

WELCOME IMPACT 2010 PREVIEW
IMPACT: Interactive Multimedia Performing Arts Collaborative Technology

NYU Steinhardt and the IMPACT staff extend an enthusiastic welcome to the incoming 2010 participants. We are working to create experiences that will provide new skills and understandings in the context of your current experience and background. We regard making art the province of all human beings. This workshop is about extending the range of your techniques to be expressive in performance and everyday activities.

We stress the *Interactive* nature of the workshop. This involves your interactions with each other, workshop faculty and staff, and with the technologies that are emerging to extend our expressive range as artists and human beings. Secondly, we stress the *Multimedia* nature of the works we create. In the emerging and changing world of today, we are challenged to open our traditional stances as artists to become practitioners of multimedia.

The substance of our work involves *Performing Arts*, in which all arts, including visual arts are conceptualized in performative and performance dimensions, acknowledging the temporal and ephemeral nature of the arts as an ongoing way of knowing and expressing the world. Performing Arts are a worlding of the world, and the nature of this dynamic unfolding defines who and what we are. We value you as an individual whether or not you regard yourself as a performing artist. We hope to include your unique perspective as we work together to create new ideas in the workshop.

At every level of activity we expect that the *Collaborative* nature of our working together to create new works magnifies your personal insights and contributions. Such cooperative efforts do not undermine individuality, but honors each contribution as a substantive presence that defines the moment as a spontaneous coming together of ideas and expressive elements.

In the context of the workshop, *Technology* exists as an evolving tool of artistic expression. Each year, the IMPACT workshop changes because the technology is in a state of permanent evolution, mirroring our identity as the extension of ourselves. We celebrate a technology that has opened new frontiers of artistic expression and development. Your individual appropriation of technology alters that technology forever, evidence that your presence and interaction continues to transform the world as it is to what it is becoming.

NYU STEINHARDT MUSIC AND PERFORMING ARTS PROFESSIONS

NYU Steinhardt's Department of Music and Performing Arts Professions was established in 1925. Since that time, Steinhardt Music and Performing Arts has functioned as NYU's "school of music" with acclaimed training in music performance and music composition and developed into a major research and practice center in music technology, music business, film scoring, the performing arts-in-education (music education, dance education, and educational theatre), drama and music therapy, and performance practices. Today, 1,500 students majoring in renowned music and performing arts programs are guided by 300 faculty. Our degree programs—baccalaureate through Ph.D.—share the Steinhardt School's spirit of openness and innovation that encourages the pursuit of high artistic and academic goals. Our rich and varied expertise and interests bring performance majors and composers together with choreographers, directors, actors, dancers, educators, librettists, and filmmakers in collaborative projects often reviewed by the New York media. Faculty are drawn from major New York City performance organizations such as the New York Philharmonic, the Metropolitan Opera, the Village Vanguard Orchestra, the Broadway community, and the music business industry, while other faculty sit on leading journal editorial boards and publish some of the most significant performing arts research on the scene today. Coupled with leading faculty and advanced studios in music technology and a nationally recognized program in music business, Steinhardt Music and Performing Arts offers an unparalleled environment for artistic, professional, and scholarly challenge and growth.

We recognize that in addition to substantial training in individual specializations, our graduates require multiple skills and broad experiences to pursue a successful and fulfilling career. We encourage students to take courses and to interact with faculty across traditional programmatic and Steinhardt School lines. In addition to these multiple university synergies, our campus is surrounded by and blends into the world's capital and center of the performing arts, New York City. This location enables us to draw upon the greatest artists in the world and allows our students to build networks and take advantage of abundant professional opportunities. We broaden our music students' education with options to study abroad at NYU campuses in Prague and Florence which offer full music curricula. Alumni have moved on to major performing careers and have secured coveted professional positions in the music industry as well as faculty and administrative positions in colleges, conservatories, and universities throughout the world. Prominent graduates include jazz great Wayne Shorter, multiple Tony award winning music theatre composer Cy Coleman and lyricist Betty Comden, multiple Oscar winning film composer Elmer Bernstein, conductor and composer Tania Leon, music technologist Enoch Light, and Tony Award, Oscar and Pulitzer Prize-winning playwright and film writer John Patrick Shanley.

