

MICHAEL J. KRAMER**michaeljkramer.net****Assistant Professor, Department of History, SUNY Brockport****Liberal Arts Building 319, Brockport, NY 14420****work phone. 585.395.5689 cell phone. 847.942.5182 skype. live:mjk_293****work email. mkramer@brockport.edu personal email. mjkr@m.com****EDUCATION**

- Ph.D. University of North Carolina-Chapel Hill, Department of History, 2006
- M.A., University of North Carolina-Chapel Hill, Department of History, 2001
- B.A. English, Columbia University, *cum laude*, 1995

EMPLOYMENT

- Assistant Professor, Department of History, SUNY Brockport, Fall 2019-Present
- Assistant Professor of the Practice, Digital History and Acting Director of the Digital Liberal Arts, Middlebury College, Winter 2018-Summer 2019
- Visiting Assistant Professor, History and American Studies, Northwestern University, Fall 2013-Fall 2017
- Editor, Department of Design, Publishing, and New Media, Museum of Contemporary Art Chicago, Fall 2014-Fall 2015
- Lecturer, Department of History and American Studies Program, Northwestern University, Fall 2007-Spring 2013
- Liberal Arts and Sciences Academic Advisor Weinberg College of Arts and Sciences, Northwestern University, Fall 2007-Spring 2013
- J.N.G. Finley Postdoctoral Fellow, Department of History and Art History, George Mason University, Fall 2006-Spring 2007
- Adjunct Lecturer, History Department, Lake Forest College, Spring 2006
- Adjunct Lecturer, History Department, Loyola University, Fall 2005
- Editor, Arts and Culture, *New York Times* website, Fall 1997-Spring 1999
- Editor, Arts and Culture, *CitysearchNYC*, Fall 1996-Summer 1997
- Editorial Assistant, Prentice Hall Publishers, Upper Saddle River, NJ, Spring 1996
- Assistant, Acoustic Disc Records, Mill Valley, CA, Fall 1995

CURRENT RESEARCH**Current Book Project**

- This Machine Kills Fascists: What the Folk Music Revival Can Teach Us About the Digital Age

Current Digital Public History Projects

- Berkeley Folk Music Festival Project
 - NEH Preservation and Access Grant received 2017-2021
 - NEH Digital Projects for the Public Grant received 2021-2022
 - Fully digitized and catalogued repository of 33,500 artifacts in the Berkeley Folk Music Festival Collection at the Charles Deering McCormick Library of Special Collections, Northwestern University Libraries (completed 2020)
 - Introductory digital exhibition, *The Berkeley Folk Music Festival & the Folk Revival on the US West Coast—An Introduction* (completed August 2021)
 - Multimedia essays (forthcoming, Fall 2022)

- Audio podcast series (forthcoming, Fall 2023)
- Digital Lesson Plans (forthcoming, Fall 2023)
- Oral History Digital Archive (forthcoming, Fall 2023)
- Gallery exhibition and book (forthcoming, 2025-6)
- Contemporary California Cultural Heritage Collaborations with Arhoolie Foundation (forthcoming, 2025-6)
- Revising *Humbead's Revised Map of the World: Speculative Digital Mapping Through Virtual Reality and Spatial Analysis*
 - Digitizes a "mattering" map from the US folk music revival to explore historical data, networks, virtual reality approaches to history, and questions of cultural inclusion, exclusion, and participation
- Glitcher: Digital Remix Tactics for Historical & Humanities Inquiry
 - Developing a web-based digital tool for visual and aural glitching, collaging, remixing, and sonifying to generate fresh perspectives on historical artifacts and new interpretations through creative re-representation
- Editor, *US Intellectual History Review: The Journal of the Society for US Intellectual History*
 - Lead editor on developing the USIH Journal, an online, open-access website of scholarship, public writing, and multimedia publication that broadens and diversifies the field of US intellectual history
- Editor, Atlantic World Forum: Transatlantic Cultural Histories Digital Roundtable
 - Annual digital roundtable on a topic in transatlantic cultural history, with student participation supporting international scholars in digital dialogue, project development, and interactive, multimedia publication, incorporated into *USIH Review* project
- Culture Rover
 - Cultural criticism blog

PUBLICATIONS

Book

- *The Republic of Rock: Music and Citizenship in the Sixties Counterculture*, Oxford University Press, 2013; paperback, 2017

Digital Project

- The Berkeley Folk Music Festival and the Folk Music Revival on the US West Coast—Introductory Digital Exhibition, July 2021

