

**Steve F. Anderson**  
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## **EDUCATION**

Ph.D., Film, Literature and Culture, School of Cinematic Arts / College of Letters, Arts and Sciences,  
University of Southern California, Los Angeles, CA (2001)  
M.F.A., Film and Video, California Institute of the Arts, Valencia, CA (1991)  
B.A., Russian and Film, Occidental College, Los Angeles, CA (1988)

## **POSITIONS**

Founding Director, Ph.D. Program in Media Arts and Practice, USC School of Cinematic Arts, Los Angeles, CA (Fall 2007-present)  
Assistant Professor of Interactive Media, USC School of Cinematic Arts, Los Angeles, CA (Fall 2005-present)  
Co-Editor, *Vectors Journal of Culture and Technology in a Dynamic Vernacular*, USC School of Cinematic Arts, Los Angeles, CA (Fall 2004-present)  
Research Assistant Professor of Interactive Media, USC School of Cinematic Arts, Los Angeles, CA (Fall 2004-Spring 2005)  
Founding Director, Honors in Multimedia Scholarship Program, USC School of Cinematic Arts, Los Angeles, CA (Fall 2004-Spring 2007)  
Associate Director, Institute for Multimedia Literacy, USC School of Cinematic Arts, Los Angeles, CA (Fall 2004-Spring 2007)  
Postdoctoral Research Fellow, USC Annenberg Center for Communication, Los Angeles, CA (Fall 2001–Spring 2004)  
Lecturer: *History of the American Sound Film*, Loyola Marymount University School of Film and Television (2001-2004)  
Lecturer: *Critical Approaches to World Cinema*, Department of Film and Visual Culture, University of California Riverside (2000)

## **RESEARCH**

### **Peer-reviewed publication**

Electronic journal article: “Fair Use and the Evolution of Scholarly Publishing” *International Journal of Learning and Media*, (forthcoming fall 2011)  
Print journal article: “Engaging Digital Scholarship: Thoughts on Evaluating Multimedia Scholarship” (with Tara McPherson) (forthcoming fall 2011)  
Book chapter: “Past Indiscretions: Digital Archives and Recombinant Histories” in *Interactive Frictions*, University of California Press, Berkeley, CA (forthcoming in Spring 2011)  
Book: *Technologies of History: Visual Media, and the Eccentricity of the Past*, Dartmouth College Press (Hanover: University Press of New England) March 2011  
Interactive Multimedia Journal Article: *Technologies of History Interactive*, a work of digital scholarship published in *Vectors* vol. 3 no. 2 (Spring 2011) <http://vectors.usc.edu/issues/6/techhistory>  
Print Journal Article: “Regeneration: Multimedia Genres and Emerging Scholarship” in *Pre/Text* vol. 20, Clemson, SC (Spring 2010)  
Book chapter: “A Pedagogy for Original Synners” in *Digital Youth, Innovation and the Unexpected*, MIT Press, Cambridge, MA (with Anne Balsamo). (2007) 241-259  
Electronic Journal Article: “Aporias of the Digital Avant-Garde” in *Digital Humanities Quarterly* (Summer 2007: vol. 1, no. 2) <http://digitalhumanities.org/dhq/vol/1/2/000011.html>  
Book chapter: “The Past in Ruins: Postmodern Politics and the Fake History Film” in *F Is for Phony: Fake Documentary and Truth's Undoing*, ed. by Jesse Lerner and Alexandra Juhasz, University of Minnesota Press, Minneapolis, MN (2006) 76-87

Book chapter: "History TV and Popular Memory" in *Television Histories: Shaping Collective Memory in the Media Age* ed. by Gary Edgerton, University Press of Kentucky, Lexington, KY (2001) 19-36

### **Principal Author of digital media projects**

*24/7: The State of the Art in DIY Video* (co-Produced with Mizuko Ito) Feature length compilation video (60 min. TRT). Premiered at the Hammer Museum (October 2010). Distributed on DVD and online at <http://www.video24-7.org/video>

*Mobile Commons* mobile web application for accessing the *Critical Commons* media database. Funded by the USC Center for Scholarly Technology (Spring 2010)

*Critical Commons*, a platform for rich-media scholarly publication and online resource for educators. Funded by the MacArthur Foundation Digital Media and Learning Initiative (2008-present) <http://www.criticalcommons.org>