Lawrence Ferrara, Director

HISTORY OF IMPACT

IMPACT (Interactive Multimedia Performing Arts Collaborative Technology) evolved from multimedia productions and experiments at NYU in 1976 when a summer multimedia production program produced 11 multimedia works (operas, dance, theatre, visual arts, instrumental and vocal production) in six weeks, averaging two new productions a week. The entire building at 35 West Fourth Street was appropriated for productions with rehearsals of works in progress virtually on every floor.

In 1996, NYU participated in one of the earliest collaborative exchanges on the Internet, connecting via the older modem connections three sites: a group of actors from NYU, a group of dancers at Fraser University in Vancouver, and a group of musicians at a loft in Greenwich Village. The major sponsors of the event were the composer Dr. Dinu Ghezzo, composer and multimedia artist Dr. John Gilbert, theatre dramaturg Dr. Alistair Martin-Smith, choreographer dancer Lisa Naugle, and Pierre De Karangal, web artist and theorist.

Music and Performing Arts Professions has pioneered the use of technology in creating new works and enhancing performance. Three years ago in 2007, a core group of faculty and artists conceived a summer workshop geared primarily to college age (18 years and older) students to introduce them to concepts of performance and collaboration enhanced by applications of technology. The founders were John Gilbert (music and multimedia), Tom Beyer (Video and Audio Technology), Young-mi Ha (composer and developer), Deborah Damast (Dance), and Chianan Yen (Music and Technology).

What emerged from these productions was the spirit of improvisation, spontaneity, and the creation of new work through collaboration of new work using technology and the arts in a multimedia environment.

In 2001, the historic Internet2 production, Songs of Sorrow, Songs of Hope, was performed as a tribute to those who had lost their lives in the World Trade attack. This work was a simultaneous performance in California and New York in a collaborative interactive multimedia production involving NYU, UCI, and the European Institute of Design.

Originally the concept was to serve International Students to provide practical, artistic, and cultural experiences in New York City. IMPACT is open to all college age students. The workshop is an innovative design to encourage the use of technology to develop collaboration in creating new work based on a theme developed by participants culminating in an original stage production at the end of the workshop. Four years ago, IMPACT emerged as an extension of this work, aimed primarily at international students during the summer and now opening to include students at college level age who are ready to explore technology and how it can serve to extend and amplify their artistic expressive range.

WORKSHOP PLAN

The three weeks of workshop experiences are intended to be open and spontaneous, but couched within a clear structure. Every year this specific workshop and scheduling have evolved in the context of the applicants' backgrounds and skills. In addition, new technologies are emerging almost every day, and the workshop includes these new technologies as they might apply in extending the range of human activity, communication, and expression. In general, regardless the physical structure of the workshops, three basic concepts guide our activities:

Orientation and Exposure

Orientation and exposure to technology as extensions for artistic development and expression. The focus will be on the nature of the technologies available and seeing applications productions that use the technology in expressive and creative ways. Toward the end of this week, we form 12 production teams and begin to focus on the creation of original materials for a final production.

Development of Technological Skills and Artistic Ideas

Exploration and development of specific skills to apply to new works are explored through the twelve production teams, and through workshops that you select to focus on particular technical and expressive skills. Time is divided between refinement of new skills and development of new materials. Toward the end of the week, your ideas will be collated and shared with the total group. Ideas for the final production will start to take shape. Personnel for the final scenes will be identified and recruited.

Your Stage is New York

On several occasions the workshops go to different locations in the city in order to video tape material for the production and to learn more about resources of the city. Locations such as the Ferry Boat to Staten Island, various parks along the Hudson and East River, Central Park, Hi-Line Park created from the elevated highway on the West Side, Washington Square Park, areas around the West and East Village, landmark buildings, Times Square, the Broadway District, Wall Street, South Street Seaport, Harlem, The Statue of Liberty, and other areas of historical and cultural interest.

Engaging the city as a tapestry for your own ideas and creative work becomes a way of bonding with the city and with your fellow participants. As you edit video and audio recordings captured as part of the creative process, your awareness of these elements deepens because your primary experience is extended through media, and in some ways the media begins to transform your concepts of the experience and

how it relates to you personally and to the workshop group that you may be working with for the final production.

