Fra:	"info@urbanhands.org" <info@urbanhands.org>
Sendt:	mandag 20. februar 2023 14:11:47
Til:	"Felles Postmottak" <postmottak@stavanger.kommune.no>
Emne:	Søknad om tilskudd til gatekunstfestival
Vedlegg:	1 - KANVAS - Street Art Festival by Urban Hands Project Description.pdf, 2 - KANVAS - Budget and Financing Plan.pdf, 3 - KANVAS Timeline.pdf, 4 - KANVAS - Street Art Festival by Urban Hands Program.pdf, CVs - ALL.pdf, Filmkraft - Urban Hands.pdf, Intensjonsavtale Urban Hands Kunstskolen 2023.pdf, ålgård samarbeidsavtale.pdf

Hei,

Hei, her er søknadsfilene vår
Ha en fin dag

Mvh
Priscila S.

KANVAS
STREET ART & NEW TECHNOLOGIES FESTIVAL

Application Summary

This proposal is for the creation of KANVAS, an innovative and new street art festival to be held on June 19-24, 2023 in Stavanger, Norway. This festival is unique in how it explores the relationships between technology and urban life, putting Stavanger on the map as the scandinavian capital of technological creativity, while broadening the focus of a traditional street art festival to include the use of the city as a canvas beyond the graffiti, using *all* of the city. KANVAS will include both traditional and innovative exhibitions, a tech expo, seminars and talks, workshops and educational programs, and most importantly, the grand opening of the Urban Kanvas exhibition, which is a collection of murals in the city by a world-class mixture of international, national, and regional artists.

The festival is going to be produced by Urban Hands, a key non-profit art and art education organization in Stavanger that has a 10-year history of street art, organization, education, and outreach.

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About Urban Hands

Urban Hands is a non-profit organization that has been leading various events and activities within art and culture in Stavanger and the Rogaland area since 2013. We have been a critical partner in the NuArt festival since 2015 and understand both the successes and limitations of that festival's operating model. We represent a new generation of Stavanger based creatives able to lead a fresh and sustainable take on a street art festival that is more representative of the city and its future.

Some of the activities we Urban Hands organizes include workshops, charity events, courses, concerts and youth activities on subjects including street art, music and sound production, filmmaking, 3D design and animation, and numerous other creative and artistic areas. Our mission is to bring art and culture education to underserved communities to lift up the profile of local artists to the national and international level. We believe this mission is congruent with our goal to attract the general public and international tourism to Stavanger with innovative and relevant street art made by both established and up & coming artists.

Our involvement in culture

Urban Hands is celebrating its 10-year anniversary in 2023, representing a decade of dedication to art, culture, and education. As a key player in the region's cultural and artistic environment, Urban Hands have led the creation, organization, and participation in various festivals, events, educational programs, youth clubs, and organizations. These activities have been primarily held in the city of Stavanger, but have also branched out to numerous locations within Rogaland Fylkeskommune. We have worked in street art, media and culture at multiple organizational levels from project acquisition and management to project execution, instruction, and dissemination. Since 2013, we have been involved with various Stavanger-based festivals including Xplosif hip hop festival, Nuart street art festival, Alt For Barna and other family events in Tou scene. In the public and non-profit arena, we have had activities within several municipalities in Rogaland, including Stavanger, Gjesdal, Sandnes, Kvitsøy, and Sola Kommunes, as well as relevant institutions and organizations such as Kunsthall Stavanger, Storhaug Productions, Kunstskolen i Stavanger, Metropolis Kulturhus, Sola Kulturskole, and numerous outreach and youth club programs. Many former students and participants in Urban Hands' activities have gone on to start their own companies, organizations, and independent practices.

About The Team

Priscila Serrano - Festival Director

The founder and director of Urban Hands. She is a muralist, visual artist, musician, event organizer, producer with focus on film and audio, teacher, interdisciplinary creator and cultural professional. Priscila has accumulated over 21 years of experience working with culture in Mexico, Germany, USA and Norway, giving her an incredibly wide international profile and network. This work has included event planning and production, project acquisition, concert promotion, band management, booking, project management for urban and public art, artist assistance, artist development, and community outreach programming.

Priscila has been running activities for Metropolis and Stavanger Kommune since 2013. For many years, she worked as an education coordinator for Nuart Street Art Festival for which she developed and organized educational activities and workshops, led Den Kulturelle Skolesekken school tours, Den Kulturelle Spaserstokken, and managed workshops with international artists during the festival. Through the years she has collaborated and built a strong network of artists, producers, musicians, performers, entrepreneurs and educators all over the world. She has worked for projects involving Stavanger Byutvikling, Smartby Stavanger, Nordic Edge, Sjøkanten. Her passion for technology and media has led her to explore and implement other forms of expression by using techniques like 3D design and animation, 360 video, augmented reality, and 3D sound.

Priscila is part of the Curated Place mentorship program in Scotland where she is receiving first-hand mentorship from Andy Brydon, an established major events director. This mentorship program is funded by Stavanger Kommune and will contribute to future collaborations in other countries.

Zack Bresler - Festival Administrator

An artist and musician specializing in immersive and interactive performances and installations. With a doctorate in popular music studies from the University of Agder, he has worked in music and media technology and education for over a decade, and is a lecturer in music production and recording at the

University of Stavanger, as well as an independent educator with Urban Hands. Additionally, Zack has worked at various levels in the organization of events and conferences, including academic conferences at the Universities of Stavanger and Agder, and as part of organizational teams for major events in the U.S., including the Reason Rally, Skepticon, and the Audio Engineering Society Convention.

Antonio Baia Reis - Artistic Director - StreetTech Exhibition

António is a renowned award winning international interdisciplinary artist, researcher, professor, and professional actor with a passion for immersive media arts. He has a Ph.D. in Immersive Media and he currently serves as Executive Director at Utopia Academy - Utopia Voyagers in Madrid, Spain, and Los Angeles, USA, a global company founded by the actress Eva Longoria and the entrepreneurs Alejandro Sáez, María Bravo, and Javier Garcia that contributes to the development of the metaverse ecosystem while working with leading brands such as Disney, Meta, Ferrari, Vodafone, VICE, Coca Cola, Mastercard, among others. António is a Course Director at MIAT Multiverse Institute for Arts & Technology in Milan, Italy. He is also the founder, stage director, and VR actor of La Cuarta Pared VR, a Madrid-based XR theater collective, where he develops groundbreaking work in live acting and performance in VR.

António's artistic experience includes working as a professional actor, musician, and multimedia artist since 2008. In 2020, António was invited by Stavanger Kommune to develop a research project and teach a group of professionals about new technologies, virtual reality and the social change in collaboration with the Urban Sjøfront located by Tou Scene.

Haavard Tveito - Technical Director - StreetTech Expo

Haavard is an architect and designer at Alma Eik in Kristiansand with specialization in Virtual Reality from The Interactive Architecture Lab at The Bartlett School of Architecture in London. He has worked with the world-renowned creative studios Marshmallow laser feast (MLF) and Artist & Engineers on a number of virtual and augmented reality installations such as In the eyes of the animal, Treehugger and A colossal wave, and has produced installations work for touring festivals in The Netherlands, Switzerland, Hong Kong, Brazil, and New York. Additionally, he is the co-founder and curator of Nifrost, the Nordic's first NFT art gallery, where he has curated exhibitions, exclusive auctions and events

in digital and physical spaces and offers keynotes about trends in the digital culture-, design, architecture- and media world.

Helle Navratil - Creative Director

Creative commercial photographer and the CEO of Studio Gaffa. She works within the visual arts environment, music and film business as well as for commercial brands and corporate organizations. She has a passion for branding, pre-production and working with visual concepts for her projects. With over 15 years of experience, her work goes beyond photo retouching as it involves everything from styling to set-design. Her mastery working with art and culture, large-scale events, and corporate clients brings both a strong network and a bold aesthetic vision to KANVAS. Some of her clients include Museum Stavanger, Stavanger Kunsthall, Aschehoug - Publishing Company, Nordic Edge, FOMO, Modern Design, Morten Abel & Anette Moi.

Therese G. Lundal - Artist Liaison and Logistics

She is a professional educator, an activist and a young politician. Therese has previously worked for Nuart festival managing and leading the Street Art Tours. Her extensive knowledge of the street art world gives her an understanding of what the artists need and how best to work with them during the production process.

Malin Winum - Production Manager

Team leader, volunteer coordinator, and web designer for A2G Gruppen and numerous festivals and organizations. With a wide background spanning social work, management, and web development, Malin has vast experience in coordinator roles for several key festivals in Stavanger. She has been a festival coordinator and team leader for volunteers at KÅKÅnomics, artist host at MaiJazz, and ticketing and security for Kongsbergjazz Festival. Her driven approach to leadership and experience with festival execution and volunteer coordination are incredibly valuable to our development team.

Frank Surdal - Leader, Photography and Videography Team

Founder and owner of Surdal Foto, a professional photography company focusing mainly on concerts and live events but has also worked doing fashion shows, culinary events and providing services for the offshore industry. Frank will be the lead photographer during this event but will also lead our team of photographers and videographers to follow and document the activities during KANVAS, and create a rich visual resource for attracting people to the city and festival.

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Our diverse and talented team has strong networks within the street art world, city development, architecture and technology, both inland and abroad, along with experience working with other relevant Norwegian festivals, making this a great opportunity to produce an exceptional Street Art and New Technologies festival.

The current climate of increased interest in innovative events, combined with our team's varied skill sets and expertise, is a recipe for attracting a wide audience and establishing a significant recurring event in Stavanger.

Our team is dedicated to producing a high-quality festival while helping culture grow, being fair to artists, following strong work ethics, and drawing on a wealth of experience and contacts. KANVAS has all the hallmarks of a huge success.

About KANVAS

Over the past couple decades, Stavanger has become increasingly interested in street art and the ways it can be used to enliven public spaces and engage local communities. At the same time, Stavanger is also known as a cutting-edge development city for technology and smart city initiatives such as Smartby Stavanger, Nordic Edge, the UiS Future Energy Hub, and ONS. We believe that a street art festival that brings together these two worlds will be a unique and exciting event for both locals and visitors to the city.

Goals

The primary goal of KANVAS is to promote Stavanger by celebrating and showcasing the best of street art and modern audiovisual art. This will attract visitors and boost the economy by bringing footfall to the streets and advertise Stavanger as a smart city that combines communication technologies and city development in conjunction with urban art. We want to create an immersive and interactive experience that engages the public and inspires them to think deeply about the ways technology and art can intersect through a festival packed with beautiful murals, immersive art experiences, interesting seminars and workshops. The festival will also provide a platform for local artists to showcase their work and gain exposure to new audiences. A central goal of KANVAS is to help a diverse range of local artists to develop their careers to the highest international standard, putting Stavanger on the map as a place that not only invites outside artists in to create great public works, but also as a place that has a unique urban artistic identity which is sought after and exported globally. This is congruent with the work that Urban Hands has already done as it has given numerous free workshops, courses, private instruction, and internships to young and promising artists over its decade of service to communities in Rogaland, and has also produced several major works of public art at scale with international and local creatives, some of the artists we have worked with in the past are URKU (DE), PØBEL (NO), Harem (NO), Ambroise Albanese (AU), Algebra (NO/MX), Ewa Barbara Mundhenk (NO/PL), Franziska Nemitz (DE), among others.

KANVAS is to become not only a means to get walls painted, but also a multiplier for art and artistic development in the city of Stavanger and create a bridge connecting Stavanger's rich artistic scene to international cultural arenas.

We recognize the need for gender and racial diversity in the art industry, and therefore, we will make it a point to showcase female artists and artists from diverse racial and ethnic backgrounds. This is reflected in all aspects of KANVAS' organization, including the

composition of our organizational team, the makeup of artists we intend to invite, and in our efforts to lift up our local community through our educational and development programs.

Why us, and why now?

Since its foundation in 2006, the NuArt festival has had a tremendous impact on the cultural environment in Stavanger. It has established the city as an important center for the creation and exhibition of world-class street art and it has brought numerous important and relevant artists from around the world to our region. However, there has been a lack of representation of local artists, which limits the potential of exporting regional talents within the street art and visual art scene. We feel that we are in a position to build upon NuArt's foundation in a few key ways. First, this festival has a goal to increase participation by *local* artists, lifting them up through education and network building to create a generation of internationally renowned artists from Stavanger. Going further, our focus is on diversity as we strive to do this work with a commitment to gender and ethnic equality in our development programs.

While bringing in international artists has been successful at increasing the profile of our city, it is equally important to create dialogue around what makes Stavanger a special place in terms of its geography, built environments, history, and artistic expression. We believe that dialogue is a critical component of making Stavanger a city that has a unique artistic voice–one which is sought after, imitated, and exported. Finally, KANVAS will be a novel and refreshing change, keeping the city relevant by accentuating its amazing street art works while we shift into the future of street art. This original approach is important as it will create an arena where new ideas and artists can be brought together to foster an interdisciplinary environment that is coherent with Stavanger's identity as an innovation center.

Festival Program

The festival will take place during week 25 (June 19-25. 2023). Activities will start from the beginning of the week, with creative workshops, graffiti jams, exhibitions, seminars, panel discussions and performances. These events will culminate in the main event: **Urban Kanvas**. This all-city mural exhibition will happen on Friday and Saturday. Below is a list of the various aspects of our program with descriptions of each. Following this is a current draft of our event program.

1. **Urban Kanvas**

The Urban Kanvas project lies at the center of the festival, and includes the 20 commissioned mural pieces that will go up throughout public space. Urban Kanvas is thus the most visible aspect of KANVAS to the public, and will be a major driver of press

attention, tourism, and foot traffic in the city, while simultaneously improving the aesthetic cityscape with world-class murals and installations. The murals will be created primarily using traditional techniques, but also include projects using new media technologies such as projection mapping and augmented reality. We will ensure that a diverse range of artists are invited to participate, with a focus on showcasing the work of female artists and artists from underrepresented racial and ethnic backgrounds.

Our plan is to invite a total of 15 artists to do work on new canvases throughout the city. This number is broken down into three distinct groups of artists:

- Internationally renowned: These artists are major names within the world of street and urban art. Their work will likely be a major attraction for visitors to KANVAS, and it will be viewed as a major artistic contribution to the international scene and will be featured around the world. Examples of potential artists:
    - Various & Gould
    - Amara Por Dios
    - Pani Pawlosky
    - TrenchOne
    - TAPE OVER
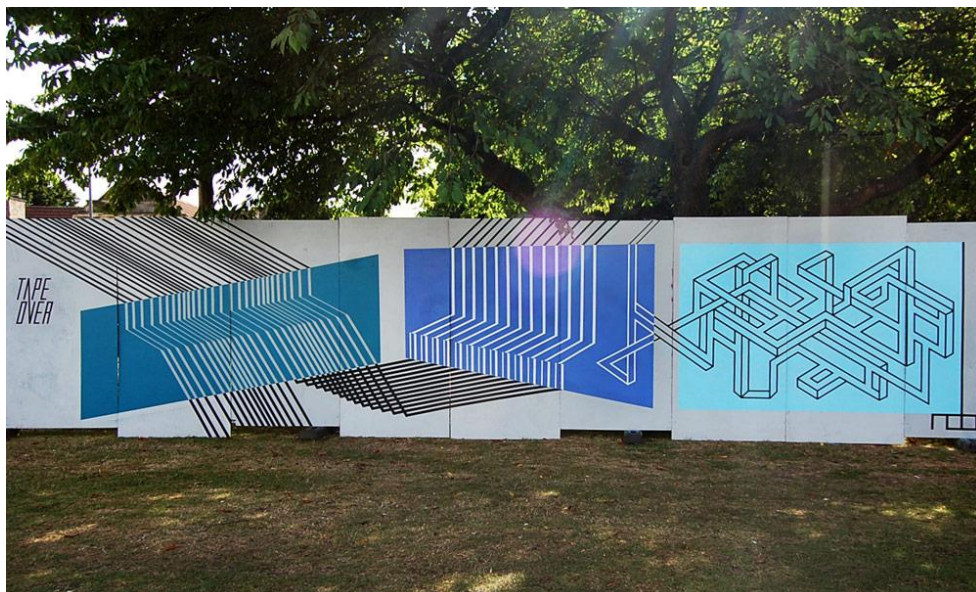
- Established artists from Norway: These artists have already made a name for themselves within the Norwegian street art scene, and have an international profile of artistic works. Examples of potential artists:
  - PØBEL
  - Ewa Munk
  - Harem
  - Atle Østrem
  - TREF

- Up & Coming: These artists will be the recipients of Up & Coming Artist Grants, meant to help them be part of the festival, be fairly paid for their contribution, and receive direct mentorship from established festival artists. Each artist in this category receives a stipend of 10,000 NOK.
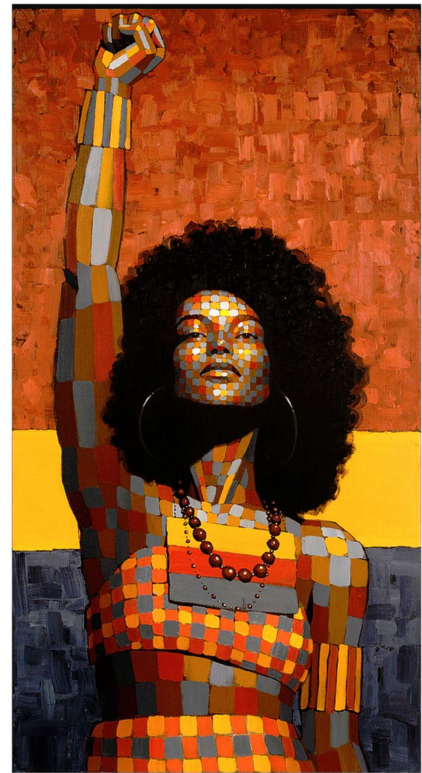
Part of the Urban Kanvas project is to explore the intersection of new media technology and urban art. Our plan is to include as part of Urban Kanvas at least 3 interesting experiences using projection mapping and/or augmented reality. For example, projections that make street art works seem to move or change, or using mobile phone technology like cameras and GPS to extend artwork when viewed through this lens. These projects may be part of those done by the artists mentioned above, by artists involved in StreetTech (more below), or be the result of workshops in the Walls Alive workshop series (more below).

2. **Creative Workshops**
   a. **Walls Alive**

      We will organize a series of workshops that will allow participants to learn about the techniques and tools that combine street art with extended reality (XR) technologies. These may include projects involving projection mapping, augmented reality, interactive lighting techniques, virtual reality and other related topics. We will prioritize local artists and ensure that a diverse range of instructors are invited to lead the workshops.

   b. **Street Art Workshops**

      In addition to the Walls Alive series, additional workshops will be organized on the various other forms of street art. These may include sessions on traditional graffiti art, stenciling, wheatpasting, sticker art, and street poster art. Workshops will be held by a diverse set of instructors and will be inclusive for participants of a wide variety of ages and experience levels.

