

The Program for Media Artists

2006 New Media Fellowships
Application Checklist

JON PHILLIPS

As noted in the guidelines, the application, including support materials and sample work, must be postmarked by **September 30, 2005**. The information on this checklist is confidential and is used for administrative purposes. This information will not be seen by the panel members or used in any way to determine awards. Please make a copy of all submitted materials for your records.

1. **Written Proposal and Forms**

- Send two full proposals, each organized in the order listed.
- Check enclosed items.

Project Cover Form

- Sample Work Form(s)
- Installation Diagram (if applicable)
- Proposal
- Artist Statement
- Project Narrative
- Project Budget
- Resume

2. **Sample Work(s)**

- Send one copy of each.
- Specify total number of each type of sample.

_____ URL(s)
_____ Video(s)
_____ CD Rom(s)
_____ DVD(s)
_____ Slide(s)
_____ Other _____

3. **Supplemental Materials**

- Supplemental Materials are optional.
- Send one copy of each.
- Check enclosed items.

- Press
- Promotional Materials
- Full Project Budget
- Script Excerpt (10 pages)
- Other

4. **Materials Deposit Agreement**

- Fill out and sign the agreement.

_____ Materials Deposit Agreement

5. U.S. citizen?

Yes No

If not, please list country of origin:

I meet the eligibility requirements specified in the application guidelines and, to the best of my knowledge, the statements in this application are true.

Applicant's Signature

Date

Print Name

New Media Fellowships
2006 Project Cover Form

JON PHILLIPS

Title	Event Map
Genre	New Media
Applicant's Role in Production	Lead Artist & Developer
Production Format	Web-based & Software-based

Brief Project Description (do not exceed space given below)

<http://eventmap.rejon.org>

The goal of the Event Map project is to create an interactive map for people to find various events based upon specific search criteria such as time, location, and the type of event. Initially, this will be a simple web-based system for geographically locating events around the world and will evolve to include more intelligent systems for plotting “event patterns” to help coordinate and catalyze different interactions between people and events. For example, one could visit a brand new city such as Amsterdam, and use a web browser to access the Event Map to enter in one's present local address, current interests like food, new media and network, and time available from 7 – 10 PM. Then, one is presented with a visual map depicting the various events that fit this description within a default 10 square Kilometer radius. The final stage of this project will be to add a deeper peer review system¹ so that individuals may help each other by reviewing specific events.

¹ Consider the peer review systems implemented at Friendster or MySpace; <<http://www.friendster.com>> and <<http://www.myspace.com>>.

Check One: <input checked="" type="checkbox"/> Sample <input type="checkbox"/> Supplemental
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JON PHILLIPS

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: Inkscape: Open Source Drawing Application and Open Source Community

Year: 2004 - Present

Technical

Original Format	Format Submitted for Viewing	Preferred OS
<input checked="" type="checkbox"/> Software (Mac, Win32, Unix)	<input type="checkbox"/> Software	<input checked="" type="checkbox"/> Windows
<input type="checkbox"/> Web <input checked="" type="checkbox"/> Web	<input checked="" type="checkbox"/> Mac	<input checked="" type="checkbox"/> Unix
<input type="checkbox"/> Installation	<input type="checkbox"/> VHS	<input type="checkbox"/> Other _____
<input type="checkbox"/> Other _____	<input type="checkbox"/> Other _____	

Web Information (answer only if sample work is in Web format)

X URL: <http://www.rejon.org/projects/inkscape> + <http://www.inkscape.org>

X Browser requirement(s): Mozilla Firefox 1.0+ or Internet Explorer 6+

X Plug-in requirement(s): Macromedia Flash 7+

X This sample requires broadband connection (fast Internet connection)

A local copy of the sample work has been included with the application

Special Information For Viewing: This original work is software, however these samples are used as demonstrations of this piece of software in action. The first URL contains slides and flash demonstrations of using Inkscape. The second URL is the project's website and is a portal to the Open Source community that develops Inkscape.

Description of Work (use an additional sheet if necessary)

Inkscape is an Open Source drawing program developed by around 100 people all around the world collectively. The project is approximately two years old now and has evolved from around 5 developers to 20-30 core developers working non-stop globally to work towards the abstract goal of making a standard Scalable Vector Graphics (SVG) 1.1 editor.

The first URL has several demo movies of this piece of software being used while the second URL is included to show the main project development web page.

I chose not to include the software application because A.) I cannot be there to assist with demonstrating the software and B.) because there is a limited amount of time that the reviewers are allotted to review samples.

While the software is quite developed, the primary importance for my involvement in this project is in developing the community that supports this project. I have placed emphasis on making a strong community, learned how to encourage collaboration globally, and have applied what I have learned successfully to the Open Clip Art Library, ccMixter, and am now proposing to apply this knowledge to the project proposed in this application.

Check One: <input checked="" type="checkbox"/> Sample <input type="checkbox"/> Supplemental
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JON PHILLIPS

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: Open Clip Art Library: Public Domain User-submitted Clip Art Collection

Year: 2004 - Present

Technical

Original Format

Software (Mac, Win32, Unix)
 Web Web
 Installation
 Other _____

Format Submitted for Viewing

Software
 Mac
 VHS
 Other _____

Preferred OS

Windows
 Unix
 Other _____

Web Information (answer only if sample work is in Web format)

X URL: <http://www.rejon.org/projects/ocal> + <http://www.openclipart.org>

X Browser requirement(s): Mozilla Firefox 1.0+ or Internet Explorer 6+

X Plug-in requirement(s): Macromedia Flash 7+

X This sample requires broadband connection (fast Internet connection)

A local copy of the sample work has been included with the application

Special Information For Viewing: This original work is primarily web-based. Please browse through the slides at the first URL and then browse the collection at the second URL by navigating to the "Browse the Library" link at the top of the page.

Description of Work (use an additional sheet if necessary)

The Open Clip Art Library is another Open Source project that exists primarily on the web and is an interface for people around the world to submit vector-based clip art (SVG) which is checked-in to the library so that others may download and compose with it for free.

