenced the culture and politics of Eugene, its surrounding areas, the State of Oregon, and LGBTQ communities nationwide. The project includes an oral history archive, a digital exhibit, a museum exhibit, and a documentary film.

My involvement in the project began after Judith Raiskin, Professor of Women's, Gender and Sexuality Studies, and Linda Long, Curator of Manuscripts at University of Oregon, recorded oral history interviews with 83 members of the Eugene lesbian community who migrated to Eugene in the 1960s-80s, from which they created an [oral history archive](#). During pandemic lockdown in 2020, I learned basic web development skills through Divi, a popular WordPress theme, and practiced these skills while creating the Eugene Lesbian History Project's [project website](#).

With this foundation of web development experience, and because storytelling, technical aptitude, and research skills have applications across mediums, I undertook the creation of the project's online [digital exhibit](#). This online "museum" curates the archive of oral history interviews into 20 short composite videos focusing on different themes, ranging from very personal stories of coming out to fighting against virulent anti-gay ballot measures, to building the business and cultural collectives that allowed these women to work and thrive as "out" queer people. These videos interact with interpretive text, "hero images," and "pull quotes" to provide visitors with a tiered rollout of information. Starting at the top of each page with the broad strokes of a theme, each of the "rooms" drills down on increasingly specific content to serve a spectrum of visitors—from the casual viewer to students and researchers. Moving down each page, galleries display archival photos and ephemera as well as "spotlighted" stories, links, and ideas for further investigation and research related to each room's theme.

The digital exhibit was completed in Fall of 2021 and was celebrated at the University of Oregon's Knight Library with a capacity in-person crowd and virtual attendees. *Reviews in Digital Humanities*, offering peer review of digital scholarship, reviewed the digital exhibit in the Vol. 4, No. 3 edition of the publication by Cameron Blevins who writes, "Outliers and Outlaws presents rich historical material across a range of formats. Clicking on the digital exhibit leads to eleven "rooms," or sub-collection of videos, images, and text organized around a specific topic (such as "Art & Culture" or "Parenting"). Each of these "rooms" includes one or more short videos, typically 4-12 minutes in length, made up of seamlessly edited clips of the participants speaking about that particular topic. The thematic organization gives users a variety of access points into this crucial history."

Curators at the University of Oregon's Museum of Natural and Cultural History soon expressed an interest in working with my collaborators and me on a [museum exhibit](#) bringing the work of the Eugene Lesbian History Project into physical space. Leveraging much of the content generated for the digital exhibit, and including alternate edits we made to several of the digital exhibit's composite videos, the physical museum exhibit was installed in January 2023. It launched with a sold-out opening night celebration, and continued until February 2024. During this run, I was a featured presenter at the museum and showed a 45-minute rough cut of the documentary film component of the project, detailed below, that had been started post-COVID vaccines. At this presentation, we shared the film in-progress to build community support and kicked off a crowd-sourced funding campaign to raise funds for its completion. That campaign goal was \$10,000, but the final tally was \$25,100.

In 2024, my collaborators and I were awarded the Mason Multimedia Award by the Oral History Association at their convention in Cincinnati, Ohio for *Outliers and Outlaws: The Eugene Lesbian History Project*. The OHA established the Mason Multi-Media honorific awards to, "recognize outstanding oral history projects, collections, exhibits, and multimedia presentations for the public."

Documentary

In September 2024, my colleagues and I were invited to present our work-in-progress on the [documentary](#) component of the Eugene Lesbian History Project, *Outliers and Outlaws*, at the symposium *Lesbian Lands: Community and Creativity Across Time and Space* at the University of Lille in Lille, France. The film, sponsored by a local feminist film collective, showed at a small independent cinema in the town of Lille, after which we gave a presentation and a Q&A.

