Harvestworks
Submission to Host NIME 2006

1. The conference chair or co-chairs, through whom all communication between the NIME Executive Committee and the organizers will be channeled.

The conference will be co-chaired by Carol Parkinson (Harvestworks) and Eric Singer (LEMUR)

Biographies of the Co-Chairs
Carol Parkinson, Harvestworks, Executive Director
Email: carolp@harvestworks.org   PH: 212-431-1130 x 12

As Executive Director, Carol is responsible for the Financial Management, Human Resources, Fundraising, Program Development, Collaborations and Board Relations of Harvestworks. She has organized panelists and participated in the review of applications to the Harvestworks Artist-In-Residence Program since it's beginning in 1983. She is a founding member of TELLUS, the experimental audio series and continues to support and distribute experimental and innovative work in the digital media arts. Her most recent project (April 2004) was "Mixing It Up, the Interactive Technology Project", a week-end long symposium about responsive environments and new technologies being explored by contemporary sound and visual artists that was presented by Harvestworks, Leonardo/ISAST and The Irwin S. Chanin School of Architecture of The Cooper Union with support by the National Endowment for the Arts and The Rockefeller Foundation. The symposium was done in conjunction with New Sound, New York, a citywide festival organized by The Kitchen and The Irwin S. Chanin School of Architecture of the Cooper Union, and presented by Time Out New York.

As an arts administrator/artist, her outside professional services include panel participation in the Media and Music Programs of the National Endowment for the Arts and the NewYork State Council on the Arts, the Ohio State Council on the Arts, Lower Manhattan Cultural Council's World Views Program, Media Alliance and the Manhattan Borough President's Awards for Excellence and Service in the Arts. She received an undergraduate degree in Fine Art from the University of Wisconsin at Madison in 1978 that included supplementary education at Skidmore College and the Whitney Museum of Art in New York City.

Eric Singer is a musician, artist, engineer and programmer and the founder of the LEMUR project. He holds a BS in Computer Engineering from Carnegie Mellon, a Diploma in Music Synthesis (Magna Cum Laude) from Berklee College of Music, and an MS in Computer Science from New York University. He has 20 years of arts and multimedia programming, engineering and performance experience in interactive performance systems, integrated music and graphics systems, alternative controller

design, networked multimedia environments, interface design and artificial intelligence. As a musician, artist and performer, he is well versed in the unique challenges of designing performance systems. He has worked with numerous musicians, composers, artists and companies; clients and collaborators have included Richard Boulanger, Robert Rowe, Ken Perlin, Richard Teitelbaum, Toni Dove, Zoe Beloff and 3-Legged Dog/Shape of Time. He has performed and lectured throughout the U.S. and Europe and is known internationally for his popular interactive software objects for Cycling 74's Max. He currently works as an independent Arts Engineer and Consultant, is Technical Director of the Madagascar Institute, and is an Adjunct Assistant Professor at the NYU Interactive Telecommunication Program.

2. A budget plan including projected sources of funding.

Harvestworks, Inc
NIME Conference Budget   Totals

EXPENSES
Conference Proceedings

Publication of Papers	300 copies x $15/copy	4500
Facilities Charges	5 days x $1000 / day	5000
Equipment Rental	Presentation Equip	1630
Food	$300 x 3 catered events	900
Honoraria		
3 key speakers * 1500 ea		4500
7 performance fees * 300 ea		2100
Travel	3 key * $600 ea	1800
Hotel/Housing	3 key * $150/day * 5	2250
Total Conference Costs		22680

Publicity

Poster	1000 copies	1200
Display Ads	Leonardo	1200
Program	500 copies	400
Brochure	1000 copies	1200
Conference Bags	500 pieces x $5.00/bag	2500
Mailing Postage	1000 x $.32	320
Mailing House Fees		300
Telephone/Communication Costs	6 mos x 150/mo	900
Supplies		400
Total Publicity/Outreach		8420

Staff

Fundraising	120 hrs x $30/hr	3600	
Conference Organization	600 hrs x $30/hr	18000	
Support Staff	600 hrs x $20/hr	12000	
Graphic Design	posters/logo	800	34400
Total Staff			
Incidentals / Contingency		2500	2500
Total Expenses			68000

INCOME
Ticket Sales

75 x $250 (regular)	75 tickets * $250	18750	
75 X $150 (student)	75 tickets * $150	11250	
Corporate Sponsorship		18000	
Grants* $5000 committed from NYU ITP Program		20000	

Total Income		68000
Surplus/Deficit		0

3) Proposed registration fees:

We are proposing the following registration fees: $250 regular and $150 for students and Harvestworks members.

