CALL FOR PROPOSALS

Culver Arts Research Laboratory (CARL) Residency Opportunities for UCR Faculty and Graduate Students 2013-2014

The Barbara and Art Culver Center of the Arts solicits proposals from UCR faculty and graduate students for projects as part of Culver’s scheduled of curated programming for 2013-2014. Culver’s curatorial staff seeks bold, dynamic, experimental projects that engage with the Culver building and downtown Riverside as a site of exploration and collaboration. The primary goal for the presentation of faculty and student projects is to feature and showcase to the larger community the best in arts-based research that is being conducted on campus.

Programs can be, but are not limited to musical performances, dance performances, open rehearsals, literary readings, writer workshops, theater productions, lectures, film screenings, temporary sound and art exhibitions/installations. Proposals for exhibitions can range from one day to multiple weeks, and performances maybe for one evening (customary) or multiple evenings (atypical). In keeping with the Culver Center mission, the goals are to present new, original work, to facilitate interaction between performers, disciplines, and approaches, and to encourage collaboration between campus and the broader public.

Proposals will be reviewed from all departments, but priority will be given to those from the following seven CHASS departments in the arts: Art, Creative Writing, Dance, History of Art, Media and Cultural Studies, Music, and Theatre, and to first-time applicants who have not made a public presentation at the Culver Center in the last year, whether as a CARL Resident or via other programming. Proposals that come from these departments may also include partners with any UCR department, undergraduates, and community members. Funded residency project proposals must culminate with a public presentation at the Culver Center in the atrium, screening room, black box theatre, or dance studio (Hammond).

Respectful of the needs of UCR’s underserved and vibrant arts departments, the Culver Center's aim is to provide much needed space for creative intellectual activity beyond the bounds of the classroom or studio in the more public location of the ARTSblock that will benefit all the arts and performance initiatives in the College and at the university, through judicious rotation of space assignments and shared resources.

Three Opportunities for CARL Residencies

Type: Non-Funded, Non-Public CARL Residency
Funding: Projects not open to the general public, which do not receive financial awards, but receive ARTSblock support such as rehearsal time and/or space for project development, but do not require further ARTSblock staff support, such as with lighting or construction.
Schedule: Ongoing
Process: Short application accepted on rolling deadline. Adjudicated by ARTSblock staff.

Type: Non-Funded CARL Residency
Funding: Projects for public presentation, do not receive financial awards, but receive ARTSblock support such as exhibition space, rehearsal time, tech support, and publicity.
Schedule: Ongoing
Process: Long application accepted on rolling deadline. Adjudicated by ARTSblock staff in consultation with Culver Faculty Advisory Board.

Type: Funded CARL Residency
Funding: Projects for public presentation receive financial awards from a fund of $6000 total (three $2000 awards available), and receive in addition ARTSblock support such as exhibition space, rehearsal time, tech support, and publicity.
Schedule: July 1, 2013-June 30, 2014 (rehearsal space and public presentations in non-atrium locations can be scheduled more easily. Public presentation of projects in the atrium require more lead time since it is a multi-use space.)
Process: Long application due February 15, 2013. Adjudicated by Culver Faculty Advisory Board and ARTSblock staff.
General Guidelines for All Opportunities

Home departments will not be provided with funding for release time for faculty, nor is there an arrangement for faculty to be relieved of departmental and teaching obligations during their work at Culver. Independent study projects by students, in conjunction with faculty advisor approval, and in fulfillment of their course work are welcomed.

ARTSblock staff and the Culver Center Faculty Advisory Board will evaluate the proposals. ARTSblock staff will administer and coordinate scheduling, space assignments, and facility management. 2013-14 Faculty Advisory Board: Art (Brandon Lattu), Art History (Pat Morton), Creative Writing (Michael Jayme), Dance (Wendy Rogers), Media & Cultural Studies (Derek Burrill), Music (Paulo Chagas), and Theatre (Robin Russin).

Once a proposal is accepted and the faculty/student are notified, then the process for contract negotiation begins, for non-funded as well as funded opportunities. It will include, for example, exhibition layout/checklist, rehearsal and performance dates and times, a diagram of the set location and seating arrangement, and so on. As part of the contract, faculty/students will be asked to review and sign off on accepting the Building Use Guidelines (BUG), which may be reviewed in advance at http://culvercenter.ucr.edu/facility-rental/guidelines.php.

Generally, at the very latest, contract negotiations for Non-Funded and Funded Residencies with public presentations will start eight weeks prior to the date of the event, although negotiations can start earlier too. A contract will need to be signed by both parties thirty (30) days in advance of the project’s start date, which includes shipping of artwork, installation schedule, rehearsal dates, for example. Please note that for performances, UCR students have to sign waivers. Generally, UCR faulty do not need to sign waivers, but if any participants in accepted projects are not UCR faculty, students, or staff, then they will need to sign a liability waiver and may be required to provide their own Commercial General Liability insurance policy, although ARTSblock staff can assist in working with UCR’s insurance to obtain an insurance policy for a minimal cost to the artist.

