



FORM 100
Personal Data Form
PART I

Date

2013/06/15

Family name Lantin	Given name Maria	Initial(s) of all given names ML	Personal identification no. (PIN) Valid 166454
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☐ I hold a faculty position at an eligible Canadian college
(complete Appendices B1 and C)

☐ I do not or will not hold an academic appointment at a
Canadian postsecondary institution

Place of employment other than a Canadian postsecondary
Institution (give address in Appendix A)

APPOINTMENT AT A POSTSECONDARY INSTITUTION

Title of position Associate Professor	Tenured or tenure-track academic appointment Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Department Intersections Digital Studio	Part-time appointment <input type="checkbox"/> Full-time appointment <input checked="" type="checkbox"/>
Campus	<ul style="list-style-type: none">For all non-tenured or non tenure-track academic appointment and Emeritus Professors, complete Appendices B & CFor life-time Emeritus Professor and part-time positions, complete Appendix C
Canadian postsecondary institution	

ACADEMIC BACKGROUND

Degree	Name of discipline	Institution	Country	Date yyyy/mm
Bachelor's	Computing Science and Mathematics	Dalhousie	CANADA	1992 / 12
Doctorate	Computing Science	Simon Fraser	CANADA	1999 / 04

TRAINING OF HIGHLY QUALIFIED PERSONNEL

Indicate the number of students, fellows and other research personnel that you:

	Currently		Over the past six years (excluding the current year)		
	Supervised	Co-supervised	Supervised	Co-supervised	Total
Undergraduate					
Master's	1		4	5	10
Doctoral					
Postdoctoral					
Others	6				6
Total	7		4	5	16

Personal identification no. (PIN)

Valid 166454

Family name

Lantin

ACADEMIC, RESEARCH AND INDUSTRIAL EXPERIENCE (use one additional page if necessary)

Position held (begin with current)	Organization	Department	Period (yyyy/mm to yyyy/mm)
Associate Professor	Emily Carr University of Art + Design	Intersections Digital Studio	2006/09
Director of Research	Emily Carr University of Art + Design		2012/12 to 2013/06
Director	Emily Carr University of Art + Design	Intersections Digital Studios	2006/09 to 2012/12
Researcher	The Banff Centre	Banff New Media Institute	2003/11 to 2006/09
Director of Research	IDELIX Software	Research and Development	2001/04 to 2003/10
Senior Software Developer	Mainframe Entertainment	Software	2000/03 to 2001/03
Assistant Professor	Technical University of British Columbia	Information Technology	1999/01 to 2000/03
Manager of Graphics Lab	Simon Fraser University	Computing Science	1997/05 to 1998/12
Teaching Assistant	Simon Fraser University	Computing Science	1996/09 to 1997/01

Personal identification no. (PIN) Valid 166454		Family name Lantin	
ACADEMIC, RESEARCH AND INDUSTRIAL EXPERIENCE (use one additional page if necessary)			
Position held (begin with current)	Organization	Department	Period (yyyy/mm to yyyy/mm)
Teaching Assistant	Simon Fraser University	Computing Science	1995/09 to 1996/01
Teaching Assistant	Simon Fraser University	Computing Science	1994/09 to 1995/01

Personal identification no. (PIN)

Family name

Valid 166454

Lantin

RESEARCH SUPPORT

Family name and initial(s) of applicant	Title of proposal, funding source and program, and time commitment (hours/month)	Amount per year	Years of tenure (yyyy)
List all sources of support (including NSERC grants and university start-up funds) held as an applicant or a co-applicant: a) support held in the past four (4) years but now completed; b) support currently held, and c) support applied for. For group grants, indicate the percentage of the funding directly applicable to your research. Use additional pages as required.			
a) Support held in the past 4 years			
Maria Lantin and Leila Sujir	Breath I/O	46,600 (50%)	2009
	Social Sciences and Humanities Research Council of Canada	77,500 (50%)	2010
	Research/Creation Grants in Fine Arts 10 hours/month	59,150 (50%)	2011
Maria Lantin	Interactive Futures 09 : Stereo Social Sciences and Humanities Research Council of Canada Image, Text, Sound and Technology 5 hours/month	50,000(100%)	2009
Maria Lantin (originally Rob Inkster)	Centre for Moving Interaction	454,600 (30%)	2009
	Natural Sciences and Engineering Research Council of Canada	454,600 (30%)	2010
		454,600 (30%)	2011
	College and Community Innovation	454,600 (30%)	2012
	24 hours/month	454,600 (30%)	2013
b) Support currently held			
Catherine Richards and Maria Lantin	Shivering - Research and Creation of Quasi-Objects	72,397 (0%)	2011
		96,667 (20%)	2012
	Social Sciences and Humanities Research Council of Canada	72,253 (40%)	2013
	Research/Creation Grants in Fine Arts 4 hours/month		

Personal identification no. (PIN)

Valid 166454

Family name

Lantin

RESEARCH SUPPORT

Family name and initial(s) of applicant	Title of proposal, funding source and program, and time commitment (hours/month)	Amount per year	Years of tenure (yyyy)
List all sources of support (including NSERC grants and university start-up funds) held as an applicant or a co-applicant: a) support held in the past four (4) years but now completed; b) support currently held, and c) support applied for. For group grants, indicate the percentage of the funding directly applicable to your research. Use additional pages as required.			
b) Support currently held			
Thecla Schiphorst and 14 others	Moving Stories: Digital Tools for Movement, Meaning, and Interaction	569,463 (4%)	2012
		559,463 (4%)	2013
	Social Sciences and Humanities Research Council of Canada	549,463 (4%)	2014
	Partnership Grant	549,463 (4%)	2015
	4 hours/month		
Maria Lantin	GRAND - Moving Image Technology and Aesthetics (MOVITA)	149,000 (17%)	2012
	NCE Research Project	149,000 (17%)	2013
	4 hours/month		
Maria Lantin	Technology Access for Media, 3D Prototyping, and Health	513,500(100%)	2013
	Western Economic Diversification Capital Assistance	403,500(100%)	2014
	4 hours/month		
c) Support applied for			
Maria Lantin	Partnered Applied Research for Health, Media, and On-Demand Manufacturing	695,000 (30%)	2014
		710,000 (30%)	2015
	NSERC	720,000 (30%)	2016
	CCI-Innovation Enhancement	730,000 (30%)	2017
		740,000 (30%)	2018
	28 hours/month		

Highly Qualified Personnel (HQP)

Provide personal data about the HQP that you currently, or over the past six years, have supervised or co-supervised.