In November 2024, my colleagues and I completed film, which features eight participants, now in their 70s-80s who narrate Eugene lesbian history against the backdrop of their lives today as they pursue their creative, intellectual, and political passions. *Outliers and Outlaws* (65 minutes) offers a dimensional portrait of a group of queer elders that dislodges the objectifying view of the common tragedy/pain narratives of the LGBTQ+ past. These women serve as a model for how to live in hard times with hope, humor, and commitment to social change.

Outliers and Outlaws premiered to a full house of 400+ enthusiastic audience members at the QDoc Festival in Portland in November 2024, after which it was featured at the independent cinema Cinema 21 for multiple sold-out showings. The Eugene premiere was hosted at the University of Oregon in February 2025 where a multi-generational audience of 500+ people created the atmosphere of a "happening"—not just a film screening. The Art House theater, a local independent

cinema, programmed the film for 18 separate showings, most of which were either at or close to capacity.

The distribution strategy for *Outliers and Outlaws* is moving forward, focusing on screenings at film festivals, independent cinemas, colleges and universities. It was selected for the 2025 season of [Lesbian Looks](#), a long-running film series presented by the Women and Gender Studies Department at the University of Arizona in Tucson. Other bookings include Lane Community College, Eastern Oregon University, Arcata Playhouse, Cinema Systers Film Festival and a number of retirement communities in Oregon.

Directing *Outliers and Outlaws* crystallized the themes that underpin my filmmaking practice. I am consistently drawn to stories of individuals who reject their limited life choices and instead imagine new possibilities—leveraging courage and creativity to preserve their communities and environments. Largely character-driven, my documentaries are both singular in focus and reflective of the broader political forces shaping people's lives.

To *Outliers and Outlaws*, I applied the most refined version of my filmmaking approach—one that prioritizes collaboration over extraction. I embed in communities, build close relationships, and center the perspectives of documentary participants. This ethic not only honors and amplifies voices often absent from popular media but also activates the documentary form's unique power to make the familiar feel special and the unfamiliar, relatable.

Ultimately, my filmmaking work—including *Outliers and Outlaws*—is about positive opposition: telling stories of people who envision and create healthier, more expansive ways of being beyond the false choices imposed by broken or oppressive systems.

Accepted Proposals

During the review period, I co-authored a successful grant proposal to Oregon Cultural Trust for \$35,680 and a successful grant proposal to the Regional Arts and Culture for \$5,000. Both of these were filed in service to the production of *Outliers and Outlaws*.

Teaching, Advising, Mentoring, and Curricular Activities

Teaching

I specialize in teaching the production process from story development to distribution to introductory-level and documentary production students across skill levels. I work with branded media students to teach how to leverage filmmaking skills in service to projects serving clients, and I guide graduating students in planning for careers in media production. My teaching philosophy emphasizes a culture of collaboration and encourages storytelling that centers the diverse experiences of students.

In my efforts to deliver learner-centered instruction, I offer strong leadership, organized planning, and unambiguous communication to create a stable environment where the inevitable differences in students' preparedness, natural abilities, and ways of learning can be effectively addressed, and I

encourage students to interrogate their personal values, points of view, and areas of interest to arrive at subjects for and themes to address in their creative work.

I model for students an engaged and considered approach to interacting with the world, to authoring and collaborating on creative work, and to setting goals for creative and professional achievement. Through scrupulous curriculum design and deployment, I seek to invigorate the pursuit of learning and to stimulate students' desire to achieve at a high level. I maintain the expectation that success is not only possible, but is inevitable with the application of constant pressure on the available materials and resources. By demonstrating a keen interest in the discipline, a passion for the film profession, and a commitment to contributing to the culture of the School of Film at Portland State, I endeavor to cultivate student success.

Promoting inclusivity in the classroom means making space for equal access to learning opportunities for all students. To this end, I attempt to learn about and discover each student's experiences and talents and to be aware of students' intersectional identities. I seek to recognize my various privileges and notice how they influence the dynamics of the classroom. I assign readings and choose screenings that address and feature work by and about underrepresented communities. I call attention to content that perpetuates stereotypes and tokenism and I ask students to consider the ways that embedded values hamper ethical storytelling.