Non-funded, Non-Public Presentation residencies have a more flexible timeline, as they generally will require simpler forms to prepare in advance.

Non-Funded Residencies

Non-Funded Residencies for public presentation require the same application as Funded Residencies, except that a budget is not required. These are projects in which ARTSblock will provide support such as space for exhibitions, rehearsals, and performances that are open to the public, along with light construction, lighting tech, and publicity.

Funded Residencies

There is a $6,000 fund from which three $2000 awards are drawn for Funded Residencies. Proposals for funding will be made based on quality of application narrative, clarity of budget outline, innovative nature of proposal project, and collateral resource requirements from Culver Center. In addition to the award funds, these are projects in which ARTSblock will provide support such as space for exhibitions, rehearsals, and performances that are open to the public, along with light construction, lighting tech, and publicity. Residents will need to provide any specialized sound equipment, such as a multi-channel mixer, and a sound tech, depending on the nature of the production. Should they be required as part of the project, then these would be items to include in the proposed budget. However, most of spaces in Culver, including the atrium, can transmit acoustical sounds fairly well.

Proposal Preparation for Non-Funded and Funded Residencies

In addition to contact information, the proposal must contain the following elements:

I. **Narrative Description** (One to four pages single-spaced, using Times Roman, eleven-point font)

   **Project Summary**: The abstract (up to 125 words) should summarize your project, and will be used in the review of the proposal, in ARTSblock and Culver’s annual report, and in other publicity.

   **Significance**: Your description should make clear how the proposed arts research agenda would benefit from the use of the Culver facilities. Your description should also include enough historical and theoretical contexts to allow any member of the Culver Faculty Advisory Board unfamiliar with the details of the topic to appreciate the artistic and intellectual significance and timeliness of the proposed project.
Work Plan/Timeline: Your description should provide enough programmatic detail to convey a clear sense of the proposed artistic research and production. A tentative timeline, showing general goals and organization should be included. There will be opportunity for the timeline to be revised, but the description should be as concrete and detailed as possible, noting especially total number of hours, specific months, and/or days of the week required. Your plan should reference which areas of CARL will be used. Provide preferred dates for public presentation of the project between July 1, 2013 and June 30, 2014. If the project is a performance, then make sure to include rehearsal dates. Please note that the April and May months are the most requested usually, therefore, they are the most competitive slots. Rehearsal space and public presentations in non-atrium locations can be scheduled more easily. Public presentation of projects in the atrium require more lead time since it is a multi-use space.

Presentation, Exhibition: Residencies at CARL require public presentation of artistic research that will occur on the premises of Culver. It is possible that the presentation will occur as part of the ARTSblock’s and Culver’s public programming on the ground floor in the Atrium Gallery, the Screening Room, Sweeney Gallery, or in the CMP. The proposal should be explicit about these presentations, the space, equipment, and time required, the preferable date, tech and staff support.

Biographies: Please provide abbreviated vitas of the key participants, short narrative bios, or a description of past work that has relevance to the proposal.

II. Budget (Applicable only for Funded Residency Proposals) Proposers are encouraged to submit the most detailed budget possible (see table with example application), where appropriate, to work with the CHASS’s Principal Analyst to seek out other funding sources. Also, discuss what additional funding you think might be brought to the project, and/or discuss additional funding that has been or will be solicited. Please note that funds can be used only for direct costs such as materials, equipment, contract workers, honoraria for non-UC faculty and non-UCR students, etc., and not as honoraria for UC-faculty and UC-graduate students. The process for access to funds will be like any grant in which they will be transferred to your department for distribution according to the agreed upon line items in the finalized budget.

III. Documentation Include hard-copy material such as CDs, DVDs, images, scores, audio, films, publications, etc. that show related projects of applicants. Because it is anticipated that the residency will generate new work, you should point out how previous work relates to your proposal. For time-based documentation, indicate a five-minute segment for first review, though the entire piece may be reviewed as time permits. For all documentation, include a list that identifies and describes each work sample. In lieu of providing hardcopies of documentation, you may provide specific links on the web, which are preferable actually, such as a personal website, YouTube, Vimeo, and so on. However, in your proposal indicate the relevance of what is being viewed to the proposed project.

IV. Further Consideration Indicate at the end of the proposal that if it does not receiving funding, whether or not you would like it to be considered for a Non-Funded Residency.

V. Letter of Support from the chair of your department, if a faculty member, or faculty advisor, if a student. This is a simple letter that acknowledges and demonstrates awareness of the use of your time spent on the residency at Culver. To reiterate, there is no course release time for faculty. It is at the discretion of graduate students as to whether or not the project is course related, which is not a requirement in a proposal. If the project is presented as a collaboration, then a letter is required for each collaborator from their Chair or faculty advisor.

An example of a successful application from a CARL resident last year is appended at the end of this prospectus. Applicants are highly encouraged to contact ARTSblock staff or CARL Faculty Advisory Board members with questions or to discuss preliminary ideas for proposals.

