

INVOICE

FROM:

Nonny de la Peña

[REDACTED]

[REDACTED]

TO:

LACMA ART & TECHNOLOGY

ATTN: Joel Ferree

5905 Wilshire Blvd.

Los Angeles, CA 90036

FOR:

LACMA ART AND TECHNOLOGY GRANT SUPPORT (Partial payment of [REDACTED]
total grant)

AMOUNT: [REDACTED]

Overview:

Our intention for the LACMA Art and Technology Grant is to create a linear virtual reality experience based on a short story titled “Reaching the Shore.” We will push the limits of virtual reality storytelling technology and aim to provoke critical thought about issues of access and power in regards to technology. We’ve completed our script and developed a concept to merge 360 spherical video capture - virtual reality filmed with a camera - with fully-embodied digitally rendered virtual reality sequences.

We will be exploring shifting subjectivities, mixing filmed VR with digitally rendered VR, and finally, in terms of story, we will be taking the VR form into a new, globalized, future landscape.

Current Funds Request:

We intend to use the first funding of [REDACTED] to complete the 360 video component and specific digital elements of Reaching the Shore as per the attached budget. On the production side, we’ve established an additional partnership with the Sundance Institute and Jaunt VR, a leading VR camera company. We’ve started working with a production tea, Blue Hats Creative to coordinate the practical shoot with the Virtual Reality camera, which is scheduled to begin on October 10th.

Much of the initial outlay will go for normal production costs, including producers, actors, production crew for the three day shoot that will commence on October 10. Preproduction has already gotten underway. This will include filming on location in Los Angeles and Tijuana.

At the conclusion of the shoot, Jaunt will take the filmed material and provide a rough cut for viewing by Sundance by October 27 (as a consideration for the impending January festival). While Jaunt is working on the filmed edit, the digital elements will be initiated, with a rough version of at least the dream sequences completed.

By mid- November, a “rough cut” version that can be experienced in virtual reality goggles will be completed.

EXPENSES

	Description	Number	Rate	USD
Personnel				
Artist Fee		2	\$ [REDACTED]	\$ [REDACTED]
Producers		2	\$ [REDACTED]	\$ [REDACTED]
Actors		5	\$ [REDACTED]	\$ [REDACTED]

Production personnel:	camera, sound, production design, etc.	10	\$ [REDACTED]	[REDACTED]
Travel				
Travel to Tijuana		10	\$ [REDACTED]	\$ [REDACTED]
				0
Equipment				
Sound gear rental		1	\$ [REDACTED]	[REDACTED]
				0
Other				
				0
				0
				0
TOTAL EXPENSES				[REDACTED]

Next Tier of Spending:

The remaining \$20,000.00 will be utilized to purchase equipment, experiment with emerging digital scanning and programming and to conduct community outreach.

a. Continuing Experimentation:

As per our larger budget, we expect to allocate approximately another \$ [REDACTED] toward digital experimentation to further enhance the embodied potential of reaching the shore. This may include scanning the actors and rigging and animating those scans so that they are represented *as themselves* in the digital scene. This will require using third party vendors to do the technical work which the artists will then employ.

The artists would also like to set aside some of these funds to visit several of the mentors to the program and consider the expertise offered and how it might contribute to the experimentation. This will remain open as we explore possibilities.

b. Community Outreach:

An ideal community outreach sessions would allow us to set up a number of virtual reality headsets in the LACMA Art and Technology space and invite members of the community to experience "Reaching the Shore." After the experience, we would like to invite the audience to consider their own walls – what would they leap over and destroy? How could they strip power from those limiting obstacles using visualizations that the presence of virtual reality offers? What about using text? Or drawing? Or even simple objects like paperclips and sticky notes? Led by the artists, this is intended as a day-long workshop to inspire audiences to reject barriers through a playful approach.

TO: LACMA ART & TECHNOLOGY

FROM: Nonny de la Peña and Alex Rivera

RE: 'Reaching the Shore'

Dear friends at LACMA:

We are writing to share updates on what we've accomplished with the support of the Art & Technology Fellowship, and to request final support for our project.

To date we have received a total [REDACTED] of support (for which we are eternally, extremely grateful) from LACMA. That support went entirely towards the first phase of our creative work: the production of the 360 spherical video component of 'Reaching the Shore.'

The production was large and ambitious and stretched our budget to the limit. Neither of us drew any salary at all from that phase of work. We labored full-time for a month, and with a large crew we built two original sets in Los Angeles and shot there for three days. We then traveled our crew to northern Mexico and shot for two days in and around Tijuana.

The 360 video material that resulted from that first round of production has been merged with original 3-D "walk around" environments produced by Emblematic Group, and (as far as we know) for the first time ever, 360 video has been merged with a 3-D graphic experience, and experienced in VR. The first phase of work produced what we considered 'proof of concept' that this kind of visual language can function in a simple, technical, sense.

During the second phase of our work we did substantial re-writing and creative editorial of the 360 video elements, as well as new and design of the 3-D environments. For the first time we have a full version of the experience and we shared that version with LACMA'S *Art & Technology* public at an event on September 17th, 2016.

We're very excited by the current state of the project, and we can see tremendous potential in the story that we're trying to tell. However, while we have gotten past many challenges, in another sense we are just beginning. The storytelling language we are working in has not been explored before, and so we definitely need to work through the possibilities, and produce multiple drafts.

Moving forward from here, we will continue to refine both the 360 video, and the 3-D graphic elements, and search for a venue to properly premier the work.

We are requesting the final disbursement of [REDACTED] from LACMA to be used to support our Phase Two work editing, writing, and designing the most recent version of 'Reaching the Shore.' We would like that support divided as follows: [REDACTED] for Rivera and [REDACTED] for de la Peña. We are attaching below a budget for how we plan on allocating those funds.

Please don't hesitate to reach out with any other questions. We are eternally grateful to LACMA for their bold and generous early support of this project.

Thank you, Nonny and Alex

EXPENSES

	Description	Number	Rate	USD
Personnel				
Artist Fee		2	████	██████
Sound Technician		1	████	████
Additional Graphic design		1	████	████
On-site assistance/public engagement		1	██	██
Equipment				
Edit system rental		1	████	████
3-D design station rental		Allow	████	████
Other				
TOTAL EXPENSES				████