

# CURRICULUM VITAE: BERYL GRAHAM

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**Name** Clare Elizabeth 'Beryl' Graham

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## Education

- 1993 - 1997 **University of Sunderland**  
Ph.D. concerning interactive computer-based art.
- 1981 - 1984 **Polytechnic of Central London (PCL)**  
BA(Hons) Film & Photographic Arts. 2.1.
- 1975 - 1980 **Whitley Bay High School (mixed comprehensive)**

## Employment

- 1997 - **University of Sunderland: Research Fellow, Senior Research Fellow, then Professor in New Media Art.**  
Research in interactive art, and art-practice-based research. Supervising PhD students and producing web-based learning materials. Grant raising for research.
- 1992 - **Freelance arts organiser/writer (UK/North America).** Jobs include:  
**Laing Art Gallery (Newcastle) and Barbican Art Gallery (London):** Curator for 96/97 major interactive art exhibition *Serious Games*.  
**University of Sunderland (UK):** Writing, producing & programming an interactive multimedia education CD-ROM; *Making Multimedia*.  
**The Photographers' Gallery (London):** Research/writing for large-scale photography as permanent public art awards programme.  
**San Francisco Photoscape (USA):** Guest curator for day conference on interactive technology and family snaps.  
**SF Camerawork Quarterly (USA):** Guest editor of public art issue.  
**University of Northumbria (UK):** Lecturer p/t, Creative Arts course.  
See also **Lectures, Awards, and Festivals.**
- 1986 - 1992 **Projects UK (Newcastle), Head of Photography.**  
Head of photo dept. in a multi-art-form, publicly-funded, innovative media arts centre. Manager of three assistant posts. Responsible for programming/curating all photography department events, including exhibitions, conferences, courses, and public access darkrooms. Major events include the **1989 and 1991 National Photography Conferences**, and the **'New Lights' European Photography Festival**.
- 1985 - 1986 **Polytechnic of Central London (London), Lecturer.**  
Part-time lecturer on the BA (Hons) Media Studies, and BA (Hons) Film and Photographic Arts courses (theory and practice).
- 1985 - 1986 **Society for Cultural Relations with the USSR (London), Photo-Librarian.**  
Part-time post, with participation in cultural exchanges with USSR.

## Selected Published Writings

- Forthcoming “Serious Games - case study.” In: Christiane Paul (ed.) *Curating New Media*. Berkeley: University of California Press. 5,000-word chapter.
- Forthcoming “The ironic heirs of serendipity: British new media art 1980s to now.” In: Paul Brown, Charlie Gere, Nick Lambert, Catherine Mason (eds.) *White Heat and Cold Logic: British computer arts 1960-1980. An historical and critical analysis*. Cambridge, Mass.: MIT.
- Forthcoming “Snapshots from Curating Mobility (if you build it, they won’t necessarily come).” In: Martin Rieser (ed.) *The Mobile Audience*. London: BFI.
- Forthcoming “The opposite of live: Disembodied performance in new media art .” In: Adrian George (ed.) *Staging contemporary art: The materials of expression and authorship in contemporary art since 1945*. Liverpool: Liverpool University Press. 6,000-word chapter.
- Forthcoming “Redefining digital art: Disrupting borders.” In: Sarah Kenderdine (ed.) *Theorizing Digital Cultural Heritage*. Cambridge: MIT. 6,000-word chapter.
- 2005 with Sarah Cook (Moderators) “Open Systems.” *Tate Online Forums: C0dE Of practice*. [Online Panel 9 -18 July]. Available from URL: <<http://www.tate.org.uk/contact/forums/onlineevents/>>.
- 2004 “A dialogue with an idiot? Some interactive computer-based art.” In: Finn Bostad, Craig Brandist, Lars Sigfred Evensen, Hege Charlotte Faber (Eds.) **Bakhtinian Perspectives on Language and Culture: Meaning in Language, Art and New Media**. London: Macmillan. 6,000-word chapter.
- 2004 Co-authored with Sarah Cook “Curating new media art: Models and challenges.” *New media art: Practice and context in the UK 1994-2004*. London: Arts Council of England. 84-91.
- 2004 “Webexclusive: Exhibiting Locative Media: CRUMB discussion postings.” *Metamute*, 20.05.04 . Available from URL: <<http://www.metamute.com/>>
- 2003 *Directions in art: Digital media*. Oxford: Heinemann. 14,000-word school text book for 13-16 year-old key stages. Catalogue essay.
- 2003 “Losing Control.” In: Peter Lloyd Lewis and Cliodhna Shaffrey *Losing it*. Birmingham: Article Press. 14-16.
- 2003 “Critical Commentaries: Clean Rooms, Polaria and Gastarbyter.” In: *Play Garden*. London: Arts Council of England. Available from URL: <<http://www.newaudiences.org.uk/playgarden/projects/cleanrooms/essay3.htm>>.
- 2003 “User Mode” *Art Monthly* Jun. 37. Conference Review.
- 2003 “FACT” *Art Monthly* May. 7-10. Review.
- 2003 “Groove” *Art Monthly* Feb. 36-37. Review.
- 2002 Co-authored with Sarah Cook “Exhibiting New Media” *Art Monthly* Nov. 44-45.