Proposal Preparation for Non-Funded, Non-Public CARL Residencies

Along with contact information, the narrative component of the proposal should contain the following elements:

I. Project Summary: Short summarization of intended use of Culver facilities for project development, such as rehearsals or exhibition experimentation that will be closed to the general public. Specify exact space.

II. Work Plan/Timeline: Provide a schedule as to month(s), days of week, and times of day.
Application Deadlines and Procedures

Submit an application as a Word document or, preferably, a PDF document to Tyler Stallings, artistic director, UCR Culver Center of the Arts, tyler.stallings@ucr.edu. You will receive an email that confirms receipt of the application. If you do not receive a confirmation then feel free to contact tyler.stallings@ucr.edu. The electronic versions of the applications will be emailed to the CARL Faculty Advisory Board in order to begin the process of evaluation. If your documentation is not represented in the Word or PDF documents, but rather submitted as a hard copy of materials, then they will be presented when the Advisory Board meets for final review. Other than documentation, applications WILL NOT be accepted in a hardcopy format.

- Submission Deadline for Non-Funded, Non-Public Residency: ongoing
- Submission Deadline for Non-Funded Residencies: ongoing
- Submission Deadline for Funded Residencies between July 1, 2013 and June 30, 2014: **Friday, February 15, 2013.**

Proposals are accepted based on the recommendation of the Culver Faculty Advisory Board whose members review the proposals in concert with the ARTSblock staff. Successful applicants will be asked to report on their activities at the end of their residence.

For the Funded Residency Proposals, the Culver Faculty Advisory Board and ARTSblock staff will review them between mid-February and mid-March 2013, and notification of acceptance will be before Spring Break in late March 2013. Tours of the Culver and CARL facilities are available by appointment and highly encouraged before application. For an appointment, contact Tyler Stallings, Artistic Director, UCR Culver Center of the Arts, tyler.stallings@ucr.edu.

Guidelines are downloadable from http://culvercenter.ucr.edu/carl-residency/. If documentation will be delivered as hard copy and not part of the electronic Word/PDF application, then deliver to:

**CARL Residency Proposals**  
UCR Culver Center of the Arts  
3834 Main Street  
Riverside, CA 92501
Locations in Culver for Public Presentations and/or Project Development

Proposals from faculty and students are considered in relationship to other curated programming. The second floor of the Culver has a flexible schedule since it is not open to the public generally. The space that requires careful scheduling and negotiation is the atrium on the ground floor. In this light, there are a limited number of slots available for use of the atrium, specifically in the months of April and May.

Atrium

The Culver Atrium is utilized for exhibitions, performances, and the occasional facility rental. The space is an expansive, wood-floored area under a magnificent 35-foot high naturally illuminated clerestory monitor. Programmable, theatrical lighting lines the perimeter of the space. There are four trusses that span the ceiling for hanging artwork, theatre flats, etc. Each can hold up to 4000 lbs. Additionally, there are programmable LED lights behind the skylight in which the tenor of the space can be altered with color. The interior area between the Atrium columns is approximately 22 x 75 feet or 1650 square feet. Seating can be proscenium style, in the round, include chairs or on the floor. The Atrium is a multi-disciplinary space where there can be simultaneous activities, such as exhibitions open to the public during gallery hours in the day and then performances in the evening.

Archives of past performances in the atrium: http://culvercenter.ucr.edu/performances/archive.php
Screening Room

The Culver Screening Room is an ideal place for film screenings, lectures, and readings. It can project in all digital formats in Dolby Surround Sound. Seating capacity is seventy-two (72), plus four additional wheelchair spaces. Generally, the screening room is not available on Friday and Saturday evenings due to a regularly scheduled, curated film program. When this is the case, the front doors open at 6:30 p.m. for the sale of tickets and then films begin at 7:00 p.m., so it will be important to take this foot traffic at these times into consideration for your proposal. In the past, it has not been a problem to have a simultaneous event with a performance in the atrium during a screening, unless there is a deep bass sound element to the performance, which would permeate the screening room walls. Otherwise, the screening room is sound proof so that neither sounds from outside can be heard nor can the soundtrack from the film be heard out in the atrium. Culver has the only screen in Riverside that presents a regular schedule of art house, independent, and foreign films every Friday and Saturday nights, http://culvercenter.ucr.edu/film/landing.php

Black Box Theatre / Intermedia Studio

The Black Box Theatre/Intermedia Studio is a large, acoustically isolated studio on the second floor. It has black, white, and green curtains that can wrap three walls (green screen effects are possible), theatrical lighting, and a carpeted floor. It is ideal for recording video, but also can be used to showcase small-scale theatrical productions of an experimental or minimal scale. It has a seating limit of forty-four (44) due to Riverside County’s fire code.
Dance Studio (Hammond)

There are two dance studios on the second floor of Culver. One is dedicated for use by the Dance department. The second one, which is a mirror image of the other, is open for proposals. It has a sprung, wooden floor with a gym-floor finish. Please note that the windows remain locked.

