



New Works XR Pilot Program 2021 Info Session

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SPEAKERS

Erika Mitsuhashi, Ian Garrett, Sierra Megas, Jacob Niedzwiecki, Speaker 6 - Guest, Cheyenne Goolcharan

- Erika Mitsuhashi 03:52**

Hi everyone, we'll get started in just a moment, I think we're just waiting on one more person. Thanks so much. Okay. Hi, everyone. Thank you so much for being here. My name is Erika Mitsuhashi. My pronouns are she, her, and I'm the project coordinator.
- Sierra Megas 05:51**

Hi everyone, my name is Sierra Megas my pronouns are she, her, and I am the program manager. I'd also like to introduce Cheyenne, our nuworks communication manager, who is here supporting us in the zoom, as well as Semara and Laryssa our ASL interpreters.
- Erika Mitsuhashi 06:16**

We would like to welcome you all to this digital space, where we are gathered in addition to the physical locations where you are all tuning in from. On behalf of nuworks, and myself, I would like to acknowledge that the land on which we live and work takes place on the traditional and unceded territories of the Musqueam Squamish, and slay with tooth peoples. nuworks is committed to dedicating time and resources to stand and work in solidarity with with Indigenous artists and communities, and to support their visions and

goals. As an artist, I am working to learn more and be present with my conscious and unconscious complicity within structures of colonial and racial violence. I wanted to state this here because the collaborative nature of this program does not exist in a vacuum, rather in a network of new relationships built on reciprocity, and sharing of knowledge. I feel an immense privilege to be able to facilitate activities like this, and gatherings like this one on the lens of the indigenous communities who have had their rights together, and access to their land taken away. I encourage you to share in the chat, the embodied locations which you are tuning in from, and look forward to continuing to hold these values of reciprocity, and knowledge sharing, throughout today's session, and into the program. So as I mentioned, my name is Erica. My role is. I'll be more focused on artists liaison Ng and facilitating the supported activities through this program, I was part of the inception of this program in close collaboration with and from. Sorry, with and mentorship from new works. And I'm really excited to meet all of you and humbled by how many of you have tuned in today.



Sierra Megas 08:35

And my role be focused on providing administrative support to the program, and helping to coordinate the supported activities portions. I joined the nuworks team. Earlier this month, and I'm really excited to be involved in the project, and also to meet you tonight. And I'm actually joining today from the traditional territories of Quentin SkyMall and Sankeys pupils, also known as Victoria, BC. Being able to offer support to artists in the realm of xr is an inspiring and new way of thinking about performance making and UX is really excited to be launching this new program this year. nuworks is a local long standing artists to support, and presentation organization dedicated to developing communities through art engagement. They provide an array of support to dense and multi multiplicity, multi, multi disciplinary artists to the streams of artists support, presentations, and share dance. So I also invite you to check out nuworks his current and upcoming program on the New York subject. Okay. So just before we dive in, I will cover a proposed structure for our session this evening. We will be beginning with an overview of the pilot program. We will also answer the question what is exci Erica will share some examples of performance projects that utilize XR, and, and we will also cover the available program supports that are offered to artists. And one of the supports that we are really thrilled about is mentorship. And we're grateful to have our program mentors Jacob and Ian Justine from toasty lab joining us tonight, or rather just seen, I think, and they will share with us a bit about themselves and their practice and we will also then briefly discuss the selection criteria and application, and the session we'll close with the question and answer period, and this will be a chance for you to ask us any questions you have about the program, or ask us any questions that you had for the mentors. And we also welcome your questions by email and we will have our emails, up in the slides at the end of the session. So we are

aiming to the session to one hour and we are also aware that there is a lot of material to cover so we might run just past 6pm But if you need to leave at any time, please feel free to do so. And as you're aware, the session is being recorded and transcribed so both the video recording and transcription will be available on the nuix website within the coming week. Let's begin with an overview of the program. Okay.

E Erika Mitsuhashi 11:41
Cheyenne if you just hit spacebar, I think we should be on to the next slide, sorry, I'm sorry.

C Cheyenne Goolcharan 12:07
Do you see the newworks XR pilot program slide or are you just on the first.