Peer-Reviewed Essays

- "The Global Jukebox and the Celestial Monochord: Alan Lomax, Harry Smith, and the Folk Music Origins of Digital Humanities," *Modern American History* (revise and resubmit)
- "Alan Lomax's Transatlantic Ballad," *Transatlantic Cultures* website (revise and resubmit)
- Preface, *Design Radicals: Spaces of Bay Area Counterculture*, eds. Greg Castillo and Lee Stickells (University of Minnesota Press, forthcoming)
- "When Woodstock Was 'Wild East': The Lost History of San Francisco's Wild West Festival," *Woodstock 50*, ed. Alex Ludwig (forthcoming)
- "'A Time They Talk About': Bob Dylan and the Counterculture," in *The World of Bob Dylan*, ed. Sean Latham (Cambridge University Press, 2021), 251-263
- "What Does A Photograph Sound Like? Digital Image Sonification As Synesthetic AudioVisual

Digital Humanities," *Digital Humanities Quarterly* 15, 1, Special Issue on AudioVisual DH: Challenges and Possibilities (March 2021)

- "Remediatizing Visual Media as Sonic Data. Sonification and Cultural History," with Jean-Sébastien Noël, Littoral Environnement et Sociétés (LIENSs – UMR 7266), La Rochelle Université, *Revue d'Histoire culturelle* 1, 1 (Fall 2020)
- "Glitching History: Using Image Deformance to Rethink Agency and Authenticity in the 1960s American Folk Music Revival," *Current Research in Digital History* 2018
- "'A Foreign Sound to Your Ear': Digital Image Sonification For Historical Interpretation," in *Digital Sound Studies*, eds. Mary Caton Lingold, Darren Mueller, and Whitney Anne Trettien (Duke University Press, 2018), 178-214
- "The Psychedelic Public and Its Problems: Rock Music Festivals and Civil Society in the Sixties Counterculture," in *Media and Public Spheres*, ed. Richard Butsch (Palgrave MacMillan, 2007), 270-293
- "The Multitrack Model: Cultural History and the Interdisciplinary Study of Popular Music," in *Music and History: Bridging the Disciplines*, eds. Jeff Jackson and Stan Pelkey (University Press of Mississippi, 2005), 220-255
- "Can't Forget the Motor City: *Creem* Magazine, Rock Music, Detroit Identity, Mass Consumerism, and the Counterculture," *Michigan Historical Review* 28, 2 (Fall 2002), 42-77

Additional Essays and Op-Eds

- "Digital Public History as Hootenanny: The Berkeley Folk Music Festival Project," *History@Work: National Council for Public History Blog*, forthcoming
- "This Anthem Was Made For You And Me?," *Clio and the Contemporary*, 2 July 2021
- "The Show Must Go On: R-E-S-P-E-C-T and the Social Movements of the Sixties," *US History Scene*, 5 April 2020
- "Let's Abolish Academic Prizes," *Inside Higher Education*, 2 January 2020
- "Fifty Years Ago a Music Festival Redefined What Was Possible. No It Wasn't Woodstock," *Washington Post*, 22 August 2019
- "The Responsibility of the Audience: The Intimate Choreography of BodyCartography Project's *Closer*," *Theater* 48, 1 (Summer 2018), 3-19
- "When Hippies Went on Strike," *Washington Post*, 7 May 2018
- "Hot Fun in the Summertime: Micro and Macrocosmic Views on the Summer of Love," *The Sixties* 10, 2 (December 2017), 221-241
- "Bodies Against the Grain: On Powerlessness in The Seldoms' *The Making*," Program Notes, 16-18 November 2017
- "Summer of Love, Summer of War," *Vietnam '67, New York Times*, 15 August 2017
- "Are You Experienced? Jimi Hendrix and the Countercultural Politics of the Uncategorizable," *Block Museum Blog*, October 2017
- "The Negative Dialectics of the Summer of Love: Frank Zappa's We're Only In It For the Money," *US Intellectual History Blog*, 2 August 2017
- "Movement Politics: The Seldoms' *RockCitizen*," Program Notes, 5 May 2016
- "Editors' Choice: Distorting History (To Make It More Accurate)—Digital Deformance As a Mode of Historical Inquiry," *Digital Humanities Now*, 5 April 2016
- "Responding to Violence: Salcedo and Cytter," *Museum of Contemporary Art Chicago MCA DNA Blog*, 21 May 2015
- "Contemporary Dance as Public History," *Not Even Past*, 14 September 2015
- "How to Get Power: The Seldoms Dance with LBJ," *MCA DNA, Museum of Contemporary Art*