This project may be viewed in three different ways. 1.) It is a library: a public domain collection of SVG graphics. 2.) It is a set of tools used to interface with the collection of clip art, and finally, 3.) is a community of users, artists and librarians who develop and use the library.

The importance of this work is that it is an early implementation of a large scale plan to have Open Content repositories where components (sound, video, images, etc) may be uploaded in order to be accessible from the web so that creators may make compositions more easily.

This project has been on-line for approximately 1.5 years and consists of approximately 5500 high-quality scalable images submitted by over 500 artists spread around the world.

Check One: <input checked="" type="checkbox"/> Sample <input type="checkbox"/> Supplemental
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If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: ccHost: Web Software to Support Collaborating, Sharing and Storing of Multi-media

Year: 2005 - Present

Technical

Original Format	Format Submitted for Viewing	Preferred OS
<input checked="" type="checkbox"/> Software (Mac, Win32, Unix)	<input type="checkbox"/> Software	<input checked="" type="checkbox"/> Windows
<input type="checkbox"/> Web <input checked="" type="checkbox"/> Web	<input checked="" type="checkbox"/> Mac	
<input type="checkbox"/> Installation	<input type="checkbox"/> VHS	<input checked="" type="checkbox"/> Unix
<input type="checkbox"/> Other _____	<input type="checkbox"/> Other _____	<input type="checkbox"/> Other _____

Web Information (answer only if sample work is in Web format)

X URL: <http://www.rejon.org/projects/ccHost> + <http://www.ccmixer.org>

X Browser requirement(s): Mozilla Firefox 1.0+ or Internet Explorer 6+

X Plug-in requirement(s): Macromedia Flash 7+

X This sample requires broadband connection (fast Internet connection)

A local copy of the sample work has been included with the application

Special Information For Viewing: The first URL has slides demonstrating various static images of what ccHost can do while the second URL demonstrates ccHost running on ccMixer (the entire website is powered by ccHost). Please listen to some of the sound samples submitted by the community of users.

Description of Work (use an additional sheet if necessary)

I am the lead developer on ccHost, a project to build web-based infrastructure to support collaborating, sharing, and storing multi-media using the Creative Commons (www.creativecommons.org) licenses and meta-data.

ccHost is used by several different websites with the flagship being ccMixer.org, a website for creating sound and music remixes on the web. ccMixer is the most successful implementation of the ccHost concept with over 2,000 active users around the world submitting several thousand music and sound mixes, remixes, samples, and acapellas.

The general idea is to incubate and nourish global remix culture. While ccMixer is used for music and sound, ccHost allows for multiple file formats and people from different cultures to use this software to mix and remix any type of digital media file format. For example, it is being re-purposed currently as the new engine for the Open Clip Art Library (www.openclipart.org) and for a few video remix websites.

This software is developed by approximately 3 people currently, and is poised to scale up now that Creative Commons has contracted me to build an Open Source development community around this project in hopes of increasing the use of ccHost globally, as it is Open Source.

Artist Statement

As an artist, I locate my art practice in building communities and connecting disparate relationships in virtual and physical spaces, on-line and off-line. In the past I attempted to create individual artworks and apply contemporary art-making practices and failed. While the Software Art and Net.Art movements encompassed some interesting content like Rhizome.org, Carnivore, and the various Jodi.org projects, these movements are largely unknown outside of their immediate communities and rely primarily on the previous tradition of “sole authorship” that Howard Becker and Ed Hutchins² disrupted in the 80s and 90s. Thus, I seek another model, Free/Libre and Open Source Software (FLOSS), a model that counters the current proprietary ideological software creation and distribution model where one has to purchase software upon each revision, to see how this approach, which works so well for distributed software (“source”) development, could be applied to content development.

Therefore, I embedded myself into the FLOSS movement in late 2003 by developing some major projects collaboratively. I began with initiating Inkscape³, an Open Source drawing application. Then applied lessons learned to the Open Clip Art Library, a large scale public domain collection of meta-data enriched images, and am now applying all the above to ccHost, an Open Source project that provides web-based infrastructure to support collaborating, sharing, and storing multi-media using the Creative Commons licenses and meta-data⁴.

My main artistic interest in these projects is how they are developed as Open Source projects through on-line distributed practice by several individuals geographically dispersed. While these projects are based upon basic notions of what the general public consider art, my interest is not in being able to draw better, to re-develop a tool like one that has already been pioneered (Sutherland's Sketchpad⁵ and Adobe Illustrator), or make a Wikipedia⁶ of symbols. Rather, my main interest is in learning how these communities operate, how to make collaborative projects better, and how to apply these concepts to other practices⁷.

The exception to this is my most recent involvement, ccHost⁸. This project has great potential because it is a large scale system that anyone can download, install onto a computer, and then can use to host their own media which anyone may download, change, and then re-upload. With ccHost I'm invested in developing this “infrastructure” collectively so that media which can be shared legally, is actually shared. This project also has the support of Creative Commons, which is a burgeoning new media non-profit offering a flexible copyright for creative work, and is used on the Creative Commons sponsored ccMixer.org site.

² Becker, Howard S. *Art worlds*. Berkeley: University of California Press, 1982.
Hutchins, Edwin. *Cognition in the wild*. Cambridge, MA: MIT Press, 1995.

³ See <<http://www.inkscape.org>>.

⁴ See <<http://www.openclipart.org>> and <<http://www.creativecommons.org>>.

⁵ Sutherland, Ivan E. *Sketchpad: A Man-Machine Graphical Communication System*. American Federation of Information Processing Societies (AFIPS) Conference Proceedings 23:329-246. Spring Joint Computer Conference, 1963.

⁶ See <<http://www.wikipedia.org>>.

⁷ The book I'm currently working to finish, *CVS: Concurrency, Versioning and System and Other Local Essays about Modern Collaboration* explores these topics in depth. See <<http://cvsbook.ucsd.edu>>.

⁸ See <<http://wiki.creativecommons.org/wiki/CcHost>>.