3. **GeoWorks Graffiti Jams**

   This will be our open call to get local graffiti writers, street artists, newcomers and visual artists to join a public and collaborative painting session at Geoparken, an area of the city that has been designated as a free and public space for graffiti and street art practice. This type of graffiti jam can help artists expand their networks, improve their skills, start collaborations and build inspiration. Artists are free to bring their own

paint and material but we will have paint at the location provided by our sponsors and collaborators such as Interiørfaghuset T.Lund AS, who has donated paint and other materials to our events over the years.
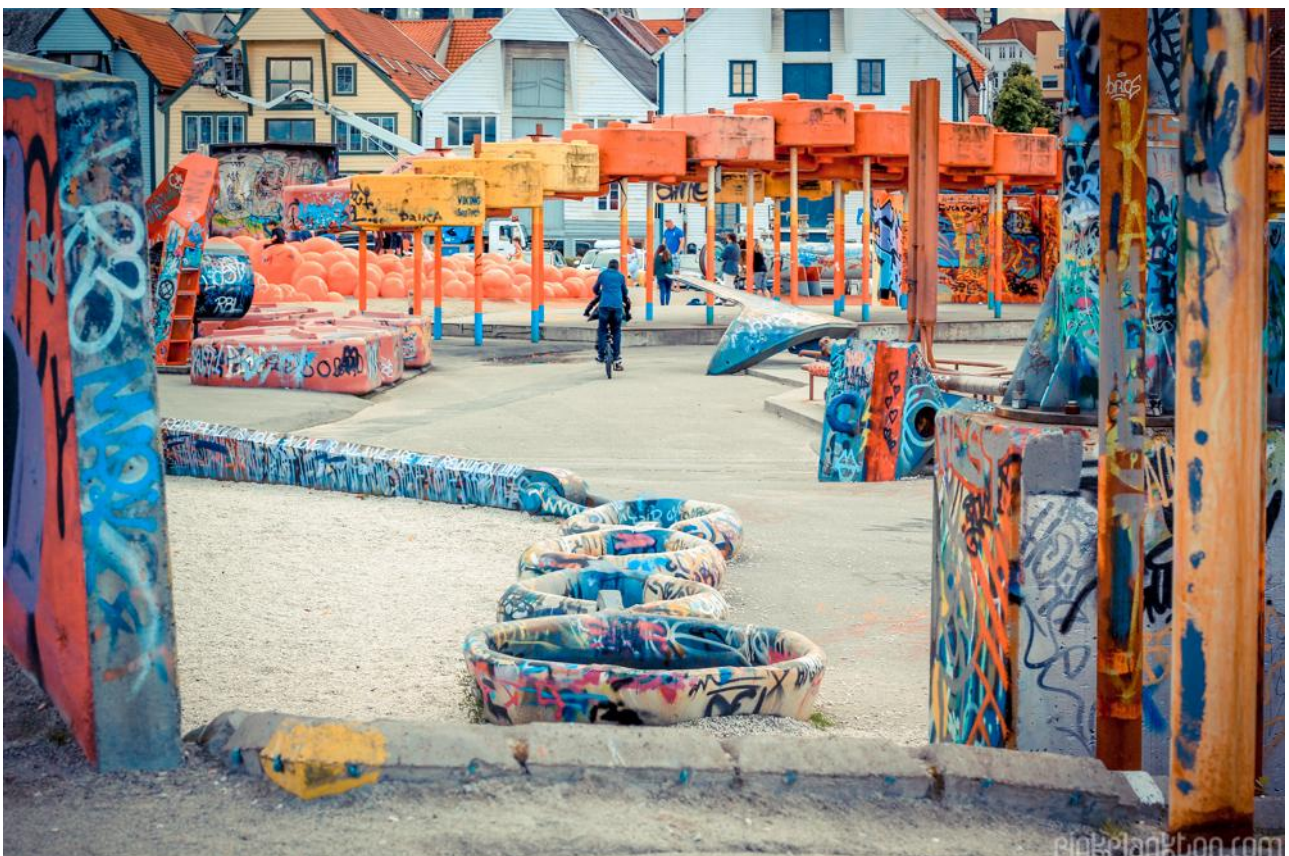
a. **Queens of the Cap**

An open call to female and queer artists of all experience levels to collaborate in a painting session at Geoparken. 19th - 20th June

b. **Geo + Jam**

An open call to all artists, graffiti writers and newcomers to join a collaborative graffiti jam at Geoparken. 21st - 22nd june

4. StreetTech - Future of Street Art Exhibition and Expo

An important aspect of KANVAS is the exploration of boundaries between street art and advances in technology. StreetTech is a combined exhibition and expo that aims to display innovative art work while connecting artists to tech industry, municipal, and Smart City representatives. The event will take place in two areas of the same venue:

- Exhibition: We will work with 5 artists who combine street art techniques and urban aesthetics with new media technologies such as projection, screen media, interactivity, and virtual and augmented reality. This exhibition will act as a showcase for the best of technology and new media techniques for urban art. Potential artists:

  - Hege Tapio (NO) - https://tapio.no/wp/
  - TrenchOne (UK) - https://www.trenchone.com/
  - Refik Anadol (TR/US) - https://refikanadol.com/
  - Haavard Tveito (NO) - https://www.nifrost.art/about
  - Pani Pawlosky (PL) - https://www.bookastreetartist.com/pani-pawlosky

- Expo: We will invite 10-15 representatives from startup and technology companies, municipalities, Smart City, and other innovative technology and media organizations to exhibit their projects, software, hardware and applications that could potentially be used in the creation of visual art and public art. The purpose of the expo is to connect technology, urban development, city planning, and art to imagine the future of urban life through the context of urban art. Potential participants: public and nonprofit sector partners like Smartbyen Stavanger, Stavanger Kommune, Nordic Edge, and Media City as well as innovative Norwegian companies like Reality Lab, Ahead XR, Glitch Studios, and numerous startups from incubation centers like Innovation Dock
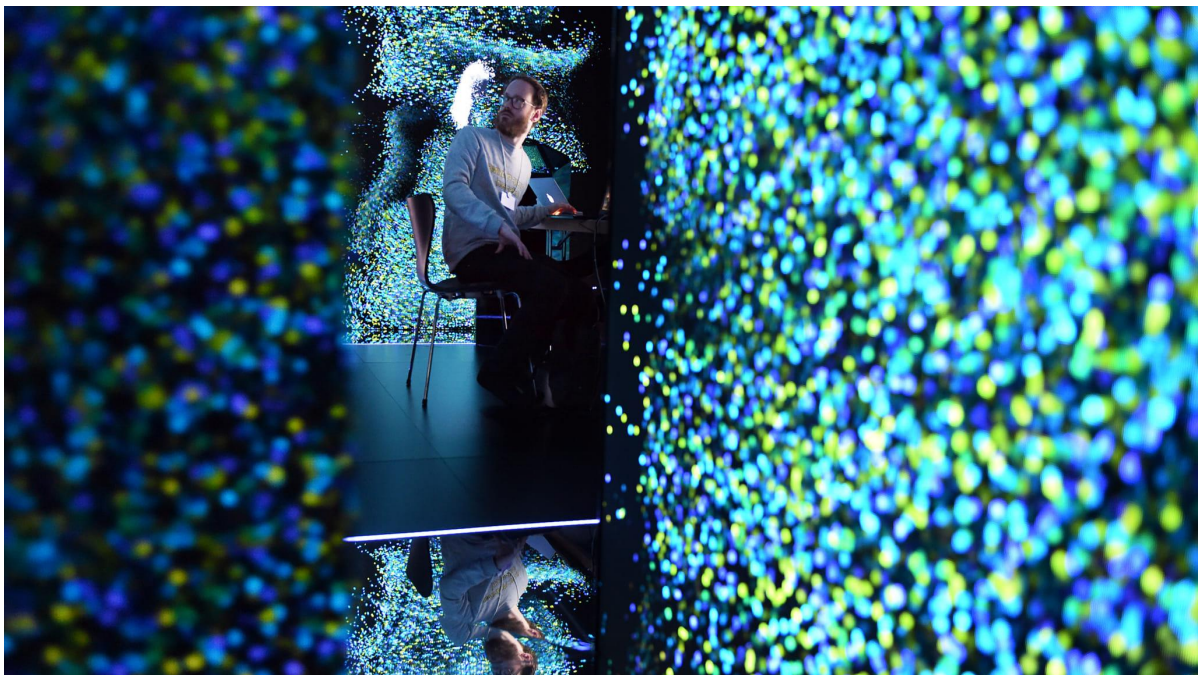
5. **Talks and panel discussions**

We will organize a series of seminars, artist talks, and panel discussions that explore the intersection of street art and technology, as well as open dialogue on street art and the artistic identity of Stavanger and Norway. This year's topic will be *Street Art and the Future*. We will prioritize speakers from underrepresented communities and ensure that a diverse range of perspectives are represented.

a. **Seminars**

Seminar sessions are TED-style talks given by artists and cultural professionals with topics that aim to spread relevant information, present and promote best-practices, or otherwise educate the cultural community. Seminars will be grouped by topic area, and allow for single or small group speakers to present for 45 minute sessions with 15 minute Q&A.

Examples of possible presenters:

- Mario Guzmán - https://www.mario-guzman.com/
- António Baía Reis - https://www.antoniobaiareis.com/
- TrenchOne - https://www.trenchone.com/
- Andy Brydon - https://www.spectrafestival.co.uk/ https://www.curatedplace.com/about

b. **Discussion Panels**

Discussion panels are more open-ended than seminars, allowing a panel of diverse experts to discuss and debate various topics related to street art, urban identity, technology, culture, and art education.

Examples of relevant topics:

- Stavanger's urban art identity
- Innovations in street art techniques and methods
- Street art, ethics, and the law
- Teaching the next generation of urban artists
- Community building through art
- Urban planning and public art

c. Artist Show & Tell

Show & Tell sessions are artist talks, designed to give both "up & coming" and established artists the chance to present work and describe techniques, motivations, styles, and other aspects of their work to interested audiences. These events are a critical component of disseminating artistic works while building the networking profiles for local artists.

In addition to the scheduled activities there will be space for performance acts during the main events, to liven up the atmosphere. This includes DJs, street performers, musicians and performance artists.

See the attached program for an example showing the timing of all aspects of KANVAS. Artists, vendors, and partners can vary depending on availability, budget, or other factors.

Conclusion

KANVAS will be an exciting and unique event that celebrates the best of street art, technology, and new media. We hope to create a dynamic and immersive experience that fosters creativity, community, and innovation, and we will do this through our unique program that aims to bring in world-class artists, engage in mentorship and artistic development, and innovate by displaying cutting edge methods for blending art and technology. We believe that KANVAS would not only be a great opportunity to showcase the talent of artists and technologists, but also to celebrate the rich cultural and artistic heritage of Stavanger.

4-Year Growth Plan

2023 (Year 1):

- Focus on building a strong foundation for KANVAS, establishing partnerships with local organizations and stakeholders and creating a visible online presence through our social media and festival website.
- Host the first festival with a focus on attracting internationally renowned artists and showcasing the best of street art, technology, and new media. Emphasize diversity and inclusivity in the way we choose artists and partners, and ensure that the festival is accessible to all members of the community.
- Collect feedback from attendees and artists via a post-festival survey to improve and refine KANVAS for future years.

2024 (Year 2):

- Expand KANVAS' reach by attracting more international artists and attendees, building on the success of the previous year.
- Increase the number of murals and exhibitions. Introduce a competition or awards program to recognize outstanding local artists.
- Add more interactive elements to the festival, including additional virtual and augmented reality installations, to further explore the intersection of street art and technology.
- Continue to develop more partnerships with local businesses and sponsors to increase funding for the festival.

2025 (Year 3):

- Create more opportunities for community engagement by adding more workshops, talks, seminars, and other events that involve the public in the creation and appreciation of street art.
- Expand the festival to include more locations within the Stavanger region, creating a more immersive and wider reaching experience for attendees.
- Contribute to the celebrations for Stavanger2025, the 900-year anniversary of the city.
- Further increase the number of female and underrepresented artists participating in the festival, and establish partnerships with organizations that support artists from diverse backgrounds.

2026 (Year 4):

- Firmly establish the festival as a major cultural event, attracting international tourism and media attention, and consistently bringing in top artists from all over the world.
- Continue to expand the festival's focus beyond street art, incorporating other art forms such as music, dance, and performance art.
- Expand the festival's reach to neighboring cities and countries, building on the success of the previous years and establishing Stavanger as a hub for street art and technology.

In summary, our growth and development plan will expand the festival's reach and impact while remaining true to its core values of diversity, inclusivity, and community engagement. Through existing and new strategic partnerships, increased funding, and a focus on

innovation, the festival will continue to evolve over time, becoming a major international cultural event.

Marketing Plan

1. Define the target audience. For example, tourists, people interested in street art, technology, innovation, music, culture, entrepreneurs, creatives and artists.
2. Develop a solid brand identity for the festival that is consistent and modern. A full visual identity that includes a logo, tagline, and illustrations that can be used across all marketing platforms.
3. Spread the word. Make consistent marketing strategies that include all the channels we'll include such as social media, email marketing, press releases, influencers, partnerships, and sponsorships.
4. Engage the team's networks to promote KANVAS and generate interest among potential attendees, sponsors, and media outlets.
5. Offer early bird ticket sales and other promotions to incentivize attendees to purchase tickets early to the events that require an entrance fee.
6. Develop partnerships with local businesses, hotels, restaurants, to create cross-promotional opportunities and drive attendance.
7. Create engaging on-site experiences that will attract attendees and encourage them to share their experiences on social media. This type of activity can start already one or two months before the event and could include public performances, free drop-in workshops, pop-up exhibitions, public art installations.

Social Media Strategy

1. Posting promotion for the festival on various social media platforms which may include Facebook, Instagram and TikTok.
2. Use social media to directly engage with potential attendees and encourage them to share their excitement for the festival with their friends and followers.
3. Use paid social media advertising to increase reach.
4. Develop a social media influencer program that includes partnerships with artists, local celebrities and other influencers who can promote the festival to their followers.
5. Encourage attendees to use a unique hashtag for the festival and to tag the festival on social media in order to increase the festival's trending chances.
6. Utilize social media to promote sponsor activations, merchandise , and other on-site experiences to increase revenue and attendee engagement.

Overall, a successful marketing plan and social media strategy for KANVAS will focus on creating a consistent brand identity, engaging with the target audience, and developing partnerships that will help promote the festival.

Financing Plan

This festival will rely on several sources of financing:

- **Stavanger Kommune:** Our primary funding partner as per this application.
- **Festival Revenue:** The festival will bring in funds via ticket sales to seminars, the StreetTech Exhibition and Expo, and walking tours. For this we have assumed the sale of 200 all-inclusive festival passes and 200-300 individual tickets to various events. In addition, we will be selling merchandise such as t-shirts and art prints. Finally, as part of the StreetTech Expo, we will charge a fee for
- **SR Stiftelsen:** In addition to the Kommune, this application will be followed up with an application funding to SR Stiftelsen for the community outreach and education aspects of the program.. We have previously received support here for building recording studios in our cultural center.
- **Urban Hands:** There is some financing coming from our own resources, both monetary and through services rendered and volunteer work. This includes a great variety of equipment and spray paint in storage which Urban Hands will contribute and which will reduce costs and cover a lot of the expenses when it comes to material and gear. In addition to this contribution of materials, we often receive paint from Interiørfaghuset T.Lund AS for our projects.
- **Zonal:** Zonal is a cultural center run by Priscila Serrano which will house many events and activities for the festival.
- **Metropolis:** Urban Hands also collaborates with Metropolis regularly and will receive support in the form of services or use of their equipment and premises when hosting workshops for the youth between 13 - 23.
- **Filmkraft:** Filmkraft is another of our regular collaborators that we hope to bring on to support some of the video- and media-focused workshops done during this festival.

The total estimated cost for putting on KANVAS is 2,130,000 kr, and we are asking for 1,500,000 kr in this application to Stavanger Kommune. A detailed breakdown on expenses and revenue can be found in the attached budget sheet.

Legal, Accounting, and Insurance

We will rely on Gjensidige to acquire all the necessary event insurances. These include coverage during the event's week, for two weeks of production prior to the festival, and the takedown period immediately after its conclusion.

While we plan to manage our own accounting, we will hire a legal consultant from BDO AS who has quoted us a package plan including both accounting revision and a business lawyer to consult on all festival contracts, including those given to staff, venues, partners and artists.

Quotes we have received for these services are included in the attached budget sheet.

KANVAS - Street Art and New Technologies Festival
Budget and Financing Plan

Description	# units	Cost per unit	Total Expenses	Income
Artist related expenses				
Established artist fees - (10 artists, varying fees)	1	500,000 kr	500,000 kr	-
Local artist grants and support	5	10,000 kr	50,000 kr	-
International artist travel (5 artists)	5	20,000 kr	100,000 kr	-
Local / Norwegian artist travel (10 artists)	10	5,000 kr	50,000 kr	-
Accommodation	10	10,000 kr	100,000 kr	-
Festival production / equipment				
Production and event management (incl. staff, permits, etc.)	1	300,000 kr	300,000 kr	-
Equipment rental (AV, staging, lighting, etc.)	1	100,000 kr	100,000 kr	-
Material	1	50,000 kr	50,000 kr	-
Printing and signage	1	50,000 kr	50,000 kr	-
Marketing	1	50,000 kr	50,000 kr	-
Event insurances (estimate from Gjensidige)	1	10,000 kr	10,000 kr	-
Accounting revisor and legal consultations from BDO AS	1	45,000 kr	45,000 kr	-
Venue rental (Festival HQ, StreetTech, Talks)	1	100,000 kr	100,000 kr	-
Catering for artists and staff	1	75,000 kr	75,000 kr	-
Perks for volunteers	1	50,000 kr	50,000 kr	-
Photography and videography	1	80,000 kr	80,000 kr	-
Indirect costs and unforseen expenses	1	225,000 kr	225,000 kr	-
Education and outreach				
Community workshops and events (10 events)	10	10,000 kr	100,000 kr	-
Marketing	1	50,000 kr	50,000 kr	-
Material and equipment	1	30,000 kr	30,000 kr	-
Work rooms and venue rental	1	15,000 kr	15,000 kr	-
Festival Revenue				
Ticket sales (seminars, expo, tours)				160,000 kr
Merchandise (t-shirts, prints, etc.)				20,000 kr
Expo booth (15 booths @ 1000kr)				15,000 kr
Total			**2,130,000 kr**	**195,000 kr**

Financing Plan				
Expenses / Revenue Totals			**2,130,000 kr**	**195,000 kr**
Stavanger Kommune				1,500,000 kr
Urban Hands' own financing				180,000 kr
SR Bank Stiftelsen				150,000 kr
Filmkraft				60,000 kr
Zonal Cultural Center				45,000 kr
Total			**2,130,000 kr**	**2,130,000 kr**

KANVAS Festival Timeline

PROJECT TITLE	KANVAS		Urban Hands
PROJECT MANAGER	Priscila Serrano		2/16/23

PHASE		DETAILS						Q2	
			FEB	MAR	APR	MAY	JUN	JUL	
		Week Number:	8 9	10 11 12 13 14	15 16 17	18 19 20 21 22	23 24 25 26	27	PROJECT END
1	Development	- Write and submit Stavanger Kommune application	■						
		- Complete organizational team							
		- Seek and acquire additional resources							
2	Planning	- Solicit buildings / public spaces to identify walls for street art projects							
		- Commission Urban Kanvas artists (5 int'l, 5 Norwegian, 5 Up & Coming)							
		- Organize artists and invite partners for StreetTech Exhibition and Expo							
		- Development of festival marketing incl. merchandising							
		- Book venues and facilities for festival activities							
		- Organize volunteers							
		- Organize musicians and performers for satellite events							
		- Organize coordinators for workshops, Graffiti jams, and other outreach events							
		- Finalize festival insurances							
3	Execution	- Open for ticket sales							
		- Distribute volunteer schedules							
		- Urban Kanvas commissioned artists arrive to work in Stavanger							
		- Festival satellite activites (workshops, graffiti jams, panels and talks, StreetTech)							
		- Urban Kanvas Exhibition							
4	Wrap-up	- Festival teardown							
		- Organizational team post-mortem meeting							
		- Send post-festival feedback survey							

KANVAS

STREET ART & NEW TECHNOLOGIES FESTIVAL

19 - 24 June

2023

FESTIVAL PROGRAM

19

WALLS ALIVE WORKSHOP at ZONAL CC	CANS FOR HUMANITY WORKSHOP at Nyparken	QUEENS OF THE CAP Graffiti Jam at Geoparken	ARTIST SHOW & TELL at Folken
10:00	14:00	17:00	18:00

20

STREET ART WORKSHOP at Metropolis	PASTE UP WORKSHOP at ZONAL	QUEENS OF THE CAP Graffiti Jam at Geoparken	STREET ART & AR SEMINAR at Blåveis
10:00	14:00	17:00	18:00

21

VIRTUAL REALITY WORKSHOP at Metropolis	PROJECTION MAPPING WORKSHOP at Metropolis	GEO + JAM Graffiti Jam at Geoparken	STAVANGER'S URBAN ART IDENTITY Discussion Panel at Sølvberget
10:00	12:00	17:00	18:00

KANVAS

STREET ART & NEW TECHNOLOGIES FESTIVAL

19 - 24 June

2023

22

WALLS ALIVE WORKSHOP at ZONAL CC	STENCIL GRAFFITI WORKSHOP at Nyparken	GEO + JAM Graffiti Jam at Geoparken	STREETTECH EXHIBITION OPENING at TBA
10:00	14:00	17:00	18:00

23

INTERACTIVE LIGHTING WORKSHOP at Metropolis	INNOVATIONS IN STREET ART DISCUSSION PANEL at ZONAL	NEW MEDIA IN PUBLIC ART SEMINAR Blåveis	URBAN KANVAS GRAND OPENING AND AFTER PARTY at Folken
10:00	14:00	17:00	18:00

24

EXTENDED REALITY IN STREET ART WORKSHOP at Metropolis	DRONE & CINEMATIC VIDEO FOR VISUAL ARTS WORKSHOP at Metropolis	UP & COMING ARTIST SHOW & TELL at Kunstskolen	URBAN KANVAS FESTIVAL WRAP UP The Garden
10:00	12:00	14:00	18:00

* Tours will be done throughout the day beginning Thursday 22nd until the festival wrap up

PRISCILA SERRANO

Torkel J. Lendes Gate 2a, 4011 Stavanger

+47 41 300 786

serrano.creative.solutions@gmail.com

EXPERIENCE

Urban Hands, ideell organisasjon for barn og ungdom — *Daglig Leder og Instruktør*

2013 - DAGS DATO

- Driftsleder, ansvarlig for å organisere workshops, kurs, veldedighetsarrangementer, og lede kreative ungdomsgrupper i ulike ungdomshus og skoler i Rogaland.
- Pedagogisk koordinator, arrangør, veileder, kulturmentor, produsent.
- Instruktør, kursholder.
- Sommerskole ansvarlig.
- Leder for film avdelingen og ungdomsfilm crew på Metropolis, de unges kulturhus.