E Erika Mitsuhashi 12:13
We see the whole screen. So if you just hit present. I think we should be. Yeah, there we go, we're good. Thanks Jan. No problem. Awesome. So, the nuworks XR Pilot Program is a program in development between nuworks myself, and a team of consulting mentors who are artists and technologists, working at the intersection of performance and xr technologies, operating as a case study model, two to three participating artists or groups will work with our XR pilot team to develop a structured working plan, and identify key resources needed to support to support their XR projects in the form of workshops for skill development, mentorship with senior artists, Connecting with technologists and coders and xr resource sharing

I Ian Garrett 13:17
this. I'm sorry, I don't think that the recording has a began.

E Erika Mitsuhashi 13:24
Oh dear. Thanks for mentioning that. We are going to hit record. And if anyone is uncomfortable with recording in progress with their video being shared, please feel free to turn off your camera at any time. Thank you, Ian, um, where was I. Okay, so I just wanted to mention that the XR pilot program is very much in its development phase, the direction of the program will depend entirely upon the supports requested from the applicants with the focus on process, research, and capacity building, participants are participating groups will have the opportunity to create a personalized program plan, with the support and in collaboration with nuworks, and the XR pilot team by learning from each other's

experiences, participants will gain sustainable skills and knowledge over the course of six months from June to November of this year, a final product, or presentation is not intended as part of this year's program. So, what is XR are most of the definitions, I'm about to outline. I'm just going to pause, and allow our ASL interpreters to change over. One moment. Okay, here we go. And these definitions I've borrowed from the Unity website which has a really handy glossary of terms. So XR is generally used as an umbrella term, and is frequently used as a casual shorthand to group together, technologies, such as virtual reality, augmented reality, and mixed reality together. It is technology mediated experiences that combine virtual and real world environments, and realities XR covers the hardware, software, methods, and experience that make virtual reality, mixed reality, augmented reality, cinematic reality, and others, a reality. Most definitions of XR encompass platforms and content, where the user can take digital objects into reality. Or conversely, see physical objects as present in a digital scene XR experiences include those where users generate new forms of reality by bringing digital objects into the physical world, and those that see the brain physical world objects into the digital world. So, I invite you to think about how that definition sits with you. I know it's a lot, and VR in this definition, it states that virtual reality has evolved and found very different uses, in different sectors. So different definitions have emerged, and sometimes overlap with one another, but some discrepancies exist. So here are our, a few universal framings that have what XR offers computer generated stereo visuals, which entirely surround the user entirely replacing the real world environment around them. Many believe this definition includes 360 video from true VR. Everything is experienced from a viewer or audience centric perspective, real time user interaction within the virtual environment is possible, whether through detailed interaction, or simply being able to look around within the experience high level VR immersion is achieved by engaging your two most prominent senses, vision and hearing by using a VR headset and headphones. The headset wraps the visual world or experience, nearly to the edge of your Natural Vision field with you. When you look around you experience the environment, the same as you do. If you were to look around in real life. Headphones amplify the experience by blocking out the noise around you, while allowing you to hear the sounds within the VR experience. Augmented reality is the overlaying of digitally created content on top of the real world, augmented reality, or AR allows the user to interact with both the real world, and digital elements or augmentations. AR can be offered to users by headsets like Microsoft's HoloLens, or through the video camera, of a smartphone. So, a couple popular examples of AR. The first one is Nintendo's Pokemon Go, a game that uses your phone's GPS and clock to detect where and when you are in the game and make Pokemon appear around you, or on your phone screen so you can go and catch them all. As the GPS tracks your movement, as you move around in space. Pokemon appear, depending on where and when you are in the game. And the idea behind all of this was to encourage you to travel around the real world, to catch the pokemon in the game. The second example is AR

