Jonathan Sterne

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Education

Ph.D. 1999, Institute of Communications Research (and Certificate in Criticism and Interpretive Theory), University of Illinois at Urbana-Champaign.
A.M., 1995, Department of Speech Communication, University of Illinois at Urbana-Champaign.
B.A. *summa cum laude*, 1993, Humanities, University of Minnesota.

Positions

McGill University
James McGill Professor of Culture and Technology, 2014-
Professor, Department of Art History and Communication Studies, 2013-; Associate Member: Department of Music Research, 2016-; Institute for Gender, Sexuality and Feminist Studies, 2015-; Department of Social Studies of Medicine, 2017-.
Centre and Program Affiliations: Centre for Interdisciplinary Research in Music, Media and Technology, 2013-; Media History Research Centre (Concordia), 2013-; Media@McGill 2005-2019; History and Philosophy of Science Program, 2004-2014.
Acting Director, Media@McGill, 2014-15
Chair, Department of Art History and Communication Studies, 2007-2010
Graduate Program Director, Communication Studies, 2005-2007
Associate Professor, Department of Art History and Communication Studies, 2005-2013.
Assistant Professor, Department of Art History and Communication Studies, 2004-2005.

University of Pittsburgh
Assistant Professor, Department of Communication, 1999-2004.
Additional affiliations: Program for Cultural Studies, Program in Global Studies, Women's Studies Program.

Grants
Canadian grants listed in the currency in which they were awarded; Canadian grants in CAD, US grants in USD.

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[1] McGill University is named for James McGill who enslaved Black and Indigenous people. Learn more here at https://www.blackcanadianstudies.com/Recommendations_and_Report.pdf (pp. 55-67). McGill is situated on unceded Indigenous lands in Tiohtiá:ke (Montreal). The Kanien'kehà:ka (Mohawk) of the Haudenosaunee Confederacy are recognized as the traditional custodians of these lands and waters.

Internal SSHRC Development Grant: "Impairment Practice: On Sound Art, Music, Disability and Technique," 2022. $7000.

Co-Applicant, ERC Grant, Title: "Music and Artificial Intelligence: Building Critical Interdisciplinary Studies," 2021-2026. €2.3 million. (Georgina Born, Primary Investigator.)

Primary Investigator, SSHRC Insight Grant. Title: "The New Sound and Look of Media: Artificial Intelligence and the Politics of Culture," 2019-2024. $313,266. (Stefan Blain-Moraes, Kate Crawford, Gina Neff, Elena Razlogova, collaborators.)

Collaborator, SSHRC Connection Grant. Title: "Climate Change: Institutionality, Equity, and Activism Now," 2019. $49,924.

Primary Investigator, SSHRC Connection Grant. Title: "Hardwired Temporalities: Media and the Material Patterning of Time," 2016. $22,630. (Axel Volmar, co-applicant; Kyle Stine, collaborator.)

Primary Investigator, SSHRC Connection Grant. Title "Sound, Vision, Action," 2014. $22,500. (Tamar Tembeck, co-applicant; Nick Mirzoeff, collaborator.)

Co-applicant, SSHRC Connection Grant. Title: "The Participatory Condition," 2013. $25,000.

Primary Investigator, SSHRC Insight Grant. Title: "Instrumental Imaginations: The Recent Past and Possible Futures of Music Technology," 2013-2018. $262,284. (Georgina Born, Trevor Pinch, Tara Rodgers, collaborators.)

Co-applicant, FQRSC programme soutien aux equips de recherché. Title: "Esthétique, nouveaux médias et la (re)configuration de l'espace public," 2013-2017. $404,682 (my share will be approximately $49,000).

Primary Investigator, McGill University Internal SSHRC Grant. Title: "Diminished Faculties: The Cultural Politics of Speech and Hearing from the Perspective of Impairment," 2012-13. $7000.

Co-applicant, FQRSC programme soutien aux equips de recherché. Title: "Art et nouveaux medias: vers une redefinition hybride de lieu," 2009-2013. $404,771 (my share was approximately $50,000).

Primary Investigator, SSHRC Standard Research Grant. Title: "Sound Directions: How Sonic Models Shape New Media," 2009-2013. $78,500.

Collaborator, FQRSC programme soutien aux equips de recherché. Title: "Technologies, médias et représentations en Angleterre et en France au dix-neuvieme siècle." 2009-2011. $52,000.

Collaborator, SSHRC Image, Text, Sound and Technology Grant. Title: "Developing an Ethos of Fair Dealing for Research on Canadian Culture Online," 2006-2007. $46,427.

Primary Investigator, Beaverbrook Media@McGill Strategic Research Grant, "Tracking Legal and Industry Debates Over the Status of Music," 2006-7 $8000.

Primary Investigator, SSHRC Standard Research Grant. Title: "Digital Audio and the Condition of Sound Culture," 2005-2009. $120,624.

Co-applicant, FQRSC équipes de recherche grant. Title: "La réalité augmentée en art contemporain: perspectives interdisciplinaires," 2005-2009. $391,000 (my share was $68,817).

Collaborator, SSHRC Community-University Research Alliance Program. Title: "Preserving Media Art," 2005-2010. $1,000,000.

Women's Studies Research Grant, University of Pittsburgh, Spring 2003. $1500.

Richard D. and Mary Jane Edwards Endowed Publication Fund Grant, University of Pittsburgh, 2002. $1000.

FAS Summer Research Grant, University of Pittsburgh, 2000. $4000.

Fellowships and Visiting Positions

Visiting Scholar, Artificial Intelligence Now Institute, Winter 2020.

Visiting Scholar, Max Planck Institute for the History of Science, Epistemes of Modern Acoustics Group, June 2019; September-December 2017; November-December 2015.

Gratis Visitor, Microsoft Research New York, July 2017; Microsoft Research New England, May 2017

Distinguished Visiting Professor, University of Alabama-Huntsville, Spring 2015.

Visiting Researcher, Social Media Collective, Microsoft Research New England January-May 2014.

Visiting Scholar, Department of Music, Harvard University, January-May 2014.

Gerald LeBoff Scholar, Department of Media, Culture and Communication, New York University, 2013.

Mellon Alliance for Networking Visual Culture Fellow, University of Southern California NEH Institute for Advanced Topics in the Digital Humanities, July-August 2011.

Annenberg Foundation Fellow, Center for Advanced Study in the Behavioral Sciences, Stanford University, 2010-2011.

Junior Faculty Research Leave, University of Pittsburgh, Spring 2003.

Faculty Diversity Seminar Fellowship, University of Pittsburgh, 2001.

Dissertation Completion Fellowship, Graduate College, University of Illinois, 1997-1998.

Graduate Research Fellowship, Division of the History of Technology and Division of Cultural History (joint appointment), National Museum of American History, Smithsonian Institution, Washington D.C., 1996.

Graduate College Fellowship, University of Illinois, 1994-1998.

Andrew W. Mellon Fellowship in Humanistic Studies, 1993-1994.

Honors, Awards, Named Lectures, Etc.

Daniel Palumbo Memorial Lecture, *Penn State University* (8 April 2022).

Faculty Mentor Program, University of Oslo, 2018-2022.

Robert Kelley Memorial Lecture in Musicology, University of Miami, February 2018.

Principal's Prize for Excellence in Teaching, Full Professor Category, 2017.

Annual History of Science Lecture, Harvard University, April 2016.

Eminent Mentor, University of Maryland, 2015-2017.

Petrou Lecture, Department of English, University of Maryland, Spring 2014.

Kovacs Award of Distinction, Society for Cinema and Media Studies, 2014 (for *MP3*).

Association for Recorded Sound Collections (ARSC) Certificate of Merit in the Best
General Research in Recorded Sound Category, 2013 (for *MP3*).
Van Zelst Lecture, Northwestern University, 2013.
Woodrow Wilson Foundation Career Enhancement Mentor, 2011-12.
Distinguished Lecture in Musicology, University of California-Los Angeles, 2009.
Book of the Year Award, Critical and Cultural Studies Division, National
Communication Association, 2004 (for *The Audible Past*).
Student Government Board Students' Choice Teaching Award, University of Pittsburgh,
Spring 2004.
College of Communications Excellence in Undergraduate Teaching Award, University of
Illinois, 1998.
List of Outstanding University Teachers, University of Illinois, 1995-1997.
Phi Beta Kappa, University of Minnesota, 1993.

Publications

Books

Diminished Faculties: A Political Phenomenology of Impairment. Durham: Duke
University Press, 2021, 293pp.

MP3: The Meaning of a Format. Durham: Duke University Press, 2012, 341pp.

French Translation, 2018.
 MP3: Économie politique de la compression, traduit de l'anglais par Maxime
 Boidy et Alexis Zimmer, avec la collaboration de Philippe Mortimer. Paris: La
 rue musicale (culture numérique), avec La Rue Musicale/Editions Decouverte.
 Introduction "Format Theory" Reprinted in: *New Media, Old Media: A History*
  and Theory Reader, 2nd Edition, eds. Wendy Chun, Anna Watkins Fisher,
  Thomas Keenan. New York: Routledge, 2016.
 Chapter 6 "Is Music a Thing?" Excerpted and Reprinted in: "How the MP3
  Became Ubiquitous," *Oxford Handbook of Mobile Music Vol 1*, eds.
  Sumanth Gopinath and Jason Stanyek, 37-55. New York: Oxford
  University Press, 2014.
 Chapter 5 "Of MPEG, Measurement, and Men" Excerpted and Reprinted in:
  "What the Mind's Ear Doesn't Hear." In *Music, Sound and the*
  Transformation of Public and Private Space, ed. Georgina Born, 111-127.
  Cambridge: Cambridge University Press, 2013.

The Audible Past: Cultural Origins of Sound Reproduction. Durham: Duke University
Press, 2003, 450pp.

Japanese Translation, 2015:
 聞こえくる過去―音響再生産の文化的起源, 中川克志·金子智太郎·谷口文和訳 (Ki
 koetekuru kako: onkyō saiseisan no bunkateki kigen), translated by

NAKAGAWA Katsushi, KANEKO Tomotaro, and TANIGUCHI Fumikazu.
Tokyo: Insukuriputo, 2015. http://www.inscript.co.jp/b1/978-4-900997-58-5

French Translation, 2015:

Une Histoire de la Modernité Sonore, traduit de l'anglais par Maxime Boidy.
Paris: La rue musicale/La decouverte.

Korean Translation, 2010:

울림의 파녀 - 음사를 드대워히 시월름

http://www.aladin.co.kr/shop/wproduct.aspx?ISBN=8992214952

Chapter 1 "Machines to Hear for Them" Excerpted and Reprinted in:

Making the Walls Quake as if They Were Dilating with the Secret Knowledge of Great Powers, eds. Michael Libera and Lidia Klein, 98-103. Warsaw: Zacheta National Gallery of Art, 2012.

Introduction, "Hello" Excerpted and translated into French: as "Le passé audible," *Théâtre/Public* #197 (septembre 2010): 15-20.

Excerpted and Reprinted in: *The Design Culture Reader*, ed. Ben Highmore, 233-247. London: Routledge, 2008.

Chapter 6 "A Resonant Tomb" Excerpted as: "Preserving Sound in Modern America." In *Hearing History*, ed. Mark Smith, 295-318. Athens: University of Georgia Press, 2004.

Book in Progress:

Tuning Time: Histories of Sound and Speed, co-authored with Mara Mills. (@225 manuscript pages written between the two of us, double-spaced). We declined an advance contract offer from the University of Minnesota Press. Full manuscript will be drafted and submitted for review sometime in 2022.

Edited Books

The Participatory Condition in the Digital Age, co-edited with Darin Barney, Gabriella Coleman, Christine Ross and Tamar Tembeck. Minneapolis: University of Minnesota Press, 2016, 352pp.

The Politics of Academic Labor in Communication Studies. Los Angeles: The Annenberg Press, 2013. (E-book republication of *International Journal of Communication* special section below.)

The Sound Studies Reader. London: Routledge, 2012, 566pp.

The Bad Subjects Anthology. Co-edited as member of The Bad Subjects Production Team. New York: New York University Press, 1998, 270pp.

Journal Editing

Co-edited with Dylan Mulvin, "Media Hot and Cold," *International Journal of Communication* 8 (November 2014). 9 essays. http://ijoc.org

"The Politics of Academic Labor in Communication Studies," feature special section, *International Journal of Communication* 5 (October 2011). 19 essays. http://ijoc.org

Co-edited with Joan Leach, "Beyond Social Construction," special issue of the journal *Social Epistemology* 19:2-3 (April-September 2005).

Journal Articles

"…and this is my voice: autopathophonography and the politics of variable voice." *Canadian Journal of Disability Studies* 10:2 (Fall 2021), https://cjds.uwaterloo.ca/index.php/cjds/article/view/804

"Keyword: $33\frac{1}{3}$ RPM." *Journal of Popular Music Studies,* 33:3 (Fall 2021), 8-10.

Co-authored with Elena Razlogova, "Tuning Sound for Infrastructures: Artificial Intelligence, Automation, and the Cultural Politics of Audio Mastering," *Cultural Studies* 35:4-5 (2021): 750-770.

(co-authored with Mara Mills) "Second Rate: Tempo Regulation, Helium Speech, and 'Information Overload,'" *Triple Canopy* #26 (2020): https://www.canopycanopycanopy.com/issues/26/contents/second-rate

(co-authored with Mara Mills) "Aural Speed Reading: Some Historical Bookmarks," *PMLA* (*Publications of the Modern Language Association*) 135:2 (2020): 401-411.

"Ballad of the Dork-o-Phone: Toward a Crip Vocal Technoscience," *Journal of Interdisciplinary Voice Studies* 4:2 (2019): 179-189.

(co-authored with Zoë de Luca) "In Museums, There is No Hearing Subject," *Curator: The Museum Journal* 62:3 (July 2019): 301-306.

(co-authored with Elena Razlogova) "Machine Learning in Context, or Learning from LANDR: Artificial Intelligence and the Platformization of Music Mastering," *Social Media + Society* 5:2 (April-June 2019): 1-18.

(coauthored with Li Cornfeld and Victoria Simon) "Legitimating Media: Shakespeare's Awkward Travels through Twitter and Video Games," *Communication, Culture and Critique* 11:3 (2018): 418-435.

"Du charivari au big data. Les musiques populaires au prisme des *sound studies.*" (with Jedediah Sklower and Guillaume Heuguet). *Volume!; le revue des musiques populaires/The French journal of popular music studies*. 14:1 (2017): 175-192.

"What is an Intervention?" *Topia: Canadian Journal of Cultural Studies.* 37 (2017): 32-41.

"Shakespeare Processing: Fragments from a History," *ELH* (*English Literary History*) 83:2 (Summer 2016): 319-344.

"From the Voices of the Dead to Algorithmic Golems: Utopias and Dystopias in Sound Technology / De la voix de morts au golem algorithmique: utopias et dystopias dans les technologies sonores," *Tacet #4*: *Sounds of Utopia*, ed. Matthieu Saludin (2016): 318-349 (simultaneous English and French publication).

(coauthored with Dylan Mulvin) "Scenes from an Imaginary Country: Test Images and the American Color Television Standard," *Television and New Media* 17:1 (January 2016): 21-43.

"Space Within Space: Artificial Reverb and the Detachable Echo," *Grey Room* 60 (Summer 2015): 110-131.

"Reflections on the MP3 Format: Interview with Jonathan Sterne," Geert Lovink, *Computational Culture #4* (November 2014): (http://computationalculture.net/article/reflections-on-the-mp3-format).

(coauthored with Dylan Mulvin) "Temperature is a Media Problem," *International Journal of Communication* 8 (November 2014). Available online (@3100 words). http://ijoc.org/index.php/ijoc/article/view/3339/1267

(coauthored with Dylan Mulvin) "The Low Acuity for Blue: Perceptual Technics and American Color Television," *Journal of Visual Culture* 13:2 (August 2014): 118-138.

"There Is No Music Industry," *Media Industries* 1:1 (Fall 2014). Available online (@2500 words).   http://ec2-54-83-44-0.compute-1.amazonaws.com/ojs-2.4.0/index.php/mij/article/view/17/26

"Media Analysis Beyond Content," *Journal of Visual Culture* – Marshall McLuhan's *Understanding Media* at 50 – 13:1 (Spring 2014): 100-103.