All of these projects are highly successful and is where I allocate most of my time at present. Inkscape is the dominant illustration tool in Free and Open Source software and has around 40-50 developers working on the project from all over the world. There has not been a statistic placed on the number of users, but it is approximated that several thousand people use Inkscape around the world. Similarly, Open Clip Art Library, started in January 2004, now consists of more than 5500 images made by over 550 artists internationally. Important to this project is that all the graphics use w3.org web standards, are meta-data enriched, and are absolutely free for anyone to use. Similarly, ccHost, released June 30, 2005, is most widely deployed on the website ccMixer⁹ which currently boasts some 2,000 active users who download, sample, and remix each others' music and sound. After ccMixer appeared in Wired magazine last November as a cover story which included a Creative Commons CD of content free to sample, this project has scaled to incredible heights¹⁰.

Both Open Clip Art Library and ccHost exemplify how I now apply what I learned from Open Source communities and collaboration onto the creation of Open Content and Open Content communities – a shift from Open Source to Open Content¹¹. Both Open Clip Art Library and ccHost are different from Inkscape and other Open Source projects because the common currency is not only software “source code,” but rather media clips such as clip art and sound samples.

This focus on Open Content is interesting to me because of the aforementioned problematic of dealing with the previous traditions of “sole authorship” and other rigid infrastructure that exists in academia and capitalist society, like the convoluted copyright law in the US. These Open Source and Open Content 'communities of practice'¹² provide a template for how to operate sustainable distributed communities both online and offline. They differ from biota.org, use of the Access Grid, and other virtual communities (especially past) because the barriers for use and participation are drastically lower. Many technologies, like the Access Grid, are only accessible to academics and researchers. The use of Open Source technologies and development practices allows for many more people to gain access to media arts, real-time research and development – which is free from standard software costs. This is why 69% of all web servers on the Internet use the Open Source Software, Apache¹³, is why Google is powered by reportedly football-field sized rooms of server racks running Open Source Software, and is why Open Source usage is so high in developing nations like India and Brazil. Also, trends in the media arts with Ben Fry and Casey Reas' *Processing* visualization environment and Miller Puckette's PD (Pure Data) being released as Open Source locates this trend in other artist's working practice. Thus, learning from Open Source and Open Content practitioners is key to my art practice and is a stellar way to encourage greater collaborator contribution and public participation.

⁹ See <<http://www.ccmixer.org>>.

¹⁰ See <<http://creativecommons.org/wired/>> and <<http://www.wired.com/wired/archive/12.11/sample.html>>.

¹¹ See <http://en.wikipedia.org/wiki/Open_content>.

¹² Lave, Jean and Etienne Wenger . *Situated Learning: legitimate peripheral participation*. Cambridge England; New York: Cambridge University Press, 1991.

¹³ See <<http://news.netcraft.com/archives/2005/08/#August>>.

Project Narrative: Event Map

The goal of the Event Map project is to create an interactive map for people to find various events based upon specific search criteria such as time, location, and the type of event. Initially, this will be a simple web-based system for geographically locating events around the world and will evolve to include more intelligent systems for plotting “event patterns” to help coordinate and catalyze different interactions between people and events. For example, one could visit a brand new city such as Amsterdam, and use a web browser to access the Event Map to enter in one's present local address, current interests like food, new media and network, and time available from 7 – 10 PM. Then, one is presented with a visual map depicting the various events that fit this description within a default 10 square Kilometer radius. The final stage of this project will be to add a deeper peer review system¹⁴ so that individuals may help each other by reviewing specific events. What follows is a proposal of the three major milestones necessary to initiate this project concluded with a brief explanation of how funds will be used and a brief scan of possibilities for use of this system.

Milestone 1: A Map of Events and Mapping Events – April 2006 – November 2006 (6 months)

Major Tasks: Purchase development systems, setup development system, design website, develop detailed roadmap for the project, implement Google Maps support, build database, build Open Source community, announce project website

The first priority of this project is to create a web-based system, available at www.eventmap.org, using Google Maps¹⁵, so that people can both add and find events. Since this system is using Google Maps, the geographic data and system for displaying maps is already complete and not the focus of this project. What is the *primary* focus is to add a system for collecting events where a submission form for adding an event would consist of the following form fields: 1.) event name (required), 2.) summary (recommended), 3.) start time and end time (required), 4.) cost (fixed, sliding scale, donation, or free) (required), 5.) keywords (art, design, music, technology, etc) (required), 6.) people (a list of people who will be attending, or who have sent an RSVP) (recommended), 7.) location (selectable on a map, or by entering the physical address) (required), 8.) associated URL (link to webpage for the event) (recommended), and 9.) associated media (recommended).

After the required form fields previously mentioned are entered by a user of the system on the project website, then one may submit the new event. It then is added to the project database, is immediately searchable by others and exists in the project's database forever. For finding an event, a user will be able to search by these fields in order to narrow the search on a geographical map. After submitting a search, users are provided with a screen identifying all the events in the area searched, for example the Mission in San Francisco. This map will have standard map-based conventions in addition to an interactive

¹⁴ Consider the peer review systems implemented at Friendster or MySpace; <<http://www.friendster.com>> and <<http://www.myspace.com>>.

¹⁵ See <<http://maps.google.com/>>.

interface which allows for the map to be dragged (panned) and zoomed into and out of by users of the system.

This is not just a map of events, but also is system for mapping events. In this first milestone of the project, by entering one's current location (address), a street route is visually plotted from one's current location to the event(s) one selects. This basic mapping is a simple Cartesian mapping of the world, and is implemented first so that more complicated (and potentially interesting) systems, both conceptually and technologically, may be built upon this firm foundation.

Milestone 2: Finding and Mapping Event Patterns – November 2006 – April 2007 (6 months)

Major Tasks: Move website to collocation hosting service, design event patterns, hire contract programmer to implement Event Patterns, test service by making public release of project, experiment with different systems for generating patterns

Once this system is live and stable, the event patterning system will be built. Whereas the first milestone's goal is to get a working system on-line at the website www.eventmap.org with many different events input by users, organizing and mapping patterns of travel for a user seeking events in an area through a period of time is important in Milestone 2.

