



UNIVERSITY OF REGINA

**Annual Information Form
For Academic Staff Members**

Report for the period January 1 to December 31, 2008

Name Charity Marsh

Rank: Canada Research Chair Tier II/
Assistant Professor in Media Production and Studies
Associate Member of Computer Science (as of Fall 2008)

Faculty : Fine Arts

Department: Media Production and Studies/ Interactive Media and Performance

Any additional degrees, diplomas or certificates since last report? If so, please indicate:

Institute Français 2;
Academy of Scratch DJ Beat-Making;
Scratch Lab DJ Beginner
Scratch Lab DJ Intermediate

If you were not actively at the University for the full twelve months please indicate reason, with pertinent dates (sabbatical, mid-year appointment, extended sick leave, leave-of-absence, etc.)

This is the first report since I was awarded the CRC position July 1, 2007. For additional information concerning teaching for the academic school year of 06/07 when I held a tenure track position in the School of Music at the University of Windsor, please refer to Annual Information Form B (attached after A - Teaching Related Duties for the current Annual Information Form).

A. Teaching and related Duties

1. Teaching schedule for the year under review (including tutorials and directed reading classes):

	Class No.	Section	Enrolment	Lecture Hrs per week	Comments
Winter	FA802 FA 400 AC FILM 480 AP		2 6 6	3	These courses, all new, were cross-listed and so the total lecture hours per week was 3 hours, with additional 2-hour meetings held with the graduate students throughout the term.
Spring	FA 400 AE		1		New course (Hip Hop in Northern Canada)
Summer	FA 400AF		1		New course (Fieldwork and Methods)
Fall	FA 200		24	3	Completely revised course, all new readings, themes, and assignments.
	FA 400 AE		1	3	New Theme for Course (Bahai Hip Hop)

2. Indicate any new or special teaching methods, development of new classes, revision of old classes, (with comments):

The following courses were all newly developed in Winter 08:

FA 802/ FA 400 AC/ FILM 480 AP (cross-listed graduate and upper undergraduate course)

There are a number of significant things to note about these courses:

1. The course has been developed as a truly hybrid course, bridging the gap between studies and studio through a new and innovative approach to theory and practice which includes an intersecting seminar/workshop teaching model to theory and practice.
2. The course has been developed around the infrastructure of the CRC research infrastructure – the IMP Labs.
3. FA 802 has been added to the core for the Interdisciplinary Studies and MPS graduate programs.
4. This course is also the faculty's first hybrid course, which allows students to 'count' the credits towards studies or production within the MPS 4th year undergraduate programs.

I also want to make a few comments about the first time this course ran (Winter 08). As you will see from the student evaluation comments concerning this course, there were some difficulties. The IMP Labs are a major infrastructure on which this course was developed. The completion of the IMP labs did not occur until April 2nd (almost at the end of the semester) due in part to internal and external processes concerning infrastructure purchasing and installation, as well as to disruptions that were brought on by contract negotiations between the university administration and CUPE, which subsequently led to a strike in the fall during which equipment could not be delivered or installed. Although many students enjoyed the class and learned a great deal, the class did not run as I intended because the IMP Labs were not complete. I look forward to offering this course again in Winter 09 now that the IMP Labs are complete and the infrastructure is in place.

The following courses were newly developed in Spring and Summer 08:

FA 400 AE

FA 400 AF

These special topics courses were completed as directed reading courses by two 4th year undergraduate students, both going on to graduate studies. These courses are filling a major gap in the Faculty of Fine Arts and the Department of Music, and the

Department of Anthropology--upper level undergraduate courses in Ethnomusicology and Popular Music theories and methods.

FA 400 AE was also taught in Fall 08, with a different theme.

FA 200

The introductory interdisciplinary fine arts course, FA 200, was completely revised to include all new readings, assignments, themes, and workshops for the Fall 08 term. The course provides an important introduction to the faculty's commitment to interdisciplinary studies in fine arts. In its revised form this course also integrates arts in the surrounding community, a number of the faculty's community partners, assignments integrating both studies-based and studio-based assignments (see examples provided) and the IMP Labs.

For one of the assignments, students were also asked to create a sound composition for an installation project at the MacKenzie Art Gallery. Lee Henderson is leading that project, which opens December 5, 2008.