"Keyword: Journal," *Journal of Communication and Critical/Cultural Studies* 10:2-3 (September 2013): 319-323.

"Bodies-Streets," *Wi: Journal of Mobile Media* 6:2 (Spring 2012). Available online (@1400 words). http://wi.mobilities.ca/bodies-streets/

(coauthored with Tara Rodgers) "The Poetics of Signal Processing," *Differences* 22:2-3 (Summer/Fall 2011): 31-53.
        German Reprint and Translation: "Poetik der Signalverarbeitung," *Zeitschrift für Medienwissenschaft* 5:2 (Fall 2011): 122-137.

"The Politics of Academic Labor in Communication Studies: A Re-Introduction," *International Journal of Communication* 5 (October 2011). Available online (@8700 words). http://ijoc.org/ojs/index.php/ijoc/article/view/1400/662

"The Theology of Sound: A Critique of Orality," *The Canadian Journal of Communication* 36:2 (Summer 2011): 207-225.

"Rearranging the Files: On Interpretation in Communication History," *The Communication Review* 13:1 (Spring 2010): 75-87.
        Reprinted in: *Media History and the Archive*, ed. Craig Robertson. New York: Routledge, 2011.

"The Pedagogy of the Job Market," *Journal of Communication and Critical/Cultural Studies* 6:4 (December 2009): 421-424.

"The Cat Telephone," *The Velvet Light Trap* #64 (Fall 2009): 83-84.

"James Carey and Resistance to Cultural Studies in North America," *Cultural Studies* 23:2 (March 2009): 283-286.

"Being 'In the True' of Sound Studies," *Music, Sound and the Moving Image* 2:2 (Autumn 2008): 163-167.

"Enemy Voice," *Social Text #96* 25:3 (September 2008): 79-100.

(coauthored with Jeremy Morris, Michael Brendan Baker and Ariana Moscote Freire) "The Politics of 'Podcasting,'" in "After Convergence: What Connects?" a special issue of *Fibreculture* #13 (July 2008). Available online (@10,800 words). http://journal.fibreculture.org/issue13/issue13_sterne.html

"The Death and Life of Digital Audio," *Interdisciplinary Science Reviews* 31:4 (December 2006): 338-348.

"The MP3 as Cultural Artifact," *New Media and Society* 8:5 (November 2006): 825-842.

Reprinted in: *Media Studies: A Reader* (3rd Edition), eds. Sue Thornham, Caroline Bassett and Paul Marris, 825-838. Edinburgh: Edinburgh University Press, 2009.

Portuguese Reprint and Translation: "O mp3 como un artefacto cultural," in *Rumos da cultura da música: Negócios, estéticas, linguagens e audibilidades*, ed Simone Pereira de Sà, 63-89. Porto Alegre: Editoria Meridional Ltda., 2010.

(coauthored with Emily Raine) "Command Tones: Digitization and Sounded Time," *First Monday* 11:9 (September 2006). Available online (@7550 words). http://firstmonday.org/issues/special11_9/sterne/index.html

"Urban Media and the Politics of Sound Space," in "Sound in Art and Culture," a special issue of *Open: Cahier on Art and the Public Domain* #9 (Fall 2005): 6-15.

Expanded English-language version: "The Nonaggressive Music Deterrent." In *Ubiquitous Musics,* eds. Anahid Kassabian, Marta Garcia Quiñones and Elena Boschi, 121-37. London: Ashgate, 2013

Reprinted in: *Open! Key Texts 2004-2012: Art, Culture & the Public Domain,* eds. Jorinde Seijdel and Liesbeth Melis, 43-52. Amsterdam: NAi010 Publishers, 2012.

Polish Reprint and Translation: "Miejskie media i politiyka przestrzeni dzwiekowej / Urban Media and the Politics of Sound Space." In *Sluchawy. Projektowanie dla ucha / Metaphones. Design for the Ear*, 93-101. Warsaw: Fundacja Bec Zmiana, 2009.

Spanish Reprint and Translation:"Musica programada y Políticas del espacio público." In *La música que no se escucha: approximaciones a la escucha ambiental*, ed. Marta García Quiñones, 39-53. Barcelona: Orquestra del Caos, 2008.

"Pour en finir avec la fidélité (les médias sont des instruments)," *Mouvements* #42 (November/December 2005): 44-53.

English Language Version / Reprint: "Media or Instruments? Yes." *Offscreen* 11:8-9 (Aug/Sept 2007). Available online (@4300 words). http://www.offscreen.com/Sound_Issue/sterne_instruments.pdf

(coauthored with Joan Leach) "The Point of Social Construction and the Purpose of Social Critique," in "Beyond Social Construction," a special issue of *Social Epistemology* 19:2-3 (April-September 2005): 189-198.

"Digital Media and Disciplinarity," *The Information Society* 21:4 (Fall 2005): 249-256.

"Author's Response." *Resource Center for Cyberculture Studies* (February 2005). Available online (@3218 words) http://rccs.usfca.edu/bookinfo.asp%3FAuthorID=67&BookID=258.html

"C. Wright Mills, the Bureau for Applied Social Research, and Meaning of Critical Scholarship," *Cultural Studies/Critical Methodologies* 5:1 (Winter 2005): 65-94.

"Academia Pro Bono," *Cultural Studies/Critical Methodologies* 4:2 (May 2004): 219-222.

(coauthored with Carol Stabile) "Using Women as Middle Men: The Real Promise of ICTs," *Feminist Media Studies* 3:3 (Fall 2003): 364-368.

"Headset Culture, Audile Technique, and Sound Space as Private Space," *Tijdschrift voor Media Geschiedenis* 6:2 (December 2003): 57-82.

"Bourdieu, Technique and Technology," *Cultural Studies* 17:3/4 (May/July 2003): 367-389.
> Reprinted in: *Technology Studies*, ed. Rayvon Fouché, 317-336. Thousand Oaks: Sage, 2007.

"Cultural Policy Studies and the Problem of Political Representation," *The Communication Review* 5:1 (Spring 2002): 59-89.
> Reprinted as: "Bureaumentality." In *Foucault, Cultural Studies, and Governmentality*, eds. Jack Bratich, Jeremy Packer, and Cameron McCarthy, 101-133. Albany: SUNY Press, 2003.

"Mediate Auscultation, the Stethoscope, and the 'Autopsy of the Living': Medicine's Acoustic Culture," *Journal of Medical Humanities* 22:2 (Summer 2001): 115-136.
> Reprinted in: *The Auditory Culture Reader,* eds. Michael Bull and Les Back, 191-217. New York: Berg, 2003.

"A Machine to Hear for Them: On the Very Possibility of Sound's Reproduction," *Cultural Studies* 15:2 (Spring 2001): 259-294.

"Television Under Construction: American Television and the Problem of Distribution 1926-1962," *Media, Culture and Society* 21:3 (July 1999): 503-530.
> Reprinted in: *Television: Critical Concepts in Media and Cultural Studies,* ed. Toby Miller, 33-65 (Vol. 1). New York: Routledge, 2003.
> *Routledge Reader on Electronic Media History,* eds. Donald G. Godfrey and Susan L. Brinson, 747-768. New York: Routledge 2015.

"Sounds Like the Mall of America: Programmed Music and the Architectonics of Commercial Space," *Ethnomusicology* 41:1 (Winter 1997): 22-50.
> Chinese Reprint and Translation: *Western Ethnomusicological Thoughts At the Turn of the 21st Century*. (Published by http://baiyue-music.com,) 33-58. 2012.
> Reprinted in: *Ethnomusicology: A Contemporary Reader*, ed. Jennifer Post, 33-52. New York: Routledge, 2005.
> *Music and Technoculture*, eds. René T.A. Lysloff and Leslie C. Gay, Jr., 316-345. Hanover: Wesleyan University Press, 2003.

Journal Articles Forthcoming or Under Review:

"Is Machine Listening Listening?" Accepted at *Communication +1* (Winter 2023), @1200 words.

(coauthored with Mehak Sawhney) "The Acousmatic Question and the Will to Datafy: Otter.ai, Low-Resource Languages, and the Politics of Machine Listening" Accepted at *Kalfou: A Journal of Comparative and Relational Ethnic Studies* 8:1-2 (Fall 2022), @6800 words.

(coauthored with Andy Stuhl) "When a Format (Almost) Becomes an Instrument: Eurorack in a Logistical World" under review at *The Journal of Cinema and Media Studies.*

Chapters in Edited Books

"The Software Passes the Test When the User Fails It: Constructing Digital Models of Analog Signal Processors," *Testing Hearing,* eds. Viktoria Traczyk, Mara Mills and Alexandra Hui, 159-185. New York: Oxford University Press, 2020.

"Relations of Inaudibility/L'inaudible et ses relations," commentary on Matthieu Saludin's "La Capture de L'Inaudible," Software and Book. Paris: ArtKillArt, 2019.

"Multimodal Composition in World Soundscape Project Composition: Toward a Different Media-Theoretical Legacy (Or: The WSP as OG DH)," in Milena Droumeva and Randolph Jordan, eds., *Sound, Media, Ecology,* 85-109. New York: Palgrave McMillan, 2019.

"The Ear Phonautograph" and "The Cat Telephone," *AUDINT: Unsound/Undead,* eds. Steve Goodman, Toby Heys, and Eleni Ikoniedou, 11-13 and 27-30. Falmouth: Urbanomic, 2019.

"Spectral Objects: On the Fetish Character of Music Technologies," *Sound Objects*, eds. Rey Chow and James Steintrager, 94-109. Durham: Duke University Press, 2018.

"A Groove We Can Move To: The Sound and Sense of Quebec's Spring 2012 *Manifs Casseroles,*" in *Unruly Rhetorics,* eds Nancy Welch, Susan Sarratt and Jonathan Alexander, 60-71. [Note: this essay is a reprint of "Bodies-Streets" and "Quebec's #Casseroles" with additional commentary.] Pittsburgh: University of Pittsburgh Press, 2018.

"Afterword: Interview With Jonathan Sterne," with Mary Caton Lingold, Darren Mueller and Whitney Trettien. *Provoke! Digital Sound Studies,* eds. Mary Caton Lingold, Darren Mueller and Whitney Trettien, 267-284. Durham: Duke University Press, 2018.

Co-authored with Vicki Mayer, Andrea Press and Deb Verhoeven, "How Do We Intervene in the Stubborn Persistence of Patriarchy in Communication Scholarship?" in *Interventions: Communication Theory and Practice,* eds. D. Travers Scott and Adrienne Shaw, 53-64. New York: Peter Lang, 2018.

(co-authored with Mara Mills) "Dismediation: Three Proposals, Six Tactics," in *Disability Media Studies,* eds. Elizabeth Ellcessor and William Kirkpatrick, 365-378. New York: New York University Press, 2017.

"Afterword: Opera, Media and Technicity," *Technology and the Diva: Sopranos, Opera and Media from Romanticism to the Digital Age,* 159-164. Cambridge: Cambridge University Press, 2016.

"Analog." In *Digital Keywords*, ed. Ben Peters, 31-44. Princeton: Princeton University Press, 2016.

"Afterword: Sound Pedagogy." In *The Auditory Culture Reader 2.0,* eds. Michael Bull and Les Back, 453-457. New York: Bloombury, 2016.

"The Example: Some Historical Considerations." In *Between the Humanities and the Digital*, eds. David Theo Goldberg and Patrik Svensson, 17-33. Cambridge: MIT Press, 2015.

"Hearing." In *Keywords in Sound*, eds. Dave Novak and Matt Sakakeeney, 65-77. Durham: Duke University Press, 2015.

"Compression: A Loose History." In *Signal Traffic*, eds. Lisa Parks and Nicole Starosielski, 31-52. Urbana: University of Illinois Press, 2015.

"The Stereophonic Space of *Soundscape*." In *Living Stereo: Histories and Cultures of Multichannel Sound*, eds. Paul Théberge, Kyle Devine and Tom Everett, 65-83. New York: Continuum, 2015.

"The Magic In Instruments: Music Technologies and Commodity Fetishism." In *Art or Sound,* ed. Germano Clement, 393-399. Venice: Fondazione Prada, 2014.

"Giving Up on Giving Up on Good Taste." In *Let's Talk About Love: Why Other People Have Such Bad Taste*, ed. Carl Wilson, 257-265. New York: Bloomsbury, 2014.

"What Do We Want? Materiality! When Do We Want It? Now!" In *Media Technologies: Essays on Communication, Materiality and Society*, eds. Tarleton Gillespie, Kirsten Foote and Pablo Boczkowski, 119-128. Cambridge: MIT Press, 2014.

"Escape from Soundscape." In *Soundscapes of the Urban Past*, ed. Karin Bijsterveld, 181-91. Bielefeld: Transcript Verlag, 2013.

"Sonic Imaginations." In *The Sound Studies Reader*, ed. Jonathan Sterne, 1-17 (also, section introductions). London: Routledge, 2012.

(coauthored with Mitchell Akiyama) "'The Recording that Never Wanted to be Heard' and Other Stories of Sonification." In *The Oxford Handbook of Sound Studies*, eds. Trevor Pinch and Karin Bijsterveld, 544-60. New York: Oxford University Press, 2011.

"Projektowanie dla ucha/Design for the Ear." In *Sluchawy. Projektowanie dla ucha / Metaphones. Design for the Ear*, 66-67. Warsaw: Fundacja Bec Zmiana, 2009.

"The Preservation Paradox in Digital Audio." In *Sound Souvenirs*, eds. Karin Bijsterveld and José Van Dijk, 55-65. Amsterdam: University of Amsterdam Press, 2009.
Reprinted in *Listening Spaces: 21st Century Prespectives on Music, Technology and Culture,* eds. Richard Purcell and Richard Randall, 153-166. New York: Palgrave MacMillan, 2016.

"Out With the Trash: On the Future of New Technologies." In *Residual Media,* ed. Charles Acland, 16-31. Minneapolis: University of Minnesota Press*,* 2007.

"The Historiography of Cyberculture." In *Cyberculture Studies: Current Terrains, Future Directions*, eds. David Silver and Adrienne Massanari, 17-29. New York: New York University Press, 2006.

"Lost Recordings/Les enregistrements perdus." In *Traces,* ed. Nicole Gringas, 73-92. Montreal: Galerie Leonard & Bina Ellen, 2006.

"Afterword: On the Future of Music." In *Cybersounds: Essays on Virtual Music Culture*, ed. Michael D. Ayers, 255-263. New York: Peter Lang, 2006.

"Transportation and Communication: Together as You've Always Wanted Them." In *Thinking With James Carey: Essays on Communication, Transportation, History,* eds. Jeremy Packer and Craig Robertson, 117-135. New York: Peter Lang, 2006.

"What's Digital in Digital Music?" In *Digital Media: Transformations in Human Communication,* eds. Paul Messaris and Lee Humphreys, 95-109. New York: Peter Lang, 2006.

"Dead Rock Stars: 1900." In *Afterlife as Afterimage: Death, Fame and Fandom*, ed. Steven Jones and Joli Jensen, 253-268. New York: Peter Lang, 2005.

"Communication as Techné." In *Communication as. . . : Perspectives on Theory*, eds. Gregory J. Shepherd, Jeffrey St. John, and Ted Striphas, 91-98. Thousand Oaks: Sage, 2005.

"The Burden of Culture." In *The Aesthetics of Cultural Studies*, ed. Michael Bérubé, 80-102. Malden: Basil Blackwell, 2004.

"Sound Out of Time/Modernity's Echo." In *Turning the Century: Essays in Cultural Studies*, ed. Carol Stabile, 9-32. Boulder, CO: Westview Press, 2000.

"The Computer Race Goes to Class." In *Race In Cyberspace*, eds. Beth Kolko, Lisa Nakamura, and Gilbert Rodman, 191-212. New York: Routledge, 2000.

"Going Public: Rock Aesthetics in the American Political Field." In *Sound Identities: Popular Music and the Cultural Politics of Education*, eds. Cameron McCarthy, Glenn Hudak, Sylvia Allegretto, Paula Saukko, and Shawn Miklaucic, 289-315. New York: Peter Lang, 2000.

"Thinking the Internet: Cultural Studies vs. The Millennium." In *Doing Internet Research,* ed. Steve Jones, 257-288. Thousand Oaks: Sage, 1998.