Course evaluations demonstrate student appreciation for my approach to teaching and curriculum design, and I consistently earn a majority of "Strongly Agree" assessments regarding the overall quality of instruction across all of my classes as well as positive written comments. My teaching has received favorable reviews from my colleagues upon class visitations.

Advising

I provided high quality academic advising to students in-person, via email, and through Zoom throughout the review period. I worked with incoming first year and transfer students to advise them in group settings and on a one-on-one basis. I evaluated student audits to determine how transfer credits and course substitutions could be placed to best reflect programmatic goals and serve student needs.

Mentoring

During the review period, I mentored several students in securing and navigating internships and residencies, preparing for entry-level employment, pursuing professional development opportunities, and one student in executing an Andries Deinum Prize Project.

I supported Micole Joyner-Cottle's professional development by connecting her with PSU FILM alumnus Ian DeVore from W+K's JOINT in Fall 2022, assisting with her resume and portfolio, and facilitating a residency with W+K's JOINT in Summer 2023. She leveraged this opportunity into a full-time position as an assistant editor. Similarly, I helped Lucy Rick secure a paid part-time role in client services at W+K's JOINT in Fall 2023, which led to an entry-level production assistant position at Make Make Entertainment, a leading producer of commercials and branded content in Santa Monica, CA, in Winter 2025.

In Spring 2021, Garrett Recker approached me about sponsoring their application for the Andries Deinum Prize for Visionaries and Provocateurs, a \$10,000 award from PSU's College of the Arts. I

worked extensively with Garrett to develop a polished proposal for *BORN*, a multimedia art project critiquing the fashion industry's reinforcement of gender norms and restrictive body ideals. The project provided a platform for LGBTQ+ youth to express their authentic identities through personalized fashion.

The final exhibition featured large-format portraits of subjects in self-designed garments, accompanied by personal narratives on gender expression. It also included a film directed by and featuring Garrett and other dancer-performers, inspired by experimental and surrealist cinema, exploring the impact of gendered clothing from childhood to adulthood. The exhibition debuted on September 30, 2022, at Portland State University's Lincoln Performance Hall with an artist talk, film premiere, and reception. I structured the event, scripted introductory remarks, and coordinated presenters and catering. The exhibition remained on view in Lincoln Hall's Broadway Gallery through January 20, 2023.

Aedin Powell distinguished himself as a producer of documentary film and branded non-fiction media across my Documentary I, II, III and Branded Media courses. While still in school, I connected him with a paid opportunity at Sustainable Northwest, a conservation agency working with rural and Tribal communities. I assisted him in responding to their inquiry and developing a budget, leading to a successful collaboration that opened further job opportunities for Aedin post-graduation. Additionally, I introduced Aedin to Morgen Young at Historical Research Associates, resulting in ongoing documentary and oral history project collaborations. These two connections launched [Aedin's business](#) as a non-fiction media producer.

I established a relationship with the organizers of *The Living New Deal* in Spring 2023, where I facilitated a collaboration between them, Aedin, and a paid student intern, Kara Moritz, leading to the production of [The CCC's Legacy at Eagle Creek Recreation Area](#), a video tour documenting the Civilian Conservation Corps' impact.

Following Kara's success on *The Living New Deal*, I recommended her and Angelica Santos to work on *Black Arts PDX*, an oral history project led by PSU Art History Professor Kiara Hill. I mentored Kiara through the pre-production process and helped her access space and equipment through PSU FILM. I continued to provide guidance to Kara and Angelica throughout the project's production from Spring 2024 through Fall 2024.

