



WORLD  
STAGE  
DESIGN  
CALGARY 2022

**Sound Kitchen 2022 at World Stage Design  
Call for Entries – Round 2  
Deadline June 30, 2022**

OISTAT Sound Design Sub-commission at World Stage Design 2022 and, Mr. Brad Ward, Sound Kitchen curator **invites all interested practitioners to submit entries for Sound Kitchen 2022 at World Stage Design 2022 in Calgary, Alberta, Canada.**

Sound Kitchen is an opportunity for selected **sound designers and composers** who work in **live theatre** to publicly **present or perform** their work in a **listening-friendly** space. Sound Kitchen builds an **inclusive international community** amongst sound designers and is an opportunity for designers to **learn about current trends** and methods being used by other designers **around the world**. It is also a **fun and enjoyable** event for WSD attendees and is an opportunity for **non-sound people to learn** about sound design.

Sound Kitchen was conceived by the late Steven Brown (UK), and we continue the tradition in his memory. This year, we also pay tribute to Howard Kauffman (US) who was a major part of Sound Kitchen 2017 who passed away in 2020.

Presentations may be live performances, demonstrations, or playback of previous work or work in development. While visual components are welcome, the focus should be on sound. Pieces may be compositions (or extracts from longer compositions), sound art, sounds from an installation, or soundscores from theatre or live entertainment. Each piece should be no more than **20 minutes in length**.

We especially encourage (but are not limited to) **applications which reflect the following:**

- Work related to the themes of WSD: Indigenous Ways of Knowing, EcoScenography and Multiple Realities
- Participants with Indigenous Canadian or North American heritages
- Work that focuses on diversity
- Work which involves participation from collaborators from multiple countries
- Work involving creative movement of sound in space, multi-channel and spatial sound
- Work compiled or composed using field (location) recordings made during World Stage Design 2022

**Format:**

For 2022, the number of performances will be determined by the number of successful entries, but typically we present 4-8 performances per day for 2-3 days. There will be an **opportunity to discuss your work with the listeners** after the performance. There may also be the opportunity for extended performances by selected groups in the evenings for the larger WSD and City of Calgary in Theatre Jam at Springboard.

**Performance Environment:**

Our venue will be the Doolittle Studio, a flexible space with a focus on being listen-friendly and one that inspires conversation. It will seat 40 audience members. All Covid-19 protocols required by UCalgary and WSD will be adhered to.

We are also exploring the possibility of live-streaming selected events in a multi-channel format. We will provide limited theatrical lighting, video displays and/or projectors for i-mag (image magnification) and presentation materials, together with limited drape, tables, chairs, etc., all of which will be flexible, and based on your presentation.

The space will be designed based on the successful entries, so feel free to **detail your requirements and ideas** in your entry.

**Sound System:**

A high quality multi-channel immersive sound system will be provided, but performers are asked to supply all playback equipment, all necessary software, and anything else needed to perform the work. Output should be Dante or line-level balanced analog audio. We are open to including remote performers too (if technology allows), but at least one participant should be available in Calgary for the performance.

The multi-channel sound system will enable movement of sound in the X/Y/Z planes and will include loudspeakers with appropriate amplifiers, mixing desk, spatialization engine, direct injection boxes (as required), Dante interface, microphones and stands, projector/screen.

The final system design will be developed based on your needs, so feel free to **list any special requests**.

**Other Notes:**

Performers must clear all potential copyright claims for the work being presented.

There is no fee to submit your application. Sound Kitchen is 100% voluntary. Performers are not paid, nor are there any funds for travel, accommodation, per diem, or any other expenses incurred.

Registration at WSD is required to participate and attend Sound Kitchen. Tickets for Sound Kitchen are free. You can register [here](#).

You are welcome to apply for grants to support your participation.

If you require a letter of invitation for visa purposes or funding applications, please email [info\\_wsd2021@ucalgary.ca](mailto:info_wsd2021@ucalgary.ca). Visa processing times are taking longer than expected, please do not wait to apply for your travel visa if required. You can find information on visa applications to Canada here:

<https://www.cic.gc.ca/english/visit/visas.asp>. **2022 Schedule:**

- The first round of performance was announced on 5/15/22.
- We have space for a few additional performance so we are accepting entries until June 30, 2022.
- World Stage Design is scheduled for August 6-16, 2022.
- Sound Kitchen performances are tentatively scheduled for August 12, 13, and 14.

Sincerely,

Mr. Brad Ward  
Sound Kitchen Curator  
[SoundKitchenWSD@gmail.com](mailto:SoundKitchenWSD@gmail.com)

**Application/Entry Instruction:** Follow these steps to submit your entry for consideration.

- Prepare a brief sample of your work (no more than 10 minutes - entries longer than 10 minutes may not be considered) and upload it to dropbox.com, wetransfer.com, or other online file sharing service.
- Clearly name your files so it will be obvious which entry they go with. Do not email your files. Alternatively, a link to videos on YouTube, Vimeo, or other online service may be provided (we will listen to the first 10 minutes only, so please make sure your best work is within those 10 minutes!)
- Prepare an email with the following information:
  1. Your name, email, country(s) represented
  2. Proposal for your presentation summarizing your performance (up to ½ page)
  3. Link to your 10-minute sample (paste these into the email).
  4. Dates you could be available to perform over the span of August 6-16 (likely dates are August 12-14). (If you are unsure, just let us know, but remember you must be present to perform.)
  5. State that you have cleared all copyrights and have permission to perform the work with no claims for fees.
  6. Detail your setup (specific instruments, rough stage layout, number of direct injection and microphone inputs required, etc.)
  7. Will you need to make access to a video projector?
  8. Do you have any special requests for the design of the audiovisual system or space design? (No promises that we will be able to provide them, but we will certainly take them into consideration.)
- Double check to be sure the links you pasted in the email to your sample are correct.
- Email your completed entry to [SoundKitchenWSD@gmail.com](mailto:SoundKitchenWSD@gmail.com) before June 30, 2022.
- A confirmation email will be sent upon receipt of your entry. If you do not receive a confirmation within 1 week, contact us as we may not have received your entry.