4. A timeline, including dates for the call for participation, review process deadlines, and dates of conference.

The timeline for the project is as follows:

Aug. 1, 2005: Start fundraising and soliciting corporate sponsorships

Jan 15, 2006: SOUND INSTALLATION PROPOSALS, submission deadline

Jan 31, 2006: PAPERS, REPORTS, PERFORMANCE PROPOSALS, DEMOS, POSTERS, submission deadline

Feb 15, 2006: Notification of acceptance for installations

Mar 15, 2006: Notification of acceptance for papers, reports, performances, posters and demos

Mar 31, 2006: Early registration deadline

Apr 15, 2006: Program notes submission deadline (performances); final paper submission deadline (papers, reports, posters)

June 1 – June 5, 2006: Conference Activities.

5. A preliminary conference schedule

Thursday 6/1/06   10 am – 9 pm:
Preliminary Workshops, Opening Reception

Friday 6/2/06, Saturday 6/3/06 and Sunday 6/4/06:
Conference papers, reports, demos, posters with performances in the evening

Monday 6/5/06:
Additional concerts

6. A list of institutions participating in the organization and hosting of the NIME conference, together with a plan outlining the conference organizational structure

Participating Institutions in New York City
Harvestworks: Founded in 1977 to cultivate artistic talent using electronic technologies, Harvestworks' mission is to encourage the creation and expand the dissemination of digital media artwork. From its central SOHO location and through its Internet presence Harvestworks provides accessible and coordinated digital media production, education, information and content distribution services to a diverse creative community that includes electronic music composers, interactive media designers, film and video makers, digital tool developers and computer programmers. By bringing together innovative practitioners from all branches of the digital arts, Harvestworks provides a vital context and catalyst for creativity in the digital arts.

Funding for our programs is provided by the New York State Council on the Arts (a public agency), the National Endowment for the Arts, mediaThe foundation, the Mary Flagler Cary Charitable Trust, the Booth Ferris Foundation, the Rockefeller Foundation, Meet the Composer, the Aaron Copland Fund, the Greenwall Foundation, the Jerome Foundation, JP MorganChase Foundation and the Foundation for Contemporary Performance Arts.

Electronic Music Foundation: Founded in September 1994, Electronic Music Foundation (EMF) is a not-for-profit 501(c)3 organization dedicated to increasing public understanding of the creative potential of electronic music, in its myriad forms and technologies, in our world.

New York University: Founded in 1831, New York University is one of the largest

private universities in the United States. The University, which includes 14 schools and colleges, occupies six major centers in Manhattan. The center of NYU is its Washington Square campus in the heart of Greenwich Village. One of the city's most creative and energetic communities, the Village is a historic neighborhood that has attracted generations of writers, musicians, artists, and intellectuals. Beyond the Village, New York City becomes an extension of the University's campus. The NYT Interactive Telecommunications Department has pledged $5000 in support of the NIME 2006 conference if it comes to New York City.

Columbia University: From its beginnings in a schoolhouse in lower Manhattan, Columbia University has grown to encompass two principal campuses: the historic, neoclassical campus in the Morningside Heights neighborhood and the modern Medical Center further uptown, in Washington Heights. Today, Columbia is one of the top academic and research institutions in the world, conducting pathbreaking research in medicine, science, the arts, and the humanities. It includes three undergraduate schools, thirteen graduate and professional schools, and a school of continuing education.

New York City Technical College: New York City College of Technology (City Tech) of The City University of New York (CUNY) is the largest public college of technology in New York State and a national model for technological education. Established in 1946, City Tech can trace its roots to 1881 and today, through its Schools of Technology & Design, Professional Studies and Arts & Sciences, City Tech offers 56 degree and specialized certificate programs in the technologies of art and design, business, computer systems, engineering, entertainment, health care, hospitality, human services, the law-related professions, career and technology teacher education, and the liberal arts and sciences.