Voice of the Soul Studio, musikkskole — *Daglig Leder og Lærer*

2006 - DAGS DATO (Mexico, Tyskland, Norge)

- Driftsleder, pedagogisk koordinator.
- Musikk Lærer i gitar, vokal, bass, band, trommer, piano, kor, og andre fag knyttet til musikk utførelse og musikkteori.

BlackTeal Studios, lyd- og filmproduksjon —*Eier og Produsent*

2015 - DAGS DATO

- Lydtekniker – konserter og studioinspillingsarbeid.
- Video redigerer, komponist, regissør, produsent, teknisk mentor for unge fagfolk.
- Teknisk ansvarlig og driftsleder.

Serrano Creative AS, produksjonsselskap — *Daglig Leder og Designer*

2020 - DAGS DATO

- Driftsleder
- Grafisk og web designer

Sola Kulturskole — *Vikarlærer*

2021 - DAGS DATO

- Musikklærer i akustisk og EL gitar, bass og band

NUART, gatekunst festival — *Pedagogisk Koordinator og Instruktør*

2015 - 2021

- Ansvarlig for å utvikle utdanningsprogrammet for kunstverksteder innen gatekunst, i tett samarbeid med internasjonalt kjente kunstnere.
- Instruktør og leder for DKS turné i Rogaland - 2015, 2016, 2017
- Instruktør og leder for Den Kulturelle Spaserstokken i Rogaland - 2016

AKKS, musikkskole — *Instruktør*

2010 - 2016

- Musikklærer i akustisk og el. gitar, bass, band, trommer, vokal, piano.

LOUD!, jentenes bandleir — *Instruktør og leder*

2013 - 2015

- Leirleder og musikklærer - Farsund, Fredrikstad
- Leiransvarlig, leder og musikklærer - Oslo

EDUCATION

Autonomous University of Nuevo Leon, Mexico — *Musikk Fakultetet*

2005 – 2007, MONTERREY, NUEVO LEON, MEXICO

- Klassisk Gitar

Berliner Technische Kunstschule, Tyskland — *Kunstskole*

2009 – 2010, BERLIN, TYSKLAND

- Grafisk Design

Noroff Instituttet, Norge — *Skole i Teknologi og digitale medier*

2010 – 2011, STAVANGER, NORGE

- Animasjon og 3D Design

Universitetet i Stavanger, Norge — *Fakultet for Utøvende Kunstfag*

2018 – 2019, STAVANGER, NORGE

- Musikkproduksjon og Opptaksteknikk

SPRÅK

Spansk

Engelsk

Norsk

Tysk

REFERANSER

Anne Lærdal – *Daglig leder, Filmkraft Rogaland AS*

- +47 992 66 890
- anne@filmkraft.no

Thomas Matre – *Metropolis, Stavanger Kommune*

- +47 918 78 675
- thomas.matre@stavanger.kommune.no

Mari Rettedal Westlake – *Kultur, Gjesdal Kommune*

- +47 468 66 101
- mari.r.westlake@gjesdal.kommune.no

Eirik Solbakk – *Ungdom og Fritid, Stavanger Kommune*

- +47 928 61 967
- eirik.solbakk@stavanger.kommune.no

Zack Bresler, PhD

⊙ Veritashammaren 2, 4007 Stavanger, NO   ✉ zackbresler@pm.me

📞 +47 453 91 675   ⚲ www.zackbresler.com

EDUCATION

PhD, *University of Agder*
Popular Music Studies

2017 – 2022
Kristiansand, NO

Master of Music, *University of Nebraska at Omaha*
Percussion Performance

2012 – 2014
Omaha, NE, USA

Bachelor of Arts, *University of Nebraska in Lincoln*
Percussion Performance, Minor in Music Technology

2008 – 2012
Lincoln, NE, USA

PROFESSIONAL EXPERIENCE

Music Production, Recording, Performance, and Composition,
Immersion Studio

2014 – present

- Composer in electronic music, sound art, and percussion, specializing in immersive and interactive performances and installations.
- Music producer and recording engineer, works with bands and artists on music projects in many genres.
- Professional drummer and percussionist (live and studio).
- Touring drummer for Priscila Serrano (NO) and the Settle for Nothing project (Rage Against the Machine tribute).

Assistant Professor, Music Production and Recording,
University of Stavanger

2021 – 2022
Stavanger, Norway

- Coordinated a one-year professional study program in music technology, music production, and sound recording.
- Facilitated opportunities for students to practice music production and recording at various venues and studios.

PhD Research Fellow, *University of Agder*

2017 – 2021
Kristiansand, Norway

- Dissertation Title: "Immersed in Pop! Excursions into Compositional Design"
- Project aimed to catalyze discourses in popular musicology, media studies, and cultural studies on popular music in immersive and interactive media technologies and effects of immersion.
- Active member of research group in Popular Music Studies.

Lecturer, Music Technology and Production,
Iowa Western Community College

2014 – 2016
Council Bluffs, IA, USA

- Coordinated and taught curriculum for programs in audio engineering and music technology.
- Trained students in a two-year, career focused audio engineering program and oversaw student internships in the fields of studio recording, live sound, and music business.

LANGUAGES

English (Native) | **Norwegian** (B1)

PUBLICATIONS

Pop Music Diegesis and the 360° Video,
Popular Music & Society (forthcoming)
By Zack Bresler

2023

Lil Nas X's "Call Me By Your Name": Hedonistic travels of Earthly Delights, *Bloomsbury (forthcoming)*
By Zack Bresler, Stan Hawkins, and Lise Holte, forthcoming in *Traveling Music Videos*, edited by Mathias Bonde Korsgaard and Tomáš Jirsa.

2023

Masking: Queer Aesthetics and Production Tricks in Orville Peck's "Hope to Die" (2019), *Routledge*
By Zack Bresler and Stan Hawkins, Ch. 20 of *Analyzing Recorded Music*, edited by William Moylan, Lori Burns, and Mike Alleyne.

December 2022

"A Swarm of Sound": VR immersion in Björk's video 'Family',
Music, Sound, and the Moving Image, 16(1)
By Zack Bresler and Stan Hawkins

April 2022

Immersed in Pop: Excursions into Compositional Design (Doctoral Dissertation), *University of Agder*
By Zack Bresler

March 2022

Immersed in Pop: 3D Music, Subject Positioning, and Compositional Design in The Weeknd's 'Blinding Lights' in Dolby Atmos, *Journal of Popular Music Studies, 33(3)*
By Zack Bresler

October 2021

Music and Space: A case of live immersive music performance with the Norwegian post-rock band Spurv (e-brief),
Journal of the Audio Engineering Society, AES Virtual Vienna.
By Zack Bresler

May 2020

PERFORMANCES / INSTALLATIONS

Settle for Nothing Tour, *Rage Against the Machine tribute project*
Drumset; A series of concerts throughout western Norway celebrating the 30th anniversary of Rage's self-titled album.

January 2023

Dia de Los Muertos,
Latin rock tribute project for the Mexican day of the dead
Drumset; Performed at the Stavanger Day of the Dead festival, organized by Urban Hands

October 2022

Sonic Immersion, *New Compositions for 3D Performance*
Composer, Producer, Percussionist; Concert of new 3D music compositions in the University of Stavanger Black Box Theater. Premiered three new works for percussion and electronics in 3D sound with Eduardo Scaramuzza.

April 2022

Scene for elektronisk musikk og kunst,
Stage for electronic music and art
Composer; Small festival for sound and visual art at Arteriet gallery in Kristiansand, Norway. Premiered an acousmatic sound installation, entitled Duration, a collaboration with Bjørn Charles Dreyer.

March 2020

The Sound of Light, *The Northern Lights in Immersive Sound*   January 2020
Composer, Producer; Collaboration with Jon Marius Aareskjold-
Drecker (University of Agder & University of Tromsø). 3D sound cube
installation outdoors in Tromsø for the 2020 Northern Lights Festival.

Music and Space, *3D live music with Norwegian Post-Rock band 'Spurv'*   September 2019
Electronics, Producer; Performances during the 2019 VIVID and Punkt
Festivals in Kristiansand, Norway. Bresler and electronic artist Kristian
Isachsen performed live-remix with the band.

COURSES TAUGHT

Bjergsted Records, *University of Stavanger, 2022-23*
Funded by a grant from CEMPE, Bjergsted Records is a project and course that establishes a
student-led recording label at the University of Stavanger Faculty of Performing Arts. The goal of
the course is to teach music business principles through a hands-on project, and sees a group of
students form a large ensemble, and create, produce, record, mix, master, and distribute a full-
length album.

Music Production and Recording Research I/II (MPR501/2), *University of Stavanger, 2021-22*
This course covers various aspects of music production and recording, including historic,
current, and emerging techniques and technologies. Discussions focus on cutting edge
developments and allows students to investigate current developments in music and sound,
including music recording and production techniques/technology, live sound, and the music
recording industry.

Music Production and Recording Practice I/II (MPR541/2), *University of Stavanger, 2021-22*
This course enhances music production and recordings skills and experience using practical
projects and exercises. Students participate in group projects, as well as other assigned
recordings. In addition to their own projects, students work with a wide variety of concert and
studio recordings, including classical, jazz, electronic, and other styles of music.

Introduction to Audio (MUS305), *Iowa Western Community College, 2014-16*
Introduces students to basic audio theory as well as how to assemble and operate a live analog
sound reinforcement system. Instruction covers the basic audio theories behind and standard
operation of audio cables, microphones, mixing consoles, power amplifiers, loudspeakers, and
signal processing.

Digital Audio Production I/II (MUS306/7), *Iowa Western Community College, 2014-16*
Digital Audio Production I introduces students to basic theories and techniques of digital audio
recording, editing, and mixing. Digital Audio Production II builds upon student skills navigating
and using industry softwares digital audio workstation.

Audio Mixing I/II (MUS330/1), *Iowa Western Community College, 2014-16*
Audio Mixing is an advanced course that provides a deeper understanding of mixing and
mastering tools and techniques that can be applied to a wide variety of styles including jazz,
pop/rock, and electronic music. The course explores the use of several mixing procedures
including utilizing advanced techniques with processors such as EQ, compression, reverb,
delays, and tempo maps.

Recording Project I-IV (MUS310-13), *Iowa Western Community College, 2014-16*
The Recording Project courses provide students with the opportunity to be involved in the
complete cycle of an audio recording project. Students in the Recording Project course learn to
organize and mix a project recording session, assume the role of studio musician, and perform
additional tasks according to their current skill level. Students assist in producing a two to four
track album.

Mix Listening & Analysis I/II (MUS325/6), *Iowa Western Community College, 2014-16*
Mix Listening builds listening skills and aural awareness while expanding students' palette of production techniques and vocabulary. Students learn basic ear training skills, as well as to identify finer parameters of natural and artificial reverb, delay, and compression settings, and their effect on mixes and what we hear. They perform in-depth comparisons of microphones, mic pre-amps, and amplifiers, as well as stereo mic configurations. They analyze professional recordings and strengthen listening skills through ear-training drills.

LECTURES, WORKSHOPS, PRESENTATIONS

Bjergsted Records: Label 101, *University of Stavanger*   February 2023
This lecture and workshop is part of a CEMPE funded project to start a student-led recording label within the faculty of performing arts at UiS. Here, we learn the basics of recording and releasing music in the Norwegian music business context.

Everyday Sounds: Teaching sound quality, interpretation, analysis, and design using found objects, *University of Stavanger*   January 2023
Workshop with PPU students on the benefits and methods of using everyday objects and sounds in the music classroom for students of all ages.

Mobile Music Making, *Veveriet ungdomsklubb, Ålgård*   June 2022
Worked with youth aged 13-15 to learn to create music using their mobile phones and tablets through a variety of apps, and how to use that music to play with friends or score music for video projects.

Sound for stop motion and other films,   July 2022
FeelGood Ungdomsklubb, Dysjaland
Worked with youth aged 10-14 on a variety of workshops around filmmaking and sound. Primarily, we worked on overdubbing short stop-motion films made by the students, but also other short film sound projects.

Production and Composition for 3D Audio, *University of Stavanger*   October 2021
This was a preparatory and optional workshop for students in my music production and recording course at UiS for compositions in immersive media, ahead of a concert organized in April 2022. Several students premiered works at that concert.

Music and Space: A Case of Live 3D Music Performance with the Norwegian Postrock Band Spurv, *AES, Virtual Vienna Convention*   June 2020
Presentation of my AES publication with the same name at the Vienna convention.

Spatialized Storytelling: Aesthetics of Spatial Audio and Narrative Creative Approaches, *AES, Virtual Vienna Convention*   June 2020
Panel discussion (co-panelists Stefania Serafin, Thomas Aichinger, and Peter Kollreider) on aesthetics and narrative effects in immersive and interactive audio formats like Dolby Atmos and Virtual Reality.

Curriculum Vitae

Name	António Alberto
Surname	Castro Baía Reis
Date of birth	15/07/1987
Contact telephone	+34624268178
Contact email	antoniocastrobaiareis@gmail.com, abaia@utopia.io
Orcid code	0000-0001-7451-1725
Website	**www.antoniobaiareis.com**

Current professional status:

Organisation	**Utopia Academy by UTOPIA** (Madrid and Los Angeles)		
Professional category	Executive Director	**Start date**	**01/09/2022 – current**
Keywords	Immersive media, virtual reality, augmented reality, mixed reality, metaverse, innovation in education, business, XR development, web3		

Organisation	**Utopia Voyagers by UTOPIA** (Madrid and Los Angeles)		
Professional category	Live Entertainment Lead	**Start date**	**01/09/2022 – current**
Keywords	Immersive media, virtual reality, augmented reality, mixed reality, metaverse, live digital and performing arts, entertainment		

Organisation	**Universidad Carlos III de Madrid** (Madrid)		
Professional category	Researcher – Innovation on Digital Media research lab	**Start date**	**01/01/2023 – current**
Keywords	Immersive media, virtual reality, augmented reality, mixed reality, metaverse, edtech, live digital and performing arts, entertainment		

Organisation	**MIAT – Multiverse Institute of Arts and Technology** (Italy)		
Professional category	Course Director – Live Performance in the Metaverse	**Start date**	**01/09/2022 – current**
Keywords	Immersive media, virtual reality, augmented reality, mixed reality, metaverse, live digital and performing arts, live acting in VR, entertainment		

Other current activities:

Organisation	**INMERSIVA XR + The Spanish Ministry of Culture** (Spain)		
Professional category	Invited Lecturer in XR and Performing Arts	**Start date**	**18/02/2022 – current**
Keywords	Immersive media, theatre, dance		

Organisation	**Cardiff University** (UK)		
Professional category	Member of the Commissioning Board of the Immersive Media Module	**Start date**	**01/01/2022 – current**
Keywords	Immersive media, virtual reality, augmented reality, digital media, creativity		

Organisation	**Cinema & Territory - scientific journal** (Portugal)		
Professional category	Director and Editor-in-Chief	**Start date**	**01/05/2021 – current**
Keywords	Visual anthropology, arts, film studies, communication, sociology		

Organisation	**Media Practice and Education - scientific jornal – Taylor & Francis** (UK)

Professional category	Member of the Editorial Board	Start date	01/11/2021 – current
Keywords	Media practice, media education, creative arts		

Organisation	**La Cuarta Pared VR [The Fourth Wall VR]**		
Professional category	Co-founder, XR performer, and researcher	Start date	01/01/2021 – current
Keywords	Theatre, performance, virtual reality, new technologies, arts-based research		

Organisation	**MDPI Group**		
Professional category	Reviewer	Start date	01/07/2021 – current
Keywords	Media, communication, journalism, digital media, new technologies, artistic studies		

Organisation	**Taylor and Francis Group**		
Professional category	Reviewer	Start date	30/11/2020 – current
Keywords	Media, communication, journalism, digital media, new technologies, artistic studies		

Organisation	**University of Madeira - Experimental Laboratory of Intermedia Art** (Portugal)		
Professional category	Invited Researcher and Artist	Start date	01/07/2019 – current
Keywords	Arts-based research, theatre, performance, experimental art, creativity, participatory art		

Organisation	**SAGE Publishing**		
Professional category	Reviewer	Start date	01/01/2018 – current
Keywords	Media, communication, journalism, digital media, new technologies, artistic studies		

Organisation	**Freelancer**		
Professional category	Professional actor, musician, and multimedia artist	Start date	01/01/2008 – current
Keywords	Theatre, performance, VR acting, voice acting, music, piano, jazz, media art, experimental art		

Previous professional experience:

Organization/ University	Department	Professional category	Start date	Final date
Madrid Content School (Spain)	Postgraduate courses department	*Lecturer*	01/05/2022	**30/09/2022**
University of Passau (Germany)	Centre for Media and Communication	*Assistant Professor*	01/10/2021	**31/08/2022**
University of Passau (Germany)	Future Media CoLab	*Founder and Director*	01/10/2021	**31/08/2022**
Medialab en Matadero (Spain)	Agency_VR Research Group	*Researcher and Media Artist*	01/09/2022	**30/09/2022**
University of Porto (Portugal)	Faculty of Engineering – Multimedia and Communication	*Invited Assistant Professor*	01/02/2021	**31/07/2021**
University of Porto (Portugal)	SYSTEC - Research Center for Systems and Technologies	*Researcher*	01/01/2021	**31/07/2021**
European Institute of Innovation and Technology	EIT – Manufacturing	*Invited Researcher and Science*	07/09/2020	**30/07/2021**

		Communication Consultant		
University of Porto (Portugal)	UT Austin | Portugal Digital Media International Colaboratory	*Ph.D. Research Fellow*	10/09/2016	**18/01/2021**
University of Porto (Portugal)	Faculty of Engineering – Multimedia and Communication	*Teaching Assistant*	01/02/2018	**31/07/2020**
University of Passau (Germany)	Centre for Media and Communication	*Guest Lecturer*	01/11/2018	**30/11/2018**
European University of Tirana (Albania)	Faculty of Humanities, Education and Liberal Arts	*Guest Lecturer*	20/07/2019	**30/07/2019**
University of Porto (Portugal)	Journalism and Communication	*Graduate Research Fellow*	01/09/2013	**31/10/2015**
Porto Paralelo (Portugal)	Communication	*Head of Communication*	01/01/2013	**10/02/2014**
São João National Theatre (Portugal)	Communication and External Relations	*Press Officer*	07/09/2014	**31/12/2014**
Adriano Ramos Pinto S.A. (Portugal)	Communication	*Public Relations Officer*	01/08/2013	**31/12/2013**