lenses, use in popular social media apps like Snapchat and Instagram, which have risen to popularity in the last five to six years, Snapchat began developing AR lenses in 2015, which use augmented reality technology to integrate 3d rendering or 3d rendered elements into what you see in the camera picture of your smartphone. One of the first ones, I remember, was when I saw the puppy filter for the first time, with the dog ears, nose and the tongue. Maybe some of you know this one. And Snapchat has 265 million daily active users worldwide as of 2021 this year, which is a great example of how this technology is reaching so many people, and can be very influential because of how user friendly it is last little bucket under XR is mixed reality. A mixed reality experience is one that seamlessly blends the user's real world environment, and the digitally created content, where both environments can coexist and interact with one another. It can often be found in VR experiences, and installations, and can be understood to be a continuum, on which pure VR and pure AR are both found. And I would love to talk a little bit about, and give you an example of a couple of you are. One is a Web VR project, and the other is a extended reality project. I'll go into that in a moment. But the first is dance tonight VR is a playful Web VR project dance tonight, was released in 2017. It is an ever changing VR collaboration by LCD Soundsystem, and their fans, featuring the band's new song tonight. In it you go from room to room, experiencing a series of dance performances created entirely by fans, using Web VR, The experience is accessible from a singer, a single URL, and is asymmetrically designed to work across platforms, giving the user a different role in the experience depending on their device. So, a couple different modes for interacting with the experience is basically dependent on what technology you have access to. So with the Daydream View Google Cardboard, or other handheld VR headsets, you are immersed on stage, watching the experience unfold around you in 360 with room scale VR such as the HTC Vive or Oculus Rift, which enables your physical movements to be reflected in your virtual environment, you are experiencing it as first person as the performer and without VR via the URL, you are the audience, getting a bird's eye view perspective. So I'll just do a really short screen share and a lot, launch the experience so that we can all see it together. So much about food. But I'm telling you, the best news. The market psychology, you're helping us to say the same thing. All right, I will just pause it there for a moment. And if you would like to experience it for yourself through any of those platforms. It's very fun. When you have that, if you have access to a headset with controllers, it responds to your movement, so those little dancing objects, respond in real time, and so colorful and playful. I just love it. I'm great, I will just wait and Shan if we could bring back up the slides. There's also a great making of video that we posted in the chat as well. If you want to know a little bit more about the back end of things. So dance tonight was created by artists John Jonathan Buckley and moniker, in collaboration with the data Arts team, a specialized team within Google exploring the ongoing dialogue between artists and emerging technologies. Great. The second example, I'd like to speak about is 10 year mark quartz, some a swatch, while some asleep. It was recently presented

at full the festival of live digital art. This month, and although I wasn't able to attend the work. I attended a really thoughtful artist talk with folders, artistic director, Adrian Wang, Kenya, and the project's coding dramaturge John Titus. I placed this hybrid work in the XR bucket for its use of coding, an SMS text message as the site for this durational performance. It's intimate and interactive, and the experiences between performers and audience over the course of 14 days. It uses text and voice recordings to choreograph and unfolding, an emerging play as a one on one experience. Some must watch while some asleep, is a true story of how asleep talker. Tanya Marquardt discovered a sleeping self named x through their iPhone, imagining what might happen if their waking self and sleeping slough sleeping self met converse and maybe even healed, the peace invites the audience, called experiencers to contemplate the dream world through years worth of sleep talk recordings. It's a devised transdisciplinary digital and analog performance, about PTSD, sleep talking and healing. So, this work has been developed in several different iterations and modalities, and there isn't really a great visual representation of the work available, but we will post links to the folder website, where the artist talk might still be online, and the link to Tanya's website for further information. And I think she has a few short trailers of the work in its older iterations. It was written and performed by Tanya Marquardt, directed by Faye NASS, and composed by Omar is a bar and coding dramaturgy and designed by John Titus and dramaturgy by Heidi Taylor, who is local. I believe Faye NASS, and Tanya, also both spent a significant amount of time in BC, as well. Great, and I'll pass it off to Sierra.