			Personal identification no. (PIN) Valid 166454	Family name Lantin
Name	Type of HQP Training and Status	Years Supervised or Co-supervised	Title of Project or Thesis	Present Position
Denise Quesnel	Res. Associate (In Progress)	Supervised 2012 -	S3D Centre	Research Adjunct with Stereoscopic 3D Centre, Emily
Jordan Dowler-Coltm	Res. Associate (In Progress)	Supervised 2012 -	MOVITA	RA with GRAND NCE MOVITA Project
Pascale Theoret-Groul	Res. Associate (In Progress)	Supervised 2012 -	Moving Stories	RA with Moving Stories grant, MAA student
Patryck Stasieczek	Res. Associate (In Progress)	Supervised 2012 -	MOVITA	RA with GRAND NCE MOVITA project
Sean Arden	Technician (In Progress)	Supervised 2012 -	PMP Studio	Research Technician, Prototyping+Media+Programming
Alan Goldman	Res. Associate (In Progress)	Supervised 2011 -	S3D Centre	Research Adjunct with Stereoscopic 3D Centre, Emily
Paolo Penutti	Res. Associate (In Progress)	Supervised 2011 -	MOVITA	RA with GRAND NCE MOVITA project
(Name withheld)	Master's (In Progress)	Supervised 2013 - 2015	Gesture and Performance	Performance Artist
Annie Briard	Master's (Completed)	Co-supervised 2011 - 2013	Perceptual Moment	Artist
Katherine Soucie	Master's (Completed)	Supervised 2010 - 2013	Mend + Transform + Renew	Fashion Designer
(Name withheld)	Master's (Completed)	Co-supervised 2010 - 2012	CHINARIAN MYTH AND HISTORY	Artist
(Name withheld)	Master's (Completed)	Co-supervised 2010 - 2012	MONSTROUS + EXPLOSIVE JUNCTIONS: WORKING WITH	Instructor, Vancouver Film School
Miles Thorogood	Master's (Completed)	Supervised 2009 - 2011	NOISE MUSIC, ENVIRONMENT AND PERIPHERAL PATTERNS	PhD Candidate, Simon Fraser University
(Name withheld)	Master's (Completed)	Co-supervised 2008 - 2010	EMERGENT VALUE(S) OF GIVING THROUGH OBJECT	Artist
Alex Hass	Master's (Completed)	Supervised 2007 - 2009	Technological Visibility	Designer
Kara Pecknold	Master's (Completed)	Supervised 2007 - 2009	MINDING THE GAP	Senior Design Researcher, Frog

Most Significant Contributions to Research and/or to Practical Applications (2007-2013)

1. I founded and lead the Stereoscopic 3D Centre at Emily Carr University of Art + Design. This Centre was announced at the Interactive Futures 09 conference and officially opened in May 2010 with more than \$500,000 in funding from the Western Economic Diversification. Since then the Centre has grown and been involved with industry partnered research as well as independent projects. Two research adjuncts are currently being funded by NRC IRAP (Industrial Research Assistance Program) to spur innovation and the integration of S3D technology and research into local small to medium enterprises. We have built a community of over 150 active members in the lower mainland and regularly hold workshops, meetups, conferences, and master classes. In October 2012, we announced the first variable high frame rate short film which was produced at our Centre, a few months before the release of the first high frame rate film to be released in theatres (The Hobbit). In January of 2013 we founded the first Canadian Chapter of the International 3D Society with an inaugural event featuring internationally recognized experts in S3D production and storytelling.
2. Along with Jim Bizzocchi and Tom Calvert, I organized and now lead the MOVITA project within the GRAND Network Centre of Excellence (NCE) that links 12 researchers and 7 universities across Canada on the theme of technology and aesthetics in the moving image. The project includes research on stereoscopic image capture and processing, interactivity, production, high frame rate and dynamic range.
3. I have been the Executive Director of Interactive Futures since 2009. This bi-annual conference brings together theorists and practitioners on trending topics in science, art and technology. In 2009, the theme was stereoscopy. The conference was timely and preceded the release of Avatar, the catalyst for the revival of stereoscopic 3D filmmaking, Avatar. In 2011, the theme of the conference was Animal Influence. It focused on how changes in human awareness of other species have impacted the environment, social norms, governmental policy, and art. We are planning the next Interactive Futures to be on the theme of Robotics.

Research Contributions and Practical Applications

B. Other refereed contributions

1. Lantin, Maria and Judelman, Greg "Northern Words: BNMI Discourse Visualization"
In: Diamond, Sara, and Sarah Cook, eds. *Euphoria & Dystopia: The Banff New Media Institute Dialogues*. 1st ed. Banff Centre Press, 2012. Print. Front and Inside Cover.

Inspired by the ebb and flow dance of the Northern Lights that frequent the skies above The Banff Centre, the visualization on the front cover of the book is of the evolution of the BNMI discourse over the 1993-2004 decade. Using text-analysis software, word frequency statistics from the corpus of texts in the BNMI's archives (websites, summit agendas, press releases, etc.) were generated for each year from 1993-2004. I led and supervised the collaborative creation of this visualization. The team consisted of two computer scientist and two artists.

C. Non-refereed contributions

1. Lantin, Maria (moderator) and Fels, Sid and Pearce, Celia. "Physics, Perception, Immersion." Euphoria & Dystopia. OCAD University. Toronto, ON. 01 February 2013. Panel Discussion.
2. Lantin, Maria and Sujir, Leila. "Tulipomania." Borders. Mitra, Srimoyee (curator). Art Gallery of Windsor. Windsor, ON. 27 January-31 March 2013. Group Exhibition.
3. Melina, Roger (Moderator) et al. "How can collaboration between the arts, sciences and engineering be enhanced?" First edition of the HEXA_OUT series' Thematic Roundtable. November, 2012 (Montreal and remotely)
Participants: Martine Époque, Denis Poulin, Eric Raymond, Sha Xin Wei, David Morris, Leila Sujir, Maria Lantin.
4. Lantin, Maria and Sujir, Leila. "Chorus of Lungs." The Distance Between: Stereoscopic 3D Art by Women. Emily Pelstring (Curator). Studio XX gallery, Montreal, May 2012. Group Exhibition.
5. Lantin, Maria and Sujir, Leila. "Chorus of Lungs." Downstream: Reimagining Water, Rita Wong (Curator). Emily Carr University Concourse Gallery, Vancouver, BC. March 2012. Group Exhibition.
6. Lantin, Maria and Burnett, Ron and Goldman, Alan and Verity Michael. "3D HYBRIDS: the ECUAD's Stereoscopic 3D Centre of Excellence Experience." Toronto International Stereoscopic 3D Conference. TIFF Bell LightBox. Toronto, ON. 11-14 June, 2011. Panel on current research in stereoscopic 3D.
7. Lantin, Maria and Sujir, Leila. "Between 2 Breaths: Walking through the Chorus of Lungs with the real & the re-construction of the real." Toronto International Stereoscopic 3D Conference. TIFF Bell LightBox. Toronto, ON. 11-14 June, 2011. Conference Presentation on Breath I/O, SSHRC-funded research creation project.
8. Lantin, Maria and Sujir, Leila. "So Much Closer." User in Flux Workshop. CHI 2011, Vancouver, BC. 7-12 May 2011. Workshop Presentation.