Education:

Bachelor/Degree/Doctorate/Other	University	Start date – Final date
DEGREES		
DEGREE - Doctoral degree in Digital Media, with a major in Industry, Publics and Markets (*thesis on immersive media, social change, and creativity*)	University of Porto - UT Austin | Portugal Digital Media International Colaboratory, in collaboration with Stanford University (Portugal and USA)	10/09/2016 - **18/01/2021** **(Ph.D. Award Date)**
DEGREE - Master's degree in Communication Sciences, with a major in Culture, Heritage and Science (*thesis on theatre studies, performance analysis, and arts and cultural journalism*)	University of Porto (Portugal)	01/09/2013 - **16/12/2015**
DEGREE - Bachelor's degree in International Relations, with a major in Diplomacy	University of Minho (Portugal)	01/09/2006 - **22/09/2011**
DIPLOMAS		
DIPLOMA – Theatre Acting	Contemporary Performing Arts Academy (Portugal)	01/09/2012 - **31/07/2014**
DIPLOMA – Business Internationalization	Portuguese Entrepreneurial Association and INGAFOR – Business School (Portugal and Spain)	10/11/2012 - **30/11/2012**
DIPLOMA – Teaching and Pedagogic Skills	Arts and Sciences Institute of Porto (Portugal)	01/09/2011 - **30/11/2011**
COURSES		
COURSE – Special Education Needs - dealing with students with Dyslexia, Dyspraxia (DCD), Dyscalculia, ADD and ADHD.	Shipcon Barcelona	12/05/2021 - **17/05/2021**
COURSE – Art and Aesthetics of Digital Narrative Cinema	INova Media Lab (The New University of Lisbon) + The University of Texas at Austin (Portugal and USA)	10/06/2018 - **15/06/2018**
COURSE – Intro to Immersive Journalism: Virtual Reality and 360 Video	The Knight Center for Journalism at the University of Texas at Austin (USA)	14/07/2017 - **30/09/2017**

COURSE – Google Tools for Journalists	Google News Lab + The University of Texas at Austin (USA)	28/04/2017 - **28/04/2017**
COURSE – Multimedia in Performing Arts	University of Porto (Portugal)	01/09/2017 - **30/12/2017**
COURSE – Documentary Filmmaking with Nancy Schiesari	The University of Texas at Austin + Madeira Interactive Technologies Institute (USA and Portugal)	05/11/2016 - **15/11/2016**
COURSE – Tragedy on Stage	Murcia School of Dramatic Art + The University of Murcia (Spain)	03/11/2016 - **08/11/2016**
COURSE – Immersive TV Training: Stitiching and Production for 360-degree video content	The i2CAT Foundation + The Catholic University of Portugal (Barcelona and Portugal)	03/04/2016 - **05/04/2016**
COURSE – Shakespeare and his World	The University of Warwick (United Kingdom)	01/12/2015 - **30/12/2015**
COURSE – Exploring Filmmaking: From Script to Screen	National Film and Television School (United Kingdom)	20/11/2015 - **18/12/2015**
COURSE – Modern Chinese Language	University of Minho (Portugal)	01/09/2005 - **30/07/2006**

Teaching activity:

Degree and/or Course	Subject taught	Institution	Period	No. of hours	Language
Course in Live Performance in the Metaverse	**XR technologies and concepts; Live Performance in the Metaverse; Avatars: concepts and practices; Prototyping Live Performances in VR I & II; Pitching XR projects**	MIAT – Multiverse Institute for Arts & Technology	**2022 - current**	40 hours	English
Course in Immersive Media and the Arts	**Immersive Media and Performing Arts**	INMERSIVA XR and the Spanish Ministry of Culture (Spain)	**2022 – current**	30 hours	Spanish
Metaverse Full Mastery; Metaverse Business Certificate	**Live events production in virtual reality; social interaction design in the metaverse; life performance in virtual reality**	Utopia Academy and the Universidad Complutense de Madrid (Spain)	**2022 – current**	40 hours	Spanish
Content Creation and Business Development in the Metaverse	**Live Entertainment in the Metaverse**	Madrid Content School (Spain)	**2022 - 2022**	40 hours	Spanish
Bachelor in Journalism; Master in Media and Communication	**(1) Applied Communication Research, (2) Audiovisual Communication, (3) Future Media, (4) Immersive Media, (5) Specialized Journalism**	University of Passau (Germany)	**2021 – 2022**	120 hours per year	English
Bachelor in Communication Design; Master in Multimedia; Master in Informatics and Computing Engineering; Master in Software Engineering;	**1) Creative Thinking, (2) Communication and Media Theory and Practices (3) Public Speaking and Presentation Techniques (4) Project management**	University of Porto (Portugal)	**2018 – 2021**	162 hours per year (total of 486 hours)	English and Portuguese

Master in Services Engineering and Management					
Bachelor in Communication and Public Relations; Bachelor in Visual Arts; Master in Information Technology	**Seminar - Immersive Media and Social Change**	European University of Tirana (Albania)	**2019**	30 hours	English
Master in Transmedia Documentary and Reportage	**Seminar - Immersive Journalism: Theories and Practices**	Universidad Carlos III de Madrid (Spain)	**2019**	4 hours	Spanish and English
Master in Urban Ecological Planning	**Seminar - Virtual Reality, Storytelling and Ethics**	Norwegian University of Science and Technology (Norway)	**2019**	6 hours	English
Bachelor in Media and Communication; Master in Media and Communication	**Seminar -Immersive Journalism: theories and practices**	University of Passau (Germany)	**2018**	105 hours	English
Master in Communication Sciences; Master in Communication, Arts and Culture	**Seminar - Humor, Media and Social Critique**	University of Minho (Portugal)	**2017**	4 hours	Portugue se
Bachelor in Communication Design	**Seminar – Public Speaking and Communication Skills**	University of Porto (Portugal)	**2015 – 2016**	4 hours per year (total of 8 hours)	Portugue se

<u>Publications:</u>

1. Baía Reis, António. **"Immersive media and social change: the 'empathy machine' is dead, long live 'emotional geography'!" .**Anàlisi. To be published in 2022/2023. [Accepted for publication] *(RESEARCH ARTICLE)*
2. Baía Reis, António. **"Immersive Journalism: Conceptual, Methodological, and Production Frameworks."** Edited by Ana Luisa Sánchez Laws. To be published in 2022 for Routledge Journalism Insights series. [Accepted for publication] *(BOOK CHAPTER)*
3. Baía Reis, António, Pérez-Seijo, Sara, Benítez de Gracia, María José. Book chapter **"Immersed in the news. How VR and 360-degree video have triggered a shift in journalistic storytelling."** Edited by Sara Pérez-Seijo. Published in the book "Emerging Practices in the Age of Automated Digital Journalism" for Routledge. DOI: 10.4324/9781003260813. *(BOOK CHAPTER)*
4. Baía Reis, António. **"It is not about doing theatre in VR. It is about theatricalizing the metaverse: understanding the mindset turn in live acting in virtual reality through the XR arts-based project La Cuarta Pared VR."** The Writing Platform. To be published in 2021/2022. *(RESEARCH ARTICLE)*
5. A. Sá-Sousa, T. Rodrigues, S. Fernandes, A. M. Santos, I. Garcia-Lema, E. D. Costa, C. Chaves Loureiro, J. L. Boechat, A. Baía Reis, D. Figueiredo, J. A. Fonseca, A. L. Neves, C. Jácome. **"ConectAR: Collaborative network of patients with asthma and carers actively involved in health research. A protocol for patient and public involvement"**. 10.23822/EurAnnACI.1764-1489.249**.** *(RESEARCH ARTICLE)*
6. Baía Reis, António, Ashmore, Mark. 2022. **"From video streaming to virtual reality worlds: an academic, reflective, and creative study on live theatre and performance in the metaverse."** International Journal of Performance Arts and Digital Media. *(RESEARCH ARTICLE)*

7. Baía Reis, António. 2021. **"Immersive media, social change, and creativity: a framework for designing collaborative 360º video productions"**. PhD thesis. Universidade do Porto Faculdade de Engenharia, Stanford University. 2021.

8. Pinto, Rui and Baía Reis, António and Cónego, Leonor and Gonçalves, Gil. 2021. **"New Pedagogical Approaches to Shaping the Next Generation of Portuguese Manufacturing Professionals"**. Proceedings of the Conference on Learning Factories 202. dx.doi.org/10.2139/ssrn.3858770

9. Baía Reis, António and Coelho, António. 2020. **"Unveiling the landscape: an exploratory study on 360 video, creativity, digital literacy and social change"**. Decidual: Digital Citizenship, Literacies and Contexts of Inequalities''. 187-196. ISBN: 978-989-757-140-4 *(BOOK CHAPTER)*.

10. Baía Reis, António and Kasprzak, Michelle. 2020. **"Unraveling the Landscape: a 360° workshop"**. EASST Review 39 (1). *(RESEARCH ARTICLE)*.

11. Baía Reis, António. 2018. **"Virtual Reality and Journalism: a gateway to conceptualizing immersive journalism"**. Digital Journalism. 6 (8) (2018): 1090-1100. http://dx.doi.org/10.1080/21670811.2018.1502046 *(RESEARCH ARTICLE)*.

12. Baía Reis, António. 2018. **"Is Portuguese theatre criticism still relevant?"**. Sinais de Cena 2 (3): 69-87. *(RESEARCH ARTICLE)*.

13. Baía Reis, António and Moutinho, Nuno. 2018. **"Theatre criticism in Portugal: historical paths and current dynamics"**. XV Congreso da Asociación de Historiadores de la Comunicación 2017 - Comunicación y Espectáculo. Media Innovation Lab - University of Porto. 179-192. ISBN 978-989-746-183-5. *(CONFERENCE PAPER)*.

14. Baía Reis, António. 2017. **"Conceptualizing Mediatization: Is 'Have Your Say' a Kind of Transnational Public Sphere for Public Deliberation?"**. Mediatization Studies. *(RESEARCH ARTICLE)*.

15. Baía Reis, António. 2016. **"Virtual Worlds and Immersive Journalism: An historical and conceptual overview"**. Estudos de Jornalismo (Journalism Studies) 1 (6). 100-112. ISSN: 2182-7044. *(RESEARCH ARTICLE)*.

16. Baía Reis, António. 2016. **"Systematic Combining: A methodological abductive approach for the study of theatre criticism in Portugal"**. Comunicando 5 (1). 66-85. ISSN: 2182-4037. *(RESEARCH ARTICLE)*.

17. Baía Reis, António e Moutinho, Nuno. 2015. **"Theatre criticism as a cultural journalism subgenre: An historical overview of theatre criticism in Europe and Portugal and its relation with social phenomena and press history"**. 9th Conference of the Portuguese Association of Communication Sciences Proceedings 4. 66-78. ISBN: 978-989-99840-2-8. *(CONFERENCE PAPER)*.

18. Baía Reis, António. 2015. **"Theatre Criticism in Portugal: Past, Present, and Future"**. Master's thesis. *(MASTER'S THESIS)*.

<u>Conferences:</u>

1. Baía Reis, António. 2022. **"Raider of the lost sculpture: a practice-based research virtual reality storytelling for social impact and the role of digital media practitioners as academics, artists, and advocates."** ICA International Communication Association Conference 2022 – Paris, France *(PAPER PRESENTATION)*

2. Baía Reis, António. 2022. **"From storytelling to storyliving: live acting in the metaverse as an innovative means for science and heritage communication."** III Conference on Scientific Heritage – Salamanca, Spain *(KEYNOTE PRESENTATION)*.

3. Baía Reis, António. 2022. **"Immersive media and social change: from the empathic machine to emotional geography."** XII SOPCOM Communication Sciences Congress, Communication and Disruption: Technological, Social and Cultural Challenges – NOVA University of Lisbon – School of Social Sciences and Humanities – Lisbon, Portugal. *(PAPER PRESENTATION)*.

4. Baía Reis, António. 2022. **"Somewhere over the theatreverse: a working in progress artistic manifesto on live performance in virtual reality."** HOPE Conference 2022, Immersive Theatre in expanded spaces – Berlin, Germany. *(KEYNOTE SPEAKER)*

5. Baía Reis, António. 2022. **"Into the `theatreverse' we go! Bits and pieces and other metaverse paraphernalia at the crossroads of live performance and XR technologies"** - iLAB University of Calgary – Calgary, Canada *(KEYNOTE SPEAKER)*

6. Baía Reis, António. 2022. **"Workshop future of engineering education."** Faculty of Engineering of the University of Porto – Porto, Portugal *(KEYNOTE SPEAKER)*

7. Baía Reis, António. 2022. **"Immersive media and emotions: the role of empathy in meaningful storytelling"**. International Communication Seminar. University of Passau. *(LECTURE)*.

8. Baía Reis, António and Ashmore, Mark. 2021. **"When theatre meets the metaverse: a conceptual framework for live theatre and performance in virtual reality."** Theatre Conference JAMU. Theatre Faculty of Janácek Academy of Performing Arts – Brno, Czech Republic. *(PERFORMATIVE LECTURE)*.

9. Baía Reis, António; Esteban Blein, Jorge; Duran Fonseca, Estefany; Serra, Roger; Peña, Inma. **"It is not about doing theatre in VR. It is about theatricalizing the metaverse!"**. VR Days Europe 2021 – Amsterdam, The Netherlands. *(KEYNOTE SPEAKER)*

10. Baía Reis, António; Esteban Blein, Jorge; Duran Fonseca, Estefany; Serra, Roger; Peña, Inma**. "La Cuarta Pared VR and the new theatrum mundi: an arts-based research on live acting and performance in virtual reality platforms."** International Theatre Conference CARTEMAD 2021. Universidad Complutense de Madrid – Madrid, Spain. *(PAPER PRESENTATION)*.

11. Baía Reis, António; Esteban Blein, Jorge; Duran Fonseca, Estefany; Serra, Roger; Peña, Inma. 2021. **"From theatre venues to theatre worlds: an arts-based study on live acting and performance in virtual reality."** Immersive Storytelling Symposium: Opportunities for Innovation. University of Nottingham – Nottingham, UK. *(PAPER PRESENTATION)*

12. Baía Reis, António; Lima Santos de, Mathias Felipe. **"From 19th century camarae obscurae to 360-degree photography: the evolution of photography through Walter Benjamin's 'optical unconscious'"**. The VI International Cinema & Territory Meeting. The University of Madeira – Madeira, Portugal. *(PAPER PRESENTATION)*.

13. Baía Reis, António. 2021. **"Beyond academia: the scholar as an advocate for social change."** The VI International Cinema & Territory Meeting. The University of Madeira – Madeira, Portugal. *(KEYNOTE SPEAKER)*.

14. Baía Reis, António. 2021. **"La Cuarta Pared VR [The Fourth Wall VR] and live performance in VR"**. Open Studio Ways of InteXRaction, LEV Festival at Matadero – Madrid, Spain. *(KEYNOTE SPEAKER)*.

15. Baía Reis, António. 2021. **"Acting in the metaverse: from Stanislavski to Avatarmorphism"**. Medialab Prado Madrid at Matadero – Madrid, Spain *(KEYNOTE SPEAKER)*.

16. Baía Reis, António. 2021. **"The art of saving art: immersive storytelling for social change."** 25th annual DRHA conference is Digital Matters: Designing/Performing Agency for the Anthropocene. Humboldt University Berlin and Free University Berlin – Berlin, Germany. *(PAPER PRESENTATION AND ART INSTALLATION)*.

17. Baía Reis, António and Kick, Lukas. 2021. **"Immersive journalism, social change, and ethics: a gateway for rethinking the future of a socially and emotionally driven media"**. Normedia 2021. Reykjavik University. Reykjavik – Iceland. *(WORKSHOP PRESENTATION)*.

18. Baía Reis, António. 2021**. "Immersive media and social change: the 'empathy machine' is dead, long live 'emotional geography'!".** JOLT – CICOM Conference "Harnessing Data and Technology for Journalism". University of Navarra – Pamplona, Spain. *(PAPER PRESENTATION)*.

19. Baía Reis, António. 2021. **"The media practitioner as an academic, artist and advocate: a practice-based research on immersive media and creativity."** MPE/MeCCSA Practice Network Symposium 2021. Solent University. Southhampton - UK. *(PAPER PRESENTATION)*.

20. Baía Reis, António. 2021 **"Immersive narratives and social change: from the empathy machine towards emotional geography."** Audiences and Publics Work Group (SOPCOM – Portuguese Association of Communication Sciences) 2nd Scientific Meeting. Porto – Portugal. *(KEYNOTE SPEAKER)*.

21. Baía Reis, António. 2021. **"The art of saving art: immersive storytelling for social change."** Digital Storytelling Conference 2021 - Storytelling for a "just" future. Loughborough University. Loughborough - UK. *(PAPER PRESENTATION)*.

22. Baía Reis, António. 2021. **"Immersive media and social change: beyond the empathy machine."** Faculty of Engineering of the University of Porto. Porto – Portugal. *(LECTURE)*.

23. Pinto, Rui and Baía Reis, António and Cónego, Leonor and Gonçalves, Gil. 2021. **"New Pedagogical Approaches to Shaping the Next Generation of Portuguese Manufacturing Professionals".** Proceedings of the Conference on Learning Factories 2021. *(PAPER PRESENTATION)*.

24. Baía Reis, António. 2021. **"Introduction to Extended Reality."** Porto Business School. Porto – Portugal. (LECTURE).

25. Baía Reis, António and Coelho, António. 2019. **"Immersive Journalism and Emotion"**. Future of Journalism Conference 2019. Cardiff University. Cardiff – UK. *(PAPER PRESENTATION)*.

26. Baía Reis, António, Coelho, António, and Kasprzak, Michelle. 2019. **"'The Kids of the Cardboard Boxes are Back on Top Again': Leveraging Immersive Media for Social Change"**. IAMCR 2019 – International Association for Media and Communication Research Conference. Universidad Complutense de Madrid. Madrid – Spain. *(PAPER PRESENTATION)*.

27. Baía Reis, António and Coelho, António. 2018. **"Immersive Journalism and Empathy: The Next Frontier in Social and Cultural Awareness?"**. ECREA 2018 – European Communication and Research Education Association Conference, Università della Svizzera Italiana, Lugano. *(PAPER PRESENTATION)*.

28. Baía Reis, António. 2017. **"Immersive journalism and audiences: immersion, presence, and emotion in the construction of the concept of immersive media audience"**. SOPCOM – 10th Conference of the Portuguese Association of Communication Sciences, The School of Education of Viseu, Viseu. *(PAPER PRESENTATION)*.