- 2002 “Fun ≠ pleasure: Games and interactive computer-based art in mainstream galleries.” In: Erkki Huhtamo (ed.) *Mariosofia: Elektronisten pelien kulttuuri (Mariology: Electronic game culture)*. Helsinki: Gaudeamus. 7,000-word chapter. 296-312. In Finnish.
- 2002 Co-edited with Sarah Cook and Sarah Martin *Curating New Media*. Gateshead: Baltic Centre for Contemporary Art. Book.
- 2002 “The denizens are restless in Turing-land.” *Switch*. San Jose: San Jose State University, Available from URL: <[http://switch.sjsu.edu/nextswitch/switch\\_engine/front/front.php?artc=136](http://switch.sjsu.edu/nextswitch/switch_engine/front/front.php?artc=136)>.
- 2001 Co-authored with Sarah Cook “A curatorial resource for upstart media bliss.” In: David Bearman and Jennifer Trant (eds.) *Museums and the Web 2001: Selected papers from an international conference*. Pittsburgh: Archives & Museum Informatics. 197-208. Also available from URL: <<http://www.archimuse.com/mw2001/papers/graham/graham.html>>.
- 2001 “Global Village, Cyurbia, or something else?.” *The IDEA (Indian Documentary of Electronic Arts), 3rd Gazette*. [CD-ROM]. New Delhi: Imadjinn. Illustrated article.
- 2001 “Using new formats for Ph.D.s and research degrees.” *Visual Arts Data Service: Good practice guides*. [Online]. Available from URL: <[http://vads.ahds.ac.uk/guides/using\\_guide/sect35.html](http://vads.ahds.ac.uk/guides/using_guide/sect35.html)>. Survey.
- 2001 “Live from Bangalore.” *Switch* 6 (2). [Online]. San Jose: San Jose State University. Available from URL: <<http://switch.sjsu.edu/v6n2/articles/graham.html>> [Accessed 15 Feb 2001].
- 2000- *CRUMB: New Media Curating Resource*. [Online]. Sunderland: University of Sunderland. Available from URL: <<http://www.newmedia.sunderland.ac.uk/crumb>>. Co-editor.
- 2000 “Vane99.” *Public Art Journal*, 1 (3). 52-54. Festival review.
- 2000 “Men in suits, upside down.” *Convergence (special issue: The Internet)*, 6 (3). Luton: University of Luton. 102-105. Book review.
- 2000 “Artist’s profile.” In: Sarah Burn, Rebecca Farley, Steve Hines (compilers), *Directory of photography and digital media resources in the Northern Region*. [Print and Online]. Newcastle: Northern Arts. Also available from URL: <<http://www.anweb.co.uk/photoap1.htm>>. 30.
- 2000 “What could art learn from design, what might design learn from art?” In: Friedman, Ken and David Durling (eds.) *Proceedings of the conference Doctoral Education in Design: Foundations for the future*. Stoke-on-Trent: Staffordshire University Press. 425-434. Paper.
- 2000 “What is it that it is like?” *Engaged: Art at your own convenience*. Newcastle: Chew and Show. 6-7. Catalogue essay.
- 2000 “Use | Ornament.” *Use Nor Ornament*. [Online]. Sunderland: Northern Gallery of Contemporary Art. Available from URL: <<http://www.newmedia.sunderland.ac.uk/usenor/berylsessay.htm>>. Hypertext online catalogue essay.
- 2000 “Artists' Stories: Working in New Media. Introduction.” *Artists and new media*. [Online]. Newcastle: AN. Available from URL: <<http://www.anweb.co.uk/as6intro.HTM>>.