At the end of most days of **IMPACT**, all participants and faculty come together at Loewe Theatre to share work that has taken place or that is ongoing. The Faculty and staff present a showcase of media works. Participants are invited to share their talents in a media blast, in which they do the technical setup for the video and sound and perform for each other. In this way the group becomes familiar with each other as performers. Participation in the show is entirely optional. There are many other settings in the workshop where participants will be able to share their ideas and talents.

Production

As we enter the final week of **IMPACT**, process begins to transform the materials developed into the various scenes that will comprise the final production. Essentially participants have three days to shape and finalize their ideas. Often they go into the city to purchase materials for scenery and costumes. Individual production teams become responsible for a specific scene. Technical and performing personnel are identified. Ideas for scenes are auditioned and receive comment from the workshop staff. The stage director, lighting designer, and stage manager help the participants organize their materials.

Materials are refined and rehearsals of individual scenes are the focus of the first two days. On the second day, a rough sequence of the twelve scenes will be established and the viability of the structure will be explored. Technologies will be finalized and loaded into the production computers. Technical rehearsals will take place on Tuesday and Wednesday. A run-through will be performed on Wednesday evening. On Thursday afternoon, a complete dress rehearsal will be performed. The performance will be in the early evening, around 6:30 p.m.

Celebration: Following the performance we will celebrate your participation and achievement with a light dinner and awarding of **IMPACT** certificates.

Post Production: All aspects of the workshops and the final production will be documented and taped. During the Fall of 2010, the materials will be processed into a DVD that documents and celebrates the workshop and the production. In addition these materials will be archived into a permanent collection of raw and processed materials that made up the activities of **IMPACT 2010**.

HOW ARTS AND HUMANITIES INTERFACE WITH IMPACT NEW MEDIA AND TECHNOLOGIES FOR THE 21ST CENTURY

Writers observe how their narrative and poetic skills meet the needs of emerging art forms and media. They help to develop concepts, write scripts for scenes, and use the writing in new media to document and extend the creative experience as well as enhance the humanistic aspects of technology.

Visual Artists such as painters, sculptors, photographers, videographers, animators, and conceptual artists have New York City as their canvas, as the materials of their artistic ideas, which inspire the media and technology to incorporate their artistic vision in new and innovative contexts.

Composers find traditional and experimental modes of expression and develop them as powerful ideas that add narrative and emotional texture to the collaborative work. They explore new notation, technology of notation, sound sequencers, composing programs that serve to extend their expressive range.

Musicians in traditions of East and West discover new ways to extend their performance skills, explore the power of free and structured improvisation and how new techniques of sound enhancement and recording create additional venues for live performance.

Dancers, choreographers, and movement specialists uncover connections between body and technology; engage physical awareness as the technology of time and space extends presence through interactive media and movement.

Actors redefine their craft as new media requires developing communicative skills incorporating and transcending traditional techniques. Actors may work in scripted and improvisational modes as they interface with other artists and means of expression incorporating movement, space, and sound as additional elements of their craft.

Technologists devise new approaches to integration of artistic expression to employ the latest tools and explore multimedia production from conception of the ideas to their manifestation as a dynamic, artistic presence.

Multimedia Artists and Designers pioneer concepts through deeper understanding and additional skills that provide ways to integrate and isolate media for expressive purposes.

Production Specialists including directors, producers, stage managers, and lighting directors perform strategic roles in shaping the scenes and experiences of the participants while also engaging in other workshops to enhance their understanding and skills.

IMPACT FACULTY AND STAFF

The IMPACT Workshop is organized like a school with a director and specialists who conduct workshops that serve as hands on experiences for the participants. In addition to the core faculty listed below, specialized artists form the faculty who have been experienced in the arts and practices represented by the philosophy of IMPACT. Such areas include:

Theatre Specialist and Director

Stage Management

Lighting Designer

New Music and Improvisation Specialist

Visual Arts Director (painting, sculpting, animation, etc.)

Sound and Audio Specialist

Video Specialist

Technical Specialists: Final Cut, Isadora, Logic Pro, & entry level applications.

The structure for staffing the workshops is similar to that of a School of Performing Arts that provides multilevel experiences for participants of highly varied backgrounds.

