

KAREN E. COLLINS * last updated October 2010.

CURRENT POSITIONS

Canada Research Chair in Interactive Audio (Tier II), Canadian Centre of Arts and Technology, University of Waterloo. Cross-appointed between the Department of English Language and Literature, and the Department of Drama and Speech Communication.

Adjunct Assistant Professor, Computer Science, University of Ontario Institute of Technology, Oshawa, Canada.

EDUCATION

2002. Ph.D. Music. University of Liverpool, Liverpool, UK. Dissertation: *The Future is Happening Already: Industrial Music, Dystopia and the Aesthetic of the Machine*. Supervisor: Sara Cohen.

1997. Bachelor of Arts (Honours Fine Arts). University of Waterloo, Waterloo, ON

HONORS & AWARDS

2010. University of Waterloo Outstanding Performance Award

2010. Google Faculty Research Award

2009. International Association for the Study of Popular Music—IASPM International Book Award for best book in English for *Game Sound*.

2007. Canada Research Chair (Tier II) held at University of Waterloo.

2005-2007. Social Sciences and Humanities Research Council of Canada Post-Doctoral Fellowship held at the Institute for Comparative Studies in Literature, Arts and Culture, Carleton University, Ottawa. Supervisor: Paul Théberge.

RESEARCH GRANTS

2010. The Influence of Sound on Responses to Slot Machine Play. OPGRC Level III grant application. \$150,000. (PI)

2010. Design and Creation of an Educational Module for Slot Machine Losses Disguised as Wins. Ontario Problem Gambling Research Centre grant, \$10,000. (PI)

2010. Multimedia Interaction Interfaces in Collaborative E-Learning Environments. Cooperative Research Projects at Research Institute Electronics, Shizuoka University. Project director Noriyuki Matsuda, Wakayama University, ¥1,000,000. Additional funding of previous 2009 project (collaborator)

2010. Recite: Exploring and Developing Digital Tools for the Analysis and Interactive Use of Literary Spoken Recordings. PI: Jason Camlot, Concordia University, \$50,000. (collaborator)

2009. Multimedia Interaction Interfaces in Collaborative E-Learning Environments. Cooperative Research Projects at Research Institute Electronics, Shizuoka University Project director Noriyuki Matsuda, Wakayama University, ¥1,000,000. (collaborator)

2009. Psychophysical and psychological responses to the sights, sounds, and payback percentages of slot machines. Ontario Problem Gambling Research Centre Level II grant. Principal Investigator Mike Dixon, University of Waterloo, \$195,000 (Co-PI).

2009. Sound on Smart Tables: A pilot study of methods in sonic interaction design. Social Sciences and Humanities Research Council of Canada Research Development Initiatives Grant, \$37,000. (PI)

2009. An Investigation into Audio's Impact on Gambling Behaviour: Annotated Literature Review and Research Plan Development. Ontario Problem Gambling Research Council grant, \$10,000. (PI)

2009. SoundSign: Creating a Standard for Accessible Multimedia Sound Effects. C4 Consortium Proof of Principle grant, \$20,000. (PI)

2008. The Psychic Psychologist: Developing Games for Distributed Classification of Audio Content. Social Sciences and Humanities Research Council of Canada Image, Text, Sound and Technology Grant, \$30,000. (PI)

2007. Real-Time Automatic Composition for Interactive Media: The Next Generation of Audio Software. Canadian Foundation for Innovation Research Infrastructure Grant, \$109,548. (PI)

2007. Real-Time Automatic Composition for Interactive Media: The Next Generation of Audio Software. Ontario Research Fund—Infrastructure Fund. Matching funds for CFI grant, above, \$109,548. (PI)

1999-2002. Canada Special Opportunities Research Grant for PhD research, from Human Resources Development Canada: Canada Student Loans Program, \$9,000. (PI)

2001. Postgraduate Travel Grant—Conference fees and travel to Canada, granted by the School of Music, University of Liverpool, £450. (PI)

PUBLICATIONS

Books

(under contract) **K. Collins**, B. Kapralos and H. Tessler (eds.) *Handbook of Interactive Audio* (New York: Oxford University Press).

2008. **K. Collins**. *Game Sound: An Introduction to the History, Theory and Practice of Video Game Music and Sound Design* (Cambridge, Mass. The MIT Press).

