

CURRICULUM VITAE - DR. STEVE GIBSON

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KEY ACHIEVEMENTS

AHRC Research Network and related Leonardo Electronic Almanac publication (2013-14) <http://www.realtimevisuals.org/> - <http://www.leoalmanac.org/vol19-no3-live-visuals/>

In 2013 I was awarded an AHRC Research Network on the topic of Real-time Visuals. This brought together over twenty-five participants from across the UK and the rest of the world, each with different specialisms related to the use of visuals in real-time. Participants included computer scientists, interaction designers, video artists, live cinema producers, musicians, VJs and game designers. The network was run in collaboration with Goldsmiths University of London, Tyneside Cinema and Culture Lab at Newcastle University. The events attracted very high-profile guests in the field, including: Christopher Allen, Founder & Director, The Light Surgeons; Tony Hill, Expanded Cinema pioneer; and Lanfranco Aceti, Editor-in-Chief of Leonardo Electronic Almanac. Fourteen papers by guests who presented at the various workshop and conference events were published in a special *Live Visuals* issue of Leonardo Electronic Almanac (MIT Press). I co-edited this volume and one of my papers was included. This was submitted to REF 2014. This issue has had 30,098 chapter downloads since being published in July 2013.

Grand Theft Bicycle and related Media-N paper (2007-10)

<http://grandtheftbicycle.com/> - http://median.s151960.gridserver.com/?page_id=97

Between 2007 and 2010 I co-created various iterations of an interactive game called *Grand Theft Bicycle*. In short this project was a mod of *Grand Theft Auto* that could only be played by riding on a sensor-equipped bicycle. The project has now been shown in Canada, China, the US, Switzerland and the UK and has been experienced by over 10,000 people. It ran for three and a half months at The Albuquerque Museum of Art and History as part of the prestigious Media Art Conference/Festival "ISEA 2012 Albuquerque: Machine Wilderness." It also was shown at the birthplace of Dadaism, Cabaret Voltaire, in Zurich Switzerland. A paper reflecting on this project entitled "Dadaist Game Art: The Digital Ready-Made and Absurdist Appropriation" was published by *Media-N, Journal of the New Media Caucus* in their Fall 2012 Edition: "Found, Sampled, Stolen: Strategies of Appropriation in New Media." This project along with the above paper was submitted to REF 2014.

Joint Canadian Foundation for Innovation/ BC Knowledge Foundation "New Opportunities" Grant and related Spin-off Company "Limbic Media Corporation (2002-08)

<http://limbicmedia.ca/>

In 2002 I was awarded a large grant by the Canadian Foundation for Innovation that was matched by BC Knowledge Foundation (total amount \$516,000 Canadian) to undertake research into sharing motion-tracked environments over the internet. This project involved collaboration between University of Victoria, University of Alberta, Washington State University, and a business partner, APR, Inc. Several published papers resulted from this bid, as well as my large-scale

performance piece *Virtual DJ*. The latter has been exhibited twelve times in five different countries. A spin-off company, Limbic Media Corporation, emerged from this project. This was started as a three-person venture in 2007 and has since expanded to a ten-person company that is now arguably the largest and most visible media company in Victoria, Canada. I owned a 20% share that was sold off in 2014.

Director and Lead Curator of Interactive Futures Conference/Festival (2002-07) and related Springer Book (2008)

<http://if2014.ecuad.ca/if-legacy/> - <http://www.springer.com/gb/book/9783540794851>

From 2002-07 I organised six iterations of the Interactive Futures Conference/Festival, in tandem with the Victoria Independent Film and Video Festival, and (from 2004-07) Open Space artist-run Centre. The last two iterations were produced with the assistance of the Canada Council, for which I secured the funding. Guests over the six years included very high profile artists, theorists and designers including Stelarc, DJ Spooky, Greg Hermanovic, Arthur Kroker, and Atau Tanaka. In 2006 we paired up with Digital Art Weeks, a Conference and Festival run by ETH Zurich. This pairing resulted in a book that collected papers from the 2006 and 2007 iterations of both events. This collection, *Transdisciplinary Digital Art*, was published by Springer in 2008. I wrote the Introduction and edited 40% of the papers. According to the latest Book Performance Report from Springer the book has had 18,620 chapter downloads between 2008 and 2016 (<http://www.bookmetrix.com/detail/book/62430abb-ff55-43ef-b82d-531f4609a0ed#downloads>). *Transdisciplinary Digital Art* and my Introductory chapter were submitted to REF 2014.

SPASM Book and CD collaboration with Arthur Kroker (1993, 1998)

<http://pactac.net/ctheory-books/new-media-aesthetics/spasm-virtual-reality-android-music-electric-flesh/>

In 1993 the practice side of my PhD was published as an audio CD, and released together with a book by well-known Canadian theorist Arthur Kroker. In addition one chapter from my thesis was included in the book - Chapter 6 "SPASM: The Sound of Virtual Reality II." The book/CD was originally published simultaneously by New World Perspectives in Canada, St. Martin's Press in the US and Turnaround Publications in UK. The original run of 8000 copies has long sold out. In 1998 the Book and CD were released in German by Passagen Verlag and in Italian by Urra Apogeo.

QUALIFICATIONS

- 1993-95 Postdoctoral Research, Media & Technology, Concordia University, Montréal.
- 1988-1992 Ph.D., Music Composition and Theory, State University of New York at Buffalo.
- 1985-87 M.Mus., Music Composition, University of Victoria, Canada.
- 1980-84 BA in Music/English Literature, Trinity Western University, Langley, BC Canada.

EMPLOYMENT HISTORY (post-PhD)

Associate Professor (Sept. 2017-present) / Reader (Aug. 2011-Aug., 2017) / Senior Lecturer (Sept. 2010-July 2011), Interactive Media Design, Faculty of Arts, Design and Social Sciences, Northumbria University, Newcastle, UK, Sept. 2010-present.

The position is currently 25% teaching, 40% research and 35% management. My research and teaching focuses on digital media applications in physical computing and audio-visual interaction. I teach modules in Experiential Design and serve as the Module Tutor for the final year Personal Projects and Final Project. I was Research and Innovation Lead for Visual Communications and Interactive Media Design in the Department of Media and Communication Design from September 2013 to August 2016. I served on the REF 2014 advisory committee for Art and Design and submitted an Impact Case Study to the REF 2014. I also supervise three PhD students and line

manage four colleagues. I currently lead the Practice-Based Research Group, which involves PhD students and staff from Design, Fine Arts, Performing Arts and Computing.

Co-Owner and Creative Director, Limbic Media Corporation, Victoria (Canada), 2007-14.

I was formerly co-owner (20%) of a media production company in Victoria, Canada. This company was a spin-off from my Canadian Foundation for Innovation grant, held from 2002-08. The company now employs ten people. I was responsible for directing projects and developed new technologies for commercial applications in the audio-video and lighting sectors:

<http://www.limbicmedia.ca/>

Senior Research Fellow, Institute of Creative Technologies, De Montfort University, Leicester, UK, Aug. 2009-Aug. 2010.