S

Sierra Megas 28:50

Thanks. Yeah, it's really nice to see just how wide ranging XR can be and I hope that if you have a chance to kind of maybe dig into some of those links, they might spark some ideas from you, for you, and I'm going to just briefly touch on the available program supports that are being offered through this program. So these bulleted points are also included in the open call on the nuix website, but we can just walk through them together. So participants will receive a \$4,000 honorarium for subsistence during participation in the program. There will be mentorship and support and developing processes for integrating immersive technologies into the participants project and or practice. The program will let you connect to technologists will develop digital and virtual literacy and specific skill development, and possibly gear and resources, access to virtual resources list, and access to workshops that will be catered towards specific areas of interest. As the program of one as a case study model we will use artists, actual projects as learning opportunities throughout, as we progress, and the program will include bimonthly check ins in the fall with the entire cohort participating, where artists will share their progress and their challenges and kind of discuss different directions for support. And there is also the possibility for this program to develop into a studio or residency style of support, but this

will be dependent again on the artists availability and scheduling. And so just to re-emphasize with the catered nature of this program. The supports will very much depend upon the needs of the participants and their proposed projects, and will therefore be quite flexible. So our idea is we will work with the participants to really identify what best suits their projects in terms of supports and move in that direction as the program unfolds. One of the most exciting supports though is really the opportunity to work closely with XR mentors, and some of whom are here with us tonight. So I will pass it off to Erica to introduce our mentors.

E

Erika Mitsuhashi 31:22

Excellent. So, the first person I would like to introduce from our core team of consulting mentors is Jacob Niedzwiecki. Jacob is a queer artist who works in code, media, and movement after retiring as a professional dancer, he has choreographed and directed dance films that have shown in festivals around the world, directed multicam dance live streams for the National Ballet of Canada. *Neue Blanche* and others, and created several live performance works including Jack Curry's an immersive on location parkour heist, which was awarded the Vanguard prize for risk and Innovation at *summerworks 2014*. He frequently collaborates with dance and theatre artists, as a sort of technological dramaturge and has created web and app based experiences with Toronto International Film Festival, Peggy Baker dance projects, *downstreams aldehyde*, and others. He's also the instigator of the cohort initiative, which makes it easier for artists to integrate mobile devices into their work. He currently splits time between Calgary and Toronto. Hi, Jacob, thank you so much for being here. I just wanted to give you an opportunity to introduce yourself a little bit further, maybe perhaps speak to how you came to XR and coding and what specific expertise, you're excited to bring as a mentor.

J

Jacob Niedzwiecki 33:03

Hello, folks, I am super excited to see the turnout here. And I'm actually very excited about this program. I started my journey with XR back in 2013. When I created a site specific work called *I usually use the English pronunciation*, because I'm lazy Jackery, which was a sort of roving show based on the technology, the technology that it was based on was essentially the idea what if we took what we have access to in a theater sound playback video playback comms. And what if we could carry that in our pockets for a traveling site specific show. So I prototype an app that played a score in sync for all of the cast and audience members, and we develop that up over several years as the show toured in the US and internationally. One part of that show was I had done projection design in theater for dance shows, and I really wanted to try using augmented reality, to do something like what I might have done with projection in a theater. So the concept

was, you know if you've ever seen projections on a scrim in a theater. We were trying to do something similar in AR to sort of annotate choreography that was happening, outdoors against a you know a graffiti covered wall. So that's how I really got started with it, and then that I sort of deepen that practice through residencies and collaborations with other artists. I have to say one of the most rewarding parts of the last year and a half, which everybody has, I'm sure, had difficult times. One of the most rewarding parts was participating in a number of mentorship and sharing and teaching initiatives, both through cohort and through other organizations. I, for me, I, I sort of grew up in a place where I was from a young age both dancing and messing around with computers, and I'm very excited to get these tools into the hands of artists who can do very interesting things with them. I want to pass on sort of the privilege that I've had as a technically super like geeky person and make it easier for artists to to explore these technologies and how they can create new experiences for audiences and creators. Thanks Eric. I think that's it from me.

E

Erika Mitsuhashi 35:48

Thanks. Yeah, I feel really lucky to have you on board because I feel like I can see how you're, you have like one foot in the dance and like embodied theatre world in like one foot really firmly in the tech world and, you know, we're always kind of doing a little bit of this, when it comes to this DIY learning that I've been doing my whole career so I'm really happy to have you. Um, I just wanted to, I'm borrowing this from the folder artist talks. Adrian would always close a little section of speaking with asking a question, and I just wanted to ask you, what was an experience, or performance that uses technology that you've seen or experienced recently, or not so recently that left like a real, lasting impression. It could be more than one.

