

Krisztián Hofstädter

Creative technologist with teaching, technical and artistic skills

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acronym used below: ARU: Anglia Ruskin University

EDUCATION

ongoing	Ph.D. in Music (submitted in Apr 2021)	ARU, Cambridge School of Creative Industries
ongoing	PG Certificate in Learning and Teaching in Higher Education	ARU, School of Education and Social Care
2013	MA in Creative Music Technology for Media	ARU, Music and Performing Arts Department
2012	CELTA (Certificate of Teaching English to Speakers of Other Languages)	Cambridge Assessment
2012	PTLLS (Preparing to Teach in the Lifelong Learning Sector)	Cambridge Assessment
2009	BA (Hons) - Creative Music Technology (1st)	ARU, Music and Performing Arts Department
2004	College Diploma in Cultural Organising	EJF Pedagogical Faculty, Hungary

Please see list of additional courses/workshops that I attended at the end of this document.

Doctoral Research

This interdisciplinary research developed and tested open-source brain-computer music interfaces for scientific and artistic purposes. These interfaces were primarily developed for neurofeedback practitioners interested in using auditory entrainment to support meditation practices and for creative technologists interested in using real-time electroencephalography to support artistic practices. The outcome of this research is a portfolio of creative work including the source code of both interfaces, audio releases, public presentations and performances, as well as the submitted commentary which not only reflects on the research process but also serves as a guide for other researchers and artists interested in developing new BCMI. While developing my artistic vision and technical skills, the research also stabilised my meditation practice into regular sense-making procedures providing well-being and meaning.

WORK EXPERIENCE

Research Assistant Positions

StoryLab Research Institute

11/2017 - 07/2021 ARU

Besides my key responsibilities as a webmaster designing and maintaining the research institute's website (<http://storylabresearch.com>), I have also been involved in organising events, social media engagement, data analysis, content editing, photography and audio-video post-production.

Enhancing Audio Description Project

01/2018 – 04/2019 University of York, Theatre, Film and Television Department

04/2016 – 10/2017 Cultures of the Digital Economies (CoDE) Research Institute, ARU

My key responsibilities in this role included organising events, engagement with organisations and participants, qualitative and quantitative data analysis, web design and maintenance, photography, audio-video production and co-authoring journal papers. The project is documented at <http://enhancingaudiodescription.com>.

Associate Lecturer Positions

Sonic Art (ARU)

01/2019 – 06/2019 A 15 credit module where the cohort discussed the theoretical and practical aspects of sonic art and then produced work around these ideas.

Music for the Moving Image (ARU)

09/2016 – 01/2017; 09/2017 – 01/2018; 09/2018 – 01/2019 A 15 credit module that allowed students to create original music and sound design linked to poetry, short films and video games using acoustic and computer-based methods of composition.

Laptop Performance (ARU)

09/2014 – 06/2015 A 15 credit module where students developed their knowledge of digital audio and traditional music theory by creating and performing their own musical works using the laptop computer as the main musical instrument.

Sensor Technology (ARU)

09/2018 - 01/2019; 09/2017 - 01/2018; 09/2014 - 01/2015; 09/2011 - 01/2012 A 15 credit module concentrating on aspects of technology that encourage live performance and audio manipulation, this module

was designed to provide the knowledge and opportunity for students to create their own performances and sonic installations.

While lecturing at the ARU, I also served as a dissertation advisor on several occasions, organised research lectures as well as have helped shape the new 'Electronic Music' pathway in the Cambridge School of Creative Industries.

Audio Programming, University of Bedfordshire

09/2014 – 06/2015 A 30 credit module introducing SuperCollider, a platform for audio synthesis and algorithmic composition, used by musicians, artists, and researchers working with sound.

Besides teaching as a lecturer at the above universities, I run workshops on web design for the Department of Language and Linguistics in the University of Essex, an audio-video workshop for an organisation for people with disabilities as well as workshops focusing on the use of sound combined with technology at various locations.

