

PROMOTION RECOMMENDATION
The University of Michigan
College of Literature, Science, and the Arts

Daniel C. Herbert, associate professor of film, television, and media, with tenure, College of Literature, Science, and the Arts, is recommended for promotion to professor of film, television, and media, with tenure, College of Literature, Science, and the Arts.

Academic Degrees:

Ph.D.	2008	University of Southern California, School of Cinema-Television, Critical Studies
M.A.	2004	University of Southern California, School of Cinema-Television, Critical Studies
B.A.	2001	University of New Mexico, College of Fine Arts, Media Arts

Professional Record:

2014-present	Associate Professor, Department of Film, Television, and Media, University of Michigan
2008-2014	Assistant Professor, Department of Film, Television, and Media, University of Michigan

Summary of Evaluation:

Teaching: Professor Herbert is a dedicated teacher who sees himself as a mentor for both undergraduate and graduate students. At the undergraduate level, he has successfully taught required courses for the major as well as elective courses on Hollywood industrial trends, including a course on film remakes, one on the distribution company New Line Cinema, and one on media industry studies as a subdiscipline of media studies. Professor Herbert has served as an advisor for many of the department's honors students. At the graduate level, he has taught "Film, Television, and Media: Theory and Methods" (a core introductory course) and a class on media industries. He has directed several dissertations and has served on many dissertation committees.

Research: Professor Herbert is a renowned scholar of Hollywood cinema and U.S. media industry studies. Since his promotion to associate professor, Professor Herbert has been prolific, publishing a short book on adaptation, a co-written book on media industry studies, two anthologies, and multiple chapters in edited collections. His 2018 book, Film Remakes and Franchises (Rutgers University Press), analyzes the centrality of film remakes and sequels in Hollywood. In 2020, he co-authored the book Media Industry Studies (Polity), which provides a critical overview of this subfield in media studies. His new manuscript, Maverick Movies: New Line Cinema and the Transformation of American Film (under contract with the University of California Press), offers a cultural-industrial history of modern U.S. cinema through a case study of New Line Cinema, one of the most important film distribution companies of independent cinema in the U.S.

Recent and Significant Publications:

Maverick Movies: New Line Cinema and the Transformation of American Film. Berkeley, CA: University of California Press. (In revisions, under contract).

Herbert, Daniel, Amanda D. Lotz, and Aswin Punathambekar. Media Industry Studies. Cambridge, UK: Polity, 2020.

“Rethinking the ‘Supersystem:’ Film Reboots and the *Teenage Mutant Ninja Turtles*.” In Film Reboots, edited by Daniel Herbert and Constantine Verevis, 19-32. Edinburgh, UK: Edinburgh University Press, 2020.

Film Remakes and Franchises. New Brunswick, NJ: Rutgers University Press, 2017.

“Nostalgia Merchants: VHS Distribution in the Era of Digital Delivery.” *Journal of Film and Video* 69, no. 2 (2017): 3-19.

“The Transnational Film Remake in the American Press.” In Transnational Film Remakes, edited by Iain Robert Smith and Constantine Verevis, 210-223. Edinburgh: Edinburgh University Press, 2017.

“The Movie Business as Waste Management Industry.” Media Industries 3, no. 1 (2016): 17-33.

Service: Professor Herbert has shown impressive leadership in the Department of Film, Television, and Media, working on critical and difficult tasks. He was a member of the Promotion for Artists Committee, has been a member of departmental searches, and has also served as the director of the Graduate Program. He has extensively contributed to the profession by publishing edited collections and books about industrial trends and transformations in Hollywood, and has served on the editorial boards of various journals and publishing houses.

External Reviewers:

Reviewer (A): “In sum, despite its modest size, *Film Remakes and Franchises* makes an important and much needed intervention not only in its own subfield but in US film history, transnational film studies, and media culture studies.”

Reviewer (B): “Dr. Herbert’s attention to New Line’s early forays in distributing European films—from Czech new wave titles to the celebrated (and now essentially forgotten) *Get Out Your Handkerchiefs*—and its formation of New Line Cinema contributes to a history of distribution that has been almost entirely focused on Miramax in previous studies. Importantly, in focusing on the leadership of Ira Deutchman, he reveals continuities with Cinecom and Miramax. Thus, this book makes numerous contributions, grounded in extensive—I would even say first-look, given his relationship to the source archive—research. I am confident that this [Maverick Movies] will be a major book.”

Reviewer (C): “Beyond telling a fascinating story, the quality of scholarship in *Maverick Movies* is excellent, both in terms of the underlying research and the way in which it is presented. On the research side of things, [Professor Herbert] draws from a wide range of sources—archives, newspaper coverage, trade papers, published interviews, secondary literature, and more. He is clearly using the best available sources to answer his questions, rather than cherry picking sources to support his hypotheses.”

Reviewer (D): “The topics of Prof. Herbert’s scholarship all center around the business of popular American cinema in the past half-century. *Videoland* focused on the distribution of

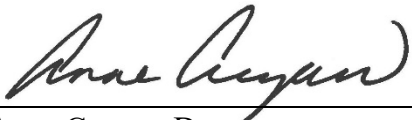
films through the ancillary market of home video. *Maverick Movies* is a history of New Line Cinema, a small-scale distributor of offbeat films that rose over several decades to the status of a major Hollywood company before being swallowed by its corporate parent and folded into Warner Bros. All of Prof. Herbert's other publications look minor by comparison to these impressive monographs."

Reviewer (E): "[Professor Herbert] has, as I see it, crafted one of the very best studies of an independent feature film company and the published version of his work is bound to be a canonic study for the field. Not merely is the volume's history in keeping with [his] ongoing concerns to study how moving image culture circulates through the world at large but, significantly, as his introductory pages make clear, he is now capaciously yet coherently fashioning his notion of the circulating culture commodity to include something as expansive as a movie company itself."

Reviewer (F): "The key attributes of *Maverick Movies* are its multifaceted research, which combines archival digging, interviews, trade press and popular press accounts, as well Herbert's deft melding of textual and industrial analysis. The book's five chapters do an excellent job of surveying New Line's four-decade life span while charting the vast changes that both the movie industry and the company underwent from its launch in 1967 to its dismantling in 2008."

Summary of Recommendation:

Professor Herbert is a central scholarly figure in the Department of Film, Television, and Media's film studies area. He is a skilled teacher and mentor and has been an important voice in the department, fortifying the curriculum's courses on Hollywood and media industries studies. The Executive Committee of the College of Literature, Science, and the Arts and I recommend that Associate Professor Daniel C. Herbert be promoted to the rank of professor of film, television, and media, with tenure, in the College of Literature, Science, and the Arts.



Anne Curzan, Dean
Geneva Smitherman Collegiate Professor of
English Language and Literature, Linguistics,
and Education
Arthur F. Thurnau Professor
College of Literature, Science, and the Arts

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