

Tim J. Anderson, Ph.D.

Contact

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Academic Work Experience

Old Dominion University - Associate Professor - 2014-present
Entsminger Strome Entrepreneurial Fellow 2017-present
Interim Chair of Humanities Institute 2015-2016
Assistant Professor - 2008-2014

Indiana University - Visiting Assistant Professor - 2007-2008

Denison University - Assistant Professor - 2000-2007

University of Arizona - Visiting Assistant Professor - 1998-2000

Northwestern University - Teaching Assistant and Instructor - 1993-1998

Ongoing Research Agenda and Projects

"Playing Records" - Long-term academic research project aimed at providing an historical and theoretical understanding of audio records as an instrument that encourages and develops group and individual play and performance in the public sphere. Goals: delivery of single-author monograph by 2018-2019 and accompanying peer-reviewed journal articles.

Hampton Roads Live Music Project - Interdisciplinary research project with Strome Entrepreneurial Center, undergraduate students and community devoted to developing an actionable set of understandings for players (i.e. musicians, bands, bookers, venue owners/managers, policy makers, audiences) within the live music ecosystem of the Hampton Roads region of Virginia. Goals: generate representative coalitions for deliberation, survey, create and implement action plans that enhances local music scenes.

Writings (Published and Under Review)

Monographs

Anderson, Tim J., Popular Music in a Digital Music Economy: Practices, Problems and Solutions for an Emerging Service Industry, Routledge. Published 2014

Anderson, Tim J., Making Easy Listening: Material Culture and Postwar American Recording, University of Minnesota Press. Published 2006

Papers (Journals and Book Chapters)

Anderson, Tim and Wittkower, D.E., "Why Legally Downloading Files is Immoral" for The Ethical Life: Fundamental Readings in Ethics and Contemporary Moral Problems (Fourth Edition) ed. Russ Shafer-Landau (forthcoming in Summer 2017 for Oxford University Press).

Anderson, Tim J., "Listening to the Promise of a Better You: Considering the Instructional Record" for Leonardo Music Journal Vol. 26, pp. 28–31, Published December 2016 (Peer Reviewed)

Anderson, Tim J., "Modes of Production: The Value of Modal Analysis for Popular Music Studies" for The Sage Handbook of Popular Music - ed. Steve Waksman and Andy Bennett (Sage Publications Ltd., 2015) (Peer reviewed)

Anderson, Tim J., "Training the Listener- The Importance of Stereo Demonstration Disks for an Emergent Consumer Market" for Living Stereo: Histories and Cultures of Multichannel Sound - ed. Paul Théberge, et. al. (Bloomsbury Academic, 2015) (Peer reviewed)

Anderson, Tim J., and Loft, Abram, "Unions, Musicians", The Grove Dictionary of American Music, Second Edition, Ed. Charles Garrett (Oxford University Press). Published November 2013 (Peer reviewed) (Peer reviewed)

Anderson, Tim J., "Lost in Transition: Popular Music, Adolescence and the Melodramatic Mode of Sofia Coppola", Popular Music and the Post-MTV Auteur, Ed. Arved Ashby (Oxford University Press) pp. 63-83; Published October 2013 (Peer reviewed)

Anderson, Tim, "From Background Music to Above-the-Line Actor: The Rise of the Music Supervisor in Converging Televisual Environments," Journal of Popular Music Studies Vol. 25, Issue 3 (2013) (Peer reviewed)

Anderson, Tim J., "To Flood the Basin with Beethoven: The Promethean Aesthetics of Post World War II FM Concert Station in the United States," Popular Music History Vol.5, No. 2 (2010) (Peer Reviewed and Published in Fall 2011)

Anderson, Tim J. "Uneasy Listening: Music, Sound, and Criticizing Camelot in Mad Men" in Mad Men: Dream Come True TV. Ed. Gary Edgerton (I.B. Tauris, London), pp. 72-85; Published December 2010 (Invited Contributor, Volume Peer Reviewed by Two Series Reviewers Kim Akass and Janet McCabe and two anonymous reviewers)

Anderson, Tim J., "A Skip in the Record of Media Studies: Why The Failure to Better Understand Popular Music as Media Matters So Much Today," The Velvet Light Trap, A Critical Journal of Film and Television No. 64, 2009 (Invited Contributor) *

Anderson, Tim J., "As if history were merely a record: The Pathology of Nostalgia and the Figure of the Recording in Contemporary Popular Cinema," Music, Sound and the Moving Image, Volume 2, Issue 1, 2008 (Peer Reviewed)

Anderson, Tim, J., "The Rise of the Radio Disk Jockey" for The American Midwest: An Interpretive Encyclopedia, eds. Richard Sisson, Christian Zacher, Andrew R. L. Clayton (Indiana University Press: Bloomington, Indiana), pp. 947-8; Published December 2006 (Invited Contributor)

Anderson, Tim J., "For the Record: Interdisciplinarity, Cultural Studies and the Search for Method in Popular Music Studies," published in Cultural Studies and the Questions of Method, eds. James Schwoch and Mimi White (Blackwell Publishing Professional: Oxford, UK), 2006 (Invited Contributor and Peer Reviewed)

Anderson, Tim J., "Buried Under the Fecundity of His Own Creations: Rethinking The Stockpile, The Standing Reserve and the Recording Bans of the American Federation of Musician, 1942 to 1944 and 1948," American Music, Summer 2004 (Peer Reviewed)

Anderson, Tim J., "Which Voice Best Becomes the Property?: Tie-Ups, Intertexts and Versioning in the Production of My Fair Lady," Spectator: The University of California Journal of Film and Television Criticism, Vol. 17, No. 2, Spring/Summer 1997 (Peer Reviewed)

Anderson, Tim J., "Reforming 'Jackass Music': The Problematic Aesthetics of Early Film Music Accompaniment," Cinema Journal, Fall Vol. 37, No. 1 1997 ---- Anderson, Tim J., "Reforming 'Jackass Music': The Problematic Aesthetics of Early Film Music Accompaniment," republished in Movie music, the film reader, ed. Kay Dickinson (Routledge: London), 2003 (edited republication of 1997 Cinema Journal article, which was peer reviewed).