Additional information including links to module outlines and outcomes, e.g. student websites, audio-video showreels can be found at <https://khofstadter.info/#teaching>.

Other Relevant Experience

Music Technical Officer at ARU

03/2015 – 04/2016 My key responsibilities were maintaining music, computer and audio resources, giving efficient and flexible technical support to students and staff as well as organising academic conferences and events.

Sole Trader at Tedör Tea

2015 – ongoing I have been operating an independent tea company set up in Cambridge that imports health-giving Chinese teas and combines it with a variety of artworks produced by local artists. More info at <http://tedorteacom.com>.

Freelancer at tEdör TEA (Technology, Education and Art)

2013 – ongoing I have been producing compositions and sound design for short films, games and theatre plays, audio/video projects, developing, designing and maintaining websites and running audio-video and music workshops.

Tedör's Vegan Food

09/2011 – 06/2014 As a sole trader I prepared plant based food based on locally sourced, organic vegetables and delivered it sustainably with a push-bike.

Assistant Manager and Arts Event Organiser at CB1 Internet Cafe

05/2011– 01/2014 Besides my managerial duties I organised regular art programs, including exhibitions and music events as well as hosted events linked to veganism and sustainability. More info at <http://cb1art.co.uk>.

OUTPUTS

Peer-reviewed Publications

- Lopez, M., Kearney, G. and Hofstädter, K. 2020. Seeing films through sound: Sound design, spatial audio, and accessibility for visually impaired audiences, *British Journal of Visual Impairment*, DOI: 10.1177/0264619620935935
- Lopez, M., Kearney, G. and Hofstädter, K. & Balla, G. 2020. Enhancing audio description: accessible filmmaking, sound design and the importance of educating filmmakers. *Media Practice and Education*, 21:4, 289-304, DOI: 10.1080/25741136.2020.1832830
- Lopez, M., Kearney, G. and Hofstädter, K. 2018. Audio Description in the UK: What works, what doesn't, and understanding the need for personalising access. *British Journal of Visual Impairment*, 36(3), pp. 274–291. DOI: 10.1177/0264619618794750

Presentations/Demonstration

- Hofstadter, K. 2020 ARU Talking Science (online presentation), ARU, Cambridge <https://bcmi.khofstadter.info/aru-talking-science-series-2020/>
- Hofstadter, K. 2019. Demonstration of Brain-Computer Music Interfacing Soundscape - Generative Rhythmic Entrainment Audio Engineering Society International Conference on Immersive and Interactive Audio, York. <https://bcmi.khofstadter.info/aes-york-conference-demo-2019/>
- Hofstadter, K. 2018. Brain-Computer Music Interfacing for Meditation (The Archive and the Contested Landscape) at 2018 Festival of Ideas, ARU, Cambridge. <https://bcmi.khofstadter.info/festival-of-ideas-2018-talk/>
- Hofstadter, K. 2018. Brain-Computer Music Interfacing for Meditation at Qujing University, Yunnan, China. <https://bcmi.khofstadter.info/qujing-university-talk/>
- Hofstadter, K. 2018. A Brain-Computer Music Software Interface (BCMI) for Mindfulness at StoryLab Symposium, Cambridge Institute for Music Therapy Research, ARU, Cambridge. <https://bcmi.khofstadter.info/storylab-symposium-talk/>
- Hofstadter, K. 2018. Software Interface (BCMI) for Mindfulness (presentation) at Multilingual Conference, University of Essex, Colchester. <https://bcmi.khofstadter.info/multilingual-conference-demo/>