Presented a position paper for the User In Flux workshop and presented work in progress from the Breath I/O project in the associated workshop exhibition.
9. Lantin, Maria and Sujir, Leila. "Chorus of Lungs." International Digital Media Arts Association Conference. Vancouver, BC. November 2010. Group Exhibition.
10. Lantin, Maria. "Mobs and Choirs." 10th International Symposium on Smart Graphics. The Banff Centre. Banff, AB. 24-26 June 2010. Keynote.

11. Lantin, Maria and Sujir, Leila. "Tulip Theory: Whispers from the Social Body, Ethereal Projections/ Ephemeral Promises." Interactive Futures 09: Stereo. Vancouver, BC. 19-21 November 2009. Conference Presentation.

Presented work in progress from Breath I/O project, funded by SSHRC Research/Creation grant.

12. Lantin, Maria. "SeedWind." Interactive Futures 07: The New Screen. Victoria, BC. November 2007. Conference Presentation and Group Exhibition.
13. Lantin, Maria and Judelman, Greg. "FlowerGarden and Northern Words." Creative Imaginary. Pamela Wilson (Curator). National Academy of Science, Washington DC. June 2007. Group Exhibition.
14. Sujir, Leila and Guttman, K.G. and Lantin, Maria. "Notebook 6: Tulip Theory ." *Dispositifs audio vidéo et enjeux narratifs = Audio video apparatus-narrative stakes*. Ed. Benoit, Nicole et al. Montréal: Éditions de l'École des arts visuels et médiatiques de l'UQAM, 2007. Print.

D. Contributions to practical applications of knowledge

1. Z. Jetha, D. Baar, A. Carlisle, and M. Lantin, "Graphical user interface having an attached toolbar for drag and drop editing in detail-in-context lens presentations" Filed July 2003. U.S. Patent 747235430-Dec-2008.
2. M. Lantin, "Method and system for displaying stereoscopic detail-in-context presentations," Filed November 2002. U.S. Patent 708836408-Aug-2006.

Other Evidence of Impact and Contributions

1. Member of Senior Planning Group. Emily Carr University of Art + Design. 2013-present
2. Director of 3D[FWD] conference held Jan. 2013.
3. Steering Committee for Euphoria & Dystopia Conference (held Feb. 2013)
4. Leader of MOVITA project in GRAND NCE. 2012-present
5. Visiting Scholar, Concordia University (Computing Science) and Hexagram. 2012.
6. Research Steering Committee. "Moving Stories" SSHRC Partnership Grant. 2012-present
7. Chair of Research Ethics Board. Emily Carr University of Art + Design. 2011-12
8. Executive Director of Interactive Futures conference. 2009-present.
9. Member of Research Ethics Board. Emily Carr University of Art + Design. 2009-12.
10. Director of Stereoscopic 3D Centre. 2009-present.

Delays in Research Activity

Since my hiring at the Emily Carr University of Art + Design, I have been in an administrative position. I was hired as an Associate Professor but immediately seconded to administration as Director of the Intersections Digital Studios, a digital media research facility. I am now Director of Research. I continue to participate in research and supervise students but the pace is slower than if I were a regular Faculty member.

Contributions to the Training of Highly Qualified Personnel (HQP)

1. I currently supervise four research technicians who take care of the specialized equipment in the Intersections Digital Studios. One of the technicians, Sean Arden, is a graduate of the Masters of Applied Arts (MAA) at Emily Carr University. I was Sean's internal examiner for his thesis, which was on the historical use of stereoscopic 3D technology for storytelling. The S3D Centre introduced him to stereoscopy. Sean is now co-proprietor of a local stereoscopic 3D company, Atomized.
2. Through the S3D Centre I have trained many students on the theory and practice of stereoscopic 3D capture and processing of images. We are on the forefront of High Frame Rate capture and editing and have trained five graduate students through an industry-partnered project. We also develop new technology such as underwater rigs to support student productions giving them opportunities for experimental work in the medium.
3. I supervise two research adjuncts that are responsible for linking the S3D Centre to the local film industry. They also take part in all our industry-partnered research.
4. I currently fund six students that work on various research projects as research assistants.
5. I currently supervise two graduate students. I have graduated seven MAA students.



**SEND ONE
ORIGINAL ONLY
DO NOT
PHOTOCOPY**

**APPENDIX A
Personal Data
(Form 100)**

Complete this appendix (i) if you are an applicant or co-applicant applying for the first time; (ii) if you need to update information submitted with a previous application; or (iii) if you do not hold an appointment at a Canadian postsecondary institution. For updates, include only the revised information in addition to the date, your name and your PIN.

This information will be used by NSERC primarily to contact applicants and award holders. It may also be used to identify prospective reviewers and committee members, and to generate statistics. It will not be seen or used in the adjudication process.

