



TERESA CONNORS PHD

AUDIOVISUAL COMPOSER : CREATIVE CODER : PERFORMER : ACADEMIC RESEARCHER :

 teresa.connors@concordia.ca


 www.divatproductions.com

 [Creative Research Portfolio](#)

 [Concordia University Profile](#)

 [Academia Profile](#)

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 14-6296 rue Boyer
Montreal, Quebec
H1W 3W2,
Canada

Education

PHD

The University of Waikato, New Zealand
PhD with creative component.

Department of Music

[Audiovisual Installation as Ecological
Performativity](#)

2013–2017

MASTERS OF MUSIC

(1st Class Honours)

The University of Waikato, New Zealand

[Multimedia Collaboration as Art Practice](#)

2012–2013

BACHELOR OF MUSIC

(1st Class Honours)

Dalhousie University, Nova Scotia, Canada.

Double Degree in Composition/Sonic Arts

and Opera Performance.

1991–1995

FINE ART STUDIES

Nova Scotia College of Art and Design.

Halifax, Canada

Intermedia Studies

1989–1991

PROFILE

Teresa Connors (she/they) is from Newfoundland, Canada, the ancestral homeland of the Beothuk and Mi'kmaq and is a person of blended settler and Inuit ancestry. Teresa is active as an composer, creative coder, performer and researcher. Her works have received awards and support, including ICMA Award, Canada Council for the Arts and the British Columbia Arts Council, and have been presented at international conferences, film festivals and galleries and published in leading journals.

PROFESSIONAL EXPERIENCE

PART-TIME LECTURER

Concordia University, 2020–2024

Cross departmental position in the Communications Department (Intermedia Production), Department of Music (Electroacoustic/Sonic Arts), and Mel Hoppenheim School of Cinema (Sound).

ASSOCIATE RESEARCHER

The International Institute for Critical Studies in Improvisation, Montreal, Canada 2019–present

Practice-based research and publication preparation on the use of live-streaming environmental data-sets as a co-creative device for the purpose of public engagement on climate crisis.

DJERASSI ARTIST-IN-RESIDENCE (ARTS AND SCIENCE-LEONARDO@DJERASS)

Woodside, CA, USA (June-July 2023) Woodside, CA, USA

INTERNATIONAL ARTIST-IN-RESIDENCE

I-Park Foundation, Inc. East Haddam, Connecticut, USA (Nov-Dec, 2019).

ARTIST-IN-RESIDENCE

Eastern Edge Gallery, St. John's, Newfoundland, Canada (June-August, 2019).

POSTDOCTORAL RESEARCH FELLOW

The International Institute for Critical Studies in Improvisation,

Memorial University of Newfoundland School of Music, St. John's, NL. (2017–2019)

Practice-based creative research focusing on the development of public engagement audiovisual artworks using environmental data-sets and interaction.

TEACHING FELLOW

The University of Waikato, New Zealand. (2014–2016)

Three-year teaching fellow for Music Composition and Creative Technology, which focused on student works that combined different digital media, visual arts, and real-time performance. The position included curating the annual ArtzElectro multimedia show.

VISITING CREATIVE RESEARCHER

Hexagram–Concordia, Montreal, Canada. (Oct–Nov 2013)

One month research position to develop the electroacoustic soundscape for the documentary film by Shannon Harris, *TO TASTE THE GROUND*.

DIVATPRODUCTIONS INC.

Owner and Composer. (2004–current)

An award-winning sonics for dance, film and multimedia company.

CONTRACT OPERA SINGER AND PERFORMER

Canada and New Zealand, (1999–Present)

Performing own works, traditional opera, contemporary repertoire, and improvisation.

www.divatproductions.com/sing.html

MUSIC TEACHER

White Rock School of Music and Dance, Vancouver, Canada. (1999–2004)

Music teacher for lessons in voice, classical and electric guitar, piano, music theory, and composition.