This position was a research-oriented position involving personal transdisciplinary research, postgraduate teaching and supervision, as well academic and artistic support for digital media projects in the Phoenix Square Digital Media Centre: <http://phoenix.org.uk/>

Associate Professor in Digital Media (2003-09), Assistant Professor in Digital Media (2000-03), Visual Arts, University of Victoria, 2000-09.

This full-time position was 40% Research, 40% teaching, 20% committee work. I taught undergraduate courses in Digital Media as well as supervising Master's students in Digital Media and PhD students in Interdisciplinary Studies. I developed the curriculum for these courses. In addition I was involved with the planning and realization of a joint degree program between Visual Arts and Computer Science, and was Principal/Co-investigator on a number of externally funded research projects. I was the leader of the MFA programme from 2004-06. I also was Director of the Interactive Futures Conference/Festival from 2002-07.

Multimedia Program Director, (1999-2000), Senior Lecturer in Multimedia, Media and Communications, Karlstad University, Sweden, 1997-2000.

This full-time position was 30% administration, 50% research and 20% teaching. I taught 6-9 hours per week at undergraduate and Master's levels. Graduate supervision was approximately 3-6 hours per week. I directed the Multimedia degree programme and developed the undergraduate courses for the Media and Communications side of the program. In addition I designed the video and audio editing suites and the computer labs.

Director of Interactive Technology, Nova Scotia Community College, Truro, Canada, 1995-97.

This full-time position was 50% teaching and 50% administration. I taught 15 hours per week in the undergraduate Interactive Technology programme, and developed curriculum for the entire programme. In addition I designed labs for audio, video, animation and motion-tracking.

Guest Appointments

Visiting Professor, Xi'an Academy of Fine Arts, China, 2006-present.

Visiting Professor, Jilin College of the Arts, China, 2012-present.

Committee Memberships and Working Group/Advisory Board Offices Held

1. Associate Editor for the Journal of Professional Communication, McMaster University, Canada: <https://escarpmentpress.org/jpc>, 2010-present.
2. Member of the *Digital Art Weeks* (Zurich, Switzerland) Steering Committee, 2006-13.
3. Member of the Media Arts Advisory Board, BC Arts Council, 2003-04.

4. Member of the Board of Directors, Open Space Artist-run Centre, Victoria, Canada, 2003-04.
5. Director/Curator of *Interactive Futures*, Victoria Independent Film and Video Festival, 2002-07.
6. Artistic Director, NEXT Conference – New Extensions of Technology (1.0 and 2.0), 2000-03.
7. Multimedia Editor of M/C/T, Internet Journal: <http://www.kk.kau.se/mct/> (now off-line), 1998-2000.
8. Associate Composer of the Canadian Music Centre, 1995-present.
9. Elected to the Music Honours Society - Pi Kappa Lambda, 1992.

EXTERNAL FUNDING AND AWARDS

External Research Grants As Principal Investigator/Applicant

1. AHRC Research Network Grant, 2013-14, £40184.
2. Infrastructure Operating Fund, Canadian Foundation for Innovation, 2004-08, \$72,000.
3. New Opportunities Grant, BC Knowledge Development Fund, 2002-08, \$222,000.
4. New Opportunities Grant, Canadian Foundation for Innovation, 2002-08, \$222,000.
5. Affiliated Professorship, New Media Innovation Centre (Vancouver), Electronic Arts Cluster, 2001-02, \$55,000.
6. Postdoctoral Fellowship, Social Sciences and Humanities Research Council of Canada, 1993-95, \$56,000.

External Research Grants As Co-Investigator/Co-Applicant

1. Creativity Works / FUSE programme (AHRC/EU), Named academic on a Project with Northern Dance, 2017-18., 40 days of my time (value circa £9,000) plus up to £10,000 in resources. Total value circa £19,000).
2. ARIM Program Grant, CANARIE, co-investigator. Principal investigator, Will Bauer, 2003, \$8000.
3. ANAST Grant, CANARIE, co-investigator. Principal investigator, Will Bauer, 2001-2002, \$85,000.

Artistic Grants As Principal Investigator/Applicant

1. Travel Grant, Swedish Institute, 1998, \$10,000.
2. Travel Grant, Canada Council, Interdisciplinary, 1994-95, \$1700.
3. Recommender Grant, BC Arts Council (nominated by Open Space), 1992, \$500.

Artistic Grants As Co-Investigator/Co-Applicant

1. Media Arts Dissemination Grant for Media Arts Festivals, Canada Council, (with Open Space Gallery) for *Interactive Futures*, 2007, \$20,000.
2. Media Arts Dissemination Grant for Media Arts Festivals, Canada Council, co-written with Douglas Jarvis (Open Space) for *Interactive Futures*, 2006, \$20,000.
3. Video Studio Grant, Canwest-Global, collaborator with other members of UVIC Visual Arts department, 2001, \$250,000.
4. Travel Grant, Canada Council, Media Arts, Co-applicant with PoMoCoMo, 1991, \$5000.
5. B Grant, Canada Council, Computer Integrated Media, Co-applicant with PoMoCoMo, 1991, \$23,000.

Awards/Artist Residencies/Other

1. Resident Artist, Digital Technology and Culture, Washington State University, Vancouver, Sept.-Nov. 2007.
2. Finalist, The First Annual Drunken Boat Panliterary Awards in the Video category for *When Ghosts Will Die*. With Dene Grigar, 2005.
3. Resident Artist, Smart Studio, Interactive Institute, Stockholm, Sweden, Feb.-Aug. 2004.
4. Resident Artist, Media and Visual Arts Co-productions, Banff Centre for the Arts, Summer 2000.
5. Finalist, Electro-Clips Competition (Video section), co-finalist with Michael Boyce for *Lamentations Recon-Decon*, 1994.
6. Resident Artist, Art and Virtual Environments, Banff Centre for the Arts, 1993-94.
7. Selected for the final jury, Bourges Competition, for *Windows/Strata*, 1992.