- Named in the Top 10 Big Ideas in Gaming at the Game Developers' Conference 2009.
- International Association for the Study of Popular Music—IASPM International Book Award for best book in English 2009.

2008. **K. Collins** (Ed.) *From Pac Man to Pop Music: Interactive Audio in Games and New Media* (Aldershot, UK. Ashgate).

Peer Reviewed Journal Articles

2011 (in press). **K. Collins**, U. Önen and R. Stevens. Designing an International Curriculum Guideline: Problems and Solutions. *Journal of Game Design and Development Education*.

2010. **K. Collins**, B. Kapralos and K. Kanev. Smart Table Computer Interaction Interfaces with Integrated Sound. *Journal of Three Dimensional Images* 24/3, 58-67.

2010. M.J. Dixon, K. A. Harrigan, R. Sandhu, **K. Collins**, and J.A. Fugelsang, Losses Disguised as Wins in Modern Multi-Line Video Slot Machines. *Addiction*.105/10, 1819-1824.

2009. **K. Collins**. An Introduction to Procedural Audio in Video Games. *Contemporary Music Review*, Special Issue on Algorithmic Generative Audio. 28/1, 5-15 (invited).

2008. **K. Collins**. In the Loop: Confinements and Creativity in 8-Bit Video Games Music. *Twentieth Century Music*. 4/1, 209-227.

2008. **K. Collins**. Grand Theft Audio?: Video Games and Licensed IP. *Music and the Moving Image*. 1/1, (University of Illinois Press). <http://mmi.press.uiuc.edu/1.1/collins.html> (invited).

2007. **K. Collins**. Video Games Killed the Cinema Star. *Music, Sound and the Moving Image*. 1/1. 15-20 (invited).

2006. **K. Collins**. Flat Twos and the Musical Aesthetic of the Atari VCS. *Popular Musicology Online*. Issue 1: Musicological Critiques. <http://www.popular-musicology-online.com>

2006. **K. Collins**. Loops and Bloops: Music on the Commodore 64. *Soundscapes: Journal of Media Culture*. 8/February 2006. <http://www.icce.rug.nl/~soundscapes/>

2005. **K. Collins**. From Bits to Hits: Video Games Music Changes its Tune. *Film International*. 12, 4-19 (invited).

2005. **K. Collins**. Dead Channel Surfing: Commonalities between Industrial Music and Cyberpunk Literature. *Popular Music*. 24/2. 165-178.

Peer Reviewed Published Conference Proceedings

2011 (accepted). **K. Collins**, A. Hodge, B. Kapralos, and A. Hogue. *Audio Air Hockey: A Pilot Study in Using Audio-Based Games for the Measurement of Loudspeaker Placement Preferences*. *Audio Engineering Society 41st Conference: Audio for Games*, 2-4 February 2011, London, UK.

2010. **K. Collins**, B. Kapralos, K. Kanev. Not just a Game: Using games as methods of evaluation of usability and user experience in human-computer interaction design. Submitted to *HC2010: The 13th International Conference on Humans and Computers*. University of Aizu, December.

2010. J. Lam, B. Kapralos, **K. Collins**, A. Hogue, and K. Kanev. Amplitude Panning-Based Sound System for a Horizontal Surface Computer: A User-Based Study. *IEEE International Symposium on Haptic Audio Visual Environments and Games*. Phoenix, AZ, October 16-17.

2010. K. Harrigan, **K. Collins**, M. Dixon and J. Fugelsang. Addictive Gameplay: What Casual Game Designers Can Learn from Slot Machine Research. In *Proceedings of the ACM FuturePlay 2010 International Conference on the Future of Game Design and Technology*. May 6-8 2010, Vancouver, British Columbia, Canada.

2010. **K. Collins**, B. Kapralos, A. Hogue and K. Kanev. An Exploration of Distributed Mobile Audio and Games. (extended abstract). In *Proceedings of the ACM FuturePlay 2010 International Conference on the Future of Game Design and Technology*. May 6-8 2010, Vancouver, British Columbia, Canada.

2009. **K. Collins**, B. Kapralos and K. Kanev. Sound Interface Design for Surface Computer Interaction. *HC2009: The 12th International Conference on Humans and Computers*. Hamamatsu, Japan, December 9-11.

2009. **K. Collins** and P. Taillon. Archetypal Sound Effect Icons for Improved Multimedia Accessibility. *HC2009: The 12th International Conference on Humans and Computers*. Hamamatsu, Japan, December 9-11.