Average of 30 private students per week.

Publication Links

[ECONTACT](#)

[ORGANISED SOUND](#)

[ICMC2018](#)

[ISEA2015](#)

Link to Talks

[NEWFOUND MUSIC SYMPOSIUM](#)

[MMAp](#)

Creative and Technical Skills

CREATIVE CODING:

Cycling 74 Max 8, MadMapper, Arduino

SONICS:

Logic Pro, Pro Tools, SoundHack, Cubase, Reason, Field Recording, Film Scoring, Sibelius, VST pluggins, Orchestration, Notation Practices (acoustic and electroacoustic).

VISUALS:

Final Cut, VDMX5, Mozilla Hubs, Adobe Premiere, After Effects, InDesign, Dreamweaver, Photoshop, Illustrator, Drawing.

PERFORMANCE:

Vocalist, Improvisation, Classical and Electric Guitar, Piano, Laptop and Hyperinstruments.

PUBLICATIONS

Connors, T. 2024. *Alongly* Intergrated. Leonardo, Vol. 57, No. 3. MIT Press.

Connors, T. 2023. *A Short Report From the Core of Practice-based Research*. Performing Practice-Based Research (PBR) for *Performance Matters*.

Connors, T. (Forthcoming). *Environmental Data through an Ecologically Performative Practice*. In Handbook on Ubiquitous Music, ed. T Connors, D Keller and V Lazzarini: Oxford University Press.

Connors, T. 2021. *Environmental Data and Audiovisual Installations Through an Intra-Active Lens*. SpokenWeb Symposium. Montreal, Canada.

Connors, T. 2019. *Sonics From Our Ocean's Edge*. The Journal of Ocean Technology, Vol 14 No. 3.

Connors, T. 2019. *Organising for Emergence: Computer vision and data mining as co-creative devices*. eContact, 20(2).

Connors, T. and A. Denton. 2018. *In Environments: The convergence and divergence of practice*. Organised Sound, 23(1).

INVITED SPEAKER

Connors, T. 2021 *Environmental Data through an Ecologically Performative Lens*. Canadian New Music Network Forum

Connors, T. 2021. *Intercissors, Felt Forces and Creative Code in an Ecologically Performative Practice*. CESSA: Concordia Electroacoustic Studies Student Association, May 13.

Connors, T. 2019. *Creative Coding as Art Practice*. Digital, NL, St. John's, NF, Canada, September 17.

Connors, T. 2019. *Data Sonification as Creative Research*. MUN Botanical Garden, St. John's, NF, Canada, July 17.

Connors, T. 2019. *Intercissors, Felt Forces and Creative Code in an Ecologically Performative Practice*. Thinking-in-the-Making, A Conversation About Practice-Based Methodologies & Collaborations. University of Guelph, Canada, March 5.

Connors, T. 2018. *Creative Coding in an Ecological Performativity Practice*. Space, Sound and the Improvisatory: Methods, Technologies and Theories for Improvising with Natural and Built Environments. Onassis Cultural Centre, Athens, Greece, October 19–22.

Connors, T. 2018. *Making Aspects of Trees*. Newfound Music Symposium. St. John's, NF, Canada, January 15.

Connors, T. 2017. *Ecological Performativity: A Creative Research Practice*. MMAp Music & Culture Lecture Series. St. John's, NF, Canada, September 21.

CONFERENCE CONTRIBUTION (Peers Reviewed)

Connors, T. 2021. *From the Edge*. International Computer Music Conference (ICMC2021), Santiago, Chile.

Connors, T. 2020. *From the Edge*. International Symposium of Electronic Arts (ISEA2020). Montreal, Canada, October 3–13.

Connors, T. 2020. *Environmental Data and Audiovisual Installations Through an Intra-Active Lens*. SpokenWeb Symposium. Montreal, Canada, July 17–18.

Connors, T. 2020. *Aspects of Trees*. Canadian New Music Network (CNMN). Regina, Canada, May 21–24.