Anderson, Tim J., "Thou Shall Not Steal Television: Signal Theft in the Age of Information," The Velvet Light Trap: A Critical Journal of Film and Television No. 36, 1995 (Peer Reviewed)

As Co Author With Chicago Recorded Music Reading Group
"What Are We Listening To? What Are We Talking About?: Recorded Sound as an Object of Interdisciplinary Study," Stanford Humanities Review, Vol.3, No. 2 Autumn 1993 (Peer Reviewed)

Book Reviews

Anderson, Tim J. Tell Tchaikovsky the News: Rock 'n' Roll, the Labor Question, and the Musician's Union, 1942-1968. By Michael James Roberts. Duke University Press. Journal of the Society for American Music February 2017 Vol. 11 (1): 113-115

Anderson, Tim J. Top 40 Democracy: The Rival Mainstreams of American Music. By Eric Weisbard. University of Chicago Press, 2014. Journal of American History, Winter 2015 Vol. 102 (3): 924-925
Published February 2016.

Anderson, Tim J. Making Beats: The Art of Sample-Based Hip Hop. By Joseph G. Schloss. Wesleyan University Press, 2004. Cinema Journal 48, No. 1, Fall 2008, pp.154-56.

Anderson, Tim J., The Voice in Cinema. By Michel Chion. New York: Columbia University Press, 1999. Echo, Volume 2, No. 1. Spring 2000 (Online at <http://www.humnet.ucla.edu/echo/Volume2-Issue1/book-reviews/cinematic-voice.html>)

Anderson, Tim J., Music and the Silent Film: Contexts & Case Studies, 1895 – 1924. By Martin Marks. New York: Oxford University Press, 1997. Film Quarterly, Volume 52, No. 1. Fall 1998

Invited Online Media Studies Forums and Weblogs

For Sounding Out!, a weekly online publication, a networked academic archive, and a dynamic group platform bringing together sound studies scholars, sound artists and professionals, and readers interested in the cultural politics of sound and listening.

Anderson, Tim, "Learning to Listen: The Velvet Underground's "Once Lost" LPs," *Sounding Out!*, Published on May 22, 2014 <http://soundstudiesblog.com/2014/05/22/learning-to-listen-to-once-lost-lps-the-velvet-underground-in-a-not-so-private-soundscape/>

For *Antenna*, a collectively authored media and cultural studies blog committed to timely yet careful analysis of texts, news, and events from across the popular culture spectrum.

Anderson, Tim, "Walling the Garden and Putting the App into Apple Music," *Antenna*, Published on July 7, 2015 <http://blog.commarts.wisc.edu/2015/07/07/walling-the-garden-and-putting-the-app-into-apple-music/>

Anderson, Tim, "Duty Now for the Future of Music: A Report from the Future of Music Coalition Summit," *Antenna*, Published on November 8, 2013 <http://blog.commarts.wisc.edu/2013/11/08/duty-now-for-the-future-of-music-a-report-from-the-future-of-music-coalition-summit/>

Anderson, Tim, "On Radio: Up From the Boneyard: Local Media, Its Digital Death and Rebirth - Parts 1, 2 and 3," *Antenna*, Published on May 30, June 11 and June 20, 2012

Part One - <http://blog.commarts.wisc.edu/2012/05/30/up-from-the-boneyard-part-one/>

Part Two - <http://blog.commarts.wisc.edu/2012/06/11/on-radio-up-from-the-boneyard-local-media-its-digital-death-and-rebirth-part-2/>

Part Three - <http://blog.commarts.wisc.edu/2012/06/20/on-radio-up-from-the-boneyard-local-media-its-digital-death-and-rebirth-part-3/>

Anderson, Tim, "You Have Friends That Want You Back Home" *Antenna*, July 7, 2011 <http://blog.commarts.wisc.edu/2011/07/07/you-have-friends-that-want-you-back-home/>

Anderson, Tim, "'Listen. Do You Want to Know a Secret?': Mad Men, Episode 10, 'Hands & Knees'," *Antenna*, September 29, 2010 <http://blog.commarts.wisc.edu/2010/09/29/listen-do-you-want-to-know-a-secret-mad-men-episode-10-hands-knees/>

Anderson, Tim, "Report from SCMS: Friday, aka Humpday in LA," *Antenna*, March 20, 2010 <http://blog.commarts.wisc.edu/2010/03/20/humpday-in-la-changes-for-the-scms-conference/>

Anderson, Tim, "Devo Now, More than Ever," *Antenna*, February 23, 2010, <http://blog.commarts.wisc.edu/2010/02/23/devo-now-more-than-ever/>

Anderson, Tim, "About the (w)hoopla: A few pedagogical thoughts about the Super Bowl ritual," *Antenna*, February 8, 2010, <http://blog.commarts.wisc.edu/2010/02/08/about-the-whoopla-a-few-pedagogical-thoughts-about-the-super-bowl-ritual/>

For International Association for the Study of Popular Music

Anderson, Tim J., "Music Supervision Taken Seriously: The Rise of the Music Supervisor in Converging Televisual Environments" *IASPM-US.Net* July 25, 2013 <http://iaspm-us.net/music-supervision-taken-seriously-the-rise-of-the-music-supervisor-in-converging-televisual-environments-by-tim-j-anderson/>,

For *MediaCommons*: A Digital Scholarly Network

"In praise of lowly, unpurposeful and random activities: In response to the survey question, 'How do we build digital cohorts and academic communities'," *MediaCommons*, February 07, 2013 <http://mediacommons.futureofthebook.org/question/how-do-we-build-digital-cohorts-and-academic-communities/response/praise-lowly-unpurposeful>

For In Media Res, A Media Commons Project, a project dedicated to experimenting with collaborative, multi-modal forms of online scholarship.