Date 2013/06/15			
Family name Lantin	Given name Maria	Initial(s) of all given names ML	Personal identification no. (PIN) Valid 166454
Position and complete mailing address if your primary place of employment is not a Canadian postsecondary institution or if your current mailing address is temporary 1399 Johnston Street Vancouver BC V6H3R9 CANADA			If address is temporary, indicate: Starting date Leaving date
Telephone number 1 (604) 7223749	Facsimile number (866) 7313780	E-mail address mlantin@ecuad.ca	
Telephone number (alternate) <div>Give an alternate telephone number only if you can be reached at that number during business hours.</div>	Gender (completion optional) <input type="checkbox"/> Male <input checked="" type="checkbox"/> Female		
LANGUAGE CAPABILITY			
English	Read <input checked="" type="checkbox"/>	Write <input checked="" type="checkbox"/>	Speak <input checked="" type="checkbox"/>
French	Read <input checked="" type="checkbox"/>	Write <input checked="" type="checkbox"/>	Speak <input checked="" type="checkbox"/>
I wish to receive my correspondence:		in English <input checked="" type="checkbox"/>	in French <input type="checkbox"/>
AREA(S) OF EXPERTISE			
Provide a maximum of 10 key words that describe your area(s) of expertise. Use commas to separate them. If you have expertise with particular instruments and techniques, specify which one(s). Visualization, Computer Graphics, Stereoscopic, Interactivity, Digital Media Art		Research subject code(s)	
		Primary 2707	
		Secondary 2716	



APPENDIX C (Form 100)
Description of Applicant's Activities

This information is collected to provide peer reviewers with additional information on your activities at the postsecondary institution and/or your main place of employment. Complete this appendix if:

- i) you hold a part-time academic appointment at a Canadian postsecondary institution.
This would include applicants or co-applicants holding an adjunct professor position, professor emeritus or part-time position, **or**
ii) you hold an academic appointment at a Canadian postsecondary institution which is not a tenured or tenure-track appointment.

Date
2013/06/15
Personal identification no. (PIN)
Valid 166454

Family name	Given name	Initial(s) of all given names
Lantin	Maria	ML

DESCRIPTION OF ACTIVITIES AT CANADIAN POSTSECONDARY INSTITUTION

Outline the nature of your 1) research, 2) teaching, 3) training, 4) administrative and 5) other activities. Each of these aspects must be addressed. Indicate the time typically spent on location at the postsecondary institution on each of these activities (e.g., 1 day every week, 2 weeks every 4 months).

DESCRIPTION OF ACTIVITIES AT PLACE OF EMPLOYMENT OTHER THAN CANADIAN POSTSECONDARY INSTITUTION (if applicable)

Place of employment other than Canadian postsecondary institution, including self-employment	I do not hold a position outside a Canadian postsecondary institution	<input checked="checked" type="checkbox"/>
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Outline the nature of your research program and other activities at your other place of employment. Also describe the relationship between your research program at this organization and the proposed research. Refer to the institution's involvement in research and development, if possible.



Appendix D (Form 100) Consent to Provide Limited Personal Information About Highly Qualified Personnel (HQP) to NSERC

NSERC applicants are required to describe their contributions to the training or supervision of highly qualified personnel (HQP) by providing certain details about the individuals they have trained or supervised during the six years prior to their current application. HQP information must be entered on the Personal Data Form (Form 100). This information includes the trainee's name, type of HQP training (e.g., undergraduate, master's, technical etc.) and status (completed, in-progress, incomplete), years supervised or co-supervised, title of the project or thesis, and the individual's present position.

Based on the federal *Privacy Act* rules governing the collection of personal information, applicants are asked to obtain consent from the individuals they have supervised before providing personal data about them to NSERC. In seeking this consent, the NSERC applicant must inform these individuals what data will be supplied, and assure them that it will only be used by NSERC for the purpose of assessing the applicant's contribution to HQP training. To reduce seeking consent for multiple applications, applicants will only need to seek consent one time for a six-year period. If the trainee provides consent by e-mail, the response must include confirmation that they have read and agree to the text of the consent form.

When consent cannot be obtained, applicants are asked to not provide names, or other combinations of data, that would identify those supervised. However, they may still provide the type of HQP training and status, years supervised or co-supervised, a general description of the project or thesis, and a general indication of the individual's present position if known.

An example of entering HQP information on Form 100 (with and without consent):

Name	Type of HQP Training and Status	Years Supervised or Co-supervised	Title of Project or Thesis	Present Position
Consent Received from Marie Roy				
Roy, Marie	Undergraduate (Completed)	Supervised 1994 - 1997	Isotope geochemistry in petroleum engineering	V-P (Research), Earth Analytics Inc., Calgary, Alberta
Consent Not Obtained from Marie Roy				
(name withheld)	Undergraduate (Completed)	Supervised 1994 - 1997	Isotope geochemistry	research executive in petroleum industry - western Canada

Consent Form

Name of Trainee	
Applicant Information	
Name Lantin, Maria ML	
Department Intersections Digital Studio	Postsecondary Institution Emily Carr University of Art + Design
I hereby allow the above-named applicant to include limited personal data about me in grant applications submitted for consideration to NSERC for the next six years. This limited data will only include my name, type of HQP training and status, years supervised or co-supervised, title of the project or thesis and, to the best of the applicant's knowledge, my position title and company or organization at the time the application is submitted. I understand that NSERC will protect this data in accordance with the <i>Privacy Act</i> , and that it will only be used in processes that assess the applicant's contributions to the training of highly qualified personnel (HQP), including confidential peer review.	
Trainee's signature	Date
Note: This form must be retained by the applicant and made available to NSERC upon request.	



Do not photocopy this page.

Internal use	CID (if known)
843770	122845

Identification

Only the information in the Name section will be made available to selection committee members and external assessors. Citizenship and Statistical and Administrative Information will be used by SSHRC for administrative and statistical purposes only. Filling out the statistical and Administrative Information section is optional.

Name

Family name	Given name	Initials	Title
Bizzocchi	James	V	Professor

Citizenship - Applicants and co-applicants must indicate their citizenship status by checking and answering the applicable questions.

Citizenship status	<input checked="" type="radio"/> Canadian	<input type="radio"/> Permanent resident since (yyyy/mm/dd)	<input type="radio"/> Other (country)	Have you applied for permanent residency?
				<input type="radio"/> Yes <input type="radio"/> No

Statistical and Administrative Information

Birth year	Gender	Permanent postal code in Canada (i.e. K2P1G4)	Correspondence language	Previous contact with SSHRC? (i.e. applicant, assessor, etc.)
1946	<input type="radio"/> F <input checked="" type="radio"/> M	V5C1J3	<input checked="" type="radio"/> English <input type="radio"/> French	<input type="radio"/> Yes <input checked="" type="radio"/> No

Full name used during previous contact, if different from above

James V Bizzocchi

Contact Information

The following information will help us to contact you more rapidly. Secondary information will not be released by SSHRC without your express consent.

Primary telephone number				Secondary telephone number			
Country code	Area code	Number	Extension	Country code	Area code	Number	Extension
	604	2198365			604	2918706	
Primary fax number				Secondary fax number			
Country code	Area code	Number	Extension	Country code	Area code	Number	Extension
	778	7827488					
Primary E-mail							
jimbiz@sfu.ca							
Secondary E-mail							

Checked

Web CV

2013/06/14

Canada

Personal information will be stored in the Personal Information Bank for the appropriate program.