Connors, T. *Currents*. International Computer Music Conference (ICMC2019). New York, USA, June 16–23.

Connors, T. 2018. *The Lure Towards the Performative in Nonlinear Audiovisual Installations*. Proceedings in International Computer Music Conference (ICMC2018), Daegu, Korea, August 5–10.

Connors, T. 2017. *Computer vision and data mining as a co-creative device*. Paper presented at Toronto International Electroacoustic Symposium (TIES2017), Toronto, Canada, August 9–12.

Connors, T. 2016. *The Aesthetics of Causality: A Descriptive Account into Ecological Performativity*. Proceedings in International Conference on Auditory Display (ICAD2016), Canberra, Australia, July 2–8.

Connors, T. 2015. *Audiovisual Installation as Ecological Performativity*. Proceedings in 21st International Symposium on Electronic Art (ISEA2015), Vancouver, Canada, August 13–22.

Connors, T. 2014. *Bringing Forth a World: Sound and Audiovisual Installation as a Process of Cognition*. Proceedings in Electroacoustic Music Studies Network Conference (EMS14), Berlin, Germany, June 10–14.

Connors, T. 2016. *Ecological Performativity: a creative-research practice*. Paper presented at New Zealand Musicological Society Annual Conference, The University of Waikato, NZ, Nov. 19–20. (winning best paper)

Artistic Statement

My current practice-based research explores nonlinear audiovisual installations in a process I call Ecological Performativity. These works explore the relationships of environment, material, and process, and are derived from an intensive data-gathering procedure and immersion within the respective environments.

Link to Portfolio



[Creative Research Portfolio](#)

Link to Interviews

[SPOKENWEB](#)

[MUN GAZETTE](#)

[EASTERN EDGE](#)

Link to Reviews

[NEWFOUNDLAND QUARTERLY](#)

[FLOWING WATER](#)

[MEDTECH CORE EXHIBITION](#)