IMP Labs:

Since the completion of the IMP Labs I have also been in the process of researching, developing, and publishing pedagogical documents, curriculum, and workshop materials in consultation with local, regional, and national artists specifically for the use in the IMP Labs. This substantial project is a research and development project that will have significant impacts on the research, teaching, and community partnerships for the Faculty of Fine Arts. Up to this point I have received funding for this initiative from HRI and I'm waiting to hear results from the Teaching and Learning Scholars Competition.

3. Was teaching evaluation carried out? By whom? Method? Is material attached?

Yes. Please see attached teaching evaluations comments.

4. Additional direct contact hours per semester with undergraduate students, such as labs, supervision of practica, tutoring, supervision of co-op students, or other significant blocks of contact time with students. Indicate nature and extent of your role (hours of contact per semester).

Supervision and Mentoring:

Currently I am supervising the Faculty of Fine Arts first two post-doctoral fellows. These post-doc fellows are in Interactive Media and Performance. As part of this process I created the advertisement and began to write a post-doctoral policy for the Faculty.

Undergraduate Students: Over the past year I have supervised 3 undergraduate students in research assistant positions who have each worked approximately 10 to 15 hours a week for me.

Graduate Students: I have supervised Erin MacLean (graduate student in Musicology) as a research assistant from September 07 to May 08. Erin completed 15 hours per week during this period.

Beginning in May 08 I became a co-supervisor for incoming graduate student in Interdisciplinary Studies student Krista Baliko. During this time I have met with Krista a number of time for meetings to discuss her thesis project, research, and ongoing progress.

In September 08 I also have taken on a co-supervisor role for Joey Tremblay, who I have mentored through the SSHRC application process, his thesis project and research development, as well as his course schedule. Joey and I have met numerous times to discuss this work and his progress.

In 2008 I have participated in 5 projects for students from the School of Journalism, giving interviews, viewing footage, providing feedback, etc.

I am also approached on a regular basis to assist with students' (undergraduate, graduate, post-graduate, high school) research projects, and consult with institutions concerning new initiatives around project-based learning.

Letter Writing for Students:

From January to November 08 I have written 4 letters of reference for graduate scholarships and fellowships, and 2 letters for students entrance into graduate programs, and 1 letter for an undergraduate student's application to a scholarship.

In Spring 08 I nominated Joey Tremblay (MFA Interdisciplinary Studies) for Innovation in the Arts for the Mayor's Business and Arts Awards.

Guest Teaching:

I frequently present guest lectures for a wide range of courses (undergraduate and graduate) in the Faculties of Fine Arts and Arts.

IMP Labs:

The IMP Labs are open to the university community, as well as the public, 2 days a week for 5 hours each time. I am available for to assist/ facilitate/ mentor for most of these hours. The IMP Labs have been heavily used in the Fall 08 semester

Because the IMP Labs are open to the university and surrounding communities, and *The Flatland Series* include a number of hands on workshops and talks, I spend many additional blocks of time with students from across the campus and across our region.

More importantly, the IMP Labs have become an important site for showcasing technological arts innovation and recruitment for the Faculty as well as the University of Regina. Just in the past three months I have offered tours/ demos/ talks/ workshops for the Lieutenant Governor's Student Leadership Forum, the Ministry of Education, the Mayor and City Council, UR Connected, the Catholic Teachers Professional Development, Evan Hardy Media Tours, Street Culture, and Scott Collegiate.

5. Supervision of Post-Doctoral Fellows, graduate students and honours students:

Student's name	Department/ Subject Area	Degree Program of Student	Indicate whether individual supervision, member of team, thesis committee, other?
Joey Tremblay	Interactive Media and Performance	MFA Interdisciplinary Studies	C0-Supervisor of Thesis Project
Krista Baliko	Media Studies/ Queer Theory	MFA Interdisciplinary Studies	C0-Supervisor of Thesis Project
Dave Gray	Education	Ph.D. Education	External-Internal
Andrew Wenaus	English	M.A.	External Examiner
Graham St. John	Interactive Media and Performance	Post-Doctoral Fellow	Principal Supervisor
Marcia Ostashewski	Interactive Media and Performance	Post-Doctoral Fellow	Principal Supervisor

6. Student counselling. Indicate nature and extent of your role (hours per semester).

Counselling for Recruitment: During the past year I have also been meeting with many potential students that are interested in discussing the graduate programs and the faculty's offerings. This contact has ranged from face to face meetings (4 students), email discussion (5 students), and phone conversations. I have also actively advertised and recruited 2 post-doctoral fellows in the areas of Interactive Media and Performance and Ethnomusicology.