2009. **K. Collins** and J. Tomasson Goodwin. Client-Based Learning Models: Student-Designed Games for Business Applications. In *Proceedings of the ACM FuturePlay Conference on the Future of Game Design and Technology*. Vancouver, BC, May 12-13 (extended abstract).

2009. **K. Collins**. Generating Meaningful Sound: Quantifying the Affective Attributes of Sound Effects for Real-Time Sound Synthesis. *Audio Engineering Society 35th International Conference: Audio for Games*, London, UK. February 11-13 2009.

2001. **K. Collins** and P. Tagg. The Sonic Aesthetics of the Industrial: Re-Constructing Yesterday's Soundscape for Today's Alienation and Tomorrow's Dystopia. *Sound Practice* UK: UK/Ireland Soundscape Community, ed. John Drever. 101-108.

- translated into Polish in 2003 and published as “Industrialna estetyka dźwiękowa (rekonstrukcja pejzaży dźwiękowych przeszłości z perspektywy współczesnej alienacji i przyszłej dystopii)”. *Gościńiec Sztuki*. Vol 1/8 Issue VII, 34-47. (Translation by Andrzej Dorobek)
- translated into Italian in 2007 and published as “L'estetica sonora della industrial music.” *In-formazione* 2/07, 21-24 (Translation by Claudia Polo).

Book Chapters: Refereed

2010. **K. Collins**, H. Tessler, K. A. Harrigan, M. J. Dixon and J. Fugelsang. Sound in Electronic Gambling Machines: A Review of the Literature and its Relevance to Game Sound. *Game Sound Technology and Player Interaction: Concepts and Developments*. (ed. Mark Grimshaw), London: IGI Global.

2007. **K. Collins**. An Introduction to the Participatory and Non-Linear Aspects of Video Games Audio. *Essays on Sound and Vision*. (eds. Stan Hawkins and John Richardson). Helsinki: Helsinki University Press, 263-298 .

Book Chapters: Invited

2011 (accepted). **K. Collins**. One-Bit Wonders: Video Game Sound Before the Crash. *Before the Crash: Early Video Game History* (ed. Mark J. P. Wolf), Wayne State University Press.

2011 (accepted). **K. Collins**. A History of Electronic Handheld and Mobile Video Game Sound. *The Oxford Handbook of Mobile Music and Sound Studies*, (eds. Sumanth Gopinath and Jason Stanyek), Oxford University Press.

2009. **K. Collins**. Like Razors through Flesh: The Sonic Aesthetics of Hell in the *Hellraiser* Films” *Terror Tracks* (eds. Philip Hayward and Rebecca Leydon), London: Equinox Press, 196-210.

2008. **K. Collins**. Introduction. *From Pac Man to Pop Music: Interactive Audio in Games and New Media*, (ed. Karen Collins) Aldershot: Ashgate Publishing, 1-12.

2003. **K. Collins**. I’ll be back: Recurrent Sonic Motifs in the Terminator Films. *Off the Planet: Music, Sound and Sci-Fi Cinema*. (ed. Philip Hayward). London: John Libbey Press, 165-175.

Other Published Work

Encyclopaedia Entries

2010 Entries on “Video Games, Music in” and “Music Video Games” for *Grove Dictionary of American Music*, Oxford University Press.

2010 Entries on “Sound Technology” and “Adaptive Music.” Ed. Mark P. Wolf. *Encyclopedia of Video Games*, ABC-Clio Press.

2007. K. Collins. Entry on “Video Game Music”, *Encyclopaedia of Popular Music of the World*, Part III: Genres. Continuum (London), ed. Shephard, J. New York

Book Reviews

2008. K. Collins. Reviews of *Complete Guide to Film Scoring: The Art and Business of Writing Music for Movies and TV* by Richard Davis and *Music for New Media: Composing for Videogames, Web Sites, Presentations and other Interactive Media* by Paul Hoffert, for *Music, Sound and Moving Image*.

2005. K. Collins. Review of *Making Beats: The Art of Sample-Based Hip Hop* by Joseph G. Schloss. Wesleyan University Press. *RPM: Review of Popular Music* (Newsletter of IASPM: *The International Association for the Study of Popular Music*).