PRACTICE-BASED RESEARCH PUBLICATIONS

AUDIOVISUAL INSTALLATIONS WITH GALLERY PRESENTATIONS

- 2023** **FOREST AMBASSADORES** — audiovisual + textile installation. In collaboration with Australian artist Gloria Florez, this work was created during the 2023 Leonardo@Dejerassi. This interactive project invites the audience to explore environmental challenges, cultural clashes, and the delicate balance between preservation and progress, underscoring the impact of today's actions on the future. International Biennial for Paper Fibre "Eart Speak Giving Voice to Paper 2023-2024 Taiwan; Leonardo@Djerassi Open Day 2023.
- 2022** **Balcony** — a collaboration with video artist Shannon Lynn Harris and Jazz singer Kim Zombik for World Listening Day 2022 to explore the Bodily Listening in Place theme for intersensory improvisation. Our location was a flower-filled balcony on the corner of a busy Montreal street. The final realization is a nonlinear audiovisual improvisation that runs in Max/MSP. World Listening Day 2022.
- 2019** **FROM THE EDGE** — is one of a series of audiovisual installations that explores the environment of East Coast Newfoundland. The creative system is coded to live-stream and parse data-sets off the SmartAtlantic St. John's Buoy, which shifts parameters of the artwork. SIIM 2022, Chile Nov 2-3; ICMC 2021, Chile, July 25-31; Seeing Sound 2020, Bath Spa, Dec 12-13; NAISA, 2020 SOUNDplay Festival, Sept 24-Dec 6; ISEA2020, Montreal, October 13-18; Eastern Edge Gallery, Hold Fast Festival 2019, Sept 18-21.
- 2019** **PATTERNS** — a non-linear audiovisual installation using computer vision and the sonification of environmental data as a generative device. rOGUE Eastern Edge Gallery, St. John's, Newfoundland, Canada, April-May 16, 2019.
- 2018** **CURRENTS** — a non-linear interactive audiovisual installation using a heart rate monitor, streamed wind data, sonification of ocean data and field recordings from east coast Newfoundland. ICMC 2019, New York, June 16-23; Sound Symposium XIX 2018, St. John's, Canada, July 5-15.
- 2017** **PIANO AT THE END OF A POISONED STREAM** — a non-linear audiovisual installation using computer vision, sonification and field recordings from the Salton Sea, USA. The Playhouse Gallery, New Zealand 2017.
- 2017** **CATHEDRAL** — a non-linear audiovisual installation using computer vision and field recordings from Sequoia National Park. The Playhouse Gallery, New Zealand, 2017; Toronto International Electroacoustic Symposium (TIES) 2017, Toronto, Canada.
- 2016** **UNDERCURRENT** — a non-linear audiovisual installation in collaboration with Shannon Harris. Balanced/Unbalanced 2015, Arizona, USA.
- 2016** **FLIGHT VARIANT** — a non-linear audiovisual installation in collaboration with Andrew Denton. ICMC 2018 Daegu, Korea; Sonic Environments 2016 Brisbane, AU; ICAD 2016 Canberra, AU; Toronto International Electroacoustic Symposium 2014.
- 2013** **ASPECTS OF TREES** — audiovisual installation (with live improvisation) and fixed-media versions in collaboration with Andrew Denton. Onassis Cultural Centre, Athens, Greece 2018; Newfound Music Festival 2018; Tehran International Film Festival 2016; 19th Jihlava International Documentary Film Festival 2015; New Zealand International Film Festival 2015; Toronto International Electroacoustic Symposium 2014; Balance/Unbalanced Conference Noosa, AU 2013.
- 2013** **LET IT GO** — a comprovisation for spoken word, electric bass, laptop, accordion and time-lapse video in collaboration with Andrew Denton and bassist Rick Jones. The Playhouse Gallery, New Zealand, 2013.
- 2012** **TERROIR** — an audiovisual work using data collected from an old cell phone in collaboration with Shannon Harris. UnionDoc New York, USA 2015; Sweet Thunder Music Festival San

TECHNICAL CREATIVE CODING EXPERIENCE

- 2020-21** **MINDSCAPE AND UNDER THE POHUTATKAWA TREE** — Virtual orchestration preparation for the live performance of Janet Jennings's score for dance. Hamilton, New Zealand.
- 2016** **FLOWING WATER** — Virtual orchestration preparation for the live performance of Janet Jennings and Witi Ihimaera's opera. Hamilton, New Zealand.
- 2016** **MEDTECH CORE EXHIBITION AT SILO6, AUCKLAND NZ** — Max/MSP coder for the Organ Sonification Project, which comprised of 4 interactive audiovisual installations.

Link to Films

[CRUDE](#)

[TO TASTE THE GROUND](#)

[THE OLD WOMAN IN THE WOODS](#)

[WHEN THE DEVIL KNOCKS](#)

[DogBoy](#)