IMPACT: CORE FACULTY/STAFF

Dr. John Gilbert, Composer, Educator, Multimedia Artist IMPACT Director

John V. Gilbert is currently teaching in Steinhardt's Music and Performing Arts Professions, where he served as Chair from 1985-1992. He currently serves as Director of Steinhardt Music Education. He holds the B.M. and B.A. from Texas Tech University and his masters and doctoral degrees from Columbia University. He has composed multimedia works for dance, opera and musical theatre. His multimedia opera, *Rotation*, was featured in Stewart Kranz's *Technology in the Arts* as an innovative application of technology to opera. His other compositions have featured works for keyboard, vocal, choral, instrumental, musical theatre, and computer music. He has been the recipient of numerous awards including grants from the Danforth Foundation, Woodrow Wilson Foundation, and a joint grant from the Texas Council for the Arts and the National Endowment. He has served as a judge for the Gleason Book Awards jointly sponsored by BMI, Rolling Stone Magazine, and NYU in recognition of outstanding books in the field of commercial and popular music. At NYU he played a key role in the development of the Music Business and Technology Programs, musical theatre and opera, including the summer musical theatre program. He worked closely with the music industry in assisting the establishment of the Nordoff-Robbins Center for Music Therapy at New York University.

Dr. Gilbert has played a seminal role in the use of technology in the performing arts, including the pioneering of collaboration in creating and performing new works on the Internet. He has established interdisciplinary courses that explore with artists and technologists the creation of new interactive works and collaborative processes. IMPACT represents a distillation of principles and practices established over the years in the marriage of technology, collaboration, and creative process.

**Tom Beyer, Chief Systems Engineer, Composer, Performer,
IMPACT Tech Director and Coordinator of Video and Audio Operations**

Thomas L. Beyer has been working professionally on the NY scene since the age of 14 and evolved into a highly respected performer, composer, educator, sound designer, systems and audio engineer, innovative instrument builder and technologist for over 40 years. He studied Classical Percussion, with Paul Price, at Manhattan School of Music, and later continued Jazz and Ethnic music studies with percussion masters, Fredrick Waits, Eddie Blackwell, Jack De Johnette, Billy Hart and Guillermo Franco. Both his performance and compositional careers have seen him making a mark on the Jazz, Classical, Avant-Garde, and Experimental Music scenes, as well as Theater, Opera, Dance, Internet and New Media.

He subsequently received his Masters Degree in Composition from NYU, has taught at The New School, Marymount Manhattan College and joined the adjunct faculty at New York University in 1999, where he currently is also the Chief Systems Engineer for the Music Technology Program and the Network Administrator for the Department of Music & Performing Arts Professions. He was the Director of the Electronic Music Program at The County College of Morris from 2000 - 2004. He has composed music for the Public Theater, and was a founding member of both La Mama's Experimental Theater Company and the NYU IMPACT Workshop. Tom has been exploring simultaneous performances in multiple locations since the late 90's and has participated in well over 40 events, in many, serving in multiple capacities including performer, composer, artistic director, technical director, systems designer, etc. His compositions, in many genres, ranging from solos to huge multimedia extravaganzas have been performed in many venues and festivals in Europe and Asia as well as all across the United States.

**Dr. Youngmi Ha Composer, Educator, Cultural Director
IMPACT Registrar, Head of Student Affairs, Coordinator of Special Events**

Dr. Youngmi Ha, composer, was born in Korea, now teaches music composition at New York University where she serves as the composition program advisor. Her teachers include Byundong Beck in Korea, Robert Sirota, Dinu Ghezzo, and Justin Dello Joio at New York University. She is a recipient of the 2000 NYU New Faculty Composition Award and Roger Phelps Doctoral Research Scholar Award from NYU in 1997. In 2000, she graduated with an honor award in Ph.D. study for Outstanding Leadership in Graduate Music Composition with a commission from The Steinhardt School of Education, NYU, for a ceremonial composition work. Her music has been performed in Korea, Italy, Germany, England, Romania, and Poland and in the US, at Carnegie Weil

Hall, Merkin Concert Hall, Frederick Loewe Theater, Youngsan Art Hall, Seoul Art Center, etc., and she has two CDs released by Capstone Record. Currently, she is working on commissioned works with Korean Traditional instruments and Western instruments to evoke the serene and mystic color of the Orient in a western musical form.