If a user enters a search for events to participate in from 2 PM to 10 PM in London on July 15, 2006 with a starting point of Aldgate East tube station, the patterning system will then map out various possible scenarios of travel to multiple-events for that person. The resulting event pattern that the user is given is generated based upon one's initial search criteria (e.g. a saved profile of the user's interests), and then variables selectable at the time of search such as current location, price range, and willingness to commute a long or short distances or times. In controlling the Event Patterns, planning for different encounters is the major variable. One example is to set the system to play "match-maker" and attempt to pair different users, in cases where one user is seeking some resource that another user can provide.

Milestone 3: Implementation of Peer Review System – April 2007 – November 2007 (6 months)

Major Tasks: Implement peer review system, experiment with different synchronous and asynchronous systems for reviewing events, implement system for having series of events, test system heavily, try to have 10+ developers worldwide working

Milestone 3 builds upon the previous releases by adding a peer review system that utilizes users' feedback to provide users of the system first-hand information from other people in order to improve the quality of searches. While it is possible to rely upon machine-based algorithms, greater success may be achieved through the use of the social network service concept, or a service "focused on the building and verifying of social networks for whatever purpose."¹⁶ Websites like Slashdot.org and Ebay.com provide the largest examples of systems that rely upon users to give feedback about other participants. After a transaction successfully completes on Ebay, users are allowed to comment on the experience and either give one point, no

¹⁶ See <http://en.wikipedia.org/wiki/Social_network_service>.

points, or a negative point in response to the transaction. Slashdot has a similar system that privileges users who have more “karma” points in order to increase up or down personal trust.

For this milestone, a simple implementation of peer review shall be setup so that there is both synchronous and asynchronous peer review of events. Synchronous peer review takes form as realtime communication from an event sent to the project's website. These realtime reflections of an event might consist of text messages sent from cellphones, personal blog posts that link to the actual link page (trackback links), and media streams (audio and video). While these data feeds would be optional, this type of feedback is shown to work well in the case of Dodgeball.com and Tribe.net for providing a level of trust between people in similar proximity in friend networks. Tribe.net particularly relies upon asynchronous, or the non-realtime variety of communication which takes shape as users' reviews about an event after it happens. The main difference between Dodgeball.com and Tribe.net versus Event Map is that these services are maximized for social networking and this project is maximized for helping people find real events.

Usage of Grant Monies

The bulk of the funds for this project are to be used for offsetting the time that is needed to develop this project. Whereas other media projects require large expenditures on software, unique gear, and low-use materials, all software used for this project is Open Source, and hence free. However, two new development computers need to be purchased to serve as testing systems for Mac OS X and Windows. It is preferable to use a collocation facility for server hosting which will take care of the backup and upkeep of a modern complete web server for this project. Also, it is desirable to hire a part-time programmer to help with Milestone 2's more sophisticated event patterns. Finally, the other major expenditure of funds is to be expanded over the full 18-month duration of this grant to offset some of the lead developer's personal costs of living in San Francisco, CA and so that he may take leave from teaching duties at the San Francisco Art Institute in order to actualize this project.

Future Developments

These three milestones only represent the tip of the iceberg for this dynamic project which seeks to connect people with events that are already happening, and provide a way for participants to shape the cities they live in or are visiting. This entire project will be run like an Open Source community and effort will be made to make the public website easy to use and simple to contribute to publicly so that future extensions will be possible. For example, this same system could be adapted for non-geographic representations or to use the data for statistical study. After the Event Map is implemented it will be interesting to see what patterns emerge from use, the types of people who will use the system, and how events will be both generated because of its existence and removed due to too much exposure. Also, in what ways can events be curated on a macro-scale and how can users of the system tamper with events that are already submitted? Should this be allowed, or will users police themselves in order to increase the quality of events in a given location?

Project Budget

Development Equipment

Macintosh Development Server	\$3,329.00	
* http://store.apple.com (with educational discounts)		
* Dual 2.7GHz PowerPC G5 2 gb ram / 80 gb SATA Hard Drive		
PC Server	\$3,299.00	
* http://www.dell.com/		
* Dell 670n 64-bit Intel Xeon, 2 gb ram / 250 gb SATA Hard Drive		
2 X 19" Flat Screen Monitor		
* http://www.newegg.com		
* SAMSUNG 915N-Black 19" 8ms LCD Monitor – Retail (\$385.99/ea.)		\$ 772.00

Living Expenses

Personal Living Expenses		
* April 2006 – November 2007 (18 months @ \$666.66 USD/month)		\$12,000.00
* Personal living space is \$500/month in San Francisco, CA		
* Transportation \$66.66/month		
* Food \$100/month		

Development Contracting

Web developer/tester (6 months @ \$2362/month)	\$14,172.00
* After interviewing candidates, will contract one person for Milestone 2.	

Website Hosting and Maintenance

Live Web Hosting (Collocation) - http://www.serverbeach.com/catalog/		
* AMD Athlon 2600 Processor, 1GB RAM,		
2 x 80 GB Hard Drive (\$119/month X 12 months)		\$1,428.00

TOTAL	\$35,000.00
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Jonathan David Phillips

Prefers: Jon Phillips

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Website: <http://www.rejon.org>

Born 05/28/1979 in Effingham, Illinois, USA.

Biography

Jon Phillips (www.rejon.org) is an Open Source developer, artist, writer, educator, lecturer, and curator with 12+ years of experience creating communities and working within computing culture. His involvements with mixing culture and software development have been presented internationally at the Desktop Developers Conference (2005), SFMoMA (2004), University of Tokyo (2004), Korea Advanced Institute for Science and Technology (2004), UCLA Hammer Museum's Digital Storytelling Conference, UC-Berkeley's 040404 Conference (2004), USC Aim Festival IV (2003), and the ICA London (2002). He is a core Open Source developer on Inkscape (<http://www.inkscape.org>), a scalable vector graphics editor, the Open Clip Art Library (<http://openclipart.org>), and is writing/producing a book, "CVS: Concurrency, Versioning and Systems." Currently, he is visiting faculty at the San Francisco Art Institute (www.sfai.edu) in the Design+Technology department and is an Open Source developer for the Creative Commons (www.creativecommons.org).