- 2000 “A study of audience relationships with interactive computer-based visual artworks in gallery settings, through observation, art practice, and curation.” *Arts Research Digest, Summer*. 28-29. Research listings.
- 1999 “Hahaha: The landscape, the game, the arts and the computer.” *KIT: Video arcadia*. Wakefield: Yorkshire Sculpture Park. 6-13. Catalogue essay.
- 1999 “New research concepts debated.” *Artists' Newsletter, March*. 11.
- 1999 “A study of audience relationships with interactive computer-based visual artworks.” *Leonardo*, 32 (4). 326-328.
- 1998- *Materials for art-practice-led researchers*. [Online]. Sunderland: University of Sunderland. Available from URL: <<http://www.sunderland.ac.uk/~as0bgr/learnmat.html>>. Web-based learning materials.
- 1998 “Choice: Some Women Artists Working With New Technology.” In: Erkki Huhtamo (ed.) *Mediorama*, June. [Online]. Helsinki: Nokia. Available from URL: <[http://www.forum.nokia.com/nf/magazine/mediorama/mor\\_4\\_98/](http://www.forum.nokia.com/nf/magazine/mediorama/mor_4_98/)>.
- 1997 *A study of audience relationships with interactive computer-based visual artworks in gallery settings, through observation, art practice, and curation*. Unpub. Ph.D. thesis, University of Sunderland.
- 1996 “The International Symposium of Electronic Art (Montreal, 1995).” *Creative Camera* (338 Feb/Mar). 43. Conference review.
- 1996 “Not a show about new technology, a show about interaction.” In: Carol Brown and Beryl Graham (eds.) *Serious games*. [exhibition catalogue/book]. London: Barbican Art Gallery. 6-9. Catalogue essay.
- 1996 “Playing with yourself: Pleasure and interactive art.” In: Jon Dovey (ed.) *Fractal dreams*. London: Lawrence and Wishart. 154-179. 7,000-word chapter.
- 1995 “The panic button: In which our heroine goes back to the future of pornography.” In: Martin Lister (ed.) *The photographic image in digital culture*. London: Routledge. 77-94. 7,000-word chapter.
- 1995 “Interactive computer-based art.” *Proceedings of the 1st Conference on Computers in Art and Design Education, CADE 95*. Brighton: University of Brighton. Paper.
- 1995 “Mothers of invention.” In: Jo Spence and Joan Solomon (eds.) *What can a woman do with a camera?* London: Scarlet Press. 135-142. 5,000-word chapter.
- 1993 “Long term relationships: Photography as permanent public art.” *Camerawork (San Francisco)*, 20 (2). 18-24. Guest editor.
- 1993 “Long term relationships: Art in public.” *Artists' Newsletter, Aug*. 30-31. Article.
- 1993 “Who knows what could happen?.” *The Illuminator: The Photographers' Gallery Newsletter, Jan and Jul (2 parts)*. Articles.
- 1993 “For a few Ecus more.” In: Rhonda Wilson (ed.) *Seeing the light: The photographers' guide to enterprise*. Nottingham: Nottingham Trent University. 111-113.
- 1992 “The Primavera Fotogràfica: Barcelona's photo festival.” *The British Journal of Photography, Jun 18*. Festival review.