Computer Room

A room on the second floor will be used in the future for video editing computers, large-format printers, and related equipment. Presently, it is unoccupied, so it may be considered for use. It is carpeted and has a large window overlooking the atrium. There is large, open center area and four, private rooms (two at each end that will become editing booths in the future). In the past, the room has been used as a Green Room for performances, for example.

Flex Space

On the second floor, there is an open air space outside of the staff offices that is flexible for small installations, rehearsals, meetings, and performances. Scheduling this space is dependent on other activities in the dance studios and the atrium due to its open air nature that will allow sound to carry.
Sweeney Art Gallery, Culver North Atrium Gallery, and California Museum of Photography

The exhibition programs for the galleries are curated by ARTSblock curators and planned up to two years in advance. However, an exhibition proposal for them will be considered on occasion if it fits within the overall curatorial vision. Sweeney Art Gallery is located at the rear of Culver’s ground floor and is approximately two thousand square feet. Culver’s North Atrium Gallery is located to the left of the center atrium columns as one enters the building, and is approximately nine hundred square feet. Each can contain a separate exhibition or one exhibition can use both spaces. The California Museum of Photography is located in the building next to the Culver Center of the Arts. It has four floors that are programmed on a regular basis.

Sweeney Art Gallery, *MFA Thesis 2011* exhibition, installation view

North Atrium Gallery, *Che! Redux* exhibition, installation view

California Museum of Photography, installation view, Ground floor

California Museum of Photography, installation view, third floor
Culver Center Atrium Trusses

Four trusses span the center atrium. Each can hold approximately four thousand pounds. They are ideal for hanging sculptural work and theatre flats. Culver has a scissor lift for reaching the trusses. Such projects require a lot of planning as a wood track has to be laid down for the scissor lift in order to protect the permanent wood floor. Additionally, only staff trained on the use of the scissor lift may use it.

Video Kiosks on Culver Façade

There are two glass vitrines that flank the Culver Center front entrance, each containing a NeoVision LED screen that can be programmed using Flash Builder. These are recent additions with the intention to be utilized for artistic project, theatrical backdrops or interactive programming. Each LED is roughly 322 x 98 pixels and runs off of a Mac OS X 10.6 operating system. Please note that any existing video projects that may be proposed will require conversion to the NeoVision software and format. In this light, whether existing or new proposals, successful applicants will be required to work with ARTSblock’s Digital Media staff for guidance and direction in programming and installing procedures.
CARL Residents from 2010-2011, Inaugural Season

Dept.: Creative Writing/Comp Lit  
Faculty: Stephanie Hammer  
Project: “Navigating the ruined/retrofitted department store—the shared creation of a short story/chapter in progress from the Henry’s Fence” (would like to present a talk/reading/workshop)  
http://culvercenter.ucr.edu/performances/?event-ID=3.2011.0002.0004

Dept.: Dance  
Faculty: Wendy Rogers  
Project: “Transitory” featured the creative activities of Malaysian artist/scholar Dr. Zulkifli Mohamad and Wendy Rogers during his Fulbright Fellowship in the Dept. of Dance.  
http://culvercenter.ucr.edu/performances/?event-ID=3.2010.0008.0002

Dept.: Music  
Grad student: Jason Heath (with Robert Giracello)  
Project: “Electronics Live!: Researching Interactivity in Music and Media through Developing New Site-Specific Collaborative Works.”  
http://www.jasonheathmusic.com/Current_Projects.html (video documentation)

Dept.: Theatre  
Faculty: Rickerby Hinds  
Project: “Uncovered 2: Nation Conscious MC’s” would be a sequel to the summer 2009 performance of “Uncovered: A Pageant of Hip Hop Masters” that riffed on Laguna Beach’s Pageant of the Masters, but presented tableau vivants of Hip Hop album covers rather than old Master paintings.  

Examples of other UCR presentations that are part of Culver’s regular programming

Dept.: Art  
- Re:Cycle—Bike Culture in Southern California (UCR Art department faculty and grad students included),  
  http://culvercenter.ucr.edu/exhibitions/?event-ID=2.2010.0006.0001  
- Grad students as instructors in the Off the Block Summer Filmmaking Program, http://offtheblock.ucr.edu/  
- Grad and undergrad students at Gluck Fellows at ARTSblock, http://sweeney.ucr.edu/prog_gluck.lasso

Dept.: Art History  
- Margarita Cabrera: Pulso y Martillo (Pulse and Hammer)(Art history graduate student thesis contains chapter on Cabrera. Student interviewed and participated in project.),  
  http://culvercenter.ucr.edu/exhibitions/?event-ID=2.2010.0007.0001  
- M.A.P. Graduate Student Advisory Committee headed by art history graduate student,  
  http://culvercenter.ucr.edu/advisory-board/  

