

CURRICULUM VITAE

Cale Epps

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EDUCATION

Ph.D. in Cinema and Media Studies, University of Southern California (USC), Los Angeles	Expected 2029
M.A. in Cinema and Media Studies, University of Southern California (USC), Los Angeles	2024
B.A. in Film (Film and Media Studies), Arizona State University, Tempe	2022
B.A. in History, Arizona State University, Tempe	2022
Postgraduate Certificate in Filmmaking, The London Film School, London	2014

RESEARCH AREAS

Media industries; labor and precarity; public policy; regional production cultures; political economy of film/television/streaming; U.S. Southwest.

DISSERTATION PROJECT

Worlding the Southwest: Infrastructure, Imagination, and the Territorial Reorganization of Hollywood

Committee: Anikó Imre (chair), J.D. Connor, Nitin Govil, Jennifer Hessler, Victoria E. Johnson

This project examines how film and television production infrastructures, state incentive regimes, regional imaginaries, and Indigenous media governance have reorganized Hollywood's relationship to the U.S. Southwest.

PUBLICATIONS

Manuscripts Invited for Revision and Resubmission

"The Failed Franchise: Arizona's Film Commission and the State Governance of Hollywood Compatibility." *Media Industries*. 2026

"Constraint as Norm: Recreation Drama, Film Policy, and the Normalization of Precarity in Arizona's Production Ecology." *Television & New Media*. 2026

Invited Manuscripts Under Review

"Paramount+ With Showtime and the Branding of Cohesion." *New Review of Film and Television Studies*. Under review. 2026

Invited Book Chapters

"Making Places Filmable: Film Commissions and the Infrastructure of Hollywood Mobility." Invited chapter for *The States of Hollywood*, edited by Kate Fortmueller and Alisa Perren. University of California Press. In preparation. 2026

Reports / White Papers

"Tax Incentives: More Public Risk, Less Return." Co-authored with Pete Johnson. In *The Costs of Consolidation: The Arguments and Evidence for Blocking the Paramount–Warner Bros. Merger*. MACRO Lab, University of California, San Diego. 2026

"Incentives, Commissions, and Hollywood Production Mobility." In *Roadmap to the Texas Media Industries* (CEMI White Paper), University of Texas at Austin. 2025

Book Reviews

Book review of Kay Dickinson, *Supply Chain Cinema: Producing Global Film Workers*. *European Journal of Cultural Studies*. 2024

MEDIA COVERAGE

Ellis, Rick. "Study Suggests Paramount/WBD Merger Would Upend Tax Incentive Programs." *Forbes*, July 25, 2026. Features and quotes research coauthored with Peter Johnson. 2026

PRESENTATIONS

"From Attraction to Alignment: Arizona's Film Commission and the Governance of Mobile Production." Media Industries Conference. Madrid. (proposed) 2027

"'With Showtime': Brand Architecture, Organizational Myth, and the Cultural Work of Platform Coherence." Society for Cinema and Media Studies (SCMS). Montreal. (proposed) 2027

"Sovereignty on Set: Permitting, Infrastructure, and Visual Authority across Navajo and Pueblo Lands." Panel co-chair. Society for Cinema and Media Studies (SCMS). Chicago. 2026

"Franchising Precarity: New Hollywood and the Rise of State Film Commissions." Panel chair. USC Hollywood Conference. Los Angeles. 2025

"Google Earth and Internet Sleuths: Tracing the Slipperiness of a Popular Streaming Docu-series." Console-ing Passions. Atlanta. 2025

"SB 1708 as an Artifact of Precarity: Framing a Film Tax Incentive in a Right-to-Work State." SCMS. Chicago. 2025

"Streaming the Nation: Commercial Nationalism and Discourses of the TV Showrunner-Auteur" (revised). SCMS. Boston. 2024

"Streaming the Nation: Commercial Nationalism and Discourses of the TV Showrunner-Auteur." Global Fusion. Austin. 2023

TEACHING EXPERIENCE

Instructor of Record

Adjunct Professor, Pacific States University, Los Angeles — Mediating Culture in the Streaming Era Summer 2024

- Designed syllabus for an 11-week course; delivered lectures and facilitated discussion.
- Assessed written work and final projects; developed course policies and evaluation rubrics.