“Taylor Swift for Sale,” In Media Res, A Media Commons Project, February 11, 2013 <http://mediacommons.futureofthebook.org/imr/2013/02/11/taylor-swift-sale>

Anderson, Tim J., “If You Write Your Social Graph, Can You Take It With You?: A Question of Social Networks, Private Property and Market Leverage,” In Media Res, A Media Commons Project, February 5, 2008, <http://mediacommons.futureofthebook.org/imr/2009/02/01/social-graph-can-you-take-it-you>,

Anderson, Tim, “In The Cloud and Out of Synch: The Question of Asynchronous Media and Media Studies,” In Media Res, A Media Commons Project, September 30, 2007, <http://mediacommons.futureofthebook.org/videos/2007/09/30/in-the-cloud-and-out-of-synch-the-question-of-asynchronous-media-and-media-studies/>

Anderson, Tim, “Listening for ‘The Game’ in The Sound of Young America”, In Media Res, A Media Commons Project, April 4, 2007, <http://mediacommons.futureofthebook.org/videos/2007/04/04/listening-for-the-game-in-the-sound-of-young-america/>

For Flow, a critical forum on television and media culture published biweekly by the department of Radio, Television, and Film at the University of Texas at Austin

Anderson, Tim, “Could You Feel Like They Feel?: Music Games, Listening and Fantasies of Identification.” Flow, Volume 5, Issue 8 <http://jot.communication.utexas.edu/flow/?jot=view&id=2071>

Anderson, Tim, “Passion is No Ordinary Word.” Flow, Special Conference Issue, Fall 2006 <http://jot.communication.utexas.edu/flow/?jot=view&id=2022>

Anderson, Tim, “At the End of the Day We're all "End Users".” Flow, Volume 4, Issue 9 <http://jot.communication.utexas.edu/flow/?jot=view&id=1941>

Anderson, Tim, “‘New Media’? Please Define.” Flow, Volume 4, Issue 5 <http://jot.communication.utexas.edu/flow/?jot=view&id=1910>

Anderson, Tim, “‘TV Time’ is now the new ‘Playtime’” Flow, Volume 4, Issue 1, March 10, 2006, <http://flowtv.org/2006/03/tv-time-is-now-the-new-playtime/>

Anderson, Tim, “Let's Get Small: The Year When the Record Industry Broke and Listeners Became Crazy, Mixed Up, Downloading, File-Sharing Freaks” Flow, Volume 3, Issue 9 <http://jot.communication.utexas.edu/flow/?jot=view&id=1368>

Anderson, Tim, “Television and the Work of Mourning” Flow, Volume 3, Issue 5 <http://jot.communication.utexas.edu/flow/?jot=view&id=1206>

Anderson, Tim, “How Much Do I Love myTunes? Allow Me to List the Ways...” Flow, Volume 3, Issue 1 <http://jot.communication.utexas.edu/flow/?jot=view&id=929>

Research Papers Presentations and Discussions at Professional Meetings

“Tracing the Listener: Notes, Scribbles and the Record as Palimpsest”, September 9, 2016 - International Association for the Study of Popular Music - UK and Ireland Division, Bristol, England (Refereed Panel Member)

“Listening to What I Want to Become: Instructional Records, Instructional Listening”, April 2, 2016 - Society for Cinema and Media Studies, Seattle (Refereed Panel Member)

“Pedagogy - Teaching with and through Audio Workshop”, March 31, 2016, Atlanta - Society for Cinema and Media Studies, Seattle (Refereed Panel Member)

“Caucus on College, Community and Educational Radio”, February 27, 2016 - Radio Preservation Task Force Conference, “Saving America’s Radio Heritage: Radio Preservation, Access, and Education” Library of Congress and University of Maryland - College Park (Invited Discussant)

“Second Person Sound: Music Minus One Plus Instructed Subjects”, November 15, 2015 - Film & History Conference, Madison, Wisconsin (Refereed Panel Member)

“Time for Brand Practice: Networking Finances and the ‘Social Musician’”, March 25 2015 - Society for Cinema and Media Studies, Montreal (Refereed Panel Member)

“Learning “musicpreneurship” and the Value of Social Capital in a Service-oriented Economy”, February 20, 2015 - International Association for the Study of Popular Music—US Division, Louisville, Kentucky (Refereed Panel Member)

“‘Theorizing’ the Social Musician”, October 8, 2014 - Music and capitalism in historical and cross-cultural perspective Institute of Musical Research (IMR), University of London

“Why Don’t We Give it Away?: Value and ‘Free’ for an Emerging Music Industry”, March 19, 2014 - Society for Cinema and Media Studies, Seattle (Refereed Panel Member)

“Finding ‘1,000 True Fans’ in a ‘long tail’: A recent experiment in pop music and social networking in the search of middle class achievement”, March 25, 2013 - The Severn Pop Network inaugural conference: The small economies of the ‘new’ music industry, Bristol, UK (Refereed Panel Member)

“1,000 True Fans Can’t Be Wrong: Online Conversations and Fan Communities as a Means of Marketing and Path toward Middle-Class Achievement”, March 6, 2013 - Society for Cinema and Media Studies, Chicago (Panel Chair and Refereed Panel Member)

“From Background Music to Above the Line: A System Analysis of the Newfound Importance of the Music Supervisor in Film and Television”, March 21, 2012 - Society for Cinema and Media Studies, Boston (R) (Panel Chair and Refereed Panel Member)

“Keynote - Training the Listener: Stereo Demonstration Disks in an Emerging Consumer Market”, March 10, 2012 - Living Stereo: History, Culture, Multichannel Sound, Carleton University, Ottawa, Canada (Invited Keynote Speaker)

“The End User: A New Audience for A New Media”, March 12, 2011 - Society for Cinema and Media Studies, New Orleans (Refereed Panel Member)

"Teaching Across Media" - Workshop participant, March 12, 2011 - Society for Cinema and Media Studies, New Orleans (Refereed Panel Member)

“Studying the Process of Disintermediation: Why Now? Why Ever?” Left Behind Panel at Flow 2010, University of Texas-Austin, Thursday, September 30, 2010 (Refereed Panel Member)

“Not So Easy Listening: The Critical Employment of Popular Music Recordings in Mad Men”, at the Society for Cinema and Media Studies, Los Angeles, March 19th, 2010 (Refereed Panel Member)