J

Jacob Niedzwiecki 36:55

Yeah, I'm gonna actually be very. Because of this, this came up recently in a, in a sort of debrief, actually. And I don't want to say something like that I've been working on or that I worked on. So I'm actually going to be super mainstream about this during the pandemic. I don't know if people have been familiar feel familiar with the trend around like watch parties, there's a couple of browser extensions and ways to watch a movie or a video with somebody you're not in the room with. And so we actually set this up, my sisters and I were in Toronto and Vancouver and I'm here in Calgary, and we haven't seen each other in a year and a half, we set up a watch along with the sound of music, and it was the first time all of my nieces and nephews had seen it. So we had, you know like a family group chat going in the background we were just like, yeah, shitposting. And, you know, and riffing together and we just had a really good time, sort of, and felt very together, which

has been an experience that's very sorely lacking for everybody, I think, in, in terms of, well, in pandemic times. So, that's fine for now, not, not a super, you know, under the radar. In DPS. Just pretty simple, pretty simple.

E

Erika Mitsuhashi 38:33

That's great. Yeah, I've, I've experienced that watch parties of for a couple of things. It's excellent. and thanks so much, and Jacob can't stick around for the q&a portion. So, whenever you have to go thank you so much. And I will move on to our next mentor. One moment.

I

Ian Garrett 39:05

Hi. Hi. There's only one of me. There's three of us in the picture but there's only one of me actually on, on, on here. I, and there's two of us named two of us as you can tell, as you might infer from the money, maybe not an assumption that we make, certainly, but I myself, I'm Ian Garrett. My partner is Justine Garrett. We also have two small children, and we are in Toronto, traditional answer the Hoda nashoni The ANA Shama, the here on windows in the MA T, and a few hours ahead, so she's, we have two small children who are being put to bed right now, and we sort of like shot for it, to see who would do it so she'll try and join us a little bit later as well, but we're two thirds of toaster lab, the other third is Andrew sempre, who is based in Switzerland, so ideally is asleep right now, but Well, you never know he has a bit of a Mido, the last two years, We've been working on a digital strategy fund project called the toaster lab mixed reality performance and Talia and I start with that, even though our history goes back because Jacob is actually part of the advisory board for that group that's been a two year there has a very similar mission to what we're trying to accomplish here, insofar as we were working for two years to boost performance projects that would, we're interested in exploring various technologies related to mixed reality. We started working in this space, new around a decade ago. It's very much related to dance, we were originally trying to find ways of creating site specific members of dance archive and stumbled into a number of technologies, having previously worked with lots of technology for performance around linear lighting and media which is part of my background, previous to that, but the three, we came together as a collective to start creating immersive city scale site specific works, and felt very lonely. In, in doing that and so our, our sort of core activity over the last few years has been held, similar to what Jacob mentioned has been working with artists who are interested in this, and supplementing that to their projects or giving instruction to help to boost up a field of people who are interested in these explorations of work. Our, our website is there and if you go to the Atelier you can see, we've been not just convening and working on our own projects, but also in supporting and providing a venue for other projects either that are

nascent through hackathons, or have been established and finished the various symposia, that have recently moved online. I'll also provide a link if you want another XR experience, we just concluded this project along with folder. As part of the folder project that created a Web VR exhibition of the projects that have been completed there it's not a comprehensive list of all the projects that were touched by the Atelier project, but a number of them for which there is documentation so it uses Mozilla hubs which is one platform that we might explore during our time together, which is a web XR it could work in your browser, similar to what, what, what Erica had just been describing, works in your browser, you can use a headset with it you can use them mobile device and explore those projects really interested in this idea of how we can bridge time and space, and play with those especially within affordable and accessible ways and we mean that in a number of different ways to explore, to see where that gets us. And so far as extending the capabilities of what we can do through performance projects, so excited to be here and help figure out we do we're, we're sort of platform agnostic. We explore a lot of different technologies and have more or less expertise and in a variety of them, but always willing to help work through process and how to evaluate projects as well. And with shared expertise between coding narrative and technical production for for XR projects.