- 1991 “Fogged in the Channel: A choppy crossing en route to Europe.” *Artists' Newsletter*, Aug. 37-38. Article.
- 1990 “Outside the formal.” *AND Journal of Art and Art Education*, No.21. 57-59.
- 1989 “Art photography v. media education: A collision of institutions.” *In the Picture*, Autumn.
- 1989 “Mothers of invention.” *Media Education Initiatives*, Spring.
- 1984 “Digital déjà vu.” *Signals festival of women photographers*. [catalogue]. London: Signals. 9-11.

### Selected Lectures, Papers and Presentations

- 2005 Dec “How is new media art being presented, commissioned, collected and critiqued?” *Adelphi Research Institute Seminar Series*. Salford: Salford University. Invited speaker.
- 2005 Nov *a-n think tank: Curated space*, 14-15 Nov. Bristol: Arnolfini. Invited.
- 2005 Aug “Dissertations.” *Grays School of Art Research Summer School*, Aberdeen Aug 15-19. Invited speaker.
- 2005 May “Sliding scales and namings: Art research.” *Revealing Practice*. 12 May. London: Wimbledon School of Art. Available from URL: <<http://www.wimbledon.ac.uk/revealingpractice/>>. Invited speaker.
- 2005 Apr “Taxonomies of new media art: Real world namings.” In: J. Trant and D. Bearman (eds.) *Museums and the Web 2005: Proceedings*. Toronto: Archives & Museum Informatics. Available from URL: <<http://www.archimuse.com/mw2005/papers/graham/graham.html>>. Paper.
- 2005 Mar “Presenting and curating new media art.” *Art Museum and Gallery Studies, International Centre for Cultural and Heritage Studies*. Visiting Lecture Series, 1st Mar. Newcastle: Newcastle University. Invited speaker.
- 2004 Oct *Summit: Participate/Collaborate: Reciprocity, Design and Social Networks. Banff, Canada*. “Collaborative art process and product.” Invited speaker and co-chair of Research Network working group.
- 2004 Aug *ISEA 2004 (International Symposium on Electronic Art). Helsinki: ISEA*. “Interaction and Audience.” Available from URL: <<http://www.isea2004.net/content/presentationpage.php?id=452>>. Paper, and proposer and chair of panel including Steve Dietz, Caitlin Jones (Guggenheim,) and Sarah Cook.
- 2004 Apr *BLOC new media curation seminar. Builth Wells*. “Curating the characteristics of new media.” Invited speaker.
- 2004 Mar *F2F Seminar Series, FACT, Liverpool*. “Presenting and curating new media art.”