*What Is DIY Video?* (co-Produced with Mizuko Ito), two feature-length video programs (180 min. TRT). Premiered at *24/7: A DIY Video Summit* at the University of Southern California (February 2008). Distributed on DVD and online at <http://www.video24-7.org/video>

*IML Island*, a 3D virtual campus created for the USC School of Cinematic Arts in the multi-user virtual environment Second Life (2007) <http://slurl.com/secondlife/IML/40/49/81>

### **Project Producer of peer-reviewed works of interactive multimedia scholarship published in *Vectors Journal of Culture and Technology in a Dynamic Vernacular***

*Critical Sections* by Greg Smith (vol. 3 no. 2 Spring 2011)

*Gidget on the Couch* by Peter Lunenfeld (vol. 3 no. 2 Spring 2011)

*Killer Entertainments* by Jennifer Terry (vol. 3 no. 1 Fall 2007)

*Nation on the Move* by Mino Moallem (vol. 3 no. 1 Fall 2007)

*The Virtual Window Interactive* by Anne Friedberg (vol. 2 no. 2 Winter 2007)

*Enfolding and Unfolding: An Aesthetics for the Information Age* by Laura Marks (vol. 2 no. 2 Winter 2007)

*Unmarked Planes and Hidden Geographies* by Trevor Paglen (vol. 2 no. 2 Winter 2007)

*Panorama Ephemera* by Rick Prelinger (vol. 2 no. 1 Fall 2006)

*Cast-Offs From the Golden Age* by Melanie Swalwell (vol. 2 no. 1 Fall 2006)

*The Guantanamo Project* by Lisa Lynch and Elena Razlogova (vol. 1. no. 2 Spring 2006)

*Placestorming* by Jane McGonigal (vol. 1. no. 2 Spring 2006)

*Wifi.Bedouin* by Julian Bleecker (vol. 1. no. 2 Spring 2006)

*Investigating Imaginary Evidence* by Mary Agnes Krell (vol. 1, no. 1, Fall 2005)

*The Unmaking of Markets* by Rebecca Emigh (vol. 1, no. 1, Fall 2005)

## **PROFESSIONAL PRACTICE**

### **Selected conference presentations**

"Copyright and Freedom of Expression: The Social Impact of Communication Scholarship" International Communication Association, Boston, April 2011

"Repetition, Cultural Memory and the Construction of History," Society for Cinema and Media Studies, New Orleans (March 2011)

"Users Allowed: Fair Use and *Critical Commons*," *Reimagining the Archive: Remapping and Remixing Traditional Models in the Digital Era*, University of California Los Angeles (Fall 2010)

"Fair Use and Media Studies: The Case for *Critical Commons*," *Society for Cinema and Media Studies*, Los Angeles (Spring 2010)

Respondent to "Visualizing Energy Consumption, Mobilities and Metadata Flows," *Society for Cinema and Media Studies*, Los Angeles (Spring 2010)

"Learning from Games: The Case for Computational Documentary," *Games For Change*, New York (Spring 2009)

"Interface Epistemologies: Designing New Paradigms of Knowledge," *American Comparative Literature Association Conference*, Long Beach (Spring 2008)

"Coming to Terms with the Digital Avant-Garde," *ISEA (Inter-Society for Electronic Arts)*, San Jose (Summer 2006)

"Re-Imagining the Electronic Journal," *ISEA (Inter-Society for Electronic Arts)*, San Jose (Summer 2006)

- “Experiments in Interactive Panoramic Cinema,” *Electronic Imaging Science and Technology Symposium*, San Jose (2005)
- “Steal This Archive: The Demise of Intellectual Property in the Digital Millennium,” *Society for Cinema Studies*, Denver (2002)
- “Past Indiscretions: Interactive Media and Recombinant History,” *Visible Evidence IX*, Brisbane, Australia (2001)
- “Where History Lies: Fact, Fiction and the Margins of History,” *Society for Cinema Studies*, Chicago (2000)
- “Landscape Historicide: Textualizing the Past in James Benning’s Southwest Trilogy,” *Visible Evidence VII*, UCLA (1999)
- “Dis(re)membering the Past: Experimental Film and Narrative History,” *Society for Cinema Studies*, San Diego 1998
- “Politicizing the Past: The Materialist History Films of Jean-Marie Straub and Danièle Huillet,” *Making/Unmaking History*, USC (1998)
- “Appropriated Images: Home Movies and Autobiographical Film,” *Visible Evidence V*, Northwestern University (1997)
- “Creative Remembering: The Significance of Anti-Realist History on Film and Television,” *International Association of Media and History*, Salisbury State University (1997)

