

Derek Long

Assistant Professor of Media and Cinema Studies
College of Media and Institute of Communications Research
University of Illinois at Urbana–Champaign
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AREAS OF SPECIALIZATION

Media Distribution; Film and Broadcasting History; Digital Production; Digital Humanities; Media Industries; Formal Analysis and Aesthetics; Early Cinema; Avant-Garde and Cult Cinema; B-Films; Animation

EDUCATION

2017 Ph.D. University of Wisconsin – Madison (Communication Arts – Film)

Preliminary exams passed 2013

Dissertation: *Reprogramming the Movies: Distribution Strategy and Production Planning in the Early Studio System, 1915–1924*

Advisor: Dr. Lea Jacobs

Minor in Media and Cultural Studies

2010 M.A. Emory University (Film and Media Studies)

Thesis: *Three Approaches to the History of Poverty Row: Majestic Pictures, 1930–1935*

Advisor: Dr. Matthew Bernstein

2008 B.A. Middlebury College (History)

Summa cum Laude, Phi Beta Kappa

Minor in Film and Media Culture

GRANTS AND FELLOWSHIPS AWARDED

2019. Fall. Scholars' Travel Fund. Campus Research Board, University of Illinois at Urbana–Champaign. (\$1,050)

2019. Fall. Media Innovation Grant. College of Media, University of Illinois at Urbana–Champaign. (\$4,000)

2018. Fall. Instructional Technology Grant for Media Production Course Equipment. College of Media, University of Illinois at Urbana–Champaign. (\$10,000)

2017. Fall. Arnold O. Beckman Research Award (Special Distinction). Campus Research Board, University of Illinois at Urbana–Champaign. (\$11,000)

2016. Spring. Chancellor's Fellowship. University of Wisconsin – Madison Graduate School. (\$9,800)

2014. Project Arclight, Digging into Data Challenge Round Three, Funded by the Institute for Library and Museum Services. Co-authored with Eric Hoyt (PI), Charles Acland (PI), Kit Hughes, and Anthony Tran. (\$204,000)

PUBLICATIONS

Book

Programs, Playdates, and Percentages: Film Distribution and the Making of the Hollywood Studio System, 1910–1930.
In Progress.

Peer-reviewed Journal Articles

2019. “Production Cultures and the ‘Look’ of Nostalgia: *The Rocketeer* as Failed Franchise.” *The Velvet Light Trap* 84 (Fall 2019): 3–17.
2018. “Remixing *Rose Hobart*.” *[in]Transition: The Journal of Videographic Film and Moving Image Studies* 5:1. <http://mediacommons.futureofthebook.org/intransition/2018/03/07/remixing-rose-hobart>
Selected by the British Film Institute for *Sight and Sound*’s “Best Video Essays of 2018” list.
2017. “From Program Shorts to Mutual Masterpictures: Cost Control as a Macroscale Production Strategy at 4500 Sunset Boulevard, 1914-15.” *Film History* 29:3, 76–104.
2015. “Reconstructing *Rose Hobart*: Joseph Cornell’s Recutting of *East of Borneo*.” *The New Review of Film and Television Studies* 13:4, 313–353. <http://dx.doi.org/10.1080/17400309.2015.1064741>
2013. “Television Distribution of Low-Budget Independent Features in the 1950s: The Cases of *United Artists v. Strand Productions* and *Eagle-Lion v. Bogaues*.” *The Historical Journal of Film, Radio, and Television* 33:1, 99–114. <http://dx.doi.org/10.1080/01439685.2013.770942>
2012. “The Highway Shock Film: History, Phenomenology, Ideology.” *The Projector: an electronic journal of film, media, and culture*. Fall issue. <https://bit.ly/2MYogSj>

Book Chapters

- 2020 [forthcoming]. “Franchising as a Strategy of National Feature Distribution in the 1910s: the Case of the Triangle Film Corporation.” In *The Oxford Handbook of Silent Cinema* (Oxford University Press), ed. Charlie Keil and Rob King.
2016. “Excavating Film History with Metadata Analysis: Building and Searching the ECHO Early Cinema Credits Database.” In *The Arclight Guidebook to Media History and Digital Humanities* (Falmer: REFFRAME), ed. Eric Hoyt and Charles Acland, 145–164.

