



with visiting fellow

PROF DANIEL HERBERT

University of Michigan



TUESDAY

8 OCTOBER 2024



TIME

2:30PM - 3:15PM



VENUE

OUT KELVIN GROVE,
E-563

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Chasing a Moving Target: Researching Media Distribution During a Period of Perpetual Change

From my dissertation about Hollywood remakes of international films, to my research about the video rental industry in the United States, to my recent monograph about the film company New Line Cinema, I have devoted myself to analyzing different aspects of film and media distribution for the last twenty years. This has been a period of increasing scholarly attention to distribution within the field of film and media studies and, at the same time, dramatic changes (and some important continuities) in the technologies, methods, and logics according to which movies and other media have moved through the world.

Accordingly, this talk aims to synthesize my work on media distribution in order to provide some broader insights, suggestions, and cautionary advice about researching this complex and shifting area of the media business. How do we define “distribution” as an object of study, practically, theoretically, and historically? How do we identify the institutions, sites, and practices that best illuminate the particularities and complexities of film and media distribution? How do we gather research materials and data about distribution, a phenomenon that is at least partially defined by movement? Looking closely but concisely at several of my key research projects, this talk hopes to prompt new research questions about media distribution by raising these and other important questions.

Biography | Daniel Herbert is a scholar of film and media with particular interests in the media industries and their impact on culture. He is the author, co-author, and co-editor of several books and numerous essays. His first book, *Videoland: Movie Culture at the American Video Store* (UC press, 2014) was named an “Outstanding Academic Title” by CHOICE and examines the ways that video rental stores altered movie culture from the 1970s through the 2000s. His second book, *Film Remakes and Franchises* (Rutgers UP, 2017) provides an accessible introduction to the history, theory, and practices of film remakes, media franchises, and other types of “industrial intertextuality.” He co-authored *Media Industry Studies* (Polity, 2020), which provides a critical overview of this subfield and analyzes the many methods, objects, and scales that have animated it. He recently completed a monograph about [New Line Cinema](#).