ACADEMIC OUTPUTS / PUBLICATIONS / PRESENTATIONS

Books (Co-authored and Co-edited Volumes)

1. **Upcoming (Proposal submitted and passed first stage, sample chapters requested):** Aceti, L., Gibson, S., Leishman, D., Tanaka, A., and Müller-Arisona, S., co-authors (expected 2018). *Live Visuals: History, Theory, Practice*, MIT Press. Note: I am author or co-author of seven chapters in this book proposal, and have conducted five interviews for inclusion.
2. Aceti, L., Gibson, S., and Müller-Arisona, S., co-editors (2013). *Live Visuals for Performance, Gaming, Installation, and Electronic Environments*, Leonardo Electronic Almanac, <http://www.leoalmanac.org/vol19-no3-live-visuals/>
3. Deussen, O., Hall, P., Gibson, S., Hushlak, G., and Shaw, G., co-editors (2009). *Computational Aesthetics 2009*, Eurographics: Aire-la-Ville, Switzerland.
4. Adams, R., Gibson, S., and Müller-Arisona, S., co-editors (2008). *Transdisciplinary Digital Art: Sound, Vision and the New Screen*, Communications in Computer and Information Science Series, Springer-Verlag: Berlin, Heidelberg. <http://www.springer.com/computer/information+systems+and+applications/book/978-3-540-79485-1>

Book Chapters

1. Gibson, S., Müller Arisona, S., Adams, S., Love, J., and Olson, J. (2009). "Exploding, Plastic and Inevitable Redux," in Adams, R., Gibson, S., and Müller-Arisona, S., co-editors, *Computational Aesthetics 2009*, Eurographics: Aire-la-Ville, Switzerland, page 152.
2. Gibson, S. (2008). "Introduction: Why Transdisciplinary Digital Art?" in Adams, R., Gibson, S., and Müller-Arisona, S., co-editors, *Transdisciplinary Digital Art: Sound, Vision and the New Screen*, Communications in Computer and Information Science Series, Springer-Verlag: Berlin, Heidelberg, pages 1-2. http://link.springer.com/chapter/10.1007/978-3-540-79486-8_1
3. Gibson, S. (2004). "Alternative Approaches to Interface Technology," Chapter 2 in Burnett, R., editor, *Perspectives on Multimedia*, Wiley and Sons, London.
4. Gibson, S. (2000) "Alternative Approaches to Interface Technology," in Bergvall, Å., Lefler, Y., and Mithander, C., co-editors, *Berättelse i förvandling* (Narrative in Transformation), Karlstad University Studies, Karlstad, Sweden, pages 281-297.
5. Gibson, S. (1998). "SPASM: il suono della realta virtuale II" Chapter 6 of Kroker, A., *SPASM: realta virtuale, musica androide, carne elettrica*, Libri Urra, Milan, pages 87-127. Translated by Giampiero and Annalisa Cara.
6. Bauer, W., and Gibson, S. (1994). "Objects of Ritual," in Moser, M., editor, *Immersed in Technology: Art and Virtual Environments*. MIT Press, Cambridge, 1996, pages 271-274.

- Gibson, S. (1993). "SPASM: The Sound of Virtual Reality II." Chapter 6 of Kroker, A., *SPASM: Virtual Reality, Android Music, Electric Flesh*. New World Perspectives, Montreal, pages 70-109.

Refereed Journal Papers

- Gibson, S. (2014). "Art Into science/science into art," *Journal of Professional Communication*: Vol. 3: Iss. 2, Article 2, <https://escarpmentpress.org/jpc/article/view/152>
- Gibson, S. (2013). "Simulating Synaesthesia in Real-time Performance," in Aceti, L., Gibson, S., and Müller-Arisona, S., co-editors, *Live Visuals for Performance, Gaming, Installation, and Electronic Environments*, Leonardo Electronic Almanac, pages 214-229. Web Version: <http://www.leoalmanac.org/vol19-no3-simulating-synaesthesia/>
- Gibson, S. (2012). "Dadaist Game Art and Absurdist Appropriation: *Grand Theft Bicycle*," *Media-N*, *Journal of the New Media Caucus*, Fall 2012 Edition: "Found, Sampled, Stolen: Strategies of Appropriation in New Media," Vol. 8, Issue 2, pages 49-56. Web version: http://median.s151960.gridserver.com/?page_id=97
- Gibson, S., and Love, J. (2010). "Advanced Media Control Through Drawing: Using a graphics tablet to control complex audio and video data in a live context," *TRACEY: Drawing and Technology Issue*. <http://www.lboro.ac.uk/microsites/sota/tracey/journal/dat/gibson-love.html>
- Grigar, D., and Gibson, S. (2007). "Found in space: The MINDful Play Environment is born." *Lablit*. <http://www.lablit.com/article/317>
- Grigar, D., and Gibson, S. (2007). "Motion Tracking, Telepresence, and Collaboration." *Hyperrhiz: New Media Culture*, volume 3. http://www.hyperrhiz.net/issue03/grigar/mtc_page1.html

Refereed Conference Proceedings

- Upcoming:** Gibson, S. (2018). "Opto-Phono-Kinesia (OPK): Designing Motion-Based Interaction for Expert Performers," Twelfth International Conference on Tangible, Embedded and Embodied Interactions (TEI 2018). <https://doi.org/10.1145/3173225.3173295>
- Gibson, S. (2017). "Repurposed Interface, Repurposed Medium, Repurposed Content," Proceedings of the 3rd Biennial Research Through Design Conference, 22-24 March 2017, Edinburgh, UK, Article 34, pp. 535-551. DOI: 10.6084/m9.figshare.4747036. https://figshare.com/articles/Repurposed_Interface_Repurposed_Medium_Repurposed_Content/4747036
- Gibson S. (2013, May). "Art Into Science: Science in Art," Art-Science Hybrids, *Digital Art Weeks 2013*, ETH Future Cities Lab, Singapore.
- Gibson, S., and Love, J. (2011, Sept.). "Advanced Media Control Through Drawing: Using a graphics tablet to control complex audio and video data in a live context," *ISEA 2011* conference, Istanbul.
- Gibson, S. (2011, Sept.). "Simulating Synaesthesia in Real-time Performance," *ISEA 2011* conference, Istanbul.
- Gibson, S. (2011, May). "Subjective User-Interaction Models in 3D Spatial Environments: *Virtual DJ* and *Virtual VJ*," User in Flux workshop, *CHI* conference, Vancouver.
- Gibson, S. (2010, Feb.). "Transdisciplinary Digital Art," *Transliteracy Conference*, Phoenix Square, Leicester, UK.
- Gibson, S. and Grigar, D. (2005, Dec.). "Ephemeral Writing," *Digital Arts and Culture Conference*, University of Copenhagen, Denmark.
- Gibson, S. and Grigar, D. (2005, Aug.). "*When Ghosts Will Die* and *Virtual DJ*: Case Studies for Telepresent Collaboration," *SIGGRAPH 2005* Conference, Los Angeles.
- Gibson, S. (2004, July). "Visual Music and Spatial Art," *Incubation3* conference, Nottingham-Trent University, Nottingham.

11. Gibson, S. (1997, Nov.). "Cut to the Chase," *Conference on Multimodal Communication*, Gothenburg Sweden.
12. Gibson, S. and Deivert, B. (1997, May). "Cut to the Chase," *CUE Conference*, Palm Springs.