Graduate Students: I have counselled 5 graduate students (not all fine arts students) on their individual programs and research.

Undergraduate Students: Over the year I have counselled 7 undergraduate students from a variety of disciplines within Fine Arts, Education, and Arts on various issues related to courses and programming.

B. Scholarship, Research, or Equivalent Professional Activities**1. Indicate your current area of scholarship, research, professional work, exhibition preparation, etc.**

Interactive Media and Performance, Popular Music Studies, Aboriginal Hip Hop in Western and Northern Canada, The Production and Performance of Popular Music in Western and Northern Canada, DJ Cultures (including Hip Hop, EDM, Rave Culture, Club Culture, Psy-Trance, Silent Raves), On-line social network sites and communities (including MySpace, Facebook, Bebo, YouTube), Ethnomusicology, Critical Pedagogy, Cybercultures, Television Studies, Media Studies, Cultural Studies, Queer Theory

2. List below information which will permit objective evaluation, and an accurate institutional report. List each achievement separately, giving complete information using the following alphabetical sub-headings:

- (a) books; monographs; chapters in books; publications in refereed journals, non-refereed journals, and periodic publications (provide complete bibliographic reference)**
- (b) exhibitions**
- (c) performances**
- (d) participation in conferences as speaker, panelist, chair, etc.**
- (e) professional and consulting activities**
- (f) reviews of books, papers and theses for other universities**
- (g) program development for use in the public domain.**

A) Published or Released since last performance review

Publications**Under Review/ Forthcoming/ In Press****Books**

Spanning the Distance: Popular Music in Canada. (Edited Collection under consideration with University of Toronto Press.)
January 1, 2009. With Holly Everett. (Under Review)

Book Chapters, Journal Articles, and Reviews

“Popular Music in Canada: An Introduction,” in *Spanning the Distance: Popular Music in Canada*. Eds. Marsh and Everett.
University of Toronto Press. (Under Review)

“Representation, Identification, and Citizenship: The Politics of Hip Hop Culture in Nunavut,” in *Cultural Grammars of Nation, Diaspora, and Indigeneity in Canada*, Eds. McCall, Kim, and Singer. Wilfred Laurier University Press. (Invited Chapter Under Review)

“In the Middle of Nowhere: Little Miss Higgins Sings the Blues in Nokomis, Saskatchewan,” in *Mind the Gap: Cultural Spaces of Saskatchewan*. Eds. R. Rogers and C. Ramsay. Regina: CPRC, 2010. (Accepted Abstract – Article Due March 15, 2008).

“Canadian Music in The Academy: Teaching Strategies and Resources,” in *Musicultures: The Canadian Journal for Traditional Music*. With R. Elliott, A. Hoefnagels and A. Zinck. (Under Review)

“Reluctant Warriors: Reflections on Indigeneity, Gender, and Technology in Canadian Hip Hop,” Forthcoming in *Spanning the Distance: Popular Music in Canada*. Eds. Marsh and Everett. Under consideration with University of Toronto Press. (Under Review)

“What it feels like for a girl: Metaphor, Transgression, and the Triumph of Madonna’s Imaginary Cyborgs,” Forthcoming in *Atlantis: A Women’s Studies Journal*. Fall 2009.

“A Mass of Individuals?: The Possibilities and Transgressions of Silent Raves,” in *The Oxford Handbook of Mobile Music and Sound Studies*. Eds. Sumanth Gopinath and Jason Stanyek. Oxford University Press. (Invited Chapter Under Review)

“Keepin’ it Real?: Masculinity, Race, and Media Representations of (Gangsta’ Rap in) Regina,” in *Making it Like a Man:*

Masculinities in Canadian Arts and Culture. Ed. C. Ramsay. Wilfred Laurier Press. (Under Review)

“Bits and Pieces of Truth: Storytelling, Identity, and Hip Hop in Saskatchewan,” Forthcoming in *Perspectives on Contemporary Aboriginal Music in Canada*. Eds. A. Hoefnagels, S. Cronk, B. Diamond.