- Hofstadter, K. 2017. Focus Neurogame for Meditation and Performance (demonstration and workshop) at Clip Sound, Firstsite Museum and Gallery, Colchester. <https://bcmi.khofstadter.info/firstsite-clip-sound-demo/>
- Hofstadter, K. 2016. Brain-Computer Music Interfacing Software Development for Well-being at Musedelica Symposium, University of Sussex, Brighton. <https://bcmi.khofstadter.info/musedelica-symposium-demo/>
- Hofstadter, K. 2016. Brain-Computer Music Interfacing for Stress Management (poster) at ARU Research Conference, Chelmsford. <https://bcmi.khofstadter.info/ARU-research-conference-poster/>
- Hofstadter, K. 2016. Compulsive Music Waves / Deciphering Addictions (audio-video installation) at Pint of Science Festival, St Barnabas Church, Cambridge. <https://bcmi.khofstadter.info/pint-of-science-installation/>
- Hofstadter, K. 2011. Strophic Variables (installation) at FUTURE FLUXUS event, part of Visualise Cambridge events series. <https://khofstadter.info/strophic-variables/>
- Digital Performance Laboratory, 2009. BCMI-0. A brain-computer interface using sound and servo motors with Arduino [installation] at HCI2009 Open House Festival of Interactive Technology, Cambridge, Microsoft Research Centre. <https://bcmi.khofstadter.info/HCI2009/>

Recent Performances

- Hofstadter, K. 2019. NeuroMeditation with Music (presentation and a brain-computer music interfacing performance) at 2019 Festival of Ideas, ARU, Cambridge. <https://bcmi.khofstadter.info/festival-of-ideas-2019-talk-performance/>
- Ryan, D. et al 2019. Aphorisms (live sound design and engineering). Performed at ARU, Music Department. <https://bcmi.khofstadter.info/aphorisms/>

Funding

- Departmental Research Group Funding for PhD 2018 - £500
- Departmental Research Group Funding for PhD 2017 - £500
- Departmental Research Group Funding for PhD 2016 - £500
- PhD scholarship (tuition fee waiver) 2015-2018 - £3800/year

Audio releases

Music albums linked to my doctoral research, work with theatre and game developers and experiments combining genres of electronica and traditional music can be found at <https://tedor.bandcamp.com/>.

Events photographer

Most of my photography can be found at <https://www.flickr.com/photos/tedor/albums/>.

Continuing Professional Development

Besides the mandatory PhD training, I completed the following courses:

- (2021) Sensemaking 101 by Rebel Wisdom including guest lectures by Daniel Schmachtenberger and John Vervaeke. <https://rebelwisdom.co.uk/courses/sensemaking-101-page>
- (2020) Psychedelic NeuroScience by Dr Andrew Gallimore. <https://www.youtube.com/c/AlienInsect/playlists>
- (2019) Intellectual Property with Dr David Chittock. (ARU, Research and Innovation Development Office)
- (2019) Commercialise Your Research with Dr David Chittock. (ARU, Research and Innovation Development Office)
- (2019) Drum Healing Training Program by Jeff Strong. <https://www.stronginstitute.com/>
- (2018) Introduction to 3D printing by 3D Technical officer Dean Mueller (ARU)
- (2018) Podcasting Workshop by Akimbo/Seth Godin. <https://akimbo.com/thepodcastingworkshop>
- (2018) Inclusive, Cohesive & Safe Campuses (ARU)
- (2018) Unconscious Bias (ARU)
- (2018) Diversity in the Workplace (ARU)
- (2018) Data Protection (ARU)
- (2018) Data Protection Essentials: General Data Protection Regulation (ARU)
- (2018) Customer Service (ARU)
- (2017) Quantitative EEG, event-related potentials and neurotherapy by Professor Yury Kropotov. <http://qeeg.co.uk/qeeg-workshop>
- (2017) Music as Biology by Dale Purves (Geller Professor of Neurobiology in the Duke Institute for Brain Sciences) at Coursera. <https://www.coursera.org/learn/music-as-biology>
- (2016) Introduction to Brain-Computer Music Interfacing at Udemy. <https://www.udemy.com/course/brain-computer-interface/>