Chicago, March 2015

- "Moving History: From Archive to Stage in The Seldoms, *Power Goes*," *MCA DNA*, Museum of Contemporary Art Chicago, 24 March 2015
- "Dance and Intellectual History," *United States Intellectual History Blog*, 18 March 2015
- "The Culture Wars Are History," *United States Intellectual History Blog*, 4 September 2014
- "The Meaning of Ideology: A Cultural Historian's Perspective," *United States Intellectual History Blog*, 5 November 2014
- "The Politics Are Not Obvious: 'Revolutionary' Music for *An Artists' Congress*," Block Museum, Northwestern University, 17 May 2014
- "Troubling Knowledge—The Atmosphere of The Seldoms' *Exit Disclaimer: Science and Fiction Ahead*," Program Notes, Northwestern University, 22-27 April 2014
- "Going Meta on Metadata," Digital Historiography and the Archives Roundtable, *Journal of Digital Humanities* 3, 2, Summer, 2014; and *American Historical Association Blog*, 21 January 2014
- "Looking Back: Christopher Lasch and the Role of the Social Critic," *The Point* 7, Fall 2013
- "Reflection on Christopher Lasch's Reflection," and "Liberation Struggles": Exchanges Between Christopher Shannon and Michael J. Kramer, *United States Intellectual History Blog*, December 2013
- "Editors' Choice: What Does Digital Humanities Bring to the Table—Using the Spreadsheet to Connect Evidence to Argument," *Digital Humanities Now*, 27 September 2012
- "Resource: Teaching DH—Digitizing Folk Music History 2.0," *Digital Humanities Now*, 3 April 2012
- "Editors' Choice: DH Process as Product," *Digital Humanities Now*, 23 February 2012
- "Editors' Choice: The Fetishization of Data," *Digital Humanities Now*, 2 February 2012
- "Editors' Choice: Annotation Nation," *Digital Humanities Now*, 20 January 2012
- "Report: Representing the Digital Repository," *Digital Humanities Now*, 30 December 2011

Reviews

- "History Does Not Compute—Jill Lepore, *If Then: How the Simulmatics Corporation Invented the Future*," *USIH Book Review*, 4 December 2021
- "Connections in Sound, a project exploring Irish fieldwork audio and metadata, directed by Patrick Egan," *Special Issue: Sound, Reviews in Digital Humanities* 2, 10 (11 October 2021)
- "Contingency Plans: Toward an Intellectual History of the Digital Era—Ian Milligan, *History in the Age of Abundance? How the Web is Transforming Historical Research*; Adam Crymble, *Technology and the Historian: Transformations in the Digital Age*; Niels Brügger, *The Archived Web: Doing History in the Digital Age*; Nanna Bonde Thylstrup, *The Politics of Mass Digitization*; Abigail De Kosnik, *Rogue Archives: Digital Cultural Memory and Media Fandom*; Alan Liu, *Friending the Past: The Sense of History in the Digital Age*," *USIH Book Review*, 19 September 2021
- "Beyond Culture As Compensatory Politics: Vernacular Dance and Popular Music As Intellectual History—Christopher J. Smith, *Dancing Revolution: Bodies, Space, and Sound in American Cultural History* and Ann Powers, *Good Booty: Love and Sex, Black and White, Body and Soul in American Music*," *USIH Book Review*, 2 May 2021
- "Bullseye—Casey Nelson Blake, Daniel H. Borus, and Howard Brick, *At the Center: American Thought and Culture in the Mid-Twentieth Century*," *USIH Book Review*, 10 January 2021
- "Lipstick Traces: The Idea of Smoking in American Political and Cultural History—Sarah Milov, *The Cigarette: A Political History* and Nan Enstad, *Cigarettes, Inc.: An Intimate History*