Journal Special Issues (Edited Issues)

1. Gibson, S., Müller-Arisona, S., and Sévigny, A., co-editors (2014). "Art/Science Hybrids," *Journal of Professional Communication*: Vol. 3: Iss. 2, May 2014, <http://digitalcommons.mcmaster.ca/jpc/vol3/iss2>

Refereed Encyclopaedia Entries

1. Gibson, S. (2016, May). "Eno, Brian," *Routledge Encyclopaedia of Modernism*, DOI 10.4324/9781135000356-REM561-1. <https://www.rem.routledge.com/articles/eno-brian-1948>

Keynote Addresses

1. Gibson, S. and Müller-Arisona, S. (2009, Oct.). "Exploding Plastic and Inevitable redux," *Institute for the Converging Arts and Sciences Launch*, Greenwich University.
2. Gibson, S. (2008, May). "Transdisciplinary Digital Art," *Digital Art Weeks Plus*, Shanghai.
3. Gibson, S. (2005, Sept.). "Visual Music and Spatial Art: Integrating Music, Visuals and Interactors in Synaesthetic Real-Time Interactive Art," *Collisions Symposium on Interdisciplinary and Interarts Practises*, University of Victoria.

Invited Papers Presented at Conferences

1. Gibson, S. (2010, July). "Spatial and Physical Art," *Digital Art Weeks*, Xi'an Academy of Fine Arts, Xi'an China.
2. Gibson, S. (2006, July). "Mapping Space(s): An Introduction to Digital Media Art in Canada in the 21st Century," *Digital Art Weeks*, Zurich, Switzerland.
3. Gibson, S. (2005, Nov.). "Motion-tracking and Real-time Networks," *BC Net Advanced Networks conference*, University of Victoria.
4. Gibson, S. (2002, Nov.). "Visual Music and Spatial Art," *CANARIE Advanced Networks Workshop*, Montréal.
5. Gibson, S. (2000, May). "Alternative Approaches to Interface Technology," *European Communications Network conference*, Malaga, Spain.
6. Gibson, S. (1994 May). "Virtuality as Musical Form in *Objects of Ritual*," *4CyberConf*, The Banff Centre for the Arts, Banff, Canada.
7. Gibson, S. (1993, Feb.). "Letting the Machines Speak." *New Digital Realities* panel, *Society for Cinema Studies*, Loyola University, New Orleans.

Panels

1. Gibson, S. and Richardson, P. (2011, Sept.). "Visual Effects Remixed," Panel co-chair, *ISEA 2011*, Istanbul.
2. Gibson, S. (2004, Nov.). "Music in the Wires," Panel Moderator, *Pacific Centre for Technology and Culture*, Victoria.

Artist Talks / Guest lectures

1. "Designing/Repurposing Physical & Spatial Interfaces," Product Design lecture, Design Informatics, Edinburgh College of Art, March 31, 2017.

2. "Spatial and Physical Art." University of Victoria, Visual Arts Virtual Artist Talk Series (via skype), Jan. 28, 2015.
3. "Spatial and Physical Media." ETH Zurich, Run-time system group, April 22, 2010.
4. "Spatial and Physical Art." Stride Gallery, Calgary, May 2009.
5. "Spatial and Physical Art." Alberta College of Art and Design, Calgary, May 2009.
6. "Spatial and Physical Art." Grande Prairie Regional College, Mar. 2009.
7. "Spatial and Physical Art." Gray's School of Art, Aberdeen, Scotland, Feb. 2009.
8. "Spatial and Physical Art." Edinburgh College of Art, Edinburgh, Scotland, Feb. 2009.
9. "Spatial and Physical Art." Duncan of Jordanstone College, University of Dundee, Dundee, Scotland, Oct. 2008.
10. "*Grand Theft Bicycle and Virtual DJ*." Columbia College, Chicago, May 2008.
11. "*Grand Theft Bicycle and Virtual DJ*." Clark College, Vancouver, WA, Oct. 2007.
12. "*Grand Theft Bicycle: A Game Installation*." Intersections Digital Studio, Emily Carr College of Art and Design, Vancouver, BC, March 2007.
13. "Mapping Space(s): An Introduction to Digital Media Art in Canada in the 21st Century." Xi'an Academy of Fine Arts, Xi'an, China, Dec. 2006.
14. "Mapping Space(s): An Introduction to Digital Media Art in Canada in the 21st Century." Digital Technology and Culture, Washington State University, Vancouver, WA, Sept. 2006.
15. "Mapping Space(s): An Introduction to Digital Media Art in Canada in the 21st Century." Laboratorio Arte Alameda, Mexico City, Feb. 2006.
16. "Visual Music and Spatial Art: Integrating Music, Visuals and Interactors in Synaesthetic Real-Time Interactive Art." Media Production, University of Regina, Feb. 2006.
17. "Performing the Text." Texas Women's University, Denton, Texas, Nov. 2004.
18. "The Illusion of Technological Globalization." Media and Communications, McGill University, Montréal, May 2000.
19. "Alternative Approaches to Interface Technology." School of Music, McGill University, Montréal, May 2000.
20. "Alternative Approaches to Interface Technology." Dept. of Visual Art, University of Western Ontario, London, ON, May 2000.
21. "Alternative Approaches to Interface Technology." McMaster University, Hamilton, Mar. 2000.
22. "Alternative Approaches to Interface Technology." Ryerson Polytechnic University, Toronto, May 1999.
23. "Alternative Approaches to Interface Technology." James Madison University, Harrisonburg Virginia, Mar. 1999.
24. "Alternative Approaches to Interface Technology." Middlesex University, London UK, Feb. 1999.
25. "Alternative Approaches to Interface Technology." Falmouth College of Arts, Falmouth UK, Feb. 1999.
26. "Cut to the Chase." Univ. of Skövde, Skövde, Sweden, Oct. 1997.
27. "Cut to the Chase." Music Dept., Univ. of California at San Diego, May 1997.
28. "Letting the Machines Speak." Höghskolan i Karlstad, Karlstad Sweden, Nov. 1994.

EXHIBITIONS / ARTISTIC AND CREATIVE OUTPUTS

Selected Exhibitions and Performances (past 15 years only)