Teaching Assistant (Lead)

USC School of Cinematic Arts — Introduction to Television and Media (Lead) Spring 2026

- Led weekly discussion section(s) for up to 25 students; developed discussion prompts with instructional team.
- Provided feedback and evaluated student work; supported course administration and TA coordination.

USC School of Cinematic Arts — The Star Wars Phenomenon (Lead) Fall 2025

- Coordinated TA team; managed grading workflows; supported guest logistics and course operations.
- Evaluated student work and maintained consistent assessment standards across sections.

Teaching Assistant

USC School of Cinematic Arts — World Cinema to 1950 Fall 2026

- Led weekly discussion section(s) for up to 25 students; graded written work and exams; held office hours.
- Collaborated with course faculty and TA team on assignments and discussion design.

USC School of Cinematic Arts — Introduction to Television and Media Fall 2022–
Spring 2024

- Led weekly discussion section(s) for up to 25 students; graded written work and exams; held office hours.
- Collaborated with course faculty and TA team on assignments and discussion design.

USC School of Cinematic Arts — Gender, Sexuality, and Media Fall 2022

- Evaluated keyword essays and final papers for an upper-division undergraduate course.

Invited Lectures

“The Film Industry Under National Socialism: Infrastructure, Labor, and Compliance.” World Cinema to 1950 (Dr. Nitin Govil), USC School of Cinematic Arts. Fall 2026

“Recreating the Global: Raw, Netflix, and the Labor of Streaming Docudrama” Global TV (Dr. Anikó Imre), USC School of Cinematic Arts. Summer 2026

“Authorship and the TV Showrunner.” Introduction to Television (Dr. Anikó Imre), USC School of Cinematic Arts. Fall 2024

“The TV Showrunner in the Platform Era.” Introduction to Television (Dr. Anikó Imre), USC School of Cinematic Arts. Fall 2024

Course Assistant

USC School of Cinematic Arts — Global TV (Anikó Imre) Summer 2026

- Supported graduate-level screenings and course administration.

USC School of Cinematic Arts — Intro to Cultural Studies (Nitin Govil) Spring 2024

- Supported graduate-level screenings and course administration.

USC School of Cinematic Arts — Survey History of Television (Nitin Govil) Fall 2023

- Supported graduate-level screenings and course administration.

USC School of Cinematic Arts — (Post)Socialist Media (Anikó Imre) Spring 2023

- Supported graduate-level screenings and course administration.

FELLOWSHIPS AND GRANTS

USC Annenberg Graduate Fellowship Research and Creative Project Award 2026
(\$1,500 individual award; collaborative project). University of Southern California.

SCMS TV and Radio History SIG Travel Grant (\$250). 2025

Hobson/Lucas Family Foundation Endowed Student Support Fund (\$500; field research support). 2024–2025

USC Graduate School Research/Travel Grant (\$1,000; field research support).	2024–2025
Annenberg Ph.D. Fellowship, USC (\$40,500 annual stipend; 36 tuition units annually; health insurance; fees).	2024–2029
Frank Volpe Endowed Scholarship, USC School of Cinematic Arts (\$6,000).	2024–2025
Annenberg M.A. Fellowship, USC (\$20,000; 18 tuition units; health insurance; fees).	2023–2024
GSG Professional Development Grant, USC (\$500).	Spring 2024
George Lucas Family Foundation for Student Support (\$8,000; 8 tuition units; health insurance; fees).	Spring 2023

AWARDS AND HONORS

Finalist, Graduate Student Essay Contest, SCMS Television Studies SIG.	2026
Graduate Student Writing Award, SCMS Media Industries SIG.	2026
Graduate Student Writing Award (Honorable Mention), SCMS Media Industries SIG.	2025
Moeur Award, Arizona State University Alumni Association (GPA 4.0).	2022
Building Tomorrow Project Competition (Third Place), Arizona State University (German memory and the Holocaust).	2020
Earl's Court Film Festival (Short Film Selection), London — “Window Chalk.”	2017
Beijing Film Festival (Short Film Selection), Beijing — “Dreamer.”	2017
Johns Hopkins Film Festival (Experimental Film Selection), Baltimore — “Window Chalk.”	2015
London Film School End-of-Term Screening — “Three.”	2013