of Corporate Imperialism," *USIH Book Review*, 5 April 2020

- "Thinking the Blues—Voices of Mississippi: Artists and Musicians Documented By William Ferris," *USIH Book Review*, 3 November 2019
- "A People's History of the 1970s—M.J. Rymysz-Pawlowksa, *History Comes Alive: Public History and Popular Culture in the 1970s*; Joseph C. Ewoodzie Jr., *Break Beats in the Bronx: Rediscovering Hip-Hop's Early Years*; Joy Lisi Rankin, *A People's History of Computing in the United States*," *USIH Book Review*, 14 July 2019
- "The Mind Is a Muscle—Ninotchka Bennahum, Wendy Perron, and Bruce Robertson, eds., *Radical Bodies: Anna Halprin, Simone Forti, and Yvonne Rainer in California and New York, 1955-1972* and Ana Janevski and Thomas Lax, eds., *Judson Dance Theater: The Work Is Never Done*," *USIH Book Review*, 30 June 2019
- "What's the Big Idea?—Raymond J. Haberski, Jr. and Andrew Hartman, eds., *American Labyrinth: Intellectual History for Complicated Times* and Joel Isaac, James T Kloppenberg, Michael O'Brien, and Jennifer Ratner-Rosenhagen, eds., *The Worlds of American Intellectual History*," *USIH Book Review*, 27 May 2019
- "Watching the World Wake Up From History—Sebastian Berg, *Intellectual Radicalism after 1989: Crisis and Reorientation in the British and the American Left*," *USIH Book Review*, 20 January 2019
- "Time To Look in the Mirror—Eric Lott, *Black Mirror: The Cultural Contradictions of American Racism*," *USIH Book Review*, 6 January 2019
- "Cherish Your Exceptions—Anthony Chaney, *Runaway: Gregory Bateson, the Double Bind, and the Rise of Ecological Consciousness*," *USIH Blog*, 10 July 2018
- "Dancing Across the Proscenium—Katherine Profeta, *Dramaturgy in Motion: At Work on Dance and Movement Performance*," *Theater* 47, 1 (2017), 162-170
- "A Whiter Shade of Pale—Jack Hamilton, *Just Around Midnight: Rock and Roll and the Racial Imagination*," *The Sixties* 10, 1 (April 2017), 110-113
- "W.J. Rorabaugh, *American Hippies*," *Journal of American History* 103, 2 (September 2016), 545
- "War! What Is It Good For? As A Metaphor, A Lot—Andrew Hartman, *A War for the Soul of America: A History of the Culture Wars*," *The National Memo*, 28 June 2015
- "Daniel T. Rodgers, *Age of Fracture*," *American Political Thought* 3, 1 (Spring 2014), 193-196.
- "Nadya Zimmerman, *Counterculture Kaleidoscope: Musical and Cultural Perspectives on Late Sixties San Francisco*," *Journal for the Study of Radicalism* 8, 1 (Spring 2014), 131-133
- "Rachel Rubin, *Well Met: Renaissance Faires and the American Counterculture*," *Journal of American History* 100, 4, March 2014
- "Rocktimism? Pop Music Writing During the Age of Rock Criticism—Ellen Willis, *Out of the Vinyl Deeps*; Robert Palmer, *Blues and Chaos*; and Chuck Eddy, *Rock and Roll Always Forgets*," *Journal of Popular Music Studies* 24, 4 (December 2012), 590-600
- "Robert V. Wells, *Life Flows On in an Endless Song: Folk Songs and American History*," *Journal of American History* 97, 4 (March 2011), 1102
- "Listen, Do You Want to Know a Secret? When the Subterranean Went Pop—Devin McKinney, *Magic Circles: The Beatles in Dream and History* and Mike Marqusee, *Chimes of Freedom: The Politics of Bob Dylan's Art*," *H-1960s*, June 2005
- "Marianne Dekoven, *Utopia Limited: The Sixties and the Emergence of the Postmodern*," *H-1960s*, March 2005
- "John Connell and Chris Gibson, editors, *Sound Tracks: Popular Music, Identity and Place*," *Journal of Popular Music and Society* 28, 1 (February 2005), 126-129

- "Kandia Crazy Horse, editor, *Rip It Up: The Black Experience in Rock 'n' Roll*," *Journal of Popular Music Studies* 17, 3 (Fall 2005), 352-361

Exhibition Reviews

- "Soul Soldiers: African Americans and the Vietnam Era, DuSable Museum of African American History," *Journal of American History* 96, 1 (June 2009), 153–55
- "Infinity Goes Up on Trial: The Questioning of Psychedelic Art at the Whitney Museum— Summer of Love: Art of the Psychedelic Era, Whitney Museum of American Art," *The Sixties* 1, 1 (Fall 2008), 77-81

Encyclopedia Entries

- "The Counterculture," *The Oxford Encyclopedia of American Cultural and Intellectual History*, eds. Joan Shelley Rubin and Scott E. Casper (Oxford University Press, 2012), 260-266

FELLOWSHIPS AND AWARDS

Scholarship

- Digital Studies Fellowship, John W. Kluge Center, Library of Congress, January-July 2023
- Getty Research Institute Scholar, Theme: "The Fragment," April-June 2022
- National Endowment for the Humanities (NEH) Digital Projects for the Public Discovery Grant, Berkeley Folk Music Festival Project, 2021-2022
- Pretenure Fellowship, SUNY Brockport Research Foundation, 2021-2022
- Dena Epstein Award for Archival and Library Research in American Music, Music Library Association, 2021-2022
- Woody Guthrie Research Fellowship, Woody Guthrie Archives/BMI Foundation, 2019-2020
- National Endowment for the Humanities (NEH) Preservation and Access Grant (in collaboration with Northwestern University Libraries), 2017-2021
- Southern Folklife Collection Mellon Research Fellow, Wilson Library, University of North Carolina-Chapel Hill, 2016
- Faculty Affiliate, Alice Kaplan Institute for the Humanities, Northwestern University, 2008-2009
- J.N.G. Finley Postdoctoral Fellowship, Department of History and Art History, George Mason University, 2006- 2007