For further information, please contact:

Mr. Brad Ward

Sound Kitchen Curator

[SoundKitchenWSD@gmail.com](mailto:SoundKitchenWSD@gmail.com)

**Curation Team:**

The jury is a diverse and inclusive group of sound designers/composers from around the world. The process will be unbiased and will focus on quality through diversity.

**Mr. Bradlee Ward (Curator)**

Brad Ward is a New York City based Sound Designer and Senior Associate at Auerbach Pollock Friedlander. Brad has been a long-time member of OISTAT Sound Design Sub-commission, Vice Commissioner of USITT's Sound Commission, founding member of the ASD in the UK and TSDCA in the US. Brad has been involved with or has had work exhibited at WSD each year since its inception in 2005. [www.bradward.net](http://www.bradward.net)

**Mr. Bassam Yaqout (Head of OISTAT Sound Design Sub-commission)**

Bassam Yaqout is An Egyptian, born in Kuwait, Has A Bachelor Degree in Scenography /Theatrical Arts from the Academy of Arts Cairo, and holds a Certificate in Arts management from The Davos Institute of Arts Management The Kennedy Center.

He has worked on numerous international cultural projects, cross-culture exchange, entertainment events, Live Concerts in music, media, film and theatre in Egypt and internationally.

Bassam has been a part of many multi-national events in Egypt and around the world including German Culture Centre (Goethe Institute), French Cultural Centre (CFCC), Danish Cultural Centre (DEDI), Swiss Culture Centre (ProHelvetia), Spanish Embassy & Cervantes institute El Cairo, USA Embassy in Cairo, as well as Conferences with The United Nation HQ .... etc.

[bassamyqout@gmail.com](mailto:bassamyqout@gmail.com)

**Mr. Roger Alsop**

Roger Alsop is a multidisciplinary artist who focuses primarily on the creation of collaborative and improvised artworks. He works in theatre, galleries, and music performance and his work has been presented internationally. His work focuses on relationships between text, sound, and visual imagery, and how these may be generated and interpreted through collaborative, improvised, and computer-based processes in creating performance, visual, and sonic arts.

He has lectured at Nicola Sala Conservatorium, and the Greenwich, Edinburgh, Zagreb, and Belgrade Universities and presented artworks and writing at the International Computer Music, Korean Electro-Acoustic Music Society, and Australasian Computer Music Conferences, International Society of Electronics Arts, CSIRO, Prague Quadrennial, World Stage Design, and the Melbourne Festival. He also supervises research students and teaches Interactive Art, Research Skills, Electronic Music, and Mixed Media at Melbourne University and Box Hill Institute.

[www.rogeralsop.com](http://www.rogeralsop.com)

**Ms. Nela Brown**

Nela Brown is an award-winning Croatian sound artist, technologist, researcher and lecturer. She studied jazz and music production at Goldsmiths, University of London, followed by a BA (Hons) in Sonic Arts at Middlesex University London. Since graduating in 2007 she worked as a composer and sound designer on award-winning international projects including theatre performances, dance, mobile, film, documentaries and interactive installations. In 2014, she started Female Laptop Orchestra (FLO), connecting musicians, composers, sound artists, dancers, visual artists, engineers and scientists globally, through co-located and distributed collaborative music creation. In 2019, she was invited to join the Faculty of Fine Arts & Music at the University of Melbourne, Australia as a recipient of the prestigious Macgeorge Fellowship Award. She is currently based in London, UK, working as a lecturer at the University of Greenwich and doing a PhD in Human-Computer Interaction.

**Ms. Hillary Charnas**

**Mr. Sydney Smith**

Sydney Smith is a recently graduated student from The Pennsylvania State University. With an interest in live entertainment he hopes to take his talent all over the world and create stories and events for people to enjoy.

**Mr. Robin Whittaker**

Robin Whittaker is an engineer and inventor with a passion for performance audio, has a 30 year career in theatre sound at the leading edge of innovation in theatre sound automation as founder and director of OutBoard, creators of TiMax.

<http://www.outboard.co.uk>

**OISTAT (Sponsor):** International Organisation of Scenographers, Theatre Architects, and Technicians is a non-governmental organization (NGO) founded 1968 in Prague, Czech Republic. OISTAT generates, promotes, and maintains a global network of specialist practitioners, educators and researchers who shape, challenge and imagine elements, events and environments for the live performing arts. It serves those who facilitate and create design for live performance: including practitioners, researchers, students and associated partners. OISTAT enables the ongoing exchange of knowledge: sharing innovations, encouraging experimentation, and promoting international collaborations in the development of live performance as well as its technologies and the space that hosts it.

**The OISTAT Sound Design Sub-commission (Sponsor)** is an international body of Sound Designers and Sound Artists who primarily work in theatre and the performing arts. Our primary objective is to foster and support international professional relationships and knowledge sharing. We are committed to exploring opportunities to exhibit and promote performance-oriented Sound Design and Composition worldwide. Our ongoing work to support this aim includes the organisation and realization of Sound Design projects for the Prague Quadrennial and the World Stage Design expos. Our intention is to share the enormous amounts of audio and written resources held by the sub-commission in order to make these more accessible to interested parties in whatever way possible.