Name: Kirk McNally **https://orcid.org/0000-0001-5589-2614**

Faculty: Fine Arts Department/School: School of Music

Narrative Statement:

Since joining the University of Victoria in 2005, I have built a record of leadership spanning research, creative activity, academic administration, program development, and partnership building. My work operates at the intersection of audio, technology, culture, and interdisciplinary collaboration, with a particular focus on fostering inclusive and socially impactful research environments. Through externally funded research, international partnerships, and community-engaged creative practice, I have demonstrated an ability to translate scholarly activity into outcomes that benefit students, institutions, professional sectors, and broader communities.

As Associate Dean Creative Activity, Research and Administration in the Faculty of Fine Arts, I provided strategic leadership for research and creative activity across Art History and Visual Studies, Music, Theatre, Writing and Visual Arts. Key accomplishments include developing a partnership with the KULA: Library Futures Academy, negotiating a multi-party agreement to support the long-term sustainability of The Malahat Review, leading faculty-wide research programming initiatives that critically engaged with generative artificial intelligence, and art-science collaborations. While in the ADCARA office, more than 20 internal and external grant applications were submitted, and over $800,000 in research funding was awarded to colleagues in Fine Arts.

As principal investigator and co-investigator on projects funded through SSHRC, the Canada Council for the Arts, and other agencies, I have secured support for initiatives examining audio archives, equity and inclusion in audio education, immersive storytelling, and international knowledge exchange. Notable projects include the SSHRC-funded AUDIO+ initiative, the West African Audio Network, and the Indigenous-led Witness Blanket VR Experience, all of which combined research, training, and public engagement while supporting opportunities for students and community partners. These collaborations have generated scholarly publications, professional development opportunities, international partnerships, and pathways for knowledge mobilization beyond the academy. In the 2026 I hosted the first North American conference of the Society for Music Production Research, that brought together the leading scholars, practitioners and students in the field.

As a recording engineer, I have contributed to more than 100 creative works, including over 50 recording projects and more than 20 performance-related productions, collaborating with colleagues in Fine Arts, major cultural organizations, professional ensembles, broadcasters, and recording artists in Canada and internationally. This work has advanced artistic practice and supported the creation and dissemination of new work, enhancing the visibility of Canadian music and sound recording scholarship.

Throughout my career, mentorship and program development have been central to my work. As administrator of UVic's Music Technology graduate program and Combined Music and Computer Science program, I have led curriculum development, student recruitment, admissions,

and program growth while supporting student success across undergraduate and graduate levels. My research and creative projects regularly incorporate student collaborators, resulting in peer-reviewed publications, conference presentations, international training opportunities, and successful graduate outcomes. I have also contributed to major infrastructure initiatives, including the development of the Creative Research and Technology Lab (CReaTe Lab), a facility that continues to support teaching, research, and creative production across the university.

1. Degrees and Diplomas

Master of Music in Sound Recording, McGill University, Montreal, Quebec, 2000.

Bachelor of Music (Comprehensive), McGill University, Montreal, Quebec, 1998.

2. Positions Held Prior to Appointment at University of Victoria

Recording Engineer, Warehouse Studios, Vancouver, British Columbia, 2000-2004.

3. Major Field(s) of Scholarly or Professional Interest

Sound Recording, Music Technology, Electroacoustic Music Performance.

4. Memberships and Offices Held in Learned and Professional Societies

Member, International Association for the Study of Popular Music (2024-present)
Member, Society for Music Production Research (2023-present)
Member, College Music Society (2019-2022)
Member, Association for Technology in Music Instruction (2018-2019)
Member, Association for the Study of the Art of Record Production (2014-2022)
Full Member, Audio Engineering Society (2007-Present)

5. Scholarships, Fellowships, Honours and Awards

1. SSHRC Destination Horizon, "Intangible Cultural Heritage in the Digital Age: Building a Transnational Research Consortium," May 22, 2026 (CAD $10,000 total, including $5000 OVPRI matching funds). **not awarded**
2. SSHRC Destination Horizon, "Intangible Cultural Heritage in the Digital Age: Building a Transnational Research Consortium," January 22, 2026 (CAD $10,000 total, including $5000 OVPRI matching funds). **not awarded**
3. MITACS Horizon Europe International Mobility Award, September 29, 2025 (CAD $10,000). **not awarded**
4. SSHRC Destination Horizon, "Intangible Cultural Heritage in the Digital Age: Building a Transnational Research Consortium," September 22, 2025 (CAD $10,000 total, including $5000 OVPRI matching funds). **not awarded**

5. Creative BC Music Industry Initiative, "Take Two: Expanding the Field of Music Production Research," July 22, 2025 (CAD $8606.03).
6. SSHRC Connection Grant, "Society for Music Production Research – 2025 Conference," with co-applicant Dr. Allison Sokil (MacEwan University), February 2, 2025 (CAD $20, 475). **not awarded**
7. Provost's Advocacy and Activism Award in Equity, Diversity and Inclusion, 2024 (CAD $1000).
8. Provost's Advocacy and Activism Award in Equity, Diversity and Inclusion, 2023. *Nominee, *not awarded**
9. John R. Evans Leaders Fund (UVic internal proposal), "Infrastructure for the creation and study of perceptually informed immersive music composition," October 31, 2023 (CAD $125,000). *Co-Applicant; Dr. Anthony Tan, lead researcher *not awarded**
10. University of Victoria, Office of Research Services: Scholarly Conference and Artistic Performance Travel Grant, April 4, 2023 (CAD $1250).
11. Rankin Scholar-in-Residence, Antoinette Westphal College of Media Arts & Design, Music Industry Program, Drexel University, November 7-11, 2022.
12. SSHRC Partnership Development Grant, "Visual Storytelling and Graphic Art in Genocide and Human Rights Education," Dr. Charlotte Schallié, March 31, 2022 (CAD $2.5 milllion). *Collaborator*
13. SSHRC Partnership Development Grant, "The West African Audio Network," co-investigators: Dr. Amandine Pras (University of York) Dr. Adam Patrick Bell (University of Calgary), Emmanuelle L. Olivier (Center Georg Simmel), James Clemens-Seely (Banff Centre for Arts and Creativity), March 22, 2020, (CAD $131,457.41). *Principle Investigator (transferred from Dr. Amandine Pras, effective December 20, 2021)*
14. Canada Council for the Arts, Digital Now Initiative, "Witness Blanket Virtual Reallity Experience," with co-applicant Carey Newman (UVic, Visual Arts), July 30, 2021 (CAD $100,000). *Co-Applicant*
15. Social Sciences and Humanities Research Council (SSHRC), Connection Grant (Individual), "AUDIO+: A research workshop and journal collective to build an inclusive community of audio engineers," with co-applicants, Dr. Amandine Pras (University of Lethbridge) and Dr. Elliot Bates (The City University of New York), May 1, 2021 (CAD $24,885). *Principle Investigator*
16. University of Victoria, Internal Research/Creative Project Grant (IRCPG), "Ma'mi ḵ̲a̲mḵ̲a̲mda̲m : Blanket Songs," April 27, 2021 (CAD $7000.00). *Principle Investigator*

17. University of Victoria, Learning and Teaching Support and Innovation (LTSI): Experiential Learning Fund (ELF), *"Instrumental Study: An experiential learning project between Cordova Bay Records and UVic sound recording students,"* June 25, 2020, (CAD $2500.00). *Principle Investigator*
18. Dr. Amandine Pras (University of Lethbridge) SSHRC Partnership Development Grant, "The West African Audio Network," co-investigators: Dr. Adam Patrick Bell (University of Calgary), Emmanuelle L. Olivier (Center Georg Simmel), James Clemens-Seely (Banff Centre for Arts and Creativity), March 22, 2020, (CAD $195,238.00). *Collaborator*
19. John R. Evans Leaders Fund (CFI), "Creative Research and Technology Lab (CReaTe Lab), (CAD $337,500), March 26, 2020. *Principle Investigator *not awarded**
20. University of Victoria, Computer Acquisition Fund Award, July 9, 2018, (CAD $2203.00).
21. Social Sciences Humanities Research Council (SSHRC), Insight Development Grant, "Creating Capacity for Research into Sound Recording and Music Production," June 19, 2018, (CAD $44,772.00). *Principle Investigator*
22. University of Victoria, Office of Research Services: Scholarly Conference and Artistic Performance Travel Grant, September 27, 2017 (CAD $1350).
23. University of Victoria, Internal Research/Creative Project Grant (IRCPG), "Creating Capacity for Research into Sound Recording and Music Production," April 12, 2017 (CAD $7000.00). *Principle Investigator*
24. University of Victoria, Office of Research Services: Scholarly Conference and Artistic Performance Travel Grant, September 2, 2016 (CAD $1350.00).
25. Learning and Teaching Development Grants: Implementation of Curricular Review Recommendations (ICRR) Grants, *"Curriculum Development and Program Planning: MMus in Music Technology,"* September 17, 2015 (CAD $6500.00). *Principle Investigator*
26. Central Professional Development Fund, University of Victoria, June 3, 2015 (CAD $1000.00).
27. Canada Council for the Arts, Music Travel Grant, April, 2015 (CAD $775.00).
28. Learning and Teaching Development Grants: Implementation of Curricular Review Recommendations (ICRR) Grants, *"Let's Make a Scene: Enhancing Learning and Engagement in the Combined Major Program in Music and Computer Science,"* June, 2013, (CAD $2500). *Principle Investigator*
29. Deutscher Akademisher Austausch Dienst (DAAD), Faculty Research Visit Grant, May-June, 2011 (EUR 3680.00). *Principle Investigator*