1. *Opto-Phono-Kinesia (OPK)*, Interactive sound and video installation, 2017-18.
<https://vimeo.com/228634638>
 - **Upcoming:** Twelfth International Conference on Tangible, Embedded and Embodied Interactions (TEI 2018), Kulturhuset, Stockholm. <http://kulturhusetstadsteatern.se>
2. *X-config 2*, Film by Paul Goodfellow, Sound by Steve Gibson, 2015.
 - BxNU Symposium: "Jason Rhoades / Deviant Paths," 21 April, 2015, Baltic Mill.
3. *Front*, by Donna Leishman. Sound by Steve Gibson (as DJ Lycius), 2014.
<http://www.6amhoover.com/front/> + Soundcloud page: <https://soundcloud.com/dj-lycius>
 - Alt-w, Edinburgh Art Festival, New Media Scotland, Edinburgh College of Art, July 31 – Aug. 30, 2014.
4. *RGB*, by Emilie Baltz, Ericka Duffy, Elaine Mason, Rob McHardy and Steve Gibson, 2014.
<http://www.mediascot.org/latelab/gastrolab/rgbcocktailparty>
 - Edinburgh Science Festival, New Media Scotland, Informatics Forum, University of Edinburgh, April 6, 2014.
5. *Borderline*, by Donna Leishman. Sound and programming by Steve Gibson (as DJ Nord), 2012-13.
 - FLARE Festival, Northumbria University Newcastle, Feb, 8, 2016.
 - Electronic Literature Association Conference/Festival: "The End(s) of Electronic Literature." Østre, Bergen, Aug. 6, 2015.
<http://elo2015.sched.org/event/64da73edee1da99c814b5ab170e3e3cb#.ViTHfKR2ish>
 - Decision Time, Visual Research Centre, Dundee Contemporary Arts, Sept. 12, 2014,
<http://decisiontimescotland.blogspot.co.uk/2014/09/decision-time-info.html>
 - "Data Abstraction to Cinematic Mashup – Visual Languages in Game-Based Live AV performance." AHRC Real-Time Visuals Workshop 1, Culture Lab, Newcastle University, Feb. 26, 2013.
 - Remediating the Social, Inspace, University of Edinburgh, Nov. 1, 2012.
 - Performance Writing Weekend, Arnolfini Gallery, Bristol, May 2012 (preview performance).
6. *Virtual VJ*. Interactive sound and video installation. With Stefan Müller Arisona. 2011-13.
<http://www.telebody.ws/VirtualDJ/virtualvj/virtualvj.html>
 - G-VERL launch event, University of Hertfordshire, Jan. 16, 2015.
 - Digital Art Weeks, ETH Future Cities Lab, Singapore, May, 2013.
 - Mobile Music Workshop, DIS conference, Culture Lab, Newcastle, June 2012.
 - Duncan of Jordanstone College Art and Design, Dundee, Nov. 2011.
 - Jade Valley. Xi'an, China, August 2011.
 - The Interactive Experience, HCI conference, Culture Lab, Newcastle, July 2011.
 - The User in Flux workshop. CHI conference, Vancouver, May 2011.
7. *Grand Theft Bicycle*. Game art installation. With Justin Love and Jim Olson. 2007-17.
<http://grandtheftbicycle.com/>

- Research Through Design 2017, The National Museum of Scotland, Mar 22-24, 2017.
 - ISEA 2012, Albuquerque Museum of Art and History, Sept. 20, 2012 – Jan. 6, 2013.
 - Digital Art Weeks, Xi'an Academy of Fine Arts, Xi'an China, July 2-16, 2010.
 - Cabaret Voltaire, Zurich, April 21 – May 5, 2010.
 - Stride Gallery, Calgary, May 15 – June 20 2009.
 - Universidad Veracruzana Gallery, Xalapa, Mexico, Sept. 2007.
 - Open Space Gallery, Victoria, June 2007.
8. *The River*. Concept by Will Bauer. Audio production by Steve Gibson. Programming by Justin Love. Created as part of the 2008 Cultural Capital of Canada, Edmonton.
<http://www.edmontonriver.ca/>
9. *Exploding Plastic and Inevitable redux*. Multi-screen interactive VJ performance with electronic music. With Stefan Müller Arisona and others. 2006-12. <http://www.telebody.ws/Exploding/>
- The Velvet Underground at Zouk, Singapore, March 2012.
 - Digital Resources in the Humanities and the Arts, Brunel University, London, Sept. 6, 2010.
 - Phoenix Square Launch, Leicester, UK, Nov. 2009.
 - Institute for the Converging Arts and Sciences Launch, Greenwich Univ., London, Oct. 2009.
 - Computational Aesthetics, Victoria, May 2009.
 - Cantos Society, Calgary, May 2009.
 - Swissnex San Francisco, Aug. 2008.
 - Electronic Literature Organization *Visionary Landscapes* Festival, Northbank Artists Gallery, Vancouver, WA, May 2008.
 - Digital Art Weeks Plus Festival, Shelter Club, Shanghai, May 2008.
 - Conaway Center, Columbia College, Chicago, April 2008.
 - Interactive Futures, Victoria, Nov. 2007.
 - Digital Art Weeks Festival, Zurich, July 2007.
 - Open Space, Victoria, Oct. 2006.
10. *When Ghosts Will Die*. Narrative Performance with motion-controlled video, lights, electronic music, and spoken word. With Dene Grigar. 2005. <http://telebody.ws/ghosts/>
- Collision Symposium, Univ. of Victoria, Sept. 2005.
 - Planetary Collegium, Project X Theatre, Dallas, April 2005.
11. *Virtual DJ*. Interactive sound and light installation. 2002-05.
<http://www.telebody.ws/VirtualDJ/>
- Archer Gallery, Clark College, Vancouver, WA, Sept. 2007.
 - BCNet Conference, Simon Fraser Univ., Vancouver, April 2007.
 - Digital Art Weeks Festival, Zurich, July 2006.
 - Collision Symposium, Univ. of Victoria, Sept. 2005.
 - Planetary Collegium, Dallas, Apr. 2005.
 - Incubation3 Conference, Stealth Attack Nightclub, Nottingham, July 2004.
 - Smart Studio, Interactive Institute, Stockholm, April 2004.
 - NEXT 2.0 conference, Karlstad, Sweden, May 2003.
 - CANARIE Advanced Networks Workshop, Montreal, Nov. 2002.
 - Hexagram, University of Quebec at Montreal (UQAM), Montreal, Nov. 2002.
 - York University, Toronto, June 2002.
 - Interactive Futures, Victoria, Feb. 2002.
12. *Contact*. Interactive audio-visual performance for MIDI keyboards controlling real-time audio and video. With Randy Adams and Jim Andrews. 2004. <http://telebody.ws/contact/>

- New Forms Festival, Western Front, Vancouver, Oct. 2004.
13. *Telebody*. Multimedia audio-visual performance for keyboard and MIDI guitar controlling real-time audio and video. With Bert Deivert and Jonathan Griffiths. 1998-2000.
<http://telebody.ws/telebody/>
- Interactive Futures, Victoria, Feb. 2002.
 - Fasching Jazz Club, Stockholm, Nov. 2001.
 - Open Space Gallery, Victoria, Feb. 2001 (two nights).
 - Artnode Gallery, Stockholm, Sweden, Sept. 2000.
 - Rice Studio, Media and Visual Arts, Banff Centre for the Arts, Banff, July 2000.
 - NEXT 1.0 conference, Karlstad, Sweden, April 2000. Music only version.

Full-length Compact Discs

1. Gibson, S. and Kroker, A. (1998). *Krampf: Der Sound der virtuellen Realität (SPASM in German)*. Compact Disc. Passagen Verlag, Vienna, Austria, 1000 copies.
2. Gibson, S. and Kroker, A. (1998). *SPASM: The Sound of Virtual Reality*. Compact Disc. Urrea Apogeo, Italy, 1000 copies.
3. Gibson, S., Kroker, A., Kroker, M., Kristian, D. (1996). *Hacking the Future*. Compact Disc. New World Perspectives, Montreal; St. Martin's Press, New York; Turnaround Publications, London, 4000 copies.
4. Gibson, S. and Kroker, A. (1993). *SPASM: The Sound of Virtual Reality*. Compact Disc. New World Perspectives, Montreal; St. Martin's Press, New York; Turnaround Publications, London, 8000 copies.