MUSIC AND SOUND FOR FILM

- 2016** **CRUDE** — by Andrew Denton. Depictions of Living, London, UK 2020; MADA Gallery Exhibition, Melbourne, AU 2016. (Sound)
- 2014** **TO TASTE THE GROUND** — by Shannon Harris. Haverhill Experimental Film Festival 2015 (winner of best documentary); Neues Kino, Basel, Switzerland 2015; Cinéma Québécois, Montreal, Canada 2015. (Sound)
- 2013** **THE OLD WOMAN IN THE WOODS** — by Caroline Coutts. Winner of Silver Remi Award at the 46th Worldfest-Houston Film Festival 2013; Leo Award nomination for best musical score in a short 2013; nominated for Golden Sheaf Award in the Drama category 2013. (Music)
- 2010** **WHEN THE DEVIL KNOCKS** — by Bountiful Films. World Premiere Vancouver International Film Festival 2010; CBC Television 2011; Winner of the Golden Sheaf Awards for best documentary 2011; Genie and Leo Award nomination for best documentary feature film 2011. (Music)
- 2007** **DOG BOY** — by Caroline Coutts. Leo Awards winner for best musical score in a short 2008; Vancouver International Film Festival 2007; Bravo TV 2007. (Music)
- 2007** **30 LOVE** — by A Muse Productions. World tour with MOVES09 Film Festival; Vancouver International Film Festival 2007. (Music)
- 2006** **KO TAWA: ECHOES FROM OUR ANCESTRAL LANDSCAPE** — by Emissary Media & Film. Auckland Museum, (Music)
- 2006** **INSIDE** — by Andrew Denton. Victoria Festival of Motion & Image Australia 2006. (Sound & Music)
- 2004** **THE PENCIL CASE** — by Claudia Molina. Vancouver International Film Festival 2004; Bravo TV 2004. (Music)
- 2004** **THE BEAST OF DULLE GRIET** — by Caroline Coutts. Vancouver International Film Festival 2004. (Music)
- 2004** **PASSAGEWAY** — by Claudia Molina. Bravo TV 2004; Manitoba Film Festival 2004. (Music)
- 2004** **METALLIC** — by Carole Utter for the National Film Board of Canada. (Soundscape)
- 2003** **HOW TO BE A MODEL** — by A Muse Productions. Vancouver International Film Festival 2003; Victoria Film Festival 2003; Atlantic International Film Festival 2003; CBC Television 2004/2005. (Music)
- 2001** **SINGING THE BONES** — by Fat Salmon Productions. World Premiere Montreal World Film Festival 2001; Tahoe International Film Festival 2001; Mill Valley International Film Festival 2001. (Sound Design)

MUSIC AND SOUND FOR DANCE AND THEATRE

- 2011** **RGB** — commissioned by choreographer Jennifer Nikolai. Edmonton Feats Dance Festival 2012, Dunedin Fringe Festival 2012, ArtzElectros Waikato 2012.
- 2009** **OUTSIDE OUT** — commissioned by choreographer Claire French. In collaboration with composer James Beckwith Maxwell for Pulse Vancouver.
- 2009** **INSIDE OUTSIDE IN** — commissioned by choreographer Claire French. In collaboration with composer James Beckwith Maxwell for Pulse Vancouver.
- 2001** **RENDERED SPEECHLESS** — commissioned by choreographer Claire French for Late Night Kiss Vancouver.
- 1999** **HALF-HANGED MARY** — commissioned by choreographer Jennifer Nikolai for 12 Minutes Max Vancouver.
- 1998** **SEVEN LEARS: THE PURSUIT OF THE GOOD** — original music and soundscape for Howard Barker's play staged at Simon Fraser University, CA. Director: Donald Kugler.

ELECTROACOUSTIC AND ACOUSTIC WORKS

- 2010** **ST.JOHN'S WALTZ** — electroacoustic work that explores the sounds heard from Signal Hill, St. John's, NL.
- 2009** **AS FAR AS THE EYE CAN HEAR** — work for classical guitar and cello. Further East Further West concert, Vancouver Pro Musica.
- 2009** **TOROA** — work for treble choir. For Elektra Women's Choir of Vancouver.
- 2008** **OPERA SCENES CREATED AT TORONTO TAPESTRY OPERA'S LIBLAB, A COMPOSER-LIBRETTIST LABORATORY.** **AWAYEYHA** — text Spy Denomme-Welch, **HAMLET'S PROPOSAL** — text Ken Gass, **LETTER'S TO MYSELF** — TEXT ANDREW MOODIE, **Mo Fo** — text David Brock.
- 2005** **TE WHIRI** — CD inspired by the exhibition KO TAWA: Taonga From our Ancestral Landscape for the Auckland Museum 2005–6. KO TAWA toured throughout Australasia between 2006–8.
- 2004** **ON YOUR MARK GET SET GO** — percussion ensemble. Performed by Four Gallon Drum at Pro Musica Sonic Boom Festival, Vancouver.
- 2004** **THE METAPHYSICAL PAINTINGS** — Mezzo-Soprano and Piano. Performed at Pro Musica Sonic Boom Festival, Vancouver.

