

# ERIC HOYT

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## PROFESSIONAL POSITIONS

Professor of Film, Media & Cultural Studies, Department of Communication Arts, University of Wisconsin-Madison, 2021—Current.

*Previously* Associate Professor, 2017—2021  
Assistant Professor, 2012—2017

Kahl Family Distinguished Professor of Media Production, Department of Communication Arts, University of Wisconsin-Madison, 2020—Current.

Director, Wisconsin Center for Film and Theater Research and AV Data Core, 2020—Current.

Director, Media History Digital Library, 2017—Current.

## EDUCATION

Ph.D. Critical Studies, University of Southern California (2012)  
School of Cinematic Arts Los Angeles, California

M.F.A. Peter Stark Producing Program, University of Southern California (2008)  
School of Cinematic Arts Los Angeles, California

B.S. Radio-Television-Film, Northwestern University (2005)  
School of Communication Evanston, Illinois  
All School Honors, Summa cum Laude, Gender Studies Minor

## BOOKS

Eric Hoyt, *Ink-Stained Hollywood: The Triumph of American Cinema's Press* (Berkeley: University of California Press, 2022). Open access publication:  
<https://www.ucpress.edu/book/9780520383692/ink-stained-hollywood>.

Jeremy Wade Morris and Eric Hoyt, eds., *Saving New Sounds: Podcast Preservation and Historiography* (Ann Arbor: University of Michigan Press, 2021). Open access publication:  
<https://www.fulcrum.org/concern/monographs/dn39x3465>.

Charles R. Acland and Eric Hoyt, eds., *The Arclight Guidebook to Media History and the Digital Humanities* (Falmer: REFRAAME/Project Arclight, 2016). Open access publication:  
<http://projectarclight.org/book>.

Paul McDonald, Emily Carman, Eric Hoyt, and Philip Drake, eds., *Hollywood and the Law* (London: BFI/Palgrave, 2015).

Eric Hoyt, *Hollywood Vault: Film Libraries before Home Video* (Berkeley: University of California Press, 2014).

## **BOOKS IN PROGRESS**

Eric Hoyt, *The Day After: Network Television's Nuclear Movie Event*. A monograph exploring the production, reception, and legacy of *The Day After* (1983), one of the most widely viewed and discussed television events of all time.

Kelley Conway and Eric Hoyt, eds., *Global Movie Magazine Networks*. A co-edited anthology, comprised of 20 chapters by leading film scholars, profiling international film magazines, analyzing their meanings, and reflecting on their new accessibility through digitization initiatives.

## **EXTERNAL GRANTS AND AWARDS**

NEH Digital Humanities Advancement Grant. Amount: \$294,265. Role: Co-PI. Partner: Stephanie Sapienza (PI) at the Maryland Institute of Technology. Duration: 2021—2023. Awarded for “Broadcasting Audiovisual Data: Using Linked Data and Local Authority Aggregators to Enhance Discoverability for Broadcasting.”

ACLS Digital Extension Grant. Amount: \$150,000. Role: PI. Partner: Kelley Conway (Co-PI). Duration: 2019—2022. Awarded for “Enhancing and Globalizing the Media History Digital Library.”

NEH Humanities Collections and Reference Resources Grant. Amount: \$217,000. Role: Co-PI. Partner: Stephanie Sapienza (PI) at the Maryland Institute of Technology. Duration: 2018—2021. Awarded for “Unlocking the Airwaves: Revitalizing an Early Public and Educational Radio Collection.”

NEH Digital Humanities Advancement Grant. Amount: \$74,972. Role: Co-PI. Partner: Jeremy Morris (PI) at the University of Wisconsin-Madison. Duration: 2017—2019. Awarded for PodcastRE Analytics: Investigating the Golden Age of Podcasting through Metadata and Sound.

Bill Douglas Cinema Museum Research Fellowship at the University of Exeter. Amount: \$2,000. Duration: 2019—2020. Awarded to support archival book research for *Ink-Stained Hollywood*.

Mary Pickford Foundation Grant. Amount: \$5,000. Role: PI. Duration: 2019—2020. Awarded for Media History Digital Library open access scanning of pressbooks.

University of California – California Digital Library Grant. Amount: \$10,000. Role: PI. Duration: 2019—2020. Awarded for the Media History Digital Library’s open access scanning of *TV Guide* from the collection of the Prelinger Library.

University of Toronto Digitization Grant. Amount: \$5,000. Role: PI. Duration: 2018—2019. Awarded for the Media History Digital Library’s open access scanning.

Best Use of DH for Fun, Digital Humanities Awards, 2018. Awarded for PodcastRE.

Mary Pickford Foundation Grant. Amount: \$10,000. Role: PI. Duration: 2017—2018. Awarded for Media History Digital Library Website Redesign.

IMLS and SSHRC Digging into Data Grant. Amount: \$200,000. Role: PI of US Research Team. Partner: Charles Acland (PI of Canadian Research Team), Concordia University. Duration: 2014—2016. Awarded for *Project Arclight: Analytics for the Study of 20<sup>th</sup> Century Media*.

Finalist for the Richard Wall Memorial Award (given for an exemplary work in the field of recorded performance), Theatre Library Association, 2015. *Awarded for Hollywood Vault: Film Libraries before Home Video.*

Anne Friedberg Innovative Scholarship Award, Society for Cinema and Media Studies, 2014. *Awarded for Lantern. The first time ever the award went to a digital project instead of a book.*

Best Website for Teaching & Learning, American Association of School Librarians, 2014. *Awarded for the Media History Digital Library.*

Best Electronic Reference Site, Popular Culture Association and American Culture Association, 2014. *Awarded for Lantern.*

Michael Nelson Prize for a Work in Media and History, International Association for Media and History, 2013. *Awarded for the Media History Digital Library.*

Best Electronic Reference Site, Popular Culture Association and American Culture Association, 2012. *Awarded for the Media History Digital Library.*

Student Writing Award, Society for Cinema and Media Studies, 2009. *Awarded for the essay "Writer in the Hole: Desny v. Wilder, Copyright Law, and the Battle Over Ideas."*

### **REFEREED JOURNAL PUBLICATIONS**

Matt St. John, Lauren Wilks, Stephanie Sapienza, and Eric Hoyt, "Access Amplified: Recovering a 1968 Detroit Audio Collection," *Resonance: The Journal of Sound and Culture*, under review.