Co-Authored Peer-reviewed Journal Articles

- 2018 (Third Author). With Eric Hoyt, Anthony Tran, Kit Hughes, and Kevin Ponto - “Searching, Mining, and Interpreting Media History’s Big Data.” *The Routledge Companion to Media Studies and Digital Humanities* (New York: Routledge), ed. Jentery Sayers, 413–422.
- 2016 (First Author). With Eric Hoyt, Kevin Ponto, Anthony Tran, and Kit Hughes. “Who’s Trending in 1910s American Cinema?: Exploring ECHO and MHDL at Scale with Arclight.” *The Moving Image* 16:1, 57–81.
- 2015 (Second Author). With Eric Hoyt, Kit Hughes, and Anthony Tran - “*Variety*’s Transformations: Digitizing and Analyzing the First 35 Years of the Canonical Trade Paper.” *Film History* 27:4, 76–105. Reprinted in *Mapping Movie Magazines*, ed. Daniel Biltereyst and Liesbeth Van de Vijver (Palgrave, 2019).

- 2015 (Third Author). With Kit Hughes, Eric Hoyt, Kevin Ponto, and Anthony Tran - "Hacking Broadcasting History's Data: Station Call Signs, Digitized Magazines, and Scaled Entity Search." *Media Industries* 2, no. 2, 59–87. <http://www.mediaindustriesjournal.org/index.php/mij/article/view/128/182>
- 2014 (Third Author). With Eric Hoyt, Kevin Ponto, Kit Hughes, and Anthony Tran. "Scaled Entity Search: A Method for Media Historiography and Response to Critiques of Big Humanities Data Research." *Proceedings of the IEEE International Conference on Big Data*, October 2014. <https://bighumanities.files.wordpress.com/2014/10/hoyt.pdf>

Book Reviews

2019. Review of *Terrytoons: The Story of Paul Terry and His Classic Cartoon Factory*, by W. Gerald Hamonic. *Animation: An Interdisciplinary Journal* 14, no. 2, 171–173.

Other Publications

2019. Contributor, "Roundtable Discussion of Videographic Criticism." In *The Videographic Essay: Criticism in Sound and Image*, 2nd edition, by Jason Mittell, Chris Keathley, and Katherine Grant. Montreal: Caboose.
2018. "College of Media Students Dive into Roger's *Sun-Times* Archives," *20th Annual Roger Ebert's Film Festival 2018*. Film Festival Program.
2015. "Introduction: Case Studies in Technological Change." *The Velvet Light Trap*. Number 76, Fall. With Myles McNutt, Leo Rubinkowski, and Andrew Zolides.
2015. "Browsing the Digital Stacks: Exploring Technology Journals on the Media History Digital Library." *The Velvet Light Trap*. Number 76, Fall.
2015. "Digging into the Early Film Credits Dataset: Preliminary Findings, Interpretive Challenges, and Inspired Inquiries." *Project Arclight Blog*, March 17. <http://projectarclight.org/news/digging-into-the-early-film-credits-dataset-preliminary-findings-interpretive-challenges-and-inspired-inquiries/>
2015. #DHSCMS: Digital Humanities, Tools, and Approaches at SCMS 2015. *Antenna Blog*, April 1. <http://blog.commartis.wisc.edu/2015/04/01/dhscms-digital-humanities-tools-and-approaches-at-scms-2015/>
2015. "Digitizing Material, Adding Metadata, and Uploading to Internet Archive for the Media History Digital Library, Lantern, and Arclight." Media History Project Wiki. http://mediahistoryproject.org/wiki/index.php?title=Adding_Metadata_and_Upload_to_IA
- 2010-2017. Program Notes for UW Cinematheque Blog (cinema.wisc.edu) and Screenings: *The Great Flammarion*, *Strange Impersonation*, *Stray Dog*, *The Far Country*, *The Naked Spur*, *Yojimbo*, *Celebrity*, *Okay, America!*, *The Big Parade*, *L'Inferno*, *The Dante Quartet*, *Island of Lost Souls*.

TEACHING

Instructor of Record

University of Illinois at Urbana-Champaign:

Media and Cinema Studies 503: Historiography of Cinema. Fall 2018.

Media and Cinema Studies 496: Advanced Media Practicum (Illinois Public Media). Fall 2019, Spring 2020.

Media and Cinema Studies 295: History of Animated Media. Spring 2018.

Media and Cinema Studies 284: Animated Media from Mickey to GIFs. Spring 2019, Spring 2020.

Media and Cinema Studies 262: Survey of World Cinema II. Spring 2018, Spring 2019, Spring 2020.

Media and Cinema Studies 261: Survey of World Cinema I. Fall 2017, Fall 2018, Fall 2019.

University of Wisconsin–Madison:

Communication Arts 100: Introduction to Speech Composition. Fall 2010–Spring 2011, Spring–Fall 2012, Fall 2014, Fall 2015, Fall 2016.