Teaching

- Karl Rosengren Faculty Mentoring Award, Northwestern University, 2017
- Associated Student Government Faculty and Administrator Honor Roll, Northwestern University, 2016-2017
- Finalist, Weinberg College Arts and Sciences Alumni Teaching Award, Northwestern University, 2010-2011
- Associated Student Government Faculty and Administrator Honor Roll, Northwestern University, 2008-2009

OTHER PROFESSIONAL EXPERIENCES

- Editor, *USIH Review: The Journal of the Society for US Intellectual History*, 2021-present
- Principal Investigator, The Berkeley Folk Music Festival Project, 2011-present
- Research Associate, Radio Preservation Task Force Sound Submissions Project, Library of Congress, 2021-present

- Editorial Board, *Transatlantic Cultures: A Digital Platform for Transatlantic Cultural History Since 1700*, 2015-present
- Advisory Board, *Dancing on the Third Coast: Chicago Dance History Project*, Fall 2013-present
- Editorial Board, *Studies in the Grateful Dead Series*, Duke University Press, 2020-present
- Organizer, *Open Wounds: The 50-Year Legacy of the Attica Prison Uprising* Traveling New York State Museum Exhibition, SUNY Brockport, September 2021
- Organizer, *Douglass Day Digital Transcribathon*, SUNY Brockport, February 2020
- Social Media/Technology Coordinator, Department of History, SUNY Brockport, 2020-present
- Member, Publications Platform Ad Hoc Committee, Society for US Intellectual History, 2020-2021
- Dramaturg/Historian-in-Residence, *The Seldoms Contemporary Dance*, 2012-2017
- Chair, Publications Committee, Society for US Intellectual History, 2016-2017
- Co-Director, Northwestern University Digital Humanities Laboratory (NUDHL), 2012-2017
- Editor, *Museum of Contemporary Art Chicago*, including *The Freedom Principle: Experiments in Art and Music, 1965 to Now* exhibition, catalogue, and website (Museum of Contemporary Art Chicago/University of Chicago Press, 2015), 2014-2015
- Participant, High Performance Sound Technologies for Access and Scholarship NEH Advanced Institute in the Digital Humanities Workshop, 2013-2014
- Consultant, *1968*, Minnesota Historical Society/Chicago History Museum, Fall 2013
- Co-Designer, Graduate Engagement Opportunities Program, Center for Civic Engagement, Northwestern University, 2013-2014
- Faculty Consultant, Alice Kaplan Institute for the Humanities Undergraduate Affiliates Program, 2012-2013
- Interviewee, *Saigon's Wartime Beat*, Australia Broadcasting Service Radio, April 2013
- Interviewee, *Your World: Vietnam's Rock 'n' Roll War*, BBC World Service Radio, November 2012
- Co-Director, *The Humanities Scholar as Public Intellectual: Faculty and Graduate Student Research Workshop*, Alice Kaplan Institute for the Humanities/Center for Civic Engagement, Northwestern University, 2009-2010
- Faculty Fellow, Residential College of Community and Cultural Studies and Instructor, *Community in the United States: The History of a Concept and Practice* seminar, Northwestern University, 2007-2010
- Co-Organizer, *1968-2008: The Aesthetics of Engagement Symposium*, Northwestern University, 2008
- Participant, *Advanced Oral History Institute*, Regional Office of Oral History, University of California-Berkeley, 2004
- Convener, *Music in Context: The Music and Society Workshop*, University of North Carolina-Chapel Hill, 1999-2004

TALKS AND PANELS

Invited History and American Studies Academic Talks

- *One Should Never Be Where One Does Not Belong: In the Archives with the Elusive Magical Mysteries of John Wesley Harding*, Bob Dylan@80 Conference, Bob Dylan Center, Tulsa, OK, May 2021