E

Erika Mitsuhashi 43:56

Thank you so much and I really look forward to, also meeting, Justine, and the remainder of your team, eventually, but understand those kiddos got to go to sleep. Yeah. I also would like to close our little time speaking together by asking you the same question if there's something you've experienced either an experience or performance that uses technology that you've experienced recently, or not so recently that left like a really lasting impression.

I

Ian Garrett 44:34

Yeah, that's that. So I've been, I'm gonna offer three things. One was prepare one. I experienced pre pandemic. And it was one of the first examples that I've that are an earlier example of using AR for a performance project in person. And this was a project called The Elements of Oz, by the Builders Association, New York, experimental theatre company they're known for combining media they had worked to create an AR overlay to a devised piece about the creation of the Wizard of Oz, and it was. I've mixed success, but it sticks with me because I think about it quite a bit as what's important about bringing mixed reality technologies into the space, and it's something that we can unpack much more, I think that there are parts of it that were very successful I thought the show was great good, but I also think there are parts of it that just saved me lots of food for thought into like how we very specifically and intentionally bring technology into a space, and

when you choose not to bring it into a space. Other, other projects if you want to go deep into VR. The, the under presents is a social VR space in which the participants in it are beautiful but there's sometimes live actors in it, and they did a project called The Tempest, which is based loosely if you are unfamiliar with Shakespeare's Tempest. The story is probably not particularly obvious, but it was a multi user immersive VR experience that was performed with a live actor and there's one of the first to do that really successfully and a lot of us get very excited about it. Lots of beautiful moments and then the last one which is just pure entertainment, and is five minutes long, is very early in the pandemic town Nian and the Get down, stay down. Did a music video for their song phenomenon, which was, they had already booked multiple shooting days to do an in person, video which all got cancelled because of the pandemic but they decided to use the time anyway. And it was still one of the most effective uses of zoom that I have ever seen, and so far as choreography done at a distance. Yeah, so I recommend taking it's also kind of a bot. So those are the three things that will highlight. Cool,

E

Erika Mitsuhashi 47:21

thank you so much, I really, I look forward to watching these Tinder claws has been on my radar for a while and, yeah, their work looks really, really beautiful. And, and we'll be sticking around till the end of the meeting. So, I'm. we can spend some more time chatting. Yeah, my late co star should join me shortly. If there's more questions or direct questions for Ian. Um, but I think I will pass this over to Sierra to talk about the timeline of the project.

S

Sierra Megas 48:05

Great, I'll just dive right into it. So right now, the applications and open call is up and open applications will be due on June 25 and our selection committee will be reviewing the applications at the end of June and selected applicants will be announced on July 2 moving into July Eric and I will be connecting with the participants to reveal their review their goals and objectives, and together we will begin to start to design and build that personalized framework for supporting their projects and practices. And we will spend a bit of an intensive period consulting with mentors and setting up kind of a working structure for the fall. So this will also be the month to identify research questions begin building resources, and really define what types of capacity building, participants are seeking. And so, participants will be actively involved in this process in July. And in August we'll take a break. Moving into the fall in September, our supported activities will start. We will hold bimonthly, checking meetings as a cohort to share those experiences, and again talk about our challenges progresses questions and areas of interest, and this will be a chance to kind of give and receive feedback in real time and learn from each other's

respective projects and practices as they're developing. And this structure will continue into October, there is a possibility that additional workshops might happen during the fall months. And then in November, we will plan to host a virtual open studio sharing of the work from the 2021 cohort. And this will be a public sharing of our research with a conversation between the artists and mentors involved. Once again, we'd like to emphasize that there is kind of no aim to have a final product or presentation. As part of this year's program so this is really more of a studio sharing, and a chance to celebrate the work that's been going on and also engage in some knowledge sharing. So to conclude the program at the very end, participants will be asked to contribute some feedback to help nuworks build this pilot program for future iterations as well. And just a quick note, the program will be entirely online.