Dept.: Creative Writing  
- Juan Felipe Herrera: “We Are Not Alone: Tomas Rivera, A Musical Narrative,”  
- Reading: Susan Straight and Andrew Winer, faculty from UCR Creative Writing,  
  http://culvercenter.ucr.edu/programs/?event-ID=3.2010.0006.0002  
- CIS Lyceum Reading/Discussion: Reza Aslan, faculty from UCR Creative Writing,  
Dept.: Dance
  • Lonely Planet, Gluck Dance Ensemble, [link](http://culvercenter.ucr.edu/performances/?event-ID=3.2011.0002.0003)
  • VALTA, the closing celebration of the 18th annual (dis)junctions Conference, UCR, [link](http://culvercenter.ucr.edu/performances/?event-ID=3.2011.0002.0007)

Dept.: Media and Cultural Studies
  • TV Serrana and Tour, [link](http://culvercenter.ucr.edu/programs/?event-ID=3.2011.0002.0012)

Dept.: Music

Dept.: Theatre
  • “Merchant of Venice,” directed by Theatre professor, Robin Russin, [link](http://www.flickr.com/photos/ucrculvercenter/sets/72157624490804590/)
  • “Class” West Coast premiere of play written by UCR Faculty Member Charles Evered, [link](http://culvercenter.ucr.edu/performances/?event-ID=3.2011.0002.0018)

Dept.: UCR Presents
  • Calder Quartet (music), [link](http://culvercenter.ucr.edu/performances/?event-ID=3.2010.0004.0001)
  • Daniel Bernard Roumain (music), [link](http://culvercenter.ucr.edu/performances/?event-ID=3.2010.0004.0002)
  • Sari Juli (theatre), [link](http://culvercenter.ucr.edu/performances/?event-ID=3.2010.0004.0003)

Visit the Culver Center of the Arts website, [link](http://culvercenter.ucr.edu) to see the full breadth of programs, such as the screening room series. Photo documentation of events at [link](http://www.flickr.com/photos/ucrculvercenter/sets/)
EXAMPLE APPLICATION

[The following is an example of a possible application. It is modification of an actual grant accepted in last year’s round of CARL residencies by graduate student in the Music department. The proposal is a good example of a project that includes outside artists, working with other UCR departments, involving faculty and students. This grant example received the highest funding amount in 2010-11 $2,000. At that time, the fund was divided in various proportions. For this 2012-13, there will only three $2000 awards, so the budget should be written according to that amount. Video documentation of the event can be found at http://www.jasonheathmusic.com/Current_Projects.html, which may provide assistance for comparing the final outcome versus the initial written proposal that appears below. Used with permission of Jason Heath.]

CARL RESIDENCY APPLICATION FORM COVER SHEET

**Electronics Live!**

*Researching Interactivity in Music and Media through Developing New Site-Specific Collaborative Works*  

**NAME:** Jason F. Heath (with Robert Giracello)  

**ADDRESS:**  

**WEBSITE:** [http://www.jasonheathmusic.com](http://www.jasonheathmusic.com)  

**FACULTY OR GRADUATE STUDENT:** Graduate Student  

**PHONE:**  

**EMAIL:**  

*Project Summary* (75 to 125 words stating nature of project, location in Culver, preferable time period, total amount requested, and if any additional funds are being sought):  

“**Electronics Live!**” is a new series of community workshops that expand upon ongoing work developing interactive music and interdisciplinary collaborative media projects. In a four-part public series, taking place on the ground floor of the Culver Center’s Atrium Gallery (preferably in the Fall of 2010), UC Riverside composers Jason Heath and Robert Giracello will present new media technologies and multi-disciplinary approaches to word, image, light, movement, sound, and space. “**Electronics Live!**” culminates in a major public performance of new site-specific pieces for the Eclipse String Quartet and new media technologies. New pieces will examine issues of identity and diversity embodied by UCR and its surrounding communities. The total funding request is for $5,000.00. Funding will cover materials and supplies, honoraria, artist’s travel, and publicity.  

*Narrative Description* (Project Summary above is considered the introductory paragraph):  

Digital technology is continually changing the way we experience music and the arts. The convergence of different medias such as sound, music, dance, and video unfolds new kinds of creativity and architectures of collaboration. The development of a meaningful interactive system is essentially and primarily a collaborative and interactive process itself, with many discursive inputs contributing to forming and sustaining a network (or system) of interactions. Interactivity in the arts relies on a symbiosis between the elements and tools of the creative process (including theoretical and conceptual topics explored in the development of a new work) and their correlate digital processes (including hardware and software systems). Interactivity occurs as a third element, when the digital and the cognitive can meaningfully and dynamically inform and influence each other in the creation of new architectures of creative expression and new paradigms for collaboration.

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1 I.e. the body and identity, de-centralized authorship, human-computer-interaction, diversity, etc.
Developing unique and original interactive music and media requires the ability to create custom-made tools that may respond flexibly to the specific needs of each new project. We bring unique expertise in custom software and hardware design in addition to years of professional experience working collaboratively with musicians and other artists. In addition to our experience creating successful arts programming, we bring a vast collection of professional audio and video equipment. “Electronics Live!” also counts on the full support of UCR’s Experimental Acoustic Research Studio (EARS); it’s facilities, and equipment. I have served as the associate director of EARS since the fall of 2008, and much of my ongoing collaborative research is conducted at the EARS site. The new Culver Center offers a unique venue for engaging the community in a dynamic discourse about emerging interactive technologies and their role in collaborative media arts; as well as exposing cutting-edge research conducted at UCR and at EARS.

