In my research, publications, teaching and theoretical practice I endeavour to push at the boundaries of accepted methods and methodologies. My PhD thesis/forthcoming monograph (pending contract discussions) seeks to explore the productive collision of visual studies, contemporary philosophy, history of science and close reading of software source code. What emerges is a new means to understanding the contemporary 'ecosystem' of everyday technological engagement. To support my observations, I combine theory and practice, developing numerous computer programs, in the manner of musical etudes. By isolating elements of interactive systems such as simulated 'movement' or 'gravity' I edge towards removing a barrier between programmer-as-artist and theorist. My research would flourish in the Centre for Interdisciplinary Methodologies and allow new avenues at the intersection of art and technology to come in to view.

If hired as Assistant Professor, I would aim to take the next steps of my research in a manner that would build the international standing of CIM and Warwick more generally, producing impactful, high-level research recognised within REF 2021 and beyond. In the first year of my employment, my chief research objective would be to extend my current studies of interactive software towards a study of the technological processes of everyday life. With the support of the experts at the CIM, I would hope to launch an exploration of the code-ecologies behind the 'internet of things'. Continuing my dedication to theory through practice, I would develop publications founded on programs I would develop, that generate online data from living things. Exploring these software mechanisms and publishing my findings would help scholars understand the processes through which everyday processes come to be represented online. My work would could support the notion that these processes are not inert but have an impact on the data produced: that the way software is written, may impact data used to construct ideas of health, politics and socio-economic standing. This research interest, I hope, could be extended through teaching, perhaps by including explorations of source code into the modules currently on offer on the MA in Digital Media and Culture. My expertise and interests would allow me to take an active role in many of the current courses focusing on Big Data or Playful Media. Similarly, in time, it would be possible to offer a course or PhD supervision that focused more rigorously on interrogating the technological phenomena underpinning scientific practice.

I am confident I can contribute to the teaching community at CIM. In part, this is due to my many years’ experience teaching in different institutions, across various ability levels, teaching both theoretical and practice-based curricula. For example, I am experienced in teaching theoretical and archival Film/Television studies and critical analysis of Digital Media Cultures. However, I also have experience teaching practical Digital Media Development (including digital-game and web design) and practice-based personal student development. Through this, I have developed a student-centred approach, balancing content delivery with exercise-based active learning. My teaching practice is informed by an underpinning dedication to privileging student experience, a goal I achieve through a mixture of dynamic content delivery, making use of multimedia/interactive technologies, face-to-face contact time, and by allowing course content and exercises to evolve to the needs of students’ inquiries, feedback and demand. If successful in becoming a member of staff at CIM, I would aspire to build on my experiences and help the department to grow in the future.

As a lecturer, I was most recently involved in re-imagining and delivering the long-running History: Aesthetics and Genre course at The University of Glasgow. Working alongside Dr Rebecca Harrison and Dr Julia Bohlmann, the aim was to bring the course up to date with contemporary issues in Film and Television History. By fostering an intersectional awareness of the historical constructions of race and gender, we updated the previously implicit focus on great men in film history. We encouraged students to engage with the practice of making history, developing microhistories through exploration of physical and digital archives in object-lead research. The course placed a focus on team-based, summative exercises, in the form of presentations where students challenged a specific moment in film history. This was reinforced through two reflective, formative assessments with a greater emphasis on wider reading and research. Students were encouraged to critique their own actions through the course materials, placing a theoretical lens on their own narrativization of recorded events. Our hope was that this would foster more immediately transferable critical thinking skills. In asking students to critique their own academic practice, we encouraged a more personal, subjective engagement with course material, reducing the risk of students perceiving scholarly practices as removed from the everyday. I have approached each of the courses I have taught in the past, whether theoretical or practical with the same attention to student inclusivity, striking a balance between instilling good academic techniques and fostering transferable skills. My hope is that this diverse skillset would be particularly applicable to the department at CIM due to the interdisciplinary nature of various programs on offer.

Building towards REF 2021, I have endeavoured to maintain a high level of publication output. Currently, I am finalising a contract for my first monograph, an adapted version of my doctoral thesis. At the same time, I have been consistently accepted to peer-reviewed, print journals distributed by recognised presses. The aim of my most recent publication, forthcoming through Information Communication and Society, is to disseminate my method for approaching interactive media. Beyond this, another article on a similar topic, to be delivered in abridged form at the Trans-image 2018 conference with keynote, Professor Karen Barad, will be published as part of a peer-reviewed special issue following the conference. Alongside these peer-reviewed articles and my other peer-reviewed publications I have also contributed a book chapter to books for popular-readers, and numerous lesser publications (reviews, online conference proceedings). Beyond these publications, I am currently searching for a journal to which I can submit an article that extends beyond my PhD research on ‘Q’, the quantum programming language.

Alongside my published research, I have attempted to ensure my work has sufficient ‘impact’ for research users, through projects with artists and collaborators. In Glasgow, I am working with local authors, helping them realise their digital ambitions. Alongside independent publishers Vagabond Voices I am developing a series of interactive web-apps that build on aspects of their publications (the first of which is visible on their [website](https://www.vagabondvoices.co.uk/freethinkers-footsteps-home/)). I am also developing an online poetry generator with young Glasgow poet Heather O'Donnell that speaks to the contemporary feminist appropriation of witchcraft and the occult. This will be made public following an initial launch event in late May.

Although the projects I am currently involved with will continue to develop and be accessible beyond 2018, I am also engaged in planning projects beyond their completion. I am developing a bid for AHRC and ERC grants to construct an exhibition of ecologically focused digital games. This will be supported by an accompanying online curation space that will provide information and support for those hoping to become more engaged with this burgeoning medium. At present, I aim to secure funding to cover the costs of renting an exhibition space and equipment, a dedicated webspace and travel costs for the US-based artists, William Chyr and Ryan Green to hold an open forum on their work.

I hope you will peruse my attached CV that provides more details of my publications, projects, research interests and teaching experience. Please do not hesitate to contact me if you wish to clarify anything and I hope to have an opportunity to discuss how I might contribute to the CIM in person at a later stage.