Communication Arts 181: Elements of Public Speaking (honors course). Fall 2016.
Selected to teach this honors course out of 31 instructors.

Teaching Assistant

University of Wisconsin–Madison:

Communication Arts 357: History of Animation. Instructor: Dr. Lea Jacobs. Spring 2017.

Communication Arts 155: Introduction to Digital Production. Instructor: Dr. Eric Hoyt. Spring–Fall 2013.

Communication Arts 552: American Cinema Since 1970. Instructor: Dr. Jeff Smith. Fall 2011.

Emory University:

Film 372: History of Film Since 1954. Instructor: Dr. Eddy Von Mueller. Spring 2010.

Film 270: Introduction to Film. Instructor: Dr. David Pratt. Fall 2009, Spring 2010.

Student Advising

2019. Spring. Independent Study supervision of Carson Wang '21's independent experimental film, *Stan Brakhage is Dead*. University of Illinois at Urbana-Champaign.

2019. Spring. Independent Study supervision of Wally West '20's animated film, *Glitch*. University of Illinois at Urbana-Champaign.

2018. Fall. Supervision of Research Assistantship of Will Helmke, ICR PhD Student.

HONORS AND AWARDS

2019. *Remixing Rose Hobart* selected for the British Film Institute's list of the "Best Video Essays of 2018."
<http://bfi.org.uk/news-opinion/sight-sound-magazine/polls-surveys/best-video-essays-2018>.

2017—present. List of Teachers Ranked as Excellent (Fall 2017, Spring 2018, Fall 2018, Spring 2019). Center for Innovation in Teaching and Learning, University of Illinois at Urbana-Champaign.

2017. Selected for the NEH-funded “Scholarship in Sound and Image” Workshop in Videographic Criticism. National Endowment for the Humanities and Department of Film and Media Culture, Middlebury College.

2016. Pearce Award for Research and Academic Performance. Communication Arts Department, University of Wisconsin–Madison.

2014. Anne Friedberg Innovative Scholarship Award. Society for Cinema and Media Studies (shared with Eric Hoyt and the Lantern development team).

2014. Elliott Dissertation Scholarship. Communication Arts Department, University of Wisconsin–Madison.

2013. Helen K. Herman Award for Academic Ability. Communication Arts Department, University of Wisconsin–Madison.

2011. Honored Instructor Award. University of Wisconsin–Madison Division of University Housing, via student nomination.

2010. Honored Instructor Award. University of Wisconsin–Madison Division of University Housing, via student nomination.

2010. First Year McCarty Scholarship Award. Department of Communication Arts, University of Wisconsin–Madison.

2008. Marci J. Stewart '72 Memorial Award for Outstanding Achievement. Department of History, Middlebury College.

PRESENTATIONS AND TALKS

Conference Presentations

Society for Cinema and Media Studies Conferences:

2020 [forthcoming]. “Who’ll Top the List?: Centralizing the Management of Local Exchanges in Early Hollywood.” Denver, Colorado.

2018. “The Battle for Playdates: Paramount and the Temporal Management of Distribution, 1921–24.” Toronto, Ontario, Canada. March 15.

2017. “‘Every Production to Stand on Its Own Merit’: Selective Distribution and Early Hollywood’s ‘Open Market Bunk,’ 1918–22.” Chicago, Illinois. March 22.

2016. “The Franchise System as a Strategy of National Feature Distribution: Triangle and First National, 1915–25.” Atlanta, Georgia. April 2.

2015. “Production Control and the Early Studio System: Star Tiering and Feature Differentiation at Fox, 1917–21.” Montreal, Quebec, Canada. March 27.

2014. “Feature Standardization at 4500 Sunset Boulevard: Notes from the Reliance-Majestic and Triangle-Fine Arts Cost Ledgers, 1914–17.” Seattle, Washington. March 23.