**Ongoing Research**

Beginning in December of 2010, I have been working with playwright, producer, and professor in UCR’s Theater department, Rickerby Hinds to develop an interactive hip-hop theater adaptation of Wagner's *Ring* cycle, entitled *Keep Hedz Ringin’*. It employs interactive props that generate and control sound and image, and interactive video that sense a dancer’s movement in space, translating their choreography into unique sonic control mechanisms.

This summer I will teach an exciting new course entitled “Interactive Digital Music and Multimedia Performance” (MUS 011) In this course, students will learn how to develop individual and collaborative performance projects using sound, video, dance and interactive technologies. This course will employ a hands-on approach for exploring the creative potential of digital technology, engaging and motivating students to an experimental attitude towards the arts. Students will be encouraged to develop small projects, some of which will be incorporated into *Electronics Live!* in an installation capacity. Successful projects will support programming for the four community workshops and the final concert. Results of research conducted while at the Culver Center will be incorporated into future courses in digital music, interactivity, and collaborative composition at UCR.

The EARS research lab in Riverside has been our primary venue for developing and presenting a variety of interactive performances and demonstrations, but the Culver Center is the perfect venue for the *Electronics Live!* project, for several reasons. The wide-open spaces allow for audio/visual equipment (speakers, projection screens, electronic synthesizers, etc.) to be installed liberally with minimal acoustic and “line of sight” interference. The research time also allows the composers to thoughtfully produce electronic music that reflects the conceptual input of a professional ensemble, explore the natural acoustic properties of the space, and to rehearse and manipulate their compositions in a dedicatory fashion, creating new compositions that explore the unique advantages of the venue. In addition, it gives the composers, as well as the public, a chance to workshop theoretical and practical methodologies for combining interactive technologies with world-class performers.

**Programming**

In series of four community workshops, UC Riverside composers Jason Heath and Robert Giracello will present new technologies in the field of music composition, discuss the uses of audio and visual electronics in their own compositions, as well as present their new site-specific compositions for string quartet and interactive technologies. These new pieces will explore the convergence of sound, space, image, word, and movement. They will be developed through a series of workshops and rehearsals in close collaboration with the Eclipse String Quartet.

Special outreach and publicity will focus on promoting the involvement and attendance of students and faculty from the seven CHASS arts departments as well as members of UCR’s surrounding communities. Outreach will
include social networking, podcasts, radio broadcasts, flyers, posters, signs, and traveling live demonstrations. These efforts will begin with the residency and continue through its programming. Even our title, "Electronics Live!" is designed to excite and welcome the community.

Interested students and faculty from the CHASS arts departments will be encouraged to become involved in our process as artist-collaborators, assisting in creating materials for upcoming community workshops and the final concert. We will take curatorial responsibility to ensure real collaborative coherence and clarity of our programming. Artist-collaborators will benefit from our technical expertise and assistance in realizing their projects. They will have access to our materials and equipment and we will conduct developmental workshops together in preparation for public workshops. They will also assist in promoting and facilitating community workshops. It is our explicit intent to foster new collaborative interdepartmental efforts and creative alliances with the community that will remain ongoing long after the residency has ended.

Presenting our research as a series of public workshops is beneficial to the community, because the material can be slowly presented and digested over a period of weeks. Each presentation will be followed by panel discussions, question and answer sessions, and media presentations; and attendees will be encouraged to interact with emerging technologies first-hand. In theory, when Electronics Live! culminates in its final performance, the audience would be so well versed in the history and application of the electronic materials, they would fully understand the processes, and this added insight would aid in their appreciation of and engagement with the newly commissioned pieces.

The Community Workshops

For the first community workshop, "Interactivity in Music: An Historical Survey", we will examine the history of interactivity in music composition from early research in computer music in the late 1950s, to the first real time computer music applications of the 70’s, to the emerging interactive techniques of today. Dynamic, hands-on demonstrations involving the attendees will accompany music and visual examples to illustrate historical concepts introduced. Guest presenters and current collaborators will assist us in demonstrating and engaging the community.

The second community workshop, "Interactivity in Music: Topics, Methods, and Practical Techniques" focuses on the theoretical background for interactive music technology via computer software (particularly Max/MSP and ChucK), complete with a "hands-on" demonstration in which audiences will be encouraged to participate in a group interactive improvisation. Attendees will experiment with sensors and interactive instruments developed to control sound, image, space, movement, and lighting (taking advantage of the Culver Center's truly unique lighting setup). In preparation for this workshop we will draw on our own custom-made software and hardware, as well as develop new site-specific tools. For example, I am very interested in developing software that will allow for interactive controls for the Culver Center's lighting system. This software would allow sound, movement, or touch to control lighting settings and parameters; and would be left in place for future use at the venue.

