

## **Curriculum Vitae.**

### **Mike Phillips. C.V.**

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i-DAT, Plymouth University

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D.O.B: 30/06/1962.

Nationality: British.

### **Qualifications:**

- 1987. Higher Diploma Fine Art (HDFA), Mixed Media, Slade School of Fine Art, University College, London.
- 1985. UMASS Scholarship, University of Massachusetts, U.S.A.
- 1984. BA Hons, Exeter College of Art & Design. (2.1).

### **Roles:**

- 2012- i-DAT Director of Research (Arts Council England National Portfolio Organisation).
- 2010- Professor of Interdisciplinary Arts. Plymouth University.
- 2010- School of Art & Media Graduate Coordinator. Plymouth University.
- 2009- Subject Group Leader for Interactive Art & Technology, School of Art & Media, Faculty of Technology. University of Plymouth.
- 2008-10 Reader in Digital Art & Technology, School of Computing Communications and Electronics. University of Plymouth.
- 2000-01 Visiting Lecturer CRD Department (Computer Related Design), Royal College of Art.
- 1999- Director of i-DAT [Institute of Digital Art & Technology]. Subject Group Leader, School of Arts and Media (SoA&M). Appraiser for 7 F/T and 5 P/T staff. Experiential Learning CETL Management Team, Centre for Sustainable Futures Fellow, School of Arts and Media Executive/Subject Leaders Committee, Faculty of Arts Readers and Professors Committee. University of Plymouth.
- 1999-02. Programme Manager of MSc Digital Futures, OnLine Masters course in digital media. Course development and validation. University of Plymouth.
- 1997- 2009. Interactive Media Subject Group Leader, School of Computing, Faculty of Technology, University of Plymouth. Became i-DAT in 2004. University of Plymouth.

1992-97 Programme Manager, BSc (Hons) MediaLab Arts. School of Computing, Faculty of Technology, University of Plymouth, Drakes Circus Plymouth. Polytechnic South West.

## Research:

### PhD Supervision:

Current students as DoS: 12.

As other supervisor: 22.

Completions to Date: 17.

(Students located in i-DAT, Art and Sound, Planetary Collegium (Plymouth, Milan & Zurich).

### PGR Examinations:

|                    |  |                                     |
|--------------------|--|-------------------------------------|
|                    | MPhil  | PhD                                 |
| Internal Examiner: |  | Plymouth University: 7.<br>Chair: 1 |
| External Examiner: | Bournemouth University: 1<br>Kent Institute of Art & Design: 1<br>Edinburgh University: 1<br>Bartlett School of Architecture, UCL: 1 |                                     |

Funding for studentships, residencies and research projects secured from:

ESF (Lee Nutbean, PhD full time studentship), Onasis Foundation (Stavros Didakis, PhD full time studentship), CAPES (Jacques Chueke, PhD full time studentship), Alban (Anaisa Franco Full Time studentship), British Council (Co-Os), Artist Link Inhabit program (Cadu residency, Brazil), Canadian Council for the Arts (Marc Fournel residency and research project), Arts Council England (Grant for the Arts and project funding), Plymouth City Council (partner funding and Co-OS), AHRC (IVT workshop and Peter Fend Art Science Fellowship), EPSRC (VRC with Guido Bugmann) as well as a variety of smaller project funds from partners and collaborators.

### Selected Publications and presentations:

Phillips, M. "Darling, I am going to tell you something that I swore never to tell anyone – I have the gift of ubiquity." COST ARTS & TECHNOLOGIES (CAT). Zagreb, Croatia. 25 – 27/11/13

<http://www.cost.eu/events/cat>

Phillips, M., Beloff, L., Haill, L., Ikegami, T. Hunting the Homunculi. ICT ART CONNECT. IMAL Brussels, Belgium. 9-11/11/13. <http://www.ict-art-connect.eu/ictart-connect-2013/>

Phillips, M., Hunt, C. "Start every day off with a smile and get it over with." XARTS 2013 International Conference- From Virtual To Real, Syros, Greece. 20/07/2013.

Phillips, M. "Filled with wonder and ease...", part of the 'Diagrams, Formulae and Models: Aesthetic and Scientific Strategies of Visualizations' panel. ISEA2013, Sydney. 13/06/2013.

Phillips, M. Leonardo Education and Art Forum (LEAF) Theme Moderator: The role of art education in an age of ecological crisis and the globalisation of knowledge. LEAF, a working group of Leonardo @ /ISAST. 14/06/2013.

Phillips, M. Didakis, S. Objects of Affect: The Domestication of Ubiquity. DI-EGY 1.0 Festival Cairo, Egypt. 31/03/13

Phillips, M. I'm melting, melting... Evaporation of Things, Exhibition and Symposium. SRC Genomics Policy & Research Forum, the Centre for Design Informatics, University of Edinburgh and New Media Scotland. Edinburgh. 13-14/03/13

Phillips, M., Corino, G. The End of Things. Mutamorphosis, Prague, 6-8/12/12

Phillips, M. Keynote. One but not the same... at the I Am Seeing Things: Exhibition and Symposium. Talbot Rice Gallery, The University of Edinburgh, Edinburgh. 25-26/10/12

Phillips, M., Speed. (2012) Ubiquity: A paranoid manifesto. Ubiquity. The Journal of Pervasive Media, 1:1. 3-6.

Phillips, M., Scott, J., Speed, C., Thomas, P. Panel: Imaging Ecologies. ISEA2012 Albuquerque: Machine Wilderness. New Mexico. 21/10/2012. <http://www.i-dat.org/imaging-ecologies-panel-isea2012/>

Phillips, M. (2012): There is no dome?, Digital Creativity, 23:1, 48-57

Lambert, N., Phillips, M. (2012): Introduction: FullDome, Digital Creativity, 23:1, 1-4

Lambert, N., Phillips, M. Guest Editors, FullDome Special Edition (2012): Digital Creativity, 23:1.

Phillips, M. Presenter and Culture, Creativity, Design workshop facilitator. RCUK/TSB Internet of Things Research Road-mapping workshop. 11-12/07/2012.