2013. "The Influence of the Vitaphone Short on the Industrial Logics of Early Warner Bros. Animation." Chicago, Illinois. March 10. (Panel Chair)
2012. "Feuillade in America: New Evidence on the Distribution and Reception of *Fantômas* and *Les Vampires* in the United States, 1913–1920." Boston, Massachusetts. March 21. (Panel Chair)
- Other Conferences:*
2019. "Reading *The Brain Exchange*: The House Organ as Distribution Practice in Early Hollywood." ECREA Conference, Film Studies Section – Research Methods in Film Studies. Ghent, Belgium. October 18.
2018. "Saluting General Ford: Location Shooting and the Militarized Citizenship of Production Workers on the Set of *The Iron Horse* (1924)." Film and History Conference. Madison, Wisconsin. November 8.
2018. "The Star Series: Negotiating Stars as Brands in Early Hollywood Distribution." Stars and Screen Conference. Glassboro, New Jersey. September 28.
2018. "Below-the-Line at Camp Ford: *The Iron Horse* (1924) and the Production Culture of Location Shooting in the Hollywood Western." Media Industries Conference. London, England. April 19.
2016. "Digging into Media History: Methods and Findings from Project Arclight." Digging into Data Challenge: Round 3 End of Project Conference. Glasgow, Scotland. January 27.
2015. "Programs, Star Series, Blocks, and Open Booking: The Debate over Feature Distribution in the Hollywood Trade Press, 1917–1922." Turning the Page: Digitalization, Movie Magazines, and Historical Audience Studies. Ghent, Belgium. November 12.
2015. "Hollywood's Booking Breakdown: How Small Theaters Resisted Early Feature Distribution Practices, 1920–23." Film and History Conference. Madison, Wisconsin. November 8.
2015. "Filmographic Databases and Query Comparison: A Methodology for Historical Research." Arclight Symposium. Montreal, Quebec, Canada. May 14.
2010. "A Great Guy with Something to Sing About: James Cagney, Star Authorship, and Grand National Pictures." On, Archives!: A Conference on Media, Theater and History sponsored by the Wisconsin Center for Film and Theater Research. Madison, Wisconsin. July 8.

Workshops

2019. "Navigating the Academic Job Market: The Campus Visit." Institute of Communications Research, College of Media. University of Illinois at Urbana-Champaign. October 22.
2019. "Navigating the Academic Job Market: The Application." Institute of Communications Research, College of Media. University of Illinois at Urbana-Champaign. September 5.
2018. "Making Videographic Criticism." Communication Arts 609: Digital Production for Graduate Students. University of Wisconsin—Madison. November 8.
2014. "Historical Illuminations via Digital Tools: The Media History Digital Library, Project Arclight, and a Golden Age for Film History Research." Film and History Conference. Madison, Wisconsin. November 1.

2014. "Making Digital Scholarship Count." Society for Cinema and Media Studies Conference. Seattle, Washington. March 23.

Invited Course Lectures and Presentations

2019. Spring. "Media History and Digital Humanities." Guest lecture for MDIA 472: Proseminar II.

2015. "Digital Scholarship and Teaching in Communication Arts." Communication Arts Partners. University of Wisconsin–Madison. October 14.

2014. "(Re)programming the Movies: Distribution Planning and Production Control in the Early Studio System, 1915–1924." Film Colloquium. University of Wisconsin, Madison. April 24.

2013. "Introduction to Lighting." Communication Arts 155: Introduction to Digital Production. University of Wisconsin, Madison. September 23.

2013. "*The Long Gray Line* and John Ford's Use of Widescreen." Communication Arts 613: John Ford and Classical Hollywood. April 18.

2013. "The Influence of the Vitaphone Short." Conference Presentation Workshop. Film Colloquium. University of Wisconsin – Madison. February 21.

2013. "Introduction to Lighting." Communication Arts 155: Introduction to Digital Production. University of Wisconsin, Madison. February 13.

2012. "Production Cost and the Transition to Features at 4500 Sunset Boulevard." Communication Arts 950: Graduate Seminar in Early Cinema. December 5.

2012. "Harman-Ising, Harmonizing: Early Warner Bros. Animation, 1930-1933." Communication Arts 357: History of Animation. University of Wisconsin, Madison. March 6.

2012. "Feuillade in America." Conference Presentation Workshop. Film Colloquium. University of Wisconsin–Madison. February 23.

INSTITUTIONAL SERVICE

Ongoing

2017 (Fall)–present. Chair, Department of Media and Cinema Studies Production Committee.
Developed Minor in Critical Media Production, currently awaiting campus approval.
Wrote proposals and shepherded campus approval of the following courses:

MACS 140: Smartphone Cinema

MACS 150: Introduction to Digital Media Production

MACS 260: Film Production

MACS 284: Animated Media from Mickey to GIFs

MACS 370: Cinematography and Sound Design

MACS 371: Editing and Postproduction for Cinema

MACS 372: Screenwriting

MACS 480: Advanced Filmmaking

MACS 481: Advanced Filmmaking Studio

MACS 485: Making Video Essays

2019 (Spring)–present. Dissertation Committee, David Ross. Institute of Communications Research.

2018 (Fall)–present. Department of Media and Cinema Studies Advisory Committee.

2017 (Fall)–present. Department of Media and Cinema Studies Courses and Curriculum Committee.