29. Baía Reis, António. 2017. **"Immersive Journalism: A theoretical and conceptual framework".** Future of Journalism 2017 – Journalism in a Post-Truth Age? School of Journalism, Media and Cultural Studies – Cardiff University. Cardiff – UK. *(PAPER PRESENTATION).*

30. Baía Reis, António and Moutinho, Nuno. 2017. **"Theatre criticism in Portugal: historical paths and current dynamics".** XV Congreso da Asociación de Historiadores de la Comunicación 2017 - Comunicación y Espectáculo. Media Innovation Lab - University of Porto. Porto. *(PAPER PRESENTATION).*

31. Baía Reis, António. 2017. **"Immersive journalism, audiences and emotion. Towards a definition of immersive media audience".** ECREA Journalism Studies Section Conference 2017 – Changing Audiences, Changing Journalism. Centre for Journalism – University of Southern Denmark. Odense – Denmark. *(PAPER PRESENTATION).*

32. Baía Reis, António. 2016. **"Journalism and virtual reality: A theoretical and conceptual overview on immersive journalism".** 5th Doctoral Seminar in Communication and Cultural Studies. University of Minho. Braga. *(PAPER PRESENTATION).*

33. Baía Reis, António. 2016. **"Virtual Worlds and Immersive Journalism: An historical and conceptual overview".** 3rd Journalism and Society Work Group Meeting - SOPCOM (Portuguese Association of Communication Sciences). University of Porto. Porto. *(PAPER PRESENTATION).*

34. Baía Reis, António. 2016. **"Activism 'as if you were there': Virtual reality journalism concepts, uses, opportunities and limits towards a new form of activist media practice".** European Sociological Association (ESA) - Research Network 18: Sociology of Communications and Media Research Mid-Term Conference: Rethinking Power in Communicative Capitalism Critical Perspectives on Media, Culture and Society, ISCTE-IUL - University Institute of Lisbon, Lisbon. *(PAPER PRESENTATION).*

35. Baía Reis, António. 2016. **"Theatre Criticism and Theatre Critics: Obliteration or Rising Phoenix?".** I International Conference of Young Researchers on Theatre Studies, University of Murcia, Murcia. *(PAPER PRESENTATION).*

36. Baía Reis, António. 2016**. "Virtual Reality and Prejudice: Immersive Journalism as a means for Social and Cultural Awareness".** Cyberculture Conference: Thought, archives and knowledge transcultural networks circumnavigations, SOPCOM – Portuguese Association of Communication Sciences Cyberculture Work Group Special Keynote Panel, University of Minho, Braga. *(KEYNOTE SPEAKER).*

37. Baía Reis, António. 2016. **"Theatre criticism history in Portugal: From Francisco Bernardo Lima's eighteenth century feuilletonism to copy-pasted press releases".** I Communication History Seminar, University of Minho, Braga. *(PAPER PRESENTATION).*

38. Baía Reis, António. 2016. **"Systematic Combining: A methodological abductive approach for the study of theatre criticism in Portugal".** 3rd Meeting of Young Researchers in Communication Sciences, University of Minho, Braga, 2016. *(PAPER PRESENTATION).*

39. Baía Reis, António. 2016. **"The Whereabouts of Theatre Criticism".** IJUP 2016 - 9th Meeting of Young Researchers, University of Porto, Porto. *(PAPER PRESENTATION).*

40. Baía Reis, António and Moutinho, Nuno. 2015. **"Theatre criticism as a cultural journalism subgenre: An historical overview of theatre criticism in Europe and Portugal and its relation with social phenomena and press history".** SOPCOM – 9th Conference of the Portuguese Association of Communication Sciences, University of Coimbra, Coimbra. *(PAPER PRESENTATION).*

Participation in international projects and funding acquisition:

1. <u>Project name and description</u>: **"Cuarta Pared VR at Vodafone 5G Lab Innova"** – This is multidisciplinary project with the main goal of developing exclusive live entertainment experiences for Vodafone's metaverse platform, with the support of Plug and Play Tech Center
   <u>Name of the principal investigator and affiliation:</u>
   <u>Start and end date:</u> 01/03/2022 – *current*
   <u>Funding body:</u> Vodafone + Plug and Play Tech Center
   <u>Role:</u> *Content creator and consultant on live entertainment in the metaverse*

2. <u>Project name and description</u>: **"ConectAR - Collaborative research network: Advancing patient and public involvement in Respiratory and digital health"** – ConectAR is a multidisciplinary research project with the main goal of developing a sustainable network to promote the involvement of patients with Chronic Respiratory Disease and their careers in every phase of the health research cycle.
   <u>Name of the principal investigator and affiliation:</u> Ana Santos, Ph.D.; Faculty of Medicine - University of Porto.
   <u>Start and end date:</u> 01/10/2021 – *current*
   <u>Funding body:</u> The Foundation for Science and Technology FCT (Portugal)
   <u>Amount of the grant:</u> 50000 €
   <u>Role:</u> *Science communication consultant*

3. Project name and description: **"La Cuarta Pared [The Fourth Wall]"** – La Cuarta Pared is an arts-based research project with the main goal of understanding emergent performance and dramaturgy paradigms within digital virtual reality environments.
    Name of the principal investigator and affiliation: António Baía Reis, Ph.D.; University of Porto.
    Start and end date: 01/03/2021 – *current*
    Funding body: Medialab Prado (Madrid)
    Amount of the grant: 5000 €
    Role: *Project leader, Researcher, Media Artist*

4. Project name and description: **"Shaping4youth II"** – Shaping4youth II is an European project with the main goal of motivating and raising the interest of young Europeans and teachers in the field of smart manufacturing.
    Name of the principal investigator and affiliation: Gil Gonçalves, Ph.D.; University of Porto.
    Start and end date: 01/01/2021 – 31/07/2021.
    Funding body: EIT – European Institute of Innovation and Technology
    Amount of the grant: 149,997.00 €
    Role: *Project leader and Researcher*

5. Project name and description: **"YML-TWO (Young Manufacturing Leaders - Talented Workforce for an Open society)"** – YML-TWO is an European project with the main goal of disseminating knowledge among young people (university students and workers) regarding the digitized manufacturing sector, related trainings and job opportunities.
    Name of the principal investigator and affiliation: Gil Gonçalves, Ph.D.; University of Porto.
    Start and end date: 01/01/2021 – 31/07/2021.
    Funding body: EIT – European Institute of Innovation and Technology
    Amount of the grant: 199,728.00 €
    Role: *Researcher and Science Communication Consultant*

6. Project name and description: **"CPPS 101 – Cyber Physical Productions Systems"** – CPPS 101 is an European project with the main goal of making available to students, young researchers and overall practitioners, didactic materials to educate them regarding new technologies and the future of Industry 4.0.
    Name of the principal investigator and affiliation: Gil Gonçalves, Ph.D.; University of Porto.
    Start and end date: 01/01/2020 – 31/12/2020.
    Funding body: EIT – European Institute of Innovation and Technology
    Amount of the grant: 227,385.00 €
    Role: *Communication and Creative Consultant*

7. Project name and description: **"INDTECH 4.0"** – INDTECH 4.0 is an European project with the main goal of creating and developing innovative technologies related to the Industry 4.0.
    Name of the principal investigator and affiliation: Gil Gonçalves, Ph.D.; University of Porto.
    Start and end date: 01/03/2018 – 31/07/2021.
    Funding body: AICEP - Portugal Global - Trade & Investment Agency
    Amount of the grant: 3.511.211,40 €
    Role: *Creative Consultant*

8. Project name and description: **"DiCi-Educa – Educational Centres with digital and civic competencies"** – DiCi-Educa was a research and social project with the main goal of improving the digital and civic competencies of young people (ages between 14 and 18) that are in detention centres. Activities focused on communication, creative thinking and problem solving through storytelling, photography, podcast and 360-degree video.
    Name of the principal investigator and affiliation: Maria José Brites, Ph.D.; Lusophone University of Porto.
    Start and end date: 01/01/2018 – 31/12/2020.
    Funding body: Calouste Gulbenkian Foundation
    Amount of the grant: 30,000.00 €
    Role: *Invited Researcher*

Awards and distinctions:
-   **"Digital Artist Grant – No Strings Attached 2022".** Moniker Foundation and Creative Debuts. Award for supporting the development of arts-based research with immersive media arts around social impact.
-   **"SPAIC – AstraZeneca 2021 Award"**. SPAIC Astrazeneca. Award for the project ConectAR, a citizen lab for the study of chronic asthma with an arts-based science communication approach. (Portugal, 2021).
-   **"Container Artistic Residency" Award**. Container Magazine. Award for the arts-based research project Queer ec(h)o, a work revolving around climate emergency, queer justice and VR acting. (UK, 2021)
-   **"Medialab Prado Project Development Award"**. Medialab Prado. Award for the development of the project La Cuarta Pared VR [The Fourth Wall VR], an arts-based research project focused on performing arts in virtual reality environments. (Spain, 2021)

- **"FLAD Luso-American Development Foundation "PAPERS@USA 2019"**. FLAD. Award for the presentation of the work "Raider of the lost sculpture: An auto-ethnographical journey at the remote edge of Europe" at the Doing Autoetnography 2020 Conference (USA, 2020).
- **"EASST 2019 Fund Award"**. EASST - European Association for the Study of Science and Technology. Award for "Unraveling the Landscape: a 360-degree video workshop" (The Netherlands, 2018).
- **"Most Distinguished Young Researcher"**. Communication Sciences Young Researchers Work Group. SOPCOM - Portuguese Association of Communication Sciences. (Portugal, 2016).
- **"Prix Ars Electronica 2014"**. Nomination for the category "Digital Communities" with the project "Porto Paralelo" (Germany, 2014).

Scientific and Professional Memberships:
- **Premium member** of Immerse UK – UK's Immersive Technology Network
- **Member** of ICA – International Communication Association
- **Member** of ECREA – European Communication Research and Education Association
- **Member** of EASST - European Association for the Study of Science and Technology
- **Member** of SOPCOM - Portuguese Association of Communication Sciences
- **Member** of MeCCSA - Media, Communication and Cultural Studies Association
- **Member** of IFTR - The International Federation for Theatre Research
- **Member** of TaPRA - The Theatre & Performance Research Association
- **Member** of IAMCR / ESN - International Association for Media and Communication Research / Emerging Scholars Network
- **Founding Member** of INMERSIVA XR - The Spanish Association of Extended Reality.
- **Founding Member** of the Audiences and Publics Work Group (SOPCOM – Portuguese Association of Communication Sciences)
- **Founding Member** of the Cyberculture Work Group (SOPCOM – Portuguese Association of Communication Sciences)
- **Founding Member** of the Intercultural Communication Work Group (SOPCOM - Portuguese Association of Communication Sciences)
- **Founding Member** of Asociación de Jóvenes Investigadores en Estudios Teatrales [Association of Young Researchers on Theater Studies].

Selected relevant previous and current activities:
- **Digital media artist** – "Queer ec(h)o" - Queer ec(h)o is live performance in virtual reality in its form and social manifesto in its essence. By combining random interactions with people in social virtual reality worlds with conceptual insights on climate change and queer justice, the author performs his virtual body in seemingly artistic chaos, drawing a portrait of the affective matter of queer liberation and a planet on the verge of climate catastrophe. – Container residency containermagazine.co.uk. UK. 2021
- **International Academic and Creative Mentor** - "XR Palestine: Immersive Filmmaking". One-month workshop for young filmmakers from Palestine to experiments and explore with 360 video to be able to tell their own immersive stories. Filmlab Palestine and XR Garage Stories. Palestine. 2020.
- **Head of Research and Producer** - "Masquerade". A virtual reality game experience. Finalist in the Cannes XR Challenge 2020. Marché du Film, Festival de Cannes and XR Garage Stories. Cannes (France). 2020
- **Member of the Organizing and Scientific Committee** - "*EuroVis 2019 – 21st EG/VGTC Conference on Visualization*", University of Porto. Porto (Portugal). 2019
- **Member of the Organizing and Scientific Committee** - "Creative Colab 2017: Immersive Storytelling and Digital Citizenship". A workshop focused on exploring 360 video storytelling to raise awareness about LGBTI+ issues. Porto (Portugal). 2017.
- **Member of the International Academic Commission -** Confucius Institute at the University of Minho visiting the University of Nankai. Scientific and Academic Cooperation and Exchange Program. Tianjin (China). 2009.
- **Member of the Organizing Committee** - 10th International Galicia-Portuguese Psyco-pedagogy Conference, University of Minho. Braga (Portugal). 2009

Languages:

Language	Writing	Speaking	Reading
Portuguese	Native	Native	Native
English	C2 – Proficient	C2 – Proficient	C2 – Proficient
Spanish	C2 – Proficient	C2 – Proficient	C2 - Proficient
French	B2 - Independent	B2 - Independent	B2 - Independent
Italian	B1 - Independent	B1 - Independent	B1 - Independent
Chinese	A2 - Basic	A2 - Basic	A2 - Basic

Common European Framework of Reference for Languages - **Level: A1/A2:** Basic User - **B1/B2:** Independent User - **C1/C2:** Proficient User

PORTFOLIO
Haavard
Tveito
2022

Haavard Tveito
Født 1987, Norge.

Curriculum Vitae

haavard.tveito@gmail.com
+47 48123493
Østre Strandgate 3,
4630 Kristiansand

Arbeid
2022 - Nåværende
Arkitekt og designer
Alma Elk AS

2018 - 2022
Arkitekt
Trollvegg Arkitektstudio AS

September 2017 - September 2018
Arkitekt
SPOL Arkitekter (Avdeling São Paulo)

September 2016 - September 2017
Arkitekt og creative technologist
Marshmallow laser feast
For en referanse ta kontakt med:
Mike Jones, Producer.
mike@marshmallowlaserfeast.com

Januar 2014 - 2015
Arkitekt
Trollvegg Arkitektstudio AS

Utdannelse
2015-2016
MArch Architectural design
Interactive architecture lab
Ved The Bartlett School of architecture
University College London
Bestått med utmerkelse

2012:
Utveksling, master nivå
Ecole Speciale d'Architecture, Paris.
(ESA)

2011-2013
Master i Arkitektur
Bergen Arkitekt Skole (BAS)

2008-2011:
Bachelor i Arkitektur
Bergen Arkitekt Skole (BAS)

2008:
Likestillingsstudie/Ex phil. Ex Phac.
Universitetet i Agder (UiA), Kristiansand.

2006-2007:
Lydteknikk/Kunst
Sunnhordland folkehøgskule, Kvinnherad.

Verktøy
Archicad, Unity 3D, UE5, Rhinoceros, Grasshopper, Photoshop, In design, After effects, Revit, Håndtegning, Digital fabrikasjon.

Utstillinger og Workshops
2017
The Bartlett London
Introduksjons workshop til lyd og akustikk i VR for arkitektstudenter ved The Bartlett.

2017
Tribeca Film Festival (NYC)
Tree hugger VR ble utstilt ved Tribeca in New York. Installasjonen vant Storyscapes prisen for beste VR opplevelse.

2016
Emerging virtual environments
Workshop i samarbeid med LAS Architects. VR og parametrisk design brukt for å finne en ny strategi for Minhocão i Sao Paulo.

2016
We Are Now Festival
Interaktiv Virtual reality installasjon på The Roundhouse i London.

2016
Construindo Proto-Ecologias
Undervisning, VR Workshop med Interactive Architecture Lab og Ruairi Glynn. Museu do Amanhã, Rio de Janeiro. FabLab Livre São Paulo.

Utdrag av prosjekt.
Vivid a postrock festival 2020
Gjennomføring av årets version av Vivid festivalen i VR. Arbeide med koordinering, design og programmering sammen med festivalens arrangører.

The Palimpsest
Virtual reality -opplevelse som engasjerer et lokalsamfunn i planleggingen av fremtiden for Camden i London. Laget i Unity 3D.

VETTER
Av sublim natur

År: 2019-2021
Duplicate records 2021.
Status: Ferdigstilt
Type: Platecover
Rolle: Grafisk design, omslag, musikk.

Plateomslag laget for mitt eget band VETTER sitt andre album "Av sublim natur" som slippes på Duplicate records.

Omslaget er gjennomgående designet med illustrasjoner gjort for hånd med blyant på papir. Illustrasjonene har flere grader av abstraksjon men kretser rundt temaet det sublime i naturen på platen som gjenspeiles i tittelen.

Musikken spenner fra folk-rock og gammel Black Sabbath til Black Metal.

Layouten og designet et mer moderne minimalistisk uttrykk med noen kraftige nikk til Peaceville og DSP sine design for blant annet Dark Throne sin svarte trilogi.

Designet bygger videre på utforskelsen av det rå enkle og brutale og det mer tiltrekkende og raffinerte. Tiltrekkelse og frastøtelse er nettopp kjernen i begrepet det sublime.

Platen skal gis ut på Norske Duplicate records vinteren 2021. Skiven kommer i tre formater, LP, CD og MC. Dette har gitt rom for å skape grafiske variasjoner over samme tema til de forskjellige formatene.
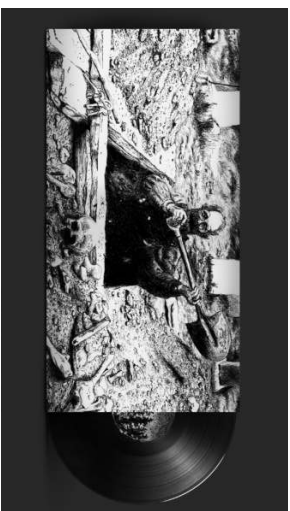
Nifrost
NFT Art gallery

År: 2020-2021

Nifrost Art Gallery

Status: Under utvikling

Sted: Online

Type: Interaktiv Arkitektur

Rolle: Arkitekt, Koding, design.

Universitetet i Agder har overtatt Naturmuseet og den tilhørende botaniske hagen ved Gimle gård i Kristiansand. Jeg jobbet som arkitekt for utredningen av tiltak som skal til for å oppgradere bygningsmassen til tilstandsgrad 1 sammen med en prosjekteringsgruppe satt sammen av statsbygg. I prosjektet jobbet vi tett med Smart inspection, et foretak som gjør Lidar-skanning. Hele anlegget ble skannet som grunnlag for oppmålingene. Senere ble det bygget opp en modell som igjen ble brukt til å lage en tilstandsrapport og forprosjekt.

Jeg var ansvarlig for koordinering med oppmåling, opptegning av nye tiltak samt, rapport samt prising av prosjektet. Hele rapporten ble delt inn i tiltak som må og bør gjennomføres slik at universitetet sammen med statsbygg kunne vurdere hva som skulle prioriteres.

Gjennom bruken av Lidar skanning sammen med BIM ga dette en ryddigere prosess for å holde oversikt over alle delene av prosjektet i form av stand, geometri og mengder. Prosjektet er i skrivende stund på vei til å gå inn i fase for arbeidstegninger.
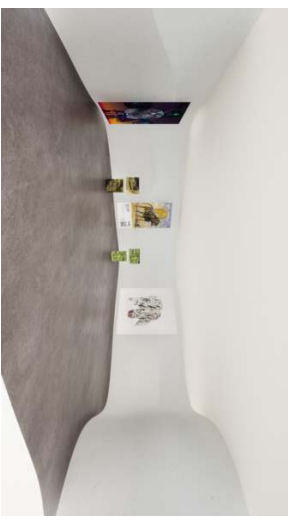
VIVID 2020
A post rock festival

År: 2020
Virtuell festival for Vivid 2020
Online samt i Kristiansand
Status: Ferdigstilt
Sted: Kristiansand, online
Type: Immersive video, VR
Rolle: Grafisk design, programmering, animering

Under Covid-19 Pandemien ble flere festivaler satt på hold. Men Vivid en nisjefestival for Post Rock bestemte seg for å la festivalen gå av stabelen allikevel i 2020.

Undertegnede ble sammen med Renata Portelada hyret inn til å gjøre årets festival klar for et virtuelt format på nett.

Festivalen foregikk over to dager med til sammen 7 band. Festivalen har et klart visuelt aspekt da alle band pleier å spille med live visuals som et backdrop. Dette var viktig for festivalen å videreføre i den digitale versjonen. Det nye mediet for denne versjonen ga også nye muligheter for å videreutvikle disse visualsene da man ikke lenger er bundet til en flat skjerm bak bandet. Alle konserter ble filmet med et enklere 360 kamera for så å bli etterarbeidet i Unity 3D samt i after effects.

Uttrykket ble utviklet sammen med bandene med varierende grad av frihet og eksperimentering. Fra Bandet AMENRA som fikk et minimalistisk uttrykk i sort hvitt uten noen ekstra grafikk, til bandet DRONGO hvor det ble utviklet et helt nytt visuelt uttykk sammen med festivalkunstner Jo Abusland.

Oppgaven strakk seg mellom det å lage instruksjoner til bandene da de skulle dokumentere videoene sine, koordinere flere av Vjene som var involverte i festivalen til å selv kode, modellere og animere visuals, samt redigering og etterarbeiding av videoene.