### **Invited presentations**

- “Fair Use and Scholarly Electronic Publishing” *Society for Scholarly Publishing*, Boston (June 1, 2011)
- “Semantic Architectures and Database Scholarship,” *Database | Narrative | Archive*, Concordia University, Toronto, Canada (May 14, 2011)
- “The Future of Fair Use” *Educause Live!* webcast (February 2011)
- “Fair Use, Mobile Commons and Media Scholarship” USC Center for Scholarly Technology faculty forum, (February 11, 2011)
- “Fair Use and *Critical Commons*,” *Open Video Conference*, NYU Law School (Summer 2009)
- Respondent to Tracy Fullerton’s “The Potential of Play: Digital Game Innovation,” *Getty Research Center Works in Progress Lecture Series* (Spring 2008)
- Keynote address: “The Art of Computational Design,” USC Webfest (Spring 2008)
- “Scholarship at the Interface,” *Harvard Digital Humanities Center* (November 2007)
- “New Directions in Interactive Narrative,” *California Institute of the Arts Visiting Artist Series* (October 19, 2007)
- “Multimedia Literacy in Higher Education,” *WASC Annual Conference*, San Jose (March 2007)
- “From Paper Prints to *Fast Film*: Techno-Syncretism and Digital Materiality,” *Andrew W. Mellon postdoctoral lecture*, Swarthmore College (2003)

### **Panel chair**

- “Emerging Modes of Documentary: Mobile, Computational, Distributed,” *Visible Evidence XVI*, USC (Summer 2009)
- “State of the Art,” *24/7: A DIY Video Summit*, USC (February 2008)
- “The Roots and Future of Remix,” *TransFormations I: Remixing the Archive*, USC (November 2006)
- “The Future of Digital Education,” Berkman Center for Internet and Society, Harvard Law School (November 2006)
- “Spatializing History and Memory,” *Interactive Frictions*, USC (1999)
- “Hollywood Cinema/Visionary Film,” *Society for Cinema Studies*, San Diego (1998)

### **Workshops**

- “Ethical Editing,” USC Shoah Foundation Visual History Institute (Summer 2010)
- “The Korsakow System: A Database Documentary Workshop,” *Visible Evidence XVI* USC (Summer 2009)
- “Designing Interactive Narratives,” *24/7: A DIY Video Summit*, USC (February 2008)
- “San Jose Remixed: An Open Source Interactive Narrative Workshop,” *ISEA (Inter-Society for Electronic Arts)*, San Jose (Summer 2006)
- “Designing Interactive Documentaries,” *SIGGRAPH Guerilla Studio*, Boston (Summer 2006)

## **Curating**

Co-curator (with Holly Willis), *Blur + Sharpen* screening series for new digital media at USC (2002–10)  
Curator, *Remixing the Archive* two-day festival and conference at USC (Fall 2007)  
Curator, *The Digital Handmade* screening program and interactive exhibit, Networked Publics Conference and Media Festival, USC Annenberg Center for Communication (Spring 2006)  
Curator, *Political Remix* screening program and interactive display, Networked Publics Conference and Media Festival, USC Annenberg Center for Communication (Spring 2006)  
Co-curator (with Holly Willis), *Digital Salon*, screenings, installations and performances for *Race in Digital Space 2.0* conference (Fall 2002)  
Board of Directors, *Los Angeles Filmforum*, weekly experimental film screening series (2000–09)

