|  |  |  |  |
| --- | --- | --- | --- |
|  | | | |
| *Overview* | | | |
| As a researcher I have specialised in media-theory, having produced publications and my doctoral thesis with a focus on the intersection of technology, philosophy and screen media. My work is the product of an inter-disciplinary education and combines elements of conventional screen-media scholarship, contemporary philosophy and computer-science. While completing the Screen Media Cultures MPhil programme at The University of Cambridge, I worked with Dr Jenna Ng, and published an article proposing a possible reframing of gaze discourse in film-studies through concepts co-opted from the study of interaction; equally with Professor François Penz, I developed a comprehensive bibliography exploring concepts of space within digital games research, the mainstay of which has informed numerous projects since. My doctoral research at The University of Glasgow, working with Professor David Martin-Jones and Timothy Scott Barker, took the form of an agential-realist (new materialist) engagement with software and technology, but also yielded computer programs to illustrate the theories with which I was engaging. My entangled interests in screen media and software have led to an ongoing pursuit of an inter-disciplinary philosophy of viewer-media engagement, shaping current understandings of computer science concepts through the lens of cutting-edge humanities scholarship. I have brought these interests to bear on my teaching, introducing elements of new-media scholarship to The University of Glasgow’s Film and Television Studies department, but also while teaching digital-media design and production to degree level at Fife College, Scotland. I have published my research on contemporary cinema and digital-media (including digital games) in a variety of leading journals including The Computer Games Journal, Performance Research and Information, Communication and Society. My work has received numerous grants from the AHRC, SGSAH (Scottish Graduate School for the Arts and Humanities) and a variety of smaller institutions. I am currently in the process of publishing my PhD thesis, “Videogame Ecologies” with the Open Humanities Press, am an active member of British DiGRA, the leading academic research group videogames and digital media, and am on the editorial board of the Glasgow based, open source “Press Start” journal. My research has, within the past two years, been within the top 14% of viewed research on Academia.edu. | | | |
|  | | | |
| *Education* | | | |
| PhD, University of Glasgow, 2017.  Advisors: Professor David Martin-Jones and Dr Timothy Scott Barker. | | Doctoral Thesis:  “Videogame Ecologies: Interaction, Aesthetics and Affect.” | |
| My thesis focused on current ideas of interaction with software and digital games. I proposed that deep, technological readings of the software and hardware behind new-media yields a uniquely ecological model with which to reconceive of activity commonly thought of as a one-to-one relationship. Using Karen Barad’s notions of intra-action and agential-realism, I further suggested that the dependencies that digital media exhibit on a micro-level (and that some allow us to explore on a macro level) are telling of the complicated material world we inhabit. | | | |
|  | | | |
| MSc, University of Glasgow, Interactive Technology, 2018. | | | |
| Following a year of teaching digital media design and production, I have engaged in a study of interactive technology at the University of Glasgow, developing networked software with fellow researchers to explore HCI concepts and digital technology in a more practical, less philosophical manner than in my doctoral research. | | | |
|  | | | |
| MPhil University of Cambridge, Screen Media Cultures, 2013. | | | M.Phil Thesis: “Biopower as Gameplay: Reading Lars Von Trier’s *Melancholia* as Expanded Cinema” |
| Throughout my time at Cambridge I worked with a variety of different tutors to develop an interdisciplinary approach to screen media. With Dr Sarah Wood I engaged with Youtube video and performance as forms of protest, with Dr Jenna Ng, explored cinematic gaze as a site of potential interactivity while with Professor’s Jacqueline Wilson and Steven Connor I developed my thesis that attempted to further a broader understanding of cinema as an interactive medium. | | | |
|  | | | |
| University of St Andrews, Film Studies/English, M.A. 2012. | | | |
| I developed the fundamental research skills that have served as the basis for my academic career since. What is more, I developed working relationships with a number of academics that have grown into research partnerships over the subsequent years. | | | |
|  | | | |
|  | | | |
| *Research Interests* | | | |
| My research specialisation is in media-theory and the intersection with screen-media and viewer experiences. In my doctoral thesis, to be published through the Open Humanities Press, I explored current thinking on user/viewer engagement with digital media in contemporary society. I questioned existing theories of interactivity and generated new ways of understanding how digitality can shape concepts of ‘reality’. Although inspired by technologically centred ideas such as media-ecology, media archaeology, platform studies and software studies, my work aims to draw out the resonances these practices have with recent philosophical trends such as posthumanism, new materialism and object-oriented ontology. As such, while I investigate the underlying technological aspects of digital and screen media, I am also attuned to the various intersections with (so-called) ‘natural’ ecologies, aesthetics and identities therein. | | | |
|  | | | |
|  | | | |
| *Publications* | | | |
| *Peer-reviewed journals* | | | |