Link to Sonics



[TE WHIRI](#)

[Ko Tawa](#)

[THE METAPHYSICAL PAINTINGS](#)

Link to Singing

www.divatproductions.com/sing.html



ICMA Best Work in the America's Award for my audiovisual installation Currents. The award was presented during the 2019 ICMC-NYCEMF conference in New York.



Blues Awards main winners: (L-R) The Pou Ahurea Award for Maori Person of the Year went to Tupuria King. Teresa Connors was named as Creative and Performing Arts Person of the Year and rower Zoe Stevenson was Sports person of the Year.



Leo Award winner for Best Musical Score in a Short (Dog Boy) 2009.

PERFORMANCE EXPERIENCE

HYPERINSTRUMENTS

Performing works utilizing custom software instruments.

VOICE

Performing contemporary repertoire, traditional opera, improvisation and own vocal works.

GRANTS, AWARDS, AND NOMINATIONS

FROM ACADEMIC PRACTICE-BASED CREATIVE RESEARCH

- 2022 CUPFA Professional Development Large Grants
- 2019 International Computer Music Association: Best work in the America's Award.
- 2019 IISCI Digital Tools Research Grant.
- 2019 Memorial University Quick Start Grant.
- 2018 Memorial University Public Engagement Acceleration Grant.
- 2018 IISCI Digital Tools Research Grant.
- 2017 Waikato University PhD Publication Scholarship.
- 2016 Lilburn Composition Award for Best Electroacoustic Multimedia Work.
- 2016 WSU John Houston Award for Research Excellence.
- 2016 Wallace Corporation Blues Awards for Composition.
- 2015 Wallace Corporation Blues Awards for Composition.
- 2014 Nikolas Werner Award for excellence in electroacoustic music.
- 2014 Wallace Corporation Creative Arts Person of the Year.
- 2014 Wallace Corporation Blues Awards for Composition.
- 2013–2017 Waikato University International PhD Scholarship.
- 2013 Nikolas Werner Award for excellence in electroacoustic music.
- 2013 Wallace Corporation Blues Awards for Composition.
- 2012 Nikolas Werner Award for excellence in electroacoustic music.

FROM PROFESSIONAL CREATIVE PRACTICE

- 2020 Canada Council for the Arts Concept to Realization grant for Sonics Form our Oceans Edge.
- 2019 Canada Council for the Arts Travel Grant to present at Hold Fast Festival, St. John's, NF
- 2013 British Columbia Leo Award nomination for Best Musical Score in a Short Drama for The Old Women in the Woods by Caroline Coutts.
- 2009 British Columbia Leo Award winner for Best Musical Score in a Short Drama for Dog Boy by Caroline Coutts.
- 2008 Canada Council for the Arts Travel Grant for the installation of Motion Parallax at MIC Toi Rerehiko in Auckland New Zealand
- 2008 Canada Council for the Arts Travel Grant to participate as a Composer in Tapestry Opera LibLab in Toronto, Canada.
- 2008 British Columbia Arts Council Travel Grant to participate as a composer, in Tapestry Opera LibLab in Toronto, Canada.
- 2007 Canada Council for the Arts Productions Grant
- 2000 Canada Council for the Arts Productions Grant

Other Training

TEACHING DEVELOPMENT COURSES

WAIKATO UNIVERSITY, NEW ZEALAND

- The Marking Process
- Research and Teaching
- Tertiary Teaching: Exploring Our Beliefs
- Introduction to Course Design
- Designing Assessment Tasks for Learning
- Maximising Learning in Large Classes
- Beginners Guide to Blended Learning