Book Chapters Forthcoming and Under Review

„Was bedeutet es, Machine Listening als eine Form des Hörens zu begreifen?" *Acoustic Intelligence: Hören und Gehorchen*, eds. Anna Schürmer, Maximilian Haberer und Tomy Brautschek. Dusseldorf: Dusseldorf University Press, 2022.

"Le scarification audile: sur la normalisation de l'audition modifiée," *Spectres de l'audible: Sound Studies*, cultured de l'écoute et arts sonors," eds. Matthieu Saladin et Bastien Gallet. (Originally scheduled for fall 2020; delayed due to Covid).

Public Scholarship, Multimodal Scholarship and Commentary (see also media appearances)

Consulting Scholar, "Sound," Canadian Museum of Science and Technology, launched in 2017.

"2 Campuses, 2 Countries, 1 Seminar," co-authored with Emily Dolan. *The Chronicle of Higher Education,* 25 October 2017. http://www.chronicle.com/section/Advice/66

Consulting Scholar, "Radio Contact," Harvard Instruments Museum, launched March 2016.

Scholar Advisor/Consulting Media Historian, "America's Shakespeare," Folger Shakespeare Library Exhibit, launched March 2016.

Consulting Scholar, "Now Hear My Voice: Alexander Graham Bell and Recorded Sound," National Museum of American History, Smithsonian Institution, January 2015-January 2016.

Musée des Ondes Emile Berliner Think Tank, 2015.

"Running Toward Publication, Then Walking Away," *Culture Digitally* (16 June 2015): http://culturedigitally.org/2015/06/running-towards-publication-then-walking-away/

"Organizing Our (Analog) Library: Profhacker Column, *The Chronicle of Higher Education*, 18 February 2013 http://chronicle.com/blogs/profhacker/organizing-our-analog-library/46503?cid=pm&utm_source=pm&utm_medium=en

"Multiple Choice Exam Theory," Profhacker Column, *The Chronicle of Higher Education*, 10 January 2013, http://chronicle.com/blogs/profhacker/multiple-choice-exam-theory/45275

"Quebec's #casseroles: on participation, percussion and protest," Sounding Out!: *The Sound Studies Blog* (4 June 2012):
http://soundstudiesblog.com/2012/06/04/casseroles/
Reprinted in:
"Printemps érable: Quebec's Maple Spring," *Theory and Event* 15:3 (Fall 2012). Available online (@2262 words).
http://muse.jhu.edu/journals/theory_and_event/v015/15.3S.sterne.html

"Dear Search Committees," *Antenna Blog* (7 Aug 2012). Available online (@970 words).
http://blog.commarts.wisc.edu/2012/08/07/dear-search-committees/

"What If Interactivity is the New Passivity?" *Flow* 15:10 (April 2012). Available online (@2200 words). http://flowtv.org/2012/04/the-new-passivity/

"Formatted to Fit Your Screen," *Flow* 15:5 (January 2012). Available online (@2200 words). http://flowtv.org/2012/01/formatted-to-fit-your-screen/

"Player Hater," *Flow* 15:2 (October 2011). Available online (@1500 words).
http://flowtv.org/2011/10/player-hater/

"A Step Toward Fixing Peer Reviews: Sign Them," *Antenna Blog* (27 Sep 2011). Available online (@1000 words.) http://blog.commarts.wisc.edu/2011/09/27/a-step-toward-fixing-peer-reviews-sign-them/

Multimodal Publications and Research-Creation

"We Otter Not." Suoni Per Il Popolo, Montreal (6 June 2021).

"…and this is my voice." Vibrations, 4th Space Gallery, Concordia University(1-13 December 2018);
Also in *Deep Wireless 8*. Toronto: New Adventures in Sound Art (2011):
available online http://naisa.ca/media-archive/compactdiscs/

"Through the Fog of Sonic Memory: Granulation, Groove Extraction, MIDI Conversion, FSU," *Intermédialités* #23 (Printemps 2014): available online
https://www.erudit.org/revue/im/2014/v/n23/1033341ar.html?vue=resume&mode=restriction / DOI: 10.7202/1033341ar

"Footnotes to a Manifesto for Diminished Voices," *Hemispheric Institute* (22 June 2014): available online http://hemisphericinstitute.org/hemi/en/enc14-5-minute-manifestos/item/2609-enc14-5min-sterne

Bad Subjects

Founded in 1992 and run on a Gopher server, *Bad Subjects* was one of the first and longest-running online culture publications until its demise in the 2010s. I was a member of the collective 1994-2007, and co-director from 2000-2003. Our catalog of online publications is available through Archive.org.

Print (edited books and chapters therein):

"Marx's Media Corps." In *Bridging The Discourse Gap: Bad Subjects 1997-2003*, eds.
 Joel Schalit and Megan Shaw Prelinger, 195-197. New York: Pluto Press, 2004.
(coauthored with Charlie Bertsch, Joel Schalit, and Megan Prelinger) "Introduction." In
 Bridging The Discourse Gap: Bad Subjects 1997-2003, eds. Joel Schalit and
 Megan Shaw Prelinger, 1-11. New York: Pluto Press, 2004.
The Bad Subjects Production Team, eds. *The Bad Subjects Anthology*. New York: New
 York University Press, 1998.
The Bad Subjects Production Team. "Introduction." In *The Bad Subjects Anthology*, 1-
 18.
"Deferral, Denial, Disavowal and Discontinuity: Leftism and the Love of Academia." In
 The Bad Subjects Anthology, 19-24.
"Scratch Me and I Bleed Champaign: Geography, Poverty and Politics in the Heart of
 East-Central Illinois." In *The Bad Subjects Anthology,* 83-88.

Invited Presentations

"Thinking With Impairment," *Digital IDEAS* 2022, University of Michigan (21 July
 2022).
"Diminished Faculties," Università Suor Orsola Benincasa di Napoli (22 June 2022).
"When A Format (Almost) Becomes an Instrument: Provincializing Eurorack," *Format-
 Dispositif,* University of Zurich (9 June 2022).
"Diminished Faculties," University of Copenhagen Art & Health Research Cluster (10
 May 2022)
"Domesticating Time Stretching: (about) 1974 to (about) 1981," Keynote with Mara
 Mills for *Sonorities Festival*, University of Belfast (9 April 2022).
"Impaired Sonic Phenomenologies," Daniel Palumbo Memorial Lecture, *Penn State
 University* (8 April 2022).
"When A Format (Almost) Becomes an Instrument: Eurorack in a Logistical World,"
 Patch-Up Conference, Toronto Metropolitan University (1 April 2022).
"An Impairment Theory of Musicking," keynote for *Diverse Perspectives on Music,
 Sound and Identity*, Carleton University Graduate Conference on Music and
 Culture (26 March 2022).
"Conversations on Disability History and Academic Community," copanelist with Mara
 Mills, *Conversations on Access and Design: The Annual Horowitz Book Prize
 Symposium* (in honour of Bess Williamson's *Accessible America*), Bard College
 (18 March 2022).
"There are Never Enough Spoons: Politics of Fatigue," *Tufts University STS Series* (4
 February 2022).
"Species of Materiality" Keynote for *Digital Matters*, University of Siegen (2 December
 2021).
"An Impairment Theory of Audition," *Bonn Hoeren* International Symposium (23
 October 2021).
"Sound Studies, A Provisional Introduction," *Sound, Meaning, Education*, University of
 Northern Arizona and Western University (21 July 2021).
"What Is a Context?: Conservative Reverberations in German Media Theory in
 Translation) From Friedrich Kittler to Bernhard Siegert," Critical Conservatism –

Reconsidering Media, Science, and Democracy, Bauhaus University Weimar (24 June 2021).

"Diminished Vocalities: On Prostheses and Abilities," Comparative Media Studies, MIT (22 April 2021).

Panelist: "AI and Music," Histories of AI: Imaginaries and Materialities, digilabor group, Universidade do Vale do Rio dos Sinos, Brazil (20 April 2021).

"There are Never Enough Spoons: Fatigue and the Political Phenomenology of Impairment," Modernist Studies Group, University of Pennsylvania (26 February 2021).

"The Non-State of Sound Studies," Jackman Humanities Institute, Soundscapes Working Group, University of Toronto (11 December 2020).

"Sound and Time: A Problem of Standards" Media Studies Lecture Series, Leuphana University of Lüneburg (7 December 2020).

"The Aesthetics of Pitch Shifting," SpokenWeb Virtual Listening Practice, Concordia University (25 March 2020).

"There Are Never Enough Spoons: On the Politics of Fatigue," Into the Air: An International Symposium on Communication and Media Theory, Carleton University, Ottawa (16 January 2020).

"In Search of a New Vocality," keynote address, Music and Sound Studies Colloquium, University of Minnesota-Twin Cities (27 September 2019).

Panelist, "The State and Future of Sound Studies," Epistemes of Modern Acoustics Group, Max Planck Institute for the History of Science, Berlin (18 June 2019).

Participant, "Critical Collaborations Between Media Studies and the History of Science," Department of Media Studies, Bauhaus University, Weimar (12 June 2019).

Respondent, "Histories of Compression," Max Planck Institute for the History of Science, Berlin (31 May-1 June 2019).

"Machine Listening and Aesthetics: The Case of AI-Assisted Mastering," Music and Artificial Intelligence, Aarhus Institute for Advanced Study (28 May 2019).

"Audile Scarification," Center for Music and Culture and Disability Studies Program, UCLA (22 January 2019).

"Audile Scarification," keynote lecture, "VIBE: Challenging Ableism and Audism Through the Arts," Concordia University (30 November 2018).

Panelist, "Working Across Disciplinary Borders," RITMO Largo, University of Oslo (15 November 2018).

"Music, Sound and the Cultural Politics of Artificial Intelligence: The Case of LANDR," Keynote, 3rd Annual Information + Humanities Conference, Penn State University (21 September 2018).

"From Compressed Speech to Sounds of Infinite Duration: Time-Stretching and Pitch-Shifting in the Analog Era," Orpheus Instituut, Ghent (18 June 2018).

"Sonic Time as Plastic Art: The Springer Pitch and Time Regulator," Sensing the Sonic: Histories of Hearing Differently, Centre for Research in the Arts, Social Sciences and Humanities (CRASSH), Cambridge University (16 June 2018).

"Mastering Mastering: Artificial Intelligence, Standardization, and the Sound of Music," Script, Picture, Sound Lecture Series, Humboldt University, Berlin (12 June 2018). I also ran a seminar for graduate students on the 13th.

"Audile Scarification," Spectres de l'audible: sound studies, cultures de l'écoute et arts sonores, Philharmonie de Paris (8 June 2018). I also particulated in a rountable entitled "Sound studies: l'emergence d'un champ" at the Institut national d'histoire de l'art.

"From Compressed Speech to Sounds of Infinite Duration: Time-Stretching and Pitch-Shifting in the Analog Era," Talk cosponsored by Cinema and Media Studies, Science and Technology Studies, English and Digital Humanities, University of California-Davis (1 May 2018). (I also did a workshop with the sound studies working group on the 30th of April)

"Audile Scarification," Media/Environments Conference, Department of Film and Media, University of California-Berkeley (28 April 2018). (I also did a workshop on 26 April 2018, also sponsored by the department, but including people from Music, Anthropology, Slavics and English as well).

"Mastering Mastering: Artificial Intelligence, Standardization and the Sound of Music," Stanford Digital Cultures Lecture Series, Humanities Center (24 April 2018).

"From Compressed Speech to Sounds of Infinite Duration: Time-Stretching and Pitch-Shifting in the Analog Era," Media Studies Lecture Series, Princeton University (28 March 2018).

"From Compressed Speech to Sounds of Infinite Duration: Time-Stretching and Pitch-Shifting in the Analog Era," 5th Robert Kelley Memorial Distinguished Lecture in Musicology, University of Miami (16 February 2018).

"Sampling History: A New Cut," co-presented with Mara Mills, Max Planck Institute for the History of Science Work in Progress Series (12 December 2017).

"Time-Uncritical Media: Stretching and Shrinking Sound in the 1940s," Mediawissenschaft, Humboldt University (25 October 2017).

"Sonic Distractions, Then and Now," *Distraction* lecture series, University of Paris VIII and Philharmonie de Paris (October 2017).

"Automating Musical Judgment: The Case of Mastering," *Artificial Intelligence Now*, MIT Media Lab (10 July 2017).

"Beyond the Analog Revival: Constructing Digital Models of Analog Signal Processors," keynote address, International Society for Intermedial Aesthetics, University of Montreal (18 May 2017).

"Nothing Comes After Compression." Keynote lecture, "Knowledge, Storage and the History of Compression," Harvard University (3 May 2017).

"Speculations on the Cultural Politics of Biomusic." Keynote lecture, "Interfacing Biomusic and Autism," Montreal Science Centre (24 April 2017).

"The Architecture of Loudness." "L'Acoustique Architecturelle," Centre Pompidou, Paris (27 October 2016).

"Sur le son, la culture et la technologie." Philharmonie de Paris (26 October 2016).

"Audile Scarification: Notes on the Normalization of Hearing Damage." "New Developments in Theory" lecture series, University of Basel (24 October 2016), I gave a workshop for students the following day.

Participant, workshop, "Testing Hearing II." Max Planck Institute for the History of Science, Berlin (21-22 October 2016).

"Missile Mail: A History Compared With Itself." Keynote lecture, "What Is Comparative Media?" conference, Columbia University (29 September 2016).

"Compatibility Issues." Public conversation with artist Mika Tajima, and *New Yorker* music critic Hua Hsu, Triple Canopy, New York City (28 September 2016).

"Audile Scarification: Notes on the Normalization of Hearing Damage." Keynote lecture, Princeton-Weimar Media Studies Summer School, Princeton University (21 June 2016).

"Audile Scarification: Notes on the Normalization of Hearing Damage." Keynote lecture, Listening In Conference, Johns Hopkins University (6 May 2016).

"Audile Scarification: Notes on the Normalization of Hearing Damage." Annual History of Science Lecture, Harvard University (21 April 2016). Also ran seminar for graduate students.

"Audile Scarification: Notes on the Normalization of Hearing Damage." Keynote lecture, "Sound in Theory, Sound in Practice," Bard College (7 April 2016).

"Sonic Thought: A Media History." Keynote lecture, annual meeting of the Austrian Musicological Society, Vienna (11 December 2015).

"Sonic Thought: A Media History." Presented at the Sound Studies lecture series, Technical University and University of the Arts, Berlin (7 December 2015).

"Listening with Ears, Eyes and Hands: Comparing Music Technologies and their Models." Keynote lecture, "Testing Hearing," Max Planck Institute for the History of Science, Berlin (5 December 2015).

"A Media Theory of the Humanities." Inaugural Lecture, Sussex Humanities Lab, Royal Society of Arts, London (4 December 2015).

"Seismic Voices: Auto-Tune and the Politics of Frequency." Seminar "Musique et politique au XXe siècle," L'École des Hautes Études en Sciences Sociales (20 November 2015).

"Space Within Space: Artificial Reverb and the Plasticity of Echoes." Department of Aesthetics, University of Paris VIII-St-Denis (19 November 2015).

"The Audible Past 2001/Un histoire de la modernité sonore 2015." Philharmonie de Paris, lecture and discussion (18 November 2015).

Roundtable participant: "Politiques Sonores." Centre Georges Pompidiou (16 November 2015).

"The Strange Case of Missile Mail." Department of Communication Arts, University of Wisconsin-Madison (17 Sep 2015). I also participated in a pedagogy workshop with their sound studies working group the following day.

"Signal Processing and Cultural Technologies." Science and Technology Studies Program, University of Wisconsin Madison (17 September 2015).

"What is an Intervention?" Plenary presentation, annual meeting of the Cultural Studies Association (U.S.), Riverside, California (22 May 2015).

"Stretching Time: Quantum Histories of Sound from Denis Gabor to Ableton Live." Keynote presentation, Inertia Conference, University of California Los Angeles (30 April 2015).

"Space Within Space: Artificial Reverb and the Plasticity of Echoes." Material Imagination: Sound Space and the Human Imagination (Lecture Series), Stanford University (24 April 2015).

"Stretching Time: Quantum Histories of Sound from Denis Gabor to Ableton Live." Visual and Material Worlds (Lecture Series), Binghamton University (16 April 2015). I also conducted a seminar for students.