ACADEMIC SERVICE

TV and Radio History Scholarly Interest Group Graduate Student Representative	2026–present
Student Organizer, USC Hollywood Conference.	2025
Volunteer, USC Hollywood Conference.	2025
Copyeditor, USC Dornsife Prison Education Project (Readers' Circle).	2024
Graduate Council Representative (ZdC), University of Southern California.	2023–2024
Moderator, panel discussions on working in the film industry, Arizona State University.	2021–2022
Term Representative (four terms), The London Film School.	2012–2013
Student Body Representative, The London Film School.	2013

PROFESSIONAL EXPERIENCE

Video Producer, Wibbitz (owned by Vimeo), New York City (remote)	2018–2022
Produced short-form breaking news and branded client videos across multiple brand refreshes; managed rapid turnaround workflows.	
Education Manager, Arizona Theatre Company, Phoenix	2010–2012
Managed concurrent community engagement and education programs; coordinated stakeholders and program logistics.	

SELECTED CREATIVE PRACTICE

Film Festival Selections

Smoke Break (smartphone, Seattle) — directed/edited experimental short (3 min; crew 1; cast 1).	2025
Window Chalk (Canon 5D, Phoenix) — produced/directed/edited short film (10 min; crew 5; cast 4).	2017
Dreamer (smartphone, Berlin) — wrote/shot/edited experimental short (3 min; crew 1; cast 1).	2017
Feature (Documentary)	
Skin and Bones: “Discovering” America (smartphone + GoPro, U.S.) — shot/edited/soundscape design; experimental documentary (50 min; crew 1).	2018
Short Film (Narrative)	
Awake and Sing Pusher Love Girl (smartphone, Berlin) — wrote/shot/edited experimental short (3 min; crew 1; cast 1).	2016
Who’s the Boss? (35mm, London Film School) — producer; narrative short (15 min; cast 4).	2013
Grace Ending (16mm, London Film School) — wrote/produced/directed/edited experimental short (3 min; crew 6; cast 4).	2013
Past-time (Canon 7D, London Film School) — wrote/produced/directed/edited experimental short (3 min; crew 3; cast 2).	2012
Four (16mm, London Film School) — wrote/produced/directed/edited experimental short (3 min; crew 6; cast 3).	2012
Short Film (Documentary)	
Orlando Pride: Christ Church Unity (smartphone, Orlando) — shot/edited/soundscape design (3 min; crew 1).	2016
Columbus F*cking Ohio (smartphone) — shot/edited/soundscape design (5 min; crew 1).	2016
Nampa, Idaho: Armageddon Guns (smartphone) — shot/edited/soundscape design (3 min; crew 1).	2016
Charleston: The Holy City (smartphone) — shot/edited/soundscape design (3 min; crew 1).	2016
St. Louis: Juan (smartphone) — shot/edited/soundscape design (3 min; crew 1).	2016
Tuscaloosa: Segregation (smartphone) — shot/edited/soundscape design (3 min; crew 1).	2016
Music Video / Performance	
Danse Sacrée et Danse Profane (Blackmagic Pocket, Phoenix) — produced/directed/edited harp performance (10 min; crew 3; cast 1).	2015
Promotional Teaser Trailers	
Pluto by Steve Yockey (Blackmagic Pocket, Tempe) — produced/directed/edited teaser (2 min; crew 5; cast 2).	2015
The Revelation of Bobby Pritchard by Rich Espey (Blackmagic Pocket, Baltimore) — produced/directed/edited teaser (2 min; crew 5; cast 2).	2015
Americana (Canon 5D, Phoenix) — wrote/produced/directed/edited teaser (3 min; crew 5; cast 4).	2014

PROFESSIONAL SOCIETIES

Society for Cinema and Media Studies (SCMS), member since 2022
Actors' Equity Association, member since 2006

SOFTWARE AND EQUIPMENT SKILLS

- Wibbitz platform (professional proficiency)
- Final Cut Pro X (professional proficiency)
- Wix website builder (proficient)
- Logic Pro (proficient)
- Sony A7S II (proficient)
- Adobe Creative Suite: Premiere, Photoshop (working proficiency)
- Avid (working proficiency)
- DaVinci Resolve (working proficiency)

LANGUAGES

- English (native)
- German (B1 CEFR)
- Spanish (A1 CEFR)

WEB-BASED MATERIALS

- “Americana - Columbus” (The Towner, online magazine, 2016)
- “Americana - Charleston” (The Towner, online magazine, 2016)
- “Americana - St. Louis” (The Towner, online magazine, 2016)
- “Americana - Tuscaloosa” (The Towner, online magazine, 2016)