In addition to the Ph.D. in music composition, Dr. Ha holds professional certification in Music Business, and Arts Administration. She has been recognized for her work internationally and has received awards for her music from the *International New Music Consortium*.

**Dr. Chianan Yen, Composer, Music Technologist, Photographer
IMPACT Coordinator of Space and Scheduling, Logistics, Graphic Arts Designer**

Dr. Chianan Yen, multimedia composer and designer, photographer, technologist and teacher/artist, was originally born in Taiwan, and has been living and teaching in the New York City since 1995. He holds Bachelor of Science degree in Electrical Engineering from the National Central University in Taiwan (1992), Master of Music in Music Technology degree and Stephen F. Temmer Tonmeister Studies Certificate (1998), and Ph.D. degree in Music Composition from New York University (2009). He is currently teaching at NYU Steinhardt Department of Music and Performing Arts Professions, and has been an active faculty in IMPACT workshop since 2007.

Dr. Yen has composed multimedia works for dance, film, animation, as well as various instrumentalists and ensembles. In 1996, he worked with several art production groups, such as “The Second Generation Production” whose production team included a prestigious Broadway crew for the productions of “The King and I” and “Miss Saigon”. Through those events and other venues his work has been performed throughout the United States. In addition, his music has been performed throughout North America, Europe, and Asia, and is featured on Capstone Records.

Dr. Yen worked as the editor in chief for the Zuang Zen Community Journal in NYC from 1996-1999. He also has worked as a professional photographer and a web designer since 1999 for New York University. His photographic/visual works have been awarded in various contests, and featured on major publications throughout the United States and Asia.

**Deborah Damast: Choreographer, Dancer
IMPACT Choreographer, Movement Specialist, Production Coordinator**

Deborah Damast serves as the Artistic Advisor of the Dance Education Program at NYU Steinhardt and also is professor of technique, pedagogy, and choreography. At NYU she is the Artistic Director of the Master’s and Distinguished Faculty Concerts and of Kaleidoscope Dancers, the resident professional performing company. At NYU Deborah has designed and implemented a winter intersession study abroad program to Kampala, Uganda where students from NYU work intensively with Ugandan teachers, dancers and musicians, children from orphanages and disadvantaged centers, and the Queen of the Buganda Kingdom. She has also collaborated in many motion capture and internet 2

projects, and has been a founding faculty member and Dance Director of IMPACT. Deborah has been on the faculty of Peridance Center, Little Red Schoolhouse, the 92nd St. Y, Innovative Learning Centers, and others, and has conducted outreach workshops with the Dance in Education Fund, Oregon Ballet Theatre, the 92nd Street, and NYU. Deborah's choreography has been shown in numerous venues in NYC including the Alvin Ailey Citigroup Theatre, Riverside Church, Symphony Space, World Financial Center, the Cunningham studio, 92nd Street Y, and others, and internationally in Europe, Asia, and Africa. She has presented papers, panel discussions, and workshops at conferences through NDEO (Board of Directors), CUNY, ACDFEA, and NYU, and conducts professional development for the NYC Department of Education, Perichild Program, and the 92nd street Y. Deborah co-created and starred in the children's' creative dance video series, Move 'n Groove Kids. This summer Deborah will be presenting her choreography and teaching at the esteemed Yard in Martha's Vineyard and is happy to be once more a part of IMPACT!

**Julie (Myung Ok) Song, Performer, Educator, Administrative Coordinator
IMPACT Administrative Assistant**

Julie Song is completing her first year in graduate study of music education at the NYU Steinhardt School of Culture, Education, and Human Development as a performer, an educator and an administrator.

She was born in Korea. Her interest in music dates back to the time when she was ten years old. It was the first time that she won first place in a music performance contest for children's folk songs. She has achieved a number of awards thereafter. She graduated in music at a high school that specialized in performing arts.

As she entered college, she realized that in Korea, music majors would also be given opportunities to perform, so she pursued a music education degree to broaden her options upon graduation. During her college career, she discovered her desire to teach and organize the music education system in Korea. Upon graduation, she became a full time music teacher at a high school. However, after a year of teaching, she returned to school to pursue her graduate degree to achieve her goal.