Identification

PROTECTED B WHEN COMPLETED



Do not photocopy this page.

Family name, Given name

Bizzocchi, James

Current Address Use only if you are not affiliated with a department at a Canadian university. (If you are affiliated with a department at a Canadian university, the department's mailing address will be used.) If you wish to use another address, specify it under the Correspondence Address.			Correspondence Address Complete this section if you wish your correspondence to be sent to an address other than your current address.		
Address			Address		
City/Municipality	Prov. / State	Postal/Zip code	City/Municipality	Prov. / State	Postal/Zip code
Country			Country		
Temporary Address If providing a temporary address, phone number and/or E-mail, ensure that you enter the effective dates.			Permanent Address in CANADA		
Address			Address		
City/Municipality	Prov. / State	Postal/Zip code	City/Municipality	Prov. / State	Postal/Zip code
Country			Country		
Start date (yyyy/mm/dd)	End date (yyyy/mm/dd)	Temporary telephone/fax number			
		Country code	Area code	Number	Extension
Temporary E-mail					



Do not photocopy this page.

Family name, Given name

Bizzocchi, James

Research Expertise (optional)

The information provided in this section refers to your own research expertise, not to a research proposal. Filling out the following 4 sections is optional. This page will not be seen by selection committee members and external assessors. This section will be used for planning and evaluating programs, producing statistics, and selecting external assessors and committee members.

Areas of Research

Indicate and rank up to 3 areas of research that best correspond to your research interests as well as areas where your research interests would apply. Duplicate entries are not permitted.

Rank	Code	Area
1	100	Arts and culture
2	244	Innovation, Industrial and Technological Development
3	242	Information Technologies

Temporal Periods

If applicable, indicate up to 2 historical periods covered by your research interests.

From				To			
Year		BC	AD	Year		BC	AD
_____		<input type="radio"/>	<input type="radio"/>	_____		<input type="radio"/>	<input type="radio"/>
_____		<input type="radio"/>	<input type="radio"/>	_____		<input type="radio"/>	<input type="radio"/>

Geographical Regions

If applicable, indicate and rank up to 3 geographical regions covered by your research interests. Duplicate entries are not permitted.

Rank	Code	Region
1		
2		
3		

Countries

If applicable, indicate and rank up to 5 countries covered by your research interests. Duplicate entries are not permitted.

Rank	Code	Countries	Prov./ State
1			
2			
3			
4			
5			



Family name, Given name

Bizzocchi, James

Curriculum Vitae

Language Proficiency

	Read	Write	Speak	Comprehend aurally	Other languages
English	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
French	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

Work Experience

List the positions, academic and non-academic, you have held beginning with the current position and all previous positions in reverse chronological order, based on the start year.

Current position				Start date (yyyy/mm)
Associate Professor				2002/10
Org. code	Full organization name			
1590611	Simon Fraser University			
Department/Division name				
School of Interactive Arts & Technology				
Position type	<input checked="" type="radio"/> Tenured	<input type="radio"/> Non-tenure	Employment status	<input checked="" type="radio"/> Full-time
	<input type="radio"/> Tenure-track	<input type="radio"/> Non-academic		<input type="radio"/> Part-time
				<input type="radio"/> Non-salaried
				<input type="radio"/> Leave of absence
Position			Start date (yyyy/mm)	End date (yyyy/mm)
Associate Professor			2001/1	2002/12
Org. code	Full organization name			
1	Technical University of British Columbia			
Department/Division name				
Interactive Arts				
Position			Start date (yyyy/mm)	End date (yyyy/mm)
Senior Program Manager			1996/1	1999/12
Org. code	Full organization name			
1	Centre for Curric., Transfer and Tech.			
Department/division name				
Educational Technology				
Position			Start date (yyyy/mm)	End date (yyyy/mm)
Chair			1994/1	1996/12
Org. code	Full organization name			
1	Standing Cttee. on Educ. Technology			
Department/Division name				
Educational Technology				

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Family name, Given name

Bizzocchi, James

Work Experience (cont'd)

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Co-ordinator	1992/1	1992/12

Org. code	Full organization name
1	Commonwealth of Learning

Department/Division name

Training

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Instructor	1971/1	2001/12

Org. code	Full organization name
1	Capilano College

Department/Division name

Media

Position	Start date (yyyy/mm)	End date (yyyy/mm)

Org. code	Full organization name

Department/Division name

Position	Start date (yyyy/mm)	End date (yyyy/mm)

Org. code	Full organization name

Department/Division name

Position	Start date (yyyy/mm)	End date (yyyy/mm)

Org. code	Full organization name

Department/Division name



Family name, Given name

Bizzocchi, James

Academic Background

List up to 5 degrees, beginning with the highest degree first and all others in reverse chronological order, based on the start date.

Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Master's		1999/09		2001/09
Disc. code	Discipline	Did SSHRC support enable you to get this degree?		
99999	Comparative Media Studies	<input type="radio"/> Yes <input checked="" type="radio"/> No		
Org. code	Organization			
9927103	Massachusetts Institute of Technology			
Country	UNITED STATES			
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
BA Gen.		1964/08		1968/05
Disc. code	Discipline	Did SSHRC support enable you to get this degree?		
63000	Psychology	<input type="radio"/> Yes <input checked="" type="radio"/> No		
Org. code	Organization			
9938101	University of Michigan, Ann Arbor			
Country	UNITED STATES			
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Disc. code	Discipline	Did SSHRC support enable you to get this degree?		
		<input type="radio"/> Yes <input type="radio"/> No		
Org. code	Organization			
Country				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Disc. code	Discipline	Did SSHRC support enable you to get this degree?		
		<input type="radio"/> Yes <input type="radio"/> No		
Org. code	Organization			
Country				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Disc. code	Discipline	Did SSHRC support enable you to get this degree?		
		<input type="radio"/> Yes <input type="radio"/> No		
Org. code	Organization			
Country				

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Family name, Given name

Bizzocchi, James

Credentials

List up to 6 licences, professional designations, awards and distinctions you have received and feel would be the most pertinent to the adjudication of your application. List them in reverse chronological order, based on the year awarded.

Category	Name	Source or Country	Duration (Months)	Value / Year awarded
Academic Prize	Lifetime Achievement Award - BC Educ. Tech. Users	CANADA		2007
Academic Prize	Excellence in Teaching Award-Simon Fraser Univ.	CANADA		2006
Academic Prize	SFU Endowed Research Fellowship	CANADA		2006
Academic Prize	Outstanding Leadership-Can. Assoc. Distance Educ.	CANADA		2003
Academic Prize	ACCC Distinguished Service Award	CANADA		2001
Academic Prize	Telelearning NCE, Achievement Award	CANADA		1998

Research Expertise

The information provided in this section refers to your own research expertise, not to a research proposal.