Festivalen fikk en live del for et mindre antall publikummere på Aladdin scene i Kristiansand, resten av festivalen ble livestreamet til festivalens i stor grad interansjonale publikum.
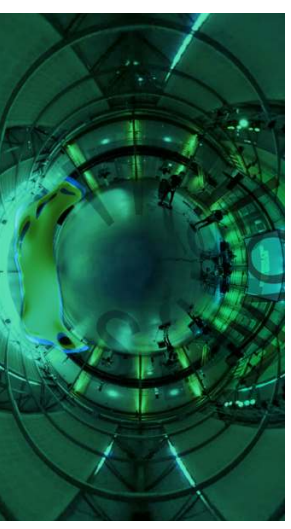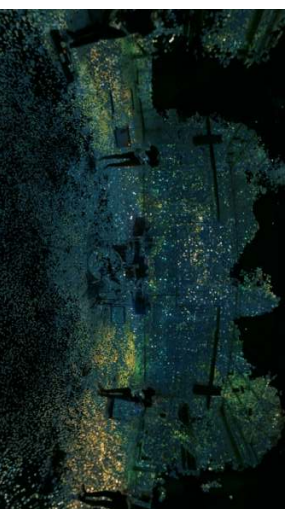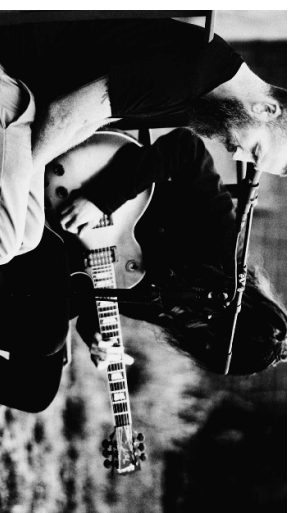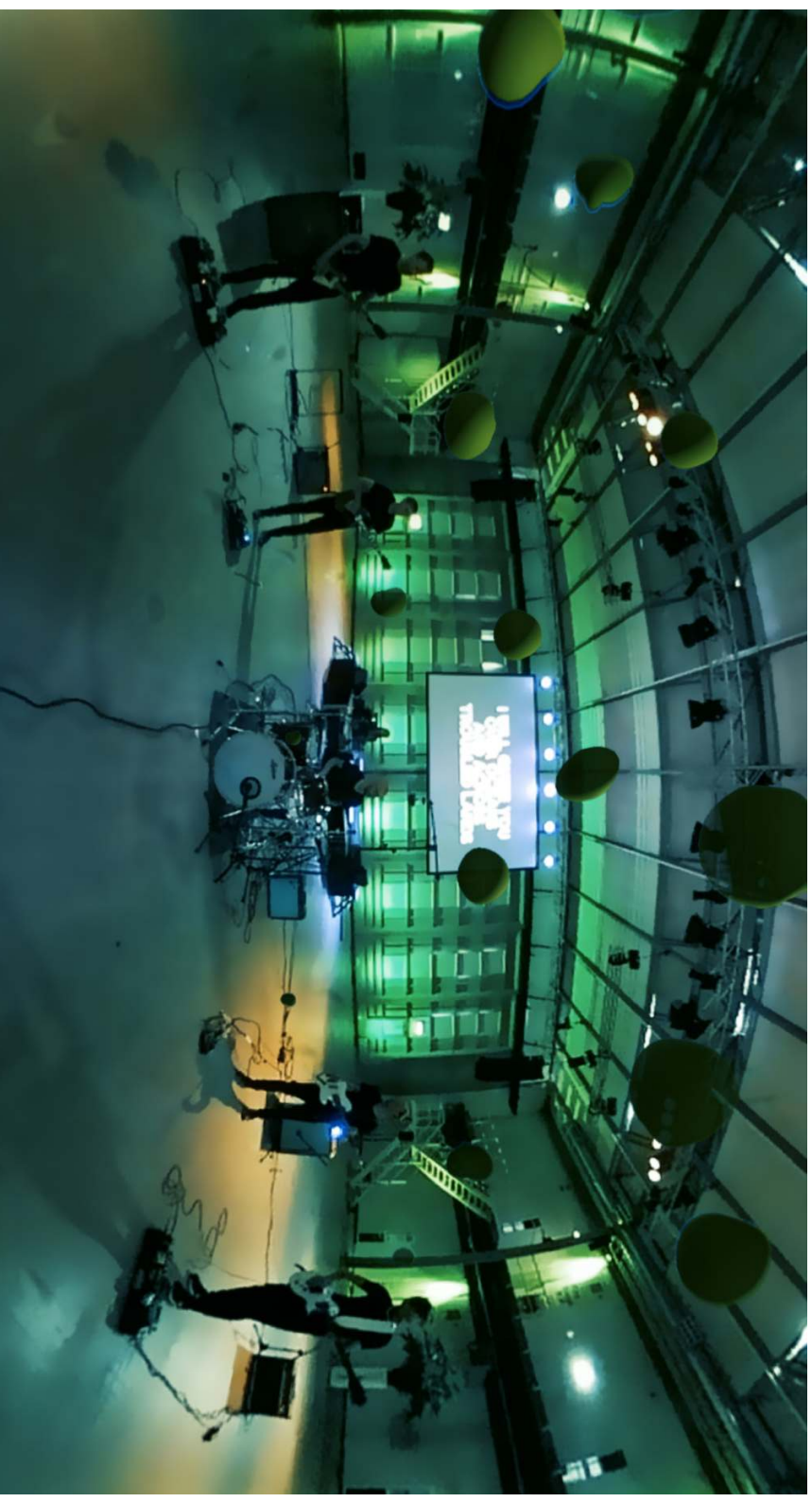
Encoded nature
Generativ grafikk

År: 2017-2020
Interactive architecture lab
The Bartlett, UCL.
Status: Pågående arbeid
Sted: Sao Paulo/Norge
Type: Interactive VR
Rolle: Grafikk, programmering

Encoded nature et pågående arbeid med generativ grafikk som blant annet har gitt utslag i en serie med trykk.

Arbidet utforsker hvordan maskiner ser verden rundt seg. Gjennom en omorganisering av pikslene sett av en maskin kan de samme pikslene gi helt nye konnotasjoner gjennom en abstraksjon av farger og mønstre.

Arbeidene viser også hvordan maskiner og det naturlige har begynt å møtes gjennom deres stadie utvikling. Naturlige mønstre gjenskapes i grafikk kortet gjennom koding av shadere.

Denne teknologien har nådd så langt at den kan simulere fysiske fenomen som oppstår i våre omgivelser. Gjennom denne simulasjonen får man ofte også et hopp iskala som gjør at man ser parallellet til strukturer og fenomen man finner i enten ekstremt store system i verdensrommet eller i mikroskopiske strukturer usynlige for det meneskelige øye.

The Palimpsest
Virtual Environment

År: 2015-2016
Interactive architecture lab
The Bartlett, UCL.
Status: Består med utmerkelse
Sted: London
Type: Interaktiv VR
Rolle: Arkitekt, konseptutvikling, VR, video.

I 1998 oppdaget en gruppe forskere at matematiske bevis fra Archimedes hadde blitt overskrevet med bibelske tekster av munker i det 13. århundre. Dokumenter som dette, med tidligere tekster som fremdeles er synlige under den primære teksten, kalles palimpsester. Arkitektur kan også være en palimpsest; ettersom byer og bygninger er modifisert og gjenbrukt, forblir spor av arkitekturens tidligere liv synlige.

Her forestiller vi oss hva et palimpsest i byen kan være i den digitale tidsalderen. Ved hjelp av 3D-skanning og Virtual reality registrerer prosjektet personlige og lokale historier og legger dem over byen i en skala på 1:1. Å konstruere et kollektivt minne er spesielt viktig i områder som gjennomgår stor urban utvikling. Vårt første initiativ, En palimpsest i Camden, som bruker High Speed Rail 2 - prosjektet som et studie. Studiet fremhever historiene til Camden sine innbyggere - hvor noen av dem vil miste sine hjem og arbeidsplasser - og undersøker hvordan deres liv vil bli endret. Vår virtuelle Palimpsest tar sikte på å skape en mer inkluderende planleggingspraksis, ved hjelp av ny teknologi for direkte å knytte samfunn, planleggere og utviklere sammen i samtale. Dette resulterer også i historiske dokumenter, som eksisterer i et digitalt rom når deres fysiske motstykker har gått tapt.

Prosjektet har blitt omtalt blant annet: Wired Magazine, The Guardian, Designboom, Creative Applications og Fabbula.
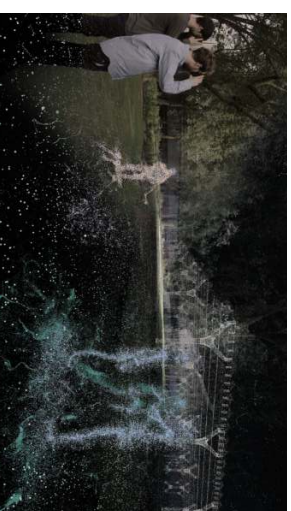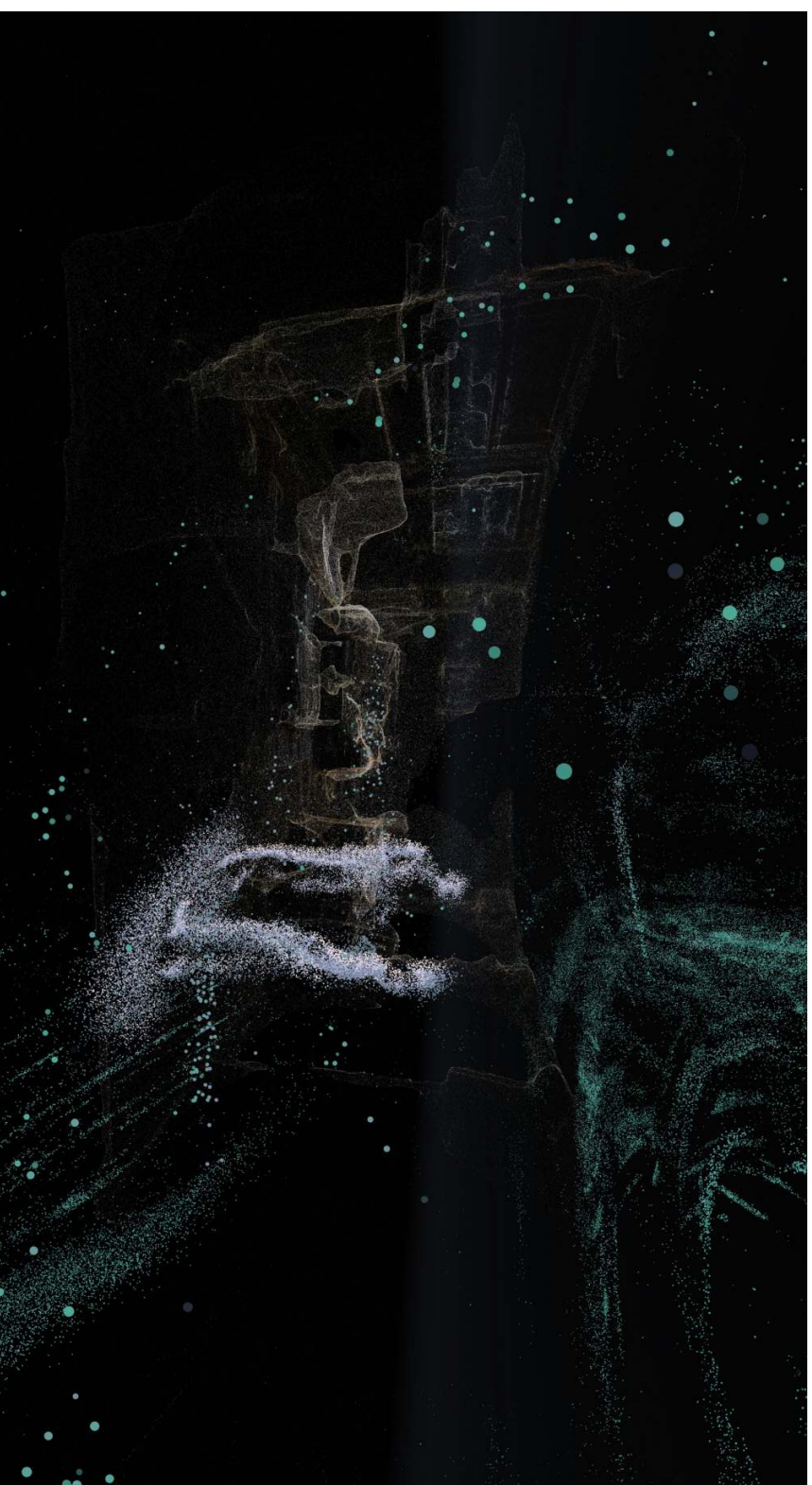
SKAAR
Feed me to the stars

År: 2018-2019
Status: Utgitt
**Sted:** Sao Paulo
Type: plateomslag
Rolle: Grafisk design, programmering.

Etter å ha blitt kontaktet av bandet for å lage en animasjon til den første singelen til platen fikk jeg i oppdrag å lage omslaget til platen Feed me to the stars.

Coveret er basert på et partikkelsystem programmert i Unity. Grunnlaget for systemet er 3D scans av alle medlemmene i bandet. Man ser portrettene av medlemmene i forskjellige grader av oppløsning. Fremsiden er basert på en scan av vokalisten i bandet men her er punktsyen abstrahert i så stor grad at den heller ligner på en konstellasjon av stjerner. Dette speiler hen på tittelen på platen Feed me to the stars.

Omslaget ble laget på en periode på noen uker i Sao Paulo, Brasil. 3D scanningen ble gjennomført ved at bandet leverte fotomateriale etter et sett med instruksjoner, dette materialet ble så prosessert via photogrammetry i Sao Paulo.

Videre la disse portrettene basen for layouten til CD utgivelsen, her kommer alle portrettene med i bookleten. Forøvrig gir selve coveret kun hint om hvordan konstellasjonene har en sammenheng med bandet.
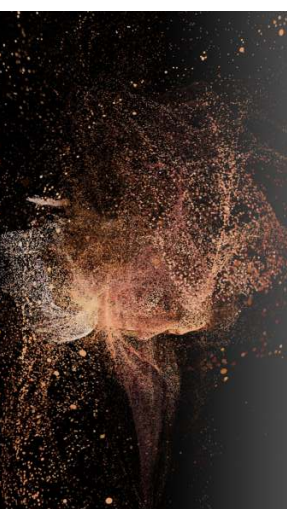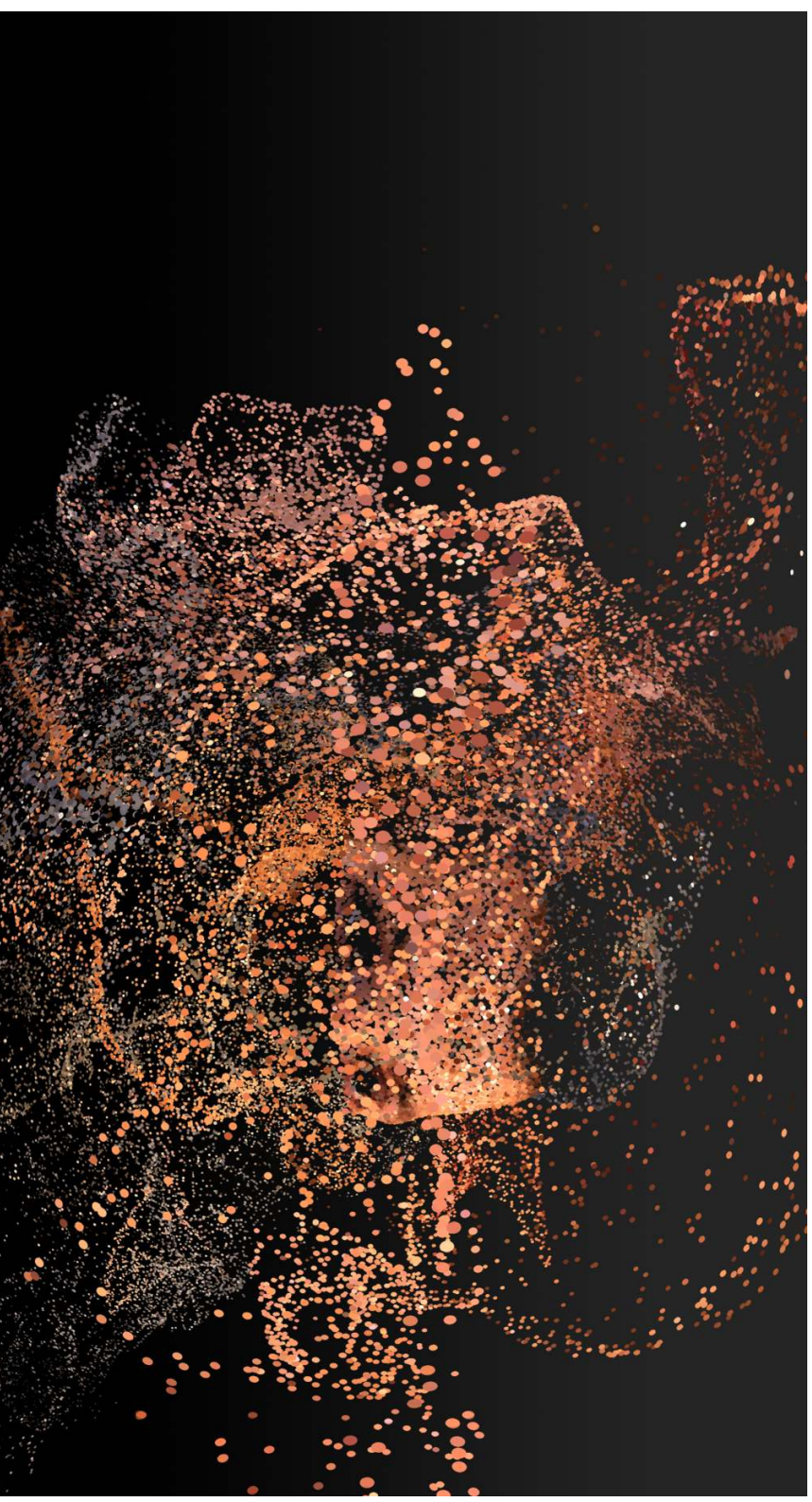
The Quest
Hennessy

År: 2016-2017
Marshmallow laser feast
Hennessy
Status: Ferdigstilt
Sted: Cognac, Frankrike
Type: Kinetisk lysinstallasjon
Rolle: Arkitekt, Utvikling, 3D design.

Prosjektet utforsker mestersomme-lieren sin jakt på den perfekte Eau de Vie for Paradis Imperial. Hver Eau de Vie er representert av et unik krys-tall fremstilt av akryl. mestersomme-lieren er representert av en robotarm utstyrt med en ekstremt presis lyskilde.

Strukturen skjuler ti krystaller som avslør-er et bilde når lyskilden skinner gjennom.

Krystallene ble tegnet gjennom par-ametrisk design. Hver krystall ble testet ved hjelp av datasimulering-er og håndlagde modeller i full skala.
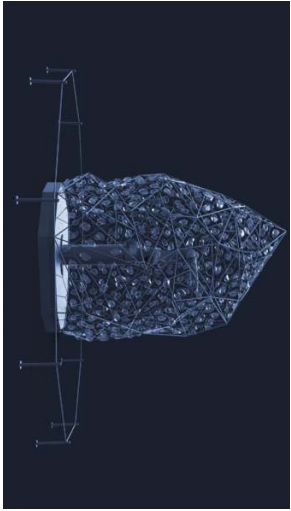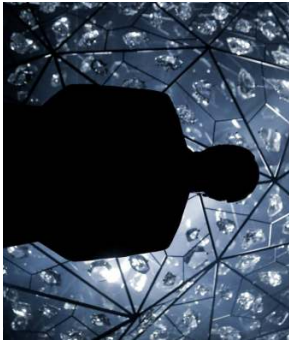
I nært samarbeid med produsenten pro-duserte hver krystall kraftige refleks-joner på grunn av deres bølgete overflate.

Hver krystall ble deretter støpt ved hjelp av aluminiumsformer. 600 krystaller ble produsert totalt.

Krystallene ble hengt opp på innsiden av en lagdelt struktur. Støttestrukturen har også likhetstrekk med en krys-tall, innenfor det er en finere struktur som ble laget ved hjelp av vannskjæring. Inne i denne strukturen ble krystallene hengt opp ved hjelp av tynne vaiere.