Aga, B., Phillips, M. et al. (2011) Human Geography v1.0. Liquid Press (i-DAT). ISBN 978-1-84102-298-7

Phillips, M. (2012): So Mote it be... Technoetic Arts: A Journal of Speculative Research. 9:2&3, 97-103.

Phillips, M. 'What's a Hammerfor?', How To Innovate Panel, Publish, Watershed, Bristol. 08/12/11

Phillips, M. Keynote. Remembrance of Things Past. Computers and the History of Art, CHArt, The Challenge of Ubiquity in Digital Culture. CHArt 27th Annual Conference, Centre for Creative Collaboration. 18/11/2011,

Phillips, M. Human Geography. (2011). in: Ascott, R., Girao, M., ed. Presence in the Mindfield: Art, Identity and the Technology of Transformation. Lisbon, Portugal: Artshare-Universidade de Aveiro, pp. 226-230. ISBN 978-972-789-356-0

Phillips, M. Dirty Data. Art, Identity and the Technology of Transformation. The Leonardo Education and Art Forum: Transdisciplinary Visual Arts, Science & Technology Renewal Post-New Media Assimilation in collaboration with Rewire the Media Art History conference (supported by National Institute for Experimental Arts, Sydney Australia). Liverpool, UK, 27/09/2011.

Phillips, M. 'Through a Glass, Darkly...'. IxDA. Limerick. Funded by UN Decade of Education for Sustainable Development (<http://www.unesco.org/en/esd/>) through the Centre for Teaching and Learning in UL([www.ul.ie/ctl](http://www.ul.ie/ctl)). 02/03/2011

Phillips, M., Aga, B., Corino, G., Lock, S. Mass Body Index: Bio-OS, a Biological Operating System. ISEA2011 (<http://isea2011.sabanciuniv.edu/>). Istanbul, Turkey. 20/09/2011

Phillips, M. Ceteris Paribus: 2 + 2 = 5. Transcultural Tendencies | Transmedial Transactions (<http://tttt.artlinkart.com/en/index.html>). International Research Conference on Art, Technology and Consciousness. Shanghai Institute of Visual Art [Fudan University], Shanghai. 26-27/07/2011

Phillips, M. Ceteris Paribus: 2 + 2 = 5 - Bio-OS/Op-Sy Poster Exhibition. Transcultural Tendencies | Transmedial Transactions. International Research Conference on Art, Technology and Consciousness. Shanghai Institute of Visual Art [Fudan University], Shanghai. 25-30/07/2011

Phillips, M. Strange Material. Sony Education Forum. Cascais, Lisbon, Portugal. 08/07/2011.

Phillips, M. Bio-OS/Op-Sy Poster Exhibition. Ionian Art Centre (<http://www.ionianartscenter.gr/>), Metaxata, Kefalonia, Greece. 7-17/04/2011.

Phillips, M. The Case of the Absent Artist. A Body of Evidence. Marcel.Li Antúnez Roca. E La Performatività Digitale. Atti della giornata di studi. Editors Mazali, T., Mazzocchi, F., Pizzo, A. Gruppo Editoriale s.r.l. Acoreale - Rome. 2011.

Phillips, M. Keynote at Research Councils UK Sandpit focusing on "Transport Behaviours, Habits and Practice" on 07/12/2010.

Phillips, M. 'The Case of the Absent Artist'. Marcell. Li Antunez Roca: Nouve technologie e arti performative, approcci transdisciplinari. Giornata di Studio. Officine Sintetiche LAB (OS LAB), Turin. 11/10/10

Phillips, M. 'Far Away, So Close!' Skilled Art/Engenho & Arte. Guiramraes, Portugal. 23-24/04/10

Phillips, M. 'In Time. Chair and presenter. Performing Ourselves. Rosetta Life. Birmingham Conservatoire - Birmingham City University. 29/03/10

Phillips, M. 'A Mote it is...' Symposium: Strange Futures: Collaborations that make nano-art. John Curtin Gallery, Curtin University of Technology, Perth, WA. 07/02/10.

Phillips, M. Speed, S. (2010) La reificazione dei dati. REM, Ricerche su Educazione e Media. 2:2. 245-258

Phillips, M., Weaver, R., Carss, P. Human Trace, ISEA2009, the 15th International Symposium on Electronic Art (2009). Belfast. 09/09.

Phillips, M. 'Bad Behaviour'. Symposium: The Influence of Roy Ascott. Plymouth Arts Centre. Plymouth. 14/05/09

Aga, B., Phillips M. Co-curation of [www.syncretica.net](http://www.syncretica.net) is an online semantic interpretation of 'The Syncretic Sense' Roy Ascott Exhibition, Plymouth Art Centre. 4 April to the 24 May 2009.

Phillips, M. 'Base Data'. Visualisation Symposium. Data to Ideas : Ideas to Data. Curtin University, Perth WA. 04/11/08

Phillips, M. Donald Rodney: In Retrospect – Talk with Mike Phillips and Geoff Cox. Iniva, London. 20/11/08.

Phillips, M. Thomas, P. Speed, C. Intelligent Architecture - Complex Environmental Networks. ISEA 2008. 25 July to 03 August 2008, SINGAPORE <http://www.isea2008singapore.org/>

Phillips, M. 'Evolutionary Operating Systems'. Más allá de Darwin. Sale Parpallo, Valencia, 24-25/04/09.

Carss, P. Phillips, M. Dome Fugue v1.0: Plymouth The Immersive Vision Theatre and i-DAT. Dome Fugue v1.0 is part of 'Voices III' the Peninsula Arts Contemporary Music Festival 2008. <http://cmr.soc.plymouth.ac.uk/event.htm> 24/02/08.

Phillips, M, Aga, B., Hazelden, K.(2008) "The Play Algorithm - A(n):= [r = 1,2,...N]". In Deiz del Corral, A. (ed), HOMO LUDENS LUDENS, Locating play in contemporary culture and society. LABoral Centro de Arte y Creación Industrial. Gijón, Asturias, Spain: pp 244-248.

B Aga, Katina Hazelden and Mike Phillips. "The Play Algorithm - A(n):= [r = 1,2,...N]". HOMO LUDENS LUDENS 2008, LABoral Centro de Arte y Creación Industrial. Gijón, Asturias, Spain. 19-20/04/08.

Phillips, M. "I Wish I Was a Spaceman, The Fastest Guy Alive:.. Immersive Vision | Why? How? What? European Workshop in Immersive Cinema. The 3rd European workshop. <http://elceti.org/conference/> 25-28/03/08

Phillips, M. "Normal To an Abnormal Degree". MutaMorphosis: Challenging Arts and Sciences. International Conference. Prague, 8-10/11/07 <http://mutamorphosis.org/>

Phillips, M. Curtains for the Albertian Window. Researching the Future: aspects of Art and Technoetics 2007 Prato, Italy. Centro per l'Arte Contemporanea Luigi Pecci 7-9/12/07.

The SwanQuake User Manual is published by Liquid Press/ i-DAT for igloo (<http://www.igloo.org.uk/>): ISBN Number: 978-1-84102-172-0. [www.SwanQuake.com](http://www.SwanQuake.com). 10/07

Phillips, M. Speed C. Royal Opera House "Recycle Our House" Green Awareness Day. Arch-OS Presentation. Royal Opera House, London. 21/11/07

Phillips, M. Bugmann, G. Speed, C. 'Arch-OS'. IBPSA (International Building Performance Simulation Association). -England Symposium 'Building Simulation in the Southwest'. University of Plymouth, Sherwell Centre, Plymouth. 16/11/07,

Phillips, M. Something Rich and Strange... the Manifestation of Change. Leonardo/ISAST, Leonardo Education Forum. ISAST I: The Planet Has Changed: Art, Environment, and Sustainable Development. Art Panel. Siggraph 07. San Diego, USA. 07/08/07

Phillips, M. Leonardo Town Hall Meeting. Leonardo Education Forum. San Diego Convention Center. Siggraph. San Diego, USA. /08/07

Phillips, M. 'There are no Giants' and 'Artist as Catalyst'. F.A.q. Questions about Art, Consciousness and Technology. SESC Paulista, São Paulo, SP, Brazil, 30/11-2/12/2006

Locative Media: Urban Landscape and Pervasive Technology Within Art, Siggraph 2006 Conference, Boston, 30/07/06

aConversation. The Port Eliot Conversations. A collaboration between Port Eliot, the afoundation and University of Plymouth (i-DAT). Port Eliot, Cornwall. UK. 27-30/01/06

Phillips, M. 'Intelligent Architecture'. Centre for Living and Electronic Arts Research. Curtin University, Perth, Australia. 19/01/06

Phillips, M. Speed, C. Arch-OS v1.1 (Architecture Operating Systems), Software for Buildings. Engineering Nature, Art & Consciousness in the Post-Biological Era. Ed Ascot, R. Intellect. ISBN 1-84150-128-X. p 177-182. (2006).

Phillips, M. Liquid Reader 3, Altered States. DVD Conference proceedings from Altered States: transformations of perception, place, and performance. A transdisciplinary conference. Ed: Phillips, M ISBN 1-84102-147-4. 22/07/05.

Phillips, M. All that is solid... melts. The liquefaction of form. Altered States: transformations of perception, place, and performance. University of Plymouth. 22-24/07/05. Proceedings published: Liquid Reader 3, Altered States. Ed: Phillips, M ISBN 1-84102-147-4. 22/07/05.

Phillips, M. "Constellation Columbia", prototype monument for 'Dead Astronauts'. ZEROGRAVITY, A Cultural User's Guide. Ed Triscott, N and La Frenais, R. The Arts Catalyst. 2005, 84-85. ISBN 0-9534546-4-9

Arch-OS: Buildings in Motion. Bodies in Motion: Memory, Personalization, Mobility and Design. Summit 2-Mobile Pl. Banff New Media Institute, Alberta Canada. 25-28/06/2005

Invited Presenter for Buro Happold Consulting Engineers ([www.burohappold.com](http://www.burohappold.com)) Multi-disciplinary Engineering Workshop. "This Conversation can server no possible purpose". London, 03/03/05.

Research TV webcast on Arch-OS. Broadcast Date: 22 February 2005. Interactive Intelligent Technology <http://www.research-tv.com/stories/technology/smart/bb/>

Anders, P., Phillips, M. 2004. Arch-OS: An operating system for buildings. In proceedings of the 2004 AIA/ACADIA Fabrication Conference, Cambridge and Toronto, Ontario, Canada. Nov. 8-13, 2004. pp. 282-293

The DVD supplement and the Liquid Reader™ interface (Version 2.1 for MAC OSX/Windows) were jointly developed by i-DAT/Liquid Press, Performance Research e-Publications and DeMo, and were designed and mastered by Adam Crowe, Mike Phillips and Joe Phillips. This 'On Civility' DVD supplements Performance Research Vol.9, No.4 'On Civility' (2004) ISSN 1352-8165 / ISBN 0-415-34737-8

Liquid Reader™ v1.1. DVD Supplement. Jointly developed by i-DAT/ Liquid Press, Performance Research e-Publications and DeMo. Liquid Reader™ v1.1 produced by the Liquid Press, an i-DAT (Institute of Digital Art & Technology) research project. 'On the Page' DVD supplements Performance Research Vol.9, No.2 'On the Page' (2004) issn 1352-8165.

Phillips M, Speed C, Montandon A, with Dent E. 'read/write/fold'. Performance Research Vol.9, No.2 'On the Page' (2004) issn 1352-8165 isbn 0-415-34737-6.

Phillips, M. Soft Buildings. Technoetic Arts, A Journal of Speculative Arts. Vol 2, Number 2 - 2004. Intellect Ltd. ISSN 1477-965X. pp 99-108.

ACE/AHRB Network meeting, Kings College, Cambridge. 10/07/04

Interdisciplinary Design Workshop 3. Social property and New Social Forms, an Experiment in Interdisciplinary. Refashioning Patents: scientific research and the public domain. The Old Kitchens, Girton College, Cambridge. CRASSH. 9/07/04

Phillips, M. Softbuildings: 'Psychometric Architecture', Buildings That Go Bump in the Night'. Festival Ciber@RT Bilbao 2004, Challenges for a Ubiquitous Identity, Bilbao [<http://www.ciberart-bilbao.net/>]. Planetary Collegium. 29/04/04

Phillips, M. Construções Interativas. Redes Sensoriais. Arte, Ciência, Tecnologia. eds Maciel, K. Parente. A. Contra Capa Livraria, Rio de Janerio. 2003. ISBN: 85-86011-74-6. pp149-155. (30/11/03). Book.

CeBit: UK@ Stand, Hall 5, Stand F04 at CeBIT 2004, Hanover, Germany. Future Park Pavilion, UK Research and Innovation. Arch-OS represents the South West of England Regional Development Agency at the Future Parc. 18 - 20/03.

Phillips, M. 'Soft Buildings', invited presentation to NMSI at the National Museum of Science and Industry, London. 5/02/04.

Phillips, M. 'Soft Buildings'. Phillips, M. Centro Dragão do Mar de Arte e Cultura (Fortaleza - Ceará, Brazil. Organised by Professor Katia Maciel, N-Imagem, Escola de Comunicação, Universidade Federal do Rio de Janeiro. (29-30/11/03).

Phillips, M. 'All that is solid melts into ... Liquid Media'. Dept Computer Science. ETH Zurich. CH 8092 Zurich, Switzerland. Invitation to present from Prof. Moira Norrie. (03/11/03).

Phillips, M. "This conversation can serve no purpose any more. Goodbye." 'Digital dialogue with a significant other'. Nomadische Grenzüberschreitungen / (nach) denken über kunst. Nomadic Transitions / thinking about art. Kunst und Forschung. 10.-12. April 2003. University of Art and Design Zürich. Hochschule für Gestaltung und Kunst Zürich (HGZ) www.nomadic-transitions.ch. (10/04/03).

Phillips, M. 'Auto-Creativity V1.5: A slash and burn transmedia compression codec for artists and designers'. Teaching in a Digital Domain. Innovation, A National Symposium – Part 3 in collaboration with Forum for Electronic Arts Research (FEAR) Australian Council of Universities of Art and Design Schools (ACUADS) in collaboration with the Australian National Coalition of Creative Arts (ANCCA). Technology Park, CSIRO Theatre. Curtin University of Technology, Perth, Australia. Part of the BEAP [2002 Biennale of Electronic Arts Perth]. (11/07/02).

Phillips, M. (S.T.I. Consortium). The Search for Terrestrial Intelligence. 4th International. CAiiA-STAR Research Conference. Consciousness Reframed 2003. Curtin University of Technology, Perth, Australia. ISBN 1-74067-272-0 Part of the BEAP [2002 Biennale of Electronic Arts Perth] (02/07/02).

Generative Media. CAiiA-STAR Symposium, John Curtin Gallery, BankWest Theatre. Curtin University of Technology, Perth, Australia. Part of the BEAP [2002 Biennale of Electronic Arts Perth] (06/07/02).

Phillips, M. 'Psychometric Architecture'. V01D. Eds, Speed, C. Grinsted, G. Produced by The Institute of Digital Art and Technology, Plymouth Arts Centre, limbomedia and Digital Skin. ISBN 1 84102 087 7 (07/07/01)

From Networking to Nanosystems a Series of Digital Dialogues and Debates, CAiiA-STAR in collaboration with ucdarnet, presentations and symposium "9/11: N2N conference". UCSC Santa Cruz. 'Emergent Systems' and 'Metaphoric Networks' UCLA/UC Irvine/ UCSB, Los Angeles, 'Wireless Society' and 'Performance Networks' and 'Nano-technology & Culture and New Literacies'. (8-14/11/01).

### **Creative Work:**

Phillips, M. Didalis, S. Ewais, Z. Source. Exhibition, DI-Egy 1.0 Festival, Gezira Art Palace, Cairo, Egypt. 31/3-10/04/2013

Phillips, M. Didalis, S. Ewais, Z. Sensorama Workshop. DI-Egy 1.0 Festival, 1-2/04/2013

Phillips, M. Exposure. Exhibition at UCLA Art Sci Centre. California NanoSystems Institute (CNSI), UCLA School of the Arts and the Department of Design | Media Arts. Los Angeles, USA. 07-16/03/12. <http://artsci.ucla.edu/?q=events/mike-phillips-lecture-exhibition-opening>

Phillips, M. 'spectre ['spɛktə/]', Schauraum. Quartier21 (Electric Avenue), MuseumsQuartier, Museumsplatz 1/5, 1070 Wien, Austria. 27.01-18.03.2012.

Phillips, M., Carss, P. Aggregator v1.0. Performance: Contemporary music Festival. Peninsula Arts. Plymouth. 27/02/10

Phillips, M. 'A Mote it is...' Art in the Age of Nano Technology, John Curtin Gallery, Curtin University of Technology, Perth, WA. 02-04/2010. <http://www.i-dat.org/a-mote-it-is-update/>

Aga, B., Orrell P., Phillips M. Co-curation of 'The Syncretic Sense' Roy Ascott Exhibition, Plymouth Art Centre. 4 April to the 24 May 2009.

Aga, B., Phillips M. Co-curation of [www.syncretica.net](http://www.syncretica.net) is an online semantic interpretation of 'The Syncretic Sense' Roy Ascott Exhibition, Plymouth Art Centre. 4 April to the 24 May 2009.

Aga, B. Phillips, M. et al. Social Operating System. S-OS. Plymouth Arts Centre. 08/02/08-06/04/08. <http://www.s-os.org/>

Carss, P. Phillips, M. Dome Fugue v1.0: Plymouth The Immersive Vision Theatre and i-DAT. Dome Fugue v1.0 is part of 'Voices III' the Peninsula Arts Contemporary Music Festival 2008. <http://cmr.soc.plymouth.ac.uk/event.htm> 24/02/08.

Aga, B. Hutchinson, I. Orrell, P, Phillips, M. Plymouth Arts Centre and i-DAT collaboration. a new series of projects and residencies. Artists and Curator; Stanza (UK) 8 February – 6 April, Cadu (Brazil) 11 January – 11 March and Basak Senova (Turkey) 19 January – 9 February. 01/08

Carss, P. James, N. Phillips, M. Portable Dome Presentation. Ecole Nationale Supérieure d'Arts et Métiers, Centre d'Enseignement et de Recherche de Cluny. Open Scene Graph reversion of Cluny Abbey. 21/12/07

Aga, B. Phillips, M, et al. Noogy 2.0 - VJ'ing on buildings. (14/11/2007). Motion Plymouth Festival .14/11/07

Sonic Arts Network & i-DAT present: Expo Plymouth. <http://www.sonicartsnetwork.org/expo>. 16/05/2007. Hosted by i-DAT.

Glynn, R. Phillips, M. Speed, C. Processing Workshop/GreenScreen/Arch-OS. 05/11/07

Phillips, M. Arch-OS and Liquid Reader v1.1. Shaping Consciousness: New Media, Spirituality, and Identity. Project X Theatre. Dallas, Texas, USA. 09/04/05.

Phillips, M. 'Psychometric Architecture'. QI and Complexity - 24 - 27 November 2004. Red Gate Gallery, Levels 1 & 4, Dongbianmen Watchtower Chongwenmen, Beijing, China. Portland Square Plymouth University, The Digital Media Studio, Central Academy of Fine Arts, School of Software and Peking Univ. The Institute of Digital Media, Beijing Normal Univ. Three location telematic video system. (11/2004).

Phillips, M. Constellation Columbia", prototype monument for 'Dead Astronauts'. zero gravity work for Parabolic flight from the Gagarin Cosmonaut Training. Centre, Russia. Courtesy of The Arts Catalyst: MIR Campaign 2003, Gagarin Cosmonaut Training Centre, Russia. MIR Campaign 2003 supported by the European Commission Culture 2000 Fund.

Phillips, M. 'Where a Space Once Was'. For V01DEXhibition, Plymouth Arts Centre. Part of Architecture Week. 22/06-22/07/01



Search for Terrestrial Intelligence, part of Landscape Trauma, Autograph touring show, Leeds Metropolitan University Gallery. 11-12/01.

Phillips, M. 'Narcissus v1.0'. The Search for Terrestrial Intelligence. SciArt Symposium presentation at Creating Sparks Conference, Royal geographical Society, London. (06/2001).

Phillips, M., et al. 'Search for Terrestrial Intelligence', STI consortium, as part of 'Landscape Trauma', Autograph Touring Show, Café Gallery, London.

Phillips, M., et al. 'Artefact', with support from inIVA, i-DAT, Middlesex University, V&A). Digital Responses series of exhibitions in Gallery 70 at the V&A, May 16 2002 to 12 February 2003 at the Design Now Space: 20th Century Gallery 70, at the Victoria and Albert Museum, London. 05-06/01.

'Autoicon' CD-Rom & website (collective), exhibition to accompany conference, 'Race and Digital Space', Massachusetts Institute of Technology, USA. April 2001. <http://cms.mit.edu/race/>

'Autoicon' CD-Rom (collective), part of exhibition, 'Art In Motion II', Santa Monica Museum of Art, Santa Monica CA, USA. 2001.

### **Research Grants and Contracts:**

Co-I: EU FP7 Marie Curie Initial Training Network (FP7-PEOPLE-2013-ITN-IDP 604764; 2013-17 €4.1m) "CogNovo: Cognitive Innovation". Using creative technologies to promote behaviour change. 2013.

Co-I: EU FP7 Marie Curie Initial Training Network (FP7-PEOPLE-2013-ITN-IDP 607996; 2013-17 €3m) ALerT, developing immersive geological simulations. 2013.

Co-I: EMDL (European Mobile Dome Lab) EU Culture Programme. Strand 1.3.5, Cultural Cooperation projects with Third Countries: €400k. 2013.

Qualia, NESTA Digital R&D Award. £127,000. Cheltenham Festivals, i-DAT, Warwick University and Facebook. 02/2013

eViz the £1.8m grant from the Engineering and Physical Sciences Research Council. PI, Sabine Pahl and Pieter de Wilde. CI Mike Phillips, et al. 09/2012

Phillips, M., Aga, B. i-DAT National Portfolio Organisation. Arts Council England. £ 176,690. 2012-15

Phillips, M., Aga, B. i-DAT Organisational Development. Arts Council England. £9,995. 03/2012

Phillips, M. West Devon Borough Council. £4,600. 05/2012

Phillips, M. Hundreds of Things, ESF/CUC Studentship. £60,000 (aprox). 09/2012

Aga, B., Phillips, M. Arts Council England National Portfolio Organisation Funds. Arts Council England. £176,690. 03/2012

Confluence Project, Beaford Arts and North Devon Biosphere. Arts Council England and Leader Four. £22,000 (aprox). 02/2011

Aga, B., Phillips, M. CO-OS, 12 month, British Council. £25,000. (2009-2010).

Aga, B., Phillips, M. Research Fellowship- 'Creative Producer', 18 month, Arts Council England, Grants for the Arts, with partnership funding from AimHigher and Plymouth City Council. £58,000. (2008-2010).

Technology Strategy Board (TSB) Feasibility Funding: Immersive Full Dome Data Productions. Collaboration with Global Immersion. £25,000. 2009

Aga, B. Fournel, M. Phillips, M. Canada Council for the Arts Grant - New Media Residencies: Marc Fournel. CA\$30,000. 04/08

Aga, B. Phillips, M. Station to Station (<http://www.station2station.co.uk/>) is developed through a partnership between Bere Ferrers and Calstock Parish Councils, Devon and Cornwall Rail Partnership, Tamar Valley AONB, and West Devon Borough Council. £18,000. 25/02/08

IT Strategy for The Tamar Valley Mining Heritage Project. Member of the The Heritage Consortium. 01/05/07

Aga, B., Phillips, M., Speed, C. 'Cornwall Culture'. Interactive Pod Commission for Cornwall Arts Marketing. Member of the i-DAT development team. £125,000. 01/06.

Phillips, M., Speed, C. 'EMPOD', Scanning Electron Microscope Simulation interactive pod with the Plymouth Electron Microscopy Centre for the National Marine Aquarium Explorocean Centre. Member of the i-DAT development team. £25,000. 01/06.

Phillips, M. Research Fellowship- 'Outreach Curator', 2 year, Arts Council England, Grants for the Arts, with partnership funding from AimHigher and Plymouth City Council. £63,000. (2005-2007).

Phillips, M. Infinite Infants, 3 year PhD Studentship, funded by Creative Partnerships. £49,394. (2005-2007).

Thomas, P. Malcolm, C. Phillips, M. i-500 Project. Public Art work commission following an open competition (incorporating Arch-OS), to develop an artwork for the Curtin University Minerals and Chemistry Research and Education Building. Commission by Curtin University of Technology, John Curtin Gallery and Woods Bagot Architects. AU\$230,000.00. 02/2010.

Phillips, M. Proof of Concept funding University of Plymouth for the development of Arch-OS, Architecture Operating Systems. £5000. Project start 10/07/04.

Liquid Press collaboration with ACE/AHRB Science Art Research Fellowship, Dr Rosaleen A McCarthy (University of Cambridge) and Research Fellow Wayne McGregor. Choreography and cognition: a joint research project. £5,000. Project coordinated by Phillips, M. 09/03-07/04.

Proof of Concept funding from Dartington College of Art. Liquid Press collaboration Performance Research Journal 9:2 'On the Page' Artist's Commissions. DVD Project coordinated by Phillips, M. 10/03-06/04.

Am-I-able Network: International Participant with the Am-I-able Network led by Simon Fraser University. The Network is pursuing research focused on enabling new modes of expression and experience of culture through the use of ambient intelligence technologies. The project is funded through a grant by the New Media Research Network fund at Canadian Heritage. Participants include: Banff Center for the Arts, Concordia University, K3 Malmo, V2 and Art Institute London. CA\$250,000 (aprox) (2003-2007).

Transmedia Publishing TCS (KTP), with CMA Yealmpton Plymouth, TCS Programme: 4308. (£111,000 aprox). 2003-2005. Lead Academic, Phillips, M.

Global Feed. Arts Council England/AHRB Arts and Science Research Fellowship for Peter Fend. In collaboration with Dr Guido Bugmann, Dr Samantha Lavender, Professor Stephen Hughes. £35,000. (2003). Principal Investigator: Phillips, M.

Commission and Funding for the development and installation of the Arch-OS 'Cybrid' project for the Portland Square development from the University of Plymouth and the Peninsula Medical School. (£25,000 hardware, £5000 Research Assistant). (2003).

Development of Liquid Media software solutions for the Broadband4Devon, Project European Regional Development Fund (ERDF), South West of England Objective 2 - 2000/6, With Devon County Council. Total grant £12,352,000. Liquid Media component coordinated by Phillips, M. £50,000. (2003).

Liquid press produces DARE CDROM. For the Institute of International Visual Arts. £8,000 inIVA. Project coordinated by Phillips, M. 08/03. <http://www.iniva.org/publications/index>.

Applause South West. NOF -digitise National Programme. The Council of the City of Plymouth, The Theatre Royal, The South West Film and Television Archive. Liquid Press collaboration NOF Applause South West, i-DAT.[www.applausesw.org](http://www.applausesw.org). £18,000. Phillips, M. 2001-2002.

Wellcome Trust (with ACE and Calouste Gulbenkian Foundation) SciArt grant for the STI Project (Search of Terrestrial Intelligence). £10,000. 2000-2001. Principal Investigator Phillips, M.

Phillips, M., Rodney, D., et al. 'Autoicon'. Arts Council of England and inIVA. £10,000.

Bennett, J., Phillips, M. PIM (Peninsula Interactive Media Association). (£30,000 ERDF). 2000-2001.

TCS. Insight Training Solutions Ltd. 1997-1999. £(70,000 aprox). Lead Academic, Phillips, M.

TCS Orange Group Ltd. 2000-2002. £(70,000 aprox). Lead Academic, Phillips, M.

### **Panels, Committees and Collaborations:**

- 2013 AHRC Internet of Things Advisory Board.
- 2013 Arts Council England SW Digital Reference Group
- 2012 TSB Internet of Things Special Interest Group
- 2012 Review Committee, Mutamorphosis: Tribute to Uncertainty, Prague, Czech Republic.
- 2012 Review Committee: ISEA2012, New Mexico, USA.
- 2012 FullDome UK 2012 Organising Committee. National Space Centre, Leicester.
- 2012 Programme Committee Member: DOME-IoT 2012, Pittsburgh, PA, USA.
- 2012 TSB The Catapult for the Connected Digital Economy and User Driven Innovation
- 2012 REACT AHRC HUB Advisory Board Member, UWE.
- 2012 Scientific Committee. Workshop in Immersive Cinema. Navegar - Foundation for Cultural, Artistic and Scientific Development of Espinho, Portugal.
- 2012 ISEA2012 International Program Committee (IPC).
- 2011 Award of Honoured Professor, Donghua University, China.
- 2011 Program Committee for iHCI 2011, Cork Institute of technology, Cork, Ireland.
- 2011 Review Committee: ISEA2011, Istanbul, Turkey.
- 2011 - Technology Strategy Board Internet of Things Special Interest Group
- 2010- Director of PVAC (Plymouth Visual Arts Consortium - CIC)
- 2009 RE:Live Media Arts Histories Review Panel, 2009.

- 2009 Leonardo Education Forum member, an affiliated society of the College Art Association(CAA). (in particular the LEF@ISEA2009 'The role of Institutions: Institutional / Organizational Capacities and Benchmarks' Working Party and the Future Policy Steering Committee).;
- 2008 Trustee on the Jago Eliot Foundation;
- 2007- 9 Submerge non executive board member,
- 2007 Perth DAC 2007 review panel for the 7th Digital Arts and Culture conference, Perth, Australia.
- 2007 Creativity and Cognition 2007 Program Committee.
- 2007 Hexagram Evaluation Committee, Hexagram Institute for Research / Creation in Media Arts and Technologies, Montreal, QC Canada.
- 2007 Perth DAC 2007 review panel for the 7th Digital Arts and Culture conference, Perth, Australia; Creativity and Cognition 2007 Program Committee
- 2007 ISEA2006 International Program Committee.
- 2006- 8 Director of Plymouth Media Partnerships.
- 2005 Programme Committee, Altered States, Plymouth. 2005
- 2004 Programme Committee, Consciousness Reframed 6 Beijing China. 2004
- 2004 Referee for Biennale of Electronic Arts Perth, Australia. 2004
- 2004 -11 Editorial Advisory Board Digital Creativity, CADE Journal
- 2004 - Performance Research Editorial Board,
- 2003 - 07 Am-I-able Network, funded by New Media Research Network fund at Canadian Heritage, (2003-).
- 2001- 08 Extended period on the Arts and Humanities Research Council Peer Review College of Assessors.

### **i-DAT Arts Council England National Portfolio Organisation:**

i-DAT is an Arts Council England National Portfolio Organization and a Lab for creative research, experimentation and innovation located in Plymouth University. Established in 1998 i-DAT continues to provide a platform for a interactions with practicing artists, arts organisations and cross sector industries. Its creative and technical productions build on a strong practice based research ethos to engage new audiences and develop new art forms. i-DAT is constituted as an ACE NPO, under the governance of Plymouth University and the organisational requirements of ACE. <http://www.i-dat.org>.

i-DAT management is constituted as: Director of Operations, B Aga, with a broad range of experience of open innovation through Future Lab, Pervasive Media Studios and Lotto Lab; Director of Research, Prof Mike Phillips, an expert in transmedia publishing and digital art; Technical

Producer, Dr Simon Lock, software artist and data visualisation; Creative Producer, Gianni Corino, an interaction design and Internet of Things specialist.

i-DAT has developed an enhanced technological infrastructure and a comprehensive 'ToolBox' to support creative production and consumption. This includes a range of network and web technologies which explore the volatile relationships between publishing and broadcasting and the emergence of new forms such as pervasive media and the Internet of Things. This initiative is supported by IBM Smarter Planet Sponsorship and provides interactions with industrial initiatives such as the Technology Strategy Board IoT SIG. i-DAT's programme is driven through a series of 'Operating Systems' to harvest and manifest 'data' from: architecture (Arch-OS.com), bodies (Bio-OS.org), communities (S-OS.org) and the environment (Eco-OS.org). i-DAT manages a 40 seat Immersive Vision Theatre (IVT), a transdisciplinary instrument for the manifestation of material, immaterial and imaginary worlds. The 'Full Dome' architecture houses a powerful high-resolution digital 'fish eye' projector and unique audio system. Through this i-DAT is a partner and co-founder of the UK Festival: <http://www.fulldome.org.uk/>

### **Citations:**

Thomas, P. (2013) Nanoart. The Immateriality of Art. . Bristol UK / Chicago, USA: Intellect. pp. 91-93. ISBN: 978-1-84150-708-8

Dawkins, U. Envisaging the Unseeable. 2013. RealTime Arts - Magazine - issue 96 [ONLINE] Available at: <http://www.realttimearts.net/article/96/9816>. [Accessed 06 May 2013].

Greenfield, A. Everyware, The Dawning Age of Ubiquitous Computing. New Riders, Berkley. 2006. Arch-OS referenced pp 60-61.

Colson, R. The Fundamentals of Digital Art. Ava, Lausanne, Switzerland, 2007.

Slothbot referenced pp 78-79.

### **Teaching and Learning:**

#### **Current:**

Module Leader for:

Digital Futures Strand Coordinator for MA Publishing

Synthesis MRes Digital Art & Technology. 30 Credit

MRes Project Supervisor

BA/BSc Final Stage Project supervisions

Supervision of Industrial Placement student.

## **Previous:**

- 2007-10 TQEF RiT (Research Informed Teaching) Projects 'Development of multi-disciplinary content for the IVT' and 'Development of a Cross-Faculty Centre for Creative Design and Technology' (reports submitted 04/2009, Phillips, M. and James, N.).
- 2000 Founder and Director of the Institute of Digital Art and Technology, University of Plymouth. Funded by ERDF Award £11,640, HEIF/RDA Award £38,774 and ESF & HEROBIC Award £116,406.
- 1997-04 Deputy Director of STAR (Science Technology and Arts Research) PhD Supervisor / researcher. The STAR research group became i-DAT on the demise in 2004 of CAiiA-STAR Integrated PhD Programme, which became the Planetary Collegium.
- 1997- Interactive Media Subject Group Leader, School of Computing, Faculty of Technology, University of Plymouth. Became i-DAT in 2004.
- 1994-98 Staff Development and Industrial Courses: Discovering Multimedia, Exploring Multimedia, Producing Multimedia. A variety of short courses delivered by satellite.
- 1989-92. Lecturer Media (New Technology), Full time. Exeter Faculty of Arts & Design, Polytechnic South West. Specific responsibilities for coordinating: Media Technologies, 3rd Yr Fine Art 4D (film & Video).
- 1988-89. 0.5 Full time Lecturer Film, Video, Publishing, Department of Arts Communication, Exeter Faculty of Arts & Design, Polytechnic South West. P/T lecturer - Media/Time Base, North Devon College of F.E.
- 1987-89. Fellow and P/T Lecturer on: Publishing & Book Production (Postgraduate); Film & Video (Fine Art B.A.); Photo/TimeBased (BTEC); CAD, 3D (B.A.). Exeter College of Art & Design.
1985. Teaching Assistant In Narrative & Documentary Video module B.A. & M.A. students, Faculty of Fine Art, University of Massachusetts.