E

Erika Mitsuhashi 50:34

Great. And so who should apply, and are like, emerging to mid career artists or collectives or groups with a specific project that is either in early stages of development, or pre development, involving immersive, or extended reality technology components, artists may be at any stage of familiarity with XR, and those with very little to none are encouraged to apply. It really is about the ideas and having clear goals. The focus of this year's program is to provide catered support to artists working with extended reality technology, or have a serious curiosity about integrating different technologies into their practice, artists will have access to mentorship, learning and skill development opportunities with our team of consulting, artists, and technologists residency opportunities and specific support to the project in its early stages may be possible depending upon scheduling and general availability. We are looking for folks who are excited to get their hands dirty, learn a lot, share resources and help us develop this program for future iterations. So, due to the pilot nature of this program, we are asking for participants who are open and excited by the opportunity to be part of the development of this program participants will be invited to be an active dialogue between myself and Sierra, the program's co coordinators and artists liaisons.

S

Sierra Megas 52:24

So, a little covering of the selection criteria. Once again these bulleted points are also on the website in the open call, but we'll walk through them here. The program is open to dance artists and projects may include interdisciplinary elements. And it's open to individuals collective Nonprofits and Charities, with an organizational budget under 150k. The artist or company must be based in DC. The participant must have clear and specific goals and objectives that participant must commit to being present for the majority of the bimonthly, checking meetings and workshops or residency time dependent on scheduling

and availability. And the participant must commit to work with mentors, the duration and frequency will be developed together as we mentioned, with the participating artists and mentors in the first kind of two months of the program. I'd like to say that we prioritize applications from equity seeking artists who have or are facing systemic barriers that infringe on their artistic career. This includes but is not limited to artists who identify as indigenous black person of color, trans, non binary, queer, disabled, low income and living in the intersections of these identities. So the applications will be collected and reviewed by a selection committee, and the selection committee will be comprised of the nuworks team, an external peer reviewer, and the XR mentors, and the application within the application we are really most curious to know about what areas of xr you're interested in working with, and also what types of support you're looking for. So your answers will inform and shape the program structure and supports that we end up catering and facilitating really having clear goals and objectives in your application will help us understand how you work and create, and what you're proposing to work on, as well as how we might best support your proposal and also your practice. And the application to the form is linked in the open column the website will also pop it into the chat here too. It is a Google form, and we just want to remind folks to perhaps work on your application and a separate document and save your work as you're going along just to avoid losing it in case the form turns out while you're submitting, and at the end there is an option to select to save a copy of your answers to be emailed to you when you submit the form. In addition to the Google Form, we will also accept applications via email, phone, video or audio file as needed by the applicant, and if you would like to arrange this, please get in touch with me, I'll put my email at the end of the slides, it's Sierra at Newark Scott ca. And please reach out for that. So the upcoming key dates to note are the deadline of June 25 for the application deadline and selected applications being announced on July 2. And this really brings us to the end of our discussion tonight so we would like to open up to questions. For questions, feel free to unmute and also turn your video on if you'd like to share any thoughts or you can also put your questions into the chat as well. And we welcome further questions by email, both my email and Erica's email up there. Yeah, I'll just open it up. Hello. Hi Eric.

S

Speaker 6 - Guest 56:31

Hi, thanks for the great presentation guys, that was a very informed formative. I just have a couple of questions. Maybe it was answered but I just wanted to clarify them. The first question is, let's say your projects already funded through another body. Let's say C candidate arts counselor PCAC. Can you still applied to this pilot program if you're already funded through something else.

E

Erika Mitsuhashi 57:04

Yeah, I, I think it's good to note, I think, if it helps your budget for your other project, I mean, it's just more resources for your project. Um, I don't think there's a conflict on our end, I think it would just be a matter of bookkeeping and like your budget for your bcac or CCA, um, yeah, just on your end, as long as it works for updating with a new kind of like in kind cash amount from us. And that's definitely something where we could provide a letter, and we could provide like the details of what we're offering you and kind and be honorarium, if you were selected for sure.

S

Speaker 6 - Guest 57:55

Cool, thank you. And the last question is, let's say you are, you're collaborating with a company or another body outside of your own. Can you still apply for this, where you would be eligible to apply for this program, it's already, and I also saw, it was like, 150k, under like your the yearly thing. Yeah, just have no questions around that.