Phillips completed his MFA in June of 2004 at the University of California, San Diego, where he studied with Lev Manovich (<http://www.manovich.net/>) and additionally with Sheldon Brown, Geof Bowker, Jack Greenstein and Joseph Goguen. He completed a BFA, New Media, at the Kansas City Art Institute where he studied with Patrick Clancy (<http://www.patrickclancy.org/>). He is affiliated with the Center for Research and Computing in the Arts (CRCA, <http://crca.ucsd.edu/>), California Institute for Telecommunications and Information Technology [CAL(IT) 2, <http://calit2.net/>], and University of California Digital Arts Research Network (UC DAR Net, <http://ucdarnet.org/>).

Education

University of California, San Diego, MFA (06/2004) I studied with Lev Manovich, Sheldon Brown, Geof Bowker, Jack Greenstein and Joseph Goguen. Studied in the Visual Arts Department while active in other disciplines including Computer Science, Sociology, Communications, and Contemporary Music.

Kansas City Art Institute, BFA (05/2001) I studied in the New Media Department with Patrick Clancy and Chris Burnett. My coursework included computer science, major areas of artistic production, architecture, philosophy, science, video, and animation, with a strong emphasis on weekly critiques with peers, faculty, and outside practitioners.

Additional Studies

University of Texas – Austin (09/1997 – 06/1998) I studied radio, television, film and new media. I transferred after my first year to the Kansas City Art Institute as my interests shifted to design, new media, and theory rather than commercial film production.

Honors and Awards

Travel Sponsorship to Desktop Developers' Conference: freedesktop.org, 07/2005.
UC GSA Grant for SCALE: UC Graduate Student Association Grant, 06/2004.
UC Pacific Rim Research Grant: UC System-wide (UCOP), 03/2004 – 07/2004.
UCIRA Demonstration Grant: with Nathaniel Clark and Matt Hope, UCSD, 03/2003 – 03/2004.
Russell Grant: UCSD, 09/2002 – 05/2003.
CalIT2 Fellowship: UCSD, 09/2001 – 06/2002.
Kansas City Art Institute, Mentor Award: New Media, Kansas City Art Institute, 05/2001.
Outstanding Artist Scholarship: Kansas City Art Institute, 01/1999 – 05/2001.
Helen Walker Crowe Scholarship: Kansas City Art Institute, 09/2000 – 05/2001.
Siggraph Travel Scholarship: New Orleans, 08/2000.

Affiliations and Professional Memberships

San Francisco Art Institute: <http://www.sfai.edu>, SFAI, 06/2005 – Present.
California Institute for Technology and Telecommunications (CalIT2): www.calit2.net, 09/2001 – Present.
Center for Research and Computing in the Arts (CRCA): <http://crca.ucsd.edu>, UCSD, 09/2001 – Present.
University of California Digital Arts Research Network (UC DAR Net): www.ucdarnet.org, 09/2001 – Present.
Association of Computing Machinery (ACM): <http://www.acm.org>, 05/2000 – Present.

Projects: Personal, Group, Curatorial and Organizational

ccHost (08/2005 – present). ccHost is an Open Source project that provides web-based infrastructure to support collaborating, sharing, and storing multi-media using the Creative Commons licenses and meta-data. It is used by ccMixter ([ccMixter.org](http://ccmixter.org)). <http://sf.net/projects/cctools>

Gotmail (06/2005 – present). This software is used to get Hotmail.com account emails without user interaction. <http://gotmail.sf.net>

Open Clip Art Library (03/2004 – present). This project aims to create an archive of user contributed clip art that can be freely used. Currently there are 4300+ images authored by around 430 people in the library. <http://www.openclipart.org>

Scale Journal (01/2004 – present). Scale is a monthly "local" publication about aesthetics and computation. It is distributed in print and PDF. <http://scale.ucsd.edu>

CVS: Concurrency, Versioning and Systems (01/2004 – present). This is a collection of essays by multiple cultural producers investigating collaborative, goal-oriented authorship that use modern technological systems and tools. <http://cvsbook.ucsd.edu>

Inkscape, Open Source SVG Drawing Tool (11/2003 – present). Inkscape is an open source drawing tool with capabilities similar to Illustrator, Freehand, and CorelDraw that uses the W3C standard scalable vector graphics format (SVG). The program is authored by 30+ developers from around the world. <http://www.inkscape.org>

Media Bar (05/2003 – 07/2003). A modular bar that integrated drinking services (salon-style), free wireless Internet, four high power full range portable cube-like speakers, and other portable modular constructions, all built and designed according to a rule based system out of light-weight aluminum and chipboard (OSB). <http://www.rejon.org/projects/mediabar>

Infrastructures of Digital Design Conference (01/31/2003 – 02/01/2003). "A Graduate Symposium on Design, Analysis, and Tools in an Emergent Digital Culture," is how the conference was promoted. I initiated the development of this event (another context) and then, along with 4 others, organized this international conference, received seed funding from the UC Digital Cultures Project and secured above and beyond matching funds from UCSD. International participation included Tijuana, Mexico's Nortec Collective, the Nina Eidsheim Trio, and MESH.FM. <http://infrastructures.ucsd.edu>

Distributive Writing (04/2003 – Present). Distributive writing is the collective authorship of texts. While originally this project took the form as a theoretical discussion surrounding collaborative authorship, this project is now a synchronous web-based WIKI text editing interface. Also, several papers have been written in discussion of distributive writing concepts and systems. <http://dwz.ucsd.edu/>

Brainstorm Linux Cluster (12/2002 – 05/2003). A public effort to build and establish an experimental computational network that catalyzed a theoretical and aesthetic infrastructure and discourse accompanying this technology. The cluster itself consisted of approximately 10-15 recycled computers.