Chelsea Art Museum: The Chelsea Art Museum was created to foster an understanding of postwar artistic originality and to further the language of abstraction in contemporary culture. The Museum also seeks to provide a venue for national and international artists who may be less familiar to New York audiences, and to offer exhibitions, public forums and interactive, multi-media cultural activities to the public and its diverse membership. Chelsea Art Museum is committed to scholarship and outreach; to the development of important thematic exhibitions and programs which link art to such crucial issues as the environment and the expression of human rights. The Museum aims to create transcultural dialogues and provide an arena in which individuals can gather as a community to explore and enjoy contemporary art.

The Kitchen: A non-profit, interdisciplinary organization that provides innovative artists working in the media, literary, and performing arts with exhibition and performance opportunities to create and present new work. Using its own extensive history as a resource, the organization identifies, supports, and presents emerging and under-recognized artists who are making significant contributions to their respective fields as well as serves as a safe space for more established artists to take unusual creative risks.

The Lightship "Frying Pan" is listed on both the New York State and Federal Registers of Historic Places, as it is one of 13 lightships remaining from more than 100 built. The US Coast Guard used lightships as floating lighthouses to guard other ships from running aground on shoals, or submerged rocks, that were too far from land to be served by a lighthouse on shore. In 1989, she was sailed to her current home at Pier 63 in Manhattan, within the new Chelsea Waterside Park. While the outside of the ship has been restored to her original appearance, the inside retains the barnacle-encrusted, sunken-ship motif that acknowledges her storied past.

Diapason Gallery: Since April, 2001, **Diapason**, gallery for sound and intermedia has presented a varied program featuring performances and installations. Founded by Michael J. Schumacher and Liz Gerring, it continues the tradition of Studio Five Beekman, offering audiences New York's only venue devoted to sound art.

Tonic: Since 1998 Tonic has been a haven for creative music. The club has helped nurture the vital community of musicians and audiences who keep experimental music alive.

Brooklyn Academy of Music: BAM is recognized internationally as a preeminent, progressive cultural center. Its facilities feature the Howard Gilman Opera House (2109 seats) and the Harvey Lichtenstein Theater (874 seats), named in Lichtenstein's honor in 1999. BAM's current programming consists of the Next Wave Festival each fall (which celebrated its 20th anniversary in 2002); a spring season of international opera, theater, and dance; a comprehensive Education & Humanities program, and a variety of community programs. Recent additions include BAMcafé, a restaurant and live music venue, opened in 1997 in the third floor Lepercq Space, and BAM Rose Cinemas, a four-screen theater which opened in 1998.

Conference Organizational Structure
Administrative Coordinator: Carol Parkinson
Papers/Performances/Installations Coordinator: Eric Singer
Papers Chair: Gideon D'Arcangelo -
     Papers committee: Perry Cook, Luke DuBois
Performance Chair: Dan Trueman (Princeton) –
     Performance Committee: Dafna Naphtali, Curtis Bahn, Bob Huott

Organizing Committee members: Joel Chadabe (EMF), Brad Garton (Columbia), Luke DuBois (Columbia), Dan Trueman (Princeton), Robert Rowe (NYU), Robin Bargar (New York City Technical College), Curtis Bahn (RPI), Perry Cook (Princeton)

7. A description of facilities and resources for presentation of papers, performances, exhibition and demo spaces, along

with technical support for these spaces

The participating organizations for NIME 2006 will offer the following facilities and resources:

New York University: The Music Technology Department will offer classrooms for the presentation of papers with technical support by NYU Music Tech staff and NYU students. They will also offer the NYU Loewe Theater for one evening concert with technical support by the NYU theater staff.

Harvestworks: Space for the presentation of papers, demos and workshops with technical staff to support surround sound and video projection.

NYC Technical College: The resources of the NYC Technical College could house the whole conference with a 200 seat theater that is available for papers & performances, numerous classroom spaces, possible gallery space and technical support by NYCTC students, trained in performance production and show control. It is located in Brooklyn and is easily reachable from Manhattan via the subway.

Note: The Chairs of the conference are exploring the possibility of a LEMUR concert with commissioned works by Mort Subotnick, George Lewis and Elliot Sharp in the BAM theater which is in proximity to the NYC Technical College

Chelsea Art Museum, The Kitchen, Diapason Gallery: Potential sound installation space (awaiting reply) with technical support by staff and NIME volunteers.