Invited Speaker via Skype on “Digital Music Distribution” at University of California Radio Network Fall 2009 Conference, hosted by KSPC 88.7FM, www.kspc.org, November 14, 6pm-8pm EST, at Pomona College, Claremont, CA (Invited Speaker)

“What the Buzz?: Blogging and Distribution and the Experiential Products in the Age of Social Networking”, at the Sixth Media in Transition Conference, Massachusetts Institute of Technology, Cambridge, MA, April 25, 2009 (Refereed Panel Member)

“Rethinking the Audience in the Era of the End User”, at The Institute of Humanities Annual Junior Faculty Forum, Old Dominion University, April 8, 2009 (Invited Speaker)

“New Distributive Practices in a Creative Economy: Considering the ‘End User’”, at the Southern States Communication Association, April 3, 2009 Norfolk, VA (Refereed Panel Member)

“Musical Assemblages In Critical Disorganization: Music Journalism in the Age of Blogging”, at the Society for Cinema and Media Studies, Philadelphia, March 7th, 2008 (Refereed Panel Member)

“Networking the Scene: What Popular Music Scenes Can Teach Us About ‘New Media’ and ‘Social Networks’”, at the Society for Cinema and Media Studies, Chicago, March 9th, 2007 (Refereed Panel Member)

“Consumers, Recording, and Playback in the Television and Recording Industries Roundtable”, at Flow Conference 2006, University of Texas at Austin, October 26-29th, 2006 (Refereed Panel Member)

“Space, The Pliable Frontier: The New Spatial Palette of Post World War II Audio”, at the Society for Cinema and Media Studies, London, England, March 31st, 2005 (Refereed Panel Member)

"Tracks on the Margin and Tracks of Tradition: Soul Train in the early 1970s", at Over the Waves: Music In/And Broadcasting, An International Conference, Hamilton, Ontario, Canada, March 5, 2005 (Refereed Panel Member)

"Tracks on the Margin and Tracks of Tradition: UHF, Syndication and Soul Train in the Early 1970s", at the Society for Cinema and Media Studies, Atlanta, March 6th, 2004 (Refereed Panel Member)

"To flood the basin with Beethoven and other Good Music': FM and the promise of a popular 'genteel concert aesthetic' in post-World War II American radio", at the International Association for the Study of Popular Music—US Division, Los Angeles, September 19th, 2003 (Refereed Panel Member)

“Catching the Train: The Case of ‘Soul Train’”, at the 12th biennial International Association for the Study of Popular Music-International Conference, Montreal, Canada, July 5th, 2003 (Refereed Panel Member)

“Catching the Train: The Case of Soul Train in Post Civil Rights African American Popular Media and Music,” at the Experience Music Project 2nd Annual Pop Conference, “Skip a Beat: Rewriting the Story of Popular Music”, Alternative Genealogies Panel Friday, Seattle, Washington, April 11, 2003 (Refereed Panel Member)

“It’s On The Flipside” at the International Association for the Study of Popular Music—US Division, Plenary Session at the Rock and Roll Hall of Fame, Cleveland, Ohio, October 12, 2002 (Invited Speaker in Keynote Session)

"Abusing Mnemonic Machinery: The Pathology of Nostalgia and the Figure of the Recording in Contemporary Popular Cinema," May 25, 2002 at the at the Conference for the Society of Cinema Studies, Denver, May 23-26 2002. (Refereed Panel Member)

"The American Federation of Musicians and their Recording Bans: Rethinking their Purpose, Focus and Effects on Postwar American Mass Media", Denison University Faculty Lunch Program, Granville, Ohio, October 23, 2001 (Invited Speaker)

"The Problem of Interdisciplinarity in Popular Music Studies", July 6, 2001 at the 11th Biannual IASPM Conference, "Looking Back, Looking Ahead: Popular Music Studies 20 Years Later," Turku, Finland, July 6-10, 2001 (Refereed Panel Member)

"Teaching Transnational Media: A Forum of Pedagogical Approaches", May 27, 2001 at the Conference for the Society of Cinema Studies, Washington DC, May 24-May 27 2001. (Refereed Panel Member)

"Missing the Train: Critical Lacunae in Television Studies and the Case of Soul Train." Conference for the Society of Cinema Studies, Chicago, March 9, 2000 (Refereed Panel Member)

"Reproduce, Repackage, and Repeat!: The Logic of Media Catalogues from the Perspective of the Music Industry," Conference for the Society of Cinema Studies, West Palm Beach, April 18, 1999 (Refereed Panel Member)

"Cinema and the Popular Space for Music: Fantasia, Fantasound and the Audible Pleasures of Modern Life," Cinema and Popular Song Conference, University of Iowa, Iowa City, April 3, 1999 (Invited Speaker)

"Voice as Property: Versioning My Fair Lady." Media Arts Colloquium, University of Arizona, Tucson, October 23, 1998 (Invited Speaker)

"No, But I Have Heard The Soundtrack: Popular Music and Film Studies," Conference for the International Association for the Study of Popular Music – U.S. Division, Los Angeles, October 17, 1998 (Refereed Panel Member)

"Which Voice Best Becomes the Property: Tie-Ups, Intertexts and Versioning in the Production of My Fair Lady," Chicago Film Seminar, Chicago, March 6, 1998 (Invited Speaker)

"Buried Under the Fecundity of His Own Creations: Rethinking the Recording Bans," Conference for the International Association for the Study of Popular Music – U.S. Division, Pittsburgh, October 23, 1997 (Refereed Panel Member)

"On Becoming a DJ," The Style Conference, Bowling Green, Ohio, July 27, 1997 (Refereed Panel Member)

"From the Music Hall to the Theater: The Reformation of the Early American Film Music," Northwestern English Graduate Student Association Proseminar, May 23, 1997 (Invited Speaker)

"A Sassy Attitude and a Promiscuous Tone: Sassy, a Case Study in Affective Arenas and Progressive Politics," Console-ing Passions Conference, Madison, Wisconsin, April 26, 1996 (Refereed Panel Member)

"Reforming 'Jackass Music': The Problematic Aesthetics of Early American Film Music Accompaniment," Conference for the Society of Cinema Studies, Dallas, March 8, 1996 (Refereed Panel Member)

“Give Me Body: The Return of the Repressed in Virtual Reality,” Presented at Remote Controls: The (Re)Construction of Authority and Identity in Cyberspace, A point-to-point videoconference between Console-ing Passions in Seattle and the Wexner Center for Arts in Columbus, Ohio, April 7, 1995 (Refereed Panel Member)

“Thou Shall Not Steal Television: Signal Theft in the Age of Information,” Conference for the Society of Cinema Studies, New York, March 4, 1994 (Refereed Panel Member)

“It’s Like, You Know, She’s Speaking With Us: Sassy Tones and Affective Politics,” Center for Interdisciplinary Research in the Arts Conference for Graduate Studies, Northwestern University, April 4, 1994 (Refereed Panel Member)

“The Early Development of the Long Play Record as a Cultural Product,” Presented at the Department of Radio/Television/Film Graduate Student Conference, Northwestern University, December 3, 1992 (Invited Speaker)

Grants Awarded

Summer Research Fellowship Program at Old Dominion University for Summer 2010 (submitted on 10/31/2009) - Status - Accepted and Awarded at the University Level of Competition

Denison University Research Grant, Summer 2001

Grant from the University of Arizona Student Faculty Interaction Program, Fall 1998

Honors, Awards and Prizes

2017 - Attended the Price-Babson Symposium for Entrepreneurship Education, Babson College, Babson Park, Massachusetts, May 29-June 1

2017 - Selected to be an Entsminger Fellow at the Strome Center for Entrepreneurialism.

2017 - Center of Popular Music Studies at Case Western and the Rock and Roll Hall of Fame Research Fellowship - \$2000 received

Invited Speaker at Lambda Pi Eta induction ceremony at Virginia Wesleyan University, April 20, 2017

Fall 2016 - Research Sabbatical to research “Playing Records”

Two-Time Recipient of a “Shining Star Award” for “Helping students succeed academically, professionally, or personally inside and outside of the classroom setting”. Presented by Old Dominion University Division of Student Affairs - May 2010 & June 2011

Recipient of the Certificate of Merit for the 2007 Association for Recorded Sound Collections (ARSC) Awards for Excellence in Historical Recorded Sound Research for Making Easy Listening: Material Culture And Postwar America (certificate awarded to runners-up of exceptional quality in respective categories)

Fall 2004 - Junior Year Sabbatical (Denison University)

1996 Society for Cinema Studies Student Writing Award for “Reforming ‘Jackass Music’: The Problematic Aesthetics of Early American Film Music Accompaniment,” - First Place

Membership in Professional Societies

Society of Cinema and Media Studies 2002-2015

Society for Cinema and Studies 1994-2002

International Association for the Study of Popular Music—US Division 1996-2005, 2015-2017

The Chicago Recorded Music Reading Group 1992-1994

University Service

Old Dominion University, Institute of Humanities and Department of Communication and Theatre Arts

Interim Chair of the Humanities Institute 2015-2016

The College of Arts and Letters’ Graduate Studies Committee 2015-2016

The Communication and Theatre Arts Search Committee, Asst. Professor for Social Media 2014-2015 (Status: Successful Identification and Hire of Myles McNutt, Ph.D)

The Institute for the Humanities Advisory Board 2013-2015

Research and Publications Committee 2013-2015 (Assigned by Dr. Stephen Pullen, beginning in 2013 while Dr. Burton St. John is on sabbatical)

The Communication and Theatre Arts Search Committee, Asst. Professor for Media Studies, 2013-2014 (Status: Successful Identification and Hire of Sarah Florini, Ph.D.)

The Communication and Theatre Arts Search Committee, Asst. Professor for Film and Video Production, 2012-2013 (Status: Successful Identification and Hire of David Malin, MFA)

Faculty Advisor for Code For America ODU Brigade 2012-2014 (Lead by Stanley Zheng)

The Communication and Theatre Arts Graduate Student Acceptance Committee 2010-2015

The Communication and Theatre Arts Webpage Supervisor 2010-2013

The Communication and Theatre Arts Search Committee, Asst. Professor for Lifespan Communication 2010-2011 (Status: Successful Identification and Hire of Dr. Gary Beck)

The Communication and Theatre Arts Undergraduate Curriculum Committee 2010-2011
Institute of Humanities, Assessment Reviewer, 2010 (Litzenmeyer Thesis)

2009 New Undergraduate Course Development Committee - Comm 372T with Yi Fan Chen and Kyle Nicholas

Undergraduate Advising 2009-2014

Denison University, Department of Communication

2006-2007 Organized "American Eccentricities Film Series" for the Harmony & Dissonance First Year Studies Theme

2006-2001 WDUB Faculty Advisor

2006-2001 WDUB Operator/DJ

2005 June Orientation Participant

2005 Organizer of Denison University Media Studies Colloquium at Cherry Valley Lodge

2005 Organized and Instructed with Dr. Angela Roberts (Adjunct Faculty 2004-2005, Department of Biology) A Five-Week Series of Introductory Swing Dance Lessons (each lesson one hour instruction + one hour practice) free and open to Students, Faculty and Staff of Denison University

2003-2004 Library Advisory Committee

Co-Coordinator with John Arthos for Annual Department of Communication Retreat May 14, 2002

Department of Communication Research Assistant Advisor, 2001-2003

University of Arizona, Department of Media Arts

1999-2000 Graduate Student Exam Committees for Deron Overpeck, Jamie Stafford and David Hammargren.

1998-1999 Graduate Student Master Report Committees for Christopher Kirschenpfadt, Brian McCall and Debra White

1998-1999 Graduate Student Exam Committees for Douglas Hodapp, Anne Thwaites and Debra White

University of Arizona Student Media Advisory Board 1998-1999

Northwestern University, Department of Radio/Television/Film

Graduate Student Representative for the Graduate Student Action Committee (GSAC) Northwestern University, Department of Radio/Television/Film 1995-1996

GSAC Graduate Student Seminar Co-Producers with Julie Lindstrom Northwestern University, Department of Radio/Television/Film 1995-1996

WNUR Operator/DJ, WNUR Student Radio, Northwestern University, 1992-1996

Service to the Discipline

Review Work

Article Reviewer for Series Journal 2017

Article Reviewer for Leonardo Music Journal 2017

Article Reviewer for Popular Music 2014-16

Article Reviewer for Popular Communication: The International Journal of Media and Culture - 2009-2013

Article Reviewer for American Music, 2008

Grant Reviewer for the Austrian Science Fund 2014

Manuscript Reviewer for MIT Press 2015

Manuscript Reviewer for Oxford University Press, 2006-15

Manuscript Reviewer for Taylor Francis/Routledge, 2008-2015

Manuscript Reviewer for University of Illinois Press, 2012-13

Manuscript Reviewer Blackwell 2010

Manuscript Reviewer Pennsylvania University Press 2010

Manuscript Reviewer for University of Minnesota Press, 2004-2005

Manuscript Reviewer for Duke University Press 2001-2004

Program Committee for The Society for Cinema and Media Studies 2011 Conference, Digital Media Reading Group (Paired with Mike Zryd of York University, Canada)

Program Referee for Southern States Communication Association, April 1-5, 2009 Norfolk, VA

Committee Work

Membership and Communications Committee of IASPM-US 2017

“The Birth of an Answer” Hampton Roads African-American Media Project Committee 2014-2015

Library of Congress National Recording Preservation Board - Radio Preservation Task Force 2014-16

Program Committee Member for International Association for the Study of Popular Music—US Division, September 18th – 21st, 2003, Los Angeles

Program Committee Member – “Hollywood and Its Discontents – Subverting the Hollywood System, A National Conference” for May 16-18, 2001, The University of Arizona.

Program Committee Member – “Point Blank – Tough Guy Film and Culture, A National Conference” for May 18-20, 2000. The University of Arizona.

International Association for the Study of Popular Music – U.S. Division—Graduate Student Paper Award Committee, Reader/Referee 1999, 2004

Other Service

Moderated Session on Performance and Technology at the IASPM-US, Case Western University, Cleveland, Ohio, February 25, 2017

Co-Organized Hampton Roads Local Music Scene Mixer with the Strome Entrepreneurial Center at Old Dominion University, October 17, 2016

Interviewed for thirteen-minute segment for *With Good Reason*, aired October 8, 2016 at <http://withgoodreasonradio.org/episode/caroline-shaw-and-the-future-of-music/?t=00:27:31>

Co-Organized, interviewed and co-produced with Acamedia or July, 2016 episode of the podcast on popular music in media studies, "Episode 31 - Shape the Sonic Space"

Organized and Programmed Reading, "Soul Serenade", by Rashod Ollison, Wednesday, January 27th 2016 at Old Dominion University

Organized and Programmed Lecture, "Sounding the Global South: Hip-Hop in the Age of Digital Globalization", by Dr. Ali Colleen Neff, Friday, October 30th 2015 at Old Dominion University

Organized and Programmed Academic Conference Portion The Birth of an Answer Event consisting of three panels, 12 papers and 10 student film projects - Friday September 17th, 2015 at Old Dominion University

Organized and Programmed a screening of the work in progress, *Spirits of Rebellion* by Zeinabu Irene Davis of University of California, San Diego, who was in attendance for Q&A. The screening was part of The Birth of an Answer Event - Friday September 17th, 2015 at Old Dominion University

Moderated Session 2: Textuality of the "Who Put this 'Digital' in My 'Humanities?': A Multidisciplinary Works-in-Progress Conference for ODU Graduate Students, Thursday, April 18, 2013

The Society of Cinema Studies Sound Studies Interest Group Co-Chair 2011-2015 (Four Year Term, Elected by Interest Group Peers)

Organized and Programmed Lecture, "Omniverse in Blue: Sun Ra's Chicago Archive" by John Corbett (Art Institute of Chicago & Corbett vs. Dempsey Gallery) and Terri Kapsalis (Art Institute of Chicago) for the annual Society of Cinema Studies Sound Studies Interest Group meeting (Society of Cinema and Media Studies, Chicago, March 8, 2013)

"*Mad Men*: Industry, Programming, and Audiences", March 24, 2012 - Society for Cinema and Media Studies, Boston (Chief Respondent)

"Hi-Fi", March 10, 2012 - Living Stereo: History, Culture, Multichannel Sound, Carleton University, Ottawa, Canada (Panel Chair)

Organized and Programmed Speaker (Charles McEnerney) for Annual Society of Cinema Studies Sound Studies Interest Group Meeting in Boston, March 21, 2012 - Society for Cinema and Media Studies, Boston)

"Studying the Process of Disintermediation: Why Now? Why Ever?" Left Behind Panel at Flow 2010, University of Texas-Austin, Thursday, September 30, 2010 (Convener and Chair)

Panel participant, “The Future of SCMS Conference”, at the Society for Cinema and Media Studies, Los Angeles, March 19th, 2010

Chair and Respondent for Media Studies II Panel at Southern States Communication Association, April 3, 2009 Norfolk VA

Produced and Programmed Six Original “Lion’s Share” Podcasts for Media Commons, January 2009-May 2009 - Including interviews with Dr. James Schwoch (Northwestern University at Evanston and Qatar); Dr. Kathleen Battles (Oakland University); Dr. Derek Kompare (Southern Methodist University); Dr. Kathleen Fitzpatrick (Pomona University/MLA), Dr. Ken McCallister (University of Arizona) & Dr. Judd Ruggill (Arizona State University); and Dr. Jason Mittell (Middlebury University)

Panel Chair of the “Consumers, Recording, and Playback in the Television and Recording Industries Roundtable”, at Flow Conference 2006, University of Texas at Austin, October 26-29th, 2006 (Refereed Panel Member)

Charter Editorial Board Member for MediaCommons 2007-

<http://mediacommons.futureofthebook.org/blog/2007/02/09/mediacommons-editorial-board/>

Invited Facilitator for the “Film and/or Media – Together or Separate?” section of the Symposium on Cinema & Media Studies in the Liberal Arts, Hosted by Middlebury College, Funded by Andrew W. Mellon Foundation, Middlebury, Vermont- October 28th, 2004