Contributions to Compact Discs, CD-ROMs, Cassettes

1. Gibson, S. (1994). *Monuments/Ruins/Spectres*. Compilation Compact Disc. Future Music CD (# 26, Dec. 94), London, 1994, Distribution unknown.
2. Gibson, S. and Boyce, M. (1994). *Lamentations Recon/Decon*. CD-ROM. Read-Only-Memories, San Francisco, 1000 copies.
3. Gibson, S., Kroker, A., and Kroker, M. (1990). *The Hysterical Male*. Cassette. New World Perspectives, Montreal; St. Martin's Press, New York, 500 copies.
4. Gibson, S. and Bell, M. (1990). *Frank Heaven*. On "A Joyful Noise" Compilation Cassette. Sterile Records, Newcastle-upon-Tyne, UK, 500 copies.
5. Gibson, S. (1996). *Sacrifice*. Compilation Cassette. Undergrowth Records, Vancouver, 500 copies.

Catalogues

1. Gibson, S. and Müller-Arisona, S. (2010). "Live Audio and Visuals Workshop Description," *Digital Art Weeks 2010* catalogue, Xi'an China, pages 18-19.
2. Gibson, S. and Leishman, D. (2010). "Transdisciplinarity Symposium Description," *Digital Art Weeks 2010* catalogue, Xi'an China, pages 32-33.
3. Gibson, S. and Clay, A. (2010). "Re-Expanding Cinema Symposium Description," *Digital Art Weeks 2010* catalogue, Xi'an China, pages 48-49.
4. Gibson, S., Andreyev, J. and Adams, R. (2006). "Interactive Futures: Audio Visions Curatorial Statement," *Victoria Independent Film and Video Festival Catalogue*, page 98.
5. Gibson, S. and Andreyev, J. (2005). "Interactive Futures: Technology in the Life World Curatorial Statement," *Victoria Independent Film and Video Festival Catalogue*, page 90.
6. Gibson, S. (2004). "Interactive Futures: New Media Crossing Boundaries Curatorial Statement," *Victoria Independent Film and Video Festival Catalogue*, page 88.

7. Gibson, S. (2003). "Interactive Futures: New Stories, New Visions Curatorial Statement," *Victoria Independent Film and Video Festival Catalogue*, page 88.
8. Gibson, S. (2002). "Interactive Futures: Immersive Gaming, Cyborgs and Beyond Curatorial Statement," *Victoria Independent Film and Video Festival Catalogue*, page 88.
9. Gibson, S. (2002). "Virtual DJ and Telebody," *Victoria Independent Film and Video Festival Catalogue*, page 89.
10. Gibson, S. and Deivert, B. (1998). "Cut to the Chase," *European Media Arts Festival Catalogue*, Osnabrück, Germany, pages 156-157.
11. Gibson, S. and Deivert, B. (1998). "Cut to the Chase," *Arvika Festival Catalogue*, Arvika, Sweden, page 10.
12. Gibson, S. and Lozano-Hemmer, R.. (1995). "Idle Hands," *European Media Arts Festival Catalogue*, Osnabrück, Germany, pages 170-171.
13. Gibson, S., Kroker, A., and Kroker, M. (1994). "Hacking the Future," *Netze denken, Kunst verkehren, Verbindlichkeiten: Interface 3 Catalogue*, Hamburg, pages 50-51.
14. Paul Dolden Ensemble (1994). "Livresse de la Vitesse," *Festival International Musique Actuelle Victoriaville Catalogue*, Victoriaville, Canada, page 10.
15. PoMoCoMo (1992). "PoMoCoMo: ImmediaCY." *Endo und Nano: Die Welt von Innen: Ars Electronica Catalogue 1992*. PRS Verleger, Linz, Austria.

Conference and Festival Organization

1. *Real-time Visuals (RTV)*. AHRC Research Network conference, January 2014. Conference organizer. <http://www.realtimevisuals.org/conference/>
2. *Digital Art Weeks*. ETH Future Cities Lab, Singapore, May 2013. Member of the conference organization team. Co-chair of *Art-Science Hybrids* conference day. <http://www.digitalartweeks.ethz.ch/web/DAW13/ArtScienceHybrids>
3. *Digital Art Weeks*. Xi'an Academy of Fine Arts, Xi'an China, June-July, 2010. Member of the conference organization team. *Trans-art* Exhibition co-curator. Co-chair of *Transdisciplinarity* and *Re-Expanding Cinema* conference blocks. <http://www.digitalartweeks.ethz.ch/web/DAW10/Front>
4. *Computational Aesthetics 2009*. Delta Ocean Pointe Hotel, Victoria, May 2009. Art Co-Chair and Curator.
5. *Interactive Futures: The New Screen*. Conference co-organizer (with Julie Andreyev and Randy Adams). Guests: David Hoffos, Fiona Bowie, Lilia Perez Romero, Kate Pullinger, Don Ritter, Nov. 2007.
6. *Interactive Futures: Audio Visions*. Conference co-organizer (with Julie Andreyev and Randy Adams), Victoria Independent Film and Video Festival. Guests: Atau Tanaka, Greg Hermanovic, Jürg Gutknekt, David Tinapple, Jan. 2006.
7. *Two evenings of Virtual & Synaesthetic, Interactive & Performed Work Using the Gesture and Media System*. Event organizer. Presented as part of the Collisions Symposium, University of Victoria, Sept. 2005.
8. *Interactive Futures: Technology in the Life World*. Conference co-organizer (with Julie Andreyev), Victoria Independent Film and Video Festival. Guests: Char Davies, Rafael Lozano-Hemmer, Art Clay and Günter Heinz, Carol Gigliotti, Will Pappenheimer, Feb. 2005.
9. *Interactive Futures: New Media Crossing Boundaries*. Conference Organizer, Victoria Independent Film and Video Festival. Guests: DJ Spooky, Julie Andreyev, Christina McPhee, Ron Wakkary, Jean Piché, Aleksandra Dulic & Kenneth Newby, Feb. 2004.
10. *Audiospace at Open Space*. On-line audio gallery - <http://www.openspace.ca/audiospace>. Organized resident composer Robert Normandeau's performance at Open Space, Oct. 2003.