## **Additional publication**

“Soft Cinema: Navigating the Database” by Lev Manovich and Andreas Kratky, review in *The Moving Image: The Journal of the Association of Moving Image Archivists* (2006)  
“Experiments in Interactive Panoramic Cinema,” in *SPIE Conference Proceedings* Volume 5664 (March 2005)  
“Open Source: Cinema in the Public Domain” in *Res Magazine* (Jan/Feb 2005)  
“Select and Combine: The Rise of Database Narratives” in *Res Magazine* (Jan/Feb 2004)  
“Dissolving Boundaries: Pat O’Neill Experiments in Hollywood” in *Release Print* (September 2002)  
“Seeing Is Believing: Unseen Cinema unearths a new history of the early American avant-garde” in *The Independent* (July 2001)  
“The Experimental Scene: L.A.’s Media Renegades” in *The Independent* (March 2000)  
*Making Images Move: Photographers and Avant-Garde Cinema* by Jan-Christopher Horak, review in *Film Quarterly*, Summer (1999)  
*The Exploding Eye: A Re-visionary History of 1960s American Experimental Cinema* by Wheeler Winston Dixon, review in *Film Quarterly* Summer (1999)

## **Individual media art production**

*Abuse of Power*, a video parody of an MPAA anti-piracy campaign (2006)  
<http://iml.usc.edu/remix/abuseofpower.mov>  
*You Wouldn't*, a website and DIY hacking guide (2006)  
<http://iml.usc.edu/remix/youwouldnt>  
*The Subservient President*, online interactive videobot (2004)  
<http://iml.usc.edu/remix/subservientpresident>  
*Dreamwaves* interactive gallery for dream-based artwork created for the *Labyrinth Research Initiative on Interactive Narrative* (2003) <http://college.usc.edu/labyrinth/dreamwaves/Index.html>

## **TEACHING**

### **Spring 2011**

CNTV 603: Media Arts and Practice Professionalization Seminar  
CTIN 548: Preparing the Interactive Project

### **Fall 2010**

CTIN 532: Interactive Experience and World Design  
CTCS 505: Survey of Interactive Media

### **Summer 2010**

ASIMS: Methods in Multimedia Scholarship (Annenberg Summer PhD Seminar)

### **Spring 2010**

CNTV 603: Media Arts and Practice Professionalization Seminar  
CTIN 548: Preparing the Interactive Project

### **Fall 2009**

CTIN 532: Interactive Experience and World Design  
CTCS 505: Survey of Interactive Media

### **Summer 2009**

ASIMS: Methods in Multimedia Scholarship (Annenberg Summer PhD Seminar)

**Spring 2009**

CNTV 603: Media Arts and Practice Professionalization Seminar  
CTIN 548: Preparing the Interactive Project  
COMM 620: Mobile Phones, On-Line Community and Social Change. Co-taught with François Bar (Annenberg) and Murali Annavaram (Viterbi)

**Fall 2008**

CTCS 505: Survey of Interactive Media  
CTIN 478: Designing Online Multiplayer Game Environments  
COMM 620: Mobile Phones, On-Line Community and Social Change. Co-taught with François Bar (Annenberg) and Murali Annavaram (Viterbi)

**Summer 2008**

ASIMS: Methods in Community Multimedia (Annenberg Summer PhD Seminar)

**Fall 2007**

CTCS 505: Survey of Interactive Media  
CTIN 534: Experiments in Interactivity

**Spring 2007**

IML 101: The Languages of New Media

**Fall 2006**

CTCS 505: Survey of Interactive Media  
IML 101: The Languages of New Media

**Spring 2006**

IML 101: The Languages of New Media

**Fall 2005**

CTCS 505: Survey of Interactive Media  
IML 101: The Languages of New Media

**Spring 2005**

IML 101: The Languages of New Media

**Fall 2004**

IML 101: The Languages of New Media

**Spring 2004**

CTCS 478: Culture, Technology and Communication: The Frenzy of Vision

**Fall 2003**

CTCS 478: Culture, Technology and Communication: Technologies of Space, Time and the Body

**Fall 2002**

CTCS 478: Culture, Technology and Communication: Technologies of History and Memory