Industry Paper Collaborations

2010. K. Brennan, W. Chien, **K. Collins**, A. Higgins, R. O'Neill. Making Music Magical Again for Fun and Profit. Report on "post-fidelity" audio. Conference report from Project Bar-B-Q.

2010. **K. Collins**, A. Higgins, S. Kay, S. Snyder, S. Jang, H. Pyle, C. Grigg and A. Ben Kiki. Hear, There and Everywhere. Report on future of mobile audio applications. Conference report from Project Bar-B-Q.

2010. **K. Collins**, K. Felton, B. Fuller, T. Hankinson, S. Harwood, K. Heiden, S. Horowitz, D. Javelosa, R. Kazandjian, J. Rippie, M. Sweet, R. Stevens, M. Worth, U. Önen. Game Audio Curriculum Guideline. Full curriculum guideline produced in coordination with the Interactive Audio Special Interest Group and released at the *Game Developers Conference*.

2009. A. Brandon, **K. Collins**, D. Kastbauer, J. Kwasneski, J. Lewis, D. Lieberman, J. Prum. So You Want to Work in Game Audio? Report on needs of industry to work with academe to ensure skills match between students and employer requirements. Conference report from Project Bar-B-Q.

2008. S. Ashby, T. Bush, **K. Collins**, J. Daoust, N. Dubeau, J. Lewis, C. Robinson, T. White, G. Whitmore. Overcoming Roadblocks in the Quest for Interactive Audio. Report on state of adaptive audio in video games, and a proposal for an adaptive audio artificial intelligence engine. Conference report from Project Bar-B-Q.

PRESENTATIONS

Plenary Sessions and Keynotes

2010. Using games in HCI research. Keynote for *11th Annual Human Factors Engineering Inter-University Workshop*. Waterloo, ON. November

2010. Implications of Interactivity: Where do we go from here? Keynote for *Music and The Moving Image Conference*. New York, NY.

2009. Get Your Geek On: What Computer Science Methods can teach Musicology. Plenary session for *International Association for the Study of Popular Music*, Liverpool, UK.

2007. Bits Bytes and Beats: Problems and Solutions in Video Game Audio. *Cognos Innovation Lecture*, Sponsored public lecture, Ottawa, ON.

Conference Presentations

2011 (accepted). **K. Collins**, A. Hodge, B. Kapralos, and A. Hogue. *Audio Air Hockey: A Pilot Study in Using Audio-Based Games for the Measurement of Loudspeaker Placement Preferences*. *Audio Engineering Society 41st Conference: Audio for Games*, 2-4 February 2011, London, UK.

2010. **K. Collins**, B. Kapralos and K. Kanev. Not just a Game: Using games as methods of evaluation of usability and user experience in human-computer interaction design. *HC2010: The 13th International Conference on Humans and Computers*. University of Aizu, December.

2010. Experiments in Interactive Audio. Poster session for *Canada Research Chairs: Thinking Ahead for a Strong Future*, November 24-25, Toronto, ON.

2010. B. Kapralos, **K. Collins**, A. Hogue, J. Lam, and K. Kanev. Amplitude Panning-Based Sound System for a Horizontal Surface Computer: A User-Based Study. *IEEE International Symposium on Haptic Audio Visual Environments and Games*. Phoenix, AZ, October 16-17.

2010. K. Harrigan, **K. Collins**, M. Dixon and J. Fugelsang. Addictive Gameplay: What Casual Game Designers Can Learn from Slot Machine Research. *Future Play @GDC Canada 2010*, Vancouver, BC.

2010. **K. Collins**, B. Kapralos, A. Hogue and K. Kanev. An Exploration of Networked Mobile Audio and Games. *Future Play @GDC Canada 2010*, Vancouver, BC.

2010. **K. Collins**. Turn that noise off! Making Your Sound Effects Accessible Even When They're Not Heard. *Game Developers' Conference 2010*, San Francisco.

2009. **K. Collins**, B. Kapralos and K. Kanev. Sound Interface Design for Surface Computer Interaction. *HC2009: The 12th International Conference on Humans and Computers*. Shizuoka, December 9-11.

2009. **K. Collins** and P. Taillon. Archetypal Sound Effect Icons for Improved Multimedia Accessibility. *HC2009: The 12th International Conference on Humans and Computers*. Shizuoka, December 9-11.

2009. **K. Collins** and J. Tomasson Goodwin. Client-Based Learning Models: Student-Designed Games for Business Applications. *Future Play @ Game Developer's Conference Canada*, Vancouver, BC.