11. *NEXT Conference – New Extensions of Technology 2.0*. Conference co-organizer, Karlstad University, Sweden. Guests: Stelarc, Will Bauer, Luca Tanzini, May 2003.
12. *Interactive Futures: New Stories, New Visions*. Conference Organizer, Victoria Independent Film and Video Festival. Guests: Toni Dove, Don Ritter, Carol Gigliotti, Mary Flanagan, Paul David, Michael Wohl, Feb. 2003.
13. *Interactive Futures: Immersive Gaming, Cyborgs and Beyond*. Conference Organizer, Victoria Independent Film and Video Festival. Guests: Stelarc, Perry Hoberman, Arthur Kroker, Feb. 2002.
14. *NEXT Conference – New Extensions of Technology 1.0*. Conference Co-organizer, Karlstad University, Sweden. Guests: Rafael Lozano-Hemmer, Will Bauer, Perry Hoberman, Monika Fleischmann and Wolfgang Strauss, Michael Joyce, Apr. 2000.

Workshops

1. Gibson, S. (2013, Feb.). "Data Abstraction to Cinematic Mashup – Visual Languages in Game-Based Live AV performance," *AHRC Real-Time Visuals Workshop 1*, Northumbria University and Culture Lab Newcastle University. <http://www.realtimevisuals.org/workshops/>
2. Gibson, S., Tahiroğlu, K., Tanaka, A. and Parkinson, A. (2012, June). "Designing Musical Actions for Mobile Systems," *DIS 2012*, Culture Lab, Newcastle University. <http://sopi.media.taik.fi/mobilemusic/>
3. Gibson, S. and Greenough, T. (2012, Mar.). "Live Video Workshop," Jilin College of the Arts, Changchun, China.
4. Gibson, S., Love, J., and Wang, Y. (2011, Aug.). "Interactive Art Workshop," Xi'an Academy of Fine Arts, Xi'an China.
5. Gibson, S. and Müller-Arisona, S. (2010, June). "Live Audio and Visuals Workshop," *Digital Art Weeks*, Xi'an Academy of Fine Arts, Xi'an China.
6. Gibson, S. and Müller-Arisona, S. (2008, May). "Live Audio and Visuals Workshop," *Electronic Literature Organization Visionary Landscapes Festival*, Northbank Artists Gallery, Vancouver, WA.
7. Gibson, S. (2007, July). "Live Visuals Workshop," *Digital Art Weeks Festival*, ETH Zurich, Switzerland.

TEACHING AND LEARNING

Current Teaching Interests and Experience

I have over twenty years of experience in University Teaching in diverse areas such as Fine Art, Design and Media and Communications. I have also taught in four different countries – Canada, the U.S., Sweden and the UK - and I therefore have a broad international perspective on post-secondary education. All of my teaching roles have been united by my on-going interest in Digital Media and Interaction Design. I have had very broad experience in Interdisciplinary PhD supervisions including programmes that have covered Fine Art, Design, Music and Computer Science.

PhDs Completed as 1st Supervisor

Northumbria University

<i>Year</i>	<i>Student</i>	<i>Degree</i>	<i>Type of Supervision</i>
2011-16	Léon McCarthy	PT PhD Visual Communications	Supervisor (1 st)

University of Victoria

<i>Year</i>	<i>Student</i>	<i>Degree</i>	<i>Type of Supervision</i>
2008-13	Yi Fan Wang	Interdisciplinary (INTD) PhD Visual Arts & Pacific & Asian Studies	Co-supervisor (1 st)
2006-10	David Cecchetto	INTD PhD Visual Arts, Music & Humanities	Co-supervisor (1 st)

PhDs Completed as a Member of the Supervisory Committee

(Note: In Canada a PhD student can have up to five committee members)

University of Victoria

<i>Year</i>	<i>Student</i>	<i>Degree</i>	<i>Type of Supervision</i>
2005-12	Jackson Leewen	INTD PhD Political Science, Visual Arts, Music & Indigenous Governance	Member of committee
2005-09	Adam Tindale	INTD PhD Engineering, Music & Computer Science	Member of committee

On-going PhD supervisions

Northumbria University

<i>Year</i>	<i>Student</i>	<i>Degree</i>	<i>Type of Supervision</i>
2014-	Helen Collard	FT PhD Visual Communications	Supervisor (1 st)
2013-	Paul Dolan	PT PhD Visual Communications	Supervisor (1 st)
2016-	Sam Nemeth	FT PhD	2 nd Supervisor

Visual Communications

On-going PhD committee membershipNorthumbria University

<i>Year</i>	<i>Student</i>	<i>Degree</i>	<i>Type of Supervision</i>
2016-	Lucy Sames	FT PhD Visual and Material Cultures	Chair of Progress Panel
2016-	Anthony Forsyth	PT PhD Design	Chair of Progress Panel
2016-	Mark Green	PT PhD Design	Chair of Progress Panel
2016-	Cyril Tjahja	FT PhD Design	Chair of Progress Panel
2015-	Thomas Ellis	PT PhD Visual Communications	Chair of Progress Panel

PhD External Examinations

<i>Year</i>	<i>Candidate and Location</i>
2015	Andrew Rowe, Arkitektur- og designhøgskolen i Oslo, PhD. External "Opponent" on doctoral defence and exam.
2012	Iain Macdonald, School of Arts and Creative Industries, Napier University, PhD by published works, External Examiner on Viva.

MAs Completed as 1st or 2nd SupervisorUniversity of Victoria

<i>Year</i>	<i>Student</i>	<i>Degree</i>	<i>Type of Supervision</i>
2009-12	Justin Love	INTD MSc	Co-supervisor (2 nd)
2005-07	Yi Fan Wang	MFA	Supervisor
2003-06	Dylan Robinson	INTD MA	Supervisor
2002-04	Jackson Leewen	MFA	Supervisor
2001-03	Darren Bennett	MFA	Supervisor
2000-01	Lyanne Hui	MFA	Supervisor

Karlstad University, Sweden

<i>Year</i>	<i>Student</i>	<i>Degree</i>	<i>Type of Supervision</i>
2000	Cecilia Carlström	MA	Supervisor
2000	Christer Clerwall	MA	Supervisor
2000	Pietro Paganini	MA	Supervisor

MAs Completed as a Member of the Supervisory Committee

(Note: In Canada a Master's student can have up to five committee members)

University of Victoria

<i>Year</i>	<i>Student</i>	<i>Degree</i>	<i>Type of Supervision</i>
2005-06	Peter Cavell	MMus.	Member of committee
2005-06	Goldwynn Lewis	MA	Member of committee
2005	Jason Corbett	MMus.	Member of committee

2005	Warren MacDonald	MMus.	Member of committee
2004	Tusa Shea	MA	Member of committee
2003	Lucia Sanroman	MA	Member of committee
2003	D. Bradley Muir	MFA	Chair of committee
2002	Laura DeDecker	MFA	Member of committee

Courses/Modules Taught

Northumbria University

<i>Years</i>	<i>Module</i>	<i>Role</i>
2011-17	DE0976: Experiential Design	Module tutor (2011-17)
2011-17	DE0974: Personal Project 02	Module tutor (2012-17)
2011-17	DE0973: Final Project	Module tutor (2012-17)
2010-13/2016 13/2016)	DE0973: Personal Project 01	Module tutor (2011-13/2016)
2012/2015	DE0965: Collaboration Project	Tutor
2011	DE0981: Games Design	Tutor
2011	DE0963: Experimental Imagemaking	Tutor