In graduate school, she also worked in the music department as a teaching assistant. Two years later, she was offered a job as an administrator in the music department at National University of Korea. A year flew by where she was drowned in her work and forgot all about her goal to change the education system. She decided to step away from the Korean society and culture to experience how things were done abroad. In 2005 she arrived in New York to advance her career as a professional to bring her one step closer of achieving her dream. In 2009, she started to pursue her Music Education master's degree at NYU's Steinhardt School. Currently she serves as an administrative assistant for the Music Education Program in working with Dr. John Gilbert, to develop curriculum and new programs, as well as assist in the year round planning and development for IMPACT.

Morning Coffee and Technology Fest

The Morning Coffee Hour begins in Room 303, 35 West Fourth Street at 9 a.m. each day of the workshop except as noted in the schedule. Room 303 is the hub of the technology media and will house 6 kiosks: state of the art computers, fully loaded for professional level processing of materials. Bring your laptops. You will be able to connect to NYU Wireless. Your laptops become the first level of processing and developing of ideas that can then be transferred to the main computers for final processing and tweaking of materials.

Each morning we will gather for a continental style breakfast, and have a chance to get to know each other. The counselors will check with the students under their supervision, and there is a chance for conversation and exchange.

It will also serve as a place to explore technologies and ideas presented on the Internet. We will use it also as opportunity to develop ideas about the Theme for the Production, and to explore emerging technologies in an informal way.

It is a chance for us to come together, to know each other across schools and disciplines. Here we exist as a "committee of the whole" and we can use this as an opportunity to take stock of the activities for each day.

An Array of Cultural Activities and Workshops

In the first week, in the evenings you will attend professional productions of performing groups that represent the new wave of multimedia artistic production. We will see groups such as the experimental new works at **Three Legged Dog (3LD)** one of the most prestigious spaces in the world for developing new art, and **Pilobolus**, a major dance company pioneering in the use of multimedia and new expressive movement technique, **Fuerzabruta**, a dynamic multilevel, multilayered production in which media, technology, and theatrical innovation generate an immersive, explosive performance that engages the audience on many levels, **or Blue Man Group**, best known for its widely popular theatrical shows and concerts that combine music, comedy and multimedia theatrics to produce a totally unique form of entertainment.

In addition you will be able to explore New York City on your own and go to concerts, museums, galleries, and other events during the evenings of the second week and on the three day weekend.

You will participate in workshops on three levels: general workshops in all the disciplines designed for everyone, specialized workshops in cross discipline collaboration, and highly specialized workshops that address your specific area of interest. You will also be assigned to an interdisciplinary production team to develop specific scenes for our final production.

OVERVIEW OF 2009 WORKSHOP

IMPACT 2009 (overview)

