

Atau Tanaka

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Goldsmiths Digital Studios
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EDUCATION

Stanford University, Doctor of Musical Arts (D.M.A.) Composition, specializing in Computer Music (CCRMA). 2004.

Stanford University, M.A. Computer-based Music Theory. 1992.

Peabody Conservatory of Music, B.M./B.M. Composition/Recording Arts & Sciences. 1989.

Harvard University, B.A. Physical Sciences. 1985.

ACADEMIC POSITIONS

Goldsmiths, University of London, Visiting Fellow, Goldsmiths Digital Studios. 2010-present.

Newcastle University (Culture Lab / School of Arts & Cultures),

Professor and Chair of Digital Media, founded department of Digital Media. 2007-present.

Director, Culture Lab, 2009-present.

Le Fresnoy, Studio National des Arts Contemporains, Artist-Professor, New Media.

Tourcoing, France. 2003-2004.

Chukyo University, Assistant Professor of Music and Sound Art, founding academic staff, Faculty of Media Arts & Sciences. Nagoya, Japan. 2000-2002.

Wakayama University, Guest Professor in Computer Music and Interactive Art. Wakayama, Japan. 1999-2000.

Keio University SFC, Special Invited Professor in Computer Music and Media Art. Fujisawa, Japan. 1998-1999.

IRCAM, Lecturer in computer music, Pedagogy Department. Centre Georges Pompidou, Paris, France. 1992-1994.

FUNDING

Research Councils UK (RCUK) EPSRC Digital Economy Hub. Social Inclusion through the Digital Economy (SiDE). Co-Investigator and leader of Creative Industries section. 2009.

Eureka Eurostars. Digital Inclusion, Youth & Ageing (DIYA). 2010.

Délégation aux Usages de l'Internet (France). Proxima Mobile. 2010.

Northern Film & Media Innovation IDEA grant. For collaboration w/ Cultural Olympiad. 2008 on creative platform pilot for large scale public displays.

AHRC Collaborative Research Training programme. For doctoral training in arts practice and digital curatorship. Principal Investigator. 2008.

RIAM (Recherche et innovation en audiovisuel et multimédia) –French Ministry of Culture grant, Mobile Social Music system for industry/academic consortium, 2005.

Telecommunications Ministry, Japan – Grant for network music research. 1999.

Fondation Daniel Langlois for Art, Science, and Technology – Grant for production of networked musical instrument installation work, *Global String*. 2000.

CONTRIBUTIONS TO THE COMMUNITY (selected)

- National Endowment for the Arts (NEA)/National Science Foundation (NSF)** Re/search joint meeting on defining directions for interdisciplinary research policy. Washington, DC. 2010.
- National Science Foundation (NSF)**. Peer review committee, Creative IT panel. 2010.
- AHRC Peer Review College** –2009-present.
- MIT Press** – Invited jacket endorsement for Caleb Kelly, *Cracked Media The Sound of Malfunction*. 2009.
- Newcastle University** – Member of Senate. 2008.
- Arts Council of England, North East** – Search committee member. Media arts officer. 2008. Invited speaker, “Digital Opportunities”, *Great Art for Everyone* conference. 2009.
- STEIM (Studio for Electro-Instrumental Music)** – Artistic Co-director. Expanding arts research program, grant and fundraising strategies for Dutch computer music studio. Amsterdam, The Netherlands. 2006-2007.
- NESTA (National Endowment for Science, Technology & the Arts)** – Mentor to grant awardees. London, U.K. 2004-2005.
- ANR Review Committee** – French National Research Agency grant review committee. Paris. 2007.
- STW Review Committee** – Brain Computer Interfaces grant review. Nijmegen, The Netherlands. 2006.
- San Francisco Museum of Modern Art** – Curator, *Ju-jikan, 10 hours of Sound from Japan*. 2001.
- ISEA (Inter-Society for the Electronic Arts)** – Member, Board of Directors. 1998-2002.
- ada'web** – Advisory Board member of the New York contemporary art web site. New York. 1996-1998.
- New Interfaces for Musical Expression (NIME)** – Conference steering committee member, review committee chair. 2002-present.
- Transmediale Festival** – Member, Interactive art jury. Berlin, Germany. 2003.
- Interférences Festival** – Member, performance jury. Belfort, France. 2000.
- MILIA** – Jury member Milia d’Or multimedia prize. Cannes, France. 1996.

INDUSTRY EXPERIENCE

- Sony Computer Science Laboratory (CSL) Paris**, Researcher. Paris, France. 2001-2007.
Fundamental research in Social Music Systems, music interaction, future content forms.
- Clicmobile**, Consultant, Research and Innovation, mobile media applications. Paris, France. 2009-present.
Research strategy for mobile social media systems.
- MegaChips Corporation**, Project consultant & researcher. Osaka, Japan. 2000-2001.
Built team for San Francisco R&D lab, multimedia systems for mobile wireless technologies.
- NetFIVE**, Research Fellow. Tokyo, Japan. 1998-2000.
Japan Telecommunications Ministry funded research, network music systems.
- Apple Computer**, Artistic Ambassador for New Technologies. Paris, France. 1995-1996.
Interactive music and input device development for Pippin/PowerPC game device prototypes.
- The Voyager Company**, Project Manager. Paris, France. 1993-1994.
Managed development team for Voyager’s first European CD-ROM production, *Circus!*

INVITED TALKS (selected)

- Échographie Des Oeuvres En Art Audio et Électronique*. Avatar, Centre Méduse, Québec. Feb 2011.
- Location: Beyond Being There*. Picnic 2009. Amsterdam <http://www.picnicnetwork.org/>
- Online Networking and Music* Decibel: Arts Council England Diversity Conference. Manchester. 2009.
- Views into Acts of Sonification*. Theatre Noise Conference. London. 2009.
- 6th International Sound, Music & Computing Conference (SMC’09) – Keynote address. Porto. July 2009
- Transcending Boundaries in Science, Art and, Media Research Symposium*, Opening of Experimental Media and Performing Arts Center (EMPAC), Rensselaer Polytechnic Institute. Troy, NY. Oct. 2008.
- “Analogue” at Cornerhouse arts centre invited artists talk. Manchester UK, August 2008.
- “Trajectories of Specificities” in Architectones symposium, Arc-et-Senans, France. July 2008.
- “Embodied Interfaces” in *Sensual Technologies*. Institute of Contemporary Art (ICA), London. 2008
- “Locative Music?” in *Navigating the Space of the Future*, Netherlands Media Art Institute, Amsterdam. 2008.
- “Searching for Research.” *Art/Science #4* iMal Center for Digital Art, Brussels. March 2008.
- “Embodiment of Interfaces.” *sk-interfaces/stiched up*. FACT, Liverpool. March 2008.

SUPERVISORY EXPERIENCE

- Newcastle University, Co-supervisor, Ph.D. Music candidate Adam Parkinson. 2007-present.
- Newcastle University, Co-supervisor, Ph.D. Creative Writing candidate Steven Ronnie. 2008-present.
- Newcastle University, Co-supervisor, Ph.D. Computing Science candidate Guy Schofield. 2008-present.
- Brown University, External Examiner, Ph.D. Media Art candidate Lyn Goeringer. 2009.
- Queen Mary University of London, External Examiner, Ph.D. Music candidate Andrew Robertson. Viva July 2009.
- Queen Mary University of London, External Examiner, Ph.D. Music Interaction candidate Jean-Baptiste Thiebault. Viva September 2009.
- Queens University Belfast, External Examiner, Ph.D. Music candidate Alain Renaud. Viva August 2009.
- INRIA/Université de Paris Sud, External Reader, Ph.D. HCI candidate Olivier Bau. 2007.
- SUNY Buffalo, External Reader, Ph.D. Music candidate Kevin Baird. 2005.

PUBLICATIONS (selected)

BOOKS

- Kirisits, N., Behrendt, F., Gaye, L., Tanaka, A., (eds.) *Creative Interactions - The Mobile Music Workshops 2004-2008*. Di'Angewandte, Vienna, 2008.

BOOK CHAPTERS

- Tanaka, A., Bau, O., Mackay, W. "The A20: Musicking and Sonic Interaction Design Exploration." In Franinovic, K., Serafin, S. (Eds.) *Sonic Interaction Design*. MIT Press. In Press.
- Tanaka, A., Gaye, L., Richardson, R. "Co-production and Co-creation: Creative Practice in Social Inclusion." In Nakatsu, R. et al. (Eds.) *Cultural Computing*. Springer. 2010. 169-178.
- Jo, Kazuhiro and Tanaka, A. "The Music Participates In." In Franziska Schroeder (Ed.) *Performing Technology: User Content and the New Digital Media*. Cambridge Scholars Publishing. 2009.
- Tanaka, A. "Sensor based Musical Instruments and Interactive Music." In Dean, R. (Ed.) *Oxford Handbook of Computer Music and Digital Sound Culture*. Oxford University Press, Oxford. 2009.
- Tanaka, A., Gemeinboeck, P. "Net_Dérive: Conceiving and Producing a Locative Media Artwork." In Goggin, G., Hjorth, L. (Eds.) *Mobile Technologies: From Telecommunications to Media*. Routledge, London. 2008.
- Tanaka, A. "Visceral Mobile Music Systems." In Gibson, S., Mueller-Arisona, S., Adams, R. (Eds.) *Transdisciplinary Digital Art: Sound, Vision and the New Screen*. Communications in Computer and Communication Science Series. Springer, Dordrecht. 2008.
- Tanaka, A. "Interaction, Agency, Experience, and the Future of Music." In Brown, B., O'Hara, K. (Eds.) *Consuming Music Together: Social and Collaborative Aspects of Music Consumption Technologies*. Computer Supported Cooperative Work (CSCW) Vol. 35. Springer. 2006.
- Tanaka, A. "Are You Experienced?" In *Substantials #2*, CCA, Kitakyushu. 2005.
- Tanaka, A. "Composing as a Function of Infrastructure," In Ehrlich, K., LaBelle, B. (Eds.) *Surface Tension: Problematics of Site*. Errant Bodies Press, Los Angeles. 2003.
- Tanaka, A. "Musical Performance Practice on Sensor based Instruments," In Wanderley, M., Battier, M. (Eds.) *Trends in Gestural Control of Music* (CD-ROM). IRCAM, Paris. 2000.
- Tanaka, A. "Speed of Sound." In Brouwer, J. (Ed.) *Machine Times*. NAI-V2, Rotterdam. 2000.

JOURNAL ARTICLES

- Tanaka, A. "Facilitating Musical Creativity: In Collectivity and Mobility." In *Leonardo Electronic Almanac*, 15(5,6). 2007
- Tanaka, A. "Von Telepräsenz zu Co-Erfahrung: Ein Jahrzehnt Netzwerkmusik" (From Telepresence to Co-experience: A Decade of Network Music) In Föllmer, G. (Ed.) *Neue Zeitschrift für Musik*. Schott Musik International, Mainz. (5) September/October, 2004.

- Tanaka, A. "Seeking Interaction, Changing Space." In Smite, R. (Ed.) *Acoustic.Space: Media Architecture Reader*. Riga. 2003.
- Tanaka, A. "Relier l'espace matériel et l'espace immatériel: les projets de musique en réseau," *Dossiers de l'audiovisuel*, No. 96, INA, Bry-sur-Marne, 2001.

CONFERENCE PROCEEDINGS

- Bau, O., Tanaka, A., Mackay, W. "The A20 : Musical Metaphors for Interface Design." In *Proc. New Interfaces for Musical Expression (NIME)*. Genova, 2008.
- Tanaka, A., Valadon, G., and Berger, C. "Social Mobile Music Navigation Using The Compass." In *Proc. 4th Intl Mobile Music Workshop*, Amsterdam, 2007.
- Atau Tanaka, Petra Gemeinboeck, and Ali Momeni. "Net_Dérive, A Participative Artwork For Mobile Media." In *Proc. Mobile Media 2007 Conference*. Sydney, Australia. 2007.
- Gemeinboeck, P., Tanaka, A., Dong, A. "Instant Archaeologies: Digital Lenses to Probe and to Perforate the Urban Fabric." In *Proc. ACM Multimedia*, Santa Barbara. 2006.
- Tanaka, A., Gemeinboeck, P., "A Framework for Spatial Interaction in Locative Media." In *Proceedings of New Interfaces for Musical Expression (NIME06)*, Paris, 2006.
- Tanaka, A., Holmquist, L-E. "Ubiquitous Music: How Are Sharing, Copyright, and Really Cool Technology Changing the Roles of the Artist and the Audience?" In *DVD Proceedings of the 32nd Intn'l Conf. On Computer Graphics and Interactive Techniques (SIGGRAPH)*. Los Angeles, 2005.