6. Appointments at University of Victoria

a. Academic

July 1, 2026	Acting Dean	Faculty of Fine Arts
July 1, 2025	Associate Dean Creative Activity, Research and Administration	Faculty of Fine Arts
July 1, 2021	Associate Professor	School of Music
July 1, 2018	Assistant Professor (re-appointed)	School of Music
July 1, 2016	Assistant Professor	School of Music

b. Administrative

2005-2016	Audio Specialist/Recording Engineer (PEA)	School of Music

7. Scholarly and Professional Achievements

a. Articles Published in Refereed Journals

1. Shier, J. McNally, K. Tzanetakis, G. "Manifold learning methods for classification and browsing of drum machine samples." *Journal of the Audio Engineering Society,* vol. 69, no.1/2, pp. 40-53; January 2021. DOI: https://doi.org/10.17743/jaes.2020.0064

2. De Man, Brecht; McNally, Kirk; Reiss, Joshua D. "Perceptual evaluation and analysis of reverberation in multitrack music production," *Journal of the Audio Engineering Society, Special Issue: Dereverberation and Reverberation of Audio, Music and Speech (JAES),* Volume 65 (1/2), 108-116; February 2017. DOI: https://doi.org/10.17743/jaes.2016.0062

3. McNally, Kirk. "Music Archives in Higher Education: A Case Study," *Journal on the Art of Record Production (JARP),* Issue 10; July 2015.

4. Tzanetakis, George; Martins, Luis Gustavo; McNally, Kirk; Jones, Randy. "Stereo Panning Information for Music Information Retrieval Tasks," *Journal of the Audio Engineering Society (JAES),* Volume 58 Issue 5 pp. 409-417; May 2010.

b. Books, Chapters, Monographs

1. Thompson, Paul; Seay, Toby; McNally, Kirk. "Digging in the Tapes: Multitrack Archives as an Emerging Educational Resource," *Innovation in Music (2023 edition)*, Russ Hepworth- Sawyer, Justin Paterson, Rob Toulson, Jan-Olof Güllo & Dave Hook, editors. Taylor & Francis/Routledge, UK. 2024.

2. McNally, Kirk. "How NOT to land an internship: A case study of experiential learning in sound recording and music production education," *The Handbook on Music Business and Creative Industries in Education,* Daniel Walzer, editor. Equinox Publishing Ltd, UK. 2024
3. McNally, Kirk; Seay, Toby. "Studying Recording Techniques," *The Bloomsbury Handbook of Music Production,* Andrew Bourbon and Simon Zagorski-Thomas, editors. Bloomsbury Publishing, UK. pp. 233-247; February 2020.
4. McNally, Kirk; Seay, Toby; Thompson, Paul. "What the Masters Teach Us: Multitrack Audio Archives and Higher Education*," The Bloomsbury Handbook of Popular Music Education: Perspectives and Practices,* Zack Moir, Bryan Powell and Gareth Dylan Smith, editors. Bloomsbury Publishing, UK. pp. 113-126; April 2019.

c. Other Publications

1. McNally, K., Newman, C. "Sound as Cultural Memory: Participatory Immersive Audio Production for the Witness Blanket VR Environment," *In proceedings of AES International Audio for Virtual and Augmented Reality and Immersive Games Conference,* Paris, France, June 30-July 3, 2026. *Peer reviewed abstract and précis.* https://aes.org/publications/elibrary/elibrary-page/?id=23365
2. McNally, K., Koffi, P.A., "Decolonizing Audio Education: A study of engagement events with West African audio engineer, Tupaï N'Gouin," *In proceedings of AES International Conference on Breaking Barriers in Audio,* Virtual Conference, April 3-5, 2025. *Peer reviewed abstract and précis.* https://aes.org/publications/elibrary-page/?id=22830
3. Mennie, B., Kaiser, S., McNally, K., "Creating a Low-Cost, Reproducible Virtual Mixing Environment," *In proceedings of AES 154th Convention,* Helsinki, Finland, May 13-15, 2023. *Peer reviewed abstract and précis.* https://aes.org/publications/elibrary-page/?id=22110
4. Turian, J., Shier, J., Khan, H.R., Raj, B., Schuller, B.W., Steinmetz, C.J., Malloy, C., Tzanetakis, G., Velarde, G., McNally, K. and Henry, M., "Hear 2021: Holistic evaluation of audio representations," arXiv preprint, arXiv:2203.03022, 2022. https://doi.org/10.48550/arXiv.2203.03022
5. McNally, K., Pras, A., "AUDIO+: A Research Forum to Transform our Traditions," *In proceedings of AES Audio Education Conference,* Online, July 22-24, 2021. *Peer reviewed abstract and précis.* http://www.aes.org/e-lib/browse.cfm?elib=21219
6. Turian, J., Shier, J., Tzanetakis, G., McNally, K., Henry, M. "One billion audio sounds from gpu-enabled modular synthesis", arXiv preprint, arXiv:2104.12922, 2021. https://arxiv.org/pdf/2104.12922

7. Cunningham, A., McNally, K., Driessen, P. "Automatic Impulse Response Matching for Reverb Plugins," *In Proceedings of AES 150th Convention,* Online, May 25-28, 2021. *Peer reviewed paper.* http://www.aes.org/e-lib/browse.cfm?elib=21096
8. Shier, J., Tzanetakis, G., McNally, K. "SpiegeLib: An Automatic Synthesizer Programming Library," *In Proceedings of AES 148 Convention*, Vienna, Austria, May 25-28, 2020. *Peer reviewed abstract and précis.* https://www.aes.org/e-lib/browse.cfm?elib=20794
9. McNally, K., Thompson, P., Scott, K. "Towards a Pedagogy of Multitrack Audio Resources for Sound Recording Education," *In Proceedings of AES 147 Convention*, New York, October 16-19, 2019. *Peer reviewed abstract and précis.* http://www.aes.org/e-lib/browse.cfm?elib=20670
10. McNally, K., De Man, B. (guest editors) "Music and the Machine: Contemporary Music Production," *Special Issue, Arts, MDPI*, Basel, Switzerland, August – September, 2019. https://www.mdpi.com/journal/arts/special_issues/contemporary_music_production
11. Benny, J., Bezal, McNally, K. "University of Victoria Sound Recording Studio Renovation," *In Proceedings of AES 146 Convention*, Dublin, Ireland, March 20-23, 2019. *Peer reviewed abstract and précis.* https://aes.org/publications/elibrary-page/?id=20284
12. Pond, R., Klassen, A., McNally, K. "Timbre Tuning: Variation in Cello Spectrum Across Pitches and Instruments," *In Proceedings of NIME 2018: New Interfaces for Musical Expression*, Blacksburg, Virginia, June 3-6, 2018. *Peer-reviewed*
13. Shier, J., McNally, K., Tzanetakis, G. "Analysis of Drum Machine Kick and Snare Sounds," *In Proceedings of the AES 143 Convention*, New York, October 18-21, 2017. *Peer reviewed abstract and précis.* https://aes.org/publications/elibrary-page/?id=19284
14. Shier, J., McNally, K., Tzanetakis, G. "SIEVE: A Plugin for the Automatic Classification and Intelligent Browsing of Kick and Snare Samples," *In Proceedings of the 3rd AES Workshop on Intelligent Music Production*, Salford, UK, September 2017. *Peer reviewed abstract and précis.*
15. McNally, Kirk. "What the Masters Teach Us: New Approaches in Audio Engineering and Music Production Education," *In Proceedings of the 2nd AES Workshop on Intelligent Music Production*, London, UK, September 2016. *Peer reviewed abstract and précis.*
16. McNally, Kirk; Morton, Jeff. "And the Daily Life," *Panospria,* September 2010. (audio CD)