Eric Hoyt, Mary Huelsbeck, Amanda Smith, Lesley Stevenson, and Lauren Wilks, "Love, Links, Archives: Saving and Sharing the Wendy Clarke Tape Collection," *The Moving Image*, accepted and forthcoming in 2023.

Stephanie Sapienza, Eric Hoyt, Edward Summers, Matt St John, and JJ Bersch, "Healing the Gap: Digital Humanities Methods for the Virtual Reunification of Split Media and Paper Collections," *Digital Humanities Quarterly* 15, no. 1 (2021): <http://www.digitalhumanities.org/dhq/vol/15/1/000509/000509.html>.

Eric Hoyt, JJ Bersch, Susan Noh, Samuel Hansen, Jacob Mertens, and Jeremy Wade Morris, "PodcastRE Analytics: Using RSS to Study the Cultures and Norms of Podcasting," *Digital Humanities Quarterly* 15, no. 1 (2021): <http://www.digitalhumanities.org/dhq/vol/15/1/000519/000519.html>.

Jeremy Wade Morris, Samuel Hansen, and Eric Hoyt, "The PodcastRE Project: Curating and Preserving Podcasts (and Their Data)," *Journal of Radio and Audio Media* 26, no. 1 (2019): 8—20. DOI: 10.1080/19376529.2019.1559550.

Derek Long, Eric Hoyt, Anthony Tran, Kevin Ponto, and Kit Hughes, "Who's Trending in 1910s American Cinema?: Exploring ECHO and MHDL at Scale with Arclight," *The Moving Image* 16, no. 1 (2016): 57—81.

Eric Hoyt, Derek Long, Anthony Tran, and Kit Hughes, “*Variety’s* Transformations: Digitizing and Analyzing a Canonical Trade Paper,” *Film History* 27, no. 4 (2015): 76—105.

Kit Hughes, Eric Hoyt, Derek Long, Kevin Ponto, and Anthony Tran, “Hacking Radio History’s Data: Station Call Letter, Digitized Magazines, and Scaled Entity Search,” *Media Industries Journal* 2, no. 2 (2015): n.p. <http://www.mediaindustriesjournal.org/index.php/mij/article/view/128/182>.

Eric Hoyt, “Distribution’s Return Trip: Two Hollywood Studios, Money, and Japan, 1921—1941,” *Velvet Light Trap* 75 (Spring 2015): 5—20.

Eric Hoyt, Kit Hughes, Derek Long, Kevin Ponto, and Anthony Tran, “Scaled Entity Search: A Method for Media Historiography and Response to Critiques of Big Humanities Data Research,” *Proceedings of IEEE Conference on Big Data* (2014): 51—59.  
<http://ieeexplore.ieee.org/xpl/articleDetails.jsp?arnumber=7004453>.

Eric Hoyt, Kevin Ponto, and Carrie Roy, “Visualizing and Analyzing the Hollywood Screenplay with ScripThreads,” *Digital Humanities Quarterly* 8, no. 4 (2014): n.p.  
<http://www.digitalhumanities.org/dhq/vol/8/4/000190/000190.html>.

Eric Hoyt, “Lenses for Lantern: Data Mining, Visualization, and Excavating Film History’s Neglected Sources,” *Film History* 26, no. 2 (Summer 2014): 146—168.

Nitin Govil and Eric Hoyt, “Thieves of Bombay: Douglas Fairbanks, Colonial Copyright, and Film Piracy in India, 1927-1935,” *Bioscope: South Asian Screen Studies* 5, no. 1 (2014): 5—27.

Eric Hoyt, “Writer in the Hole: *Desny v. Wilder*, Copyright Law, and the Battle Over Ideas,” *Cinema Journal* 50, no. 2 (Winter 2011): 21—40. *An earlier version of this essay was the winner of the 2009 Society for Cinema and Media Studies Student Writing Award.*

Eric Hoyt, “Hollywood and the Income Tax, 1929—1955,” *Film History* 22, no. 1 (2010): 5—20.

## **BOOK CHAPTERS**

Kelley Conway and Eric Hoyt, “Introduction: Building and Analyzing Movie Magazine Networks,” *Global Movie Magazine Networks*, edited by Kelley Conway and Eric Hoyt, in progress.

Eric Hoyt, Ben Pettis, Lesley Stevenson, and Samuel Hansen, “Searching for Similarity: Computational Analysis and the U.S. Film Industry Trade Press of the Early 1920s,” *Global Movie Magazine Networks*, edited by Kelley Conway and Eric Hoyt, in progress.

Eric Hoyt, Mary Huelsbeck, Pauline Lampert, Maureen Mauk, Olivia Riley, Amanda Smith, and Matt St. John, “Reviving Neglected Giants: Digitally Preserving and Sharing Two Early Television Collections,” in *The Archivability of Television*, edited by Lauren Bratslavsky and Elizabeth Peterson, under review.

Matt St. John, Eric Hoyt, and Stephanie Sapienza, “Back to Sound School: Revisiting the Aesthetic Norms of 1950s and 1960s Educational Radio,” in *The Oxford Handbook to Radio Studies*, ed. Andrew Bottomley and Michele Hilmes (New York: Oxford University Press, forthcoming in 2022).

Eric Hoyt, “The Source and its Encoding: Reflections on Metadata in Digitized and Born-Digital Media Collections,” in *Creating a More Transparent Internet: The Perspective Web*, ed. Piek Vossen and Antske Fokkens (Cambridge: Cambridge University Press, 2022): 119—128.

Eric Hoyt, “The Trade Papers and Cultures of 1920s Hollywood,” in *Resetting the Scene: Classical Hollywood Revisited*, ed. Philippa Gates and Katherine Spring (Detroit: Wayne State University Press, 2021): 267—279.