2009. **K. Collins**. Client-Based Learning in a Game Design Class. *IGDA Education SIG Summit, Game Developers' Conference*, San Francisco, CA (poster session).

2009. **K. Collins.** Generating Meaningful Sound: Quantifying the Affective Attributes of Sound Effects for Real-Time Sound Synthesis. *Audio Engineering Society. 35th International Conference: Audio For Games*, London, UK.

2008. **K. Collins.** Cover Songs in 8-Bit Game Audio. Conference paper for the *International Association for the Study of Popular Music*, Canadian Branch, St. Catherines, ON.

2007. **K. Collins.** Grand Theft Audio? Licensed IP and Video Games. Conference paper for *International Association for the Study of Popular Music*, Mexico City.

2004. **K. Collins.** A Tale of Two Cities: The Sonic Aesthetic of the Utopian and Dystopian Future. Conference paper for the *Society for Utopian Studies*, Toronto.

2004. **K. Collins.** One Bit Wonders: Interactive Audio in the 8-bit Era. Conference paper for the *International Association for the Study of Popular Music Canada* conference, Ottawa.

2003. **K. Collins.** Dante for the Nuclear Age: The Machine in the Music of the *Terminator* Films. Conference paper for the *International Association for the Study of Popular Music*, McGill University, Montreal.

2002. **K. Collins.** A Tale of Two Cities: Musical representations of the Utopian and Dystopian Future City. paper delivered to *International Association for the Study of Popular Music Canada Conference*, Montreal.

2002. **K. Collins.** The Appropriation of Dystopia by Industrial Music. paper delivered at University of Liverpool postgraduate conference.

2001. **K. Collins** and P. Tagg. The Sonic Aesthetics of the Industrial: Re-Constructing Yesterday's Soundscape for Today's Alienation and Tomorrow's Dystopia. presented at *Sound Practice*, UK/Ireland Soundscape Studies Community conference, Dartington, UK.

2000. **K. Collins.** The Future's Not What it Used to Be: The Aesthetic of the Machine in 20th Century Futuristic Fantasies. paper delivered at *Back to the Future* conference, Liverpool, UK.

Conference Panels and Other Public Presentations

2010. Panel Presentation: Art, Technology and Society: The brave new world of communications: What's next? *Canada Research Chairs: Thinking Ahead for a Strong Future*, Toronto, ON, November 25, 2010.

2010. Panel Presentation: Forging the Game Entrepreneur: Waterloo's Model. *Game Education Summit*, Los Angeles, CA

2010. **K. Collins.** Audio: Why Bother? Presentation to the *Kitchener-Waterloo Software Quality Association*. Waterloo, ON.

2010. Panel Presentation: IAsig Interactive Audio Curriculum Guidelines. *Game Developers' Conference, 2010*. San Francisco, CA.

2009. **K. Collins.** University of Waterloo Digital Media Pecha Kucha night presentation

2009. **K. Collins,** B. Kapralos and L. Paul. An Overview of Interactive Audio: Where are we currently, and where are we heading? *Digital Kung Fu : Interactive Workshop at the Centre for Digital Media.* Vancouver, BC.

2009. Panel Discussion (moderator): Game Audio Education: Adding Audio to your Game Courses, and Games to your Audio Courses. *Future Play @ Game Developers' Conference Canada.* Vancouver, BC.

2009. Panel Presentation: IAsig Interactive Audio Curriculum Guidelines. *Game Developers' Conference 2009.* San Francisco, CA.

2009. Panel Presentation: Education and Training in Game Audio: A Curriculum for a Degree in Audio Design for Game Development. *Audio Engineering Society. 35th International Conference: Audio for Games.* London, UK.

2008. **K. Collins.** 1-hour lecture on algorithmic audio to Silicon Knights video game company. St. Catherines, ON.

2008. **K. Collins.** Procedural Audio in Games. Workshop conference paper, *Canadian Game Studies Association.* Vancouver, May.

PROFESSIONAL EXPERIENCE AND PRACTICE

Patents

2009. K. Collins. Patent application. *Method and System for Visual Symbolic Representation of Sound Effects in Multimedia.* WO2010/075634

Standards Work

2010. iXMF file format work group committee member.