- The Republic of Rock: Music and Citizenship in the Global Counterculture, Carol Refelj Faculty Lecture, Middlebury College, April 2019
- The Woodstock Transnational: Rock Music and Global Countercultural Citizenship, Music in Postwar Transitions (19th-21st Centuries), Université de Montréal, October 2018
- Hot Fun in the Summertime: Micro and Macrocosmic Views on the Summer of Love, Revisiting the Summer of Love, Rethinking the Counterculture, Northwestern University-San Francisco, July 2017
- Inside Outside: On the Significance of the Trips Festival, The 60s Revisited: A Fiftieth Anniversary Celebration Symposium," California Historical Society, January 2016
- What Do You See? The Kassonian Art of Cultural Observation—Cultural History and Its Publics: A Symposium on the Occasion of the Retirement of John Kasson, University of North Carolina-Chapel Hill, October 2015
- Here Beside the Rising Tide: The Dead, the Counterculture, and American Democracy, So Many Roads: The World in the Grateful Dead Conference, San Jose State University, November 2014
- Shot Through, The "Ideology Problem" in Teaching and Research Plenary, United States Intellectual History Society (SUSIH) Conference, October 2014
- The Republic of Rock: Music and Citizenship in the Sixties Counterculture, American Studies Department, Brown University, December 2013
- American Popular Music in Global Circulation, Teaching American History Workshop, Northwestern University, June 2006
- Fighting with Rock and Soul: Countercultural Music in Southeast Asia During the Vietnam War, Department of History, Northwestern University, February 2005
- Teaching History with Popular Music, Duke University Department of Music, March 2009

History and American Studies Conference Panelist

- Folklore in the Metropolis: Benjamin Botkin, Tony Schwartz, Norman Studer and the Search for Cultural Renewal, Society for US Intellectual History (SUSIH) Conference, March 2020
- Keep on Rocking in the Free World: The Transnational Politics of American Music Since the 1960s, Remaking American Political History, Purdue University, June 2019
- When Woodstock was the Wild East Festival: The Lost History of San Francisco's Wild West Festival, Woodstock 50: Stardust and the Devil's Bargain, Berklee School of Music, April 2019
- Ideas Where You Find Them: Where is Cultural History in the Resurgence of Intellectual History?, Society for United States Intellectual History (SUSIH) Conference, Chicago, November 2018
- Full-Time Woman: Alice Stuart in Conversation, Pop Music Conference, Museum of Pop Culture, Seattle, April 2018
- San Francisco, 1967: The Summer of Love Reconsidered—A Roundtable Discussion, Western Historical Association (WHA) Conference, November 2017
- Dissident Communities and Mid-Century American Counterculture, United States Intellectual History Society (SUSIH) Conference, Dallas, October 2017
- A Tiny Banner Against the Inhumanities of the Technocracy: Unfurling Theodore Roszak's Countercultural Social Criticism, United States Intellectual History Society (SUSIH) Conference, October 2015
- Stuart Hall's Hippies, International Association of Popular Music Studies-US (IASPM-US) Conference, February 2015

- Pop the Syllabus: Teaching Rock, Experience Music Project (EMP) Pop Conference 2013, April 2013
- *Creem* Magazine and Rock Criticism's Public Intellectuals After the Sixties Counterculture, United States Intellectual History (SUSIH) Conference, October 2010
- The Psychedelic Public: Flickers of Global Citizenship in Sixties Rock Music, American Studies Association (ASA) Conference, November 2009
- A Labor History of Hippies: The KMPX and Wild West Festival Strikes and Countercultural Workers in Late Sixties San Francisco, Labor and Working-Class History (LAWCHA) Conference, May 2009; Newberry Library Labor History Seminar, January 2009; International Association of Popular Music-US (IASPM-US) Conference, March 2010
- Willie and the Poor Boys: Masculinity and Rock Music Among American GIs in Vietnam, American Studies Association (ASA) Conference, October 2008
- Entertainment Vietnam: Listening to Rock Music in the Vietnam War Zone and the Return of the Cultural Turn, Organization of American Historians (OAH) Conference, March 2008
- The Strange Career of Dave Rabbit: Underground Rock Radio from Vietnam to Iraq, International Association for the Study of Popular Music-US (IASPM-US)/Experience Music Project (EMP) Joint Pop Conference, April 2007
- Stuck Inside of Mobile: Class and Counterculture in the Civics of Sixties Rock Music, American Studies Association (ASA) Conference, November 2005
- Dancing Around the Psychedelic Ballroom: Of Scenes and Publics, Newberry Library Urban History Dissertation Group, April 2005
- Sound Civics: Rock Criticism and a Rock Music Public Sphere in Sixties America, Organization of American Historians (OAH) Conference, March 2004
- Representing All That Energy: Rock Music, Electronic Civics, and the Cultures of the Vietnam War, American Historical Association (AHA) Conference, January 2004
- Funny Folk: Rethinking Purity in the U.S. Folk Revival, Experience Music Project (EMP) Pop Conference, April 2003
- Organizing the Tradition—A Roundtable on Cultural Brokerage and Cultural Brokers, Southern Folklife Collection Symposium, University of North Carolina-Chapel Hill, April 2003
- Rock Criticism, 1960s Youth Culture, and the Pop Public Sphere, Youth, Popular Culture, and Everyday Life Conference, Bowling Green State University, February 2002
- A Feeling for the Political Spaces: Greil Marcus, Rock Music, and the Civics of the American Counterculture," American Studies Association (ASA) Conference, November 2001
- Can't Forget the Motor City: *Creem* Magazine, Rock Criticism, Detroit Identity, and the Politics of the American Counterculture, American Studies Association (ASA) Conference, October 2000

Invited Public History and Public Humanities Talks

- When Hippies Went on Strike: The Lost Labor History of the Sixties Counterculture, Evanston Public Library, Evanston, IL, November 2018
- *Summer of Love* Documentary Film, Bill Graham and the Rock and Roll Revolution, Illinois Holocaust Museum and Education Center, December 2017
- Jimi Hendrix and the Countercultural Politics of the Uncategorizable, Love and Then Some: 1960s Protest and Liberation, Block Museum, Northwestern University, October 2017
- Citizen Folklorist: Alan Lomax's Musical Journeys, Chicago Humanities Festival, Old Town School of Folk Music, November 2015
- The Culture Wars—A Roundtable, Chicago Public Library, Edgewater Branch, August 2015

- Listening to the Civil Rights Movement, Winnetka Public Library, June 2010

Public History and Public Humanities Conference Panelist

- The Engaged Humanities Scholar as Public Intellectual: Discoveries and Challenges, co-authored with Dan Lewis, Professor, School of Education and Social Policy and Director of the Center for Civic Engagement, New Directions in the Humanities Conference, UCLA, June 2010

Invited Digital Humanities and Digital History Talks

- Revising *Humblebeard's Revised Map of the World*: Taking a Virtual Folk Music World Into Virtual Reality, Frameless Labs Symposium Demo Session, November 2021
- Echoes of Seema Weatherwax: History, Sound, and Creative Practice in the Archive—A Conversation with Brock Stuessi and Michael J. Kramer, Center for Archival Research and Training (CART), University of California-Santa Cruz, May 2021
- A Foreign Sound to Your Ear: Digital Image Sonification for Historical Interpretation, Fall Faculty Forum, Middlebury College, October 2018
- DLA Behind the Scenes: Analog Music >> Digital History: Sights and Sounds from the Berkeley Folk Music Festival Project, Middlebury College, February 2018
- Global Jukeboxes and Celestial Monochords: Alan Lomax, Harry Smith, and the Digital Study of Folk Music, Digital Humanities as Shared Space? Challenges, Innovations and Perspectives, La Rochelle University, France, October 2017
- Glitching the Folk: Data Deformance for Historical Inquiry, DHChicago—New Archival Knowledges Symposium, Macroanalysis and the Humanities Working Group, University of Chicago, May 2016
- Analog Music > Digital History: Sights and Sounds from the Digital Berkeley Folk Music Festival Project, American Studies Department, Brown University, December 2013
- Digital History: New Methodologies Facilitated by New Technologies, American Library Association (ALA) Conference, June 2013
- Alan Lomax, Harry Smith, and the Proto-Digital Study of Folk Music, Northwestern University Digital Humanities Laboratory Research Workshop, April 2013
- The Transformative Potential of Digital Humanities for American Studies, University of North Carolina-Chapel Hill, February 2013
- WordPress for the Humanities: Developing a Digital History Course, Northwestern University Library, May 2012

Digital Humanities and Digital History Conference Panelist

- Digital Cultural History: A Roundtable, Organization of American Historians (OAH) Conference, April 2022
- Atlantic World Forum Kickoff Symposium: Digital Scholarly Dialogues About Atlantic World Cultural Histories, Middlebury College, October 2018
- When Mississippi John Hurt's Head Moved: Glitching Region and Race at the 1964 Berkeley Folk Music Festival, Current Research in Digital History Conference, Roy Rosenzweig Center for History and New Media, George Mason University, March 2018
- Digital Humanities and Pedagogy: Three History Projects in the Classroom, American Historical Association (AHA) Conference, January 2018
- Folk Folksonomies: Studying the Folk Music Revival Through Digital History, TEACHx, Northwestern University, May 2017

- Use Your NUDHL: Thinking about Intradisciplinarity at the Northwestern University Digital Humanities Laboratory, Chicago Colloquium on Digital Humanities and Computer Science, November 2015
- Digital Historiography and the Archives, American Historical Association (AHA) Conference, January 2014
- Amplifying the Digital Humanities: The SoundBox Project, Humanities, Arts, Science, and Technology Advanced Collaboratory (HASTAC) Conference, April 2013
- Making History in a Virtual Archive: The Digital Berkeley Folk Music Festival Project, Humanities, Arts, Science, and Technology Advanced Collaboratory (HASTAC) Conference, December 2011 and Chicago Digital Humanities and Computer Science Colloquium, November 2011