Frying Pan, Tonic: Potential performance venues

Columbia University: potential classroom space for presentation of papers?

 If such information is not available at the time of submission, prospective bidders must indicate which elements of the proposal are affected and give an estimate of when the information will be available. It is the bidder's responsibility to update and complete the package prior to final selection by NIME's Executive Committee.

The following institutions are confirmed as participants: Harvestworks, New York University, Columbia, The Frying Pan and New York City Technical College. The others will be updated by the final selection.

Letters of Support:
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From Curtis Bahn (RPI):

To the NIME 2006 Organizing Committee,

I am in full support of NIME 2006 being held in New York under the joint organization
of Gideon D'Arcangelo (NYU Interactive Telecommunication Program), Carol Parkinson
(Harvestworks) and Eric Singer. I think that it would be an incredible opportunity to hold
NIME in the heart of one of the thriving centers for new electronic music performance.
The proposed hosts combine one of the top academic centers for interactivity, with one of
the top non-academic centers, and a very active organizer, inventor and performer. I can
think of nothing better then to have these people organizing both the scholarly and artistic
aspects of the conference. I believe that the conference will draw a large audience from
surrounding schools such as Columbia, Princeton and RPI, but will also draw from the
general population of New York itself. In this way the holding the conference in New
York will bring New Interfaces for Musical Expression to a much broader cultural base
then it has seen before.

thanks,
curtis bahn

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From Dafna Naphtali:

that sounds really great Eric. I will do it (write a letter of support).

and yes of course I would like to be involved -- on the Performance committee, of course
(Performance Chair sounds like a lot of work, but maybe I will have more time next year
and could even do that).

really great!

Dafna Naphtali

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From Brad Garton (Columbia):

To the NIME Organizing Committee:

I am writing this to lend support to the efforts of Eric Singer, Gideon D'Arcangelo and
Carol Parkinson to host the 2006 NIME Conference in New York City. I am certain they
have detailed the exciting environment for
new technology/arts that currently exists in New York, and we (Columbia

University) would be very pleased to help with the NIME Conference in any
way that we can. I hope to be very involved in the Conference personally,
and I know that many of my colleagues at Columbia would also be very interested in
assisting with the Conference. A number of us are working
in very "NIME-like" research areas, and it would be wonderful for us
to help produce the Conference.

I can offer the resources of the Computer Music Center as well as the
larger institutional support that Columbia may be able to provide; but more importantly I
can guarantee a whole group of enthusiastic students,
researchers, and artists working 'uptown' who would be thrilled to participate in NIME
2006.

Pleasee don't hesitate to get in touch with me about our commitment to NIME 2006 in
New York City.

SIncerely,

Brad Garton
Director, Computer Music Center
Columbia University

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From Dan Trueman (Princeton):

I am very excited about the possibility of bringing NIME to New York City, a hotbed of
experimentation in music, computers, and interfacing. In addition to the great institutions
in and around the city supporting the kind of work that is central to the NIME mission
(including Harvestworks, NYU, Columbia, Princeton), New York has an incredible range
of performance spaces where, on a nightly basis, innovative and unique instruments and
interfaces can be seen and heard in action. Eric Singer, through his work with Lemur and
the Madagascar Institute, is representative of the kind of inventive energy coming out of
New York, as is Carol Parkinson and her long-time work with Harvestworks, and both
are perfect candidates to help make this happen. I do hope that NIME will give this
proposal serious consideration.
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regarding taking part in the conference team, yes i would like to do that. i would be
happy to serve as Performance Chair (as long as i could have help and lots of input!) or
on the Performance Committee. perry is also interested in serving on the Papers
Committee (though not as chair).

finally, i think there is potential for an interesting confluence of events. i've been working
with perry for the last year to raise money to begin the Princeton Laptop Orchestra, or
PLOrk. it will consist of 12-18 instrument/stations, each one consisting of a

hemispherical speaker (6-channel, or a sub; no PA!), a laptop, and a range of different kinds of interfaces. next year we will be teaching two classes, with both undergrads and graduate students, and also probably commissioning some outside composers to compose pieces for the ensemble, with the aim of putting together an amazingly cool program. i'd like to bring this to NYC, and we imagine this going on for several more years. presenting it in conjunction with NIME (as a special concert event of some sort?) makes a lot of sense to me, for both organizations. so, keep that in mind, and if you want to use that in the application, you are welcome to (let me know if you need more detailed info).