- Invited speaker.
- 2004 Feb ***Gage Seminar, Ferens Gallery, Hull: Hull Time Based Arts.***  
“Presenting Digital Arts”  
Invited speaker.
- 2004 Jan ***Visiting Lecture Series, Newcastle University.***  
“Curating new media art.”  
Invited speaker.
- 2003 Nov ***Critical Forum: Caught in the Act, Tate Liverpool.***  
“The opposite of live: new media art.”  
Invited speaker.
- 2003 Aug ***FILE Symposium, Sao Paolo (Brazil).***  
“Curators and Researchers as a Network”.  
Invited speaker (but unable to attend).
- 2003 Jul ***Commonwealth Institute, London.***  
“Curating Digital Arts: Digital Art Panel Event”.  
Invited speaker.
- 2003 May ***Cornerhouse, Manchester.***  
“Discussion lists: CRUMB and wider”.  
Invited speaker.
- 2003 Mar ***Northumbria University, Newcastle.***  
“Virtual Museums and other tactics”.  
Invited speaker.
- 2002 Oct ***Liverpool John Moores University.***  
“The problems of showing new media art”.  
Invited speaker.
- 2002 Jul ***British Interactive Group Conference, Herstmonceux***  
“Interactive artworks: a critical view.”  
Invited Keynote Speaker.
- 2002 May ***The Exploratorium, San Francisco (USA).***  
“Art/Science issues”.  
Invited speaker, lunchtime talk for staff.
- 2002 Apr ***University of Nevada, Reno (USA).***  
“New media art, new media curating”.  
Invited speaker.
- 2002 Apr ***Mills College (USA).***  
“New media art, new media publishing”.  
Invited speaker.
- 2002 Apr ***San Jose State University (USA).***  
“European Media Art”  
Invited speaker.
- 2001 Oct ***I'll show you mine if you show me yours ... Workshop on new media spaces.***  
**The Media Centre: Huddersfield.**  
“Summary session.”
- 2001 Oct ***Guest Lecture Series. Coventry University.***  
“New media art, new media curating.”

- 2001 Mar **Museums and the Web 2001. Seattle (USA).**  
 “A Curatorial Resource for Upstart Media Bliss”  
 Paper.
- 2000 Dec **Sakshi Gallery, Bangalore (India).**  
 “Interactive digital art.”
- 2000 Nov **Use Nor Ornament exhibition discussion. Northern Gallery of Contemporary Art, Sunderland.**  
 Invited participant.
- 2000 Jul **Doctoral Education in Design: Foundations for the future, La Clusaz (France).**  
 “What could art learn from design, what might design learn from art?”  
 Paper.
- 2000 Mar **Laing Art Gallery lunchtime talk.**  
 “Playing for Keeps: Fun, Art and Seriousness.”  
 Invited speaker.
- 2000 Jan **University of Washington, Advanced Arts Technology (USA).**  
 “Curatorial Practice and New Media”  
 Invited speaker.
- 1999 Nov **Bakhtinian Perspectives conference, Norwegian University of Science & Technology, Trondheim (Norway).**  
 “A Dialogue with an Idiot? Some Interactive Computer-Based Art Installations.”  
 Invited speaker.
- 1999 Sep **Navigating Intelligence/Curating New Media Symposium, Banff Centre for the Arts, (Canada).**  
 “Interactivity lo-tech/hi-tech”. Invited presenter.
- 1999 Jul **Matrix art research conference, St. Martin's School of Art, London.**  
 “Hybrid Rigour or Strange Beasts: The University of Sunderland Experience.”  
 Paper.
- 1999 May **Newcastle University, Newcastle.**  
 “Practice-Led Art Research at Sunderland.” Invited lecture.
- 1999 Feb **Exchange 99 conference, UWE, Bristol.**  
 “Practice-Led or Theorised Practice? The University of Sunderland Experience.”  
 Paper.
- 1999 Feb **Northern Gallery for Contemporary Art, Sunderland.**  
 “Formal Art Research” on panel for *Current Research* exhibition talk.
- 1998 Nov **Soros Centre for Contemporary Art, Moscow, (Russia)**  
 “Interactive Artworks in Serious Games”
- 1998 Sep **ISEA 98, Manchester.**  
 “Irony: Some Rust-Belt Art”
- 1998 Jun **CADE Postgrad, Sheffield.**  
 Feedback panel, postgraduate art-practice research presentations.
- 1998 May **Research Training Initiative, BIAD, Birmingham.**  
 “Art-Practice-Based Research at Sunderland”
- 1998 Jan **Napier University, Edinburgh.**