"MP3 (The Compressed Version)." University of Alabama-Huntsville (3 April 2015). I also conducted a seminar for students.

"Didactic Media, Multimodal Argument and Graduate Pedagogy: Digital Humanities Beyond the Written Word." Digital Humanities Work in Progress series, McGill University (18 February 2015).

"Stretching Time: Quantum Histories of Sound from Denis Gabor to Ableton Live." Sound Studies lecture, Ohio State University (10 February 2015). I also conducted a seminar for students.

"Stretching Time: Quantum Histories of Sound from Denis Gabor to Ableton Live." Keynote lecture, "The Music Box and Its Reverberations: Technology and Music in India," School of Arts and Aesthetics, Jawaharlal Nehru University, Delhi (14 January 2015).

"Introduction to Sound Studies." Preconference presentation, "The Music Box and Its Reverberations: Technology and Music in India," School of Arts and Aesthetics, Jawaharlal Nehru University, Delhi (14 January 2015).

"MP3: The Meaning of a Format." Sarai, Centre for Studies of Developing Societies, Delhi (13 January 2015).

"Medium Tech Humanities." Genres of Scholarly Knowledge conference, University of Umeå (11 December 2014).

"Through the Fog of Sonic Memory." Genres of Scholarly Knowledge conference, University of Umeå (10 December 2014).

"Stretching Time: Quantum Legacies in Analog and Digital Media." HUMLab, University of Umeå (4 December 2014).

"Analog." Digital Keywords Conference, University of Tulsa (10 October 2014).

"Stretching Time: Quantum Legacies in Analog and Digital Media." Digital Scholars Series, University of Michigan (25 September 2014). I also conducted a seminar for students.

"Chasing Shakespeare: A Media History." The English Institute, Harvard University (20 September 2014).

"Workflow" and performance of Buddha Curtain *Short Subjects*. School of the Museum of Fine Art, Boston (18 September 2014).

"Participation, Percussion and Protest: Post-Hoc Reflections." Presented at *Encuentro 2014*, Concordia University (25 June 2014).

Seminar on the Politics. Co-facilitated with Sarah J. Townsend and Iván Remos, *Encuentro 2014*, Concordia University (23 June 2014).

"A Manifesto for Diminished Voices." Presented at *Encuentro 2014*, Concordia University (22 June 2014).

"Are People Analog?" Public lecture, Center for the Humanities, Wesleyan University (5-6 May 2014). I also conducted a seminar for fellows.

"Those of You Who Need Some Extra Time." Public lecture, Microsoft Research New England, Cambridge MA (16 April 2014).

"Are People Analog?" Keynote lecture for *Process: In Medias Res*, Department of Visual and Environmental Studies, Harvard University (11 April 2014).

"The History of Instruments, 50 Years at a Time." *Machine Fantasies*, Tufts University (4 April 2014).

"Media Studies: A Status Update." Seminar at the Maryland Institute for Technology in the Humanities, University of Maryland (28 March 2014).

"Are People Analog?" Annual Petrou Lecture and keynote for *Sound Plus* conference, Department of English, University of Maryland (27 March 2014)

"Making Technologies for Musicians." *MusicTechFest*, Cambridge MA (21 March 2014).

"The Stereophonic Space of Soundscape." Keynote lecture for "Music and Memory" conference, Columbia University (8 March 2014).

"Who Tunes Whom?: Auto-Tune, The Earth and the Politics of Frequency." Comparative Media Studies lecture series, MIT (20 February 2014).

Commentator, *The Sonic Skills Project*, University of Maastricht (18 January 2014).

"The Stereophonic Spaces of Soundscape." Public keynote lecture; and seminar: "Reading Jonathan Sterne" *Sound Signatures*, a sound studies winter school, University of Amsterdam (14-15 January 2014).

"MP3: The Meaning of a Format." School of the Art Institute of Chicago, Department of Sound (7 November 2013).

"Compression: A Loose History." Van Zelst Lecture, School of Communication, Northwestern University (6 November 2013).

"#dhsound: Digital Humanities and Sound Studies." Seminar at the Northwestern University Digital Humanities Lab (6 November 2013).

"MP3: The Compressed Version." Keynote address, annual meeting of the Society for the Social Study of Science (9 October 2013).

"Compression: A Loose History." *Hearing Modernity Lecture Series*, Harvard University Sawyer Seminar (16 September 2013).

"MP3: The Meaning of a Format." *Espace[im]media: arts et cultures numériques*, Sporobole centre en art actuel, Sherbrooke Quebec (1 August 2013).

"Artificial Reverb and the History of Perspective." *Music, Digitization, Mediation: Towards Interdisciplinary Music Studies*, Oxford University (12 July 2013). I also participated on a roundtable on gender, and responded to a panel on circulation.

Seminar on media and networks of exchange, Rutgers University (7 May 2013).

Seminar on *MP3: The Meaning of a Format*, Post-Hermeneutic Reading Group, Columbia University (3 May 2013).

"Sampling Space: Convolution, Echo and Culture." The New School for Social Research (30 April 2013).

"Compression: A Loose History." Annual Gerald LeBoff Lecture, Department of Media, Culture and Communication, New York University (18 April 2013).

"Who Tunes Whom?: Auto-Tune, The Earth and the Politics of Frequency." Keynote presentation at *Sonic Interventions*, Indiana University (13 April 2013).

Participant, Scholarly Communication Institute on the Future of Publishing in the Humanities, George Mason University (28 Feb-1 March 2013).

"MP3: The Meaning of a Format." Seminar in the Department of Spanish and Portuguese, Georgetown University (27 February 2013).

"MP3, Format Theory and Rethinking Media History." Seminar at the University of Western Ontario (25 January 2013).

"Who Tunes Whom?: Auto-Tune, The Earth, and the Politics of Frequency." Lecture in *Mediations* series, University of Western Ontario (24 January 2013).

"MP3: The Meaning of a Format." Keynote lecture at *Theater Sound*, Université de Montréal (24 November 2012).

"MP3: The Meaning of a Format." Keynote lecture at *Listening Spaces*, Carnegie-Mellon University, Pittsburgh (19 October 2012).

"Sound Studies, Media Studies and Music: A Conversation on Theory and Method." Department of Music, University of Pittsburgh (18 October 2012).

"Music Education, Sound Studies and Sousa." Invited commentary at the Committee for Institutional Cooperation conference on music education, presented via teleconference at the University of Illinois, Urbana-Champaign (18 October 2012).

"Sampling Space: A Simple Theory of Convolution." *The Sound of Architecture*, Yale University (6 October 2012).

"MP3: The Meaning of a Format." Department of Music Speaker Series, Brown University (4 October 2012).

Commenter, "*Swift Viewing*: A Roundtable Discussion." Concordia University, Department of Communication Studies, Montreal (14 September 2012).

"Coding Listening: Of MPEG and Measurement." Presented at *The Art of Listening*, Berlin (14 July 2012).

"MP3: A Hundred-Year History of a 19-Year-Old Format in Under an Hour." Keynote presentation for *Supersonix*, Science Museum, London (22 June 2012).

Panelist, Roundtable on Disability, Technology and Improvisation, *Skin-Surface-Circuit: Embodying the Improvisatory*, Montreal (14 July 2012).

"MP3 and Ubiquitous Audio." Keynote presentation for the MUTEK_Lab Symposium, Montreal (29 May 2012).

"Sampling Space: A Simple Theory of Convolution." Sound Studies Working Group, Concordia University (11 May 2012).

"Who Tunes Whom? Auto-Tune, Oil Drilling and the Politics of Frequency." Department of Music Lecture Series, New York University (3 May 2012).

"Limited Definition(s) and Sound Cultures: MP3s, Soundscapes, Power: A Public Conversation with Jonathan Sterne and Licia Fiol-Matta." CUNY Graduate Center (2 May 2012).

"Who Tunes Whom? Auto-Tune, Oil Drilling and the Politics of Frequency." Art History and Communication Studies Faculty Symposium, McGill University (27 April 2012).

"MP3: The Meaning of a Format: A Discussion With Jonathan Sterne." Franklin Humanities Institute Audiovisualities Working Group Event, Duke University (23 April 2012).

"MP3: A Hundred-Year History of a 19-Year-Old Format in Less Than an Hour." Media Aesthetics Lecture Series, Tufts University (26 March 2012).

"The Stereophonic Spaces of *Soundscape*." Presented in "Sensorium" lecture series, Department of Anthropology, University of Texas-Austin (19 March 2012).

"The Sexual Politics of Music Equipment." Work-in-progress presentation at the Institute for Gender, Sexuality and Feminist Studies *Equisses* lunchtime series, McGill University (13 March 2012).

"The Stereophonic Spaces of *Soundscape*." Keynote presentation at the Living Stereo conference, Carleton University (9 March 2012).

"Perceptual Coding and the Domestication of Noise." Presented in the "Music, Sensory Ecologies and the Body" lecture series, Mahindra Humanities Center, Harvard University (6 December 2011).

Plenary Panelist, "Liminal Labours." Canadian Association for Cultural Studies, Montreal (5 November 2011).

"MP3: The 100-Year History of an 18-Year-Old Format Compressed into 30 Minutes." Keynote presentation at the Workshop in Sound in Media Culture, Humboldt University, Berlin (28 October 2011).

"Sound Studies and the Digital Humanities: A Work in Progress." Presented at the Digital Humanities series, University of Sussex (24 October 2011).

"Perceptual Coding and the Domestication of Noise." Presented at the Department of Music Colloquium Series (cosponsored by History of Science), Princeton University (21 October 2011).

"Revisiting Extinct Sounds: A Panel Discussion with Sari Carel, Jonathan Sterne and Leah Abir." Cabinet, New York City (30 September 2011).

"MP3: A 100-Year History of an 18-Year-Old Format…in 45 Minutes." Fellows' Seminar, Center for Advanced Study in the Behavioral Sciences, Stanford University (30 March 2011).

"Perceptual Capital: MP3, Imagined Subjects and Real Surpluses." Colloquium on the Musicologies, Department of Music, University of California Berkeley (11 February 2011).

"Modulated Subjects: MP3, Telephony and the Imagined Auditor." Keynote lecture for the University of Oregon Symposium on Digital Scholarship (28 January 2011).

"What's in a Format?: Some New (Old) Politics of Communication Technologies." Annual Communication and Society Lecture, School of Journalism and Mass Communication, University of Oregon (27 January 2011).

"Domesticating Noise (But Not the Future of Sound Studies)." Keynote lecture for "Listen Again: The Changing World of Everyday Sound, Audio and Noise," Surrey Art Gallery (18 November 2010).

"Moving Infrastructure Around." Presented at the Signal Traffic Workshop, University of California, Santa Barbara (12 November 2010).

"The MP3 as Cultural Artifact." Presented in the Department of Film and Media Studies, University of California Santa Barbara (9 November 2010).

"Exteriorities of the Voice." Presented at the UCHRI Workshop on the Voice, University of California, Irvine (16 September 2010).

"What Difference Does a Format Make? MP3, Mediality and Audibility." Keynote lecture at Rumos da Cultura da Música: negócios, linguagens, estéticas e audibilidades (Music Culture Trends: Businesses, languages, aesthetics and audibilities), organized by Univeridade Federal Fluminense and Globo Universidade, Rio de Janeiro, Brazil (5 August 2010).

"The MP3 as Standard Object: Infrastructures, Software and the Politics of Media Culture." Presented at Infostructure: Intersections between Social and Technological Systems lecture series, University of Illinois Urbana-Champaign (12 October 2009).

"Digital Audio: A Feline History." Presented at the Screen Cultures Lecture Series, Department of Radio-Television-Film, Northwestern University (9 October 2009).

"Sound Reproduction After Noise." Presented at the Department of Science and Technology Studies, Cornell University (13 April 2009).

"The Times of Communication History" and Plenary Session Discussant, "Connections: The Future of Media Studies." University of Virginia (3-4 April 2009).

"Is Music a Thing?" Keynote address, "Un-music" conference, Harvard University (7 March 2009).

"Staging Sound Reproduction." Presented at "Intermédialité et spectacle vivant. Les technologies sonores et le théâtre," CRI-CNRS workshop, Montreal (4 March 2009).

"Sound Reproduction After Noise." Presented at the Science Studies Program, University of California, San Diego (2 March 2009).

"Of MPEG, Music and Measurement." 2009 Distinguished Lecture in Musicology, University of California, Los Angeles (24 February 2009).

"The Historical Emergence of Perceptual Coding: Listening and Noise Across Fields, 1955-1979." Presented at the Science, Technology and Society Program, Stanford University (20 February 2009).

"Sound Reproduction After Noise: Perceptual Coding and the Homology of the Fields 1955-1979." Presented at "Listening In, Feeding Back," Columbia University (14 February 2009).

"Is Music a Thing?" Presented at New York University, Department of Cinema Studies, cosponsored by Communication and Culture and Music, (12 February 2009). Note: due to repeated weather-related flight cancellations, I was unable to be physically present for the talk and so delivered via videoconference.

Seminar on *The Audible Past*. Conducted at Université de Montréal, sponsored by the Centre de Recherche sur l'intermédialité (10 February 2009).

"Is Music a Thing?" Presented at the Department of Music, University of Minnesota (23 January 2009).

"Format Theory." Presented at "Sound Effects," Center for Cultural Analysis, Rutgers University (23 October 2008).

"The Historical Emergence of Perceptual Coding." Presented at the Department of Gender and Cultural Studies, University of Sydney (15 August 2008).

"The Historical Emergence of Perceptual Coding." Presented at the Centre for Critical and Cultural Studies, University of Queensland, Brisbane (12 August 2008).

"Format Theory." Presented at the Department of Cinema and Cultural Studies, University of Melbourne (7 August 2008).

"MP3 and the Limits of Perception." Keynote lecture at the Technologies of Listening Workshop, University of New South Wales and University of Technology, Sydney (31 July 2008).

"A Rough Musicology of the MP3." Keynote lecture at the Symposium on Sound, University of Leiden (26 April 2008).

"MP3 and Mapping the Mind's Interior." Lecture at STEIM, Amsterdam (24 April 2008).

"Two Talks on Indexicality." Presented at CRASSH graduate student symposium, Cambridge University (21 April 2008).

"MP3 and Mapping the Mind's Interior." Presented at "Music, Sound, and the Reconfiguration of Public and Private Space," Cambridge University (18 April 2008).

"A Rough Musicology of the MP3." Presented at the University of Liverpool (15 April 2008).

"Format Theory." Presented at *CHARM Symposium 5: Cultures of Recording*. Royal Holloway, University of London, Egham (11 April 2008).

"The Preservation Paradox." Presented at *Sound Souvenirs*, University of Maastricht (2 November 2007).

Panelist, "Cramping My Sampling." *Pop and Policy*, McGill University (5 October 2007).

"A Plea for Infrastructure." Presented at the *Frontiers of New Media Symposium*, University of Utah, Salt Lake City (28 September 2007).

"Digital Audio: A Secret Feline History." Presented at the Concordia Conference on Interdisciplinarity and the Arts, Montreal (27 April 2007).

"Sex and the Sound Test." Presented at *Technologies of the Diva*, Columbia University, New York (23 March 2007).

"A Conversation With Jonathan Sterne." Seminar conducted at the Center for Ethnomusicology, Columbia University, New York (22 March 2007).

"Cats and People in the Psychoacoustics Lab." Presented at Global Media Research Center, Southern Illinois University, Carbondale (8 February 2007).

"The Meaning of Music is in Play." Presented at Concordia University Symposium on *Guitar Hero*, (26 January 2007).

Discussant, "Electronic Media Uses and Cultural Practices." Presented at CRI brown bag (19 January 2007).

"Cats and People in the Psychoacoustics Lab: 1914-1930." Presented at "Acoustics in the Laboratory," Max Planck Center for the History of Science, Berlin (6 October 2006).

"The Inaudible City." Presented at *Cité Invisible/Invisible City*, sponsored by Champ Libre, Montreal QC (23 September 2006).

"The Subject of Psychoacoustics." Presented at the Dibner Conference on Acoustics, M.I.T. (5 May 2006).

Seminar on *The Audible Past*. Conducted at Princeton University, sponsored by the Department of Spanish and Portuguese (16 March 2006).

"Thomas Edison is Overrated." Presented at Concordia University, sponsored by the Department of Communication (8 March 2006).