best,
dan

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From Luke DuBois (Columbia/NYU):

This is a letter of support for Carol Parkinson, Gideon D'Arcangelo, and Eric Singer and their desire to host the New Instruments for Musical Expression (NIME) conference in New York City in 2006. I think NYC would be a perfect venue for NIME, not only because the city is a wonderful place to spend a few days, but also because the organizers mentioned above are three of the most committed, creative, and visionary people in the fields of music, interactive performance, physical computing, and arts/technology intersection that you could ever hope to have running the show.

New York City has been at the crossroads of arts and technology long before we could articulate that such a crossroads should exist. Carol Parkinson and Harvestworks have been at this crossroads for more than two decades, and have created and fostered a space for musicians and artists to learn and interact with cutting-edge technology. Furthermore, Carol already has experience in running a complex, multi-venue conference feature panel sessions, performances, and installations: the highly successful "Mixing It Up" conference in 2004. Combining a visionary understanding of where things are going, particularly in interactive music and video performance, while at the same time having the deepest love for performance practice rooted in New York's tradition of downtown, experimental music, Harvestworks makes a perfect sponsoring organization for NIME.

New York City is also a center for education and research related to the NIME project. Columbia University's Computer Music Center has extensive interest in the research behind new instrument design, and has been working outside of the box on how technology enables creativity for half a decade, since the days of the RCA synthesizer. New York University, both through the Interactive Telecommunications Program (an integral institution in the NIME field, thanks to the efforts of Gideon and Eric)

and the Music Technology program, the City University of New York, and the
New School for Social Research all have programs, faculty, resources and,
most importantly, excited students working on the next generation of
musical interfaces, all of whom would support and benefit extensively from
a NIME conference in NYC.

Finally, New York City is simply a great place to be if one is interested
at all in seeing cutting-edge music and art. The venues, museums, and
galleries that you find here with a commitment to digital media and new
music performance are second to none, and the lower Manhattan arts
community is one of the best established, most supportive groups in the
world. The city itself has a strong interest in encouraging and
supporting visitors to conferences and conventions (no matter how modest
in size), such that I can absolutely guarantee that conference attendees
from outside the city will have a wonderful time. Carol, Gideon, and Eric
are all dedicated, brilliant, and creative people, and I have absolute
trust that they will put on a really great NIME 2006 conference in New
York City.
If you have any questions, feel free to contact me by phone or e-mail.

All the best.

Dr. R. Luke DuBois
Computer Music Center
Columbia University in the City of New York
luke@music.columbia.edu
+1-212-854-9266

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From Bob Huott:

I think NYC would be a great place to hold NIME06. It would attract a lot of participants
from the area who are active in the field but for one reason or another cannot travel to far-
away conferences. There are plenty of venues to hold performance events and it's likely
that there would be strong audience turnout from people outside the conference itself.
June is a fabulous time to be in the city and I'm sure I could help arrange outdoor events
at Pier 63 where there are two stages (one outside, one on the Frying Pan) and a lively
eclectic arts scene. The Frying Pan would also be a possible place for installation work
since we have done some in the past and the owner is enthusiastic about creative
happenings there. I would have an interest in being involved with any of the committees
as needed, and also in helping organize jam sessions, etc.

Bob Huott

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From Joel Chadabe (EMF):

Hi Eric,

Not only support, I think we should collaborate.

We are planning, as a large festival in New York, the next installment of Symposium on the Future in the form of a two-week festival comprised of a series of concerts, installations, and other encounters with new instrument concepts of all kinds plus a historical component and open seminars. I discussed this with Robert Rowe, who I'm sure has passed on to you our intention. We had originally thought to do this in early May, but we're postponing it until late May early June so that we can do this together.

From an organizational point of view, I think Carol would do a fine job in organizing the conference, and my idea is simply to coordinate other events and, above all, coordinate publicity. In fact, we will be glad to do the publicity for both conference and festival as a large concerted event.

I would view this as a major public relations opportunity and I would certainly expect and hope that NIME agrees.

Best,

Joel