17. McNally, K. Ness, S.; Tzanetakis, G. “New tools for use in the musicology of record production,” *In Proceedings of the 5th Annual Art of Record Production Conference (ARP)*, Cardiff, S. Wales, November 2009. *Peer reviewed abstract and précis.*
18. Tzanetakis, G., Jones, R. and McNally, K. “Stereo Panning Features for Classifying Recording Production Style,” *In Proceedings of the International Conference on Music Information Retrieval (ISMIR)*, Vienna, Austria, September 2007.
19. Driessen, P., Schloss, W.A., Tzanetakis, G., McNally, K., and A. Kapur. "Studio Report: University of Victoria Music Intelligence and Sound Technology Interdisciplinary Centre (MISTIC)," *In Proceedings of the International Computer Music Conference (ICMC), Barcelona*, Spain, September 2005.

d. Papers, Lectures, Addresses

1. “Considering Sound in Relation: The Witness Blanket VR experience,” panelist as part of Lək̓ʷəŋən Listening-With, an Open Space off-site program, Baumann Centre, Victoria, BC, May 24, 2024. https://openspacearts.ca/listening-with
2. “Decolonizing Audio Education,” panel as part of the Audio Education stage at *Audio Engineering Society 155th Convention,* with Patrick N’Gouin-Claih (Victory B Studios, Abidjan, Côte D’Ivoire, and moderated by Gabe Herman (University of Hartford), New York City, New York, October 25th, 2023.
3. “Workshop on Audio Archives in Audio Education: From “I don’t care” to “I am here,” workshop as part of the *Audio Education Society International Convention on Audio Education*, with Paul Thompson, Leeds Beckett University; Toby Seay, Drexel University; Nyssim Lefford, Luleå University of Technology, PXL-Music, Hasselt, Belgium, September 5-8, 2023.
4. “Get Back: What does decolonized audio equipment, education, and research purpose look like," workshop as part of the *Audio Education Society International Convention on Audio Education*, with Amandine Pras, Kolawole Ganikale, Abdallah Ag Amano, Éliézer Oubda, and Jude Brereton, PXL-Music, Hasselt, Belgium, September 5-8, 2023.
5. “A Research-enriched Pedagogy to Democratize Audio Knowledge,” workshop as part of the Diversity, Equity and Inclusion program at the *Audio Engineering Society Fall Convention 2022,* with Amandine Pras, Éliézer Oubda, Emmanuelle Olivier, Max McKinnon and Leonard Menon, New York City, New York, October 19, 2022. (workshop co-chair)
6. “Multiple Takes: Multitrack Audio as a Musical, Cultural, and Historical Resource,” presentation as part of the *Innovation in Music 2022 Conference*, with Paul Thompson and Toby Seay, Royal College of Music, Stockholm, Sweden, June 19, 2022. (presentation)

7. "Transforming the Traditions of Audio Education," presentation for research seminar at University of York, York, UK, with Dr. Amandine Pras, online, November 17, 2021. (presentation)
8. "What the Masters Teach Us: Multitrack Recordings In Research and Education," workshop as part of the *Audio Engineering Society Audio Education Conference,* with Amandine Pras, Nyssim Lefford, Paul Thompson and Toby Seay, online, hosted by Middle Tennessee State University, Murfreesboro, Tennessee, July 23, 2021. (workshop presenter)
9. "An Archive of Multitracks to Enhance Student Engagemnt and Learning," presentation as part of the *Audio Engineering Society 2nd International Audio Education Mini-Conference*, online, Febrary 7, 2021. (presentation)
10. "Creating Capacity for Research into Sound Recording and Music Production," lecture for FA101 Creative Being, University of Victoria, October 28, 2019. (lecture)
11. "Take Two: Multitrack Audio as a Musical, Cultural, and Pedagogical Resource," *14th Art of Record Production Conference,* Berklee College of Music, Boston, MA, May 17-19, 2019. (paper presentation)
12. "Do you hear what I hear?: Scaling modes of listening to evaluate record production," *Association for Technology in Music Instruction and The College Music Society Sixty-first National Conference,* Vancouver, BC, October 11-13, 2018. (paper presentation)
13. "Recording and DIY Recording – From an Idea to Mastering," panel moderator (invited), *Rifflandia Gathering,* part of the Rifflandia Festival, September 13-15, 2018.
14. "Pumped up Kicks: Scaling modes of listening to evaluate record production," *13th Art of Record Production Conference,* University of Huddersfield, UK, September 3-5, 2018. (paper presentation)
15. "Pumped up Kicks: Scaling modes of listening to evaluate record production," lecture for *Audio Engineering Society UK, Midlands chapter*, and invited guests from the Birmingham Conservatory of Music and Digital Media Technology Lab at Birmingham City University, August 30th, 2018. (lecture)
16. "Bend Siniser Live! Creativity in the Recording Studio," lecture for FA101 Creative Being, University of Victoria, March 12, 2018. (lecture)
17. "Bend Sinister: Live!" as part of Fine Arts *Beyond the Digital Frontier: Exploring Digital and Interactive Media in the Arts,* at Ideafest 2018, University of Victoria, March 7, 2018. (multimedia presentation)
18. "Audio Basics." lecture for WRIT315 Advanced Journalism, University of Victoria, February 1, 2018. (lecture)

19. "Behind the Mix: Exploring the influence of a music producer's background upon their creative practice," with Brecht de Man (Queen Mary Univeristy of London), *12th Art of Record Production Conference*, The Royal College of Music, Stockholm, Sweden, December 1-3, 2017.
20. "Music Technology and Intelligent Music Production," lecture for CSC475 Music Retrieval Techniques, University of Victoria, October 25, 2017. (lecture)
21. "Panel on the Studio: Örjan Sandred, Andrea Szigetvári and Detlef Heusinger," panel organizer and moderator, SALT New Music Festival and Symposium, Victoria, BC; August 18-24, 2017. (moderator)
22. "The sound of the masters: Using multitrack recordings in Popular Music Education," with Toby Seay (Drexel University) and Paul Thompson (Leeds Beckett University), *IASPM UK Music Production Education Conference,* York St. John University, UK, June 29, 2017. (virtual paper presentation)
23. "Rethinking the Creative Economy," as part of Ideafest 2017, University of Victoria, with Maureen Bradley (Writing), Tony Vickers (Theatre), Cedric Bomford (Visual Arts), Melissa Berry (Art History and Visual Studies), David Dunne (Gustavson School of Business), March 7, 2017. (panel discussion)
24. "Reverberation in Music Mixing: The good the bad and the ugly," *11th Art of Record Production Conference*, University of Aalborg, Aalbord, Denmark, December 2-4, 2016. (paper presentation)
25. "What the Masters Teach Us: Resources and Approaches in Multi-Track Audio Archives," The Banff Centre, Music and Sound, July 5-9, 2016. (lecture/workshop)
26. "Aesthetics of Live Electronic Music Composition: Aspects of Creation and Performance," with Dániel Péter Biró as part of the *Symposium: Instrument und Elekroakustik*, Institut für Elektronische Musik und Akustik (IEM), Graz, Austria; January 14, 2016. (symposium presentation)
27. "What the Masters Teach Us: Resources and Approaches in Multi-Track Audio Archives," as part of the *10th Annual Art of Record Production Conference (ARP)*, Drexel University, Philidelphia, Pennselvania, November 7, 2015. (paper presentation)
28. "Performance and notation practices in live-electronic music," as part of the Salt New Music Festival and Symposium, Victoria, BC, July 22, 2015. (lecture)
29. "Music Archives in Higher Education: A Case Study," as part of the Department of Art History and Visual Studies Faculty Research Symposium – *New Directions in Digital Scholarship,* Victoria, BC, February 27, 2015. (symposium presentation)

