

## Laine Goldman

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## Education

Entered the Taos Institute and Tilburg University (Netherlands) doctoral program in Social and Behavior Sciences. Dissertation topic, <i>The Migrant Creative</i> , explores the world of the media freelancer (abstract on page 12)	2009
Master of Arts, School of Film, Ohio University, Athens, Ohio	1987
Master of Arts, School of Telecommunications, Ohio University, Athens, Ohio	1985
Bachelor of Science, Communications, Ohio University, Athens, Ohio	1975
Additional Study, Graduate coursework in African Studies, International Studies, Ohio University	

## Employment History

2004 – present	Assistant Professor	Winston-Salem State University, Winston-Salem, North Carolina
1998 - 2004	Part-time Faculty	Cleveland State University, Cleveland, Ohio John Carroll University, Cleveland, Ohio
1996 – 2004	Writer, Producer	Self-employed Consultant, Cleveland, Ohio
1993 - 1994	Visiting Assistant Professor	Ohio University School of Film, Athens, Ohio
1990 - 1993	Co-Producer and Director	Horizontal Mambo and other Honeymoon Tales, Columbus, Ohio
1988 - 1990	Sales Executive	NewHealth Center, Los Angeles, California Pasteur Institute medical program
1985 - 1987	Graduate Assistant	Ohio University, Film and Telecommunications, Athens, Ohio
1983 - 1984	Copywriter and Producer	Fahlgreen Advertising, Parkersburg, West Virginia

## Multimedia Teaching

Winston-Salem State University, Department of Mass Communications, Assistant Professor

- **Developed Interdisciplinary Course -- *Brains and Guts: Anatomy of Creativity*** (2009)
- ***Introduction to Mass Communication*** (fall 2004 – present)
- ***Media Writing*** (fall 2004 – present)
- ***Radio and Television News Writing*** (fall 2004 – fall 2006)
- ***Mass Media and Society*** (spring 2007)
- ***Internship Coordinator*** (summer school 2005 - present)

Teaching responsibilities include:

- Teaching a variety of media courses (four per semester)
- Advising 35+ Mass Communication students
- Encouraging students to develop comprehensive portfolios
- Promoting the internship, networking and practicum experience
- Providing a social, cultural and personal perspective on new media
- Helping students hone their critical thinking and creative skills
- Reviewing portfolios and offering creative suggestions
- Inviting relevant guest speakers to share their expertise
- Advocating an inclusive, international perspective
- Fostering innovative curriculum development
- Selection committee work
- Library media acquisitions

Cleveland State University, School of Communications (Part-time Faculty)

- ***Scriptwriting*** (spring 2004 first-time offered)
- ***Introduction to Film*** (fall 2003 and 1998-99)
- ***Documentary Form in Film and Television*** (1998-99 distance learning and 2003)
- ***Contemporary Cinema*** (2003; 1998-99)

## Multimedia Teaching (continued)

Communications, John Carroll University, Cleveland, Ohio (Part-time Faculty)

- ***International Cinema*** 2001 summer school)

Cleveland State University, School of Urban Affairs (Part-time Faculty)

- ***The City on Film*** (2000 summer school)

Cleveland State University, First College, Cleveland, Ohio (Part-time Faculty)

- ***Scriptwriting*** (1999)

Cleveland State University, Creative Writing Program, Cleveland, Ohio (Workshop Presentation)

- ***Writing for Theater*** (1999)

Thurber Writing Academy, Columbus, Ohio (Six-week Workshops for Children)

- ***Power of ME-TV*** (1995) (Scriptwriting workshop for 4- and 5- graders)
- ***You're on the Air*** (1991-92) (Radio scriptwriting workshop for 4- and 5- graders)

Ohio University, School of Film, Athens, Ohio (Visiting Assistant Professor)

- ***Introduction to Film I (International)*** (1993)
- ***Introduction to Film II (Film Analysis)*** (1994)
- ***Introduction to Film III (Film and Genre)*** (1994)
- ***Scriptwriting*** (undergraduate and graduate) (1993-94)
- ***Advanced Scriptwriting*** (undergraduate and graduate) (1993-94)