- “Narrative and Interactive Art”
- 1997 Feb **Slade School of Art, London.**  
“Serious Games and Ph.D. Research”
- 1997 Feb **Watershed Media Centre, Bristol.**  
“Serious Games and Narrative”
- 1997 Feb **Middlesex University, London.**  
“Ph.D. Research on Interactive Art and Audience”
- 1996 Nov **Engage Conference, Newcastle.**  
“Interactive art: Interaction in process or product?”
- 1996 Nov **Laing Art Gallery, Newcastle.**  
“Serious Games: An Introduction”
- Feb 1996 **Teeside University.**  
“Interactive Art: Real Fictions”
- 1995 Apr **VideoPositive Seminars, Tate Gallery, Liverpool.**  
“Games of Art, War ... and Intimacy”
- 1995 Apr **Computers in Art and Design Education Conference ‘95, Brighton.**  
“Postgraduate Session: Interactive Art”
- 1995 Feb **Museum of the Moving Image (BFI), London.**  
“Interactive Digital Art from the USA”
- 1994 Oct **Leeds International Film Festival Censorship Conference, Leeds.**  
“Pornography, Censorship and the New Media”
- 1994 Oct **Seeing the Light conference, Birmingham.**  
“Fear of Computers: Grasping the Technology”
- 1994 Aug **ISEA International Symposium on Electronic Art, Helsinki (Finland)**  
Paper accepted: “Choices: Gender Issues for Electronic Art”
- 1994 Feb **Museum of the Moving Image (BFI), London.**  
“Interactive Art and Gender”
- 1993 Nov **Artec Digital Dreams Conference, Newcastle.**  
“Interactive Art and Gender”
- 1993 Sep **The British National Photography Conference, Bristol.**  
“Gender and Interactivity”
- 1993 Jul **Montage 93 Festival, Rochester NY (USA)**  
“Eye Openers: British Educational Photography and New Technology”
- 1993 Apr **The Exploratorium, San Francisco (USA)**  
“New Technologies, New Families: Interactive Photo Artists”
- 1992 Oct **Wayne State Uni (Detroit) & Urban Inst. of Contemp. Arts (USA)**  
“Post-Industrial Images: New tactics from Britain’s rust-belt”
- 1992 Mar **S.P.E. National Conference, Washington D.C. (USA)**  
“Photography in Post-Iron-Curtain, Post-Colonial Europe”
- 1991 Sep **Nottingham Polytechnic, BA Photography guest lecturer.**

“Contemporary Photography Practices from West-Coast USA & Canada”

1991 Jun      **Photoscape Festival, San Francisco (USA)**  
“Channel Crossings: Current issues for Photography in Europe”

### Selected Media Appearances

Mar 98      **Get With It, BBC World Service.** Computer art interview.  
10.7.97.      **Culture, KISS TV.** *Serious Games* exhibition interview  
7.7.97.      **Global Village, Sky Computer Channel.** *Serious Games* exhibition interview.  
26.2.97      **Soundbyte, BBC World Service.** Computer art interview.  
21.11.96.      **Look North, Channel 3.** *Serious Games* exhibition interview.  
13.9.94      **Women’s Hour, BBC Radio 4.** Digital photography.  
6.2.92      **Kaleidoscope, BBC Radio 4.** Photography in the North East.  
18.7.91      **Degrees North, Tyne Tees Television.** Photography and digital imaging.

### Selected Awards and Grants

2003      **Arts and Humanities Research Board (UK)**  
Research Grant for £222,000 over three years for curating new media art research.  
2001      **Arts and Humanities Research Board (UK)**  
Research Exchange grant for 4 month residency at San Francisco Museum of Modern Art.  
2000      **Arts and Humanities Research Board (UK)**  
SGCPA grant for new media curating web site.  
1996      **Photography production award. Northern Arts (UK)**  
Artist’s grant.  
1993      **Photography residency. Banff Centre for the Arts (Canada)**  
Ten week residency, incl. accommodation, board & facilities.  
1992      **Photography production award. Northern Arts (UK)**  
Artist’s grant for post-industrial project.  
1992      **Administrator’s travel + research grant. Northern Arts (UK)**  
One-month research trip to ‘Rust-Belt’ North America.