Keywords

List keywords that best describe your areas of research expertise. Separate keywords with a semicolon.

interactive narrative; media arts; games studies; media aesthetics; media criticism; media creation; game design; games and learning; simulation and learning; video aesthetics; film aesthetics; video production

Disciplines

Indicate and rank up to 5 disciplines that best correspond to your research interests. Duplicate entries are not permitted.

Rank	Code	Discipline	If Other, specify
1	50699	Other Communication and Media Studies	Interactive Arts, Game Studies
2	50808	Cinema, Film Studies and Video	
3	50802	Aesthetics	
4	50820	Media Arts	
5	50604	Cinema	

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Family name, Given name

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Funded Research

List up to 8 grants or contracts you have received from SSHRC or other sources. List them in reverse chronological order, based on the year awarded. If you are not the applicant (principal investigator), specify that persons' name.

Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN\$)
3010325	Social Sciences and Humanities Research Council of Canada	2013	\$285,000
Role	Applicant	Completion status	<input type="checkbox"/> Complete
Project title	The poetics of image, sound, computation and flow in the creation of generative time-based art		
Applicant's family name	Applicant's given name	Initials	
Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN\$)
3010325	Social Sciences and Humanities Research Council of Canada	2012	\$2,227,852
Role	Co-applicant	Completion status	<input type="checkbox"/> Complete
Project title	Moving Stories:digital tools form movement, meaning and interaction		
Applicant's family name	Applicant's given name	Initials	
Schiphorst	Thecla		
Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN\$)
1	SFU-Faculty of Communication, Art and Tech.	2011	\$20,000
Role	Applicant	Completion status	<input type="checkbox"/> Complete
Project title	Ambient Video		
Applicant's family name	Applicant's given name	Initials	
Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN\$)
1	SFU SSHRC Institutional Grant	2009	\$6,160
Role	Applicant	Completion status	<input checked="" type="checkbox"/> Complete
Project title	Ambient Video in Contemporary Culture		
Applicant's family name	Applicant's given name	Initials	

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Family name, Given name

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Funded Research (cont'd)

Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN\$)
1	Networks of Centres of Excellence of Canada	2009	\$23,250,000
Role	Collaborator	Completion status	<input type="checkbox"/> Complete
Project title	Graphics, Animation and New Media Canada - GRAND		
Applicant's family name	Applicant's given name	Initials	
Booth	Kelly		
Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN\$)
1	Canadian Heritage New Media Research Networks	2007	\$1,400,000
Role	Collaborator	Completion status	<input checked="" type="checkbox"/> Complete
Project title	Creativity Assistive Tools for Games		
Applicant's family name	Applicant's given name	Initials	
Gunter	Laura Jo		
Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN\$)
1	Banff New Media Institute (The Banff Centre)	2007	\$10,000
Role	Applicant	Completion status	<input checked="" type="checkbox"/> Complete
Project title	Snow Castles		
Applicant's family name	Applicant's given name	Initials	
Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN\$)
3010325	Social Sciences and Humanities Research Council of Canada	2004	\$40,000
Role	Applicant	Completion status	<input checked="" type="checkbox"/> Complete
Project title	Defining issues in the production of high-resolution video for large flat-screen panel displays		
Applicant's family name	Applicant's given name	Initials	

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1. Research Contributions over the last six years (2006-present)**Refereed contributions (books, book chapters, journals, conference proceedings):***Single Author:*

- Bizzocchi, J. (2011). Re:Cycle: A generative ambient video engine. Proceedings of the International Conference on Entertainment Computing 2011, pgs. 155-160.
- * Bizzocchi, J., (2010). Ambient Video - the Emergence of a New Video Form, in D. Davidson (Ed.), Cross-Media Communications: an Introduction to the Art of Creating Integrated Media Experiences (Section 3, Chapter 7), Pittsburgh PA:ETC Press. <<http://www.etc.cmu.edu/etcpres/content/chapter-7-entertainment-and-art>>
 - * Bizzocchi, J. (2010). The Role of Narrative in Educational Games and Simulations, D. Kaufman and L. Sauve (Eds.) Simulation and Advanced Gaming Environments for Learning: Outcomes and Lessons from the SAGE Project (68-83). Hershey PA:IGI Global.
 - * Bizzocchi, J. (2008) The Aesthetics of the Ambient Video Experience. Fibreculture Journal, Issue 11, <http://journal.fibreculture.org/issue11/issue11_bizzocchi.html>
 - * Bizzocchi, J. (2008) Ambient Video: The Transformation of the Domestic Cinematic Experience, in e B. Hawk, D. Rieder, and O. Oviedo (Eds), Small Tech: The Culture of Digital Tools. Minneapolis MN:University of Minnesota Press.
 - * Bizzocchi, J. (2008) Winterscape and Ambient Video - an Intermedia Border Zone. Proceedings of the 16th ACM Conference on Multimedia, 949-952. doi: 10.1145/1459359.1459530.
 - * Bizzocchi, J. (2007) The Aesthetics of the Ambient Video Experience, Proceedings of the 7th Digital Arts and Culture Conference. (on DVD)
 - Bizzocchi, J. (2007) Games and Narrative: An Analytical Framework, in Loading: the Journal of the Canadian Game Studies Association, 1(1), 5-10.
 - * Bizzocchi, J. (2006) Ambient Video. Proceedings of the 2006 ACM SIGCHI international conference on Advances in computer entertainment technology, Article No. 45, doi:10.1145/1178823.1178876
 - * Bizzocchi, J. (2006) Video as Ambience: Reception and Aesthetics of Flat-Screen Video Display, Journal of Moving Image Studies, 5. <<http://www.avila.edu/journal/index1.htm>>

Co-Authored:

- Fortin, C., DiPaola, S., Hennessy, K., Bizzocchi, J., Neustadter, C., (2013) "Medium-specific properties of urban screens: Towards an ontological framework for digital public displays", *Proceedings of 2013 ACM Creativity and Cognition Conference*, Sydney, AU, June 17-20, 2013. Fourth author.
- Fortin, C., Bizzocchi, J., Hennessy, K. and Neustadter, C. 2013. Public interaction framework for dynamic digital displays. *Proceedings of GRAND 2013*, May 14-16, 2013, Toronto, ON. Second author.
- Bizzocchi, J. and Tanenbaum, J. (2012) Mass Effect 2 - A Case Study in the Design of Game Narrative, *Bulletin of Science, Technology and Society*, vol. 32 no 5, pp 393-404. Doi: 10.1177/0270467612463796. Lead Author.
- Bizzocchi J., and Tanenbaum, J. (2011) Well Read: Applying Close Reading Techniques to Gameplay Experiences", in D. Davidson (Ed), Well-Played 3.0, (218-315), Pittsburgh PA:ETC Press. Lead Author.
- Bizzocchi J., Lin, B., and Tanenbaum, J. (2011) Games, Narrative, and the Design of Interface, *International Journal of Arts and Technology 2011 (IJART)*,4(4), pp. 260-277. Lead Author.
- Wei, H., Bizzocchi, J., Calvert, T. (2010). Time and Space in Digital Game Storytelling. *International Journal of Computer Games Technology*, Volume 2010, Article ID 897217, 23 pages,

doi:10.1155/2010/897217 <<http://www.hindawi.com/journals/ijcgt/2010/897217.html>> Second Author.

Bizzocchi, J., Quan, B., Suzuki, W., Bagheri, M., and Ben Youssef, B. (2009). Re:Cycle - a Generative Ambient Video Engine, *Proceedings of the Digital Arts and Culture Conference 2009: after media: embodiment and context*. Irvine CA:University of California.

<http://escholarship.org/uc/search?entity=ace_dac09_space> Lead Author.

Tanenbaum, J. and Bizzocchi, J. (2009). Close Reading Oblivion: Character Believability and Intelligent Personalization in Games, *Loading: the Journal of the Canadian Game Studies Association*, 3(4). <<http://journals.sfu.ca/loading/index.php/loading/>> Second author.

Tanenbaum, J. and Bizzocchi, J. (2009) Rock Band: A Case Study in the Design of Embodied Interface Experience, *Sandbox '09 Proceedings of the 2009 ACM Conference on Video Games*, 127-134. ISBN: 978-1-60558-514-7. Second author.

- * Bizzocchi, J. and Ben Youssef, B. (2009). Ambient Video, Slow Motion, and Convergent Domains of Practice, in J. Braman, G. Vincenti and G. Trajkovski (Eds.), *Handbook of Research on Computational Art and Creative Informatics*, Ch. 4. Hershey PA:IGI Global. 10.4018/978-1-60566-352-4.ch004 Lead author.
- * Ben Youssef, B., Bizzocchi, J. (2008) Video Slow-Motion: A Shared Methodological Approach, *International Journal of Computational Science*, 2(1), 61-81. Second author.
- Johnson, K. and Bizzocchi, J. (2008) Lost Cause: An Interactive Film Project, *The Journal of the International Digital Media and Arts Association*, 5(1), 42-49. Second author.
- * Ben Youssef, B. and Bizzocchi, J. (2007) Enhanced Pixel-Based Video Frame Interpolation Algorithms, *Proceedings of the 2007 IEEE International Symposium on Signal Processing and Information Technology*, 23-28. doi:10.1109/ISSPIT.2007.4458189. Second Author.

Other refereed contributions: (Conference or Scholarly Presentations)

DiPaola, S., Nixon, M., Bizzocchi, J., Funk, N., "Driving Emotional Involvement in Sports Games: a Case Study in Knowledge-Based Procedural Cinematography", *Canadian Games Studies Association Annual Conference*, Victoria, BC, June 4-5, 2013.

- * Bizzocchi, J. *Re:Cycle* -A Computationally Generative Ambient Video System. *Electronic Literature Organization*, June 20-23, 2012, Morgantown, WV.
- Bizzocchi, J., Camlot, J., Simon, B., Tanenbaum, J. Games and Narrative - an Analytical Framework Revisited, *Conference of the Canadian Games Studies Association*, May 28-29, 2010, Montreal, Quebec. Lead Author.
- Bizzocchi, J., The Fragmented Frame: the Poetics of the Split-Screen, *Media-in-Transition 6 Conference - Stone and papyrus, storage and transmission*, April 24-26, 2009, Cambridge MA. <<http://web.mit.edu/comm-forum/mit6/papers/Bizzocchi.pdf>>
- Bizzocchi, J., Landscape (Re)-Visioned. *Visionary Landscapes - Conference of the Electronic Literature Organization*, May 29 - June 1, 2008, Vancouver, WA.
- Bizzocchi, J., The Virtual, the Real, and the Design of Cinematic Storyworlds, *Society for Cinema and Media Studies Conference 2008*, March 6-9, 2008, Philadelphia, PA.
- Bizzocchi, J., Narrative and Games, *Canadian Games Studies Association Conference*, Sept. 21-24, 2006, York University, Toronto, ON.
- * Bizzocchi, J., Demonstration Project: Ambient Video, *ACE 2006 - ACM SIGCHI International Conference on Advances in Computer Entertainment Technology*, Hollywood, CA, June 14-16, 2006
- Bizzocchi, J., Split-screen: Aesthetics of the Fragmented Frame, *Society for Cinema and Media Studies*, March 2-5, 2006, Vancouver, BC.

Non-refereed contributions

Bizzocchi, J. "Ambient Video – Linear and Computationally Generative non-narrative Art", Visiting Scholar presentation, Comparative Media Studies Program, Massachusetts Institute of Technology, Oct. 5, 2012, Cambridge, MA.

Bizzocchi, J. "Close-reading Media Poetics", Comparative Media Studies Program - Colloquium Series, September 20, 2012, Massachusetts Institute of Technology, Cambridge, MA

Bizzocchi, J. "Close-reading and the Explication of Media Design", Conference Dinner Address, Media, Culture and Curriculum Special Interest Group, American Educational Research Association, April 15, 2012, Vancouver BC

- * Bizzocchi, J. (2011) Ambient Video, *Vague Terrain*, 20. <<http://vagueterrain.net/journal20/jim-bizzocchi/01>>

Forthcoming contributions

Bizzocchi, J., Nixon, M., DiPaola, S., Funk, N., "The Role of Micronarrative in the Design and Experience of Digital Games", DeFragging Game Studies - Conference of the Digital Games Research Association, Atlanta, GA, Aug. 26-29, 2013. Presentation accepted, full paper submitted for proceedings.

Nixon, M., Bizzocchi, J., "Press X for Meaning: Interaction leads to Identification in Heavy Rain", DeFragging Game Studies - Conference of the Digital Games Research Association, Atlanta, GA, Aug. 26-29, 2013. Presentation accepted, full paper submitted for proceedings.

Bizzocchi, J. and Tanenbaum, J. Mass Effect 2 - A Case Study in the Design of Game Narrative, *Bulletin of Science, Technology and Society*, 19 pages. Publication pending.

Bizzocchi, J., "Re:Cycle - A Computationally Generative Ambient Video System", *Electronic Book Review*, paper submitted

Creative outputs (Exhibitions and Awards)

Exploring the Electronic Literary Landscape of the Pacific Northwest (Online Exhibit), Digital Humanities Institute, Victoria, June 6, 2013; *Re: Cycle*

Where Do We Stop and They Begin, Audain Gallery, Vancouver, BC, June 21-29, 2012; *Re:Cycle*.
ELO2012 Media Arts Show, Morgantown, WV, June 20-23, 2012; *Re:Cycle*.

Macon Film Festival, Macon, Georgia, Feb 17-20, 2011; *Cycle*.

Zero Film Festival, New York, NY, Nov. 13-20, 2010; *Cycle*.

Costa Rica International Film Festival, Montezuma Costa Rica, November 18 - 21, 2010; *Cycle*.

Illinois International Film Festival (IIFF), Chicago, Illinois, Nov. 5th, 2010; *Cycle*.

IDEAS 10: Art and Digital Narrative Exhibition, (iDMAa Conference), Vancouver, BC, Nov. 2-7, 2010; *Cycle/Re:Cycle*.

Los Angeles Reel Film Festival, Los Angeles, Oct. 5th 2010; *Cycle*.

PikselSavers - Meta.Morf Biennial, Trondheim, Norway Oct. 7 – Nov. 7, 2010; *Long Falls*.

New Forms Festival, Gallery, Vancouver BC, Sept. 10 - 18, 2010; *Cycle* and *Winterscape*.

Okanagan Film and Video Festival, Kelowna, July 22-25, 2010; *Cycle*.

"A Series of Staggering Film and Video Events", Durham Art Gallery, Durham, Ontario, July 22-25, 2010; *Winterscape* and *Streaming Video*.

Athens International Film and Video Festival, Athens, Ohio, April 27, 2010; *Cycle*.

mediartZ: Art as Experiential, Art as Participatory, Art as Electronic, North Bank Artists Gallery, Vancouver WA, October 2-31, 2009; *Winterscape*, *Rockface II*, *Long Falls*.

Hyperrhiz.06. Summer 2009. *RockfaceII/Streaming Video*.

International Symposium on Computational Aesthetics in Graphics, Visualization and Imaging 2009, Art Program Screening, Victoria, BC, Canada May 28-30, 2009; *Winterscape*.

British Film Festival LA, Los Angeles, CA, May 2009; *Winterscape*. Winner - Best International Short.
Pixel Pops 2008, Krannert Art Museum, University of Illinois at Champagne, November 4, 2008 - January 4, 2009; *Winterscape*.
Design Cinema, Art Exhibition, Istanbul, Turkey, Nov 19-22, 2008; *Winterscape*.
809 International New Image Art Festival, Three Gorges area, China, July 25-August 5, 2008; *Winterscape/Streaming Video/Rockface II*.
Swansea Bay Film Festival 2008, Wales UK; *Winterscape*. Nominated for Best Avant-Garde Film.
Visionary Landscapes - Media Art Show, Conference of the Electronic Literature Organization, May 29 - June 1, 2008, Vancouver, WA; *Winterscape*.
Houston World Film Fest, April 11-20, 2008, USA; *Winterscape*; Silver Award, Experimental Film Category.
Byron Bay Film Festival, Feb 29-Mar 8, 2008, Australia; *Winterscape*.
Victoria Film Festival, February 1-10, 2008, Victoria BC; *Winterscape*.
Liminal Screen Artist Residency, Banff Centre for the Arts, Artist's Screening, March 2007, Banff AB; *Cycle*.
Victoria Independent Film Festival, Feb. 2 - 11, 2007, Victoria BC; *Streaming Video*.
Peter Whyte Museum, Banff, Alberta, January to April, 2007, Banff AB; *Rockface*, *Streaming Video*, and *Winterscape*.
ACE (ACM SigCHI - Computers in Entertainment), Demo, June 14-16, 2006, Hollywood CA; *Winterscape*.

2. Other research contributions

- Organizer, screening of *ORA*, in stereoscopic 3D, for public and research community in Vancouver (May 9, 2013, SFU Surrey).
- GRAND Research Network, Co-Leader MOVITA Project - examining the poetics, applications and technologies of S3D Cinema and related advances in the visual expressivity of the moving image.
- Canadian Games Studies Association (CGSA), charter member, Board of Directors (2006-08)
- Peer reviewer for a variety of academic journals, scholarly conferences, and grant applications.

3. Most significant career contributions

My scholarly contributions all address the poetics of media practice - the channels for creative decision making. This includes the evolving poetics of the moving image - understanding how new technologies inflect cinema and video expressivity through devices such as the split-screen, complex visual layering, stereo 3D, and complex narrative constructions. A major thread within this direction is my explication of ambient video, my creative practice in linear Ambient Video art and my development of a computational ambient video system.

At the same time, I have been interested in the poetics of interactive narrative and game narrative. My scholarship has sharpened the understanding of narrative in interactive environments. I argue that in order to fully understand game narrative, one has to analyze how narrativity is expressed across a variety of facets of the game design: character, storyworld, emotion, narrativized interface, and micro-narrative plot sequences.

4. Career interruptions and special circumstances

For the Academic Year 2010-11 I assumed full-time administrative duty as the Director of the Masters of Digital Media Program at the shared (UBC, SFU, Emily Carr & BCIT) Great Northern Way Campus.

5. Contributions to training

I am currently the Senior or Co-Senior Supervisor for 4 Ph.D. students, and 5 Masters students. I sit on 6 other grad student Supervisory Committees. I have been Senior Supervisor for six successful Masters students. I have been a member of the Supervisory Committee for 3 successful Ph.D. students and 10 Masters. I have served as External Examiner for 4 Masters thesis defenses, as the Internal/External Examiner for 1 Ph.D. defense, and as the External Examiner for 4 Ph.D. comprehensive examinations.

I consistently involve my students with my research projects, employing them as research assistants to conduct literature reviews and close-readings and to help as co-authors with my scholarly papers. This work provides an opportunity for me to guide them with methodologies and skills in a one-on-one situation. When asked, I support their own research by acting as second author on their scholarly papers. I have also involved them on my creative video art, in particular during my expansion from traditional linear video to computational generative video.