

**Elizabeth and Jimmy Miklavcic** co-founded [Another Language Performing Arts Company](#) in Salt Lake City, USA in 1985.

**How are you involved in virtual mobility/interactive networked performance?**

Elizabeth and Jimmy Miklavcic are the Founding Directors of Another Language Performing Arts Company, established in 1985. The company has focused on interdisciplinary dance based performance art works since its inception. In 1995, Another Language established the first arts organization web site in the state of Utah. In 2003 the company created its first [InterPlay](#) performance – termed real-time, live, distributed, surrealist, cinema – these collaborative multi-site performances have involved many university institutions in the United States, Canada, and the UK.

**Why do you choose to work in this way?**

A driving motivation is the potential to meet and work with artists world wide without the geographical and travel restrictions. Multi-site performances can combine the skills of many different artists in different locations, so that the collaborative result is bigger than the individual participants.

Creating an InterPlay performance is multi-dimensional Elizabeth and Jimmy need to visualize many different elements in the performance to be able to create a coherent statement. Some of these elements are – how to combine the live performance contributions, how to structure the performance into a beginning, middle and end with dynamics – including who is featured at different times in the performance, creation of the cinematic display including multi-layered graphics and video window displays, how does the live component at the sites blend with the performances on the screen, plus much more.

**Can you trace when your interest in virtual mobility started and how it has changed over time?**

Jimmy Miklavcic, a multimedia specialist at the Center for High Performance Computing (CHPC) at the University of Utah, began researching Access Grid™ videoconference software in 1999. Working with Elizabeth Miklavcic, also a multimedia specialist at CHPC, they developed performance applications using the Access Grid.

**What benefits and strengths do you see in virtual mobility compared to real time physical mobility?**

As the host site, Another Language provides many different viewing options for the audience member. A live venue is available; where the audience can see the performance at the University of Utah, as part of the live audience they see the behind-the-scenes filming of the piece as if one was viewing a live television performance. The audience at each remote site can view their live component as well – as a result the performance looks different depending on where the Access Grid site is located. People with the Access Grid software can view the performance. A live QuickTime stream is sent through the commodity network of the digital mix. The digital mix is also streamed into the University of Utah's Marriott Library Island in Second Life.

- *Collaboration*: the ability to work with artists from various geographical areas and artistic disciplines and culminate the shared work into a world wide simultaneous performance
- *Connectivity*: it is incredible to be able to communicate with geographically dispersed artists on a daily basis through videoconference technology. We share and try new artistic ideas, build relationships and in many cases, never physically meet.
- *Audiences*: although we have built an audience base here in Salt Lake City, it has been a challenge to develop audiences at participating sites. Many of the performance spaces are not designed for performance, and many of the traditional performance spaces are not

designed with a technology and network infrastructure. It has been a challenge to develop a distributed audience. We have also utilized live streaming through our website, Second Life and Access Grid technology in order to expand our idea of audience. Audience is no longer restricted a single geographical area.

**How do you envisage the future in your field/artistic discipline? Where are the new virtual arenas for participation in the performing arts?**

Another Language's distributed performances are built upon a concept that includes participants, content, venues and audience. In order to develop this concept further, performance spaces built upon a technological infrastructure is needed. Portable devices are giving the individual more flexibility to view works, as networking improves, performance arenas will expand into more outdoor spaces and the concept of performance will continue to evolve, limited only by the imaginations of the creators of works.

At this time in the development of virtual, multi-site performances much of the work that is occurring seems like a general wash of experimentation. As the novelty of virtual communication begins to wear off refinement of the works, such as improved camera work, lighting, and filming will serve the artistic works better.

Funding to support the artistic and technological research in a more creative approach to information technology is critical. Granting organizations must step up to include the investigative process as well as the final outcome.

## Critical observers: the long view

[Rob van Kranenburg](#) innovation and media theorist involved with negociability [strategies](#) of new technologies and artistic practice. Author of [The Internet of Things](#).

**How are you involved in virtual mobility/interactive networked performance?**

In maintaining connections and friendship through a mailinglist, [bricolabs](#).

**Why do you choose to work in this way?**

Because locally you only have that much connectivity and diversity. The most important thing is to be able to find like minds globally.

**Can you trace when your interest in virtual mobility started and how it has changed over time?**

It began with notions of climate change and bigger pictures of scale and economy but also in terms of questioning the format of conferences, meetings, regular updated events as more ritualistic then really inviting people to challenge, confront and change.

**What benefits and strengths do you see in virtual mobility compared to real time physical mobility?**

In terms of real work and real change on the ground one needs to look the other in the eye to know if it is good to work with someone. From that moment on things like skype are unbelievably helpful. Just think back to the days of the medieval wizards and their crystal balls!

**How do you envisage the future in your field/artistic discipline? Where are the new virtual arenas for participation in the performing arts?**

My field is going to be more and more real change on the ground and political action. Organizing our own wireless structures is paramount for that. In the performing arts the question to me is more