Publications in Print

Book Chapters, Journal Articles, and Reviews

“Last Night a DJ Saved My Life: The Flatland Scratch Seminar and Workshop Series,” In *At the MacKenzie*, Fall 2008, p. ??.

“The Nature/Culture Binary Opposition Dismantled in the Music of Madonna and Björk,” In *Cultural Studies: An Anthology*. Ed. Michael Ryan. Oxford: Blackwell Publishing, 2008.

“In & Out of the Classroom: Reflections on Identity, Technology, and the Radio Project,” In *Intersections: Canadian Journal of Music*. (26/2), 2007, pp. 81-96.

“‘Understand Us Before You End Us’: Regulation, Governmentality, and the Confessional Practices of Raving Bodies,” In *Popular Music*. (Vol. 25/3), Cambridge University Press, 2006, pp. 415-430.

“Performing Femininity as a Transgressive Act through the Dissolution of ‘Real’ and ‘Imaginary’: Björk’s Performance as Selma in Lars Von Trier’s *Dancer in the Dark*.” In *Scandinavian-Canadian Studies/ Études Scandinaves au Canada* (Volume 14), 2002, pp.104-129.

“The Nature/Culture Binary Opposition Dismantled in the Music of Madonna and Björk.” In *Music and Technoculture*, René Lysloff, ed. New England: Wesleyan Press, 2003, pp.182-203. With Melissa West.

“DJ Club.” *Women and Music in America Since 1900: An Encyclopedia*, Kristine H. Burns, Ed. Westport, Connecticut and London: Greenwood Press, 2002, pp. 158-159.

“The Politics of Academic Fandom.” Forthcoming in *Studies in Music*. London: University of Western, Serge Lacasse, Ed. With Melissa West. (Conference Proceedings 2000 and 2001).

“Review of Toronto 2000: Musical Intersections (Conference Review).” In *Canadian University Music Review* (22:1), 2001, pp. 108-112.

“Negotiating Spaces for Women’s Participation in the Classroom.” In *Core: York’s Newsletter on University Teaching*, February 2001.

B) and C) Exhibitions and Performances

Performances and Artistic Works (Artist/ Collaborator/ Producer/ Curator)

“Backstage Pass: 50 Years of Canadian Rock, Pop, and Alternative Music,” Co-Curator with S. Cronk. Canadian Museum of Civilization, Forthcoming in 2012-2013.

“Last Night a DJ Saved my Life”; “Up Against a Wall: Graffiti as Art”; “The Massive: Hip Hop Canadian Style”; “Lest we Forget: Music and Ideology at the Canadian War Museum”; “Roots to Routes: Music as Storytelling Practice”; and “Dancing in Silence: The New Global Rave Culture.”
The Flatland Scratch Seminar and Workshop Series I, II, III. Co-Creator and Ongoing Producer. Fall 2008.

“The Oral, Written, and Other Verbal Media and eVOCative Festival DVD.” Producer. Summer/ Fall 2008.

“Launch of the Interactive Media and Performance Labs Concert.” Producer and M/C. April 2, 2008.

“Interface and Gesture in DJ Technology”; “Pink Noises: Electronic Music, Gender, and Absence”; and “Hip Hop Culture in Saskatchewan: A Roundtable Discussion.” *The Flatland Scratch Seminar and Workshop Series II*. Co-Creator and Ongoing Producer. Winter 2008.

DJ for Gala Reception – Canadian Association for Cultural Studies, Fall 2007

“My Treasure,” “Roaming Part One,” “Flashbacks,” and “Monsters,” Performed in *Signs: The Monologue in Five Voices*. Four Soundscape Compositions, May 2006.

“Spanning the Distance Performance.” Producer and M/C. May 2006.

“Pride” Multi-media Performance in *No Limits*, National Artist Program, 2005 Canada Summer Games, August, 2005.
Mentor, Creator, Artist working within Collaborative Multi-Media Performance Arts.

“The Rise of The DJ”;

“New Technologies and New Soundtracks”;

“Cultural Production, Electronic Music, and Social Relations”

The Flatland Scratch Seminar and Workshop Series I. Co-Creator and Ongoing Producer. Winter 2005.

D) Conferences

“Canadian Music in the Academy: Teaching Strategies and Resources.” *Canadian Society for Traditional Music*, Halifax, NS, November 2008.

“Representation, Identification, and Citizenship: The Politics of Hip Hop in Northern Canada.” *Canadian Society for Traditional Music*, Halifax, NS, November 2008.