30. "Music Archives in Higher Education: A Case Study," as part of the *9th Annual Art of Record Production Conference (ARP),* University of Oslos, Oslo, Norway, December 2014. (paper presentation)
31. "*Classic Analogue Solutions for the Modern Home Studio,"* as part of Ska Fest 2014, Victoria, BC, July 3, 2014. (panelist)
32. "Recording the String Quartet," as part of Quartet Fest West hosted by the Lafayette String Quartet at the University of Victoria, June 16, 2014. (lecture)
33. "Audio and Recording Basics for Campus and Community Radio," as part of the *2014 National Campus and Community Radio Conference (NCRC)*, hosted by CFUV-FM, Victoria, BC, June 6, 2014. (work-shop/lecture)
34. "New tools for use in the musicology of record production," as part of the *5th Annual Art of Record Production Conference (ARP)*, Cardiff, S. Wales, November 2009. (paper)
35. Ribbon microphones and the bi-directional polar pattern," The Banff Centre, Music and Sound, February 16, 2009. (lecture)

d. Creative Activity

1. Recording engineer, *Album of piano music by Cecile Chaminade,* Sarah Hagen, piano. Recorded June 2026. *In-press*
2. Recording engineer, *Immersive (Dolby Atmos) recording of Stockhausen's Kontakt and Zyklus,* Aventa Ensemble. Recorded June 2026. *In-press*
3. Recording engineer, digital editing and mixing, *East ⇄West*, Suzanne Snizek, flute; Alexandria Le, piano. Redshift Records, October 31, 2026.
4. Electronics/balance engineer, *Dark Glass,* with Paul Walde, Tina Pearson and George Tzanetakis. Open Space, Victoria, BC, December 13, 2025.
5. Recording engineer, digital editing and mixing, *Songs for Glass Island*, featuring Camille Norment and the Experimental Music Unit. Redshift Records, October 17, 2025.
6. Recording engineer, digital editing and mixing, *Music of Resiliance*, Suzanne Snizek, flute. Centaur Records, August 2025. https://open.spotify.com/album/60goIg6FFTJgfPErsrMObI?si=1ldvYuOSSjeMEnzF_YMt1g
7. Recording engineer for Victoria Symphony's *Bach, Part, and Vivaldi*, March 17, 2024; live recording, broadcast on CHEK TV, April 6th, 2024.
8. Recording engineer, sound editing and mixing of soundtrack for sound and video installation, *Of Weather,* by Paul Walde, featuring members of the Emily Carr String Quartet and as part of Weather Events exhibition at the Grand Forks Art Gallery, February 3 to April 27th, 2024.

9. Recording engineer for Victoria Symphony's *Christmas Pops – Jens Lindemann*, December 10, 2024, live recording, broadcast on CHEK TV, December 22nd and 25th, 2024.
10. Recording engineer, audio consultant for video and sound installation *Glacial*, by Paul Walde, as part of the Glacial Resonance exhibition at the Kamloops Art Gallery, January 21 to April 1, 2023.
11. Recording engineer, digital editing and mixing for album of music by the Canadian composer, Linda Caitlin Smith, produced by Jeffery Morton and Mitch Renaud. Independent release, *in-press, 2022.*
12. Recording engineer, digital editing and mixing for album of music by the Canadian composer Christopher Butterfield, with the Aventa Ensemble and produced by Theresa Leonard, Red Shift Records, March 31, 2023. *https://redshiftrecords.org/releases/tk528/*
13. Recording engineer, digital editing and mixing for album by Suzanne Snizek, flute. Centaur Records, May/June, 2022.
    - This project, now titled *Renewed Voices* has been released on the Centaur Record label and is available on all streaming platforms, April 26th, 2024. https://open.spotify.com/album/0gyHOO4m8Ncl4z1P04pvet?si=tWn3a1VLRzuvxvyRRQrsdQd
14. Recording engineer for Victoria Symphony's *Beethoven's Symphonies No. 4&7*, January 29, 2022; live recording, broadcast on YouTube, April 28, 2022.
15. Recording engineer for Victoria Symphony's *Beethoven's Symphonies No. 6&8*, January 30, 2022; live recording, broadcast on YouTube, April 1, 2022.
16. Recording engineer for Aventa Ensemble, *Deus ex Machina* (Gordon Fitzell, *Deus ex Machina: The Nine Lives of Schrödinger's Cat;* Jocelyn Morlock, *Undark;* Jordan Nobles *simulacrum*), January 9, 2021; broadcast on YouTube, Janaury 12, 2022.
17. Recording engineer for Eine Kliene Summer Music Festival (Dvořák, *Quintet for Piano and Strings No. 2 in A Major Op. 81*; Schubert, *"The Trout" Quintet for Piano and Strings in A Major, D. 667)*, as part of the 2021 Virtual Season, First Unitarian Church, Victoria, BC, May 8, 2021; broadcast on YouTube, June 6th and 20th, 2021.
18. Mixing engineer for Marcus Goddard's *Life Emerging,* featuring cinematography by photographer Paul Nicklen, Yo-Yo Ma, cello, and musical contributions from forty artists from eighteen orchestras from around the world. The piece was co-commissioned by the Aventa Ensemble with assistance from the BC Arts Council and by the Vancouver Symphony Orchestra, The Warehouse Studio, Vancouver, BC, May 3, 2021; premeiered online June 7th, 2021. *https://youtu.be/jsDhxk9f5FY?si=kdnd2-7myZQTtq0N*
19. Recording engineer for Victoria Symphony's *Tam plays Mendelssohn* (Mendelssohn, *Violin Concerto in E minor*; Farrenc, *Overture No. 2 in E-flat major*), featureing Terry Tam, violin, as part of the 20/21 Virtual Season, Royal Theatre, Victoria, BC, April 24th, 2021; broadcast on YouTube, June 24, 2021

20. Recording engineer for Pacific Opera Victoria's *Solatium [sō-ˈlā-shē-əm],* featuring Colin Ainsworth, tenor; Terrence Tam, violin; Kimberley-Ann Bartczak, piano, as part of the online concert series Music at the Baumann, Baumann Centre, Victoria, BC, April 7th; broadcast on Facebook, April 16, 2021.
21. Recording engineer for Pacific Opera Victoria's *Garden of Alice*, a feature length film adaptation of the opera by Elizabeth Raum, and featuring Tracy Dahl, soprano; premiered February 24, 2022, Royal Theatre, Victoria, BC.
22. Recording engineer for the Victoria Symphony's *À la Française* concert (Debussy, *Petite Suite;* Ravel, *Mother Goose Suite*), as part of the Victoria Symphony 20/21 Virtual Season, Christ Church Cathederal, Victoria, BC, November 21, 2020; broadcast on YouTube, January 7, 2021.
23. Recording engineer for the Victoria Symphony's *Autum Reflections* concert (Schubert, *Symphony No.5*; Jordan Nobles, *Suface Tensions*), as part of the Victoria Symphony 20/21 Virtual Season, Christ Church Cathedral, Victoria, BC, October 17, 2020; broadcast on YouTube, October 29th, 2020.
24. Recording engineer for the Victoria Symphony's *Tchaikovsky Serenade for Strings* concert (Arvo Pärt, *Fratres*; Tobin Stokes, *Bits of Beauty*; Tchaikovsky, *Serenade for Strings*), as part of the Victoria Symphony 20/21 Virtual Season, Farquhar Auditorium, Victoria, BC, October 4, 2020; broadcast on YouTube, October 15th, 2020.
25. Recording engineer for the Victoria Symphony's *Vivaldi's Four Seasons* concert featuring Terry Tam, violin, as part of the Victoria Symphony 20/21 Virtual Season, Farquhar Auditorium, Victoria, BC, September 20, 2020; broadcast on YouTube, October 1st, 2020.
https://youtu.be/nAyXoSSvJys?si=F2bmpChot-rgLeKp
26. Mastering engineer for audio backing tracks used in Pacific Opera Victoria production, *Pop Up Opera,* Victoria, BC; June-July, 2020.
27. *Blue Sky Dreaming*, for pedal steel guitar (Jeff Morton), live electronics and tape (Kirk McNally); live network performance as part of *Drone Day 2020,* a livestream concert presented by *of-the-now: Archipelago,* Victoria, B.C and Kennedy, SK, May 30, 2020.
https://vimeo.com/437743850
28. Balance engineer, audio/video supervisor for Aventa Ensemble concert, *Blotterberry Bursst*, with works by Nobles, Goddard, Dharmoo and Lizée, Phillip T. Young Recital Hall, Victoria, BC; March 1, 2020.
29. Audio Consultant for Pacific Opera Victoria production of *Flight*, Royal Theatre, Victoria, BC; February 17-18, 2020.
30. Balance engineer, audio supervisor for Victoria Symphony Explorations series concert, *Manyworlds*, with works by Mayo, Butler, Goddard and Wallin, Dave Dunnett Theatre, Victoria, BC; November 23, 2019.