## Multimedia Teaching (continued)

Ohio University, School of Telecommunications, Athens, Ohio (Part-time Faculty)

- **Writing Survey** (multimedia portfolio) (1990-91; 1985-86)

Ohio University, School of Film, Athens, Ohio (Teaching Assistant)

- **Introduction to Film** (1985)
- **Film Criticism** (1985-86)
- **Film Noir** (1986)

Ohio University, School of Telecommunications, Athens, Ohio (Teaching Assistant)

- **Broadcasting Copywriting** (1984)
- **Video Production** (1985)

## Panels, Committees, Conferences and Film Festivals

- Taos Institute Conference. *Social Construction: Relational Theory and Transformative Practices*. Sheila McNamee Ph.D. and Harlene Anderson, Ph.D. Durham, New Hampshire, November 2009
- Visited and invited students to the NATPE (National Association of Television Program Executives) Student Career Workshop in Raleigh, April 2009
- Attended *Creativity: Worlds in the Making*. A national symposium for creativity and innovation sponsored by Wake Forest University, March 18-20, 2009
- Attended the *Taos Institute Dialogues that Deliver Conference: Generative Practices in Collaboration, Conflict and Community* in Sarasota, Florida, September 2008. “The Taos Institute is a nonprofit organization dedicated to the development of Social constructionist theory and practices for world benefit.”
- Presented paper *America’s Next Top Role Model?* at the Popular Culture Association Conference, Boston, Massachusetts – April 2007
- Consultant on Lynne Browne’s documentary *Para mi, Para ti*, 2007
- Film Panelist for the 24<sup>th</sup> Annual Conference of the Association of Third World Studies  
*Topic: Examining power and retribution in Paradise Now (Abu-Assad, 2005) and Munich (Spielberg, 2005)* – November 2006
- Faculty Development Travel Grant to attend NATPE (National Association of Television Program Executives) Conference, Las Vegas, January 2007
- Women’s and Gender Studies Wake Forest University Community Connections Committee, 2006 – Present
- Wake Forest University, Southeast European Leadership Institute (SEELYI) commentator  
A cultural exchange with the Balkans funded by the U.S. Department of State, 2005
- Research Initiative Program Grant Application, Winston-Salem State University,  
*Creative by Design*, 2004
- 2004 Montgomery County Arts Visual and Media Artist Fellowship, Panel Member, Dayton, Ohio
- Cleveland State University and Independent Pictures 2004 Screenplay Awards Judge
- Independent Shorts Selection Committee, Cleveland International Film Festival  
(22, 23, 24, 25, and 26), 1998-2002

## Winston-Salem State University Service

- Film and new Media Infrastructure Team, Economic Development in the Piedmont, 2009
- Green Curriculum Committee, 2009
- College of Arts and Sciences Governance Committee 2009
- *Course Redesign with Technology Workshop*, May 26-29, 2009  
Design approved and syllabus shown as a sample for incoming faculty
- OK Scholars Fellow, 2009
- *Writing Across the Curriculum* participant, 2008 – 2009
- *General Education Outcomes Assessment Workshop*, fall 2008
- Nominated for a WSSU Institutional Teaching Award, 2008
- College of Arts and Sciences Awards Committee, Winston-Salem State University, 2008 – 2009
- Office of Sponsored Programs “*How to Develop an Idea into a Proposal*” November 2008
- Faculty Development Conference on “*Infusing International Dimensions into Social Science Curricula*” March 2008
- Visual Communications Search, Chair, WSSU, appointed March 2008 - 2009
- Faculty Senate Representative, WSSU, 2007 – 2008
- Witness for the defense in mock O.J. Simpson law trial presented in Larry Little’s  
Law Course, Political Science Department, WSSU, April 2007
- Admissions Review Board at Winston-Salem State University, Appointed March, 2007
- Faculty Senate Alternate, Winston-Salem State University, 2004 – 2006
- Academic Standards and Curriculum Committee – Faculty Representative 2006 – 2007
- WSSU Workshop *Infusing Diversity into Course Content Across the Curriculum*, 2006
- Mass Communications Search Committee Head for Chair (2006)
- Mass Communications production position Search Committee Member 2006
- *WSSU Write Winning Grants* a presentation from the Grant Writer’s Seminars and Workshops  
in association with Winston-Salem State University, 2006
- Scholars Day Interviewer, Winston-Salem State University, 2005
- College of Arts and Sciences Advisory Council, Winston-Salem State University, 2005