“Bits and Pieces of Truth: Storytelling, Identity, and Hip Hop in Saskatchewan.” *The Oral, Written, and Other Verbal Media*, Saskatoon, SK, June 2008.

“Reluctant Warriors: Reflections on Indigeneity, Gender, and Technology in Canadian Hip Hop.” *ICA Communicating for Social Impact*, Montreal, QC, May 2008; *IASPM-Canada Popular Music & Popular Culture: Intersections and Histories*, St. Catharines, ON, May 2008.

Discussant Response to Panel “Gender and Popular Culture,” Canadian Sociology Association, Vancouver, B.C., June 2008.

“Seven Deadly Sins, Fifty-Two Artists, Ten Mentors, and an Artistic Director: (Re)Considering Culture and Performance at the 2005 Canada Summer Games.” 6th Hawaii International Conference on Arts & Humanities, Honolulu, Hawaii, January 2008. With Darci Anderson.

“Bits and Pieces of Truth: Cultural Politics and Saskatchewan's Indigenous Hip Hop Scene.” 6th Hawaii International Conference on Arts & Humanities, Honolulu, Hawaii, January 2008.

“In the Middle of Nowhere: Little Miss Higgins Sings the Blues in Nokomis, Saskatchewan” *Canadian Society for Traditional Music*, November, 2007.

“Bits and Pieces of Truth: Cultural Politics and Saskatchewan Hip Hop Culture” *Canadian Association for Cultural Studies*, Oct., 2007.

“New Forms of Storytelling: Indigenous Hip Hop on the Canadian Prairies.” *Feminist Theory and Music 9 Speaking Out of Place*, Montreal, QC June 2007.

“Little Miss Higgins Sings the Blues in Nokomis Saskatchewan.” *Art of Immersive Soundscapes 2*, Regina, June 2007.

“Bits and Pieces of Truth: Indigenous Hip Hop in Saskatchewan.” *Que Viva la musica populaire*, IASPM-International, Mexico City, MX June 2007.

“Isolation, Performance, and Space: Little Miss Higgins Sings the Blues in Nokomis, Saskatchewan.” *Boundaries, Blockades, and Bridges*, IASPM-Canada/US, Boston, MA, April 2007.

“Hip-Hop on the Prairies: Negotiating ‘Traditional’ and Contemporary Perspectives.” *Trent University Colloquium Series*, Peterborough, ON, February 2007.

Colloquia, Public Presentations, and Guest Lectures

- “Dancing in Silence: The New Global Rave Culture.” *The Flatland Scratch Seminar and Workshop Series III*, Nov. 2008.
- “Representations of Gangsta’ Rap in Regina: The Case of Robin Favel.” WMST Gender and Popular Culture, Fall 2008.
- “Don’t Call Me Eskimo: Hip Hop Culture in Nunavut.” School of Music Colloquium Series on Canadian Music, University of Toronto, Fall 2008.
- “What it Feels Like for a Girl: The Triumphs and Transgressions of Madonna’s Imaginary Cyborgs.” University of Regina Queer Initiatives Speakers Series, Fall 2008.
- “Hip Hop in Saskatchewan.” Roundtable for Launch of Interactive Media and Performance (IMP) Labs, April 2, 2008.
- “Lez Girls Part One: Representations of Desire on *the L word* or Why all the Girls *love* Shane.” University of Regina Queer Initiatives Series, March 2008.
- “Digital Queers.” FA 400/800 Graduate Lecture, March 2008.
- “Understand Us Before you End Us’: Regulation, Governmentality, and the Confessional Practices of Raving Bodies” Keynote Speaker for Humanities Research Group, University of Windsor, October, 2007.
- “Interactive Media and Performance.” Fine Arts Lecture Series, September 2007.
- “Hip-Hop on the Prairies: Negotiating ‘Traditional’ and Contemporary Perspectives.” Trent University Colloquium Series, Peterborough, ON, February 2007.

