

Teresa Marie Connors

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Academic Qualifications

October 2013 –
March 2017

The University of Waikato, NZ

PhD with Creative Component (submission date March 2017)

Title of Dissertation: *Audiovisual Installation as Ecological Performativity*

March 2012 –
March 2013

The University of Waikato, NZ

MMus, Music Composition (1st Class Honours)

Title of thesis: *Multimedia Collaboration as Art Practice*

September 1991 –
June 1995

Dalhousie University, CA

BMus in Composition and Opera Performance

September 1986 –
June 1988

Nova Scotia School of Art and Design, CA

Diploma of Fine Arts in Intermedia Studies

University Teaching Experience

March 2016 –
October 2016

Conservatorium of Music, The University of Waikato, NZ

Teaching Assistant for Creative Technology and Creative Practice (CRPC301)

March 2016 –
June 2016

Screen and Media Programme, The University of Waikato, NZ

Teaching Assistant for Creative Technology and Creative Practice (CRPC301) and Screen Media and Digital Practices (SMST217)

July 2016 –
October 2016

Conservatorium of Music, The University of Waikato, NZ

Teaching Fellow for Acoustic and Electroacoustic Composition (MUSI323)

September 2016 –
October 2016

Conservatorium of Music, The University of Waikato, NZ

Teaching Substitute for Screen Music Composition (MUSI240)

July 2015 –
October 2015

Conservatorium of Music, The University of Waikato, NZ

Teaching Fellow for Acoustic and Electroacoustic Composition (MUSI323)

March 2015 –
October 2015

Conservatorium of Music, The University of Waikato, NZ

Teaching Fellow for Creative Technology and Creative Practice (CRPC301)
Teaching Evaluation Ranking = 1.25

March 2014 –
October 2014

Conservatorium of Music, The University of Waikato, NZ

Teaching Fellow for Creative Technology and Creative Practice (CRPC301)
Teaching Evaluation Ranking = 1

Work Related Experience

2005 – 2012

divaTproductions Inc. (owner/composer)

An award winning Music for Film and Arts Company based in Vancouver, Canada. (*Creative works CV available upon request*)

1999 – 2004

White Rock School of Music and Dance (British Columbia)

Music teacher for lessons in voice, classical and electric guitar, piano, music theory, and composition. Average 30 private students per week.

1999 – present

Contract Opera Singer and Performer

Performance CV includes traditional and contemporary repertoire with several world premieres of Canadian works. (*Performance CV available upon request*)

Awards, Grants, and Nominations

From Academic Research at Waikato University

2017

Waikato University Ph.D. 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

Waikato University International Ph.D. 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

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.

2009

Canada Council for the Arts Travel Grant

2008

Canada Council for the Arts Travel Grant

2008

British Columbia Arts Council Travel Grant

2007

Canada Council for the Arts Productions Grant

2000

British Columbia Arts Council Productions Grant

2000

Canada Council for the Arts Productions Grant

Publications

My research is located within the field of sonic arts and multimedia installation, and experiments with developing non-linear works. This is paralleled with creative practices that experiment with technology, performance and the sonification of environmental data—the result of which has evolved into what I have come to term as *Ecological Performativity*. This is a mode of practice that considers—in act and thought—the context and formative creative process and the resulting artifacts as a responsive embodiment of larger structures of phenomena. The outcome is a reorientation of my creative thinking-making procedures, including ideas of subjective experiences of time, place and the entangled agency of human and nonhuman bodies.

Journal Article (refereed)

Connors, T. and Denton, A. (*forthcoming*) In *Environments: The convergence and divergence of practice. Organised Sound*, 22(1).

Conference Contributions

Fully written/refereed

Connors, T. 2016. The Aesthetics of Causality: A Descriptive Account into Ecological Performativity. Paper presented at *Sonic Environments*, Brisbane, Australia, July 10–12.

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.

Paper presentation from refereed abstracts

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

Connors, T. 2015. What Is Here? A Descriptive Account into Ecological Performativity: A creative research practice. Paper presented at *FASSGRAD Interdisciplinary Conference*, The University of Waikato, New Zealand, October 22–23. (winning best paper on day 2)

Connors, T. 2015. Audiovisual Installation as Ecological Performativity. Paper presented at *CreateWorld*, Brisbane, Australia, February 12–13.

Connors, T. 2014. Creative Practice in a World of Agency. Paper presented at *FASSGRAD Interdisciplinary Conference*, Waikato University, New Zealand, November 17–18

Board Member

2010 – 2011

Vancouver New Music — Founded in 1973, Vancouver New Music engages communities in the exploration, creation, and experience of progressive and outstanding new music.

1997 – 2002

Cineson — A non-profit organization for the creation of collaborative multimedia works (founding member and administrator).

1996 – 1998

Vancouver Pro Musica — A non-profit volunteer-run society dedicated to the presentation and promotion of new works by British Columbian composers.

Workshops Given

2005

Vocal Production for Dancers. A one-day workshop introducing 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.

Membership

SCGC (Screen Composers Guild of Canada)

SOCAN (The Society of Composers, Authors and Music Publishers of Canada)

Review Panel

2017

Creative Installation and paper reviewer for the International Conference on Auditory Display, Penn State, USA.

2016

Creative Installation and paper reviewer for the International Conference on Auditory Display, Canberra, Australia.

1996 – 1998

Music Composition submission reviewer for Pro Musica Sonic Boom Festival, Vancouver.