The third public workshop, "Interactivity in Music: Past, Present, Future", will provide a review of previous sessions as well as present a discussion about the future of music dissemination, publication, and pedagogy in our changing technological society. A dynamic panel discussion will take place the afternoon before the final performance, allowing the Eclipse String Quartet to discuss the collaborative process before they perform their newly commissioned pieces.

The fourth workshop, "Interactivity in Music: Collaborative Group Interaction", will begin the same evening as the third workshop. Taking advantage of the incredible diversity of the surrounding communities, we will explore topics in interactivity especially related to the body and identity, traditional barriers between performers and audiences, de-centralized authorship, democratization of technical tools, and site-specific music production. These topics will be embodied by a guided group improvisation using interactive technologies to allow attendees to affect and control elements of the sound produced by the quartet. The quartet and the community will interact together as one group, responding dynamically and interactively to the musical situation. Finally, the Eclipse
String Quartet will premiere new compositions for string quartet by Robert Giracello, and myself as well as other composers from UC Riverside. The Eclipse Quartet will be involved from the very beginning of the creative process, working closely with myself and the other composers to develop new pieces.

Our ongoing presence at the Culver Center in the form of a residency will allow us to continually engage the community throughout our residency. For each community workshop we will generate a simple and entertaining interactive installation in the front of the building on Main (utilizing the building’s unique window displays) This will entice the community to attend workshops and establish a welcoming and playful tone to encourage meaningful participation. Even before they enter, they will have the opportunity to play with some interactive technologies and participate in simple demonstrations. As part of our publicity efforts we will place window displays that will remain to raise awareness about our public events.

Biographies of Lead Artist(s) or Team:

Jason Francesco Heath is a composer and interactive media artist, currently pursuing his PhD in Music Composition at UCR. Since 2008, he has worked as associate director of the new Experimental Acoustic Research Studio (EARS) at UCR. He has studied at UCLA and at the conservatory of the University of Valparaíso in Chile. Jason has studied composition with flute virtuoso and composer James Newton, composer, Paulo C. Chagas and classical guitar with composer/guitarist Matthew Elgart of the Elgart/Yates duo. He has studied interactive digital media at UC Berkeley’s CNMAT (Center for New Music and Audio Technologies) with Ali Momeni and Michael Zbyszynski; and physical computing and e-textiles with Adrian Freed. His music has been performed by Mládi chamber orchestra, the Denali string quartet, and has been heard at such diverse venues as KXLU 88.9 and the Grand Performances series at Los Angeles’ California Plaza. Jason composes music for films and documentaries as well as art music for mixed media and chamber ensembles of various instrumentations. As associate director of the Experimental Acoustic Research Studio (EARS) he is dedicated to the advancement of new multi-disciplinary approaches to interactivity, digital music and new media composition, promoting new performance modalities and exploring emerging digital technologies. http://www.jasonheathmusic.com

Robert Giracello is an active musician, composer, performer, and teacher who lives in the Riverside area. He is currently completing his PhD in music composition from University of California, Riverside. In 2009 he founded the UCR Laptop Ensemble to further the exploration of computer music synthesis as instrumental performance, and also instituted the UCR Composers’ Collective podcast, which documents musical performances in the Riverside area. In addition, he is currently Director of Music for Church of the Resurrection in Escondido, CA. Giracello specializes in the exploration and manipulation of traditional musical performance boundaries and rituals, and presenting them in a theatrical and philosophical context. He lives in Perris with his wife, Rebecca, and a neurotic dog. http://www.c7music.net

The Eclipse Quartet is a new music ensemble dedicated to the music of twentieth century and present day composers. The quartet also creates works of their own often in collaboration with other media. This quartet is made up of four women with strong backgrounds in international and national chamber music performance, new music and recording. Their combined experience represents a wide range of musical styles and collaborations. The Quartet has performed frequently on both coasts and has taken part in festivals like the festival of New American Music in Sacramento and the Look and Listen Festival, NYC. http://www.eclipsequartet.com

EARS (Experimental Acoustic Research Studio) at the University of California, Riverside are dedicated to the advancement of new multi-disciplinary approaches to digital music and new media. Composers, performers, researchers, students, and media artists will work together to develop new strategies for art, research, and education. Founded on an experimental and interdisciplinary approach, EARS is committed to facilitating the development of new art forms and performance modalities that arise out of ever-evolving digital technologies. http://ears.ucr.edu

Workplan/Timeline:
We plan to meet as a group, at least once per week at the Culver Center, and once at EARS during the residency; adding meeting times as required. Activities are planned for the following dates but can be shifted to accommodate Culver Center programming.

**Week 1 Oct 13**-

Meet with UCR Composers and Eclipse; gather materials; discuss individual project plans. Develop plan for community outreach to ensure high attendance. CHASS arts departments at UCR, as well as local communities will be targeted. Workshop for UCR composers/artists: “Developing Tools for Interactive Music and Media”: Jason and Robert will present recent original projects using live electronics; discussing materials, methodology, programming strategies; all from a process perspective designed to generate ideas and illuminate possibilities. All CHASS arts departments will be invited and encouraged to attend.