Chaired Sessions at the following Conferences: IASPM-Canada/US, CACS, CSTM, FTM9, AIS2, CSA

E) Professional and Consulting Activities

- Co-Curator and Consultant, Canadian Museum of Civilization, *Canadian Music Exhibit*, 2008 to present
- Creator and Producer. *The Flatland Scratch Seminar and Workshop Series I, II, III*. Winter 2005, Winter and Fall 2008
- Member of the Advisory Board. *Dancecult Journal*, Fall 2008
- IMP Labs – tours/ workshops/ demos for various delegations (2008 to Present)
- Lieutenant Governor’s Leadership Forum
 - City of Regina Officials (Mayor and City Councilors)
 - Ministry of Education
 - UR Connected
 - Street Culture
 - Evan Hardy Media School
 - Regina Catholic Schools Teacher Professional Development
- Australia-Canada Film Music Research Group – Advisory Member
- Consultant for CBC “The Morning Edition” and “The Afternoon Edition” Fall 2008.
- Department of Culture Palliser Division – Event Speaker and CBC Media, Fall 2008
- Draw the Line Against Sexual Assault – music consultant, participant, Fall 2008
- Cathedral Community Hip Hop Workshops (Sponsor), Fall/ Winter 2007-08
- Consultant for Artist and Musician Grant Writing, 2008
- Consultant for Music, Arts, and Culture. *Prairie Dog*, Regina’s Independent Newspaper 2007-present.
- Juror, Western Canadian Music Awards “Urban Category”, 2008
- Monthly Column on Music, *CBC-Saskatchewan* – “The Afternoon Edition.” 2007-present
- Juror, Factor Juries for SaskMusic 2006-2008
- Consultant, *CBC-National* – “Q.” June 2007
- Consultant, *CBC-Saskatchewan* – “The Afternoon Edition.” March 2007
- Columnist for CBC Afternoon Edition – Monthly – Provincial
- Consultant for CBC – for Q – National
- Consultant for CBC – for Blue Sky – Provincial
- Consultant for CBC – New Brunswick – Provincial
- Consultant for Prairie Dog, Leader Post
- Consultant for *Degrees*

F) Reviews of Books, Papers, and Thesis

Peer Reviewed Multiple Articles for the following Scholarly Journals: *Popular Music, Ethnologies; Journal of Popular Music, Women and Music, Musicultures,*
 Reviewer for Canadian Sociology Association – Panel 2008
 Reviewer for Oral, Written, and Other Verbal Conference 2008

G) Program Development for Use in Public Domain

- A. *The Flatland Scratch Seminar and Workshop Series I, II, III*
- B. The Scott Collegiate/ IMP Labs Hip Hop Culture Pilot Project
- C. IMP Labs Community Hours
- D. The Artist and Community workshop project (IMP Labs)
- E. The IMP Labs Curriculum Research and Development Project,

3. Indicate grants, contracts, and other funding, listing agencies, amounts and dates.

Canada Institute for Health Research Title: “Engaging Indigenous Youth to Develop and Maintain Healthy Behaviors Through Hip Hop”	Under Review: \$283,600
Canada Foundation of Innovation – New Initiatives Fund, Fall 2008 Title: Centre for Excellence in Media Arts, Music, and Culture	Under Review: \$1,929,639
SSHRC Travel Grant and President’s Fund, University of Regina, 2008 Title: “Representation, Identification, and Citizenship: The Politics of Hip Hop in Northern Canada”	Amount Awarded: \$1,200
Teaching and Learning Scholars Title: Interactive Media and Performance Labs Research and Curriculum Development	Under Review: \$4,000
Humanities Research Institute, Fall 2008 Title: <i>The Flatland Scratch Seminar and Workshop Series III</i>	Amount Awarded: \$1500
Faculty of Fine Arts Travel Fund, Fall 2008 Title: “Representation, Identification, and Citizenship: The Politics of Hip Hop in Northern Canada”	Amount Awarded: \$600
Humanities Research Institute, Spring 2008 Title: Interactive Media and Performance Labs Research and Curriculum Development	Amount Awarded: \$1,000
Canada Research Chair Tier II, 2007-2012 Title: CRC in Interactive Media and Performance	Amount Awarded: \$500,000
Saskatchewan Innovation and Science Fund, 2007-2009 Title: CRC in Interactive Media and Performance	Amount Awarded: \$200,000
Saskatchewan Innovation and Science Fund, 2007 Title: Interactive Media and Performance Labs (IMP)	Amount Awarded: \$115,996
Canada Foundation for Innovation, 2007 Title: Interactive Media and Performance Labs (IMP)	Amount Awarded: \$115,996
SSHRC Standard Research Grant, 2007 Title: “Negotiating Traditional and Contemporary Experience in Canadian Aboriginal Hip-Hop”	Amount Awarded: \$85,186

C. Administrative Duties

Indicate your participation in University administrative activities (indicating your role and contributions).