**Ph.D. Dissertation advising**

Veronica Paredes (SCA Media Arts and Practice) Chair  
Jennifer Stein (SCA Media Arts and Practice)  
Kristy Kang (SCA Media Arts and Practice)  
Alison Kozberg (SCA Critical Studies)  
Brett Service (SCA Critical Studies)  
Susana Ruiz (SCA Media Arts and Practice) Chair  
Jeff Watson (SCA Media Arts and Practice)  
Diego Costa (SCA Media Arts and Practice)  
Amanda Tasse (SCA Media Arts and Practice)  
Chris Gilman (College of Letters, Arts and Sciences, Slavic Languages and Literature) completed fall '10  
Chris Hanson (SCA Critical Studies) completed summer '10  
Amaranth Borsuk (College of Letters, Arts and Sciences, Creative Writing) completed spring '10  
Sasha Costanza-Chock (Annenberg School for Communication) completed spring '10  
Elizabeth Ramsey (SCA Critical Studies) completed fall '09  
Daniel Chamberlain (SCA Critical Studies) completed spring '09  
Andrew Syder (SCA Critical Studies) completed fall '08  
Allison de Fren (SCA Critical Studies) completed spring '08

**M.F.A. Thesis advising**

Elizabeth Swensen '11 (SCA Interactive Media) Chair  
Sean Bouchard '11 (SCA Interactive Media) Chair  
William Graner '11 (SCA Interactive Media)  
Daniel Ponce '11 (SCA Interactive Media)  
Sarah Brin '11 (Roski School of Fine Arts)  
Peter van Dyke '10 (SCA Interactive Media) Chair  
Taiyoung Ryu '10 (SCA Interactive Media) Chair  
Nahil Sharkasi '10 (SCA Interactive Media)  
Jamie Antonisse '09 (SCA Interactive Media) Chair  
Maya Churi '09 (SCA Interactive Media)  
Jorge Mora Fernandez '08 (SCA Interactive Media) Chair  
Susana Ruiz '06 (SCA Interactive Media)  
Ashley York '06 (SCA Interactive Media)

**Fulbright Scholar Mentor**

Post-doctoral fellow: Pia Tikka, Aalto University School of Art and Design, Helsinki, Finland 2010-11  
Pre-doctoral fellow: Matylda Szewczyk, Section for Film and Audiovisual Culture, Institute of Polish Culture, University of Warsaw 2008-09

**SERVICE****Administration**

Director, Media Arts and Practice Ph.D. Program, USC School of Cinematic Arts. Founding Director of practice-oriented Ph.D. program. (2006-Present)  
Director, Honors in Multimedia Scholarship Program, Institute for Multimedia Literacy, USC School of Cinematic Arts. Founding director of undergraduate honors program. (Fall 2003-2006)  
Associate Director, Institute for Multimedia Literacy, USC School of Cinematic Arts. Contributed to program design, faculty development and trans-disciplinary implementation of multimedia for research, publication and pedagogy. (Fall 2003-2006)

**Committees**

Chair, Envisioning the Future Committee, School of Cinematic Arts (Fall 2009-Spring 2010)  
Member, Faculty Council, School of Cinematic Arts (Fall 2009-Spring 2010)  
Chair, Media Arts and Practice Steering Committee, School of Cinematic Arts (Fall 2006-Spring 2010)  
Chair, Media Arts and Practice Admissions Committee, School of Cinematic Arts (Fall 2006-Spring 2010)  
Member, Interactive Media Job Search Committee, School of Cinematic Arts (2009; 2011)  
Member, Interactive Media Graduate Admissions Committee, School of Cinematic Arts (2008-2011)  
Member, Curriculum Committee, School of Cinematic Arts (Fall 2008-Spring 2010)  
Member, E-learning Committee, School of Cinematic Arts (Fall 2006-Spring 2008)

**Advising**

Faculty advisor for Second Life Student Developer's Group (Fall 2009-Present)  
Faculty advisor for USC Free Culture Group (Fall 2008-Present)

**AWARDS AND GRANTS****External research funding**

MacArthur Foundation, Digital Media and Learning Initiative, Principal Investigator.  
\$20,500 to lead a year-long working group on fair use and the Digital Millennium Copyright Act

Related Content Database (RCDB), Principal Investigator.  
\$35,000 to develop MovieTagger, "a method and system for parsing and richly tagging every movie ever made." (Fall 2010)

National Endowment for the Humanities, Tara McPherson, PI; Co-Principal Investigator with Holly Willis and David Theo Goldberg.

\$240,000 for the *Vectors*-University of California Humanities Research Institute seminar *Broadening the Digital Humanities*. Co-coordinate and lead a month-long seminar for scholars and designers pursuing work in the digital humanities. (Summer 2010)

National Endowment for the Humanities, Tara McPherson, PI; Co-Principal Investigator with Holly Willis.