31. Audio consultant for public art piece *Earth Drums,* by Carey Newmann (Hayalthkin'geme), a Canada 150 Public project commissioned by the District of Saanich, Ceder Hill Arts Centre, Victoria, BC; unveiled September 19, 2019.
32. Mixing, mastering engineer, *the timber of those times, István Anhalt,* Salt Festival Orchestra; Hungarian Radio Symphony Orchestral; Ajtony Csaba, conductor. CMC Centrediscs, August 16, 2019.
33. Recording engineer, digital editing, mixing of audio for video installation, *Tom Thomson Centennial Swim* by Paul Walde, premiered at the Barbara Edwards Contemporary, Toronto; January 26, 2019.
34. Audio Supervisor for Aventa Ensemble, *Streets Become Liars* concert, with works by Di Castri, Mayo, Illean and Ligeti, Phillip T. Young Recital Hall, Victoria, BC; November 18, 2018.
35. Balance engineer, audio supervisor for AYRE, a song cycle by Osvaldo Golijov, with Miriam Khalil, soprano and the Aventa Ensemble, Baumann Centre, Victoria, BC; October 25, 26 and 28, 2018.
36. Balance engineer, audio supervisor for Victoria Symphony Explorations series concert, My Name Is Amanda Todd, with works by Nobles, Simms, Morlock and Di Castri, Dave Dunnett Theatre, Victoria, BC; November 10, 2018.
37. Recording engineer, digital editing and mixing for live recording of Lorraine Min, piano and the Victoria Symphony Orchestra, Victoria, BC; September 28-29, 2018.
38. Electronics/balance engineer for Dániel Péter Biró's *Hadavar (The Word)*, as part of Music of the Americas Concert Series, Americas Society, St Peter's Church, New York, May 4, 2018 and SALT New Music Festival and Symposium, Congregation Emmanuel-El Synagogue, May 9, 2018.
39. Mastering Engineer, John Celona, *Music on Tilted Surfaces,* independent release; January, 2018.
40. Audio Consultant, Sandra Meigs, *Room for Mystics* (with Christopher Butterfield); Art Gallery of Ontario, Toronto Ontario, October 16-17, 2017.
41. Electronics/balance engineer for SALT New Music Festival and Symposium, at Open Space, Victoria, BC; August 18-24, 2017.
42. Recording engineer, digital editing, mixing and mastering for a CD project by the MUSE ensemble (Terry Tam, violin; Kenji Fusé, viola; Lorraine Min, piano), independent release; June, 2017.
43. Mixing and mastering engineer for album of experimental music by Paul Walde, *The Alaska Variations,* published by the Anchorage Museum, Alaska; February 2017.

44. Recording engineer, digital editing, mixing for a recording of *The Pines of Emily Carr,* with the Emily Carr String Quartet for a Knowledge Network production on the life of Emily Carr; August/September 2016.
45. Recording engineer, digital editing, website design for a CD project by Suzanne Snizek for inclusion in a *Global Connections* book publication and companion recording of suppressed music; May/June, 2016.
    - This project has now been released on the Centaur Record label and is available on all streaming platforms, November 19, 2021.
46. Digital editing/processing for web-based sound and video morphing project *Engrenchnese* by Yoko Takashima; April/May, 2016.
47. Balance engineer, audio supervisor for The Victoria Symphony: *2016 New Music Festival,* at Alix Goolden Performance Hall; April 23, 2016.
48. Balance engineer, audio supervisor for *Songs For Glass Island,* Camille Norment, Tina Pearson, George Tzanetakis and Paul Walde, performers and with performances at the Art Gallery of Greater Victoria, April 7, 8, 2016; Offisite: Contempory Art Gallery at Pyatt Hall, Vancouver, April 9, 2016.
49. Electronics/balance engineer for Dániel Péter Biró's "*Kivrot, for bass flute and live-electronics,"* performed by Sylvie Lacroix, flute as part of *prattica E: Neue Musik und Elektronik,* Großer Minoritensaal, Graz, Austria; January 15, 2016.
50. Producer, recording, digital editing for Colin Tilney's CD of harpsichord music, *"Contrapuntal Byrd"* on the Music and Arts record label; December, 2015.
51. Electronics/balance engineer for SALT New Music Festival and Symposium, with performances by the Tsilumous Ensemble, Neue Vocalsolisten, and Sylvie Lacroix, at Open Space, Victoria, BC; July 20-25, 2015.
52. The Krells: featuring Daniel Godlovitch, Kirk McNally and John Celona at the Sask New Music Festival, Saskatoon, Saskatchewan; June 13, 2015.
53. Recording, mixing engineer for the Experimental Music Unit/LaSam Ensemble's CD, *"Music for Mycologists"* with Tina Pearson, flute; George Tzanetakis, clarinet, bass clarinet, tenor saxophone; Paul Walde, bass guitar; March 2015.
54. Electronics/balance engineer for Aventa Ensembles production of Phillipe Leroux's, *"VOI(rex)"* at the University of Victoria; February 8, 2015.
55. Balance engineer, audio supervisor for George Crumb's *Black Angels*, performed by Emily Carr String Quartet, a University of Victoria Alumni Concert; January 29, 2015.
56. Live electronics for Kaija Saariaho's, "*Laconisme de L'Aile"* as part of Suzanne Snizek (flute) Faculty Recital at the University of Victoria; September 28, 2014.

57. Recording engineer, digital editing for independent CD project of piano and string quartet music by Lorraine Min and the Emily Carr String Quartet, *Chopin – The Two Piano Concertos*; December 2014.

58. Electronics/balance engineer for Aventa Ensembles production of Rolf Wallin's, "*Strange News,"* with performances in Victoria, BC and Ottawa, Ontario; March 9, 13, 2014.

59. Recording engineer for independent release CD project by the Lafayette String Quartet, *"Motion and Distance,"* with Alexander Tselyakov, piano; February 2, 2014.

60. The Krells: featuring Daniel Godlovitch, Kirk McNally and John Celona at The Western Front, Vancouver, BC, as part of Vancouver Pro Musica 2nd Annual Further Electroacoustic Festival; January 16, 2014.

61. Electronics/balance engineer for SALT New Music Festival and Symposium, with works by Suzanne Farrin, Gianluca Ulivelli, Wolf Edwards, and Steven Kazuo Takasugi at Open Space, Victoria, BC; June 2, 2013.

62. The Krells: featuring Daniel Godlovitch, Kirk McNally and John Celona, at Open Space, Victoria, BC; April 19, 2013.

63. Electronics/balance engineer for Dániel Péter Biró's *„Gam Zera"* with Ensemble SurPlus and Reinhold Braig of the Experimentalstudio des SWR, a New Music Concerts event at The Music Gallery, Toronto, ON; January 19, 2013.

64. Recording and digital editing for Colin Tilney's CD, *"Bach: the six French Suites"* on the Music and Arts record label; 2012.

65. Recording engineer, digital editing for independent release of piano music Lorraine Min, *Lorraine Min, In Recital,* December 4-6, 2012.

66. Programming, audio consultation for *Essay*, a sound installation at Open Space Gallery by John Cage, curated by Christopher Butterfield as part of the *Cage 100 Festival*, a series of commemorative projects at the Art Gallery of Greater Victoria, the University of Victoria, and the Victoria Symphony Orchestra; October, November, 2012.

67. Recording and mixing engineer for Kathryn Calder and special guests ALS awareness concert at the Royal B.C. Museum, filmed for use in an ALS Awareness Documentary, *"A Matter of Time"*; July 4, 2012.

68. Mastering engineer for CD by Shekinah, *"Shekinah,"* independent release; 2011.

69. Music recording engineer for *"A night of real radio"* a co-production between CBC Radio's All Points West and On the Island; November, 2011.

70. Sound manipulation, realization and mixing in collaboration with poet Heather McHugh (2009 MacArthur Foundation "Genius Grant" recipient); October, 2011.

71. Electronics/balance engineer for Dániel Péter Biró's "*Hadavar"* and Luigi Nono's "*Sofferte onde Serene,"* performed in the Fromm Concert series at Harvard University, Cambridge, Massachusetts; April 2-3, 2011.
72. Recording, digital editing engineer for Pacific Opera Victoria Young Artists Program, sessions produced by Karen Wilson (Canadian Broadcasting Corporation, Vancouver Opera); November 10-13, 2010.
73. Recording engineer for Pacific Opera Victoria workshop performance of Andrew MacDonald's Mary's Wedding, libretto by Stephen Massicotte; March 8, 2010.
74. Programming, audio consultation for Dániel Péter Biró's, *"Udvarim Achadim (et les même mots),"* commissioned and performed by the Quasar Saxophone Quartet, Montreal, QC; February, 2010.
75. Digital editing for Colin Tilney's CD, *"Fugue: Bach and his Forerunners"* on the Music and Arts record label; 2009.
76. Electonics/balance engineer for Dániel Péter Biró's, *"HaDavar (The Word),"* for contralto, piano, resonant instruments and electronics, premiered at the Hateiva Studio in Yafo, Israel; May 9, 2009.
77. Mastering engineer for independent CD project by Analog Bell Service, "Analog Bell Service EP"; March 1, 2009.
78. Electronics/balance engineer for Dániel Péter Biró's "*Kolot (Sounds/Voices),"* Chaya Chernowin's, "*Shu Hai Mitamen Behtalak Kidon,"* and Luigi Nono's, "*Omaggio a György Kurtag,"* at Grace Lutheran Church in Victoria, BC; February 27, 2009.
79. Electronics/balance engineer for Vancouver New Music's presentation of Dániel Péter Biró's, *"Kolot (Sounds/Voices),"* Chaya Chernowin's, *"Shu Hai Mitamen Behtalak Kidon,"* and Luigi Nono's, *"Omaggio a György Kurtag,"* at the Scotia Bank Dance Centre in Vancouver, BC; October 2, 2009.
80. Recording/live sound engineer for CBC Radio's All Points West broadcast, "*Lafayette String Quartet Health Awareness - Going for Gold: What each of us can do to reach our optimum health"*; September 24, 2009.
81. Recording engineer, additional engineering for Bryan Adams CD, *"11"* on the Polydor record label; 2008.
82. Digital editing for Colin Tilney's CD, *"Preludes and Dances for French Harpsichord"* on the Doremi record label; 2008.
83. Recording engineer and digital editing for independent CD project featuring Yariv Aloni, viola and Jamie Syer, piano; November, December, 2008.