University of Victoria (all courses below were designed by me)

<i>Years</i>	<i>Course</i>	<i>Role</i>
2008-09	Art 106: Media Technology+Arts	Lead tutor
2000-09	Art 360: Digital Media Installation	Lead tutor
2008	Fine Arts 346: Technology and the Arts II	Lead tutor
2001-08	Art 260: Introduction to Digital Media	Lead tutor
2002-04/06-07	Art 552: 2 nd Year MFA Digital Multimedia	Lead tutor
2003-04/06-07	INTD 590: MA Directed Studies	Lead tutor
2002-03/05-07	Art 490: Directed Studies	Lead tutor
2000-06	Art 160: Digital Imaging	Lead tutor
2000-02/05-06	Art 551: 1 st Year MFA Digital Multimedia	Lead tutor
2004-06	Art 580/81: MFA Graduate Seminar	Lead tutor
2000-02	Art 499: Senior Honours Advising	Lead tutor

Karlstad University, Sweden (all courses below were designed by me)

<i>Year</i>	<i>Course</i>	<i>Role</i>
2000	MIDD: Masters Seminar in Multimedia	Lead tutor
2000	MIDD: Masters Multimedia Advising	Lead tutor
1999-2000	Media and Information Design C (MIDC): Honours Multimedia Seminar	Lead tutor
1999-2000	MIDC: Honours Multimedia Advising	Lead tutor
1999	Media, Culture and Technology	Lead tutor
1997-99	MIDA: Intro to Sound and MIDI	Lead tutor
1998	MIDB: Multimedia II	Lead tutor
1998	MIDB: Advanced Issues in Multimedia	Lead tutor
1997-98	MIDA: Intro to Multimedia	Lead tutor
1997-98	MIDB: Intro to Digital Video	Co-tutor
1996-97	MIDA: Digital Imaging	Lead tutor
1996-97	MIDA: Intro to Interactive Technology	Lead tutor

Course/Programme External Examinations

<i>Year</i>	<i>Programme and Location</i>
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2013-17	University for the Creative Arts, Farnham. BA Computer Games Arts, BA Digital Film and Screen Arts.
2013-14	iDi Institute, Hertfordshire University, BA Interactive Media Design.
2011-14	Communications and Creative Arts, Greenwich University. BA Media Communications; BA/BSc Media Arts Production; BA Media Communications (Stage 3 SBCS Trinidad)
2010	Duncan of Jordanstone College of Art and Design, Dundee University. BA Honours Digital Film & Time-Based Media.

Tenure Reviews

<i>Year</i>	<i>Candidate and Location</i>
2014	Mark-David Hosale, Digital Media, Fine Arts, York University, Toronto, Canada (tenure granted).
2014	Michael R Salmond, Center for the Arts, College of Arts and Sciences, Florida Gulf Coast University (tenure granted).
2006	Andrea Polli, Art & Ecology, College of Fine Arts and School of Engineering, Hunter College, New York (tenure granted).

ADMINISTRATIVE AND MANAGEMENT ROLES

I was one of the Research and Innovation Leads for Media and Communication Design from 2013-16, and covered the Visual Communication and Practice-based areas of Media and Communication Design. In the Spring of 2016 I covered the entire department as the other Lead was on Sabbatical. At present I also line manage four colleagues. A comprehensive list of my past management roles is given below.

University and Faculty Committees

2013-16	Faculty Research and Innovation Committee	Northumbria University
2013	Art and Design Research Excellence Framework (REF) Advisory Group	Northumbria University
2006-09	SSHRCC Master’s Adjudication Committee	University of Victoria
2006-07	SSHRCC Doctoral Adjudication Committee	University of Victoria
2003-06	Fine Arts Curriculum Committee	University of Victoria
2000-06	Fine Arts Computer Advisory Committee	University of Victoria
2003-04	Discovery Park (DPI) Liaison Committee	University of Victoria
1999-00	Program Committee	Karlstad University

Department Committees and Responsibilities

2013-16	Research and Innovation Lead, MCD (D)	Northumbria University
2011-13	Chair of Experimental Media Research Group	Northumbria University
2006-09	SSHRCC Advisor, Visual Arts	University of Victoria
2006-07	Promotion Committee, Visual Arts	University of Victoria
2004-06	MFA Graduate Advisor	University of Victoria
2003-05	Curriculum Committee Chair	University of Victoria
2003	Hiring Committee: Programmer/Analyst	University of Victoria
2001-02	Hiring Committee: Curatorial position	University of Victoria
2001-02	Hiring Committee: Sculpture position	University of Victoria
2001-02	Promotion Committee, Visual Arts	University of Victoria
2000-01	Hiring Committee: Curatorial position	University of Victoria
2000-01	Hiring Committee: Printmaking position	University of Victoria

1999-00	Multimedia Program Director	Karlstad University
1999-00	Hiring Committee Chair: Digital Video	Karlstad University

REFERENCES

Prof. Gilbert Cockton (current line manager)
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BIOGRAPHY

Steve Gibson is an interactive media artist, interface designer, electronic musician, and media curator with a diverse academic background, and an on-going practice that spans many disciplines. He is primarily interested in transdisciplinary collaborations between art, design and computing, and has concentrated his research work on tactile and physical interfaces and applications that enable a more healthy relationship with technology. His current research also explores the formal, theoretical and practical implications of Live and Real-time Visuals. He was formerly Senior Lecturer and Director of the Multimedia Program at Karlstad University in Sweden, and Associate Professor of Digital Media at University of Victoria, Canada. Steve has also had immediately publically facing roles as Curator and Director for the Media Art event *Interactive Futures* from 2002-07, and as Co-owner and Creative Director of a 10-person media company in Victoria, Canada, Limbic Media Corporation (2007-14).

Steve Gibson has an active practice that fuses immersive art, audio-visual performance and DIY design. Over the past fifteen years he has created twelve prominent works, either as the primary artist or as a collaborator in a team. These have resulted in fifty-five performances or exhibitions over the past fifteen years. Over the course of his twenty-five-year career he has presented at many world-leading venues including Ars Electronica, the Whitney Museum of American Art, Banff Centre for the Arts, Digital Art Weeks, the European Media Arts Festival, ISEA, and Cabaret Voltaire, Zurich. Over the past fifteen years he has worked as PI and CI on numerous research grants. His publishing career is also very active, with papers appearing in high profile books, journals and volumes including Leonardo Electronic Almanac, Springer, St. Martin's Press, MIT Press, New World Perspectives, Urra Apogeo, and Passagen Verlag.

Personal Website: <http://www.telebody.ws>

Real-time Visuals AHRC Network: <http://www.realtimevisuals.org/>