\$200,000 for the *Vectors*-Institute for Multimedia Literacy seminar *Broadening the Digital Humanities*. Co-coordinated and led a month-long seminar for scholars and designers pursuing work in the digital humanities. (Summer 2009)

MacArthur Foundation, Digital Media and Learning Initiative, Principal Investigator.

\$61,000 for *Critical Commons*, a scholarly resource for media-based research and electronic publication. Conceived the project, oversaw design, development and implementation. (2008-09)

MacArthur Foundation, Mimi Ito, PI; Co-Principal Investigator on *Video 24/7: A DIY Video Summit*.

\$40,000 to organize a three-day conference and festival focusing on DIY video communities and practices. Oversaw the curatorial process and production of screening programs; moderated State of the Art panel; led interactive narrative workshop. (February 2008)

Adobe Systems, Principal Investigator, *Design | Technology | Theory*.

\$10,000 to curate a series of discussions and workshops on the future of computational scholarship. Primary coordinator and moderator of six hybrid, physical-online events for designers, scholars and technologists. (Fall 2006-Spring 2007)

### **Pending external grants for 2011**

National Science Foundation (NSF), *Computing Education for the 21<sup>st</sup> Century*. Co-Principal Investigator with USC Viterbi and California Science Center (Maja J. Mataric', PI) \$1,000,000

National Institute for Health (NIH) *Clinical and Translational Research Coordinating Center*. Co-Principal Investigator with USC Keck, Information Sciences Institute (Carl Kesselman, PI) \$4,000,000

### **Internal research funding and awards**

USC Provost's Arts & Humanities Initiative, Primary organizer.

\$3000 to support *Soldering Synthesis: Theory, Practice, Music*, a hands-on workshop and musical performance. (February 11, 2011)

USC Provost's Technology Enhanced Learning/Distance Learning initiative, Principal Investigator.

\$19,750 for *Mobile Commons*, a mobile interface for accessing the *Critical Commons* media database. Oversee design and development of mobile application. (Fall 2009-Spring 2010)

USC Provost's Arts & Humanities Initiative, Primary organizer.

\$3750 to support *Code Word: Processing*, a lecture and three-day workshop series on computational design. (February 17-March 5, 2009)

USC Provost's *Teaching with Technology* award.

\$5000. One of two recipients recognized for innovation in technology-enhanced teaching and learning. (Spring 2009)

USC Provost's Arts & Humanities Initiative, Co-Principal Investigator with Mimi Ito.

\$25,000 to support *24/7: A DIY Video Summit*. (February 2008)

USC Provost's Seed Grant Initiative, Principal Investigator,  
\$35,000 for *Technology-Enhanced Learning in Virtual Environments*, a virtual campus in Second Life for the School of Cinematic Arts. Oversaw design, development and implementation of virtual campus and learning spaces. (2007-2008)

USC Provost's Arts and Humanities Initiative, Co-Principal Investigator with Anne Balsamo, Anne Friedberg, Alice Gambrell, Perry Hoberman, Doug Thomas and Holly Willis.  
\$86,000 to support a series of events titled *TransFormations: Art, Technology, Cognition, Perception*. Primary organizer and curator of the two-day (November 4 & 5, 2006) event *TransFormations I: Remixing the Archive*, presenting panel discussions, lectures, screenings, and workshops on the theme of remix and its implications for archival practice. (2006-07)

USC James H. Zumberge Faculty Research & Innovation Fund, Principal Investigator.  
\$24,000 to pursue a research project titled *Open Source Scholarship: Exploring Innovations in Digital Research, Publication & Pedagogy*. Interviewed leaders in the open courseware, open educational resources, open software, open video and open access publishing movements; this research formed the foundation for publication of "A Pedagogy for Original Synners" in the MIT Press volume *Digital Youth Innovation and the Unexpected*. (2006-07)

**Reviewer of book manuscripts**

MIT Press  
Routledge  
University of California Press  
University of Michigan Press

**Reviewer of journal manuscripts**

*Digital Humanities Quarterly*  
*Games and Culture*  
*History and Theory*  
*International Journal of Learning and Media*