84. Recording/live sound engineer for CBC Radio's All Points West broadcast, *"Lafayette String Quartet Health Awareness Series – Taking a closer look at Cervical Cancer and the HPV Vaccine"*; September 25, 2008.

85. Recording engineer for CBC Radio Two's Concerts on Demand, *"British Columbia 150^{h} Celebration"* – artists included Sarah McLachlan, Colin James, Burton Cummings, Shaun Hlookoff, Feist; August 4, 2008.

86. Recording/live sound engineer for CBC Radio's On the Island broadcast *"Poetry Face-Off"*; February 7, 2008.

87. Recording engineer for the Aventa Ensembles CD, *"Le Signe Du Lion – Gilles Tremblay"* on the Centrediscs/Centredisques record label; 2007

88. Recording engineer for David Cooper's (principle French horn, Victoria Symphony Orchestra) independent CD project, with Cary Chow, piano and Louis Ranger, producer; December 11-14, 2007.

89. Recording engineer for David Jaffe's work, "*Cluck Old Hen, variations for solo violin,"* performed by Anne Elliot-Goldschmid, released by Well Tempered-Productions; November 26, 2007.

90. Production sound recordist for Sundial Tech Pictures, *"The Strange Case of DJ Cosmic,"* John Celona, director; April, 2007.

91. Audio design consultant for Dr. Dániel Péter Biró's, "*Simanim, for Ensemble and Electronics,"* premiered on May 12, 2007 in the festival "Kaft-Werke," Freiburg, Germany; March, April, 2007.

92. Recording/live sound engineer for CBC Radio's On the Island broadcast "*Amalgamation Debate"*; March 1, 2007.

93. Recording/live sound engineer for CBC Radio's All Points West broadcast, *"Who Killed the Electric Car"*; January 21, 2007.

94. Recording engineer for the Art of Dying CD, *"Art of Dying"* on the Revolver record label; 2006.

95. Assistant recording engineer for the Bryan Adams CD, *"Anthology"* on the A&M record label.

96. Recording engineer, digital editing for the National Youth Orchestra of Canada CD, *"Selections from the 2005 National Tour"* released independently; 2005.

97. Recording engineer, assistant recording engineer for the LEN CD, *"Diary of the Madmen"* on the Venus record label; 2005.

98. Recording engineer, assistant recording engineer for the Bryan Adams CD, *"Room Service"* on the Badman record label; 2004.

99. Recording engineer, assistant recording engineer for the Jakalope CD, *"It Dreams"* on the Orange record label; 2004.

100. Assistant recording engineer for the Bad Company DVD, *"In Concert: Merchants of Cool"* on the Sancturary record label; 2004.

101. Assistant recording engineer for the Mathew Good CD, *"White Light Rock & Roll Review"* on the Universal International record label; 2004.

102. Assistant recording engineer for the R.E.M. CD, *"Around the Sun"* on the Warner Bros. record label; 2004.

103. Assistant recording engineer for the R.E.M. EP, *"Bad Day"* on the WEA International record label; 2003.

e. Professional Activities

1. Jury member, FACTOR, The Foundation Assisting Canadian Talent on Recordings: Juried Sound Recording competition, September 2025.
2. External Referee, SSHRC (Social Sciences Humanities Research Council of Canada) Insight Grants, February 2025 competition.
3. Jury member, FACTOR, The Foundation Assisting Canadian Talent on Recordings: Juried Sound Recording competition, November 2023.
4. Paper chair, Society for Music Production Research Inaugural Conference, Leeds Beckett University, September 12-14, 2024.
5. Peer reviewer, journal, *Journal of the Audio Engineering Society,* May 2024.
6. Peer reviewer, journal, *Encyclopedia,* Multidisciplinary Digital Publishing Institute (MDPI), Basel, Switzerland, March 2024.
7. Conference committee member, peer reviewer, Society of Music Production Research Conference, Leeds Beckett University, UK, March-April, 2024.
8. Review panel member (panel 1), UVic's Aspiration Research Cluster Program, February 2024.
9. New Edition Reviewer, Routledge, Taylor & Francis Group, Abingdon, UK, January 2024.
10. Peer reviewer, journal, *Arts*, Multidisciplinary Digital Publishing Institute (MDPI), Basel, Switzerland, March 2023.
11. Review panel member, UVic's Aspiration Research Cluster Program, February 2023.

12. Jury member, FACTOR, The Foundation Assisting Canadian Talent on Recordings: Juried Sound Recording and Artist Development competition, January 2023.
13. Jury member, FACTOR, The Foundation Assisting Canadian Talent on Recordings: Juried Sound Recording and Artist Development competition, October 2022.
14. Reviewer, International Association for the Study of Popular Music Journal; October 2022.
15. Reviewer, Audio Engineering Society 152nd Convention; March 2022.
16. Jury member, FACTOR, The Foundation Assisting Canadian Talent on Recordings: Jurieed Sound Recording and Artist Development competition, January 2022.
17. Reviewer, Audio Engineering Society 150th Convention; April 2021.
18. Jury member, FACTOR, The Foundation Assisting Canadian Talent on Recordings: Juried Sound Recording and Artist Development competition, September 2020.
19. Reviewer, Audio Engineering Society International Audio Education Conference; January 2020.
20. Jury member, FACTOR, The Foundation Assiting Canadian Talent on Recordings; Juried Sound Recording and Artist Development competition, November 2019.
21. Audio Engineering Society Student Recording Competition Judge, Category 3: Re-Mix; AES 147th Convention, New York, October 16-19, 2019.
22. Reviewer, Audio Engineering Society 147th Convention; July 2019.
23. Jury member, FACTOR, The Foundation Assisting Canadian Talent on Recordings; Juried Sound Recording and Artist Development competition, February 2019.
24. Reviewer, Audio Engineering Society 146th Convention; November 2018.
25. Audio Engineering Society Student Recording Competition Judge, Category 5: Re-Mix; AES 145 Convention, New York, October 17-20, 2018.
26. Jury member, FACTOR, The Foundation Assisting Canadian Talent on Recordings; October 2018.
27. Jury member, FACTOR, The Foundation Assisting Canadian Talent on Recordings; June 2018.
28. Jury member, FACTOR, The Foundation Assisting Canadian Talent on Recordings; February 2018.
29. Audio Engineering Society Student Recording Competition Judge, Category 4: Sound for Visual Media; AES 143 Convention, New York, October 18-21, 2017.

30. External Referee, SSHRC (Social Sciences Humanities Research Council of Canada) Insight Grants 2017.
31. Beta tester for Make Music Inc., GPO5 – Garritan Personal Orchestra Software; September, 2015.
32. Jury member for Canada Council Grants in Music programs (Grants to Professional Musicians – Individuals) for the Electropop/Pop/Experimental/Musique Actuelle and Film Music section; May 22-24, 2013.
33. Peer reviewer of abstract submissions for 7th Art of Record Production Conference; June 2011.
34. Audio consultant for a directed research agreement between Dr. Peter Driessen, Dr. Thomas Darcie (University of Victoria) and Lightspeed Audio Labs investigating the internet as a virtual "jamroom"; September 2006.
35. Audio design consultant for Dr. George Tzanetakis's CFI Innovation Grant, 'Experimental Analysis Retrieval Lab for Audio-Based Environments (Earlaube); August 2006.

8. Teaching Duties at the University of Victoria

a. Courses Taught

1. 2025-26

MUS406/506A Advanced Recording Techniques, F01;
MUS406/506B Sound Recording Seminar, S01.

2. 2024-25
study leave

3. 2023-24

MUS 306 Sound Recording Techniques, F01;
MUS 406/506A Advanced Recording Techniques, F01;
MUS 406/506B Sound Recording Seminar, S01;
MUS 510 Computational Music and Audio Analysis, S01.