Selected Creative Work

2011 Sound Designer and Sound Mixer (in production with Studio Moraine, San Jose, CA). *Small Sacrifices.* Sound Design for Stop-Motion Animated Short Film. Director Neil Baker.

2010. *The Joy of Interactive Sound.* Flash animated short presented at *Project Bar-B-Q: The Premiere Interactive Audio Think Tank.* Burnet, Texas.

2009. A. Hodge and K. Collins. *Robot Island.* Video game produced with Unity3D and Max/MSP, available: <http://www.gamessound.com/ss.htm>

2009. K. Collins. *Ubiquitous Audio: Where do you want to go tomorrow?* short film presented at *Project Bar-B-Q: The Premiere Interactive Audio Think Tank.* Burnet, Texas.

2004. Back-up vocals. Project-X: *The System is Dead* (Energy Rekords, Sweden). Album went to #2 on the Nordic Alternative Charts.

Summary of Freelance Creative and Consulting Work (since 2000)

I have designed and developed a variety of websites for a wide range of companies, including, for instance, Total Telecommunications Management Solutions (2010), Preston Animal Clinic (2009), Mimic Industries (2009), Dullien Inc. (2006). I acted as a consultant for video game start-up company Zygomatic Productions (London, ON) on grant writing for an OMDC grant in 2008.

I have published regular articles on a range of topics, from a history of the Special Constabulary in England to fitness training tips, and popular music reviews for a variety of magazines, newsletters and journals, including *Interface*, *Effigy*, *Sauna*, and *Nomad Kickboxing Newsletter*.

Selected Relevant Professional Experience

2003-4. Web Developer/Systems Analyst. *St. Joseph's Health Care, London, ON, Canada* Responsible for implementation of innovative internet clinic designed to reduce relapses in chronic pain patients. Featured in *Canadian Health Manager Magazine*, *The Londoner*, *Healthline*, and more.

1999-2002. Web Developer. *University of Liverpool, Liverpool, UK*. Developed websites for various departments (e.g. SOCRATES Student Exchange, International Recruitment and Relations Office, Institute of Popular Music).

2000-2001. Multimedia and Internet Designer. *Paragon Int'l Projects, PLC, Chester, UK* Developed web pages and animation for over 200 Scandinavian companies.

TEACHING

Academic Teaching Experience

2007-present. *University of Waterloo, Waterloo, ON Canada*. Assistant Professor, Digital Arts Communication (Department of English Language and Literature, Department of Drama and Speech Communication).

- Casual Game Development. (DAC300). Designed and taught upper level course on developing casual games. Co-taught twice and solo taught once with approx 20 students per term.
- Sound for Digital Media (DAC301). Designed and taught upper-level course online. Taught four times with approx 15-20 students per term.
- Sound as Communication: Sound Interaction Design (ENGL794). Master's level course taught once

2005-2006. *Carleton University, Ottawa, ON, Canada*. Lecturer (Adjunct), School of Music.

- Post World War II Popular Music History (MUSI 2007). Taught 2x. 250 students.

2003-5. *University of Windsor, Windsor, ON, Canada.* Lecturer (Adjunct), School of Music.

- Musical Explorations (32-107). Approximately 130 students.
- The Musical Experience (32-106). Taught 4x. 150-200 students each course.

2005. *Brock University, St. Catharines, ON, Canada.* Lecturer (Adjunct), Department of Communications, Popular Culture and Film.

- Popular Cinema (FILM 2P94). Approximately 100 students.

2002-3. *University of Western Ontario, London, ON, Canada.* Lecturer (Limited duties appointment) Faculty of Music, Department of Music History

- Post-WWII Popular Music History (Music 156/256). Approx. 250 students.
- Genre Studies (Music 406). 11 students.

1999–2002. *University of Liverpool, Liverpool, UK.* Lecturer (part-time), Institute of Popular Music

- Music on the Internet (Part of Key Skills MUSI152). Approx. 30 students.
- Acoustics & Soundscapes (MUSI 153). Approx. 30 students
- Introduction to Popular Music Studies (MUSI 151). Approx. 50 students.
- Critical Reading (MUSI 153). Approx 30 students.
- Research Techniques (part of Key Skills MUSI 152). Approx. 40 students.

Additional Teaching Experience

2003-5. Patient Educator. *St. Joseph's Health Care, London, ON.* Responsible for educating patients about the use of an internet health clinic, through a scheduled lecture and one-on-one assistance.

