

ERIC HOYT

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FACULTY POSITION

**Assistant Professor of Media & Cultural Studies, Department of Communication Arts,
University of Wisconsin-Madison**
Fall 2012—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, *Motion Papers: The Triumph of American Cinema's Trade Press*, in progress.

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

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

REFEREED JOURNAL PUBLICATIONS

Eric Hoyt, Derek Long, Anthony Tran, and Kit Hughes, “*Variety's* Transformations: Digitizing and Analyzing a Canonical Trade Paper,” under review.

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,” under review.

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 Big Humanities Data* (2014). URL:
<https://bighumanities.files.wordpress.com/2014/10/hoyt.pdf>.

Eric Hoyt, Kevin Ponto, and Carrie Roy, “Visualizing and Analyzing the Hollywood Screenplay with ScripThreads,” *Digital Humanities Quarterly* 8, no. 4 (2014). URL:
<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, "The Thief 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 AND NON-REFEREED JOURNAL PUBLICATIONS

Eric Hoyt, "Asset or Liability?: Hollywood and Tax Law," *Hollywood and the Law*, ed. Paul McDonald, Eric Hoyt, Emily Carman, and Philip Drake, BFI/Palgrave, in production.

Eric Hoyt, Paul McDonald, Emily Carman, and Philip Drake, "Introduction," *Hollywood and the Law*, edited by Paul McDonald, Emily Carman, Philip Drake, and Eric Hoyt (London: BFI/Palgrave), in production.

Eric Hoyt, "Dossier: Exhibitors, Technology, and Industrial Journalism in the 1910s and 1920s," *Velvet Light Trap* 76 (Fall 2015), forthcoming.

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 Archive? 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 21st Century," *Jump Cut* 52 (Summer 2010). URL: <http://www.ejumpcut.org/archive/jc52.2010/hoytStudioLibraries/>.

EXTERNAL GRANTS AND AWARDS

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

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."*

DIGITAL PROJECTS

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

- 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 is building 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.

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

- 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 the forthcoming ScripThreads website.

Co-Director, Media History Digital Library, www.mediahistoryproject.org (2011-present)

- Coordinated the digitization of over 1.3 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.

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.

BLOG POSTS

Eric Hoyt, “How to Topic Model a Fan Magazine,” [Project Arclight Blog](#), 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, “Q & A with Laura Isabel Serna about ‘Cine-Mundial’ and new book, ‘Making Cinelandia’,” [Media History Digital Library](#), November 7, 2013.

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

Eric Hoyt, “Reflections on Yahoo’s Resumegate,” [Antenna](#), July 16, 2012.

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 HASTAC and the Media History Digital Library blog are not listed here).

TEACHING

Producing Internet TV & Video, UW-Madison (Summer 2014, Spring 2015)

Introduction to Digital Media Production, UW-Madison (Fall 2012, Spring 2013, Fall 2013, Spring 2014, Fall 2014, Spring 2015)

Contemporary Media Industries, UW-Madison (Spring 2012)

Essential Digital Media Production for Graduate Students, UW-Madison (Fall 2012, Fall 2014)

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

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

University Housing Honored Instructor, UW-Madison, Fall 2014. *Awarded to teachers who students say, “inspire them, motivate them, encourage them, and broaden their horizons.”*

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

University Housing Honored Instructor, UW-Madison, Spring 2014. *Awarded to teachers who students say, “inspire them, motivate them, encourage them, and broaden their horizons.”*

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

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

“Project Arclight, 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.

“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

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

“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 21st Century,” What is Film? Change and Continuity in the 21st 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

Grant Proposal Peer Reviewer, SSHRC Insight Grant, Social Science and Humanities Research Council (Canada), 2014

Awards Selection Committee, Anne Friedberg Innovative Scholarship Award, Society for Cinema and Media Studies, 2014-2015

Submission Peer Reviewer, *Digital Humanities Quarterly*, 2014

Submission Peer Reviewer, *Proceedings of the National Academy of Sciences*, 2014

Book Manuscript Peer Reviewer, University of California Press, 2013

Submission Peer Reviewer, *International Journal of Cultural Studies*, 2013

Submission Peer Reviewer, *Mediascape*, 2012

UNIVERSITY SERVICE

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 AND ADVISING

Ph.D. Dissertation Committee Member

- Joshua Jackson (Defended August 2013)
- Derek Long
- Leo Rubinkowski

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)

Faculty Senate Representative, 2014—2015

Wisconsin Information and Communication Initiative (WICI)

Advisory Board, Wisconsin Center for Film & Theatre Research, UW-Madison, 2013—2014.

Development and Advancement Committee, Department of Communication Arts, UW-Madison, 2012—2014.

Digital Committee, Department of Communication Arts, UW-Madison, 2012—2014.

Invited Speaker, “So you want to go to Graduate School for Production?,” Department of Communication Arts, UW-Madison, October 2013.

Guest Lecture, “Digital Copyright and Digital Preservation,” New Media & Society Course, Prof. Jeremy Morris, Department of Communication Arts, UW-Madison, April 2013.

Guest Lecture, “Coding Media History,” Media Historiography Seminar, Prof. Michele Hilmes, Department of Communication Arts, UW-Madison, March 2013.

Invited Speaker, “My Time in the Talent Agency Mailroom,” Hollywood Badgers, UW-Madison, February 2013.

Invited Speaker, “Teaching Digital Media Production,” CAPS (Communication Arts Partners) Board Meeting, UW-Madison, October 2012.

Guest Lecture, “Digital Resources for Early Cinema,” Early Cinema Seminar, Prof. Lea Jacobs, Department of Communication Arts, UW-Madison, October 2012.

PROFESSIONAL AFFILIATIONS

Association for Computing and the Humanities

Domitor

HASTAC

Society for Cinema and Media Studies

MEDIA INDUSTRY EMPLOYMENT EXPERIENCE

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

- Co-produced *Things We Don't Understand and Definitely are Not Going to Talk About*, multimedia performance by Miranda July at the Kitchen in New York City in March 2007.
- Developed computer-controlled artwork prototype (a fountain that responded to people's voices) and maintained artist's website and social media platforms.
- Initiated digital restructuring of tax and accounting systems.

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

- Rose from the mailroom, to floating assistant, to full assistant at one of Hollywood's largest talent agencies, with departments in film, television, videogames, and new media.
- Multi-tasked in high stress environment in assisting the head of UTA's Independent Film Packaging and Sales Group.
- Developed working knowledge of buyers and financiers in independent film marketplace.

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

- Performed duties of publicist for clients including Focus Features, DreamWorks, and Warner Independent Pictures.
- Organized creative marketing stunts to raise awareness about Focus Features movies.

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

- Successfully raised funds to reach the feature film's budget
- Managed 30-person cast and crew over a month long period.
- Developed and executed marketing and sales strategy, beginning with the heavily publicized, sold-out World Premiere of *Movie Boy* at Block Cinema in Evanston, Illinois.

SOFTWARE AND PROGRAMMING SKILLS

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

R and R Studio

HTML, CSS, XML, Javascript

Solr, Ruby on Rails, Blacklight

Unix