I midten av konstruksjonen er det en ro-botarm som hviler på en støtte av stål. Robotarmen er kalibrert ved hjelp av en simulering av den faktiske strukturen.

BARRELS

SPEAKER

SPEAKER

SPEAKER

ROBOT

SPEAKER

BASE PLATE

HAZE MACHINE

STRUCTURE

PROJECTION WALL

SPEAKER

SAFETY ZONE

CABLE RUN

SPEAKER

CABINET

PIPE

SPEAKER
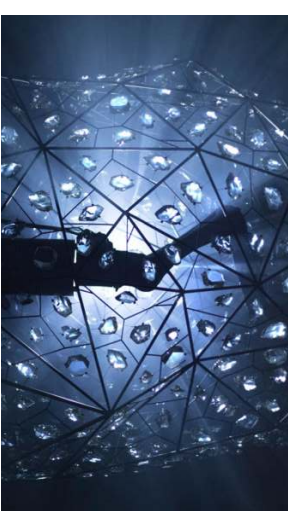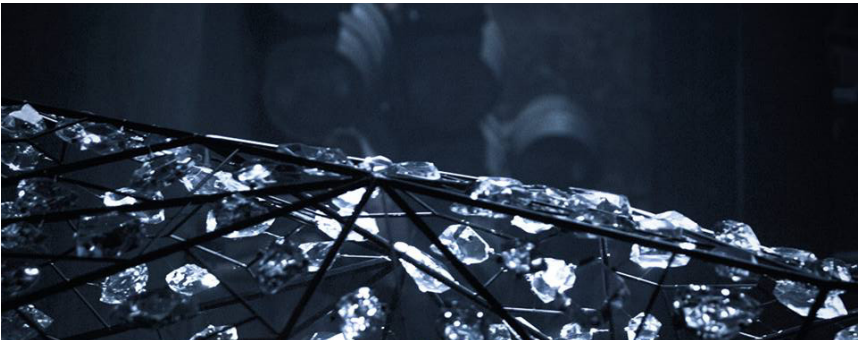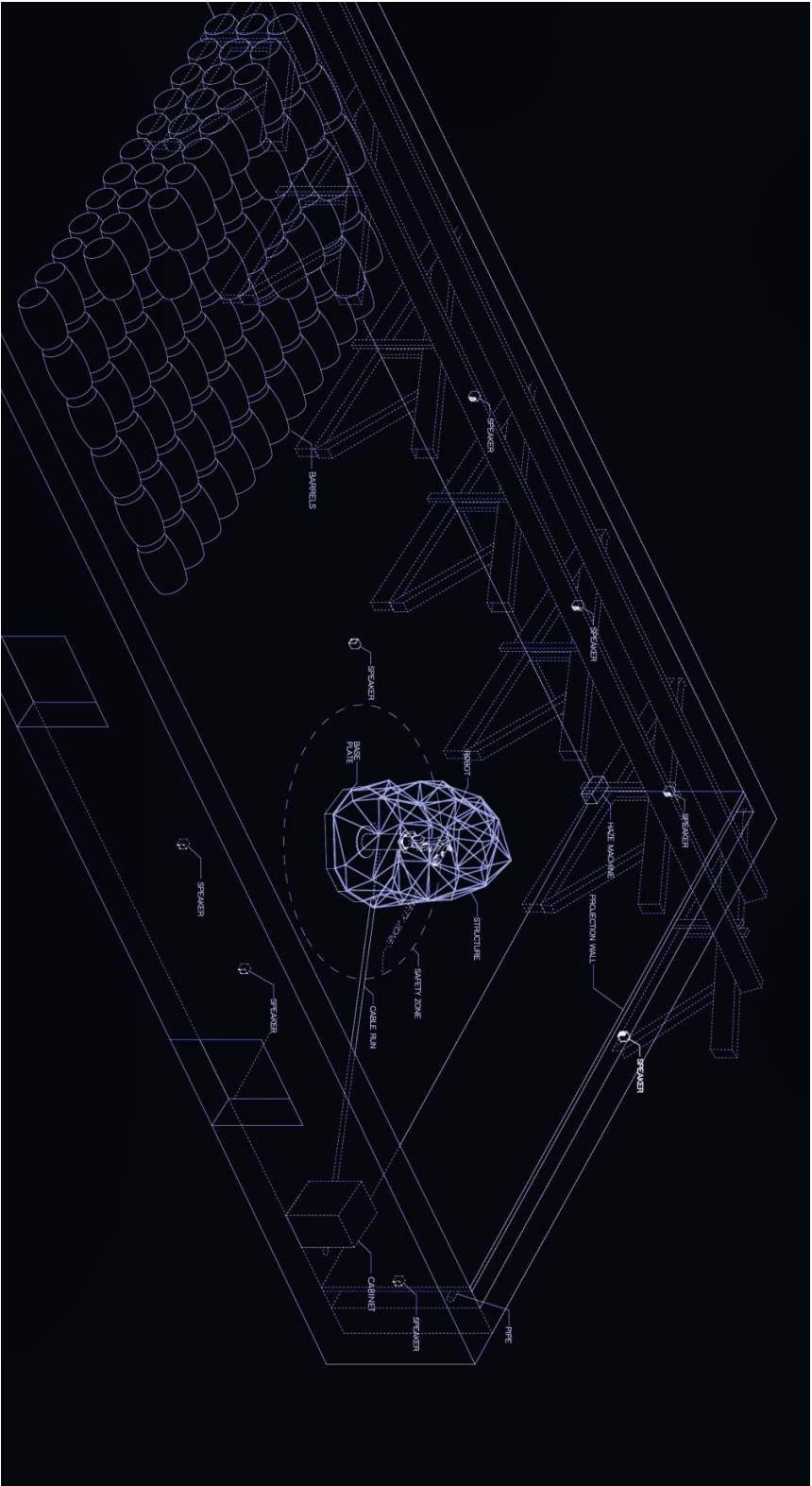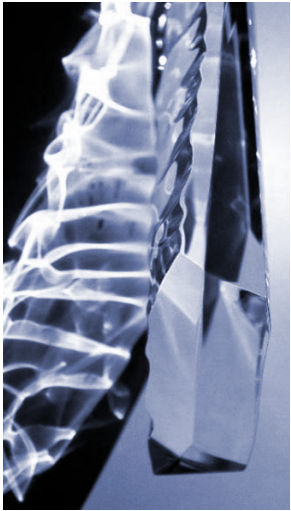
A COLOSSAL WAVE
Real time audio visuals

År: 2017
Marshmallow laser feast, DPT,
Presstube e Headspace.
Quartier de Spectacle
Status: Ferdigstilt
Sted: Montreal (Canada) og Hull (UK)
**Type:** Mixed Reality Installasjon
Rolle: Arkitekt, utvikling, 3D design.

A colossal wave lar deg lage din egen stemmefrukt ved å synge inn i en gigantisk svart kule. Opplevelsen koblet Phi Center Gallery i Montreal til Quartier de Spectacle i sentrum av Montreal. Klatre opp den gigantiske stigen og kast en bowlingball for å lage en kolossal bølge!

Prosjektet ble gjort som et samarbeid mellom MLF og DPT med Presstube som hovedartist. Det første arbeidet ble gjort i Montreal ved DPTs studioer, hvor de første skissene ble dannet.

Besøket til montreal inkluderte også en befaring på stedet til Quartier de Spectacle hvor installasjonen ble stilt ut. Utformingen av strukturen var fokusert på å skape den høyeste mulige stigningen, samtidig som den fortsatt kunne sende strukturen mellom Canada og England, etter som stykket senere ville bli utstilt i Hull.

Bowlingkulen slippes på en skreddersydd krasjpute som har innebygde trykksensorer. Når ballen er sanset, dannes det en bølge i den virtuelle verdenen. Fire tilskuere står under spesiallagde paraplyer som gjenspeiler den virtuelle scenen. Hver paraply ble designet for å huse og beskytte VR-headsettene.
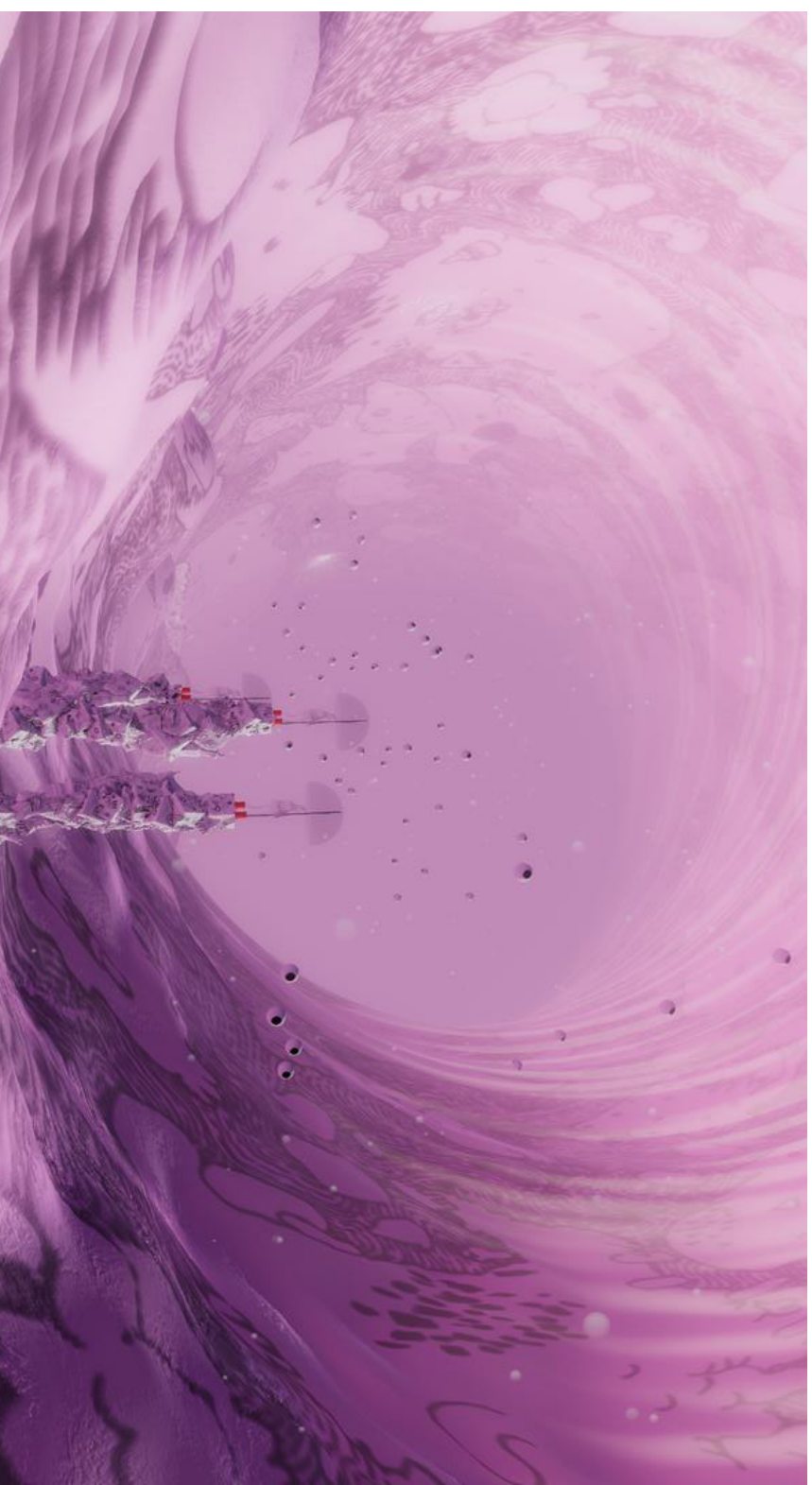
THREE LIVE
Real time audio visuals

År : 2016
Marshmallow laser feast, Analog
Three Ireland
Status: Ferdigstilt
Sted: London (UK)
Type: Reklame film
**Rolle:** Interaktiv lydteknikk, utvikling.

Three Live ble filmet live på settet i London, Storbritannia. Opptaket inneholdt tre musikk sjangere: pop, rock og klassisk. Prosjektet ble realisert i et samarbeid mellom Marshmallow laser feast og Analog.

Bildene der altble gjort i sanntid i Unity 3D.

Settet besto av tre store LED-skjermer med Holo Gauze for frontprojeksjon.

Den tekniske konfigurasjon ble opprettet med et OSC-basert grensesnitt koblet til via wifi. Alle animasjoner kan styres av OSC via en iPad. Enkelte aspekter ved det visuelle ble trigget i Ableton Live, noe som gir bedre kontrol over dynamikken.

Produksjonen ble gjort foran et iscenesatt publikum med dansere og skuespillere. Sanntidsinnstillingen ga maksimal fleksibilitet for endringer under fotografering.
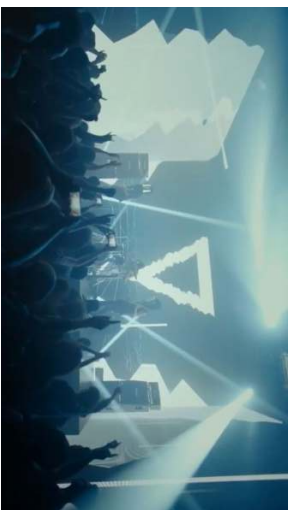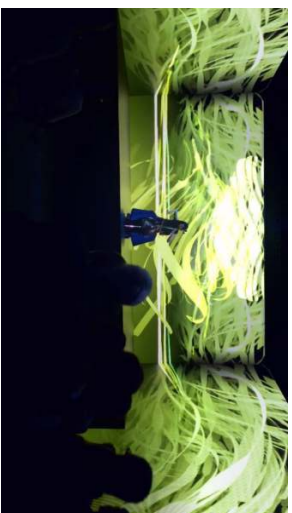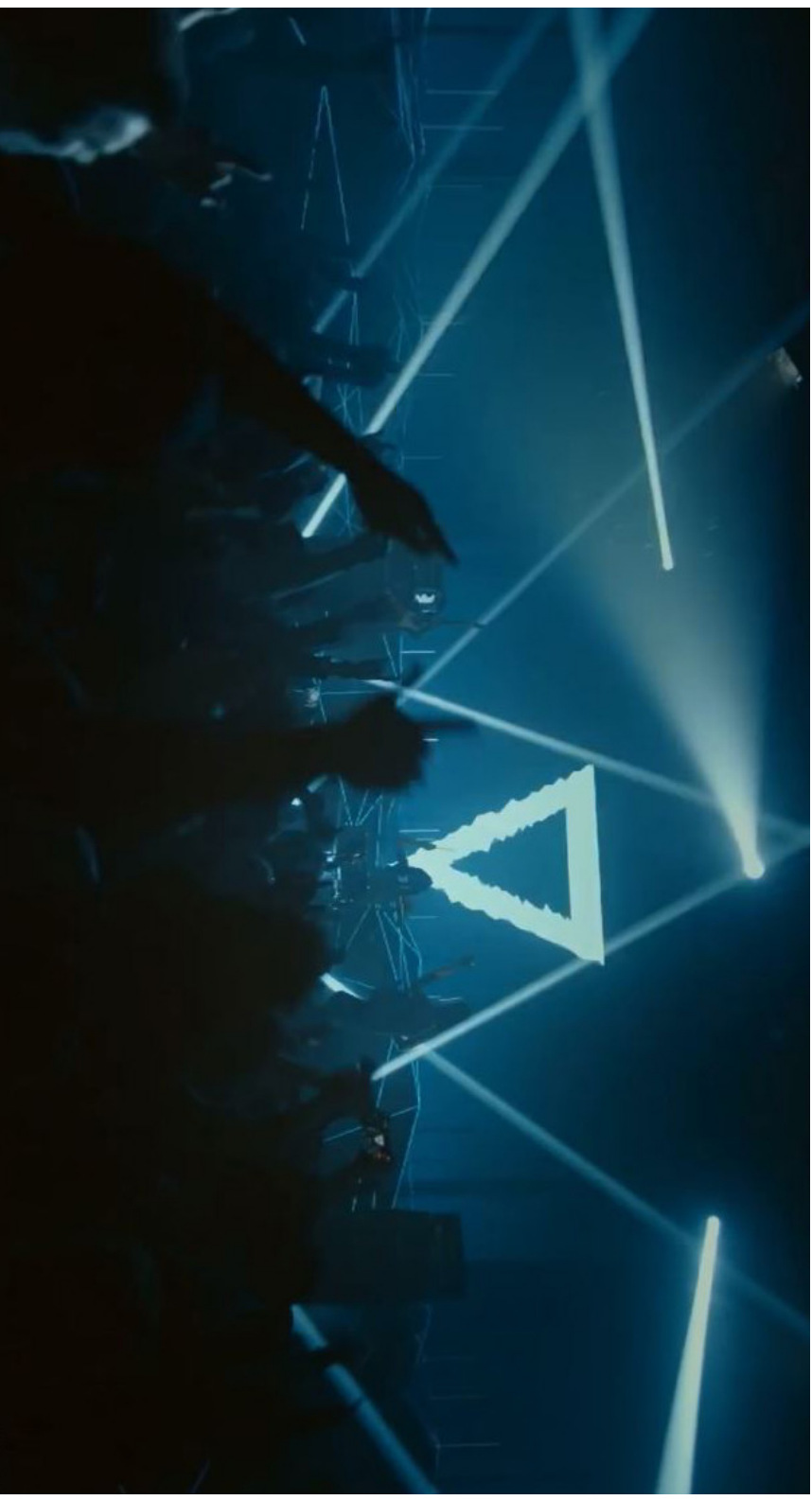
TREEHUGGER VR
Immersive storytelling

År: 2016-2017
Marshmallow laser feast
Tribeca Film festival
Status: Ferdigstilt
Sted: London, New York.
**Type:** Virtual Reality
Rolle: Arkitekt, 3D design.

Du vil bli tatt med på en reise fra røttene til trekronen til et virtuelt Sequoiatre. Virtuell virkelighet brukes for å gjøre det usynlige synlig. Du kan se vannet strømme fra røttene til grenene. Denne prosessen tar vanligvis dager å fullføre, men ved installasjon kan du se den på få minutter.

Designet er basert på del av et Sequoia-tre i Californias Redwood National Park. Treet er 80 meter høyt og du blir tatt til full høyde under reisen.

Stykket ble vist på Tribeca Film Festival i New York, hvor det vant prisen for beste VR-opplevelse i kategorien storyscapes. Under festivalen ble det for første gang brukt et duftapparat som gjorde at besøkende kunne lukte både skogen og selve treet.

Jeg var involvert i utformingen av det skulpturelle midtpunktet og hullene i trestammen. Stykket er taktfullt og gir fire personer et mer intimt rom for å oppleve installasjonen. Skulpturen skjuler og beskytter også alt teknisk utstyr.