E

Erika Mitsuhashi 58:26

Yeah, and I think if, like, say for example you're working with a collective or a group and they fall under that selection criteria. I'd say, put the proposal forward as a collective, and if it's your personal work, and it ends up being something that you take on for future projects. We would, we're considering it mainly like just support for this program. Um, yeah, I think there are ways, I think if you are working for a company that has an operating budget over that amount, we would definitely take that into consideration. But if it's you as an individual, developing your skills and capacity. That's kind of like more the vibe and direction we're going. Yeah.

S

Speaker 6 - Guest 59:24

Well, those are my questions. Thank you guys so much for today. Yeah, meeting everyone virtually no problem

E

Erika Mitsuhashi 59:32

and if you have other questions that come up, let us know, and if anything during the application process is unclear yet just shoot us a message. Totally. Thank you guys. Yeah. And Cheyenne, maybe we can stop the screen share. And I'm going to go into gallery view to see everyone, and we'll see if anyone else has any questions.



1:00:10

I've got I might jump in. I just have it i It's not logistics you guys did a fantastic job with the information and presentation so thank you. I just, it's more of a curiosity, around what Ian was talking about. Just because right now I'm doing, I'm pre pandemic I was a dancer such with with the dance company and during the pandemic I was doing my masters in comp size so it was interesting to hear kind of what you're talking about in the bringing that tech and performance together because I think that's something that I'm hoping to sort of shaped my practice into moving into this like new state of normal whatever that will be and I was wondering if you could talk kind of more about the like technical side like I'm just curious to know if you're involved in the like coding portions of those technologies or kind of where yeah where your work sits in the realm of all of that, sliding scale.



Ian Garrett 1:01:12

Sure, I'm just enjoying my side of Rachel's wave. Justine's also just She's real. I mean, I'm gonna change the audio here so she can actually hear the response to this because I've got my headset on. But, there we go. Um, yeah, we, there's a reason that there's three of us in Chester them, because we have sort of shared expertise around different ways of approaching it. We do a definitely as a company do a lot of work around coding and do a lot of development internally as well. It happens in a collective thing I like to say that I'm really good at breaking things Andrew is it really are leads on the development, more than I do, but we sort of worked collaboratively. I tend to specialize much more on content production, and how that gets prepped and optimized for the various deployment ways that we work with adjusting also overlapping into those around a lot of narratives and dramaturgical work our approach as a company tends to make sure all three of those are happening at the same time. And that's sort of like the gospel that we preach around project development is around devising technology narrative and production techniques in concert with one another. So, we are in insofar as like thinking ahead towards the the mentorship way of things, it would ultimately depend on if you're talking about doing development where you're looking at development. We're not necessarily, you know, comprehensive we tend to work a bit in unity and Jacobs really great in unity. And we tend to partner together on things like that. We do a lot of development that involves platforms like React Native, a lot of JavaScript stuff, mainly so that it's like web compliant, easy to use stuff, and our projects if you take a look at our websites sort of range from, we try and keep as much web based as possible just for accessibility purposes, so that you can use them on the most number of devices without special installation, and one of our big summer projects and the culmination of our DSF is actually around decision making processes around how to then introduce start to introduce those more complicated steps of technical development of when you start moving into custom coding and when you

start building this bespoke apps and that sort of decision making so that's also something that I think that we're hoping to bring to this process is making sure that we just did a presentation. Two weeks ago, not this last weekend but the previous weekend about this about like starting with no money, and how to get anything done. Yeah. So I hope that that's, that's a helpful response that the short answer yes, we do, we do work on the cutting edge of things. But our main goal is to make sure that you're not overdoing it on the cutting end of things.



1:04:29

Yeah, no, that's super helpful thank you so much for that. It's really interesting stuff.



Erika Mitsuhashi 1:04:38

And I'm realizing it's five past six so we should probably close it there, but thank you, Everyone, um, yeah, I am happy to talk with anyone, further about their proposals, we can also try to arrange some more time with Ian and Justine and Jacob. If there's any specific questions or considerations in putting together your proposals, but thank you for taking the time, that was so much info, and thank you to our interpreters. I hope that was okay for you. And just seem nice to meet you. I hope we can. That's okay. Yeah, but I guess we'll be in touch soon online. Good night everybody. Thank you everyone. Bye bye. Thanks everyone. Okay. Thank you. Thank you. And thank you to our captioner.



1:06:01