MESH.FM Sound System (01/2003 – 05/2003). Built after the original Jamaican dub sound system model, this system powered many events including the Infrastructures of Digital Design Conference, the USC AIM IV Festival, and several “Rival Sound” clash events on other UC campuses. <http://meshfm.ucsd.edu>

MESH.FM (05/2002 – 02/2003). Co-creator and contributor to this live experimental creation of contexts and informal events all streamed on-line. This harbored the practices of deejaying, video mixing, software development, sound system creation, and so forth. <http://meshfm.ucsd.edu>

Brainstorm (06/2002 – 12/2003). This film, a collaboration between colleagues at Ohio State University and myself won the first Internet2 digital film festival. It circularly portrayed the struggle of two groups working together through technological augmentation and underlines that many times collaboration is not dependent on the newness of media used to connect resources, but rather on the actual participants and their communication skills.

RealTime (06/2002 – 12/2003). *RealTime* existed as a set of events focusing on the ethos of real time determinism where the perfectionist's production of artwork, performance and formal arrangement are backgrounded in favor of participants existing as closely to the actual event, people and resources in a space. Whereas a traditional byproduct of a traditional creative act is displayed in a space (an artifact), *RealTime* enforced the real existence of people working in a space in participation with all people to create some *thing* in real time.

Immediance (05/2002 – 06/2002). This project realized "newsMixing," or real time mixing of data streams. The theme of news, both *global* (via cable TV stations and internet streams) and *local* (collected from the performance/exhibition space) were combined and streamed via the web, live. All vestiges of this project were tailored for the specific spaces walls and surfaces for video projection (architectural alteration).

TIME FORMS Marathon, CRCA/UCSD, San Diego, CA (04/24/2002).

I was the curator for the event with three other graduate students and put out a call for work which attracted artists from around the globe. Works were shown all-night from UCLA Design|Media Arts, UCSB's MAT, UCI, CalArts, Croatia, Japan, and UMBC. Pieces ranged from acoustic sound performances to live video mixing to spatialized sound installations.

River Stream (01/2002 – 03/2002). A web-based audio stream that reacted live to data feeds from the Mississippi River (mappings of the river's speed, temperature, etc) to effect collected audio samples and harvested web content about the history of the Mississippi River, and then collage the found media sonically.

Group Exhibitions

Supersonic: 1 Wind Tunnel, 120 Artists: Pasadena Art Center College of Art and Design. Pasadena, CA, 06/2004.

The 9th Floor: Los Angeles, CA, 06/2003.

Brainstorm Cluster: University of California – UCSB Reality Zone Conference, 04/2003.

Dub Sound System: University of California – UCSB Reality Zone Conference, 04/2003.

AIM IV, Time, Motion and Sound (USC Festival): Los Angeles, 04/2003.

IMMEDIANCE at TIME FORMS Marathon: UCSD, 04/2002.

Space: Architecture, Poetics and Erosion: Dirt Gallery. Kansas City, MO, 05/2001.

Performances & Events

Massive 2004: San Diego, CA, 05/2004.

Siggraph 2003 + CRCA Event: San Diego, CA, 07/2003.

Rival Sound I & II at UC Irvine: 11/2002 and 04/2003.

Sound System Mixing: UCSB Reality Zone Conference, Santa Barbara, CA, 04/2003.

Brainstorm Week: San Diego, CA, 11/2002.

Ocotillo Desert Research Project: Twenty-Nine Palms, CA, 11/2002.

OpenHuts: Center for Research in Computing and the Arts (CRCA), San Diego, CA, 10/2002.

RealTime 2.0: London, UK, 06/2002.

Cyberonica, International Festival for Music & Sound, Institute for Contemporary Art: London (ICA), London, UK, 06/2002.

Compaction I: San Diego, CA, 05/2002.

IMMEDIANCE, newsMixing at TIME FORMS Marathon: CRCA, San Diego, CA, 04/2002.

Breathing World at Kansas City Art Institute: Kansas City, MO, 04/2001.

Presentations and Lectures

“HOWTO Build an Online Community”: Dorkbot 2005, Rx Gallery, San Francisco, CA, 09/2005.

“Introduction to the Open Clip Art Library”: SVG Open 2005, Enschede, Netherlands, 08/2005.

“Introduction to the Open Clip Art Library”: Desktop Developers' Conference, Ottawa, Ontario, CA, 07/2005.

“Open Source + Open Content”: SFAI Lectures Spring 2005, San Francisco Art Institute, 03/2005.

“Open Source Paradigm Panel with Neeru Paharia (Creative Commons) and Greg Niemeyer (UC Berkeley Studio Art Department)”: San Francisco Museum of Modern Art, San Francisco, CA, USA, 11/2004.

“Current Projects and Research”: Sony Computer Science Lab (Ken Mogi's Lab) in association with Tokyo Institute of Technology, Tokyo, Japan, 07/2004.

“California Digital Culture”: Kyoto City University of Arts, Kyoto, Japan, 07/2004.

“Current Projects and Research”: University of Tokyo, Nishida-Kurohashi Lab, Computer Science Department, Tokyo, Japan, 07/2004.

“Current Projects and Research”: Gwangju Institute for Science and Technology (GIST), Networked Media Lab, Gwangju, South Korea, 06/2004.

“Inkscape: An Open Source SVG Editor”: Korean Linux Documentation Project, Seoul, South Korea, 06/2004.

“CVS and Distributive Writing using Common Open Source Software with Patrick W. Deegan”: Narr@tive: Digital Storytelling Conference, UCLA Hammer Museum, 04/2004.

“Vector Graphics: An Overview”: UC Berkeley 040404 Symposium, 04/2004.

“Inkscape: An Open Source SVG Editor”: Center for Research in Computing and the Arts, 03/2004.

“Lecture on Compaction”: UCSD Presentation to ICAM students about personal work, Fall 2002.

“The Cluster Suite Presentation with Nathaniel Clark”: UCSB Reality Zone Conference, Fall 2002.

“Why Isn't New Media Art RealTime 2.0?”: UCSB Beyond Noise Conference, 08/2002.

Writings/Publications

New Media in Seoul After Midnight: (forthcoming) Leonardo Journal of the International Society for the Arts, Sciences and Technology, 9/2005.

Introduction to the Open Clip Art Library: (forthcoming) proceedings of SVG Open 2005 in Enschede, Netherlands, 08/2005.

CVS: Concurrency, Versioning and Systems & Other Local Essays by Modern Cultural Producers: (forthcoming), <http://cvsbook.ucsd.edu>.