De ytre lagene er laget av skum som har blitt flokket. Dette gir en jevn, taktil overflate som forbedrer VR-opplevelsen.
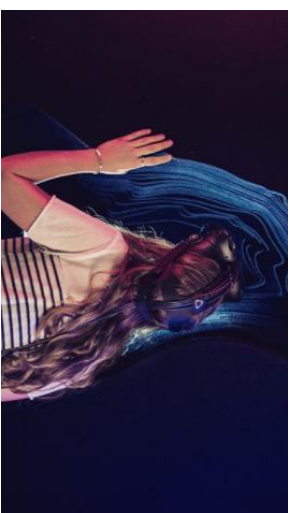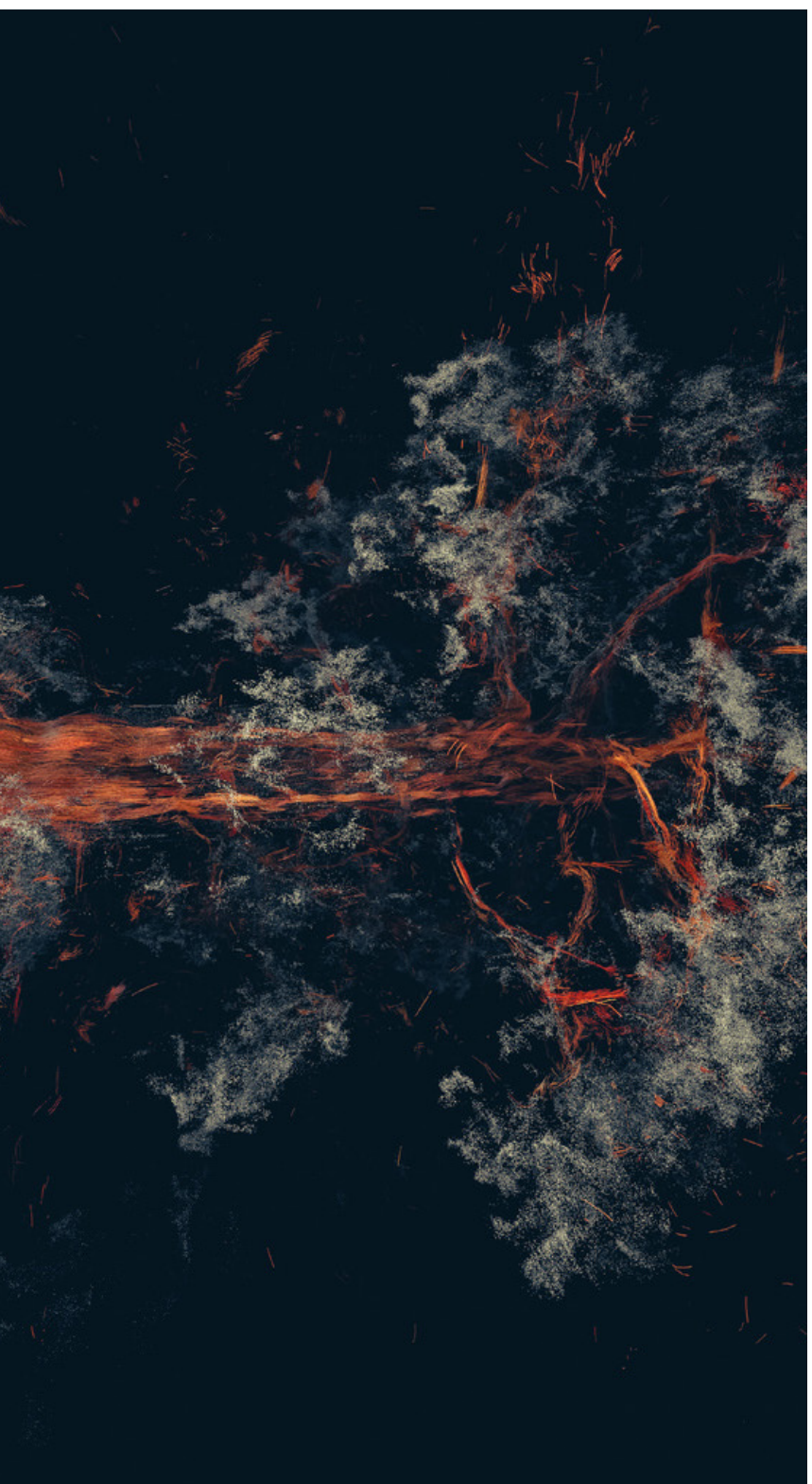
IN THE EARS OF THE BAT

År: 2017
Marshmallow laser feast
Blue Dot Festival
Status: Ferdigstilt
Sted: Jodrell Bank (UK)
Type: Instalação de som
Rolle: 3D modellering, produktdesign, prototyping og fabrikasjon.

Installasjonen undersøker hvordan flaggermus bruker ekkolokasjon til å orientere seg. Installasjonen kombinerer 3D-printede flaggermusører med binaural mikrofoner og dybdesensorer. Utforsk miljøet ditt gjennom lyd. Designet i Z-Brush og 3D-printet med SLS-teknologi. Prosjektet ble gjort i samarbeid med lydkunstner Antoine Bertin og creative director Barney Steel fra Marshmallow laser feast.

Ørene er plassert i et svart kabinett som rommer en forsterker og avstandssensor. Enheten er opphengt i kabelen som lar deg høre lydene langveisfra. Formen på ørene romliggjør dem for å skape en binaural tredimensjonal effekt. Gjør det mulig for lytteren å oppleve tredimensjonalt rom gjennom sanntidslyd.

Prosjektet er en fortsettelse av In The Eyes of The Animal. Du får utforske dyrenes sanseverden gjennom teknologi og kunst.

MORAL MACHINE
Real time visuals

År: 2017
Marshmallow laser feast
Dubai Future Foundation
WEF Davos
Status: ferdigstilt
**Sted:** Davos, Sveits
Typo: Interaktiv installasjon
Rolle: Programmering, teknisk gjennomføring

The Moral Machine ble laget som et samarbeid mellom Marshmallow laser feast og Tellart for Dubai future foundation. The Moral Machine stiller spørsmålet hvordan kunstig intelligens kan brukes til å ta beslutninger. Kan man tenke seg kunstig intelligens for å ta moralske avgjørelser?

Installasjonen ble stilt ut på World Economic Forum i Davos. Besøkende samhandlet med et berøringsgrensesnitt, hvert spørsmål tilsvarer en interaktiv punktskymodell. Grensesnittet kjørte over Wi-Fi for å holde grensesnittene trådløse.

Visualiseringer ble bygget i VVVV med et OSC-basert koblingssystem. Partikler ble lastet ved bruk av HLSL shaders i appen.

Oppgavene mine besto av å omarbeide installasjonen for den andre visningen i WEF. Omarbeide interaksjonene, samt omarbeide de presenterte modellene. I tillegg til å installere live og kjøre installasjonen under arrangementet.
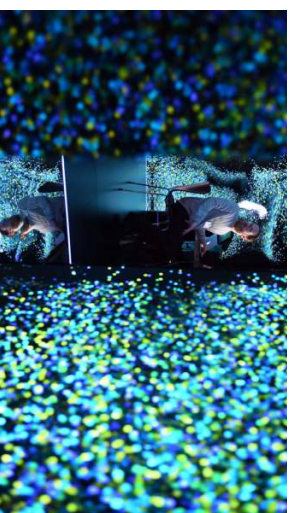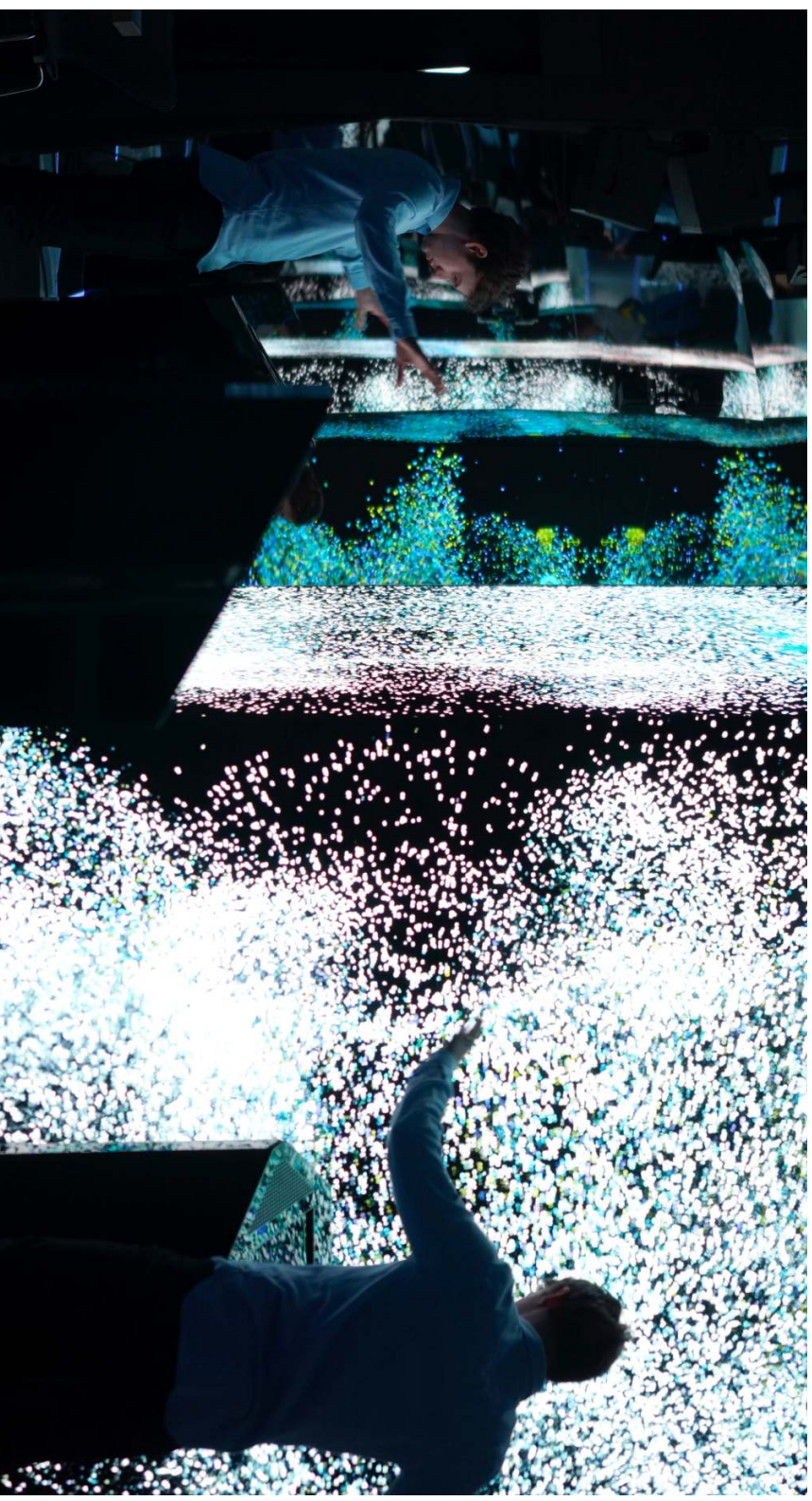
Helle Navratil

Creative Photographer CEO

—

Studio Gaffa
www.studiogaffa.com
+ 47 40 10 65 95

Helle Navratil is a creative commercial photographer and CEO of Studio Gaffa.

After graduating "Norsk Fotofagskolen" in 2010 she has freelanced, and worked with musicians, visual artists, commercial brands and film production.

She has a passion for branding, pre-production and working with visual concepts for her projects. With over 15 years of experience using digital editing software, her work goes beyond just retouching as it involves doing anything from set-design to styling.

Some of her clients include Museum Stavanger, Stavanger Kunsthall, Aschehoug - Publishing Company, Nordic Edge, FOMO, Modern Design, Morten Abel & Anette Moi to mention some.

Education

Godalen, tegning form & farge   2007 - 2009

Norsk fotofagskole   2009 - 2010

Profesional Experience

Freelance Photographer   2010 -

Studio Gaffa   2022 -

Teacher Noroff in course photography   2017 -

Established Japan Photo retouch department   2015 - 2019

Photographer for Kunsthall Stavanger   2020 -

Set design for VierLive (Morten abel, Oliver Hohlbrugger and other artists) 2021

Set design for High as a Kite music video (Chezville production) 2022

CURRICULUM VITAE

Name	**Malin Winum**
Position:	Supervisor and Web Editor
DoB:	14.09.1987
Nationality:	Norwegian
Language:	Norwegian (Native), English
Residence:	Helmer Hanssensgate 2A, Stavanger
Mobil:	476 39 476
Email:	winumm@gmail.com

Key Qualifications

As an experienced team manager and event coordinator I have the necessary skills to make things work and to think ahead.

Data Competence

MS 365, Microsoft Dynamics, Microsoft Office, Adobe Photoshop, ProArc, JavaScript, CSS, HTML, Linticket. Web business

Work Experience

2022
MAljazz
Volunteer
Artist host

2020 – Current position
A2G Kompetanse
Supervisor & Web Editor
Lead a team of 21 IPS (Individual Placement and Support) Career Counsellors.
IPS is a method for assisting unemployed back to work.

2019 – 2021
KÅKÅnomics
Festival Coordinator/ Team leader for volunteers/ Volunteer
- Oversaw particular tasks related to the event planning process. Collaborating with venues to help with set-up, collecting supplies and decorations, and working with panel participants, volunteers and technical staff to ensure the completion of a successful event.
- Managing hotel bookings and transport panel participants
- Administration of Linkedin profile for KÅKÅnomics

2022
Kongsbergjazz festival
Volunteer
Tickets and security

2016 – 2020
AS3 Employment - Teamleader / Career Counsellor / Student Counsellor
Team leader for 12 Career Counsellors.
Assisting and guiding the team to reach our common goal, to meet our clients' expectations
Former superuser during transition to Microsoft Dynamics.

2014 - 2016
NAV Randaberg
Social Work Counsellor/ Advisor
Assisting unemployed in their search for a job. Establish contact between unemployed and potential employer. Providing support for people on sick-leave and their employer. Distribute

and regulate welfare benefits as described in relevant laws, regulations and other legal documents.

2010 – 2014	**Vardenes Elementary School and After School Program**
	Assistant and Social Worker
	Assistant for students during school hours. Planning, and co-leading a social skills training group during School hours. Substitute teacher. Primary contact for approximately 25 children and their parents/guardians in relation to the After School Program. Planning activities and arranging them for the same group.
2009 - 2010	**Vardenes Elementary After School Program**
	Social Worker
	Primary contact for approximately 25 first grade children and their parents/guardians. Main task consisted of planning and organizing the children's week, this included, amongst other things, excursions, physical education, swimming, arts and crafts, organizing and overseeing playtime. Occasionally acting as a substitute teacher.
2008 - 2009	**Madla Avlastning**
	Social Worker. Part time.
2007 – 2007	**Northern Area Community and Youth Services (NACY'S)**
	Practical training for Social Work education - Adelaide, Australia.
	Assistant in groups for young children in social skill development. Providing guidance and support at the local community centre.
2006 - 2008	**Nille**
	Shop Assistant. Part time.
2005 - 2006	**Prod. UB**
	Economy/ Graphic designer
	High School senior year project. Ungdomsbedrift, Ungt Entrepenørskap, a sister organization of Junior Achievement Young Enterprise Europe. Prod. UB produced the 2006 calendar for the local football team Viking.
2004 - 2006	**ICA – Middelthon**
	Shop Assistant. Part time.
2002 - 2004	**Rimi**
	Shop Assistant. Part time.

Education

2018 - 2018	University of Stavanger	Veiledningsteori I - Veiledningspedagogikk og veilederrollen (10sp)
2009 - 2011	University of Stavanger	Masters degree in Social Work*
2006 - 2009	University of Stavanger	Social Work, Bachelor
2003 - 2006	Randaberg High School	Media and Communications

* Delivered my thesis in May 2014

Courses

2021	IPS (9 weeks)
2020	Motivational Interviewing (3 days)
2018	Transition Coaching Practitioner, AS3 (50 Hours)
2018	IPS (Introduction)
2013	Technical Document Controller, ProArc, Evidens AS
2010 – 2011	Solution Focused Brief Therapy for working with children

Curriculum Vitae

Personalia:

Navn: Frank Surdal

Adresse: Håbakken 6, 4355 Kvernaland

Født: 02.06.82

Tlf: 920 41 282

E-mail: franksurdal@gmail.com

Sivilstand: Skilt og 1. Barn, født 2014

Sertifikat: Førerkort klasse B.

Utdanning:

3 År Allmenne fag v/ Dalane Videregående Skole (1998-2001).

1⁄2 År Reklame v/ MI-Stavanger (2001).

1⁄2 År Mac Design v/ MI-Stavanger (2002).

1⁄2 År Mac Design 2 v/ MI-Stavanger (2002).

Kurs:

Kasteinstruktør-utdanning i Fluefiske v/ Syrstad Flyfishing, bestått 03.07.07.

Språk: Norsk (morsmål), Engelsk flytende + noe Tysk.

Hobby:

Fotograf, har eget firma, Surdal Foto, som jeg driver med på fritiden.

Arbeidserfaring:

Juni 2001 - Aug. 2001	Produksjonsmedarbeider v/ Nor Dan.
Juni 2002 - Aug. 2002	Salgskonsulent for Redd Barna.
Sept. 2002 - Juli 2004	Bedriftsansatt v/ Nor-Door, Moi.
Aug. 2004 - Des. 2004	Budbilsjåfør for Nesvik Pakkesentral (Aftenbladet).
Des. 2004 - April 2006	Butikkmedarbeider v/ MX-sport Kvadrat.
Mai 2006 - Mai 2008	Avdelingsleder i fiskeavdelingen v/ MX-sport Kvadrat.
	*Tillitsvalgt v/ MX-sport Kvadrat
Juni 2008 – April 2009	Finansrådgiver hos Caveo ASA
April 2009 – Juli 2009	Selger hos Gjesdal Eiendom
Juli 2009 - Feb 2012	Salgskonsulent hos T.Aasen Solskjerming A/S
Mars 2012 - Okt 2015	Innkjøper hos Oceaneering A/S
Okt. 2015 - Sep 2016	Selger hos Nexum Engineering A/S
Okt. 2016 - Sep 2017	Service Koordinator hos ACsenteret AS
Okt 2017 - Des 2019	Selger hos FJ Klima AS
Jan 2020 - Jan 2021	Team Leder Salg hos FJ Klima AS
Jan 2021 -	Key Account Manager hos FJ Klima AS

Referanser:

Kurt Steinsvik – Managing Director i Nexum Engineering A/S, Tlf: 90 83 81 89

Fridtjov Helland – Innkjøpssjef i Oceaneering A/S, Tlf: 95 81 20 01

Alf Sørdal, Daglig Leder v/ T. Aasen Solskjerming A/S Tlf: 51 85 99 00

Knut Steinar Oftedal, Daglig Leder v/ Mx-Sport Kvadrat. Tlf: 92 45 16 18

M Gmail   **Urban Hands <urbanhandsnorge@gmail.com>**

Urban Hands
1 message

Geir Petter Røssland <geirpetter@filmkraft.no>   Fri, Feb 17, 2023 at 11:22 AM
To: Urban Hands <urbanhandsnorge@gmail.com>

Hei

Filmkraft støtter organisasjoner og enkeltpersoner som arrangerer worshops og filmrettede tiltak mot ungdom som vil lære mer om film. Dette gjør vi som forvalter av offentlige midler fra Kulturdepartementet og Norsk Filminstitutt. FILMKRAFT TALENT har selv ikke kapasitet til å produsere alle disse tiltakene, og vi er derfor avhengige av «gode hjelpere». Urban Hands er for oss en viktig samarbeidspartner og vi har delfinansiere en rekke tiltak de siste årene. Seinest nå i februar 2023. Filmkraft Talent ser med positive øyne på videre samarbeid med Urban Hands.

Geir Petter Røssland

Talentrådgiver

+47 48 600 187

geirpetter@filmkraft.no

www.filmkraft.no

F LMKRAFT
FILMSENTERET I ROGALAND

Meld deg på vårt nyhetsbrev her.

Intensjonsavtale

Hei Priscila / Urban Hands

Takk for henvendelsen i forbindelse med gatekunstfestival utlysningen til Stavanger kommune 2023.

Kunstskolen i Stavanger vil ved henvendelse samarbeide med de som mottar disse midlene, der hvor et slikt samarbeid vil være nyttig og faglig utviklende for våre studenter.

Ved tildelte midler vil Kunstskolen gjerne bli presentert søknaden og at vi i fellesskap ser hvordan et slikt samarbeid kan utvikles til fordel for studenter og festival.

Ved tidligere samarbeid med andre festivaler har kunstskolen hatt workshops med kunstnere på skolen, kunstnerpresentasjoner på skolen, studentene har vært frivillige/assistenter og studentene har deltatt i programmet.

Vi ønsker dere lykke til med søknaden og setter pris på henvendelsen.

Best

John Øivind Eggesbø

Rektor Kunstskolen i Stavanger

97159739

rektor@kir.no

Kunstskolen i Stavanger
Birkelandsgate 2, N–4012 Stavanger
tel. 51510000   adm@kunstskolen.no