Eric Hoyt, “Saving Podcasting’s Contexts: Archive Collecting Strategies and Media Historiography,” in *Saving New Sounds: Podcast Preservation and Historiography*, ed. Jeremy Wade Morris and Eric Hoyt (Ann Arbor: University of Michigan Press, 2021): 237—255.

Eric Hoyt and Jeremy Wade Morris, “Introduction: The Inseparability of Research and Preservation Frameworks for Podcasting History,” in *Saving New Sounds: Podcast Preservation and Historiography*, ed. Jeremy Wade Morris and Eric Hoyt (Ann Arbor: University of Michigan Press, 2021): 1—25.

Jacob Mertens, Eric Hoyt, and Jeremy Wade Morris, “Drifting Vocal Performances: Studying Vocal Pitch and Frequency in Podcasting with Digital Tools,” in *Saving New Sounds: Podcast Preservation and Historiography*, ed. Jeremy Wade Morris and Eric Hoyt (Ann Arbor: University of Michigan Press, 2021): 154—178.

Eric Hoyt, “Aggregating Aspirations: What Peabody’s Metadata Tells Us About Local TV History,” in *Television History, The Peabody Archive, and Cultural Memory*, ed. Ethan Thompson, Jeffrey P. Jones, and Lucas Hatlen (Athens, GA: University of Georgia Press, 2019): 46—60.

Eric Hoyt, “Arclights and Zoom Lenses: Searching for Influential Exhibitors in Film History’s Big Data,” in *The Routledge Companion to New Cinema History*, ed. Daniel Biltereyst, Richard Maltby and Philippe Meers (New York: Routledge, 2019): 83—95.

Eric Hoyt, Anthony Tran, Derek Long, Kit Hughes, and Kevin Ponto, “Searching, Mining, and Interpreting Media History’s Big Data,” *Routledge Companion to Media Studies and the Digital Humanities*, ed. Jentery Sayers (New York: Routledge, 2018): 413—422.

Eric Hoyt, “Building a Lantern and Keeping it Burning,” in *Applied Media Studies*, ed. Kirsten Ostherr (New York: Routledge, 2017): 238—250.

Eric Hoyt, Kit Hughes, and Charles R. Acland, “A Guide to the Arclight Guidebook,” in *The Arclight Guidebook to Media History and the Digital Humanities*, ed. Charles R. Acland and Eric Hoyt (Falmer: REFRAME/Project Arclight, 2016): 1—29.

Eric Hoyt, “Curating, Coding, Writing: Expanded Forms of Scholarly Production,” in *The Arclight Guidebook to Media History and the Digital Humanities*, ed. Charles R. Acland and Eric Hoyt (Falmer: REFRAME/Project Arclight, 2016): 347—373.

Eric Hoyt, “Asset or Liability?: Hollywood and Tax Law,” in *Hollywood and the Law*, ed. Paul McDonald, Emily Carman, Eric Hoyt, and Philip Drake (London: BFI/Palgrave, 2015): 183—208.

Eric Hoyt, Paul McDonald, Emily Carman, and Philip Drake, “Introduction: On the Legal Lives of Hollywood,” in *Hollywood and the Law*, edited by Paul McDonald, Emily Carman, Eric Hoyt, and Philip Drake (London: BFI/Palgrave): 1—20.

## **NON-REFEREED JOURNAL PUBLICATIONS**

Eric Hoyt and Jeremy Wade Morris, “Teaching with and through Media History: PodcastRE and the Media History Digital Library,” *Journal of Cinema and Media Studies: Teaching Media*, 7, no. 6 (2022): <https://quod.lib.umich.edu/j/jcms/18261332.0062.703/--teaching-with-and-through-media-history-podcastre?rgn=main;view=fulltext>.

Eric Hoyt, “Dossier: Technology and the Trade Press: Exhibitors, Technology, and Industrial Journalism in the 1910s and 1920s,” *Velvet Light Trap* 76 (Fall 2015), 49—53.

Eric Hoyt, Carl Hagenmaier, and Wendy Hagenmaier, “Media + History + Digital + Library: An Experiment in Synthesis,” *Journal of Electronic Media Studies* 3, no. 1 (Spring 2013). DOI: [10.1349/PS1.1938-6060.A.430](https://doi.org/10.1349/PS1.1938-6060.A.430).

Eric Hoyt, “Bootstrapping a Digital Project? 5 Things to Consider,” *The Spectator* 33, no. 2 (Fall 2013), 31—37.

Eric Hoyt, “Engaging the Public Domain,” *International Journal of Learning and Media* 3, no. 1 (2011): 1—5.

Eric Hoyt, “Keeping it Real: Watching the World Watch TV,” *World Policy Journal* 27, no. 3 (Fall 2010): 47—55.

Eric Hoyt, “The Future of Selling the Past: Studio Libraries in the 21<sup>st</sup> Century,” *Jump Cut* 52 (Summer 2010). URL: <http://www.ejumpcut.org/archive/jc52.2010/hoytStudioLibraries/>.

## **DIGITAL PROJECTS**

*Director*, Media History Digital Library, [www.mediahistoryproject.org](http://www.mediahistoryproject.org) (2018-), *previously served as co-director from 2011-2017*

- Coordinated the digitization of over 3 million pages of historic film and media magazines that belong in the public domain.
- Created database that enables users to search and access historical material.
- Designed and launched the Library’s first website, which the *New Yorker* says opens a “multitude of splendid digital cinematic rabbit holes” and the Lead Curator of the British Library’s Moving Image Division calls “*the* new research library. This is where the bread-and-butter research documentation upon which we all depend is going to be found from now on.”

*Co-Principal Investigator and Lead Software Developer*, “PodcastRE Analytics: Investigating the Golden Age of Podcasting through Metadata and Sound,” <http://podcastre.org> (2016-present)

- Co-authored successful \$190,000 UW2020 grant proposal and \$75,000 NEH Digital Humanities Advancement Grant Proposal.
- Helped build infrastructure for the PodcastRE database and podcast preservation.
- Developed method for analyzing the 120,000 podcasts and 150,000 metadata files saved in the PodcastRE database.