## **Curriculum Development:**

- 2010- External Examiner University of Greenwich, School of Architecture and Construction, MA Web Design & Content Planning
- 2010-11 External Examiner Bartlett School of Architecture, UCL, MArch.
- 2008-12 External Examiner Cardiff School of Art & Design, BA (Hons) Mobile, Web & Games Design
- 2009-10 External Examiner Cardiff School of Art & Design, UWIC MA Fine Art
- 2008-11 External Examiner Cork Institute of Technology MA Media Design,
- 2005-9 University of Abertay Dundee MA in Computer Arts.
- 2004-8 External Examiner MA Interactive Media Bournemouth University.
- 2001-03 External Examiner BSc Multimedia Technologies. University of Greenwich (including one changeover year for SE Essex).

- 2000-03 External Examiner BA Multimedia. University of Wales College Newport.
- 2001-03 External Examiner BA and BSc Multimedia. Faculty of Applied Design & Engineering Swansea Institute. University of Wales.
- 1999-2001 Partner College Liaison Digital Media related subjects.
- 1999 Founding member of STAR (Science, Technology, Arts Research) Centre in collaboration with CAiiA (Centre for Advanced Inquiry in the Interactive Arts).  
Electronic Delivery Management Group.  
TSL funding for the 'Virtual Advisor'. WWW based industrial liaison between students / staff / industry. (£5,000).

Various validation panel as Chair, external and internal member at Postgraduate, Undergraduate, Foundation Degree, and HND level. Including:

- 2013 FdA/HNC Business at Truro and Penwith College. Chair
- 2007 FdSc Substance Misuse Counselling, City College Plymouth. Chair.
- 2006 MA Communications Design, FoA, Chair.  
FdA Small Business Development, Cornwall College. Chair.  
FdA Lean Manufacturing and Processing, Cornwall College. Chair.
- 2005 FdSc Agri-Foods, Duchy College. Chair.  
FdSc Sustainable River Basin Management, Duchy College. Chair.
- 2004 MA Contemporary Film Practice, Faculty of Arts UoP.
- 2003 FdA Sound and Music Technology, Estover College. Chair.
- 2002 MA Media Art DigitalDebates, Faculty of Arts, UoP. Chair.  
BA Digital Art & Design, Faculty of Arts University of Plymouth. Chair.
- 2000 MSc Digital Futures. Programme development and validation.
- 1998. BA (Hons) Cultural Practice, Exeter Faculty of Arts and Education, UoP.  
Course Development/Validation of BSc (Hons) Multimedia Production and Technology, School of Electronic Communication and Electrical Engineering, Faculty of Technology, University of Plymouth.
- 1992. Course development/validation of BSc (Hons) MediaLab Arts, School of Computing Faculty of Technology, University of Plymouth.
- 1991. Course Development/Validation of Postgraduate Diploma in Publishing and Book Production. Exeter Faculty of Arts and Design, Polytechnic SouthWest.
- 1989. Course development/validation team of BA (Hons) Media Combined Arts, Exeter Faculty of Arts & Design, Polytechnic SouthWest.

## Bio:



Mike Phillips is Professor of Interdisciplinary Arts, Plymouth University, School of Arts & Media, Faculty of Arts. He is the Director of Research at i-DAT, an Arts Council England National Portfolio Organisation, and a Principal Supervisor for the Planetary Collegium. His R&D orbits digital architectures and transmedia publishing, and is manifest in a series of 'Operating Systems' that dynamically manifest 'data' as experience to enhance perspectives on a complex world. He manages the FulDome Immersive Vision Theatre (IVT), a transdisciplinary instrument for the manifestation of material, immaterial and imaginary worlds and is co-editor of Ubiquity, The Journal of Pervasive Media: <http://www.ubiquityjournal.net/>

i-DAT is a Research Group that acts as a catalyst for creative innovation across the fields of Art, Science and Technology, facilitating regional, national and international collaborations and cultural projects. As a networked organisation and 'cultural broker' i-DAT's transdisciplinary agenda fosters 'open innovation' and knowledge exchange between companies, institutions, communities and individuals. i-DAT is developing new 'tools' for production, dissemination and participation that challenge traditional models of creation and consumption, and embrace the shifting relationships between audiences and cultural producers. For more information see the i-DAT web site at: <http://www.i-dat.org>.

My research activities have recently been consolidated through the formation of i-DAT as an Arts Council National Portfolio Organisation (March 2012). i-DAT has been the instrument through which I have developed my PhD community and engaged with a range of audiences and disciplines. At the core of its programme are the 'Operating Systems' I have developed to explore transmedia publishing and broadcasting. These Operating Systems are the basis for artists' residencies, PhD student



projects, undergraduate teaching and the delivery of projects and research outputs (papers, journals, workshops and presentations). Further details on these activities can be seen at <http://www.i-dat.org/>

These 'Operating Systems' harvest and manifest 'data' from: architecture (Arch-OS.com), bodies (Bio-OS.org), communities (S-OS.org) and the environment (Eco-OS.org). The projects explore the development of mobile apps, remote sensors, publishing and broadcasting models, visualisations, sonifications and installations to provide open data, data literacy, new cultural forms and engaging and evaluating new audiences.

From the 'hacking' Building Energy Management Systems (BEMS) and broadcasting real-time bio data to the strategic insertion of mesh sensor networks in rural communities, my research has explored things that fall outside of our normal frame of reference - things so far away, so close, so massive, so small and so ad infinitum. These activities are realised through projects such as the Immersive Vision Theatre (IVT), a 40 seater 9m FullDome digital projection and audio environment. Now established as an transdisciplinary instrument for the manifestation of material, immaterial and imaginary worlds, I work with an international community of Dome Festivals (Portugal, Germany, USA and Australia) and practitioners exploring data visualisation and sonification who share an ambition to enable shifts from data to code to experience to behaviour.

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Mike Phillips:

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