## Professional Membership

- [www.freelancersunion.org](http://www.freelancersunion.org) Freelancers Union: Platform for an Independent Workforce, 2009
- [www.wowOwow.com](http://www.wowOwow.com) is an online community created, owned and run by women for women  
Lesley Stahl, Whoopi Goldberg, Liz Smith, Candice Bergen, and Marlo Thomas
- Hip Hop Journalism Association, 2009
- AEJMC (Association for Education in Journalism and Mass Communication), 2004 - 2008
- Popular Culture Association, 2007 – 2008
- Third World Studies Association, 2006 - 2007
- NATPE (National Association of Television Program Executives), 2007

## Awards

- *Self Magazine* -- Finalist *Technophobe Makeover Contest* 1995  
One of 20 finalists out of 1,500
- Ohio Arts Council Grant, 1992, *Horizontal Mambo and other Honeymoon Tales*
- Ohio Arts Council Grant, 1990, *Horizontal Mambo and other Honeymoon Tales*
- Center for New TV NEA Regional Fellowship, 1990, (*HMOT*)
- Full Graduate Scholarships in Telecommunications, Film and African Studies (1985-88)
- The 1987 Midwest Radio Theatre Workshop (Columbia, Missouri) – Scholarship
- *see dick run* – (title and dialogue). Awards at the San Francisco Art Institute Film Festival,  
Sinking Creek Film Festival and Oswego International Film Festival
- 1987 National Arab American Association Foundation Essay Contest Regional Winner
- Gold Medals in the 1984 5th District ADDY's (2)
- Cleveland Society of Communicating Arts 1983 Awards of Excellence (2)
- Winner of Silver and Bronze Awards in the 1982 5th District ADDY's
- Finalist in the 1982 International Radio Festival of New York – KitchenAid

## Community Service

- *Faces of a Healthy Future: National Conference to End Health Disparities*, Winston-Salem State University, Volunteer, October, 2009
- Departmental sponsorship of a family in the Grandparent Program at Christmas 2008 - present
- Media Writing class wrote radio PSA's in conjunction with Winston-Salem State University Pandemic Preparedness Plan Committee – November, 2006
- Writing for Radio Television class wrote television script for Group Homes of Forsyth 2006
- Hispanic Festival, volunteer, Winston-Salem, North Carolina 2004 – 2006
- Forsyth County Humane Society, volunteer, Winston-Salem, North Carolina, 2005

## Website Writing and Branding

- [senecamedical.com](http://senecamedical.com) (currently offline) 2004
- [marconimedical.com](http://marconimedical.com) (not currently online – almost 200 wireframes available for review) 2003
- [pure-touch.com](http://pure-touch.com) (edited and re-wrote existing Moen site for MarchFirst) 2003 - 2004
- [nationalcity.com](http://nationalcity.com) (National City Bank Investment Banking and International Banking) 2003