4. **2022-23**
MUS 306 Sound Recording Techniques, F01/S01;
MUS 406/506A Advanced Recording Techniques, F01;
MUS 406/506B Sound Recording Seminar, S01.
CSC 497 Interdisciplinary Project.

5. **2021-22**
MUS 306 Sound Recording Techniques, F01;
MUS 406/506A Advanced Recording Techniques, F01;
MUS 510 Computation Music and Audio Analysis, F01;

MUS 406/506B Sound Recording Seminar, S01;
CSC 497 Interdisciplinary Project, S02.

6. **2020-21**

MUS 306 Sound Recording Techniques, F01;
MUS 406A/506A Advanced Recording Techniques, F01;
CSC 497 Interdisciplinary Project, Co-Supervisor Prof. Nishant Mehta S01;
CSC 497 Interdisciplinary Project, S01;
MUS 406B/506B Sound Recording Seminar, S01;
MUS 307 Introduction to Computer Music, S01.

7. **2019-20**

MUS 306 Sound Recording Techniques, F01;
MUS 406/506A Advanced Recording Techniques, F01;
MUS 510 Computation Music and Audio Analysis, F01.

8. **2018-19**
MUS 306 Sound Recording Techniques, F01/S01;
MUS 406/506A Advanced Recording Techniques, F01;
MUS 406/506B Sound Recording Seminar, S01.

9. **2017-18**
CSC 497 Interdisciplinary Project, Co-Supervisor Prof. Peter Driessen;
MUS 306 Sound Recording Techniques, F01;
MUS 406A/B Advanced Recording Techniques, F01/S01;
MUS 510 Computational Music and Audio Analysis, F01;
MUS 512 Music Technology Colloquium, S01.

10. **2016-17**
MUS 306 Sound Recording Techniques, F01/S01;
MUS 406/506A Advanced Recording Techniques, F01;
MUS 406/506B Sound Recording Seminar, S01;
MUS 390 Special Studies: Sound Design for Animation, S01.

11. **2015-16**
MUS 306 Sound Recording Techniques, F01;
MUS 406A Advanced Recording Techniques, F01;
MUS 406B Sound Recording Seminar, S01.

b. Graduate Student Supervision

Year	**Student**	**Degree Program**	**Type of Supervision***
2025	Nestori Kumpanen	Candidate M.Mus	Project (1)
2024	Megan Harton	M.Mus	Project (1)
2024	Samuel Kaiser	M.Mus	Project (1)

* (1) Advisor or co-advisor†;
(2) Member of supervisory committee;
(3) Chair of examination committee;
(4) External examiner.

2023	Shadan Shameli Derakhshan	M.Sc	Thesis (4)
2023	Xin Yu (Alicia) Li	M.Mus	Project (1)
2023	Matheus Leite	M.Mus	Project (1)
2023	Christina Milinusic	MA (University of Lethbridge)	Thesis (2)
In progress	Jeffrey Bruton	Candidate Ph.D (INTD)	Thesis (2)
2023	Colin Malloy	Ph.D (INTD)	Thesis (1†)
2022	Alex Dobson	M.Mus	Project (1)
2022	Amy Moskowitz	M.Mus	Project (1)
2022	Ila Zbarsky	M.Mus	Project (1)
2021	Jordie Shier	M.Sc	Thesis (1†)
2020	Bezal Benny	M.Mus	Project (1)
2019	Christopher Chraca	M.Mus	Project (1)
2019	Kaitie Sly	M.Mus	Project (1)
2018	Robert Pond	M.Mus	Project (1)
2018	Colin Malloy	M.Mus	Project (1)

c. JCURA/VKURA Student Supervision

- https://www.uvic.ca/learningandteaching/students/student-awards/jcura/index.php
- https://onlineacademiccommunity.uvic.ca/LearnAnywhere/vkura/

1. Stella Drinkwater, "The Art of Noise: Recording *Glacial*, a sound installation by Paul Walde," VKURA 2023 ($7500).
2. Bryce Mennie, *"Simulated Room Acoustics of the Phillip T. Young Recital Hall,"* JCURA 2022-23 ($1500).
3. Theo Davis, *"The West African Audio Network: video indexing, editing and analysis internship,"* VKURA 2022 ($7500).
4. Trevor Naumann, *"Analysis of Vocal Production Techniques,"* 2018-19 ($1500).
5. Jordie Shier, *"Insights into the Emergence of Drum Samples in Recorded Music,"* 2016-17 ($1500).
6. Sondra Moyls, *"Strange Sounds: A Historical Analysis of Audio Synthesis in Film Music and Sound Design,"* 2012-13 ($1500).
7. Thor Kell, "*Three-dimensional control interface and composition for vibraphone, Microsoft Kinect and Max/MSP,"* 2010-11 ($1500).
8. Dominique Ryser, *"Transcription and recording of the opera 'A Serrana', by Portuguese composer, painter and poet, Alfredo Keil,"* 2010-11 ($1500).

9. Administrative Activities

a. University and Faculty Committees

1. Member (Faculty), Hiring committee for Research, Creative Activity, and Scholarship Coordinator, Faculty of Fine Arts, Faculty of Humanities.
2. Chair of Oral Examination, Master of Fine Arts, Edith Skeard (Visual Arts), March 10, 2026.
3. Member, Task Force on Responsible Research Assessment, February 2026.
4. RCPG Review Committee (OVPRI), March-April, 2026.
5. Member (Faculty), Appointment and Re-Appointment Committee for Dean of the Faculty of Graduate Studies, November 2025 to February 2026.
6. Graduate Executive Committee, July 1, 2026.
7. Research Advisory Committee, July 1, 2026.
8. Lehan Family Fund Committee, Faculty of Fine Arts, November, 2022.
9. Member, Senate Committee for Libraries, Appeals Sub-Committee, September 24, 2020 to August 31, 2021.
10. Member, Senate Committee for Libraries, January 1, 2018 to June 30, 2020; re-appointed July 1 to June 30, 2023.
11. Member, Elected by the faculties (Fine Arts), UVic Senate, January 1, 2018 to June 30, 2018.
12. Member, Learning and Teaching Development Grant Adjudication Committee, May 2016.
13. Employee Co-Chair, Faculty of Fine Arts Joint Local Safety Committee, September 2013 to present.
14. Member (PEA), Appointment and Re-Appointment Committee for Dean of Fine Arts, February-March, 2012.

b. Department/School Committees and Responsibilities

1. RPT Committee, elected 2026-2027.
2. Hiring Committee for School of Music Technology Assistant, appointed, February, 2026.
3. Graduate Advisory Committee, appointed, 2025-2026.
4. Appointment/Search Committee, 2024-2025 (non-voting member)
5. Appointment/Search Committee, elected, 2023-24.
6. Curriculum Committee, appointed, 2023-24 (chair)
7. Advisory Committee, appointed, 2023-24.
8. Peer teaching assessment, Dr. Virginia Acuña, February, 2023.
9. Peer teaching assessment, Dr. Anthony Tan, November 2023.
10. Hiring Committee for School of Music Administrative Officer, appointed, August 2023.
11. Peer teaching assessment, Dr. Adam Con, October, 2022.
12. Advisory Committee, appointed, 2022-23.
13. Curriculum Committee, appointed, 2022-23.
14. Search Committee, elected representative, 2021-22.
15. Curriculum Committee, appointed, 2021-22.
16. Area Head, Music Technology, March 2019 – present.

17. Appointment committee (Director), October 2019.
18. Search (Recruitment) Committee, elected representative, 2018-19.
19. Curriculum Committee, 2018-19.
20. Academic Program Review Committee, 2018.
21. Graduate Advisory Committee, 2018-19.
22. Search Committee, elected representative, 2017-18.
23. Steering Committee, elected representative, 2017-18.
24. Steering Committee, elected representative, 2016-17.
25. Steering Committee, elected representative, 2015-16.
26. Building Emergency Coordinator, 2015 – July 1, 2024.

10. Other Information

1. Panelist, "The Final Word? Reimagining Thesis and Dissertation Writing in the Age of Generative AI," hybrid symposium on supervision, integrity and research writing practices, co-hosted by Learning Teaching Innovation, University of Victoria Libraries, Faculty of Graduate Studies. March 15, 2026.

2. Co-organized two-day workshop titled, "Training the Muse: A workshop on small data Gen-AI for artists" delivered by Philippe Pasquire and Arshia Sobhan from Simon Fraser University and with funding from UVic OVPRI, KULA: Libraries Future Academy and the Canada Researcher Chair in Emergent Digital Art Practices. February 28 and March 1, 2026.

3. Co-organized public talk by Dr. Mike Ananny, "Reckoning with Generative Artificial Intelligence," with funding from the Orion Lecture Series in Fine Arts and the Kula Library Futures Academy, March 19, 2026.