## Personal Artwork: Selected Exhibitions/Showings

- ongoing      **'Irony'**.  
Photography/web project concerning post-industrial issues.
- 2005      **'Paper Games'**. Exhibitor. Group show, and weekend workshop.  
in **'The Games Room'**. Interactive art games, international artists.  
**Touchstones Gallery**, Rochdale (UK).
- 2000      **'Paper Games'**. Artist in residence/exhibitor. Group show.  
in **'Game Show'**. Interactive art games incl. Computers, international artists.  
**Bellevue Art Museum**, Seattle (USA).
- 1998      **'The Game with No Name'**: Interactive paper game. Group show.  
in **'Links and Connections'**, works on paper, Russian and British artists.  
**L-Gallery** (Moscow) and **Vardy Gallery** (Sunderland).
- 1997      **'Individual Fancies'**. Interactive teatable installation. Solo show.  
Shown at **Zone Gallery**, Newcastle August 97.
- 1989 - 1990      **'Sewn Diptych'** Photo/thread. Group show.  
in **'The Subversive Stitch'** contemporary political textile art A multimedia group  
exhibit incl. Sharon Kivland + Verdi Yahooda.  
A **Cornerhouse** (Manchester) exhibition, touring to **The Watermans Art Centre**  
(London), **The Cooper Art Gallery** (Barnsley), **The City Museum and Art Gallery**  
(Plymouth), **Wolverhampton Art Gallery**, and **The City Art Gallery** (Leicester).  
Also used as front cover of *New Feminist Art Criticism* Ed. Katy Deepwell. Manchester  
University Press, Manchester/London 1995.
- 1986      **Womens Photography Conference**, London.  
A showing of my tape-slide work 'Women and Textiles'.
- 1985      **GLC Homeworkers Conference**, London.  
Exhibition (and publication) of my photography work concerning the exploitation of  
homeworkers.

## Enabling Artwork: Selected Exhibitions/Showings

(This is work in which I was the 'workshop leader'/teacher/enabler for a 'non-artist' group)

- 1988 - 1990      **'Mothers of Invention'**  
Touring exhibition made with a group of working-class mothers on low incomes,  
looking at 'work' and celebrating their inventiveness.  
Toured to many venues including The Cockpit Gallery (London), Community Art  
Conference (Birmingham), Lib Gallery (Newcastle).
- 1988 - 1989      **'Enterprise Culture'**  
Touring exhibition of montage work made with local young people, concerning issues of  
'entrepreneurial spirit'. Toured to many venues incl. The Cockpit Gallery (London),  
The Arts Centre (Washington).

## Selected Panels and Committees

- 2005      **Cultural Quarters Star Prize** (Leics) £750,000 media public art selection panel.
- 2005-      **Database of Virtual Art** (Berlin Humboldt Univ.) International Advisory Board.
- 2005      **The Arts Foundation**, (Bath) Nominator.

- 2004 **Creativity & Cognition Symposium: Interaction.** Paper Reviewer.
- 2004- **Banff Collaboration Network** (Canada) Steering Cmtee & workgroup co-chair.
- 2004 **Creativity and Cognition Symposium** (Sydney) Programme Committee.
- 2003- **UNESCO Digiarts Virtual Library** expert advisor.
- 1997 **Lovebytes** (Sheffield) digital art festival advisory panel.
- 1996 **Digital Dreams 4** advisory panel.
- 1994 **The Arts Foundation**, (Bath), Nominator.
- 1994 **South Bank Photo Show**, (London) Judge.
- 1993-98 **Northern Arts Advisory Panel**, (Newcastle) Advisor.
- 1992 **N.M.P.F.T.V./ I.C.I. Photography Awards, Bradford**, Nominator.