2019 (Fall)–present. Search Committee, Clinical Assistant Professor of Journalism, College of Media.

Previous

2018 (Fall)–2020 (Spring). College of Media Academic Misconduct and Capricious Grading Committee.

2018 (Spring). College of Media Gonfalon Carrier, University Graduation Ceremony.

2018 (Spring). College of Media Spring Convocation Ceremony Handshaker for Media and Cinema Studies.

2017 (Fall). College of Media Search Committee for Ebertfest Visiting Project Coordinator.

RESEARCH AND ARCHIVES WORK

2015 (Spring and Summer). Research Assistant, Project Arclight. Department of Communication Arts, University of Wisconsin – Madison, in conjunction with Digging into Data Grant. Dr. Eric Hoyt.

2014 (Spring). Project Assistant, Media History Digital Library. Department of Communication Arts, University of Wisconsin – Madison. Dr. Eric Hoyt.

2008-2010. Archives and Digital Collections Assistant, Pitts Theology Library, Emory University. Mr. Robert Presutti.

DIGITAL HUMANITIES AND DATA CURATION

2015–present. Creator, developer, and project manager, ECHO: Early Cinema History Online (echo.commarts.wisc.edu).

- An SQL database with an Omeka front-end interface, based on Einar Lauritzen and Gunnar Lundquist's *The American Film-Index* and Paul Spehr's *American Film Personnel and Company Credits, 1908–20*

2013–present. Creator and developer, QMHDB: The Quantitative Media History Database (qmhdb.commarts.wisc.edu)

-A MySQL database with a WordPress front-end interface, emphasizing the collaborative sharing of well-sourced quantitative information about media history

2013–2017. Metadata Editor and Image Post-production, Lantern: The Search Tool for Media History (<http://lantern.mediahist.org/>)

- Winner of the 2014 Society for Cinema and Media Studies Anne Friedberg Innovative Scholarship Award (the first time the award was given to a non-book project)

- Winner of the 2014 Popular Culture Association/American Culture Association (PCA/ACA) Electronic Reference Site Award

- Responsibilities: Digitization, post-production, cataloging, and command line uploading of media history trade journals (including *Variety*, *Billboard*, and *Der Kinematograph*), authoring and editing of document metadata in XML for search functionality; data collection, collation, and analysis on

American trade press and scholarly citation frequency; data structuring for Lantern's sort and filter tools

2012–2017. Metadata, HTML, and Site Editor, the Media History Digital Library

(<http://mediahistoryproject.org>)

- Winner of the 2013 International Association for Media and History (IAMHIST) Michael Nelson Prize for a Multimedia Work in Media and History
- Winner of the 2013 American Library Association (ALA) Best Free Website Award
- Winner of the 2012 Popular Culture Association/American Culture Association (PCA/ACA) Electronic Reference Site Award
- Responsibilities: Authorship and curation of metadata for scanned items; authorship and update of HTML and CSS for display on the site

EDITORIAL SERVICE

The Velvet Light Trap

Chief Coordinating Editor, Issue 76: "Case Studies in Technological Change," 2014-15.
Editorial Board, 2010–2017.

SKILLS AND AFFILIATIONS

Digital Production and Coding Skills

- Web design and image postproduction: HTML, CSS, Dreamweaver, Photoshop, WordPress, ScanTailor
- Data and metadata coding, database and server-side development, query languages: PHP, SQL/MySQL, XML, xQuery, XSLT
- Text parsing: Perl, Unix command line, R
- Video and audio editing and postproduction: Adobe Creative Suite, Final Cut Pro, AVID
- Digital Photography, Audio, and Video Production – Canon, Sony, and Panasonic DSLR cameras, Canon and Blackmagic cinema cameras, multitrack audio recorders and microphones, lighting for digital video

Languages

German (reading and conversational speaking)
French (reading)

Professional Memberships

Society for Cinema and Media Studies (SCMS)
Early Cinema Scholarly Interest Group
Hollywood Studio System Scholarly Interest Group
Digital Humanities and Videographic Criticism Scholarly Interest Group

Society for Animation Studies (SAS)

UW-Madison Teaching Assistants' Association, 2010–2017

REFERENCES

Jason Mittell, PhD

Professor and Chair, Department of Film and Media Culture
Middlebury College
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Middlebury, VT 05753
jmittell@middlebury.edu
802-443-3435

Matthew Bernstein, PhD

Goodrich C. White Professor and Chair, Department of Film and Media Studies
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1602 Fishburne Dr.
Atlanta, GA 30322
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Wyatt Phillips, PhD

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Texas Tech University
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