Panel Chair for “Music for Screens: Inflections of Popular Music in Film and Television” Panel at International Association for the Study of Popular Music—US Division, September 19th, 2003, Los Angeles

Panel Chair for “New Approaches” Panel at the 12th biennial International Association for the Study of Popular Music-International Conference, July 3rd, 2003. Montreal, Canada

Panel Chair for the “Secret Lives of Objects” Panel at the Conference for the Society for Cinema Studies 2002, May 25 2002. Denver, Colorado

Panel Co-Chair/Developer with Derek Kompare, New Sites/Sights Panel at the Conference for the Society for Cinema Studies 1995, New York, March 4 1995

Community Service

LocalWiki.com/HRVA Editor and Contact - 2014-2015

Code for America Volunteer - 2013-2014

Volunteer for Norfolk Initiative for Chess Excellence (N.I.C.E.) 2011-2015 (Directed by Lisa Suhay)

Volunteer Poll Watcher for General Elections 2012 and 2008

Pro Bono Consulting for Colley Chiropractic 2012-2013 (for an iPhone game called Monk developed by Dr. Ellen Fitzgerald)

Pro Bono Consulting for Bob’s Boneyard 2011-2012 (for an set of podcasts the LLC developed)

Teaching (Includes Classes Developed, Taught and Student Committees)

Old Dominion University 2008-2014: Department of Communication and Theatre Arts

2014-2015

Comm 260 Introduction to Media (Fall, Spring)
 Comm 441 Popular Music Industry
 Comm 445 Online: Communication Criticism and Analysis
 Comm 605 Critical Methods and Digital Communication (Spring)

Reader on Doctoral Student Dissertation Committee for Jennifer Odom in English - Defended in November, 2014 (Dr. Janet Bing, Chair)

Reading and Defense Committee for Kelly Caringer at Southern Illinois University, Department of Mass Communication and Media Arts 2014-2015 (Dissertation Chair, Dr. Walter Metz, Ph.D., expected defense 2015)

2013-2014

Comm 260 Introduction to Media (adapted from symposia to large lecture setting and taught in Spring)
 Comm 441 Popular Music Industry (Fall, Summer)
 Comm 372T New Media Technologies (Fall, Spring, Summer)
 Comm 445 Online: Communication Criticism and Analysis (Developed in Spring, taught during Summer)
 Comm 605 Critical Methods and Digital Communication (Spring)
 Comm 695 Critical Issues of Social Networks and Social Capital in an age of Digital Communication (Fall)

Reader on Graduate Student Committees for Master of Arts degree in the Lifespan and Digital Communication Program - Claire Labar (NASA-preneurship": Neoliberal effects on NASA educators' occupational identity discourses across office generations) - 2014

2012-2013

Comm 445 Communication Criticism and Analysis (Spring, Summer)
 Comm 441 Popular Music Industry (Fall, Spring, Summer)
 Comm 372T New Media Technologies (Fall, Summer)
 Comm 605 Critical Methods and Digital Communication (Spring)

Supervisor and Reader on Graduate Student Committees for Master of Arts degrees in the Lifespan and Digital Communication Program - 2013 - Jessica Bedenbaugh

Reader on Graduate Student Committees for Master of Arts degrees in the Lifespan and Digital Communication Program - Alfredo Torres ("Zombies as a generational metaphor: Connections between George A Romero, Zombies and Fandom - A Critical Study", Supervised by Dr. Robert Arnett); Nick Benson ("From Fandom to Franchise: Generational Discourse among Fans and Producers", Supervised by Dr. Avi Santo) - 2013

Guided Capstone project for Humanities Graduate Student, Leslie Manning, Spring 2013

2011-2012

Comm 445 Communication Criticism and Analysis (Fall, Spring, Summer)
 Comm 495 Topics Popular Music Industry (Fall, Spring, Summer)
 Comm 372T New Media Technologies (Fall, Summer)
 Comm 605 Critical Methods and Digital Communication (Spring)

2010-2011

Hum 695 Postindustrialism and the Humanities (Fall)
 Comm 445 Communication Criticism and Analysis (Fall, Spring)
 Comm 495 Topics Popular Music Industry (Fall, Spring, Summer)

Comm 372T New Media Technologies (Spring, Summer)
Comm 260 Introduction to Media (Summer)

Reader on Graduate Student Committee for Master of Arts degrees Neil Conner (“You'll never walk alone: the scales of identity of Celtic Football Club supporters”, Supervised by. Dr. Jonathan Leib) in Geography - 2010-2011

2009-2010

Comm 472T New Media Technologies (Fall, Spring)
Comm 445 Communication Criticism and Analysis (Fall, Spring)
Comm 495 Topics Popular Music Industry (Fall, Spring)

2008-2009

Comm 472T New Media Technologies (Fall, Spring, Summer Session)
Comm 445 Communication Criticism and Analysis (Fall, Spring, Summer Session)
Comm 495 Topics Popular Music Industry (Spring)

Graduate Student Mentoring and Advisement, Darlene Stoll (Second Life and the Arts), Spring 2009

Indiana University-Bloomington 2007-2008: Department of Telecommunications University

2007-2008

Tel 101 Living in the Information Age (Fall 2007, 3 Sections)
Tel 206 Introduction to Design and Production (Spring 2008, 2 Sections)

Denison University 2000-2007: Department of Communication

2006-2007

Comm 301 Media Programming and Economics: Media Convergence (Fall, Spring)Comm 405 Problems in Popular Music Aesthetics (Fall)
Comm 315 Urbanity (Fall)
Comm 225 Radio & Television in America (Spring)

2005-2006

Comm 226 Mass Society and Communication (two sections) (Fall)
Comm 315 Urbanity (Fall)
Comm 225 Radio & Television in America (Spring)
Comm 405 Problems in Popular Music Aesthetics (Spring)

Independent Study and Senior Research Supervision – Nori Chong (Class of 2006) (Senior Research on Clifton Heights and Cincinnati Redevelopment); Salma Rahman (Class of 2006) (Senior Research on the Culture of Brands)