PROFESSIONAL SERVICES

CONFERENCE REPORTS AND JOURNAL REVIEWER

- 2023 Organised Sound. Invited paper review for this peer reviewed journal.
- 2019 Array -- Special Issue. International Computer Music Conference ICMC 2019, New York (USA).
Written reviews for Installation works presented during the conference.
- 2018 Interference: a Journal of Audio Culture. Invited paper review for this open access peer reviewed journal.
- 2018 Array -- Special Issue. International Computer Music Conference ICMC 2018, Daegu (South Korea).
Written reviews for Installation works presented during the conference.

CONFERENCE ORGANISER AND SUBMISSIONS REVIEWER

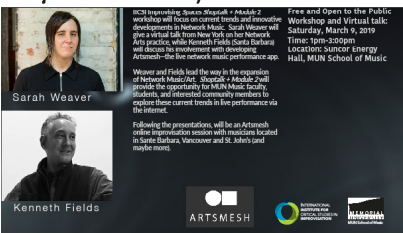
- 2024 International Conference on Auditory Display (ICAD)
- 2024 International Computer Music Conference (ICMC)
- 2023 UbiMus2023 International Symposium on Ubiquitous Music (Organizing committee and paper reviewer)
- 2022 Ubimus Conference and Workshop
- 2022 Ubimus Conference and Workshop
- 2022 International Computer Music Conference (ICMC)
- 2021 International Conference on Auditory Display (ICAD)
- 2020 International Computer Music Conference (ICMC)
- 2019 International Computer Music Conference (ICMC)
- 2018 International Conference on Auditory Display (ICAD)
- 2018 International Computer Music Conference (ICMC)
- 2018 Alliance of Women in Media Arts and Technology Conference
- 2018 Ubimus Conference and Workshop
- 2017 International Conference on Auditory Display (ICAD)
- 2016 International Conference on Auditory Display (ICAD)

ADVISORY TEAM AND BOARD MEMBER

- | | |
|---------|---|
| 2019-22 | Canadian Electroacoustic Community (CEC). (Board) |
| 2019 | Emera Innovation Center: Art and Business Advisory Team. |
| 2019 | Memorial University Public Engagement Advisory Team. |
| 2010-11 | Vancouver New Music (Board) |
| 1997-02 | Cineson — A non-profit organization for the creation of collaborative multimedia works (founding member and administrator). |
| 1996-98 | Vancouver Pro Musica (Board) |

WORKSHOPS ORGANIZED, FACILITATED AND GIVEN

- | | |
|------|--|
| 2019 | Creative Coding in Max 8 for beginners. Hold Fast Festival 2 day workshop, St. John's, NL. |
| 2019 | Shoptalk + Module 2/Network Music
Organized and facilitated this workshop on Network Music with Sarah Weaver and Kenneth Fields for the International Institute for Critical Studies in Improvisation, Memorial University of Newfoundland, School of Music. |
| 2019 | Quasar Saxophone Quartet Improvisation workshop, which explored computer software for live performance, for the International Institute for Critical Studies in Improvisation, Memorial University of Newfoundland, School of Music. |
| 2018 | Shoptalk + Module 1/Benjamin Carey Organized and facilitated this workshop with Benjamin Carey focusing on his <i>derivations</i> system. for the International Institute for Critical Studies in Improvisation, Memorial University of Newfoundland, School of Music. |
| 2005 | Vocal Production for Dancers. A one-day workshop that introduced dance students to the fundamentals of vocal production at Auckland University of Technology, New Zealand. |
| 2002 | Opera and Electronics. A weekend workshop at The Photographers Gallery, Saskatoon, Canada. |
| 2002 | Music and Electronics for the Interdisciplinary Artist at Emily Carr Institute of the Art and Design, Vancouver, Canada. |

Shoptalk + Module 2/Network Music

Shoptalk + Module 1 with Benjamin Carey