## Communication, Training and Development Projects

- Classroom media writing project for Forsyth Group Homes to create a script for United Way, spring 2006
- Consultant and proposal writer for African-American fraternity and sorority reality television series  
2004 Synopsis and Marketing Report (client confidentiality—BET)
- Strategic information proposal for the 2004 International Children's Games and Cultural Festival  
First-time event held in the United States  
Proposal helped to raise awareness, interest and funding
- Conducted survey of filmmakers for the Gund Foundation and Picture This grant, 2004  
Examination of creative development issues in Cleveland  
Series of interviews with 13 filmmakers (one-two hour interviews each)
- 15+ years' experience writing award-winning multimedia campaigns for national clients:  
HMI Healthcare, Marconi Medical, Seneca Medical, MarchFirst, KitchenAid, Borg-Warner, Moen, Eaton, B.F. Goodrich, Nationwide Advertising, National City Bank, Christian & Timbers, Purell, DigiKnow, AFLAC, Davey Trees, and the State of West Virginia, etc.
- Promoted alternative health-assessment program developed at France's Pasteur Institute
- Video and radio scripts for clients including HMI Healthcare (insulin-injector demonstration), Physicians Weight Loss Centers (30-minute promotional video), Front Row Theater, KitchenAid, Natural Sun Orange Juice, AFLAC (in-house training video), and the Career Coach (preliminary proposal, script, and jacket cover for CD career networking series featuring Anne Fisher at *Fortune* and author Jeffrey Christian, *The Headhunter's Edge*)
- Healthcare content development for Compliant (a compliance and training ASP service provider)
- Interactive sales product training for Moen
- Research and writing for print, radio, television, film, documentary, proposals, grants and the Internet

## Creative Projects

A consistent thread with most my writing is the ability to maintain a playful edge (when appropriate) while exploring serious, provocative social issues. Creative and detailed research is my forte.

***A Team With No Name, 2003.*** Proposed documentary video (proposal available). I play on a unique multicultural, intergenerational neighborhood pickup softball team that has been meeting every week (from tax day to the first snow) for the last fifteen years. It is a Sunday ritual that provides a space for a different kind of communion. No captains, no membership fees, no team name or use of last names, no demands to show up, no bragging rights and no tryouts. It's a softball dreamland. Dr. Dave Kolb, the team's founder and professor of Organizational Behavior at Case Western Reserve University, combines his passion for softball with his renowned expertise in the area of experiential learning. Alice Kolb, also an Organizational Behavior professor at CWRU, recently included some of my ethnographic field notes from this proposal for an upcoming organizational behavior journal article devoted to play and business.

*A Team With No Name* humorously examines group dynamics, communication styles, cooperation, non-competition, empowerment and play on this unconventional – but model playing field. This documentary explores an extraordinary cutting-edge model for community that is cloaked in the most ordinary of activities and the implications are far reaching. If play based on a Survivor-style, “winner takes all” mentality teaches us to compete in the “real world”—perhaps this alternative game teaches us to deal with an imperfect one?

***This Lake. . . This Peace,*** 2000, Casting Director for a experimental video created by Dr. Austin Allen. Encounter between an African-American and Russian immigrant family. Part of the Wexner Center for the Arts, Columbus, Ohio, Cultural Crossing Series. Experimental video series featuring nine artists from Eastern Europe and the United States.

***Balancing Act,*** 1995. You don't have to win the lottery to feel good. *Balancing Act* is a proposal for a multimedia magazine series showcasing alternative and natural approaches for healing the mind, body and spirit. A health styles show for everyday folks.

***Horizontal Mambo and other Honeymoon Tales,*** 1990. Collaboration with filmmaker Ann Alter. Proposal, synopsis and treatment for a feature-length documentary exploring real life honeymoon experiences, expectations and fantasies. Received funding for three grants from the Ohio Arts Council (2) and a Center for New TV National Endowment for the Arts Regional Fellowship. In November 1989, an extensive media campaign was launched to search for people's real life honeymoon stories – everything from the traditional to the offbeat. Hundreds of honeymoon tales came in from across the country as a result of features in national publications including [Family Circle](#), [San Francisco Chronicle](#), [Mature Outlook](#), [Modern Maturity](#), [Detroit Free Press](#), [The Columbus Dispatch](#) and [Bride's](#) magazine.

## Creative Projects (continued)

***The Second Civil War, 1989.*** Feature-length script. This sci-fi satire is set in the year 2061. It portrays the Brand family, living in the Test Market Capital, who “sponsor” their children Ivory and Ajax in return for financial incentives. Different languages created. The mother, Little Debbie, speaks in commercialese “I’m in a toasty-tasty mood today.” Ivory questions why she is named after the product. The drama begins when Ivory seeks liberation from her indentured status.

***see dick run,*** 1987 (title and dialogue) – collaboration with filmmaker Ann Alter. Short film, political satire, pokes fun at film and television’s fondness for fragmenting women’s bodies. *see dick run* is part of the New York Museum of Art film collection. It received awards at the San Francisco Art Institute Film Festival, Sinking Creek Film Festival and Oswego International Film Festival. Lily Boruszkowki, filmmaker and scholar, wrote in her review at a University Film & Video cinema studies conference screening, “. . .The film makes its point clearly, concisely, and with a wonderful sense of humor. The dozen or so lines of dialog perfectly synthesize the social and psychological mores and poses that the filmmaker critiques. . . .”

***She’s George Sand,*** 1987. Feature-length script celebrates the cigar-smoking Frenchwoman who espouses social change freethinking and liberated mores. Her friends include many Romantic and revolutionary superstars including Liszt, Chopin and the painter Delacroix.

## Dissertation Abstract -- *The Migrant Creative*

Creativity has been the driver of my life as a freelance writer, producer, and educator for over twenty years. The life of the “migrant creative” was how I affectionately, and more often cynically, described the challenges of a creative, itinerate lifestyle. The migrant creative is more a reality in today’s economy than ever before. The Bureau of Labor Statistics in their *2008-2009 Occupational Outlook Handbook* notes that about 60 percent of the creative market has been engaged in contract work. This trend is rapidly accelerating across a variety of employment sectors.

I teach media at a historically black university that is part of the University of North Carolina system. Everyday, I remind students that employment in this chaotic economy, coupled with the transitory nature of the industry, requires an entrepreneurial mindset and more than talent. Students will undoubtedly have to create their own jobs and they are competing against skilled professionals with years of experience. This is not meant to scare -- but to prepare students for a turbulent ride that goes beyond networking. Technological awareness is not enough and will always be changing. They need to understand that the new workforce is fluid, creative, collaborative and global. Individuals may have to work on per-project basis. The idea of a permanent job is becoming scarily laughable. That is why it is imperative that we study and analyze the world of the freelance contributor. What are the skills needed to thrive as an independent, self-propelled creative entrepreneur?

This dissertation, *The Migrant Creative*, explores how freelance and consulting work is revolutionizing employment opportunities throughout the world. There are now online social networking freelance unions, creative collectives and message boards where work-specific issues in the new economy are discussed. The coffee house, formerly the freelancers’ alternative office, is where creative individuals come to share ideas, java and escape from home. How do people deal with the psychological isolation and the demands of continually reinventing themselves? Many freelancers, needing to connect, are renting shared spaces and collaborating on projects. *The Migrant Creative* is their story. Freelancers, rather than being marginalized, are now being institutionalized within the business structure. As the job market morphs into a new model free of perks, offices, insurance, and the promise of regular employment -- it is imperative to examine the freelancers and consultants role and how they navigate in this global economy. What can we discover from these individuals about the nature of past, present and future creative work?

The film, television, video gaming, music, advertising and Internet-driven industries regularly employ freelancers. Professionals with varying skills come together for relatively short periods of time, contribute to the project, and then leave. Some production crews retain the same loose-knit group for years. What can employers and contract workers teach us about organizational teamwork -- and who works? What are the inherent qualities that make someone marketable as a freelancer that transcend cultural boundaries? How do factors such as age, diversity, religion, gender, openness, like-mindedness, professionalism, reputation, body language and humor affect the hiring process? Stories and surveys from media freelancers, the executives that contract talent, and the individuals that work alongside them will paint a picture of life as a migrant creative in the USA and overseas.

## References for Laine Goldman

**Austin Allen, Ph.D** (letter available)

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