**Week 2 Oct 20**- Begin outreach/advertise the event. Workshop to develop programming for Community Workshop.

Week 1 (week 4) Composers prepare seed material for upcoming (week 3) Eclipse Experimental Electronics Workshop.

**Week 3 Oct 27**- Eclipse/UCR Composers experimental workshop. Composers will bring musical material and electronics to workshop with the Quartet. Continue outreach effort.

**Week 4 Nov 3**- Community Workshop 1: “Interactivity in Music: An Historical Survey”

**Week 5 Nov 10**- Continue developing programming for Community Workshop 2, and compositions

**Week 6 Nov 17**- Community Workshop 2: “Interactivity in Music: Topics, Methods, and Practical Techniques”

**Week 7 Nov 18**- Continue to develop hardware and software (and their mappings)

**Week 8 Dec 10**- begin installation for Final Community Workshop and concert; rehearsal with Eclipse; Clarifying, commenting, and debugging music and electronics systems; more outreach.

**Week 9 Dec 11**- Finalize everything; address any final technical issues; more outreach

**Week 10 Dec 17 (afternoon)** - Community Workshop 3 (afternoon): Panel/Community discussion: artists and musicians engage the community in discussion as they reflect on the process of developing site-specific projects using interactive and other digital technologies.

**Week 10 Dec 17 (evening)**- Community Workshop 4 (Evening): “Interactive Music Fair” and concert of new music for String Quartet and Live Electronics featuring the Eclipse String Quartet

Integrated Interactive Gallery, setting the stage for a brief group interactive improvisation (community/audience will be encouraged to participate) and in the finale: Eclipse String Quartet.

**Budget:**

<table>
<thead>
<tr>
<th>Direct Costs that Support Project</th>
<th>Amount</th>
<th>Description for use of funds</th>
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</thead>
<tbody>
<tr>
<td>HONORARIA/COMMISSIONING FEE for non-UC faculty and students</td>
<td>$2400</td>
<td>Honoraria for the Eclipse String Quartet: Extensive workshops, rehearsals, and performance of new pieces.</td>
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Production Costs:

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<tbody>
<tr>
<td>Materials</td>
<td>$1500</td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Artist's Travel</td>
<td>$600</td>
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<tr>
<td></td>
<td></td>
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<tr>
<td>Total Direct Costs:</td>
<td>$5000</td>
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<tr>
<td></td>
<td>Software licenses, hardware, and sensors for developing new interactive projects.</td>
</tr>
<tr>
<td>Publicity and Outreach</td>
<td>$500</td>
</tr>
<tr>
<td></td>
<td>Developing broadcasts, signs, posters, flyers, live demonstration materials.</td>
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</tbody>
</table>

As the Culver Center to date lacks all of the necessary equipment for a successful public event such as *Electronics Live!,* we have also chosen to include a list of equipment (with estimated value) that we will bring to the Culver Center as needed. This list represents a contribution on our behalf of a dollar value far exceeding the amount of funds we have requested in this proposal.

**Equipment we bring to the Culver Center:**

**Speakers**
- 8 Mackie ($4000)
- 4 Maudio ($500)
- 4 dynaudio ($1000)
- 4 PA speakers ($1000)
- 1 Portable/wireless PA ($400)

**Microphones**
- 1 Mxl 3 ($200)
- 4 DPAs ($2000)
- 2 Wireless microphones ($200)
- 8 XLR microphones ($1500)
- Homemade mics (for misc. use) - 15 small condensers ($200)

**Soldering irons** –2 ($150)

**Controllers**
- 4wii-motes ($140)
- 4wiinunchuks ($80)
- wii balance board ($90)
- 3 Korg nanokontrols ($150)
- 3 MIDI keyboards ($300)
- OSC Ethernet controller, Euphonix MC Control ($1200)
- 1 MIDI foot pedal ($150)

**Computers**
- 4 Mac Laptops ($6000)
- 4 PC Computers ($2000)
Software
Custom-made software (Jason and Robert)
   Newly-developed software designed for use in the Culver Center (i.e. software-based
   interactive/dynamic lighting control system custom-tailored to the Culver Center’s Lighting
   System)

Other
1 16-channel mixer ($700)
2 4-channel mixers ($300)
1 theremin ($300)
4 analog effects processors ($400)
2 high-quality digital video cameras ($1600)

Total Estimated Value of Equipment we Bring to the Residency: $26,560

Image List Description examples

Documentation of examples of related work is presented on the accompanying DVD in the form of a short video
showcasing our work. The complete Proposal and Documentation are also posted online for download and

Panel members can revisit the documentation without relying on the single hard copy. Additional examples and
information are also available on our websites:

http://www.jasonheathmusic.com
http://www.c7music.net
http://www.eclipsequartet.com
http://ears.ucr.edu/