Invited Dance Dramaturgy and Arts Criticism Talks

- The Seldoms' *RockCitizen*, Studio5, Evanston, IL, November 2018
- Bebe Miller, *In a Rhythm*, Mahaney Center for the Arts, Middlebury College, November 2018
- What is Dance Dramaturgy?, Alice Kaplan Institute for the Humanities, Northwestern University, May 2016
- A Body Bridges Past to Present: Intersections of Dance and History, Lake FX Summit and Expo, Chicago, May 2016
- How To Get Power: The Seldoms Dance With LBJ and the Sixties, Museum of Contemporary Art Chicago, March 2015; University of Texas at Austin, September 2015, Eastern Illinois University, October 2015; Ocean County College, November 2015
- MCA Talk: The Seldoms, Bodies on the Line Roundtable, Museum of Contemporary Art Chicago, March 2015
- New Forms for Dance Writing, Lake FX Summit and Expo, Chicago, April 2017
- Today and Tomorrow Through the Critical Lens, Chicago Book Expo, November 2011

Classroom Visits

- Dr. Kevin Ferguson's Alternative Data Cultures, M.A. program in Digital Humanities/Data Analysis and Visualization, The Graduate Center, CUNY, April 2021
- Dr. Rachel Shteir's Advanced Dramaturgy seminar, Dramaturgy/Criticism Program, Theater School, Depaul University, April 2021, May 2020, May 2021
- Studio Critique, East Bay Revolution: Urban Spaces of Protest and Counterculture Practice—Global Urban Humanities Undergraduate Interdisciplinary Research Studio taught by Scott Saul and Greg Castillo, University of California-Berkeley, May 2020
- Dr. William Ferris's Music and Literature in the US South, April 2003

TEACHING

US History and American Studies Surveys

- Modern America: US History Since 1865
- Postwar America: US History Since 1945
- US Cultural and Intellectual History
- Introduction to American Studies

US History and American Studies Topics

- The Sixties in the US and the World
- The Computerized Society: History of the Computer
- African American History Since the Civil War

- American Culture in Global Circulation, 1776-2001
- History of Consumerism
- What Is Hip? Bohemianism in America
- From Barnum to Bart Simpson: Popular Culture and American History
- American Music in Context: US Popular Music History
- Hearing the Past: Sound History
- Feeling the Past: Sensory History
- Eleven Strikes: US Labor History
- Citizenship in Historical Perspective
- The History of Now: Using the Past to Understand Recent Times

Public, Digital, and Oral History

- Introduction to Public History
- Introduction to Oral History
- Introduction to Digital Humanities
- Introduction to Digital History
- Digital Tools for Historical Projects
- Digitizing Folk Music History

Blended History Seminar-Internship Learning

- The American Mind—What Were They Thinking? US Intellectual History Seminar and Digital Editing Practicum
- Atlantic World Forum Roundtable: Transatlantic History Seminar and Publication Internship
- Public History Internship/Career Exploration

Civic Engagement

- Community in the United States: The History of a Concept and Practice
- The Challenge of the Citizen-Scholar: Graduate Practicum

Arts Journalism and Cultural Criticism

- Situation Critical: Writing Cultural Criticism in the Digital Age

Methods Courses

- Historical Research Methods
- The History of History: Methodologies of Historical Inquiry
- Introduction to Cultural Studies and Analysis
- Reading and Writing Across Forms—Introduction to Honors College

PROPOSAL AND MANUSCRIPT REVIEWS

- Wesleyan University Press, Columbia University Press, Oxford University Press, Bloomsbury Academic, Scholarship and Practice of Undergraduate Research (SPUR), *Journal of Popular Music Studies*, *California History*, *Modern Intellectual History*, Alliance of Digital Humanities Organizations, *The Public Historian*

PROFESSIONAL SOCIETIES

- American Historical Association (AHA), Organization of American Historians (OAH), American Studies Association (ASA), Society for US Intellectual History (SUSIH), Oral History Association (OHA), Labor and Working-Class History Association (LAWCHA), National Council on Public History (NCPH), American Association for State and Local History (AASLH), Association of Public Historians of New York State (APHNYS), American Folklife Society (AFS), Society for Ethnomusicology (SEM), International Association for the Study of Popular

Music—US Branch (IASPM-US), Society of American Music (SAM), Association for Computers and the Humanities (ACH)

COMPUTER AND MULTIMEDIA SKILLS

- HTML5, Drupal, CSS, PHP, SQL, Javascript, WordPress, Omeka, Scalar, Zotero, Markdown, Adobe CS, Indesign, GarageBand, Audacity, Photoshop, Max, Chuck, Gelphi