“Introduction to CVS Book” in Scale: Volume 1, Issue 5, 01/2004.

“Distributed Writing, or Geodiscursive Writing” in Scale: Volume 1, Issue 1, 01/2004.

“Imagination is the Instrument of Survival: The Brainstorm Cluster” in Journal of Aesthetics and Protest. Volume 1, Issue 2, 09/2003.

Teaching

Developing a Buzz: Networking, Press and Reviews: SFAI, Spring 2006 semester (forthcoming).

Digital Sound & Remix: From Bell to PodCasting: SFAI, Fall 2005 semester.

Leonardo, UC-Berkeley, SFAI, and ISEA Pacific Rim New Media Summit 2006 Grad and Undergrad Practicum: SFAI, Fall 2005 semester.

Introduction to Communications: UCSD, Spring 2004 quarter.

Digital Media I (Time, Movement, and Sound): UCSD, Fall 2002, Spring 2003, Fall 2003 quarters.

Computer Programming in the Arts II (OPENGL): UCSD, Winter 2003.

Employment

San Francisco Art Institute – [<http://www.sfai.edu>]: Visiting Lecturer, 9/2005 – present. I am currently teaching two courses at SFAI including, “Digital Sound & Remix: From Bell to PodCasting” and “Leonardo, UC-Berkeley, SFAI, and ISEA Pacific Rim New Media Summit 2006 Grad and Undergrad Practicum,” in addition to serving as the Design+Technology Faculty Advisor for the admissions department. This consists of working with possible students on their portfolio and visiting schools around the country in order to lecture about my art practice. I am also involved in developing the current curriculum for the department and in setting up an ongoing series of “Design + Technology Salons” to help define this young department’s vision.

Creative Commons – [<http://www.creativecommons.org>]: Open Source Developer and Software Engineer, 9/2004 – present. I develop infrastructure around the Creative Commons licensing standards and use Open Source software development practices to catalyze the use and further community involvement in the commons. My primary Open Source project funded by the Creative Commons is ccMixer (www.ccmixer.org), a website used to “download, sample, cut-up, and share” music remixes. My other primary responsibility is to develop a strategy for Open Source Software development practice for the organization and its affiliates.

GoPets, Ltd – [<http://www.gopetslive.com>]: Contract Open Source Consultant and Developer, 10/2004 – 05/2005. I developed a large scale chat system based upon the open standard Jabber protocol that needed to be able to scale to 1 million concurrent users for the Gopets PC client. I also developed a web blog journaling system for normal users and their 3D autonomous virtual pets (a “pet blog”). I internationalized their installer, client and website, as well as worked with the web developers to build a strong web standards compliant web site. Additionally, I constructed a media library function so that users could have their own upload space and gallery.

University of California - San Diego: Teaching Assistant, 09/2002 – 06/2004. I taught four consecutive quarters during my own graduate studies as a teaching assistant in the aforementioned computational media areas. Each class in a quarter consists of myself being accountable for around 40 undergraduate Art and Interdisciplinary Computing in the Arts and Music (ICAM) students, divided into two sections. Each section consisted of conceptual and technological criticism and training, where each student’s individual work is preferred over technical exercises.

Center for Research in Computing and the Arts (CRCA) - [<http://crca.ucsd.edu>] and **University of California Digital Arts Network (UC DARNet) -** [www.ucdarnet.org]: New Media Designer/Programmer & Graduate Liaison, 09/2002 – 06/2004. I developed and coordinated the database and web programming of these website projects which have ignited the local new media culture, and provided accessibility to all University of California Campuses. I also redesigned the CRCA website and graphic image.

University of Missouri - Kansas City (UMKC): New Media Designer/Programmer, 09/1997 – 07/2001. I designed several websites, print, and multimedia projects including a quarterly online web-casting site, INSITE, that redefined UMKC’s approach to admissions and outreach. I also designed a major part of their award-winning interface and infrastructure.

Cyber-Site New Media Research Center, Kansas City, MO: New Media Designer/Researcher, 09/1999 – 05/2001. I designed the cross-branded look and feel of one of the first new media research centers (akin to V2, ZKM, Eyebeam, etc). I helped to develop much of the conceptual and structural elements of Cyber-Site’s initial site and prepared a Langlois Foundation Grant and Creative Capital Grants.

Programming Languages, Software and Tools

Languages: C/C++, C#, Java, Perl, PHP, Python, UNIX Shell (Korn, BASH, etc.), NSIS, Ruby, Make, Postscript

Web: HTML/XHTML, XML, SVG, CSS, JavaScript, PHP, AJAX, CGI, Apache, Ruby on Rails, Docbook

Database: SQL, MySQL, PostgreSQL

OS: UNIX (GNU/Linux, FreeBSD, Solaris, Mac OS X), Windows XP/NT/98/95/3.x, MS-DOS, BeOS

Specialties: Open Source, Jabber Chat Systems, Social Software (blog engines, chat), web/pc integration

Mobile: Java J2ME, Brew, SVG Tiny

Illustration: Adobe Illustrator, Inkscape (www.inkscape.org), Macromedia Freehand, CorelDRAW

Office: Microsoft Office, OpenOffice.org, Apple iWorks

Page Layout: Quark XPress, Adobe InDesign, Adobe Acrobat/Distiller, Scribus (www.scribus.net)

Presentation: Microsoft Powerpoint, Apple Keynote, Inkscape Inkview, OpenOffice.org Impress

Photo: Adobe Photoshop, ImageReady, Gimp (www.gimp.org), Macromedia Fireworks

Sound: Max/MSP, PD, ProTools, Finale, Cubase, Audacity, Traktor, Bias Peak, Logic Pro

Video: Adobe After Effects, Premiere, DVD Studio Pro, Final Cut Pro, Media Cleaner, Avid Xpress

Visual Development: Microsoft Visual Studio .NET/C++, Apple Xcode, Eclipse

Web/Interactive: Macromedia Flash, Director, Macromedia Dreamweaver, GoLive

Word Processing: Microsoft Word, Wordperfect, OpenOffice.org Writer, Apple Pages

Public Service

The Child Abuse Prevention Walk: Los Angeles, CA, 04/2004.