4. Invited and hosted Dr. Mike Ananny, Univeristy of Southern California Annenberg, and successfully applied to the *Orion Program for Visiting Artists and Scholars in the Arts* at the University of Victoria to support having Mike on-campus February 16 to April 5, 2026.

5. Co-organized public talk by Dr. Andreas Linsbauer, "Science + Art = Action," I partnership with colleauges in Fine Arts, the Department of Geography, Kula: Library Futures Academy and the Consulate General of Switzerland, November 17, 2026.

6. Organized and hosted 3-day conference of the Society for Music Production Research, September 11-13, 2025. This international conference brougt 50 scholars, practitioners and students come to UVic and included collaborations with Sessionwire Communications, Inc., the Rifflandia Festival and Intellect Books and Journals. Ten

student volunteers supported the event.

7. Invited Dr. Jude Brereton, Univeristy of York, UK, and successfully applied to the *Orion Program for Visiting Artists and Scholars in the Arts* at the University of Victoria to support having Jude on-campus September-December, 2024.

8. Featured in VPRI Bulletin, June 2024. https://www.uvic.ca/research-innovation/office-vpri/announcements/13june24-create-lab.php?utm_medium=email&utm_campaign=June 2024 VPRI Bulletin&utm_source=Envoke-VPRI-Bulletin&utm_term=VPRI-Bulletin-|-June-2024

9. Organized an in-studio residence by Patrick N'Gouin-Claih aka "Tupaï" a beat-maker, music producer, artist and studio owner from Abidjan, Cote D'Ivoire, October 16-20th, 2023. During this residency, students from the combined program in music and computer science worked directly with Tupaï in CReaTe Lab, exchanged music and learned about his creative process. Tupaï presented on his life and work as part of MUS 306 Introduction to Sound Recording, FA 360 Art and Decolonization and MUS406A Advanced Sound Recording. The Computer Music Course Union (CMCU) also hosted Tupaï for an evening workshop on October 18th.

10. On June 14th, 2023, I was interviewed alongside Carey Newman for the Sooke News Mirror. The interview, conducted by Rick Stiebel, focused on the Witness Blanket VR: Call for sound contributions project.

11. On June 13th, 2023, I was interviewed alongside Carey Newman for the Victoria News. The interview, conducted by Ella Matte, focused on the Witness Blanket VR: Call for sound contributions project.

12. On June 11th, 2023, I was interviewed alongside Carey Newman for the Times Colonist. The interview, conducted by Roxanne Egan-Elliot, focused on the Witness Blanket VR: Call for sound contributions project.

13. On June 9th, 2023, I was interviewed alongside Carey Newman for CBC's *On The Island*. The interview, conducted by Gregor Craigie, focused on the Witness Blanket VR: Call for sound contributions project.

14. On Jue 7th, 2023, I was interviewed alongside Carey Newman for CFAX 1070's *Mornings with Al Ferraby*. The interview, conducted by Al Ferraby, focused on the Witness Blanket VR: Call for sound contributions project.

15. Co-organized in-studio residence by Sarah Belle Reid, March 16-29th, 2023. During this residency, students from the combined program in music and computer science signed up for one of six open sessions where they observed Sarah working in CReaTe Lab with our Buchla synthesizer. Sarah also presented as part of MUS 307 Introduction to Computer Music (Schloss), MUS 407 Computer Music Seminar (Schloss), and CSC 484D: Topics in Scientific Computing - Synthesizer Programming (Tzanetakis). The Computer Music Course Union (CMCU) also hosted Sarah for an evening workshop on March 29th.

16. Co-organized engagement event with Ry Moran and the Voices in Circle programming committee for in-studio event with Sebastian Gaskin. CReaTe Lab, University of Victoria, March 10, 2023.

17. Co-organized local event as part of *Synthux Academy International Synth Design Hackathon 2023*. This 4-day event, February 13-16 will see students from the MUCS program and Computer Science work as a team to submit a project to this competition that includes 15 academic institions, including: Queen Mary University of London, NCKU Taiwan, University of Glasgow, KNU Shevchenko National University of Kyiv, Berlin University of Applied Sciences. https://www.synthux.academy/events/hackathon-2022 (information about previous years hackathon as reference).

18. Invited Scholar, Rankin Scholars in Residence Series, Drexel University Antoinette Westphal College of Media, Art & Design; November 7-11, 2022.

19. Co-organized engagement event with Ry Moran and the Voices in Circle programming committee for a discussion forum with Juno and Polaris Prize-Winning singer-songwriter Jeremy Dutcher, moderated by Ry Moran, Associate Librarian Reconcilliation, and panelists, Lindsay Deleronde, Visual Arts; Chaa'winisaks & Carmen Rodriguez de France, Indigenous Education. Chief Dan George Theatre, University of Victoria, September 9, 2022.

20. Invited and hosted Orion Series in Fine Arts guest scholar Dr. Abdoulaye Niang (Université Gaston Berger, Senegal) who lectured in MUS 406/506B Sound Recording Seminar (McNally), AHVS 392 The Ongoing Art of Resistance, and presented a public lecture titled, *Turn it UP!: Music, citizenship and social change,* with Ry Moran, Associate Librarian Reconcilliation, Feb 9-12th, 2022.

21. Student creative output from 2020 MUS 406B/506B featured by UVic Libraries Soundcloud playlist, "*Library Lullaby."*

https://soundcloud.com/user-751198935/sets/library-lullaby

22. Co-organized student workshop with Dr. Amandine Pras from the University of Lethbridge, November 9-11, 2020. This workshop consisted of five sessions, a student meet-up, and a keynote with producer/engineer Amy King from Grant Avenue Studios (ON) funded by the Orion Series in Fine Arts. Invited guest included: Éliézer Oubda, owner of Hope Muziks Studio (Burkina Faso); Eliot Bates, City University of New York Graduate Center; Graemme Brown, Zen Mastering; Jocelyn Greenwood, Cordova Bay Records; in addition to student presenters and roundtable host from both UVic and ULeth.

23. Research and creative activity featured in UVic KnowlEDGE research report, published in the *Times Colonist* on April 28, and featured on the UVic homepage. https://www.uvic.ca/news/topics/2019+knowledge-art-science-of-listening+news

24. Interviewed by Sheryl Mackay for CBC Radio's *North by Northwest*, aired on April 6, 2019. Interview included discussion of the music technology industry in Victoria and how UVic's combined Music and Computer Science program is unique in Canada. The segment was recorded in the School of Music's new Create Lab when *North By Northwest* host Sheryl MacKay visited campus.

25. Invited and hosted Orion Series in Fine Arts guest Hildegard Westerkamp, who presented a selection of 4-channel and stereo electroacoustic works, as well as *Klavierklang* for solo piano performed by Vancouver-based pianist, Rachel Kiyo Iwaasa, January 31, 2019; Seminar for graduate Students, January 31, 2019; Workshop for students and members of the Garden City Electronic Music Society (GCEMS), a non-profit arts society dedicated to the advancement of electronic music and related media arts and technologies, February 2, 2019.

26. Invited and hosted Orion Series in Fine Arts guest Suzanne Ciani, who presented a masterclass and performance as part of the School of Music's New Music Festival, February 2-4, 2018. Masterclass was co-hosted and funded in part by the Garden City Electronic Music Society (GCEMS), a non-profit arts society dedicated to the advancement of electronic music and related media arts and technologies.

27. Organized Music Technology Meetup as part of LTC ICRR Grant. Twenty-one attendees including representation from all major music technology companies in Victoria; June 14, 2016.

28. Interviewed for TC-Helicons Mobile Musician magazine article, *"Road Bumps of Recording Bryan Adams on the Road"*; December 12, 2015.

29. Organized and hosted student Film Composition Workshop with the Emmy Award winning film composer, Larry Groupé; April 23-25, 2015.
30. Organized and hosted talk by Larry Groupé, the Emmy Award winning film composer, "Film Music: An in-depth look and discussion on the current state of composing in Hollywood today"; November 7, 2013.
31. "Active" participant, *Matrix 11 – Experimentalstudio-Akademie,* Freiburg, Germany; May 29 to June 4, 2011.
32. Nominee for the University of Victoria President's Distinguished Service Award; First Five Years – Outstanding Contribution; November 2009.
33. Interviewed on "*Eye on the Arts"* on CFAX 1070AM, Victoria's News Authority; September 17, 2009.
34. Interviewed on *"Musical Connections"* on CFUV 101.9FM, Victoria's Campus and Community Radio Station; July 8, 2009.
35. Interviewd on "On the Island", CBC Victoria's daily morning show while in Israel for a performance of Dániel Péter Biró's *HaDavar (The Word)*; May 9, 2009.