"Recalibrating the Sound of Music: Perceptual Coding and the Making of MP3." Presented at New York University, sponsored by the Department of Music (2 February 2006).

"From Broad to Pod?: Histories of Transmission for the Digital Age." Keynote lecture at the Duke University Podcasting Symposium (28 September 2005).

"What Comes After the Audible Past?" Presented at "The Word on Music Symposium" sponsored by the Duke University Department of Music and Duke University Press (9 September 2005).

"The MP3 as Cultural Artifact." Presented at the STS Seminar Series, University of Maastricht (1 June 2005).

"It's Not Just Parliaments; We're After Technological Constitutions." Presented at the *Transformations in Art and Culture Symposium*, Netherlands Organization for Scientific Research (NWO), Amsterdam (27 May 2005).

Co-presenter with Emily Raine, "Sounded Time in the Digital Age." Presented at the *Mobile Digital Commons Network Symposium*, UQAM, Montreal (7 May 2005).

"Command Tones." Presented at *Command Lines: The Emergence of Governance in Cyberspace*, University of Wisconsin-Milwaukee (29 April 2005). Presentation was based on a paper co-authored with Emily Raine.

"Enemy Voice." Presented at the School of the Art Institute of Chicago (14 April 2005).

"The MP3 as Cultural Artifact." Presented at the Workshop on Political Communication and Society, University of Chicago, Chicago (13 April 2005).

"Enemy Voice." Presented at the Second Montreal/Bahia Media Seminar, Concordia University (21 March 2005).

"The MP3 as Cultural Artifact." Presented at *Sensory Collections and Display*, Concordia University, Montreal (11 February 2005).

"The Nonaggressive Music Deterrent." Presented at *For a long time...*, Wesleyan University (2 May 2004).

"Enemy Voice." Presented at *The Voice In Space*, University of Montreal (22 April 2004).

"You've Been Played: Listening to the MP3." Presented at *Cultural Theory/Cultural Practices* Lecture Series, Carlow College (21 April 2004).

"Tracking Enemy Voices." Presented at the Sound Research Seminar, University of Iowa (9 April 2004).

"The MP3 as Cultural Artifact." Presented at the University of Wisconsin-Madison, sponsored by the Department of Communication Arts and the Digital Music Group (25 March 2004).

"Cultural Origins of Digital Audio." Presented at Duke University, sponsored by the Department of Music and the Information Science/Information Studies Program (13 February 2004).

"What's Digital In Digital Music?" Presented at *The Future of Digital Media,* Annenberg School of Communication, University of Pennsylvania, Philadelphia (31 October 2003).

"Sound Technology and the Persistence of Victorian Culture." Keynote lecture at *Victorian Soundings: Voice/Bodies/Noise*, University of California Santa Cruz (31 July 2003).

"Sound and the Limits of Cyberculture." Presented at *Critical Cyberculture Studies: Current Terrains, Future Directions*, Ford Foundation Funded Conference, University of Washington-Seattle (8 May 2003).

"Listening to Digital Culture." Presented at the *CCSIT Internet and Popular Culture Extravaganza*, SUNY-Buffalo (1 May 2003).

"Media or Instruments? Yes." Presented at *Music Constellations in the Digital Age*, 22nd Music Biennale, Zagreb, Croatia (7 April 2003).

"Programmed Music and the Politics of Public Space." Presented at *Background Listening and Music Composition*, CaixaForum, Barcelona, Spain (28 Feb 2003).

"Communication and Transportation: Together as You've Always Wanted Them."
Presented at *The Agora* (Communication Department Colloquium), University of
Pittsburgh (1 February 2002).
"The Social Genesis of Sound Fidelity." Presented at the Department of Music
Colloquium, University of Pittsburgh (13 October 2000).
"The Internet and Media History: A Long View." Presented at the Center for Technology
and Education, SUNY Buffalo (6 April 2000).
"On the Circulation of Music; or, All Art Aspires to the Condition of Muzak." Presented
at "The Unit for Criticism and Interpretive Theory Monday Night Colloquium
Series," University of Illinois at Urbana-Champaign (2 May 1994).
 "Sounds Like The Mall of America." Presented at the Annual Conference of the College
Music Society, Minneapolis, MN (16 October 1993).

Conference Presentations and Chaired Panels

"Two Forms of Fatigue, Zoom and Otherwise," *Society for Cinema Studies,* online (31
March 2022).
"AI and Music: Who Wants It?" New Interfaces for Musical Expression, Zoom, (13 June
2021).
"$33\frac{1}{3}$ RPM" Pop Convergence, New York (23 April 2021).
Panelist, "Sensory Cosmologies," ISEA (Inter-Society for the Electronic Arts), Montreal
(14 October 2020).
Panelist, "Allied Emergences: Cripping the Study of Science, Technology, and
Medicine," American Studies Association, Atlanta (9 November 2018).
Co-presented with Elena Razlogova, "Music, Sound and the Cultural Politics of Artificial
Intelligence: the Case of LANDR," Association of Internet Researchers, Montreal
(11 October 2018).
Participant, "The Cultural Life of Machine Learning," AoIR Preconference, Montreal (10
October 2018).
Panelist, "Workshop: Mapping Histories of Information." Society for Cinema and Media
Studies, Toronto (15 March 2018).
Participant, "Shared Realities: A Workshop on Disability, Technology and Inclusion."
Microsoft Research New England, Cambridge MA (22 May 2017).
Panelist, "Workshop: Tackling the 21st Century Academic Job Market." Society for
Cinema and Media Studies, Chicago (25 March 2017).
Panel Chair, "Sound Atmospheres." "Aisthesis and the Common: Reconfiguring the
Public Sphere," Media@McGill International Colloquium, Montreal (18 March
2016).
"Silence Workshop with Jonathan Sterne." At "Silence," Art History and Communication
Studies Emerging Scholars Conference, McGill University, Montreal (24 April,
2015).
Panelist, "What Can Disability Studies Do for Media Studies" roundtable. Society for
Cinema and Media Studies, Montreal (29 March 2015).
"Stretching Out Sampling." Presented at the Annual Meeting of the American Studies
Association, Washington DC (22 November 2013).

Panel Chair, "Gaming." "The Participatory Condition," Media@McGill International
       Colloquium, Montreal (16 November 2013).

"Perceptual Technics and American Color Television." Presented at the Annual Meeting
       of the Society for Cinema and Media Studies, Chicago (8 March 2013).

Panelist, "Format Studies Workshop." Annual Meeting of the Society for Cinema and
       Media Studies, Chicago (6 March 2013).

Chair, "Sound and The State." Annual Meeting of the American Studies Association, San
       Juan Puerto Rico (17 November 2012).

"Grounding Auto-Tune." Presented at Crossroads in Cultural Studies, Paris (5 July 2012).

"Audible Infrastructure and Telephone Effects." Presented at the annual meeting of the
       Society for Cinema and Media Studies, Boston (22 March 2012).

"Sound Thinking: Rick Altman and Sound Studies." Presented at the annual meeting of
       the Society for Cinema and Media Studies, Boston (22 March 2012).

"Hearing." Annual Meeting of the American Anthropological Association, Montreal (18
       November 2011).

Respondent, "Sound Studies, Sound Traces: Critical Engagements with Sound Inquiries,
       Modes and Methods." Annual Meeting of the American Anthropological
       Association, Montreal (17 November 2011).

"Music and Consumerism: A Long View." Presented at the Experience Music Project
       Pop Conference, University of California Los Angeles (26 February 2011).

"Bell Labs' Industrial Imperatives and the Meaning of Hearing in the 20th Century."
       Presented at the Annual Conference of the Modern Studies Association, Montreal
       (5-8 November 2009).

"The Algorithm of the Voice: Suzanne Vega's 'Tom's Diner.'" Presented at the Annual
       Conference of the American Historical Association, New York, NY (5 Jan 2009).

"A Few Words in Defence of the Sampling Theorem." Annual Conference of the
       International Communication Association, Montreal, QC (25 May 2008).

Chair, "Public Technology/Communicative Practice: Rethinking Utilities for Media
       Histories." Annual Conference of the International Communication Association,
       Montreal, QC (23 May 2008).

Participant, "Doing New Media History: A Roundtable." The Long History of New
       Media, Montreal QC (22 May 2008).

"Love, Craft and Erudition in Sound Studies." Presented at the annual conference of the
       Society for Cinema and Media Studies, Chicago, IL (10 March 2007).

Respondent, "Music and Technologies of Remixing." Annual Conference of the Society
       for the Social Study of Science, Vancouver, BC (3 November 2006).

Chair, "Audio Cultures." Annual Conference of the Canadian Communication
       Association, Toronto, ON (3 June 2006).

"The Subject of Perceptual Coding." Presented at the Annual Conference of the
       Canadian Communication Association, Toronto, ON (2 June 2006).

Chair, "Gender, Sports and Violence." Console-ing Passions, Milwaukee, WI (26 May
       2006).

Chair, "New Voices in Critical/Cultural Studies (A)." Annual Conference of the National
       Communication Association, Boston, MA (19 November 2005).

Chair and Respondent, "Everyday eBay: Desire, Performance and Popular Culture."
Annual Conference of the National Communication Association, Boston, MA (17
November 2005).

Chair, "Sound Theories." Annual Graduate Student Colloquium of the Film Studies
Association of Canada, Montreal, QC (5 March 2005).

Respondent, "Passing Through Portals: The Rhetoric and Metaphysics of Interface
Technology in the Popular Imaginary." Annual Conference of the National
Communication Association, Chicago, IL (13 November 2004).

"Obsolescence, the Other Side of Progress." Annual Conference of the National
Communication Association, Chicago, IL (12 November 2004).

Respondent, "Illusive Mappings, Identity, Labor and (In)Justice in Cyberspace." Annual
Conference of the National Communication Association, Chicago, IL (11
November 2004).

Respondent, "Techniques of Feeling: The Science and Technology of Emotion in Visual
Culture." Annual Conference of the National Communication Association,
Chicago, IL (11 November 2004).

"The Strange Case of Missile Mail." Annual Conference of the International
Communication Association, New Orleans, LA (28 May 2004).

Panelist, "Traversing the Crossroads of Popular Music and Communication: An
Interdisciplinary Round Table Discussion of Current Popular Music Scholarship
and Future Possibilities." Annual Conference of the National Communication
Association, Miami Beach, FL (22 November 2003).

Chair, "Technology-Commodity-Everyday Life: Critical Intersections and Assessments."
Annual Conference of the National Communication Association, Miami Beach,
FL (21 November 2003).

Panelist, "Governing the Present: A Roundtable on Foucault and Cultural Studies."
Annual Conference of the National Communication Association, Miami Beach,
FL (21 November 2003).

Chair and Respondent, "Technology and Humanity." Annual Conference of the National
Communication Association, Miami Beach, FL (21 November 2003).

Panelist, "Marxism and Communication Studies: A Roundtable Discussion." Annual
Conference of the National Communication Association, Miami Beach, FL (21
November 2003).

Respondent, "Mapping the Digital Imaginary: Interdisciplinary Approaches to Computer
Games and CGI." Annual Conference of the National Communication
Association, Miami Beach, FL (20 November 2003).

"The Digital Home Studio." Presented at the 4th Annual Conference of the Association of
Internet Researchers, Toronto, ON (19 October 2003).

"Is Digital Media Culture Visual Culture?" Presented at the 4th Annual Conference of the
Association of Internet Researchers, Toronto, ON (17 October 2003).

"The New Organology." Presented at the inaugural conference of the Cultural Studies
Association (U.S.), Pittsburgh, PA (7 June 2003).

"The Nonaggressive Music Deterrent." Presented at the inaugural conference of the
Cultural Studies Association (U.S.), Pittsburgh, PA (7 June 2003).

Chair, "Public Health in a Private Culture: A Critical Examination of American Public Health." Annual Conference of the National Communication Association, New Orleans, LA (24 November 2002).

Chair and Respondent, "Mobility, Citizenship, and Nationality in America 1870-1920." Annual Conference of the National Communication Association, New Orleans, LA (22 November 2002).

Chair, "Media Policy." Annual Conference of the National Communication Association, New Orleans, LA (21 November 2002).

"Out with the Trash: On the Future of Digital Media." Annual Conference of the National Communication Association, New Orleans, LA (21 November 2002).

Respondent, "Producing the Subject: Self-Formation within the Visual Cultures of New Technologies." Annual Conference of the National Communication Association, New Orleans, LA (21 November 2002).

"The Strange Case of Missile Mail." Presented at the Annual Institute for Culture and Society, Carnegie-Mellon University, Pittsburgh, PA (23 June 2002).

Respondent, "Disciplining the Internet: Napster, Property Rights, and the Production of Citizenship." Annual Conference of the National Communication Association, Atlanta, GA (4 November 2001).

Respondent, "Rhetoric and Other Altered States." Annual Conference of the National Communication Association, Atlanta, GA (3 November 2001).

"The Strange Case of Missile Mail." Presented at the Annual Conference of the National Communication Association, Atlanta, GA (3 November 2001).

"Communication and Transportation: Together as You've Always Wanted Them." Presented at the Annual Conference of the National Communication Association, Atlanta, GA (1 November 2001).

Chair and organizer, "Roundtable: The Future of Critical Internet Studies." 2nd Annual Conference of the Association of Internet Researchers, Minneapolis, MN (13 October 2001).

"Out With the Trash: On the Future of the Internet." Presented at the 2nd Annual Conference of the Association of Internet Researchers, Minneapolis, MN (12 October 2001).

"Ground Zero of the Sociological Imagination: C. Wright Mills at the Bureau for Applied Social Research." Presented at the Annual Conference of the International Communication Association, Washington D.C. (28 May 2001).

Chair and Respondent, "Representation and Markets." Annual Conference of the Mid-Atlantic Chapter of the Society for Ethnomusicology, Pittsburgh, PA (31 March 2001).

Respondent, "New Directions in Music and Communication." Annual Conference of the National Communication Association, Seattle (11 November 2000).

Panelist and organizer, "Undoing Technology." Annual Conference of the National Communication Association, Seattle (11 November 2000).

"What We Have Here is a Failure of Communication." Presented at the annual Conference of the National Communication Association, Seattle (10 November 2000).

"Audile Technique and the History of Listening." Presented at Musical Intersections (a combined Annual Meeting of the International Association for the Study of

Popular Music, Society for Ethnomusicology, College Music Society, American Musicological Society, and Canadian Musicological Association), Toronto (4 November 2000).

"Listening, Technique, and the Professions." Presented at *Mass Culture: Beyond Good and Evil*, Carnegie-Mellon University, Pittsburgh (29 September 2000).

"The Reality of New Media." Presented at the Inaugural Conference of the Association of Internet Researchers, University of Kansas, Lawrence (15 September 2000).

"Rei-thinking Reification." Presented at the Annual Institute for Culture and Society, Georgetown University, Washington D.C. (12 June 2000).

Panel Chair, "Post-Structuralism and the Charge of Nihilism: A Defense." Annual Conference of the Eastern Communication Association, Pittsburgh (29 April 2000).

Panel Chair, "Rhetorical Threat Construction in Post-Cold War Foreign Policy Discourse." Annual Conference of the Eastern Communication Association, Pittsburgh (28 April 2000).

Respondent, "Hegemony, Ideology and the Discursive Management of Crisis." Annual Conference of the National Communication Association, Chicago (6 November 1999).

Panelist and organizer, "Just What is Technology and So What If It's New?" Annual Conference of the National Communication Association, Chicago (4 November 1999).

"The Resonant Tomb." Presented at the Annual Conference of the International Communication Association, San Francisco (28 May 1999).

Moderator, "More Than Average Fear: Ghetto Thinking and Everyday Life," "Culture, Place, and the Culture of Displacement." First Annual Spring Conference, Illinois Program for Research in the Humanities, Urbana, IL (16 April 1999).

Panel Chair, "Turn of the Century Rhetoric of Class Formation and Struggle." Annual Conference of the National Communication Association, New York (21 November 1998).

"The Social Genesis of Sound Fidelity." Presented at the Annual Conference of the National Communication Association, New York (21 November 1998).

"The Illicit Trace: Piracy and Legitimacy in the Politics of New Media." Presented at the Annual Conference of the National Communication Association, New York (23 November 1998).