Served San Diego Civil Jury Duty Summons: San Diego, CA, 09/2003.

Participated in Big Brothers / Big Sisters Program: Kansas City, MO, 09/2000 – 05/2001.

Personal

I enjoy building relationships with people, tending to gardens, and finding the next best social networking service. I generally enjoy cuisines from around the world and love to try new beverages. My favorite music is hip-hop, Jamaican dancehall, reggaeton, ragga, jazz, and other electronic forms of music. I used to play jazz with my saxophone in a combo, but have not had time to do this for quite some time. I speak primarily English and basic Korean.

References

Lev Manovich, Associate Professor, University of California, San Diego

manovich@ucsd.edu (preferred)

858-822-1012

Carol Hobson, University of California New Media Arts Manager

Center for Research in Computing and the Arts (CRCA)

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858-534-4383

Patrick Clancy, Department Chair/Professor,

Photo/New Media Department, Kansas City Art Institute

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816-363-6699

JON PHILLIPS

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: Event Map Presentation Website

Year: 2005 - Present

Technical

Original Format

Software (Mac, Win32, Unix)

Web Web

Installation

Other _____

Format Submitted for Viewing

Software

Mac

VHS

Other _____

Preferred OS

Windows

Unix

Other _____

Web Information (answer only if sample work is in Web format)

URL: <http://eventmap.rejon.org>

Browser requirement(s): Mozilla Firefox 1.0+ or Internet Explorer 6+

Plug-in requirement(s): Macromedia Flash 7+

This sample requires broadband connection (fast Internet connection)

A local copy of the sample work has been included with the application

Special Information For Viewing: Please browse through this website from the first slide to the last. The first URL is the primary address for this presentation.

Description of Work (use an additional sheet if necessary)

This supplemental work I created explicitly for demonstrating the proposed project. There are various slides present here used for explaining this project interactively.

The slides on this website depict the concepts and phases of the project which are detailed in the project narrative

MATERIALS DEPOSIT AGREEMENT

This Agreement, dated _____, is between _____, with an address of _____ ("Artist"), National Video Resources, 73 Spring Street, Suite 403, New York, New York 10012 ("NVR"), and Cornell University, Ithaca New York ("Cornell"). The parties agree as follows:

Background.

NVR is a not-for-profit corporation that awards fellowships to new media artists in the United States who investigate, experiment and apply new technologies to creative expression and art ("New Media Fellowships"). Prior to 2003, the New Media Fellowships were a component of the Rockefeller Foundation's Media Arts Fellowships program. New Media Fellowships are now awarded and administered by NVR with ongoing support from the Rockefeller Foundation.

Artist is a new media artist who has been awarded, is nominated for, or is applying for a New Media Fellowship.

Cornell has recently created the Rose Goldsen Archive of Digital Multimedia Art (the "Archive"), a repository dedicated to preserving the work of new media artists. The Archive is housed permanently in Cornell Library's Division of Rare and Manuscript Collections.

Cornell desires to include Artist's New Media Fellowship application portfolio materials, such as Artist's statement, application proposal, c.v., and work samples (the "Application Portfolio") in the Archive, and Artist agrees to donate the Application Portfolio to the Archive subject to the terms and conditions of this Agreement.

Delivery of Application Portfolio. Artist authorizes NVR to deliver to Cornell the Application Portfolio, which Artist submitted originally to either NVR or the Rockefeller Foundation, to be housed permanently in the Archive. The delivery of the Application Portfolio to Cornell will be at NVR's expense and at a schedule to be agreed upon by NVR and Cornell.

Duty to Safeguard. Cornell agrees to maintain the physical integrity of the Application Portfolio, including minimizing the risks of theft and damage. Notwithstanding the foregoing, Cornell, NVR and the Rockefeller Foundation will not be liable to Artist or any third party for any damage, corruption or loss of the Application Portfolio.

Rules Governing Access. Cornell may make all or a portion of the Application Portfolio available for non-commercial, scholarly research in accordance with the rules and policies in effect from time to time at Cornell Library's Division of Rare and Manuscript Collections and any restrictions imposed by the Artist under Section 6 below. Cornell may make copies of the Application Portfolio for archival purposes or educational purposes internal to the Archive in conformance with U.S. copyright laws. Other than the foregoing, Cornell may not, and may not authorize, any copying, publication, distribution or exhibition of the Application Portfolio, or extracts or portions of it, without the prior written consent of Artist.

Ownership and Catalogue. Artist retains all copyrights and other proprietary rights in the Application Portfolio. Cornell will catalog the Application Portfolio in Cornell's online catalog and in other national bibliographic utilities under the name of the Artist and the name of the New Media Fellowship program.

Limited Access to Materials. Artist may choose to provide immediate access or restrict public access to the Application Portfolio for a set period by initialing one of the following:

_____ I would like to restrict public access to my Application Portfolio until two years from the date of my application for a New Media Fellowship (any other materials by Artist already included in the Archive are subject to the terms and conditions agreed to between the Artist and the Archive at the time of their inclusion).

_____ I agree to permit public access to my Application Portfolio upon the Archive's receipt of the materials.

Miscellaneous.

Governing Law. This Agreement is governed by and construed in accordance with the laws of the State of New York, without regard to its conflicts of laws principles.

Assignment. Without NVR's prior written consent, which may be withheld in its discretion, Cornell may not assign or transfer this Agreement, or delegate any of its obligations under it, and any assignment, transfer, or delegation in violation of this provision is void.

Entire Agreement; Amendment. This Agreement constitutes the entire agreement among the parties with respect to its subject matter and supersedes all prior agreements, written or oral, with respect to such subject matter. It may not be amended or modified except in a written instrument, executed by the parties.

Counterparts. This Agreement may be signed separately in counterparts, all of which together shall be deemed to be one and the same Agreement.

The parties have executed this Agreement as of the date first written above.

ARTIST

CORNELL UNIVERSITY

By: _____
Name: Name:

By: _____
Title:

NATIONAL VIDEO RESOURCES

By: _____
Name:
Title: