

CURRICULUM VITAE, LORENE M. SHYBA MFA PhD

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BIO: Lorene Shyba is director of Durvile & UpRoute Books. Her active research interests include the use of new technologies in documentary film and book publishing. Her MFA is in Performance and Multimedia and her PhD is in Interactive Media.

PROFESSIONAL CAREER EXPERIENCE

- Current. President and Publisher, Durvile Publications Ltd. and UpRoute Imprint, Calgary, Alberta, Canada.
- 2015 to 2017. Sessional Instructor/Research Adjunct. School of Creative and Performing Arts, Drama Division. University of Calgary.
- 2012 to 2015. Creative Director. Lorene Shyba Media Design. Clients included: Editor, Durance Vile Publications Ltd.; Producer, Attainment: Women and Discovery Series; international video production workshops and guest lectures in media creativity.
- 2009 to 2012. Tenure-track Assistant Professor. Technical Communication Department. College of Letters, Sciences, and Professional Studies, Montana Tech of the University of Montana. Butte, Montana.
- 2008 to June 2009. Assistant Professor. Department of Communication Studies and Multimedia. Faculty of Humanities. McMaster University. Hamilton, Ont.
- 2005 to 2006. Assistant Professor. Department of New Media, Faculty of Fine Arts. University of Lethbridge, Lethbridge, Alberta.
- 1994 to 2002. Founding Executive Director, Alberta Magazine Publishers Association (AMPA), a member of the Alberta Cultural Industries Alliance (ACIA).
(concurrent with)
- 1996 to 1998. Travelling Consultant. Canadian Magazine Publishers Association.
- 1994 to 2002. Creative Director, Sundial Media Ltd., Marketing services and print, multimedia, and video creative direction and production. (concurrent with)
- 1997 to 2001. Instructor. SAIT and Mount Royal College, Calgary. Visual Communication, Web and Magazine Design and Production, Print Media Production.
- 1989 to 1994. Associate Publisher and Art Director. *Media West Magazine*. Western Canada's Magazine for Media and Communications. Vancouver, B.C. (concurrent with)
- 1994 to 2002. Art Director, Compass Communications, Vancouver B.C., Marketing and advertising services plus print and multimedia production.
- 1976 – 1978. Publishers Agent, Publicity. Stanton & McDougall Booksellers.
(concurrent with)
- 1970 to 1988. Library and Retail Bookselling at Educational Curriculum and Development Library, University of Calgary, Kensington Used Bookstore, W.H. Smith Books, Laughing Rooster/City Limits Bookstores and Westlands Book Express.

PROFESSIONAL PREPARATION

- PhD. Interdisciplinary Graduate Program (IGP), University of Calgary. Completed: June 2008. Specialization: Interactive Media. Supervisor: Dr. J.R. Parker, Department of Art, Faculty of Fine Arts. Dissertation: *Beyond Fun and Games: Interactive Theatre and Serious Videogames with Social Impact*.
- MFA. Faculty of Fine Arts, Department of Drama. University of Calgary. Completed: May 2004. Designated emphasis: Theatre Studies (Performance, Film, and Multimedia). Supervisor: Professor Kathleen Foreman. Department of Drama, Faculty of Fine Arts. Thesis: *Messaging in the Nöosphere: Integrated Media and Human Computer Interaction*.
- Additional academic and self-directed studies include at The University of Art and Design, Helsinki, Finland; The Banff Centre, Banff, Alberta; and Tamagawa University, Tokyo, Japan.
- Over ten years of post-secondary teaching experience at adjunct and assistant professor levels with undergraduate and graduate students.
- Over twenty years of professional publishing, communication, advertising, and video and media design and production.

SKILLS AND EXPERTISE

- Over thirty years of experience in editorial and marketing of books, magazines, and new media, including web and e-book publishing and social media.
- Doctoral degree in media and over twenty year's experience developing curriculum and teaching print and digital media production and theory.
- Over twenty years of post-secondary teaching experience at faculty and sessional levels with undergraduate and graduate students in Communication programs.
- Advanced knowledge of best practices in marketing and advanced skills in publishing and design software, open journal writing systems, XML (ONIX) and art direction and graphic design requirements for print and new media publishing.
- Proven project coordination abilities using customized spreadsheet and database programming for budgets, time/action charts, strategic development, author and customer collaboration and marketing flow charts.
- Proven effectiveness in establishing project concepts, writers' style guides, soliciting and assessing manuscripts, and evaluating manuscripts from stylistic, technical and substantive perspectives.
- Experience in coordinating and hosting professional development and promotional special events, workshops, and conferences.
- Familiarity with legalities of publishing such as copyright, permissions and writers' contracts and royalties.
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PUBLICATIONS

Books (as Publisher, Editor, Series Editor, and Writer)

TRUE CASES SERIES, Series editor Lorene Shyba

After the Force: True Cases and Investigations by Law Enforcement Officers (2021)

Ross Mackay: The Saga of a Brilliant Criminal Lawyer' (2020)

Go Ahead and Shoot Me: True Cases About Ordinary Criminals (2020)

Florence Kinrade: Lizzie Borden of the North (2019)

True Cases Boxed Set: The Early Volumes (2018)

Women in Criminal Justice: Canadian Women and the Law (2018)
More Tough Crimes: True Cases by Canadian Judges and Lawyers (2017)
Shrunk: Crime and Disorders of the Mind (2016)
Tough Crimes: True Cases by Top Canadian Lawyers (2014)

REFLECTIONS

Trump, Twitter & The Law (2020)
Benched: Passion for Law Reform. (2018)
Less Painful Duties: Reflections on the Revolution in the Criminal Bar (2017)
Eyepiece: Adventures in Canadian Film and Television (2017)
A Painful Duty: Forty Years at the Criminal Bar (2010)
Milt Harradence: The Western Flair (2000)

UpRoute Imprint Series

Indigenous Spirit of Nature, Series editor Raymond Yakeleya

Stoney Language in Stoney Country (2021)
Stories of Métis Women: Tales My Kookum Told Me (2021)
We Remember the Coming of the White Man, Special Edition (2021)
We Remember the Coming of the White Man (2020)
Lillian and Kokomis: The Spirit of Dance (2019)
The Tree by the Woodpile and Other Spirit of Nature Tales (2018)
Treaty 7 Language Series (in conjunction with Calgary Public Library)

Every River Literary Series, Series editor Lorene Shyba

No Harm Done: 3 Plays about Medical Conditions & a Dramatists Guide (2021)
The River Troll: A Story About Love (2021)
Chasia's Enchantment: Meditations, Inspirations (2021)
Vistas of the West: Poems and Visuals of Nature (2019)
Umbilicus: Poetry and Visuals (2019)
Ducks Redux: Fueling Flames in Oil Land (2019)
Living in the Tall Grass: Poems of Reconciliation (2018)
A Wake in the Undertow: Rumble House Poems (2017)

Art & Artist Series

Generative Art: Algorithms as Artistic Tool (2020)
The Big Secret Book: An Intense Guide for Creating Performance Theatre (2018)
Red Star Utopia: Inside North Korea (2018)
Shadow Hymns Photography by Austin Andrews (2017)
RumbleSat: Art From the Edge of Space (2017)
Stop Making Art and Die: Artist Survival Activities (2016)

ART AND PERFORMANCES

Film and Video Screenings

- *Ancient Women's Menses Site* (2012). New Mexico episode from "Attainment, Women and Discovery" video series. Screening: Archaeology Film Festival, Portland Oregon. 2012. Producer and Director.
- *FROG*. (2010). Short International Film Co-Production (Canada/Australia). Austin Andrews, Director. 2008. Screening: Vancouver International Film Festival 2008. Associate Producer.
- *Fun, Games, and The Alberta Oilsands*. Video Screening, SIGGRAPH Sandbox 2008. San Diego, Ca. Producer and Director.
- *Oilsands Watch: Interactive Cinema Game* (2008). Screening: Joker's International Day of Action on Global Warming. In conjunction with Headlines Theatre, Vancouver. 2008.
- *Kite Circuit*. (2006). Short International Film Co-Production (Canada/Australia). Austin Andrews, Director. Screening: Tribeca Film Festival, New York 2006. Associate Producer.
- *How My Next Door Neighbour Discovered Life on Mars* (2005) Short International Film Co-Production (Canada/Australia). Austin Andrews, Director. 2005. Screenings: Spirit of Screen Awards, New Zealand; Melbourne International Children's Film Festival, Commonwealth International Film Festival, among others; ADR Sound Engineer.
- *Messaging in the Noosphere* (2004). Interactive DVD Documentary. Screenings include the Interaction: Systems, Practice and Theory Symposium. University of Technology, Sydney, Australia. November 2004; and Kino Bunuel, University of Art and Design, Helsinki, Finland, March 2004. Writer/Director/Videographer
- *Erection Girl on the Culture Clash Network* (2003). DV Short Film/CD-ROM Independent Short. 2003. Screening: Experience of Displacement. Curated by Kay Burns, EMMEDIA Production Society, 2003. Producer/Director.
- *PUSH* (1995). Multimedia installation and CD-ROM for Pixel Pushers Exhibition. Screening: The Glenbow Museum 1995. Curated by Lorna Johnson. Producer.
- Various experimental film and video productions, 1972-73. abANA Sound/Text/Film Collective, London, England. Paul Burwell Artistic Director. Performer/Collaborator.

Videogame Design and Creation

- Integrated Education Games and Video: The Wetlands Game, Face-to-Face with Canadian History, The Forensics Game, and The Interactive Math Cinema Game. In conjunction with Willow Park Arts-Based Learning School. Calgary, Alberta. 2007.
- *The Booze Cruise: A Driving Game with a Serious Drinking Problem* (2007). Produced with The Digital Media Lab at the University of Calgary in conjunction with the Calgary Police Service. Licensed by the American Department of Defense (DOD).
- *The Pipeline Pinball Energy Thrill Ride Game*. (2006) Part of the Integrated Performance Media work, Spies in the Oilsands.
- *The Future of Tomorrow Game* (2004). Integrated Performance Media work, *Messaging in the Noosphere*.
- *ZipSurf* (2000). Part of the Online Magazine MaXMaG. Publisher, Sundial Media Ltd.

Selected Art and Performance

- *Who Decides our Energy Future?* Plaza Theatre, April 2007. Produced by The Arusha Centre. Calgary, Alberta. Solo Performance Media Presentation.

- *Spies in the Oilsands: Whose Side Are You On?* The Calgary One-Act Festival. Pumphouse Theatre, March 2007. “The Gamer Players.” Artistic Direction and Ensemble Performance Media (Forum Theatre) Presentation.
- *Six Characters in Search of an Author*. University of Lethbridge, Department of Theatre and Dramatic Arts. Directed by Frank Totino. February 2005. Media Consultant.
- “Staged Reading, Spies in the Oil Sands and “The Pipeline Pinball Energy Thrill Ride Game.” Calgary Centre for Innovative Technology (CCIT) iCentre, University of Calgary. April 2006. Ensemble Performance Presentation.
- “The Pipeline Pinball Energy Thrill Ride Game: Guerrilla Game Design in Performance Mode.” Art Now Visiting Artist Series. University of Lethbridge. February 2006. Ensemble Performance Presentation.
- *X-Ray*. Vertigo Studio Theatre. September 2004. Ghost River Theatre, Calgary. Artistic Director, Doug Curtis. Directed by Eric Rose. Associate Producer.
- *Messaging in the Noosphere*. Public performances at Happenings New Music Festival. The University of Calgary. January 2004. Writer, Producer, Director.
- Pixel Pushers Exhibition of Original Digital Art. Visual Art Exhibition and Media Installations. Emily Carr Institute, Vancouver; Glenbox Museum Calgary, International Digital Media Show, Toronto.
- *Artaud’s Brain*. High Performance Rodeo, Calgary. Directed by Sharon Adams. January 2003. Ensemble Performer and Media Consultant.
- “Gumball Vibes: Pixel Pushers Performance.” International Digital Media Awards. June 1995. Roy Thompson Hall, Toronto. Ensemble Performance Presentation.
- Various productions, 1975-79 in Calgary and Vancouver art galleries, dance venues, and conference/festivals. Independent Performance Artist.
- Mainstage Dance and Dance Montage. (1974 – 79) University of Calgary. Departments of Drama and Kinesiology. Choreographer and Performer.
- Various modern dance performances. 1975. Betty Nash Contemporary Dance Theatre, Los Angeles, California. Betty Nash, Artistic Director. Dancer.
- 1972. UCTC (now Storybook Theatre), Calgary, Alberta. Gerry Thurston, Artistic Director. Performer.

Peer-reviewed Journal Publications

- J.R. Parker, Lori Shyba et al. (2009) “The Booze Cruise: Impaired Driving in Virtual Space” IEEE Computers and Graphics.
- Shyba, Lori. (2008) “The Creative and Reflexive Realms of Gamaturgy.” Loading Journal. Simon Fraser University. <http://journals.sfu.ca/loading/index.php/loading/article/view/50/44>
- Shyba, Lori. (2008) “The Paradigmatic Shift of Performance Play into Aleatory, Virtual Spaces.” Refractory Journal of Entertainment Media. Special Issue: Meta-Materiality: Games, New Media, The Digital. Melbourne: University of Melbourne. <http://www.refractory.unimelb.edu.au/>

Peer-reviewed Conference Publications and Workshops

- Parker, J., L. Shyba, R. Theroux (2016). A Satellite for Artistic Purposes: RumbleSat I & II, Canadian Space Summit, Nov. 14-15, Winnipeg, Manitoba.
- Parker, J., L. Shyba, R. Theroux (2016). Rumble Through Earth & Space, Canadian Space Summit, Nov. 14-15, Winnipeg, Manitoba.
- Shyba, Lorene (2016). “Drones and Cinematography: Changing the Kinetics of the Aerial View.” FSAC (Film Studies Association Conference). 2016 Congress of the Humanities

- and Social Sciences, Calgary.
- Shyba, Lorene. IEEE GEM (Games Entertainment Media) 2015. “Smartphones and Interactive Story Development. Hosted by University of Toronto.
 - Shyba, Lorene (2013). Workshop: Story Creation with Smartphone Video. Sixth International Conference on Interactive Digital Storytelling, Istanbul, Turkey. ICIDS 2013. Springer, Heidelberg (2013).
 - Shyba, Lori (2011) Making Interactive Stories Meaningful: A Workshop on Story and Character Development through Theatre Games. Fourth International Conference on Interactive Digital Storytelling, Vancouver, B.C. ICIDS/Assoc. for Advancement of Artificial Intelligence. Springer, Heidelberg (2011).
 - Shyba, Lori (2008). “Gamaturgy: Multitextual Game Creation and Analysis.” Canadian Game Studies Association Conference. Part of “Beyond Borders, Global Ideas” Congress of Humanities and Social Sciences. Vancouver, B.C. June 2008.
 - Shyba, Lori. (2007). “Social Critique gets Real: From Games for Change to Change in Games” (Panel Discussion). Proceedings of DiGRA 2007. Tokyo, Japan. Sept. 2007.
 - Shyba, Lori. (2006). “Rational Game Theory and Serious Video Games.” Proceedings of FuturePlay 2006. London, Ontario. October 2006.
 - Shyba, Lori, and J.R. Parker. (2006). “Computer-Mediated Theatre Art and Serious Video Gameplay.” Proceedings of International Symposium on Culture, Creativity and Interaction Design Conference. Part of HCI 2006 Engage! University of London. London, U.K. September 2006.
 - Shyba, Lori. (2006). “Hacking Interactive Storyworlds of out Linear Plotlines.” Proceedings of Imagine Network Symposium. Banff, Alberta. March 2006.
 - “Art, Design, and Creativity Forum.” Banff Centre. Presented by the Faculty of Fine Arts, University of Calgary. March 2006. Juried Forum Participant.
 - Shyba, Lori and J.R. Parker. (2005). “Opening Doors to Interactive Play Spaces: Fragmenting Story Structure into Games.” Proceedings of Interactive Entertainment 2005 (IE2005.) Sydney, Australia. November 2005.
 - Shyba, Lori and James Tam. (2005). “Developing Personas and Scenarios: Vital Steps in Theatre Art and Goal-Directed Human-Computer Interaction Design.” Proceedings of Creativity and Cognition 2005 Conference. University of London, U.K. April 2005.
 - Shyba, Lori (2004). “Messaging in the Noosphere: A Case Study in Integrated Performance Media.” Proceedings of Interaction: Systems, Practice and Theory Symposium. University of Technology, Sydney, Australia. November 2004.
 - Shyba, Lori (1994). “Conceptualizing Your Words into Visual Metaphors.” Proceedings of WRITE Conference, (Writers Retreat on Interactive Technology and Equipment), University of British Columbia, Vancouver, B.C. June 1994.
 - Shyba, Lori and Arnold Faber (1994) “Digital Painting and Sound Design.” Co-presented with Arnold Faber. Multimedia Conference. Edmonton, Alberta.
 - “New Media Art and Publishing.” Multimedia Show, Calgary. Sept. 1994. Panelist.
 - “The Future of Media.” Digital Imaging Perspectives, Vancouver. July, 1994. Panelist.

Invited Talks and Masterclasses (selections)

- “Mobile Moviemaking.” Masterclass in Video Documentary. Lviv National Academy of Art. Lviv, Ukraine. June 2013.
- “Layers of Performativity in Will Wright’s Videogame Spore.” ACA 8th International Crossroads in Cultural Studies Conference. Sponsored by Association of Cultural Studies. Lingnan University, Hong Kong. May 2010.

- “The Future of Games.” Department of Digital Media. University of Witwatersrand, Johannesburg, South Africa. May 2009.
- “Performativity in Cirque du Soleil’s *Corteo*.” John Douglas Taylor Conference “Iconography of Death.” Faculty of Humanities, McMaster University, Hamilton, Ontario. October 2008.
- “Who Decides our Energy Future?” An excerpt from Spies in the Oilsands. Department of Geology, Mount Royal College. November 2007.
- “An Interdisciplinary Adventure in Phenomenizing Imagination and Systems.” Department of Computer Science, University of Calgary. April, 2007.
- “Keynote Collage” with Gerald Thurston and Guest Artists. Performance Creation Canada Conference. University of Calgary. January 4, 2007.
- “Guerilla Games in Performance Mode.” Deconstructing Empire. University of Victoria, British Columbia. June 2006.
- “Experiments in Computer Games with Social Effect.” Department of Women’s Studies, University of Lethbridge. December 2005.
- “Experiments in Theatre Art, Integrated Media, and Human-Computer Interaction.” University of Art and Design, Helsinki, Finland. March 2004.
- “MaXMaG.tv Interactive Web Project.” Banff New Media Institute, Interactive Screen Summit. July 2001.

Selected Commercial Video and Industrial Multimedia

- 2004 *The Most Unnatural Act*. Producer, Clem Martini; *VIDEOGRAPHER/DVDAUTHOR*.
- 2004 Lana Skauge: Performer, Writer, Innovator. Producer, Lana Skauge; *VIDEOGRAPHER/DIRECTOR/DVDAUTHOR*.
- 2003. *Abdominal Powerhouse*. Fitness Video Series (Industrial); *PRODUCER/DIRECTOR*.
- 2002. *Betty Latimer’s Small Ball Connection*, Fitness Video Series (Industrial); *PRODUCER/DIRECTOR*.
- 2002. *RnR, The Real Story*. Joe Forzani, Producer; *DIRECTOR/CDROM AUTHOR*.
- 2002. *Thyssen Krupp VDM, Canada*, Industrial Video and Multimedia; *PRODUCER/DIRECTOR*.
- 1988. TV New Zealand, fitness series (development); *PRODUCER*.

GRADUATE AND RESEARCH SUPERVISION

- External PhD Examiner, Swinburne University of Technology, Melbourne, Australia. “Ethical Interactivity: An Aesthetic of Interventions in Videogames.” Michael Ryan Skolnik. 2013.
- Founding Director of “The Pod” Media Lab at Montana Tech of the University of Montana. Projects included published undergraduate and graduate projects in print, podcasting, and documentary filmmaking. 2010.
- Montana Tech. MS graduate supervisor, Department of Technical Communication, “The relationship and incorporation of the elements and principles of design and Montessori materials, methods, and culture.” Lisa Sullivan, 2012.
- Montana Tech. MS graduate committees, Department of Technical Communication. “Environmental and sustainability education in higher education,” Samantha Sheble, 2010. “Rise and fall of a saloon-brothel culture in Butte, Montana.” John Little, 2012.

AWARDS AND HONOURS

Research Awards

- 2010. “Excellence in Service Learning Award.” Montana Tech Campus, Americor.
- Trevithick Book Prize, 2009. University of Calgary.
- Official University of Calgary Nomination, CGA/UMI (Canadian Graduate Association) Distinguished Dissertation Awards for the Humanities, 2009, and WAG (Western Association of Graduate Schools) Innovation in Technology Awards 2009.
- November 2006. J.B. Hyne Award for Innovation in Research. University of Calgary.

Research, Cultural Industry, Professional Awards

- 2011. Research Seed Grant. Montana Tech, University of Montana.
Book Project: Pathmaze: Adventures in Travel, Technology and Our Changing Times. Development Phase. 2011.
- 2010. Montana Tech OTM grant for establishing a media studio in the Department of Technical Communication at Montana Tech.
Project: Development of “The Pod” Media Studio.
- 2007. Calgary Arts Foundation Award. \$1,000 CDN. Project: Spies in the Oilsands Production.
- 2006. Alberta Foundation for the Arts, Theatre Art Grant. Project: Spies in the Oilsands Production. \$2500.
- 2005. Foreign Affairs Canada, Travel and Conference Fund, Government of Canada and University of Technology (UTS) Sydney, Australia.
Project: Australian presentation of The Pipeline Pinball Energy Thrill Ride Game.
- 2005. Petroleum History Society Graduate Student Award.
Project: *Spies in the Oilpatch*, script development.
- 2004. EMMEDIA Production Society. Bars ’n Tone and Open-Access Scholarships.
Project: Editing, *Messaging in the Noosphere*, MFA Project.
- 2005. Alberta Foundation for the Arts, Multi-Disciplinary Award.
Project: *Messaging in the Noosphere*, MFA Project.
- 2002 – 2007. Multiple Scholarships from University of Calgary including the Queen Elizabeth II Award, GRA and GTA Scholarships, Travel Grants, Special Project and Thesis Grants. Project: MFA and PhD Studies and Conference Presentations.
- 2001. Department of Canadian Heritage, Canada Council, Alberta Foundation for the Arts Operation and Special Projects Grant. Project: Alberta Cultural Industries Print and Multimedia Initiative.
- 1995. Nomination. International Digital Media Awards for PUSH CD-ROM Multimedia.
- 1994. Nomination. Western Magazine Awards for *Media West Magazine*.

Service Committees and Events Organization (Selections)

- Association of Canadian Publishers (ACP). Professional Development Committee and Trade Committees.
- Book Publishers of Alberta (BPAA) 2016. Professional Development Committee.
- IEEE GEM (Games Entertainment Media) 2015. Program Committee.
- 2012. Professional Advisory Committee, International Advisor. Montana Tech, University of Montana.
- 2011. SSHRC Review Committee.
- 2010-11. eLearning Advisory Committee and Computer and Telecommunications Advisory Committee. Montana Tech.
- 2009. Special Events Committee. McMaster University.

- DIGRA 2007, Situated Play. (Digital Games Research Association), Review Board.
- Digital Media Exposé, University of Lethbridge, Department of New Media, December 2005. Producer and Organizer (with the Department of New Media).
- *Oilweek* Oil and Gas Annual Report Awards, Head Web Site Judge, 1998 - 2003.
- Magazine Sessions 2001, SAIT, Calgary. AMPA Alberta Cultural Industry Event. Chair and Organizer.
- Magazine Sessions 99 and Magazine Sessions 2000, SAIT, Calgary. AMPA Alberta Cultural Industry Event. Chair and Organizer.
- Create Winning Magazines, University of Alberta, Edmonton, 1998. AMPA Alberta Cultural Industry Event. Chair and Organizer.
- The Future of Publishing, Mount Royal College, Calgary, 1998. AMPA Alberta Cultural Industry Event. Chair and Organizer.

MEDIA COVERAGE (SELECTIONS)

- See “Reviews & Media” at durville.com for selected book publication media, 2010 to present.
- KXLF Television. Butte, Montana. “The Pod” Media Lab Launch, Montana Tech. October, 2010.
- “Serious Videogamer”. Front Page Feature story in the *Montana Standard*. The story also ran in hard copy and online versions of all major Montana papers including Billings, Bozeman, Missoula, and Great Falls. January 2010.
- *Scientific American*, Online Edition. “Booze Cruise video game gives teens reality check.” October 2007.
- CBC National News. “The Booze Cruise.” October 2007.
- CTV National News. “The Booze Cruise.” October 2007.
- CityTV. Breakfast Television. “The Booze Cruise.” October 2007.
- *UMagazine* article. *Whose Side Are You On?* September 2007.
- *CBC Radio. The Home Stretch*. Spies in the Oilsands.” March 2007.
- *CBC Radio Canada*. “The Pipeline Pinball Energy Thrill Ride Game.” December 2005.
- *CityTV*. “The Pipeline Pinball Energy Thrill Ride Game.” December 2005.
- *The Lethbridge Herald*. “Video Game Offers Political Comment.” November 21, 2005.
- *Oilweek Magazine*. “Integrating Art and Industry: PhD student hopes to generate dialogue on alternative energy.” November 2005.
- *Eye on Ideas Magazine*. “Spies in the Oilpatch.” Fall 2005.
- *The Globe and Mail*. “When in ROM: PUSH CD.” July 1995.
- *YTV*. “Pixel Pushers in Toronto.” August 1995.
- *The Toronto Star*. “Painting the Town: Computer art programs give budding Picassos an opportunity to strut their stuff.” June 1995.
- *The Calgary Herald*. “Glenbow Exhibition on CD.” February 1995.
- *The Calgary Herald*. “Computer Art Now Significant.” February 1995.
- *Wired Magazine*. “Pixel Pushers in Cyberspace.” August 1994.
- *The Vancouver Sun*. “Pushing Pixels.” June 1994.
- *MuchMusic and MediaTV*. “Pixel Pushers Exhibition.” June 1994
- *BCTV*. “Pixel Pushers Exhibition.” June 1994.
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AFFILIATIONS

- BPAA (Book Publishers Association of Alberta, full member),
- ACP (Association of Canadian Publishers, full member)

TEACHING DOSSIER

LORENE (LORI) SHYBA MFA PhD

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PEDAGOGICAL APPROACH

Summary of Teaching Philosophy

My teaching philosophy is built on the principle that that people learn best through reflective interaction and that great ideas arise when theory and practice are in dialogue, propelling one another forward. Being an artist as well as a scholar, my experience holds that qualitative, practice-based case studies, informed by the work of interdisciplinary sources, helps shape theoretical findings and bring meaning to creative endeavours. My overarching methodological model for both teaching and research is one of interpretive inquiry; a knowledge stance that views learning as a journey of discovery.

This philosophy of interpretive inquiry and experiential pedagogy, informed by the work of John Dewey, Hans-Georg Gadamer, Paulo Freiere, Maria Montessori and others, enables me to guide students on a path of critical thinking, creative problem solving, and the development of an imaginative voice in their work. Whether I am working with students in undergraduate undertakings or at the graduate level, the road to successful completion is the same: their discoveries begin with interest, continue with courage, and end with the realization that once they finish one journey, another one begins.

Summary of Teaching Methods

Over the ten-plus years that I have been a teacher and trainer of the diverse practices of media/theatre/cinema arts, visual communication, and humanities computing, I have developed a method of teaching that allows post-secondary learners to get the most out of their studies:

- Strong initial course and curriculum outlines that specify assignment benchmarks, evaluation criteria, and standards to be obtained,
- Lessons that prioritize inquiry and collaborative participation within a framework of the “BOPPP” Plan “Bridge-in,” “Objectives,” Pre-test,” (Lecture and) “Participation,” and “Post-test.” This promotes an interpretive cycle of input of new material, practice with the new skill or knowledge, feedback, and contextualization,
- The establishment of a positive and supportive climate where learners feel comfortable asking questions, trying out things for themselves, and engaging in creative inquiry — an environment that encourages interdisciplinarity and integrated analysis,
- A respect for individual discovery and intuitive insights, and, where appropriate, the use of metaphor and games to release the imagination,
- Implementation of an integrated approach that strengthens students’ abilities to be critical thinkers, collaborative learners, and active citizens in their communities. This contributes to improved academic achievement and lifelong learning.

SUMMARY OF TEACHING AND CURRICULUM INNOVATION

2013 to present. University of Calgary

Calgary, Alberta.

Position: Sessional Instructor and Research Adjunct. School of Creative and Performing Arts.

Smartphone Movie Making

Undergraduate course.

Spring 2015 (40 students), Spring 2016 (40 students) and Fall 2013 (16 students)

Description: This course explores the use of smartphone and tablet video cameras for narrative and documentary moviemaking. Students are also introduced to the art of screenwriting, cinematic aesthetics such as lighting and sound, computer editing, and interactive presentation software programs. The course aims to bridge the fields of performance, filmmaking, and interactive narrative to maximize the immense potential of mobile technologies for synthesizing and extending expression.

Performance in Film and Videogames

Undergraduate course. Spring 2014. 50 Students.

Description: This course explores performance in movies and videogames from an artistic, historical, and cultural perspective. Epic performances in film are examined in relation to techniques and aesthetics of famed acting coaches and dramaturgs such as Stanislavsky, Hagen, Meisner, and Boal. Videogame characters are studied in terms of persona development, myth and the hero's journey, interactive narrative including audience/author distance, and semiotic representations and ideologies. Lectures, screenings, and gameplay sessions illustrate these practices and principles through a variety of film and videogame styles and genres.

2008 - 2011. Montana Tech of the University of Montana.

Butte, Montana, USA.

Position: Assistant Professor (Tenure-Track). Interactive Media concentration.

Department of Technical Communication, College of Letters, Sciences, and Professional Studies

Intercultural Communication

Graduate and undergraduate course. Fall 2011. 18 Students.

Description: Cultural interdependency is a salient feature of the world where we live and the future promises even greater interconnectivity. This course prepares students for globalization and its interdependencies among governments, business firms, NGOs, and individuals. Norms are explicated through contrasts between American and non-American perceptions, values, beliefs, and practices.

Mass Media Communication

Undergraduate course, Spring 2010/11. 25 Students

Description: Examines the impact of print and electronic media on the global environment. Introduces several cultural media theories and examines both the application of these theories to the different media and the impact of the media on society.

Game Design

Undergraduate course, Spring 2010, Fall 2011. Average, 10 students.

Description: This course is an introduction to the cultural, economic, and social/industrial significance of videogames and also gives students an opportunity to design their own games both individually and as a group. Topics include genre and purpose of games, game mechanics, the role of narrative and play, as well as an appreciation of artistic components and sound design.

Advanced Multimedia Production

Graduate seminar, Spring 2010 and 2011. Average, seven students.

Description: This graduate course focuses on interactive project development for handheld and touch screen output devices. Project for Spring 2010 was a collaborative project with the Mineral Museum, Montana Bureau of Mines at Montana Tech. Projects for Spring 2011 included individual mobile videogames, e-reader publication, and interactive video projects.

Graduate Seminar

Graduate seminar, Spring 2011. Six students.

Description: Designed for new students in the Master's program in Technical Communication, this course examines the gamut of opportunities available to technical communicators.

Participation of other faculty and of community professionals is included, as is discussion and critique of student research.

New Media I and New Media II

Undergraduate course. Average, 10 students.

Description: This full-year course provides a survey of new media theory and history, applications, practices, and design principles. Students also explore current communication technologies and trends.

Social Media – Online Course

Undergraduate seminar, Summer 2011. 16 Students.

Description: As active audiences, we are increasingly taking control over the flows of communication through social media, that is, new spaces for engagement and for the creation of user-created content. This course investigates theories and practices of social media on culture, business, and civic engagement. Trends in digital culture, citizen journalism, and business practices are presented with the objective of applying that knowledge to projects.

Digital Video Production

Undergraduate course, Fall 2009, Fall 2010, Fall 2011. Average, 12 Students.

Description: This course introduces the principles and practices of digital video production ... scriptwriting, camera work, sound design, editing, and forms of packaging.

2008/2009 McMaster University, Hamilton, Ontario.

Position: Assistant Professor (Term, Sabbatical Replacement).

Department of Communication Studies and Multimedia, Faculty of Humanities.

Introduction to Digital Media for the Humanities

Undergraduate course, Fall 2008. 450 students with nine teaching assistants.

Description: This course introduces students to the history, theory and design of digital media as it relates to arts and humanities. Students use Internet research resources and employ technological tools to create projects synthesizing image, sound, and words for Internet delivery. The course also deals with creative applications of technologies such as serious games, wikis, social media, and other user-created content.

History and Philosophy of Computing

Undergraduate seminar, Winter 2009. 25 students.

Description: This course focuses on the history and philosophy of computing and communications technology. Topics include computers and culture, new media ecologies, ethical and political implications of technology, humanistic informatics, and 21st-century literacies.

Digital Rhetoric and Communication

Undergraduate course, Winter 2009, 50 Students.

Description: An introduction to the history of rhetoric, the study of classical and electronic examples of oral discourse. Students analyze the persuasive technique of oral communication and deliver expository speeches utilizing various performative technologies.

The Digital Image

Undergraduate course, Winter 2009. 25 Students.

Description: An introduction to the critique and creation of digital images. Readings and assignments explore issues concerning the digital image and graphic design for print media and for the Internet. Students will be expected to exercise critical thinking, solve problems creatively, and begin to develop an individual and imaginative voice in their digital art work.

Human-Computer Interface Design

Undergraduate studio seminar, Fall 2008. 25 Students.

Description: this studio course explores the history and design of human-computer interface, focusing on the relationship between computers and people. Topics include narrative and games, interactive cinema, interface design usability and evaluation; interface and representation; and the future of human-computer interactions.

Performance and Performativity

Undergraduate course, Fall 2008. 50 Students.

Description: This course is an introduction to the study of performance and performative communication. It analyses relationships between cultural performances and their social effects and explores creative process within the scope of play and ritual, live and digital games, fashion, and interactive activist theatre.

University of Calgary, Calgary, Alberta.

Position: Sessional Instructor.

Department of Computer Science, Faculty of Science.

Introduction to Computers – Classroom based and online classes

Undergraduate course, Fall 2007 and Winter 2008, Average 125 Students.

Description: This course focused on ways that modern computational technology enables students to design and communicate ideas and information. It also dealt with creative applications of technologies such as wikis, social media software, and other user-created content.

University of Lethbridge, Lethbridge, Alberta

Position: Assistant Professor (Term, Sabbatical Replacement)

Department of New Media, Faculty of Fine Arts.

New Media Technology

Undergraduate studio seminar, Fall and Winter 2006. Average, 30 students.

Description: This course provides students with the skills and techniques necessary to explore the practice and theory of new media. Through a combination of design exercises, case studies, discussions, and presentations, students explore the creative potential of digital media and technology. Students learn to craft and manipulate static images and motion media and to integrate and deploy this work in interactive web sites.

Senior Portfolio

Undergraduate studio seminar, Fall and Winter 2006. Average, 10 students.

Description: In this advanced portfolio course, students undertake an advanced and professional-level New Media research and/or production project. Discussions of readings, demos/project presentations, case studies and critiques comprise the seminar work and lab time is spent developing and producing individual projects and portfolio.

Multimedia Production Management

Undergraduate studio seminar, Fall and Winter 2006. Average, 16 students.

Description: Student teams have a choice of making a computer game, a video, or a performance production as a final project. Budgeting, team building, software/hardware evaluation, marketing, and management are topics covered in this practical course on multimedia production management. Students take individual and collaborate projects through stages of pre-development, development and production and students are able to articulate conceptual ideas into proposals, presentations, and publication.

University of Lethbridge, Lethbridge, Alberta

Position: Assistant Professor (Term, Sabbatical Replacement)

Department of Theatre and Dramatic Arts, Faculty of Fine Arts.

Film Studies

Undergraduate course, Spring 2005 and Fall 2006, Fall 2007. Average, 100 students.

Description: This course introduces students to the history and development of cinematic structure and aesthetics through analysis of film style and genre, with a focus on the creative contributions of the director/auteur.

Canadian Film Studies

Undergraduate course, Winter 2005. 50 Students.

This course emphasizes the growth of fictional filmmaking in Canada since 1990. Students are introduced to the artistic, historic, cultural, and economic development of Canadian cinema from a variety of perspectives with a focus on the creative contributions of the director/auteur.

Television Studies

Undergraduate course, Winter 2005. 50 Students.

Using semiotic codes of reality, representation, and ideology, this course explored dramatic and entertainment television over the past fifty years and analysed its impact on society, the arts, and popular culture. This course also covered genre classifications, fundamentals of the creative process of television practice and issues of media convergence, advertising, and globalisation.

Other Teaching and Artist-in-Residencies

- Artist-in-Residency with Willow Park Arts-Based Learning Program in Calgary to integrate Media Arts creation into the core curriculum.
- Taught improvisational acting at Epcor Centre for Performing Arts, Theatre School.
- Assisted in teaching Senior Acting (Drama 300) at the University of Calgary in the Department of Drama, Faculty of Fine Arts, including the facilitation of a two-week workshop on Acting for the Camera.
- Taught and developed courses for CTSR (Cinema, Television, Stage, and Radio) at the Southern Alberta Institute of Technology (SAIT) in Calgary. Courses taught included "Electronic Publishing Design" "Multimedia and Mass Communications," "Web Design," "Bitmap Graphics."

- Taught and developed courses for the Centre for Communication Studies at Mount Royal College, Calgary. Courses taught included “Visual Communications” and “Publication Design.”