*Principal Investigator* (U.S. Research Team), Project Arclight: Analytics for the Study of 20<sup>th</sup> Century Media, <http://projectarclight.org> (2013-2016)

- Co-authored successful \$200,000 Digging into Data grant proposal.

- Developed a new approach for data mining more than 2 million pages of newspapers and film and television magazines.
- Leader of the software development team that built the Arclight web application.

*Designer, Developer & Producer*, Lantern, <http://lantern.mediahist.org> (2011-present)

- Directed programming and design team in the development of a fulltext search engine for the Media History Digital Library's collections.
- Programmed algorithmic data visualizations on the homepage that show the biases of what film scholars cite and argue for the need to study under-utilized sources.
- In its first 10 weeks online, Lantern attracted 34,858 unique visitors, with the average visitor spending 7 minutes 48 seconds on the site per visit.

*Unlocking the Airwaves*, Co-PI and Curator, <https://unlockingtheairwaves.org> (2018-present)

- Collaborated with Stephanie Sapienza (PI at University of Maryland) on writing successful NEH grant proposal.
- Supervised the scanning of 30,000 pages of archival documents at the Wisconsin Historical Society.
- Led the development of online curated exhibits to showcase the collections of the National Association of Educational Broadcasters.

*Co-Principal Investigator*, ScripThreads, <http://scripthreads.org> (2012-2015)

- Participated in the development of screenplay visualization and analytics software with Kevin Ponto and Carrie Roy.
- Designed data-intensive study of how screenwriting and filmic storytelling techniques change across genre and history.
- Served as lead author on first journal article about ScripThreads and lead designer of the ScripThreads website.

*Designer, Curator, and Producer*, Hollywood Vault: Theatrical Reissues Digital Exhibit, <http://vault.commarts.wisc.edu/exhibits/show/reissues> (2014)

- Designed and curated a digital exhibit about theatrical film reissues—one of the subjects of *Hollywood Vault*.
- Uploaded book research data so that other scholars can access and reuse the data.
- Produced and edited seven short video segments available on the exhibit and YouTube.

## **BOOK REVIEWS**

Eric Hoyt, Rev. of Lee Grieveson and Haidee Wasson, eds., *Inventing Film Studies* for *The Moving Image* 9, no. 2 (Fall 2010): 184—187.

Eric Hoyt, Rev. of Jennifer Holt and Alisa Perren, eds., *Media Industries: History, Theory, and Method* for *Television & New Media* 11, no. 2 (2010): 157—159.

Eric Hoyt, Rev. of Tom Kemper, *Hidden Talent: The Emergence of Hollywood Agents* for *Senses of Cinema* (December 2009), [www.sensesofcinema.com](http://www.sensesofcinema.com).

## **BLOG POSTS**

Eric Hoyt, “How to Topic Model a Fan Magazine,” [Project Arclight Blog](http://ProjectArclightBlog), November 17, 2014.

Eric Hoyt, “Anne Friedberg, Innovative Scholarship, and *Close Up* (1927-1933),” [Antenna](#), January 24, 2014.

Eric Hoyt, “Collaboration, Digitization, and The Implet,” [In Media Res](#), November 11, 2013.

Eric Hoyt, “Let’s talk about search: Some lessons from building Lantern,” [Antenna](#), August 14, 2013.

Eric Hoyt, Kathryn Fuller-Seeley and Andy Myers, “The Affordances of Technology for Media History Research,” [Henryjenkins.org](#), December 5, 2012.

Eric Hoyt, “Copyright’s Big Day: Web Blackouts + Public Domain Ruling,” [HASTAC](#), January 19, 2012.

(Note: Additional posts on Antenna, HASTAC, and the Media History Digital Library blog are not listed here).

## **TEACHING**

Introduction to Digital Media Production, UW-Madison, 2012—2022

Film and Media Historiography, UW-Madison, 2017, 2020

Hollywood Studio System, UW-Madison, 2022

Producing Internet TV & Video, UW-Madison, 2014—2018

Cultural History of Broadcasting, UW-Madison, 2016

Contemporary Media Industries, UW-Madison, 2013

Essential Digital Media Production for Graduate Students, UW-Madison, Fall 2012, Fall 2014, Spring 2017, Fall 2018, Fall 2020

*Lead Teaching Assistant*, History of Global Cinema I & II, University of Southern California (Fall 2010—Spring 2011)

*Teaching Assistant*, TV Theory, Introduction to Film, Film Genres, TV Development, Film Finance, University of Southern California, (Spring 2007—Fall 2010)

## **FELLOWSHIPS, INTERNAL AWARDS, AND OTHER HONORS**

Research Cores Revitalization Grant, UW-Madison Office of the Vice Chancellor for Research and Graduate Education, 2022-2023. Awarded for acquisition of film and tape cleaning equipment for the AV Data Core.

Vilas Associate Award, UW-Madison Office of the Vice Chancellor for Research and Graduate Education, 2021-2023. *Awarded for project, “The Day After: A History of the Thermonuclear TV Movie Event.”*



Humanities Division Fall Competition Grant, UW-Madison Office of the Vice Chancellor for Research and Graduate Education, 2019. *Awarded for project, "Globalizing the Media History Digital Library."*

University Housing Honored Instructor, UW-Madison, every year, 2014 to 2020. *Awarded to teachers who students say, "inspire them, motivate them, encourage them, and broaden their horizons."*

UW2020 Grant, UW-Madison Office of the Vice Chancellor for Research and Graduate Education, 2017. *Awarded for digital project, "Saving New Sounds: Preserving Podcasts and Making Audio Culture Analyzable."* Co-PI (Prof. Jeremy Morris is the PI).

Humanities Division Fall Competition Grant, UW-Madison Office of the Vice Chancellor for Research and Graduate Education, 2017. *Awarded for book project, "Midwestern AM: Local Stations and Identity in Radio's Golden Age."*

Humanities Division Fall Competition Grant, UW-Madison Graduate School, 2015. *Awarded for book project, "Trade Press Wars: An Archival and Algorithmic History."*

Interdisciplinary Fall Competition Grant, UW-Madison Graduate School, 2014. *Awarded for Project: Arclight: Visualization and Analytics for the Study of 20<sup>th</sup> Century Media. Co-PI: Kevin Ponto.*

Faculty Fellow, Madison Teaching and Learning Excellence, UW-Madison, 2014

Humanities Division Fall Competition Grant, UW-Madison Graduate School, 2013. *Awarded for "Coding Media History: Computational Analysis of the Hollywood Trade Press."*

Ph.D. Achievement Award, University of Southern California, 2012. *Awarded annually by USC Graduate School to five exceptional Ph.D. candidates.*

Provost's Travel Grant, University of Southern California, 2011

Graduate Fellow, Center for Law, History, and Culture, University of Southern California, 2010

HASTAC Scholar, MacArthur Foundation and Duke University's HASTAC (Humanities, Arts, Sciences and Technology Advanced Collaboratory) Project, 2010

Provost's Fellowship, University of Southern California, 2008—2012

Peter Henton Scholarship, University of Southern California, 2007

All School Honors in School of Communication, Northwestern University, 2005

Lambda Pi Eta Communication Honors Society, Northwestern University, 2004

George Casey Prize for Best Undergraduate Gender Studies Essay, Northwestern University, 2004

### **INVITED LECTURES AND PRESENTATIONS**

“Access Amplified: Saving and Sharing a 1968 Detroit Audio Collection,” Communication Arts Colloquium, UW-Madison, November 2022. Co-presented with Matt St. John and Lauren Wilks.

“Global Movie Magazine Networks.” University of Iowa Cinema Department of Cinematic Arts Speaker Series. September 2022. Co-presented with Kelley Conway.

“Global Movie Magazines, Hollywood Pressbooks, and the Data of Media History.” Reimagining the History of Israeli Cinema Culture through the Archive Symposium, Tel Aviv University, Israel. July 2022. *Invited to give this presentation as the conference keynote.*

“Saving New Sounds: Building and Using the PodcastRE Database,” ARSC (Association for Recorded Sound Collections) Webinar, March 2022. Co-presented with Jeremy Wade Morris, Samuel Hansen, Jennifer Hyland Wang, and Susan Noh.

“*Ink-Stained Hollywood*,” Communication Arts Colloquium, UW-Madison, March 2022.

“Unlocking the Airwaves: Revitalizing an Early Public and Educational Radio Collection,” GLASS (Great Lakes Association for Sound Studies) Online Workshop, November 2021. Co-presented with Stephanie Sapienza and Matt St. John.

“Digitizing Ephemera and Building Interactive Timelines: A Hands-on Workshop,” HoMER (History of Movie Exhibition and Reception) Conference, Online, May 2021. Co-presented with Lesley Stevenson.

“Inside the Media History Digital Library,” Archive Fever Lecture Series, University of Toronto, January 2021. Online Presentation.

“Access+Preservation,” Digital Video Library Workshop, University of Zurich, Switzerland, November 2020. Online Conference.

“Global Movie Magazine Networks,” Reframing the Institution Conference, University of Bologna, Italy, October 2020. Online Conference.

“Globalizing the Media History Digital Library,” University of Exeter Centre for Interdisciplinary Film Research, Exeter, England, March 2020. *Note: this lecture and trip was canceled due to the COVID-19 pandemic.*

“From Digitizing Magazines to Preserving Born-Digital Media: Reflections on *TV Guide*, Podcasts, and Media History,” University of Wisconsin-Milwaukee Media Studies Research Collaboratory Center for 21<sup>st</sup> Century Studies, November 2019.

“Media History and the Digital Humanities,” CLARIAH Summer School, Amsterdam, July 2018. *Invited to give this presentation as the conference keynote.*

“Curating and Sharing the Data of Media History,” HoMER (History of Moviegoing, Exhibition, and Reception) Conference at the European Network for Cinema and Media Studies, Amsterdam, June 2018. *Invited to give this presentation as the conference’s plenary workshop.*

“Art, Commerce, and Plastic Surgery: The Trade Papers of 1920s Hollywood,” Classical Hollywood Studies in the 21<sup>st</sup> Century, Wilfrid Laurier University, Waterloo, Canada, May 2018.

“Access and Outreach Strategies for Digital Archives,” University of California Los Angeles School Education and Information Studies, December 2017.

“Broadcasting History in the Digital Age: Applications for Metadata Uses and Opportunities for Linked Data,” Radio Preservation Task Force Conference, Washington, D.C., November 2017.

“Trade Secrets: The Emergence of *Hollywood Reporter*,” Communication Arts Colloquium, UW-Madison, October 2017.

“Lessons from Project Arlight for the Computational Analysis of Film Color,” Visualization Strategies for the Digital Humanities Symposium, University of Zurich, Switzerland, September 2017.

“Searching for Influential Exhibitors in Film History’s Big Data,” Circuits of Cinema Conference: Histories of Movie and Media Distribution, Toronto, June 2017. *Invited to give this presentation as one of the conference’s plenary sessions.*

“Arlights and Zoom Lenses: Digital Humanities Methods and Film Historiography,” Carnegie Mellon University Humanities Center, Pittsburgh, November 2016.

“Aggregating Aspirations: What Peabody’s Metadata Tells Us About Local TV History,” Peabody Television Archives Symposium, University of Georgia, October 2016. Participated remotely with video presentation and Skype. Video available at: <https://youtu.be/KMHZgCGOT6E>.

“Arlights and Zoom Lenses: Digital Humanities Methods and Film Historiography,” Transformations Conference, New York University, April 2016.

“*Variety’s* Transformations: Digitizing and Analyzing the First 35 Years of a Canonical Trade Paper,” Network of Researchers on Movie Magazines and Audiences, Ghent, Belgium, November 2015. *Invited to give this presentation as the conference keynote.*

“*Variety’s* Transformations: Digitizing and Analyzing a Showbiz Giant,” University of Pennsylvania Digital Humanities Colloquium, November 2015.

Peabody Television Archives Symposium, University of Georgia, November 2015.

“Project Arlight: Critical Reflections on Search, Visualization, and Media History’s Big Data,” Re-conceptualizing the Moving Image Symposium, Stockholm, Sweden, October 2015.

“Introducing the Arlight Web App,” Arlight Symposium, Concordia University, Montreal, May 2015.

“Project Arlight, Scaled Entity Search, and the Data of Media History,” Evolving Directions in Academic Research and Resources Colloquium, UW-Madison Memorial Library, November 2014.

“Data Mining Silent Cinema History,” History, Cinema, Digital Archives Symposium, Australian National University, Canberra, Australia, July 2014. Participated remotely with video presentation and Skype. Video available at [https://www.youtube.com/watch?v=qO8W\\_ccIX7Y](https://www.youtube.com/watch?v=qO8W_ccIX7Y).

“Data Mining Media History,” Communication Arts Colloquium, UW-Madison, March 2014.

“Data Mining Media History,” University of Texas, Austin, February 2014.

“Visualizing Media History’s Data,” DH+A: Data, Humanities & Art Symposium, Wisconsin Institute for Discovery, November 2013.

“Sustainability in Media Ecology,” Media Ecology Planning Symposium, Dartmouth College, Hanover, New Hampshire, May 2013.

“Coding Media History: Access, Tool Building, and Analysis,” Data Day, Wisconsin Institute for Discovery, March 2013.

“Coding Media History, Unparsing the Digital Humanities,” Digital Studies Brown Bag Lecture, UW-Madison, October 2012.

“Industry Innovation and the Sale of Film Libraries to TV,” Communication Arts Colloquium, UW-Madison, October 2012.

“Studio Libraries and the For-Profit Archive,” Rethinking Media Archivism, Stockholm, Sweden, November 2010.

“Welcome to Miranda July World,” Guest Lecturer, Occidental College, Los Angeles, 2008.

### **CONFERENCE PAPERS AND WORKSHOPS**

“Access Amplified: Saving and Sharing a 1968 Detroit Audio Collection,” Society for Cinema and Media Studies Conference, Denver, April 2023.

“Inside the new Media History Digital Library,” Online Workshop Sponsored by the ACLS and Media History Digital Library, Co-presented with Ben Pettis, Kat Pan, and Lesley Stevenson. January 2023.

“Linking Data, Languages, and Cultures: New Directions and Challenges for the Media History Digital Library,” Society for Cinema and Media Studies Conference, Online, March 2022.

“Teaching Film History with the Media History Digital Library,” Online Workshop Sponsored by the ACLS and Media History Digital Library, Co-presented with Liz Clarke, Paul Monticone, and Jocelyn Szczepaniak-Gillece, January 2022.

“Linking Data, Languages, and Cultures: New Directions and Challenges for the Media History Digital Library,” HoMER (History of Movie Exhibition and Reception) Conference, Online, May 2021.

“Interventions and Counterhegemony” (Workshop Participant), Excavated Footage, US Archives, and Alternative Historiography Symposium, Dartmouth College and Ajou University, Online, March 2021.

“Gatekeepers, Scorekeepers, and Partisans: Hollywood Trade Papers and the Production of Industry Culture,” Society for Cinema and Media Studies Conference, Online, March 2021.

“PodcastRE: Saving and Studying New Sounds,” Association for Computers and the Humanities, Pittsburgh, July 2019.

“Digitizing and Reviving the Archives of the National Association of Educational Broadcasters,” Society for Cinema and Media Studies Conference, Seattle, March 2019. Co-presented with Stephanie Sapienza.

“PodcastRE Analytics: Studying the Styles, Norms, and Cultures of an Evolving Medium,” Great Lakes Association of Sound Studies (GLASS) Conference, Northwestern University, October 2018. Co-presented with Jeremy Morris, JJ Bersch, Jacob Mertens, and Susan Noh.

“Mobilizing Classical Hollywood Cinema” (Workshop Participant), Classical Hollywood Studies in the 21<sup>st</sup> Century, Wilfrid Laurier University, Waterloo, Canada, May 2018.

“Archives in the Digital Era: Bridging Theory and Practice for Saving and Studying Media” (Seminar Co-Chair), Society for Cinema and Media Studies Conference, Toronto, March 2018.

“Building Digital Resources for Media History,” Participant in Roundtable on Open Access in Film Studies, Society for Cinema and Media Studies Conference, Toronto, March 2018.

“What’s in the Binding?: Reflections on Digitizing Millions of Pages of Movie and Broadcasting Magazines,” BH&DH: Book History & the Digital Humanities, UW-Madison, September 2017.

“Designing Discovery Platforms for Messy Data,” Documenting Cinema: Film Librarians Conference, Los Angeles, April 2017.

“Open Access Book Publishing: Making It Happen” (Workshop Chair), Society for Cinema and Media Studies Conference, Chicago, March 2017.

“Digital Humanities and Media Studies: Methodological Expansion and Hands-On Experimentation” (Workshop Chair), Society for Cinema and Media Studies Conference, Atlanta, April 2016.

“Martin Quigley’s Failed Monopoly and the Triumph of American Cinema’s Trade Press,” Society for Cinema and Media Studies Conference, Atlanta, April 2016.

“Metadata and Digital Archiving” (Workshop Participant), Radio Preservation Task Force Conference, Washington, D.C., February 2016.

“Project Arlight: Critical Reflections on Search, Visualization, and Media History’s Big Data,” HASTAC Conference, East Lansing, Michigan, June 2015.

“Project Arlight, or How to Data Mine the Media History Digital Library’s 1.5 Million Pages,” International Association for Media History Conference, Bloomington, IN, June 2015. Participated with co-presenter Tony Tran via video presentation:  
<https://www.youtube.com/watch?v=NfqfLm65vvk>.

“Motion Picture News vs. Exhibitor’s Trade Review vs. Variety: The Trade Press Libel War of 1917,” Society for Cinema and Media Studies Conference, Montreal, March 2015.

“Teaching Film and Broadcasting History in the Digital Age” (Workshop Participant), Society for Cinema and Media Studies Conference, Montreal, March 2015.

“Historical Illuminations via Digital Tools: The Media History Digital Library, Project Arclight, and a Golden Age for Film History Research” (Workshop Participant), Film & History Conference, Madison, WI, October 2014.

“Scaled Entity Search: A Method for Media Historiography and Response to Critiques of Big Humanities Data Research,” IEEE Big Data Conference, Big Humanities Data Workshop, Bethesda, Maryland, October 2014. Co-written with Kit Hughes, Derek Long, Kevin Ponto, and Anthony Tran. Presented by Kit Hughes.

“The Media History Digital Library,” Domitor Conference, Chicago, June 2014.

“How to Train Your Computer to Read 1,000 Screenplays and 25 Years of Variety,” Society for Cinema and Media Studies Conference, Seattle, March 2014.

“Surveying Film History: New Approaches to the Problems of Teaching the Introductory Film History Course” (Workshop Participant), Society for Cinema and Media Studies Conference, Seattle, March 2014.

“The Reissue Boom: Studios, Exhibitors, Labor, and the Postwar Struggle over Old Movies in American Theaters,” Film & History Conference, Madison, WI, November 2013.

“From Narratives to Nodes: Network Visualizations of the Screenplay,” Screenwriting in a Digital and Global World, Screenwriting Research Network International Conference, UW-Madison, August 2013.

“Coding Media History: A Digital Suite for Opening Access, Building Tools, and Analyzing Texts,” Digital Humanities Conference, University of Nebraska-Lincoln, July 2013.

“Designing for Open Access” (Workshop Chair), Society for Cinema and Media Studies, Chicago, March 2013.

“The Reissue Problem: Labor’s 1940s Campaign Against the Theatrical Exhibition of Old Movies,” Society for Cinema and Media Studies, Chicago, March 2013.

“The Thief of Bombay: Douglas Fairbanks, Colonial Copyright, and Film Piracy in India, 1927-1935,” Society for Cinema and Media Studies, Boston, March 2012. Co-written and co-presented with Nitin Govil.

“Networking the Public Domain: How Fans, Scholars, and Collectors Came Together to Build the Media History Digital Library,” HASTAC, Ann Arbor, Michigan, December 2011.

“The Closing Papers: How the Sale of the Warner Bros. Film Library to Television Created an Archive,” Society for Cinema and Media Studies, New Orleans, March 2011.

“Copyrights, Moral Rights, and the Colorization Controversy,” Society for Cinema and Media Studies, Los Angeles, March 2010.

“The Future of Selling the Past: Studio Libraries in the 21<sup>st</sup> Century,” What is Film? Change and Continuity in the 21<sup>st</sup> Century, University of Oregon, Portland, November 2009.

“The Documentary Filmmaker as Copyright Owner: Privileges, Limitations, and the Lawsuit over *We Are Marshall*,” Visible Evidence XVI, Los Angeles, August 2009.

“The Most ‘Inscrutable’ of Foreign Markets: How Hollywood Perceives and Sells to Japan,” Society for Cinema and Media Studies Conference, Tokyo, May 2009. *Conference was canceled due to swine flu concerns.*

“Studio Libraries,” Media Fields: Infrastructures, UC Santa Barbara, April 2009.

“Implied Contract: *Desny v. Wilder* (1956) and the Case of *Ace in the Hole*,” Society for Cinema and Media Studies Conference, Philadelphia, April 2008

“World War II VD Training Films: Disease, Gender, and American Wartime Culture,” Film & History Conference on “War in Film, TV, and History,” Dallas, Texas, 2004.

### **PROFESSIONAL SERVICE**

#### Advisory and Editorial Boards

Scholarly Advisory Committee Member, Wisconsin History Center, 2022-  
Editorial Board Member, *The Journal of E-Media Studies*, 2022-  
Editorial Board Member, *The Moving Image Journal*, 2019-  
Advisory Board Member, Tools for Texts-in-Performance NEH Digital Humanities Grant Project, Northwestern University, 2018.

#### Tenure and Promotion

9 reviews completed between 2018-2022. University names omitted to preserve confidentiality.

#### External Thesis Examiner

Flinders University (Australia), 2017, 2018.  
University of Amsterdam, 2017.

#### Conference Program Reviewer

Association for Computers in the Humanities Conference, 2021  
Digital Humanities Conference, 2020.  
Society for Cinema and Media Studies, 2017-2018.

#### Manuscript Reviewer

Edinburgh University Press, 2022.  
Oxford University Press, 2022.  
*Radio Journal*, 2021  
Palgrave MacMillan, 2021.  
*Media Industries Journal*, 2021.  
*Alphaville*, 2020  
University of California Press, 2013, 2016—2020.  
*Digital Humanities Quarterly*, 2014, 2019—2021.  
*Journal for Cinema and Media Studies*, 2019.  
*Digital Scholarship in the Humanities*, 2017—2019.  
*VIEW*, 2018.  
*Film History*, 2015, 2017.  
*Synoptique: An Online Journal of Film and Moving Image Studies*, 2017.

*Feminist Media Histories*, 2015  
*Convergence*, 2015  
*Proceedings of the National Academy of Sciences*, 2014  
*International Journal of Cultural Studies*, 2013  
*Mediascape*, 2012

#### Grant Reviewer / Awards Judge

National Endowment for the Humanities, 2018, 2021.  
National Science Centre of Poland, 2018.  
First Book Award Committee (Chair), Society for Cinema and Media Studies, 2016-2017.  
CLARIAH Project, University of Amsterdam, 2016.  
BeIPD-Marie Curie COFUND Postdoctoral Fellowship, University of Liege (Belgium). 2016.  
Flanders Postdoctoral Fellow. Research Foundation of Flanders (Belgium). 2016.  
Anne Friedberg Innovative Scholarship Award Committee, Society for Cinema and Media Studies, 2014-2015  
SSHRC Insight Grant, Social Science and Humanities Research Council (Canada), 2014

#### **UNIVERSITY SERVICE**

##### Standing Committees

UW Information Technology Committee, 2022—present  
Scholarly Communications Advisory Group, 2021—present  
Research Committee, Arts & Humanities Division, Office of the Vice Chancellor for Research and Graduate Education, 2018—2021.  
UW2020 Council, Office of the Vice Chancellor for Research and Graduate Education, 2018—2020.  
Named Professorships Committee, Arts & Humanities Division, Office of the Vice Chancellor for Research and Graduate Education, 2018—2021.  
UW Press Committee 2019—2022.  
Curriculum Committee Member, Center for Visual Cultures, UW-Madison, 2018—2021.  
Steering Committee Member, Center for Visual Cultures, UW-Madison, 2017—2021.

##### Ad Hoc Committees

Research Data Storage Initiative Committee, Office of the Vice Chancellor for Research and Graduate Education, 2019—2020.  
Peer Reviewer, Data Science Grant Initiative, UW-Madison Office of the Vice Provost for Research and Graduate Education, 2018.

##### Guest Lectures on Campus

Invited Panelist, “Humanities NOW: Wakanda Forever,” UW-Madison Center for the Humanities, 2022.  
Invited Guest Speaker, “Using Framing and Lenses to Express Character and Story.” ACE Digital Storytelling Summer Course. UW-Madison, July 2021.  
Workshop Speaker, “External Grant Writing: Strategies and Tactics, Successes and Failures,” UW-Madison Office of the Vice Provost for Research and Graduate Education, 2018  
Invited Guest Speaker, “Research and Library Needs” Panel Participant, Library Prairie Liaison Institute. UW-Madison, July 2017.



Invited Guest Speaker, “Journeys in Work and Life,” Undergraduate Honors Society: Wednesdays at Washburn Lecture Series, UW-Madison, December 2014.  
Workshop Facilitator, “Knowledge Forms (and Formats): Writing and Publishing in the Age of Networked Scholarship,” Scholarly Publishing Symposium, UW-Madison, October 2014  
Workshop Leader, “How Not to Make a Video,” Teaching & Learning Symposium, UW-Madison, May 2014  
Workshop Leader, “Pre-Production for Effective Online Video,” Teaching & Learning Symposium, UW-Madison, May 2013

Faculty Mentor to Darline Morales, McNair Scholars Program, UW-Madison

Practicum Supervision, School of Library & Information Studies, UW-Madison.  
Laurel Gildersleeve (Fall 2014)  
Caroline Meikle (Fall 2012)

### **DEPARTMENTAL SERVICE**

Faculty Director of the Digital Cinema Production Certificate, 2018—present.

Direct Supervisor of Departmental Staff

Mary Huelsbeck, WCFTR Assistant Director (2020—present)  
Amanda Smith, WCFTR Head Archivist (2020—present)  
Samuel Hansen, WCFTR Database Developer (2020—present)  
Erik Gunneson, Instructional Staff (2021—present)  
Lisa Ellis, Instructional Staff (2019—present)

Standing Committees

Executive Committee, 2017—present.  
Chair of Digital Cinema Production Certificate Steering Committee, 2019—present  
Chair of Careers Committee, 2017—2019.  
Co-Chair of Careers Committee, 2019—2020.  
Budget and Salaries Committee, 2017—2018, 2021—2022  
Personnel and Tenure Committee, 2017—2018, 2021—2022  
Awards Committee, 2020—2022  
Steering Committee, Wisconsin Center for Film and Theater Research, 2013—2020.  
Development and Advancement Committee, 2012—2014.  
Digital Committee, UW-Madison, 2012—2014.

Search and Ad Hoc Committees

Chair of Media Production Search Committee, 2019—2020.  
Member of Global Cinema and Media Search Committee, 2019—2020.  
Instructional Design Audit Committee, 2019—2020

Faculty Advisor to CASA (Communication Arts Student Association), 2018—2021.

Area Point Person (Media and Cultural Studies Area), 2016—2018, 2019—2020.

Faculty Senate Representative, 2014—2018.

### **DEPARTMENTAL ADVISING**

#### Ph.D. Student Advising

- Maureen Mauk (2017- )
- Lesley Stevenson (2019-)
- Samantha Janes (2020-)
- Pauline Lampert (2021-)
- Kallan Benjamin (2021-)
- Connor Perkins (2019-2021)
- Austin Morris (2016-2018)

#### Ph.D. Dissertation Committee Member

- JJ Bersch (Defended July 2022)
- Megan Boyd (Defended July 2021)
- Jonah Horvitz (Defended December 2018)
- Derek Long (Defended August 2017)
- Chelsea McCracken (Defended August 2017)
- Taylor Cole Miller (Defended July 2017)
- Tony Tran (Defended July 2017)
- Jenny Oyallon-Koloski (Defended May 2017)
- Chris Cwynar (Defended December 2016)
- Nora Patterson (Defended July 2016)
- Myles McNutt (Defended June 2015)
- Joshua Jackson (Defended August 2013)

Faculty Sponsor for Field Experience in Communication, Department of Communication Arts, UW-Madison.

- Kacie Diamond (Summer 2014)
- Whitnie Andrews (Spring 2014)
- Jason Schwartz (Fall 2013)
- Kendall Ross (Summer 2013)
- Eric Bowron (Spring 2013)

#### **PROFESSIONAL AFFILIATIONS**

Association of Moving Image Archivists

Association for Computing and the Humanities

Domitor

HASTAC

HoMER Network (History of Moviegoing, Exhibition, and Reception)

Society for Cinema and Media Studies

#### **MEDIA INDUSTRY EMPLOYMENT EXPERIENCE**

Assistant to Miranda July, Los Angeles, 2006—2008.

Assistant to Rich Klubeck and Agent Trainee, United Talent Agency, Beverly Hills, 2005—2006.

Marketing Intern, Focus Features, Chicago, 2004—2005.

Independent Feature Film Producer, *Movie Boy*, Chicago, 2004.

### **SOFTWARE AND PROGRAMMING SKILLS**

Adobe Creative Suite (including Photoshop, Dreamweaver, and Premiere)

HTML, CSS, XML, Javascript

Solr, Ruby on Rails, Blacklight

Unix