| Forthcoming (2018), "Playing with Materiality: An Agential-Realist Approach to Videogame Code-Injections", Information Communication and Society: Special Issue on 'Work and Play' | | | |
|  | | | |
| (2016) "Alternative Trajectories: Structuring Play Through Videogame Physics Engines", Performance Research, Vol 21. Issue 4. | | | |
|  | | | |
| (2016 with Tim Barker) "Unearthing techno-ecology: on the possibility of a technical media philosophy of ecology", Digital Culture and Society, Vol 1. Issue 1. | | | |
|  | | | |
| (2014 with Jenna Ng) "“You have all the weapons you need” — Sucker Punch and the Multiform Gaze", Computer Games Journal, Vol 3. Issue 2 | | | |
|  | | | |
| *Book Chapters* | | | |
| (2017) "The Colossi" in Jaime Banks, Robert Mejia, Aubrey Adams (eds.) *100 Greatest Videogame Characters*(MD: Rowman and Littlefield). | | | |
|  | | | |
| *Book reviews* | | | |
| (2016) "Our Combative Past and Co-operative Future: Review of The Play Versus Story Divide in Game Studies: Critical Essays", Press-Start, Vol 3. Issue 2. | | | |
|  | | | |
| (2016) "Book Review: Shigeru Miyamoto: Super Mario Bros., Donkey Kong, The Legend of Zelda", Cultural Sociology, Vol 10, Issue 4. | | | |
|  | | | |
|  | | | |
| *Teaching Experience* | | | |
| University of Glasgow, Film, Television and Theatre Studies | | | |
| 2018, with Dr Rebecca Harrison, “Film History Aesthetics and Genre”, Level 2  Working with Dr Harrison, we have developed a course that seeks to challenge the established canon of film-history and introduce a focus on feminist discourse throughout cinema’s birth a development. We encourage all 80 of our students to adopt a material, object-centred approach to history, curating a collection of objects and responding to these objects’ place in history in lieu of an essay or exam that merely engages with rapidly outdated modes of thinking within film history scholarship. | | | |
| 2017, “Film Aesthetics”, Level 3/4  Leading a course on my own, I was free to develop a syllabus that I thought best fit with the current concerns within cinema studies. The core course, delivered to all that year’s University of Glasgow honours students, was structured around cinema techniques, beginning with their inception and seeking to explore their innovation and changing significance within cinema. The zoom, for instance, was examined for its shifting relevance within cinema, as it has become synonymous with advances in technology to the introduction of computer-generated image-cropping. Students responded positively in end of year feedback and achieved highly across the class average. | | | |
| 2017, “Spectatorship, Audiences and Identities”, Level 2 | | | |
| 2015, “Looking, Listening and Reading”, Level 1 | | | |
| 2015-2017, Glasgow Film Studies Summer School, “Cinema and Digital Media”. | | | |
|  | | | |
| Fife College, Centre for Creative Industries | | | |
| 2016 | Digital Media, HNC | | |
|  | Computer Game Design, HNC | | |
|  | 3D Modelling: Lighting and Textures, HND | | |
|  | 3D Modelling: Character Development, HND | | |
| Working within a FE environment but also teaching to degree level, I quickly became familiar with the administrative system at work and set about shaping a number of courses for the 100+ students I was placed in charge of. Working in tandem with the existing a previous staff at the college, I developed a demanding but industry-focused course that promoted self-reflection and analysis while also promoting the need for core skills in design and media production. I taught a range of ages skills in computer programming using an array of programming languages and development environments, computer game programming, Adobe Creative Suite design and basic animation and film production. | | | |

|  |  |
| --- | --- |
|  | |
|  | |
| *Grants* | |
| 2017 Scottish Graduate School for The Arts and Humanities Research Grant  This grant enabled me to undertake the study Human Computer Interaction to an MSc level while teaching at Glasgow. | |
|  | |
| 2016 Glasgow University Research Travel Grant  Funded my participation in a week-long symposium on videogames and digital media, focused on publishing research and developing networking activities. | |
|  | |
| 2015 Glasgow University College Fund  Facilitated my ability to co-host an international conference “Techno-cultures” with Professor Wolfgang Ernst | |
|  | |
| 2014 University of Gothenburg Travel Fund  I was invited to speak on my research into digital media at The University of Gothenburg and University of Skövde with the support of Dr Anna Backman-Rogers | |
|  | |
| 2014 AHRC Research Travel Grant  Allowed my participation in the Ecologies SiG at SCMS 2014 | |
|  | |
| 2013 AHRC Research Grant  Facilitated my PhD research for the course of three-years; encouraged a variety of internship and networking activities such as regular conference attendance throughout the UK | |
|  | |
|  | |
| *Relevant Skills* | |
| Computer Programming | I have with experience designing desktop programs in Java and Python and designing databases with SQL. |
|  |  |
| Web Design | I have proficiency in designing for web, using HTML, CSS, Javascript and SQL databases. I have also developed using Django and JSON. I frequently hosted my own web pages to allow easier access for students to class resources and easy integration into Moodle. |
|  |  |
| Classroom software | I am highly proficient using Moodle and other classroom software such as the YACRS online quiz system. |
|  |  |
| Digital Media Design | I have taught and created media using the Adobe Creative Cloud (Photoshop, Illustrator, Animate CC, Premier Pro and After Effects).  I have also instructed in game design using Unity, Unreal and, for more basic users, MIT’s Scratch. |
|  |  |
|  | |