Curricular Activities

In preparation for the School of Film's new curriculum launch in Fall 2025, I developed course descriptions and a sample syllabus for FILM 369 Branded Media Production, a course I have taught multiple times with strong outcomes. In this course, students work in small production units to create professional-quality, short-form branded videos for real clients. Collaborating with external organizations raises the stakes for students, mirrors professional industry workflows, and provides built-in audiences and distribution opportunities for their work.

For example, during the review period, I facilitated collaborations between students in my Branded Media course and the following organizations:

- **Wild Diversity** – A Portland-based nonprofit that connects Black, Indigenous, and People of Color (BIPOC) and LGBTQ2S+ communities to outdoor experiences.

- **Friends of Family Farmers** – A nonprofit dedicated to promoting and protecting socially and ecologically responsible agriculture in Oregon.
- **The Oregon Ravens** – A competitive team in the Women’s National Football Conference, committed to advancing and developing the sport.
- **Portland Gear** – A Portland-based apparel company, whose marketing director at the time of the course was a PSU FILM alumnus.

Beyond branded media, students may leverage documentary storytelling skills to secure paid work post-graduation with government agencies, nonprofit organizations, and small businesses. These opportunities include producing oral history projects, identity pieces (highlighting an organization’s values), educational documentaries, and fundraising appeals. Work in this field originates from building a strong reputation as a documentary filmmaker, successfully responding to requests for proposals (RFPs), and compiling a portfolio of high-quality nonfiction media works. While budgets for these projects vary, much purpose-driven content operates on slim margins, requiring filmmakers to take on multiple production roles—an excellent way to hone independent filmmaking and entrepreneurial skills while generating income.

Since Spring 2016, I have taught FILM 450 Portfolio and Professional Development, a course I created that culminates in a portfolio showcase at Portland State. This course guides graduating students in exploring their interests, values, and skills to define and communicate their personal brand as they enter the industry. Through a series of research projects, in-class writing exercises, and oral presentations, students establish career goals and develop a strategic plan for achieving them.

To support their professional launch, students create essential marketing materials, including a portfolio website, résumé, general and tailored cover letters, a business card, and a demo reel showcasing their skill sets in media production. I created a web-based portfolio show in Spring 2020, and maintained the practice even after the event returned in person in 2023, ensuring ongoing accessibility for faculty promoting graduates to potential employers. In Spring 2024, I enhanced the production value of the “video greetings” scripted by each student by building an interview setup in LH 315 and incorporating a teleprompter. This upgrade professionalized the videos and reinforced the importance of high-quality self-presentation for graduating students.

Governance and Other Professionally Related Service

Service to Portland State University

As a member of the Student Media Board (2017-present) and its co-Chair (2021-2023) I participate in the appointment, budgeting, and organizational processes necessary for the operation of student media, which includes *PSU Vanguard*, *The Pacific Sentinel*, *KPSU*, *Pathos*, and *PSU-TV*. I joined the PSU Academic Advising Advisory Board in 2024.

Service to the School of Film

I was elected Director of the School of Film in Fall 2021 following the resignation of the previous director, who stepped down after a no-confidence petition from the continuous faculty. Despite the challenges of this transition, I ensured that student experiences remained unaffected and fostered a productive, collegial faculty culture.

Managing the school's day-to-day operations, I balanced routine term-specific responsibilities—such as scheduling and budget management—with advancing school-wide initiatives. I also oversaw all human resources functions, conducting formal reviews for tenure-track (TT) and non-tenure-track faculty (NTTF), completing the annual evaluation of our Office Manager, and mentoring three junior faculty members. I facilitated multiple hiring processes, successfully converting a fixed-term NTTF faculty member to continuous appointment, securing approval for an NTTF hire after a failed search, and leading a targeted hiring process for a minority NTTF-CA faculty member who filled a tenure-track line vacated by retirement.

Additionally, I served on the College of the Arts (COTA) Executive Committee and collaborated with the COTA Recruitment and Marketing Committee. I played a key role in preparing for the newly hired University President's "Listening Tour" and advised on COTA's video marketing efforts. I also coordinated film faculty participation in Admitted Student Receptions, participated in new student orientations, and regularly provided campus tours for prospective students and their families.

I worked to expand media production opportunities for students, integrating applied learning experiences into the curriculum. As the primary investigator on an \$87,500 grant from the Mt. Hood Cable Regulatory Commission and with the expertise of my co-investigator, Professor JJ Vazquez, I led PSU FILM's acquisition of new multi-camera production and livestreaming equipment and the retrofitting of a classroom into a studio appropriate for this work. This investment supported the creation of new courses taught by Professor Vazquez (Studio Production, Multicamera Field Production, and Sports Production), and students produced four short programs broadcast on community cable access under the umbrella theme *Fifty Years After Title IX: Portland Women in Sports*.

Under my leadership, PSU FILM secured \$7,500 in funding from the President's Office to hire a consultant for the development of a stop-motion animation curriculum and lab, with 2–3 courses in that discipline now offered annually. I hired an experienced stop-motion technician to build the lab, ensuring its capabilities aligned with industry production processes and strengthened a pipeline for PSU students into Portland's animation sector. Alongside representatives from the PSU Foundation and the Provost's Office, I pitched this initiative to Laika, securing their commitment to student engagement and portfolio review participation, while the team successfully negotiated Laika's support for College of the Arts student scholarships and faculty fellowships.

I also led facilities improvements, including preparatory work with Dr. Mark Berrettini and Professor JJ Vazquez that resulted in the installation of a 16' x 10' video wall outside the School of Film Office in Fall 2024, replacing an outdated bulletin board. This modernized our space, creating a central communication hub for students and faculty while serving as a visitor-facing marketing tool.

To help address the lack of faculty office space, I consolidated two ineffective adjunct workspaces into a single, well-organized office with new furniture, providing each adjunct faculty member with a dedicated desk and shared computer access. I collaborated with Professor Shelley Davis to relocate and update an outdated and inaccessible post-production lab, repurposing the freed-up space from the relocation into an additional office while improving student access to the new and improved lab which included new carpeting and paint.

I worked closely with student employees in the Equipment Room to enhance functionality—cleaning and reorganizing the space, updating the computer, adding a printer, replacing chairs, painting the reception area, and adding storage. To bring energy to the waiting area outside the Equipment Room, I installed a video screen and curated student reels for display there, as well as on the 6th Avenue screen managed by our school.

During my term as director, PSU FILM reinstated its in-person Annual Showcase, providing students with an opportunity to present their work to an engaged audience of peers, faculty, families, and local industry professionals. I also maintained the PSU FILM online showcase to broaden industry visibility for our students.

To strengthen PSU FILM's outreach and external partnerships, I compiled and introduced a PSU FILM screening at the McMinnville Short Film Festival and visited media studies classes at Portland Community College, Roosevelt High School, and Emerson Elementary School.

Community Outreach

Panelist and Discussion Facilitator for Film Culture and Industry Events

Throughout the review period, I actively contributed to film culture and industry conversations by serving as a panelist, moderator, and discussion facilitator. I moderated the post-screening Q&A for the premiere of *The Great Basin*, directed by Chivas DeVinck, at Fox Tower Theater. Additionally, I facilitated a post-screening discussion for the Skye Hopinka/NW Documentary Arts & Media award screening at the Hollywood Theater. I participated in Constellations: University of Oregon's Queer Film & Media Festival as a panelist, discussing lesbian and queer documentary and archive creation in relation to the Eugene Lesbian History Project.

My commitment to supporting documentary film culture extended to Oregon Documentary Camp, where I was a featured filmmaker for Oregon Documentary Camp's podcast-style program *Walks with Portland Filmmakers* in 2021 and I moderated work-in-progress reviews in 2024 and 2025.

I co-organized "30 Years After No on 9", a panel at the Oregon Historical Society in Fall 2022, for which I also developed media assets. This panel reflected on the legacy and impact of Oregon's 1992 anti-gay and lesbian Ballot Measure 9 and its defeat. I also co-presented the Eugene Lesbian History Project at Oregon Community Foundation's "Lunch and Learn" series, engaging with philanthropic leaders about the project's significance in an online forum.

As a pitch panelist for Women in Film Portland's 2022 production grant competition, I reviewed finalist proposals and provided funding recommendations to support emerging women and nonbinary filmmakers.

Speaker and Lecturer at Colleges and Universities

My expertise in documentary film and storytelling from the archives has led to invitations as a guest speaker and lecturer at various academic institutions. At Evergreen State University, I delivered two guest lectures: one on working with archives to recover lost histories for Professor Julia Zay's Art and Archive class and another on labor and gender in film for Professors Suree Towfighnia and Julia Zay's Mediaworks class. I delivered a talk on documentary storytelling as it relates to the Eugene Lesbian

History Project's digital exhibit to Professor Judith Raiskin's Out in the Archives: Preserving LGBTQ History class at Clark Honors College at the University of Oregon. At the University of Oregon's Knight Library, I co-presented the Eugene Lesbian History Project alongside Dr. Judith Raiskin and Linda Long, Curator of Manuscripts at the UO Library. This event, "A Celebration of the Eugene Oral History Project", marked the official launch of the project's digital exhibit. I presented a talk about producing to students in Professor Suree Towfighnia's Video Production Management class at Metro State University, using my documentary *Outliers and Outlaws* as a case study.

Presenter at Professional Meetings

I have also shared my work at national and regional conferences. At the 2021 University Film and Video Association (UFVA) annual conference, I presented "How to Win at the 100-Level: Creating an Introductory Film Production Course that Works," discussing effective strategies for teaching introductory filmmaking. In 2024, I presented "Outliers and Outlaws: A Multimedia, Multi-Platform Public History of Lesbian Eugene" at the Pacific Northwest History Conference.

At the 2022 American Public Health Association Annual Meeting in Boston, I participated in the panel "Seeking Justice for Rural and Indigenous Communities: Stories Across America", where I screened my documentary *There's Heart Here* and contributed to a discussion alongside filmmakers and community organizers.

Media Appearances

During the review period, I made several media appearances that highlighted my work as a filmmaker and film educator, particularly in relation to *Outliers and Outlaws*, a documentary exploring the history and impact of the lesbian community in Eugene.

In an interview with Jefferson Public Radio, I discussed my role as Director of *Outliers and Outlaws*, focusing on the documentary's historical significance and its engagement with contemporary audiences. Similarly, I was interviewed by *Eugene Weekly*, which covered the film's return to its home community, emphasizing its reception and relevance in local LGBTQ+ history.

During the 2024 QDoc Film Festival, I was featured on KOIN 6 News where I discussed the significance of community-centered storytelling and the power of film in fostering connection and visibility.

KLCC covered a preview screening of *Outliers and Outlaws* at the Museum of Natural and Cultural History, where I spoke about the film's central themes, the experiences of its nine primary subjects, and the broader historical context of lesbian activism and community-building in Eugene.

On KGW-TV, I was interviewed as part of a segment on the Eugene Lesbian History Project's digital exhibit, a living history collection documenting the experiences of lesbian communities in Oregon. I discussed the role of film in preserving stories that might otherwise be lost, emphasizing how visual storytelling helps humanize and make historical narratives more accessible.

Beyond my work on *Outliers and Outlaws*, I was interviewed by *StudentFilmmakers Magazine* for a feature on directing documentaries. In this piece, I shared insights from my experience in production, discussing the complexities of on-location filming, ethical considerations in documentary work, and the importance of collaboration in problem-solving. I also provided guidance for aspiring filmmakers,

emphasizing persistence, humility, and the need for rigorous storytelling practices in both production and post-production.

For examples and additional information about the activities cited here, please see:

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