"The Audile Bureaucracy...A Resonant Tomb." Presented at the Annual Conference of the National Communication Association, New York (23 November 1998).

"Nonaggressive Music Deterrents." Presented at the Annual Institute for Culture and Society, Chicago (17 June 1998).

"The Professional and the Political." Presented at the Annual Institute for Culture and Society, Chicago (15 June 1998).

"Transformations of Acoustical Space." Presented at the Annual Conference of the National Communication Association, Chicago (22 November 1997).

"The Ear of the Beholder: Technology, Audition, and Mimesis 1838-1874." Presented at the Annual Conference of the International Communication Association, Montreal (24 May 1997).

"Ghosts in the Screen Machine: An Historical Geography of American Television 1926-1962." Presented at the Annual Convention of the Speech Communication Association, San Diego (25 November 1996).

"Superhighway or Dead End?: Toward a Critique of Dualism in Media Theory." Presented at the Annual Conference of the International Communication Association, Chicago (24 May 1996).

"Ghosts in the Screen Machine: An Historical Geography of American Television." Presented at the Annual Conference of the International Communication Association, Chicago (23 May 1996).

"Acoustical Space." Presented at the 2nd Annual Graduate Conference in Cultural Studies, Bowling Green State University (2 March 1996).

"Lines of Flight: Cyberspace, Social Space, and Life on the Telephone." Presented at the Annual Speech Communication Association Conference, San Antonio, Texas (21 November 1995).

"Colorful Geography in the Future of the Past: Historic Preservation and the Legacy of Segregation." Presented at the Annual Institute for Culture and Society, Carnegie-Mellon University (23 June 1995).

"The Field is the Medium, The Field is the Message: Notes on Pierre Bourdieu and Media Studies." Presented at the Duke University Graduate Conference on Pierre Bourdieu (21 April 1995).

"Film, Power and the Hyperreal: Two Articulations of Race and Violence." Presented at "Constructing a Dialogue: Current Work on the Americas," University of Minnesota (1-2 April 1994).

"Learning the Feel: Rock Aesthetics and Pedagogy in the Political Field." Presented at "*Rock*In*Theory*: An Interdisciplinary Conference on Rock Music and Critical Theory," University of Illinois at Urbana-Champaign (19 February 1994).

Teaching

Courses Taught (graduate courses are combined MA/PhD seminars)

McGill University:

Graduate
COMS 611: Sound and AI (Winter 2022).
COMS/ARTH 608: Seminar in Sound Studies (formerly ENGC/COMS/ARTH 646 – Fall 2004, 2006, 2008, 2011, 2014, Winter 2018, Fall 2020)
COMS 611: History/Theory/Technology (Winter 2017)
COMS 648: Instruments and Instrumentalities (Winter 2016, cotaught with Emily Dolan and Mus 241r at Harvard University).
COMS 637: Historiography and New Media (Winter 2013)
COMS 655: Media and the Senses (co-taught with Cornelius Borck) (Winter 2010)
COMS 616: Graduate Proseminar in Communication Studies (Fall 2007)
ENGC/ARTH 646: Seminar on Repetition Seminar on Repetition (Fall 2005)
ENGC/ARTH 521: Historiography and Poststructuralism (Fall 2004)

BUSA 692: The Treble Cliff (member of an interdisciplinary instructional team from Management, Law, Music, Computer Science and Arts – participated as overload, Winter 2007-2009)

Undergraduate
COMS 411 (originally offered as COMS 492): Disability, Technology and Communication (Fall 2011, 2012, 2013, Winter 2015, Fall 2016, 2018, 2019, Winter 2021, 2022)
COMS 350: Sound Culture (Winter 2016, 2017, 2018)
COMS 210: Introduction to Communication Studies (Fall 2006, 2007, 2008, 2009, 2012, 2013, 2020, 2021)
ENGC 210: History of Communications – Electronic Age (Winter 2005, Winter 2006)

New York University:

Graduate
2013 LeBoff Seminar: Instruments and Instrumentalities (Spring 2013)

University of Pittsburgh:

Graduate
Clst/Mus 2494: Music and Communication (co-taught with Andrew Weintraub in music, Fall 2003)
CommRC/Clst 3325: Technology and Cultural Studies (Fall 2001)
CommRC/Clst 2227: Audiovisuality: The Public Senses (Fall 2000)
CommRC/Clst 3326: Historiography of Communication (Spring 1999)

Undergraduate
CommRC 1732: Media and Music (Spring 2002, Fall 2003, Spring 2004)
CommRC 1125: Media Theory (Fall 1999, Spring 2001)
CommRC 0320: Mass Communication Process, Fall 1999-Spring 2004 (every term except spring 2003)

University of Illinois (undergraduate only):
Comm/Journ 217: The History of Communications (Fall 1996/Spring 1997)
Comm/Journ 101: The Social and Cultural Foundations of the Mass Media (Fall 1995/Spring 1996)
SpCom 112: Verbal Communication II (Spring 1995)
SpCom 111: Verbal Communication I (Fall 1994)

Current Graduate Advisees

McGill University:
Sadie Couture (PhD Communication Studies): history of talk radio
Zoe de Luca (PhD Art History): Richard Bell, Indigenous art, and biennalization

Meesh Fradkin (PhD Music Research-Interdisciplinary Track—co-advisor): sound and
     disability
Erin Gee (PhD composition et creation sonore, Université de Montréal—co-advisor):
     ASMR and feminist composition
Kirsten Hawson (PhD Communication Studies): voice, transgender politics, and
     disability
Burç Köstem (PhD Communication Studies): political economy of infrastructure and
     antiproduction in Turkey
Anna Ma (MA Education—co-advisor): ableism in speech recognition technology
Allyson Rodgers (PhD Communication Studies—co-advisor): a history of the National
     Film Board of Canada sound Unit B
Mehak Sawhney (PhD Communication Studies): state surveillance and automated
     listening
Roda Siad (PhD Communication Studies—co advisor): blockchain in refugee camps
Magnus Schafer (PhD Communication Studies): history of digital sound synthesis
Andrew Stuhl (PhD Communication Studies): history of radio automation

PhD Committees:
Ky Brooks, Information Studies: gender and audio engineering knowledge acquisition
Kira Brown, Art History: preserving 1990s VR art
Chen Cong, East Asian Studies, a history of Japanese voice acting
Frances Cullen, Art History: the transition to digital photography
Rachel Hottle, Music Theory: voice, phenomenology, and gender
Jake Moore, Art History:, art, space, and vocality
Luke Shirock, Humanities, Concordia University: gender, sound and power
Hannah Tollefson, Communication Studies: environmental humanities
Angus Taranawsky, Communication Studies, Concordia University: sound installations
     and public space.
Sabrina Ward-Kimola, Communication Studies, Concordia University: Deaf video
     systems in Vancouver.

Postdoctoral Supervisions, Visiting Students, Etc.

Postdoctoral and Visiting Scholars (Art History and Communication Studies unless
otherwise noted):
Emily Doucet, history of postal photography (SSHRC postdoc, 2022-23 inclusive).
Kyle Devine, green media (associate professor at the University of Oslo, winter 2022).
Daniel Stadnicki, Music Research, drum kit studies (SSHRC postdoc, 2020-2)
Iben Have, the aural turn in textual media (associate professor at Aarhus University,
     2019)
Reem Hilu, computers and domesticity (Mellon postdoc, 2017-8)
Shirley Roburn, sound technologies, aboriginal cultures, and ocean governance (FQRSC
     postdoc, 2015-17)
Juan Ignacio Gallego Pérez, lecturer at Universidad Carlos III Madrid, radio and cultural
     diversity (2015).
Axel Volmar, historical epistemology of sound (Mellon postdoctoral fellow, 2014-16).

Kyle Stine, history of machine perception (Media@McGill postdoctoral fellow, 2014-15).

José Cláudio Castanheira, media archaeology and sound history (professor at the Universidade Federal de Santa Catarina, Brazil, Fall 2013)

John Shiga, animals in the history of communication theory (SSHRC postdoc, 2011-13—declined second year to take tenure-track position at Ryerson University)

Damien Charrieras, game designers, middleware and new media (FQRSC postdoc, 2010-12)

Carlotta Darò, sonic media, landscape and infrastructure (Mellon postdoctoral fellow, 2009-11)

Simone Pereira de Sá, recommendation engines and new media (professor at the Universidade Federal Fluminense, Rio de Janeiro, Brasil, 2008-9)

Visiting Graduate Students:

Torbjörn Rolandson (Institute for Media Studies, Stockholm University), AI and new media (Winter 2021-22).

Su-ann Goh (Goldsmith's University, Media Studies), history of archaeoacoustics (Winter 2018)

Gustavo Ferreira (State University of Rio de Janeiro, Communication), formats and playlists (Winter 2018)

Max Ritts (University of British Columbia, Geography), sonic geography (Winter 2013)

Davide Tidone (Italy), soundscape of soccer stadiums (Fall 2008)

Paulo Maggauda (Italy), portable technologies and sound studies (Fall 2006)

Clara Voelker (Germany), virtuality and mobile media technologies (Fall 2006)

Ph.D. Dissertation Defenses (all Communication Studies, McGill University unless otherwise noted)

Director:

Alyssa Michaud, "After the Music Box: A History of Automation in Real-Time Musical Performance" (co-director, PhD in Musicology, Fall 2019).

Landon Morrison, "Sounds, Signals, Signs: Transductive Currents in Post-Spectral Music at IRCAM" (co-director, PhD in Music Theory, Summer 2019).

Victoria Simon, "From Difficulty to Delight: The History and Politics of Touchscreens for Music Production" (Summer 2018).

Li Cornfeld, "Stages of Technology: Performance and Production in the Tech Industry" (Summer 2017).

Dylan Mulvin, "Reference Materials: The People, Places and Things of Making Measurement" (Winter 2016).

Ryan Diduck, "Global Controller: Making the Musical Instrument Digital Interface, 1983-1999." (Winter 2015).

Lilian Radovac, "The Muted City: New York, Noise Control and the Reconfiguration of Urban Space." (Fall 2014).

Mitchell Akiyama, "The Phonographic Memory: A History of Sound Recording in the Field" (Fall 2014).

tobias c. van Veen, "Other planes of there: the MythSciences, chronopolitics and conceptechnics of Afrofuturism" (co-director, ad personam in Communication Studies and Philosophy, Winter 2014).

Tim Hecker, "The Era of Megaphonics: On the Productivity of Loud Sound, 1880-1930" (Winter 2014).

Emily Raine, "On Waiting: A Political Economy of Affect in Restaurant Service" (Summer 2012).

Didier Delmas, "Show Me the Truth: The Conditions of Possibility for the Invention of Photography" (Fall 2011).

Tara Rodgers, "Synthesizing Sound: Metaphor in Audio-Technical Discourse and Synthesis History" (Winter 2011).

Jeremy Morris, "Understanding the Digital Music Commodity" (Summer 2010).

Erin MacLeod, "Leaving Out of Babylon: Into Whose Father's Land?: The Ethiopian Perception of the Repatriated Rastafari" (Summer 2009).

Stephen Gennaro, "Selling Youth: How Market Research at the J. Walter Thompson Company Framed What It Meant to be a Child (and an Adult) in 20th Century America" (Fall 2007).

Zachary Furness, "Put the Fun Between Your Legs: The Politics and Counterculture of the Bicycle" (University of Pittsburgh, Fall 2005).

Michelle Silva, "Digital Alchemy: Matter and Metamorphosis in Contemporary Animation and Interface Design" (University of Pittsburgh, Winter 2005).

Vanda Thorne, "Ideologies and Realities of the Masses in Communist Czechoslovakia" (University of Pittsburgh, Winter 2005).

Reader:

Audrey Ansellem, "Sound and Surveillance: the Making of the Neoliberal Ear," (External examiner, Ethnomusicology, Columbia University, Winter 2022).

Keiko Devaux, "Musical Abstractions: Composing experience through auditory memories," (External examiner, Composition et creation sonore, Université de Montréal, Winter 2022).

María Celina Van Dembourke, "How Photographs Deliver a Message: Personal Photography in Latin America" (Summer 2021).

Robin Lynch, "Packaging Environments: The Art and Design of the Container Corporation of America" (Internal Examiner, Art History, McGill, Fall 2020).

Sophie Toupin, "Technically Subversive: Encrypted Communication in the South African National Liberation Struggle" (Communication Studies, McGill, Fall 2020).

M.R. Sauter, "A Businessman's Risk: The Construction of Venture Capital at the Centre of U.S. High Technology" (Internal Examiner, Communication Studies, McGill, Spring 2020).

Dahye Kim, "Techno-Fiction: Science-Fictional Imaginaries and the Technik of Writing in Contemporary Korea" (Internal Examiner, East Asian Studies, McGill, Winter 2020).

Ali Karimi (formally Mohammed Ali Askar), "The Will Not to Count: Technologies of Calculation and the Quest to Govern Afghanistan" (Internal Examiner, Communication Studies, McGill, Fall 2019).

Ashley McAskill, "The *Atypique* Approach: Disability Aesthetics and Theatre-Making in Montréal, Québec and Vancouver, British Columbia" (External Examiner, Communication, Concordia University, Summer 2019).

Eric Powell, "Hearing Motion in the Moment: New Approaches to Sound-based Mapping" (Communication, Concordia University, Winter 2019).

Lauren Rosati, "Mechanical Kingdoms: Sound Technologies and the Avant-Garde, 1928-33" (CUNY Art History, Winter 2019).

Michael Nardone, "Of the Repository: Poetics in a Networked Digital Milieu" (Humanities, Concordia University, Fall 2018).

Daniel Steele, "Bridging the Gap From Soundscape Research to Urban Planning and Design Practice: How Do Professionals Conceptualize, Work With, and Seek Information About Sound?" (Internal Examiner, Information Studies, McGill University, Summer 2018).

Ella Klik, "Erasable Media: From Letters to Bits" (Media, Culture and Communication, New York University, Spring 2018).

Farley Miller, "Popular Music and Instrument Technology in an Electronic Age, 1960-1969 (Music, Winter 2018).

Cayley Sorochan, "The Participatory Complex: Participation as Ideology in the Neoliberal Era" (Winter 2018).

Anna Candido, "Pigs Ate My Roses": Media Moralities, Comedic Inversions, and the first amendment" (Winter 2018).

Blake Durham, "Regulating Dissemination: A Comparative Digital Ethnography of Licensed and Unlicensed Spheres of Music Circulation" (Music, Oxford University, Winter 2018).

Max Ritts, "Audible Developments: Geographies of Capitalism, Nature, and Sound on BC's North Coast" (Geography, University of British Columbia, Winter 2018).

Francois Mouillot, "Distribution Ambiences Magnétiques Etcetera and Constellation Records: DIY Labels and the Montreal Experimental Music Scene" (Summer 2017).

Jessica Holmes, "Music, Disability, and Embodiment in Contemporary Performance" (Summer 2017)

Nathaniel Laywine, "Emotional Extractions: The Recruitment Practices and Experiential Dimensions of International Volunteerism" (Summer 2017).

Elyse Amend, "Consuming Quantification and Recipes for Resistance: Digesting Canada's Food Guide" (Summer 2017).

Erandy Vergara Vargas "Four Interactive Installations *From* Latin America." (Art History, Winter 2017).

Caroline Jack, "How Facts Survive: Sponsored Economic Education Media and American Social Imaginaries, 1974-1986. (Communication, Cornell University, Fall 2016).

Horea Avram, "The Visual Regime of Augmented Reality: Space, Body, Technology and the Real-Virtual Convergence" (Art History, Winter 2016).

Caroline Bem, "A Moveable Form: The Diptych in Art, Book Culture, and (post) Cinema" (Fall 2015).

Morgan Charles, "Shaping time in the city: A cultural history of concrete modernity in Montreal, 1903-2015" (Fall 2015).

Juli Gittinger, "Contesting Hinduism in the Electronic Public Sphere" (Religious Studies, Fall 2015).

Jeremy Strachan, "Music, Communications, Place: Udo Kasemets and Experimentalism in 1960s Toronto" (Music, University of Toronto, Winter 2015).

Bryce Peake, "Listening and/as Technology in British Gibraltar, 1940-2013" (Communication, University of Oregon, Winter 2015).

Milena Droumeva, "Listening with Technology: An Everyday Ethnography" (Education, Simon Fraser University, Fall 2014).

Rafico Ruiz, "Sites of Communication: The Grenfell Mission of Newfoundland and Labrador" (ad personam, Architecture and Communication Studies, Fall 2014).

S.D. Jowett, "No Quiet Revolution: Studies in the Sonic History of Montreal, 1965-1975" (History, Queen's University, Fall 2014).

Lalai Manjikian, "Refugee Narratives in Montreal: Negotiating Everyday Inclusion and Exclusion" (Fall 2013).

David Madden, "Cross-Dressing to Backbeats: An Exploration of the Practices, Wo/men producers and History of Electroclash" (Communication Studies, Concordia University, Summer 2013).

Ian Whittington, "Writing the Radio War: British Literature and the Politics of Broadcasting, 1939-1945" (English, Summer 2013).

Susana Vargas Cervantes, "*Alarma!*: Mujercitos Performing Gender in a Pigmentocratic Sociocultural System" (Summer 2013).

Adi Louria-Hayon, "Folding Spaces and Porous Bodies: Sound and Sight in Bruce Nauman's Oeuvre" (Art History, University of Toronto, Winter 2013).

Leslie Meier, "Promotional Ubiquitous Musics: New Identities and Emerging Markets in the Digitalizing Music Industry" (Media Studies, University of Western Ontario, Winter 2013).

Ben Byrne, "Murmur," (Music, University of Technology Sydney, Winter 2012).

Kyle Devine, "Imperfect Sound Forever: Listening Formations and the Historiography of Sound Reproduction" (Institute for Comparative Studies in Literature, Art and Culture, Carleton University, Winter 2012).

Jessica Wurster, "The Logics of Good Exposure: Empowerment, Whore Stigma and Free Labor in SuicideGirls' Social Network Porn" (Winter 2012).

Ingrid Bejerman, "Turning the Inverted Pyramid Inside-Out: Professional Ideology, Professionalization and the Education of Journalists Reconsidered." (Winter 2012.)

Caroline Halbluetzel, "The Teleautograph, Scenes of Handwriting and the Changing Cultural Appreciation of Physical Authenticity" (Fall 2011).

Neal Thomas, "Social Computing as Social Rationality" (Fall 2011).

Michael S. Daubs, "Immediacy and Aesthetic Remediation in Television and Digital Media: Mass Media's Challenge to the Democratization of Media Production" (Media Studies, University of Western Ontario, Fall 2011).

Michael Brendan Baker, "Rockumentary: Style, Performance and Sound in a Documentary Genre" (Summer 2011).

Heather Fisher, "Mythologizing Charles van Doren: The 1950s, the Media, and the Making of Cultural Memory" (Communication, University of Pittsburgh, Summer 2011).

Randolph Jordan, "The Schizophonic Imagination: Audiovisual Ecology in the Cinema" (Humanities, Concordia University, Summer 2010).

Gyewon Kim, "Registering the Real: Photography and the Emergence of New Historic Sites in Japan, 1868-1882" (Art History, Summer 2010).

YongWoo Lee, "Embedded Voices In-Between Empires: The Cultural Formation of Korean Popular Music in Modern Times" (Summer 2010).

John Shiga, "Reproductive Anxiety: Reconfiguring the Human in Virtual Culture" (Communication, Carleton University, Fall 2009).

Elizabeth Gomez, "Voice and Identity in Contemporary Canadian Art: Perspectives on Vocality and Representation" (Art History, Summer 2009).

Bryce McNeil, "Ambivalence in the Internet Age of Music Scenes: The Case of CB Locals" (Department of Communication, Georgia State University, Summer 2009).

Robin Feenstra, "Modern Noise: Bowen, Waugh, Orwell" (Department of English, Fall 2008).

Anna Feigenbaum, "Tactics and Technology: Cultural Resistance at the Greenham Women's Peace Camp" (Summer 2008).

Burçe Çelik, "Addicted Bodies: Cellular Telephony, Melancholia and Individual Articulation in Turkey" (Winter 2008).

David N. Wright, "Subversive Technologies: The Machine Age Poetics of F.T. Marinetti, Ezra Pound, and Charles Olson" (Department of English, Fall 2007).

Hugh Curnutt, "Remodeling TV Talent: Participation and Performance in MTV's *Real World* Franchise" (Communication, University of Pittsburgh, Fall 2007).

Ian Reyes, "Sound, Technology and Interpretation in Subcultures of Heavy Metal Music Production" (Communication, University of Pittsburgh, Fall 2007).

Monica Mak, "Digital Cinematic Technology and the Democratization of Independent Cinema" (Summer 2007).

Jennifer Gabrys, "The Natural History of Electronics" (Winter 2007).

David Guimond, "(re)sounding: disintegrating visual space in music" (Winter 2007).

Michael Darroch, "Theatre and the Materialities of Communication" (Winter 2007).

Wade Nelson, "Reading Cycles: The Culture of BMX Freestyle" (Fall 2006).

Thom Baggerman, "Structurally Unsound: The Changing State of Local Television" (Communication, University of Pittsburgh, Spring 2006).

Aimee Dorsten, "Don't Keep It Private!: The Political Economy of Digital Media Innovation in Developing Countries" (Communication, University of Pittsburgh, Spring 2006).

Mark Harrison, "A Genealogy of the Extraterrestrial in American Culture" (Communication, University of Pittsburgh, Spring 2006).

David Clearwater, "Full Spectrum Propaganda: The U.S. Military, Video Games, and the Genre of the Military-Themed Shooter" (Winter 2006).

Ira Wagman, "From Spiritual Matters to Economic Facts: Recounting Problems of Knowledge in Canadian Audiovisual Policy, 1928-1961" (Winter 2006).

Sebastien Normandin, "Visions of Vitalism: Medicine, Philosophy and the Soul in Nineteenth Century France" (Department of History, Winter 2006).

Maria José Ferreira, "Rethinking the Boundaries of Academic Culture in the Information Age" (Fall 2005).

Danielle K. Schwartz, "From Turnstile to Transmitter: John Vassos, Industrial Designer, 1927-1941" (Summer 2005).

Michael Dayan, "Privacy Boundaries: Stories of Protecting Personal Autonomy in the Information Age" (Winter 2005).

Michel-Charles Therrien, "Directions in Sound-Image Synthesis – Study of Bi-Modality within Emerging Multimedia Practice" (Humanities, Concordia University, Winter 2005).

Robert Danisch, "Making an American Democracy: Pragmatism and the Necessity of American Rhetoric" (Communication, University of Pittsburgh, Spring 2004).

Dawn Schmitz, "The Humble Handmaid of Commerce: Chromolithographic Advertising and the Development of Consumer Culture, 1876-1900" (Communication, University of Pittsburgh, Spring 2004).

Jessica Mudry, "An Appetite for Numbers: Quantity, Quality and American Food" (Communication, University of Pittsburgh, Spring 2004).

Michelle Rodino, "Anytime, Anywhere: Technomadic Work and Gender in the New Economy" (Communication, University of Pittsburgh, Fall 2003).

Joel (Jody) Baker, "Landscapes: Nature, Culture and the Production of Space" (Communication, University of Pittsburgh, Fall 2003).

Kenneth Prouty, "From Storyville to State University: The Intersection of Academic and Non-Academic Learning Cultures in Post-Secondary Jazz Education" (Music, University of Pittsburgh, Fall 2002).

Deepa Kumar, "Globalization, Media and Democracy: The Struggle Over the Framing of the 1997 UPS Strike" (Communication, University of Pittsburgh, Fall 2001).

M.A. Theses (all Communication Studies, McGill University, unless otherwise noted)

Director:

Rachel Bergmann, "Critical Mass: Collectivity and Collaboration in the History of Multi-Agent Systems" (Fall 2019).

Stephanie Caskanette, "Tips of Fingers, Tips of Tongues: Emulating Authentic Dialogue in Roleplaying Video Games" (October 2017).

Dylan Mulvin, "'Human Eye Inadequate': Instant Replay and the Politics of Video" (August 2011).

Daniel Moody-Grigsby, "The Problem of Containment: Toward an Ontology of Recorded Sound" (April 2011).

Matthew Noble-Olson, "Images Never Again Witnessed/Concepts Never Again Thought: (nostalgia) and Utopia in the Aporia of Aesthetic Theory" (Honours, June 2008).

Ariana Moscote Freire, "Tuning Into You: Personalized Audio Streaming Services and Their Remediation of Radio" (Honours, August 2007).

Thomas Wilder, "Patina and the Role of Nostalgia in the Field of Stringed Instrument Cultural Production" (Honours, August 2007).

Rajdeep Sohal, "Momentous Movement: Janet Cardiff's Audio Walk" (August 2006).

Saalem Humayun "Constructing a Family Photograph Album: How the Process of Archival Acquisition Writes History" (August 2006).

Adam Bobbette, "Earthship Space" (August 2005).
Didier Delmas, "Why 1839: The Philosophy of Vision and the Invention of
        Photography" (Honours, June 2005).
Emily Raine, "Baristi and the One Best Way: Organizational Structures of
        Employment in Specialty Coffee Chains" (Honours, June 2005).

Reader:
Rach Klein, "Deformity, Death, Decay: The Use of the Early Modern Freak as Memento
        Mori" (Art History, Winter 2019)
Hannah Tollefson, "Lines, Mines, and Ports: The infrastructural politics of energy,
        extraction, and logistics in northwest BC" (Summer 2018).
Nicolas Maturo, "Music as Immaterial Labour: SoundCloud and the Changing Working
        Conditions of Independent Musicians" (Fall 2015).
Jonathan Karpetz, "Competitive Labour Practice in Creative Economies: Contemporary
        Contests in Electronic Dance Music Networks" (August 2014).
Julie Whittet, "Wild Nature, Disciplined Aesthetics" (June 2012).
Paul Sutton, "Smoking is a Socialist Issue: Health Promotion and Neoliberal Politics in
        Canada" (August 2009).
Eric Smialek, "Rethinking Metal Aesthetics: Complexity, Authenticity and Audience in
        Meshuggah's *I* and *Catch Thirtythr33*" (Music, Fall 2008).
Karolina Anestopoulos, "Sound Travels: Mapping Trajectories of Musical
        Recordings Towards and Within Sites of Meaning-Making" (October
        2006).
Johanne Pelletier, "A Matter of Time: Digital Patina and Timeboundedness in
        New Media" (January 2006).
Michelle Levy, "Nostalgia and Renewal: The Soundtracks of *Rushmore* and *High
        Fidelity*" (October 2005).
Karen Herland, "Organized Righteousness Against Organized Viciousness"
        (November 2004).
Stephen Guy, "The Nature of Community in the Newfoundland Rock
        Underground" (August 2004).
Marcus Desmond Harmon "People Are Still Having Sex" (Spring 2003, Music:
        University of Pittsburgh).

MFA Juries
Darsha Hewitt, "A Side-Man 5000 Adventure." Department of Studio Arts, Concordia
        University (Summer 2015).
Douglas Moffat, "The Love Song Effect." Department of Studio Arts, Concordia
        University (Winter 2009).
Ellen Placey-Wadey (Spring 2002; Dept. of English Film/Creative Writing
        degree: University of Pittsburgh).

Directed Studies Supervised

Graduate:
Angus Taranawsky and Erin Gee, "Sound Studies," Winter 2021.

Mehak Sawhney, Andy Stuhl and Luke Shirock "New Directions in Sound Studies," Fall
    2019
Rachel Bergmann, "Feminist STS," Summer 2018
Burç Kostem, "Social and Media Theory," Summer 2017
Li Cornfeld and Vicki Simon, "New Media Studies," Fall 2013
Dylan Mulvin, "Cultural Studies and Sport," Summer 2010
Tim Hecker, "Historiography and Poststructuralism," Summer 2007
Emily Raine, "Sampling Sound Theory," Fall 2006
Erin McLeod, "Ethnomusicology and Method," Fall 2006
Hugh Curnutt, "Contemporary Cultural Theory," Fall 2003
Zack Furness, "Technology, Cultural Theory and Politics" Fall 2002
Aimee-Marie Dorsten, "Political Economy of Communication," Spring 2002
Jessica Mudry, "Communication Theory," Spring 2001
Jessica Mudry. "Medical/Cultural Studies," Summer 2000

Undergraduate:
Olivia-Geri Pizzuco-Ennis, "The Politics of Community Radio," Fall 2018 (COMS 497).
Geneva Gleason, "Even More Sound Studies," Fall 2018 (COMS 497).
Jenny Knoll, "Disability and Accessibility," Winter 2013 (COMS 497).
Rebecca Feigelsohn and Julia Yudelman, "Disability Studies, the Ear and the Voice,"
    Winter 2012 (ARTH 447).
Ellie Marshall, "Political Economy and Communication," Winter 2012 (ENGL 496).
William Robinson, "Game Studies and New Media Studies," Fall 2009 (COMS 497).
Saleem Dabbous, "Video Games and the Politics of DRM," Winter 2009 (COMS 497).
Stephanie Dixon, "Digital Audio and Culture," Winter 2008 (ARTH 447).
Allison Bland, "The Cinema of Nuclear Research," Fall 2007 (HPSC 300).
Alless Hanna, "Music and Media: Theory and Research," Fall 2003.
Andy Mullarkin, "Alternative Media and the Independent Media Center," Fall 2002.
Jeremy Hedges, "Why Independent Music Venues Fail," (Edwards/Honors College
    Grant) Summer 2002.
Ryan Cieslak, "Media and Music," Fall 2001.
Omri Ceren, "Media and Technology," Spring 2001.

Undergraduate Internships

Fall 2003: Tim Wilkins, Shaun Stockdale.
Fall 2002: Michael Cosentino, Michael Lubbert, Megan Smith, Jake Decker,
         Melissa Smith.
Summer 2002: Chris Daley, Jamie Goodman, Dale Markham.
Spring 2002: Emily Nicholson, Lisa Dippold, Jen Craig, Carolynn Jena.
Fall 2001: Emily Nicholson, Kristen Owles, Katie Maxfield, Prithi Nayak.
Spring 2001: Wendy Lawrence, Katie Maxfield.
Fall 2000: Lisa Werner, Lani Sterner, Jen Craig.
Spring 2000: Kristine Marshall, Todd Rosen.
Fall 1999: Alia Rizk, Benjamin Manges, Luke Ferdinand.

Academic Service

Departmental

Art History and Communication Studies (McGill University, 2004-)*:
Contemporary Art Hiring Committee, 2021.
Careers in Communication Studies Seminar, 2021.
AHCS Awards Committee, 2020-1, 2021-2.
AHCS Speaker series co-coordinator, 2015-6; sole coordinator, 2016-7, 2020-1, 2021-2.
Black Art History Hiring Committee, 2020.
Chair, departmental full professor promotion committee, Winter 2019.
Editing of Departmental Cyclical Review, Fall 2018.
Communication Studies Graduate Admissions Committee, 2005-2007, 2009, 2012, 2013, 2016, 2017, 2018.
Media and Sexuality Studies hiring committee, 2015-6.
Interim Director, Media@McGill, 2014-2015.
Chair, fellowships and awards committee, Fall 2013.
Media@McGill Steering Committee, 2006-2010, 2011-2015.
Chair, ad hoc committee for recruiting in Modern Art, 2008-9.
Chair, search committee for Early Modern/Renaissance Art, 2008-9.
Chair, search committee for Media and Public Policy, 2007-8.
Dean's advisory committee for chair, 2007.
    Workshop on professionalization, 2006 (twice), 2007-2009.
Graduate Curriculum Revision, 2005-2007.
Workshops on doctoral and MA SSHRC applications, 2004-.
Communication Studies TA Assignment Coordinator, 2004-2010.
Communication Studies Development/Fundraising Committee, 2004-2006.
Communication Studies Vision Statement, 2004.

Communication (University of Pittsburgh):
Graduate placement officer, 2003-4.
Departmental web master, 2000-3 (included overseeing a redesign of the dept website and a study of other communication department websites).
Presentations on media and cultural studies in Departmental Proseminar, 25 October and 8 November 2001, 14 November 2002, 11 September 2003.
Ad hoc committee on Department of Communication Publicity, 2000-2.
Presented on Media Studies in Teaching Practicum, Fall 2000.
Seminar for dept. grad students entitled "Should I Go On the Market?" Fall 2000.
Technology, Political Economy, Etc. Search Committee, Department of Communication, 2000-2001.
Co-wrote request for complete update of Department of Communication computing facilities, Spring 2000.
Updated Department of Communication website, 1999-2000.

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*   This list excludes work in the role of chair or graduate program director.

New Technologies and Global Communication Search Committee, Department of Communication, University of Pittsburgh, 1999-2000.
Graduate Curriculum Committee, Department of Communication, University of Pittsburgh, 1999-2000.

University

McGill University:
Advisory Committee for the Selection of the Dean of Music, 2021-
Universal Access Capital Projects Committee, 2014-.
Gosselin and Morris Award Committee, 2021.
"Multiple Choice Exams Online," presentation to the Faculty of Arts (8 July 2020): available at https://superbon.net/2020/06/11/multiple-choice-exam-theory-remote-teaching-edition/
IGSF Working Group on the Future of the IGSF, 2019-20.
University Tenure Committee for Recruitment, 2017-2020.
    Arts Building Accessibility Audit for Associate Dean, 2018.
Chair, external review committee, Department of Music Research, 2017-18.
Statutory Selection Committee, Full Professor, Faculty of Management, Provost's Office, 2017.
Mellon Digital Humanities Postdoc Selection Committee, 2016-7.
BASc program committee, 2016-2017.
Internal Review Committee, Canada Research Chairs and University Chairs, SSHRC fields, 2015-7.
Statutory Selection Committee, Full Professor, Faculty of Medicine/Provost's Office, 2016.
Ad-hoc promotion committee, full professor, Department of Languages, Literatures and Cultures, 2016.
Co-organizer, *Sound, Vision, Action*, international Media@McGill Symposium, 14-15 November 2014 (with Nick Mirzoeff).
Co-organizer, *The Participatory Condition*, international Media@McGill Symposium, 14-16 November 2013 (with Darin Barney, Gabriella Coleman, Christine Ross, and Tamar Tembeck).
Alternate external member, Departmental Tenure Committee, East Asian Studies, 2013-14.
Alternate Senate Representative, Advisory Committee for the Renewal/Selection of the Dean of Continuing Studies, 2012-3.
Organizing committee, conference on academic freedom, associate provost (academic staff & priority initiatives), 2012.
Presenter, "The role of undergraduate research in the arts," Undergraduate Research Week (30 March 2012).
Presenter, "Why Disability Studies?" Panel, Disability Awareness Week (15 March 2012).
Faculty of Arts Research Strategic Research Plan, 2009.
Courseware User Study, Content and Collaboration Solutions, 2009.
Presenter, CAPS panel on tenure and promotion, 2009.

Presenter, McGill University Teaching and Technology Fair, 2009.
Peter Gzowski Internship Committee, 2006-2009.
Faculty of Arts Humanities Programs Review, 2007.
Pro-dean, Department of Electrical and Computer Engineering, Fall 2006.
Chair, Subcommittee 3, University Doctoral SSHRC Review, 2007.
University Doctoral SSHRC Review Committee (Subcommittee 3), 2006
History and Philosophy of Science Program Committee, 2004-2010å.

University of Pittsburgh:
Executive Board, Program for Cultural Studies, 2003-4.
Reviewer, Tamara Horowitz graduate student paper prize (Women's Studies), 2003.
Faculty Advisor, Panther Sports Network (undergraduate student group), 2003-
Faculty Advisor, Student-Community Organizing Project (undergraduate student group),
        2002-.
Faculty Advisor, Pittsburgh Underground Music Association (undergraduate student
        group), 2002-.
Participant, seminar on Interdisciplinary Pedagogy (sponsored by Women's Studies and
        Cultural Studies), 15 March 2002.
Cultural Studies Graduate Fellowship Committee, 2001-2002.
Participant, University of Pittsburgh Faculty Diversity Seminar, May 2001.
Faculty Advisor, Friends of Animals (undergraduate student group), 2000-2001.
Cultural Studies Liaison Committee, 2000-2001.
Coordinated 2001 Cultural Studies grad student symposium, with guest lecture by D.L.
        Lemahieu, 17 April 2001.

Professional

Book Series:
Co-editor with Lisa Gitelman, *SST: Sign, Storage, Transmission* (Duke University Press).
        2012-

Journal Editorial/Advisory Boards:
Journal of Cinema and Media Studies (formerly *Cinema Journal),* 2018-
Communication +1, 2014-
Leonardo Music Journal, 2013-
Journal of Visual Culture, 2013-
Popular Communication, 2012-
El Oido Pensante, 2012-
Sound Studies, 2014-2020 (founding member, board membership rotates)
Interference: A Journal of Audio Culture, 2012-
Journal of Sonic Studies, 2011-
International Journal of Communication, 2011-
Ada: A Journal of Gender, New Media and Technology, 2011-
Critical Studies in Media Communication, 2010-
Communication Theory, 2008-2014
Transforming Cultures, 2008-

Topia: Canadian Journal of Cultural Studies, 2007-
Journal of Communication and Critical/Cultural Studies, 2005-
Cultural Studies 2001-
Media Industries, 2013-2018
NMEDIAC: The Journal of New Media and Culture 2001-2014
Senses and Society, 2004-2009

Journal Reviewer (not including reviews conducted as an editorial board member for the
    journals listed above):
Journal of Applied Communication Research, 2022.
Social Studies of Science, 2021.
American Historical Review, 2020.
Isis, 2011, 2012, 2020
Configurations, 2018.
Popular Music, 2018.
New Media and Society, 1999-2006, 2014 (twice), 2015, 2018.
Twentieth Century Music, 2016.
Cinema Journal, 2016.
Cultural Analytics, 2016.
Canadian Journal of Communication, 2007, 2008, 2012 (twice), 2016
Canadian Journal of Disability Studies, 2015.
Amodern, 2015.
Journal of Communication, 2015.
Social Media and Society, 2015.
Social Dynamics, 2014.
Public Culture, 2013.
Cultural Critique, 2012.
Popular Music, 2011.
Qualitative Sociology Review, 2011.
International Journal of Communication, 2007, 2011.
Continuum: A Journal of Media and Cultural Studies, 2010.
American Quarterly, 2010 (4 essays for special issue on sound).
American Studies, 2008.
Technology and Culture, 2007, 2008, 2009.
Journal of Popular Music Studies, 2006.
Critical Studies in Media Communication, 2004-6.
Communication Theory, 2005.
Theory, Culture and Society, 2005.
Science, Technology and Human Values, 2005-6.
Space and Culture, 2005.
Culture, Theory and Critique, 2004.
The Information Society, 2004.
J-Spot: A Journal of Social and Political Thought, 2004.
Journal of Communication and Critical/Cultural Studies, 2003-7.
Television and New Media, 2002-3.
Southern Communication Journal, 2002.

Journal of Broadcasting and Electronic Media, 2001.
The Communication Review, 2000.
Cultural Studies: A Research Annual (Sage), 1998-1999.
Cultural Studies, 1998.
The Information Age, 1998.
Qualitative Inquiry, 1998.
Critical Studies in Mass Communication, 1995-1997.
The Sociological Quarterly, 1995.

Book Manuscript/Proposal Reviewer/Blurbs:
MIT Press, 2006, 2007 (twice), 2008, 2013, 2014, 2015, 2019 (twice), 2022.
Princeton University Press, 2022.
Goldsmith's University Press, 2021, 2022 (twice).
Zone Books, 2020.
Duke University Press, 2005, 2006, 2007 (three times), 2009, 2011, 2012 (three times),
        2013 (twice), 2014 (twice), 2015, 2016, 2017, 2018 (thrice), 2019, 2020, 2021.
NYU Press, 2003, 2004, 2005 (twice), 2006, 2007, 2009, 2012 (twice), 2014, 2016, 2017,
        2020.
Palgrave-Macmillan, 2018
Oxford University Press, 2006, 2007, 2017 (twice), 2018 (twice).
Princeton University Press, 2017
Johns Hopkins University Press, 2017
University of Chicago Press, 2009, 2011, 2012, 2017
        University of Minnesota Press, 2012, 2015, 2016.
Northwestern University Press, 2015, 2016.
Rowman and Littlefield, 2015.
Palgrave/MacMillan, 2015, 2017.
        Bloomsbury, 2013, 2014.
Continuum, 2008, 2012.
University of California Press, 2004-2007, 2011.
Peter Lang, 2011.
Blackwell, 2004.
Routledge, U.K. 2000, 2004, 2008, 2009.
Routledge, U.S., 2002, 2004 (twice), 2008.
Mayfield/St. Martin's Press, 2000.

Tenure and Promotion Dossiers (associate and full professor):
Annenberg School for Communication and Journalism, University of Southern
        California, 2022.
School of Foreign Service, Georgetown University, 2022.
School of Social Sciences and Humanities, Loughborough University, 2022.
Music, Communications, Spanish and Portuguese, Tulane University, 2021.
Comparative Human Development, University of Chicago, 2021.
Cinema and Media Studies, Indiana University, 2021.
Department of Communication, University of South Florida, 2021.
College of Applied Health Sciences, University of Illinois-Chicago, 2020.

Gallatin School, New York University, 2020.
Anthropology, Harvard University, 2020.
Music, University of Chicago, 2019.
Media Studies, University of Virginia, 2019.
English, Gender and Sexuality Studies, and Ethnic Studies, University of Southern
        California, 2019.
Medicine, Health and Society, Vanderbilt University, 2019.
Program in Literature, Duke University, 2019.
Department of Music, University of North Carolina, Chapel Hill, 2018.
Departments of Comparative Literature and Spanish and Portuguese, University of
        California-Berkeley, 2018.
Department of Music, Brown University, 2018.
College of Communication, University of Texas-Austin, 2018.
University of Dundee, 2017.
Department of Music, Cornell University, 2016.
Department of Women's Studies, University of Maryland-College Park, 2016.
Program in Comparative Media Studies, MIT, 2016.
Program in Literature, Duke University, 2016
School of Information, University of Texas, 2016.
English, Yale University, 2016.
Media, Culture and Communication, New York University, 2016.
Communication Studies, University of North Carolina, Chapel Hill, 2016.
English, University of Maryland, 2016.
Musicology, University of California, Los Angeles, 2015.
Music, University of Pennsylvania, 2015.
Annenberg School for Communication and Journalism, University of Southern
        California, 2015.
Department of Film and Media Studies, University of California-Berkeley, 2015.
Music, Northwestern University, 2014.
Humanities, York University, 2014.
Ethnic Studies, University of California-San Diego, 2014.
Communication, Stanford University, 2014.
Communication, Rutgers University, 2014.
American Studies, University of Maryland, 2014.
College of Fine Arts, University of New South Wales, 2014.
Music, Cornell University, 2014.
English, Georgetown University, 2013.
Music, New York University, 2013.
Communication, University of Rhode Island, 2013.
Film and Media Studies, Washington University, 2013.
Communication and Theatre Arts, Old Dominion University, 2013.
School of Communication, Northwestern University, 2013.
Department of Film and Media Studies, University of California, Santa Barbara, 2012.
Faculty of Information and Media Studies, University of Western Ontario, 2012.
Department of Music, University of California, Santa-Barbara, 2012.
Department of Music, Columbia University, 2011.

Faculty of Arts, University of Waterloo, 2011.
College of Communication, Penn State University, 2011.
Department of Communication, Cornell University, 2010.
Department of Film and Media Studies, University of California-Irvine, 2010.
Division of Humanities, York University (full professor), 2009.
Department of Media Studies, Catholic University of America, 2009.
American Studies Program, University of California, Davis, 2009.
Department of Communication, Tulane University, 2009.
Department of Film, Faculty of Fine Arts, York University, 2008.
Department of Radio-Television, Southern Illinois University-Carbondale, 2008.
Department of Communication, Humboldt State University, 2008.
Department of Languages and Literatures, College of Liberal Arts, Arizona State
        University, 2007.
Department of Communication, Altoona College, Penn State University, 2007.
School of Arts & Letters, Atkinson Faculty, York University, 2006.

Program Review:
Center for Ethnomusicology, Columbia University, 2019.
(Internal) Department of Music Research (Chair), 2017.
Master's of Digital Media Program, Great Northern Way Campus, 2006.

Grant and Centre Advisory Boards
RIMTO, Center for Interdisciplinary Studies in Rhythm, Time and Motion (Norwegian
        Research Council Centre of Excellence), 2018-
Tools for Listening to Text-In-Performance (NEH), 2016-2018
Sonic Skills (NWO), 2010-2016
MusDig: Music, Digitization, Mediation (ERC), 2010-2016

Foundations and Grants:
Riksbankens jubileumsfond (Sweden), 2022.
SSHRC Insight Grants Review Committee 16, 2020-2.
NSF Science and Technology Studies Program, 2021.
CIHR Humanities, Social Sciences, Law & Ethics in Health Review Committee, 2021.
Deutsche Forschungsgemeinschaft (German Research Foundation), 2021.
Research Institute for the University of Bucharest, 2020.
National Humanities Centre Fellowship Program, 2019.
Alfred P. Sloan Foundation, 2019.
SSHRC Insight Grants, 2012-6, 2018, 2019, 2020.
CFI John R. Evans Leaders Fund, 2019.
MITACS Accelerate Grant, 2018, 2019.
SSHRC CRC renewal, 2018
Inamori Foundation, Kyoto Prize in Music, 2016.
MacArthur Foundation (U.S.), MacArthur Fellows Program, 2004, 2013 (twice), 2014.
Center for Advanced Study in the Behavioral Sciences at Stanford, 2011 (3 times), 2013,
        2015.
National Science Foundation (Science, Technology & Society Division), 2010, 2012.

SSHRC Standard Research Grant, 2006, 2007.
The Leverhulme Trust (U.K.), Faculty Research Fellowships, 2007
FQRSC Postdoctoral Grant, 2006.

Award Reviewer:
Book of the Year Award, National Communication Association, Critical and Cultural
        Studies Division, 2005.
Dissertation Award, National Communication Association, Critical and Cultural Studies
        Division, 2004.

Conference Organizing:
Organizing Committee, *Hardwired Temporalities,* Montreal, 2016.
Organizing Committee and submission reviewer, *Media Art Histories*, Montreal, 2015.
Co-organizer, *Sound-Vision-Action*, Montreal, 2014.
Organizing Committee, *The Participatory Condition*, Montreal, 2013.

Service to Professional Associations and Other Service to the Field:
Publications Committee, International Communication Association (2012-).
Contributed to NCA white paper on Communication Studies as a humanistic discipline
        (2006).
Maintain the academe page, a web resource for academic job-hunters in critical
        communication studies at http://sterneworks.org/Academe/ (2000-).
I do a lot of informal mentoring with scholars in other departments and at other
        institutions, most of which cannot be listed here.

Media and Public Appearances (incomplete, but this will give an idea of range)**:**

The New Yorker, Wired, FACT Magazine, Pitchfork, The Wire, Signal and Noise, Tape Op, Smithsonian Magazine, Harpers. New York Times, Los Angeles Times, Der Spigel, Times Higher Education Supplement, Globe and Mail, Montreal Gazette, Washington Post, Daily Gleaner, Associated Press, The Chronicle of Higher Education, Voir, Wall Street Journal, Toronto Star, La Presse, CULT, Canadian Press, Montreal Hour, Pittsburgh Tribune-Review, Politico. CBC (local and national), NPR (local and national), Radio France, Deutschlandradio, Fox News. Mutek, Mutek_IMG, Pop Montreal.

Consulting

GEMIC, on future of music technology (2021); disability and design (2022).
Anonymous, on sound and consumer electronics (2019).
dbaza, Inc., Pittsburgh PA: consulted on NIH grant proposal to develop educational
        multimedia content for children with Type II diabetes (2002-2004).
Pew Foundation Internet in American Life Project: Participated in an academic advisory
        session on research topics and methodology, Chicago, Illinois (15 April 2002).

Production Skills

Web Design and Management: WordPress (as a blogging platform and CMS), Scalar, Dreamweaver,.html and php.

Audio: Ableton Live, Apple Logic, Bitwig (and many related plugins). Studio and field recording, sound editing, analog and digital sound synthesis, signal processing and mixing. Music composition, recording, and performance on bass, touch guitar, laptop and synthesizer since the 1980s. According to the Canada Council, I am an "early career sound artist."

Citizenship

Canada and the USA.