2004-2005

Comm 200 Research in Communication (Spring)
Comm 226 Mass Society and Communication (Spring)
Fifth Year Sabbatical, Fall 2005

Independent Study and Senior Research Supervision – Blaine Hoffman (Class of 2005) (Senior Research on Democracy and Communication in Open Source Software Communities: The Linux Kernel Example)

2003-2004

Comm 315 Critical Theory and Communication: Problems of Social Space (Fall)
 Comm 266 Mass Society and Communication (Spring)
 Comm 200 Research in Communication (Fall)
 FYS 102 The Culture of Amusement (Spring)

Independent Studies and Senior Research Supervision and Reader– Vanessa Miller (Class of 2004) (Senior Research on Nike, Advertising and Gender representation), Erin Copple (Class of 2004) (Reader for Senior Research), Patrick Radachi (Class of 2004) (Reader for Senior Research)

2002-2003

Comm 405 Problems in Popular Music Aesthetics (Fall and Spring)
 Comm 226 Mass Society and Communication (Fall)
 Comm 200 Research in Communication (Spring)

Independent Studies, Summer Scholar and Senior Research Supervision – Nora Stickney (Class of 2003) (Senior Research on the Globalization of James Bond Films), Mary Ann McCusty (Class of 2003) (Senior Research on N*Sync Fans and Fan Culture), Vanessa Miller (Class of 2004) (Young Scholar Research on Nike and Advertising)

2001-2002

Comm 400 Critical Issues in Global Communication: Media Imperialism and Cross-Cultural Encounters (Spring)
 Comm 315 Critical Theory and Communication: Problems of Social Space (Fall)
 Comm 226 Social Impact of the Mass Media: Mass Society and Communication (Fall and Spring) Independent Studies and Summer Scholar Studies Supervision – Taylor Golson (Class of 2002), Independent Study “Women’s Magazines: The Cult of Femininity” (Fall 2001); Meagan Daniels (Class of 2002), Independent Study on “The Transnational Impulse of Melodramatic Aesthetics in “Global” Television” (Spring 2002); Nora Stickney “The Bonds of History and Histories-Yet-to-Come: A Social History of the James Bond Text in a Post Cold War Context”; Reader for Kalyn Wilson’s Senior Reader Project on

2000-2001

Comm 226 Social Impact of the Mass Media, Two Sections (Fall and Spring)
 Comm 400 Problems in Popular Music Aesthetics (Fall and Spring)

Independent and Summer Scholar Studies Supervision– Dirk Bettels (Class of 2001), Independent Study on Issues of Transnational Telecommunications (Spring 2001); Geoff Peart (Class 2002), Co-supervised Summer Scholar Research with Ron Abram (Art Department) on The Psychological Effects of Mass Media and the Experience of Art.

University of Arizona 1998-2000: Department of Media Arts

1999-2000

MAR 200 Fundamentals of Theory and Aesthetics in Media Arts – Film (Fall)
 MAR 376 Audience Measurement: Broadcasting and Cable Television (Fall)
 MAR 434H/534 Media Industries: 20th Century American Film and Broadcasting (Fall)

MAR 335 Topics in Media: The Music Industry (Spring)
 MAR 479x International Film and Television Business (Spring)
 MAR 320 Media Criticism, Summer Pre-session (2000)
 MAR 335 Topics in Media: The Film Musical, First Summer Session (2000)

1998-1999

MAR 320 Media Criticism, Summer Pre-session (1999)
 MAR 335 Topics in Media: The Film Musical, First Summer Session (1999)
 MAR 335 Topics in Media: The Music Industry (Fall)
 MAR 376 Audience Measurement: Broadcasting and Cable Television (Spring)
 MAR 434H/534 Media Industries: 20th Century American Film and Broadcasting (Fall)
 MAR 479x International Film and Television Business (Spring)
 MAR 496a Senior Seminar: Problems in Popular Music Aesthetics (Spring)

Northwestern University: Department of Radio/Television/Film

1997-1998

C-98 Music Industry and Society (Summer)

As Teaching Assistant and Other Assignments

For Dr. Mimi White and Dr. Eileen Goldman
 B-20 Introduction to Film Criticism, Winter and Spring 1995-1996 (Guest Lecturer, Evaluator, Discussion Section Leader)

For Dr. Chuck Kleinhans
 B-02 Introduction to Popular Culture, Fall 1995-1996
 (Guest Lecturer, Evaluator, Discussion Section Leader)

TA and Audio Section Instructor for Dr. Annette Barbier, Dr. Zeinabu Davis and Dr. Dana Hodgdon
 B-80 Basic Elements in Production, Winter and Spring 1993-1994, Fall 1994 – 1995 (Lecturer, Evaluator, Discussion Section Leader)

Co-Developed with Dr. Rick Morris WNUR Operator Manual and Training Session, WNUR Student Radio Station, Fall 1993-1994

Graduate Advisor – Supervised by Dr. Rick Morris
 WNUR Student Radio Station 1993-1994, 1994-1995, Summer 1996
 (Extramural Liaison to the Department, Discussion Leader, Supervisor of Policy Development and Implementation, Occasional Instructor)

Co-Developed with Dr. Annette Barbier B-80 Sound Component, Winter 1993-1994

Education

Doctorate of Philosophy
 Northwestern University, Department of Radio/Television/Film
 Date Accepted: September 1993, Date of Completion: June 1998

Master of Arts
 Northwestern University, Department of Radio/Television/Film

Date Accepted: September 1992, Date of Completion: June 1993

Bachelor of Arts

University of Arizona, College of Arts and Sciences

Major: Philosophy Minor: Humanities

Date Accepted: August 1987 Date Completed: December 1991 with Magna Cum Laude distinction

Additional Languages: Minimal German

Dissertation Title

“Lost in Sound: Cultural Material Issues in Postwar American Recorded Sound and Music, 1948—1964.”

Deposited May 15, 1998

Chair: Dr. James Schwoch, Northwestern University

Committee Members: Dr. Mimi White, Northwestern University

Dr. Tom Gunning, University of Chicago