07-20 MONDAY	07-21 TUESDAY	07-22 WEDNESDAY	07-23 THURSDAY	07-24 FRIDAY	07-25 SAT	07-26 SUN
<ul style="list-style-type: none"> 9:00 AM – 5:00 PM Obtain NYU ID Campus Tours 	<ul style="list-style-type: none"> 9:00 AM – 10:00 AM Breakfast (303) 10:00 AM – 11:30 AM Theatre/Move I AV Technology II 11:30 AM – 1:00 PM Workshops Theatre/Move II AV Technology I 1:00 PM – 2:00 PM Lunch Break 2:00 PM – 3:00 PM Orientation/Introduction (BlackBox) 3:20 PM – 5:00 PM IMPACT Staff Showcase (BlackBox) Participant Performance (Evening) Sharing Talents Rehearsals Free Time in BlackBox 	<ul style="list-style-type: none"> 9:00 AM – 10:00 AM Breakfast (303) 10:00 AM – 11:30 AM Visual Arts I Music/Dance II 11:30 AM – 1:00 PM Workshops Visual Arts II Music/Dance I 1:00 PM – 2:00 PM Lunch Break 2:00 PM – 5:00 PM 3LD Presentation 7:00 PM – 10:00 PM PiIobilus/3LD SoGoNo 	<ul style="list-style-type: none"> 9:00 AM – 10:00 AM Breakfast (303) 10:00 AM – 11:30 AM Visual Arts 1 Music 2 Theatre/Dance3 Audio/Video4 11:30 AM – 1:00 PM Visual Arts4 Music1 Theatre/Dance2 Audio/Video3 1:00 PM – 2:00 PM Lunch Break 2:00 PM – 3:15 PM Visual Arts3 Music4 Theatre/Dn Guest1 Audio/Video2 3:15 PM – 5:15 PM Participant Performance Sharing Talents 7:00 PM – 10:00 PM PiIobilus/3LD Sogono 	<ul style="list-style-type: none"> 9:00 AM – 10:00 AM Breakfast (303) 10:00 AM – 11:30 AM Visual Arts2 Music3 Theatre/Dn4 Guest Audio1 11:30 AM – 1:00 PM Cameras/Mixers Mics/Mixers Projectors I Sound Design II 1:00 PM – 2:00 PM Lunch Break 2:00 PM – 3:30 PM Cameras/Mixers Mics/Mixers Projectors II Sound Design I 3:30 PM – 4:45 PM Production Groups Individual Meetings 4:45-5:15 PM Group Assembly 7:00 PM – 10:00 PM FuerzaBruta 		
<ul style="list-style-type: none"> 4:30 p.m. Tech Staff Demo setup 6:00 PM – 7:30 PM Welcome Party (Pless Hall Lounge & BlackBox) 	<ul style="list-style-type: none"> 9:00 AM – 10:00 AM Breakfast (303) 10:00 AM – 12:00 PM Tech Kiosks (303) Visual Arts (T) Music (BB) Theatre (304) Dance (305) 12:00 PM – 1:00 PM Lunch Break 1:00 PM – 5:00 PM Site Visits Groups 1-6 Bronx (Pease) Groups 7-12 Hi-Line (Fuhrman) Video & Sound Recording 	<ul style="list-style-type: none"> 9:00 AM – 10:00 AM Breakfast (303) 10:00 AM – 12:00 PM Tech Kiosks (303) Visual Arts (T) Music (BB) Theatre (304) Dance (305) 12:00 PM – 1:00 PM Lunch Break 1:00 PM – 3:30 PM Individual Groups Meeting 3:30 PM – 5:00 PM Group Collaboration (BlackBox) 	<ul style="list-style-type: none"> 9:00 AM – 10:00 AM Breakfast (303) 10:00 AM – 12:00 PM Tech Kiosks (303) Visual Arts (T) Music (BB) Theatre (304) Dance (305) 12:00 PM – 1:00 PM Lunch Break 1:00 PM – 3:30 PM Individual Groups Meeting 3:30 PM – 5:00 PM Group Collaboration (BlackBox) 	<ul style="list-style-type: none"> 9:00 AM – 10:00 AM Breakfast (303) 10:00 AM – 12:00 PM Tech Kiosks (303) Visual Arts (T) Music (BB) Theatre (304) Dance (305) 12:00 PM – 1:00 PM Lunch Break 1:00 PM – 3:30 PM Individual Groups Meeting 3:30 PM – 5:00 PM Group Collaboration (BlackBox) 		
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WORKSHOP LOCATION

- **Room 303**
Education Building
35 West 4th Street
The Third Floor
Daily 8:00 AM – 11:00 PM

- **Dance Studio 304, 305**
Education Building
35 West 4th Street
The Third Floor
Daily 9:00 AM – 10:00 PM

- **Tower Building T402**
383 Lafayette Street
4th Floor
Daily 9:00 AM – 10:00 PM

- **Room 770**
Education Building
35 West 4th Street
The Seventh Floor
Daily 9:00 AM – 5:00 PM

- **Room 776 Piano Lab**
Education Building
35 West 4th Street
The Seventh Floor
Daily 9:00 AM – 10:00 PM

- **Room 779**
Education Building
35 West 4th Street
The Seventh Floor
07/26 – 08/06: 9:00 AM – 5:00 PM

- **Room 306**
Education Building
35 West 4th Street
The Third Floor
07/26 – 07/30, 08/02 – 08/06: 9:00 AM – 5:00 PM

- **Frederick Loewe Theatre**
Education Building
35 West 4th Street
Daily 9:00 AM – 10:00 PM