1999. Digital Media Instructor. *North Liverpool Media, Liverpool, UK.* A free public training series on web development presented over 10 weeks.

1996-1997. Art and Music Therapy Assistant (Volunteer) *Rosemount Public School, Kitchener, ON.*

PROFESSIONAL ACTIVITIES

Invited Talks: Concordia University (2010), McGill University (2010), Berklee College of Music (2009), Algonquin College (2008), Fanshawe College (2008), Carleton University (2007), Université de Montréal (2003, 2004, 2006, 2007), City University London (2002).

Editorial Boards:

Music and the Moving Image (2007-present).

Loading (Canadian Game Studies journal) (2007-present).

Conference review committees:

Audio Engineering Society 41st International Conference (2010).

FuturePlay International Conference on the Future of Game Design and Technology (2010).

Music and the Moving Image (2010)

Journal reviewing:

IEEE Transactions on Visualization and Computer Graphics (2010).

International Journal of Human-Computer Studies (2008, 2009, 2010).

Music, Sound and Moving Image (2008).

Popular Music, (2006, 2008).

Conference reviewing:

IEEE Virtual Reality 2010 (2009).

Book manuscript reviewing:

Oxford University Press (2010).

Routledge (2010).

Focal Press (2009, 2010).

Indiana University Press (2010).

MIT Press (2008).

Peter Lang Publishing Company (2004).

Grant reviewing:

NSERC Strategic Project Grant (2010).

Ontario Research Fund-Research Excellence (2009).

Austrian Science Fund (FWF) (2008).

Book chapter reviewing:

Essays on Sound and Vision (2006) (Helsinki: Helsinki University Press).

Tenure and other reviewing:

University of Texas at Austin tenure case (2009).

Canada Research Chair application reviewer (2007).

Significant UW Committees

2010-2011. UW Games Institute: founding member.

2009- 2010. UW- Stratford Graduate Curriculum committee.

2007-2009. Teaching based research group committee ad-hoc advisory committee.

2007-2008. Fine Arts/Drama merger committee.

2007-2008. UW Game Development Club executive committee.

Recent Press/Outreach

2010. Interview with *CBC.ca* for news article, August 2010.
2010. Interview with Jamin Brophy-Warren for *Kill Screen* magazine, May 2010.
2009. Interview with *DreamStation.cc* (weekly video game podcast) May 2009.
2008. Interview with *Westdeutscher Rundfunk Köln* for broadcast February 14, 2009.
2008. Interview with Heron & Crane Productions for *MIT Press Podcast* series.
2008. Interview with Jamin Brophy-Warren, *Wall Street Journal*, on game music composer Koji Kondo.
2008. Interview for film documentary on cyberpunk, *C/Punk/Doc* as part of DVD extra for *The Gene Generation*
- 2007, 2008, 2009. Three interviews for University of Waterloo student newspaper *Imprint*.
2006. Interview with Jayson Greene about game audio for *Symphony* magazine, the official publication of the American Symphony Orchestra League. July 2006 issue.

Other Notable Service

- 2009-2010. CCAT website design and development. <http://ccat.uwaterloo.ca>
2009. Organized two University of Waterloo digital media research meet-ups, including a PechaKucha.
- 2006-present. Education committee member and Archival committee co-chair, Interactive Audio Special Interest Group. Involved in producing the Curriculum Guideline, and in organizing archival opportunities for interactive audio.
- 2006-2007. Web developer for Canadian Branch of the International Association of the Study of Popular Music.

Community Service Work

- 2008-present. Auxiliary Constable, Waterloo Regional Police. CPR/AED and First Aid (Canadian Red Cross) certified.
- 2002-2007. Elections Officer, scrutineer, volunteer. Elections Canada and Elections Ontario.
- 2003-5. Executive Committee member, Forest City Tae Kwon Do. Awarded the John Lemieux Memorial Award in 2004 for my contribution to the organisation.
- 2001-2002. Citizens Advisory Committee to Liverpool City Council, Liverpool, UK.

Affiliations and Professional Memberships: Interactive Audio Special Interest Group (IASIG 2005-2011). Audio Engineering Society (AES 2008-2011.). International Game Developer's Association (IGDA 2006-2011). International Association for the Study of Popular Music (IASPM 2000-2010). Canadian Game Studies Association (CGSA 2008-2010). Digital Games Research Association (DIGRA 2007).