IMP Labs

Envisioning the IMP Labs, Developing the Labs

Director of the IMP Labs – full administrative duties, research, and public service

Post-Doctoral Fellow Advertising and Process Development for the Faculty of Fine Arts

Department of Media Production and Studies:

Studies Committee - Member

Production Committee - Member

Faculty:

Fine Arts Strategic Planning Committee - Member

Interdisciplinary Studies Graduate Program Committee – Member

Department of Music Hiring Committee – Dean’s Representative

University:

CFI-SAC – Member

Faculty of Arts - Fine Arts Representative

Council Committee on Research – Representative for U of R Canada Research Chairs

URQI – member

SSHRC Internal Review Committee – Reviewer and Mentor

Pres/SSHRC Fund Awards Committee – Fine Arts Representative - Reviewer

Office of Research Services

– Contribution to University Research Brochure

- Contribution to University Research Handbook

-Contributions to and Review of the Culture and Heritage Fact Sheet

Consultant on Post-Doctoral Policy from other Faculties

HRI – Contributions to HRI Unit Review

Jan 1 to June 30, 2007: University of Windsor

School of Music Council - member, Curriculum Committee - member, Awards Committee - member

F. Public Service**1. Indicate your participation in learned and professional societies (indicate role).**

CSTM (Canadian Society for Traditional Music) – Board Member;

IASPM-Canada (International Association for the Study of Popular Music): Executive Member, Communications and Publication Officer, past conference organizer; student paper prize adjudicator; elections officer

IASPM-US – representative from IASPM-Canada;

IASPM – International – member;

CACS (Canadian Association for Cultural Studies) – member;

Canadian Society for Advancement of Scandinavian Studies – member;

ICA (International Communications Association) – member;

Feminist Theory and Music – member;

Canadian Communications Association - member

2. Indicate special honours or recognition received (with dates)

Nominated for the 2008 competition of *Canada's Top 40 Under 40* – Results Announced in March 2009.

Canada Research Chair Tier II July 1, 2007 – June 30, 2012

3. Indicate other relevant professional activities (indicate whether local, provincial, national, or international, and give dates).**Local****IMP Labs – tours/ workshops/ demos for various delegations**

Lieutenant Governor's Leadership Forum
 City of Regina Officials (Mayor and City Councilors)
 Ministry of Education
 UR Connected
 Street Culture
 Evan Hardy Media School
 Regina Catholic Schools Teacher Professional Development

Flatland Scratch Seminar and Workshop Series III**Community Partnerships with the IMP Labs**

Street Culture Partnership
 MacKenzie Art Gallery Partnership
 Cathedral Area Community Association
 Scott Collegiate
 CJTR 91.3 FM Regina's Community Radio Station

Scott Collegiate/ IMP Labs Hip Hop Culture Pilot Project**Provincial**

SRIA – Saskatchewan Recording Industry Association - provincial – member

Regional Partnerships with the IMP Labs

SaskMusic
 Paved Arts

National/ International

**Co-Curator for *Backstage Pass: 50 Years of Canadian Rock, Pop and Alternative Music*
 (Canadian Museum of Civilization 2012-2013)**

Dancecult Journal – Advisory Board Member

Australia-Canada Film Music Research Group – Advisory Member

International Partnerships with IMP Labs

MMAP (Memorial University)

Centre for Ethnomusicology (University of Alberta)

BluePrintForLife (Social Work through Hip Hop)

4. List other relevant community and public affairs activities in which you participated indicating your role.

FACTOR – jury member

SRIA – jury member

CWMA – jury member for Urban Music Category

Cathedral Community Hip Hop Workshops (Sponsor)

Brandee's Graffiti Wall (Sponsor)

Department of Culture Palliser Division – Event Speaker and CBC Media

Draw the Line Against Sexual Assault – music consultant, participant

Enrichment Program at the MacKenzie Art Gallery

Consultant for Artist and Musician Grant Writing (Little Miss Higgins, Def3, J. Tremblay, DJ Quartz, Stinson)

I am attaching to this form _____ pages of additional relevant material.

(date)

(signature)