

**Keith Stratton:** *Maybe we can just break the ice a little bit with some brief introductions, and then I can get into my questions.*

**Amanda Smith:** I'm not sure how far back you want to go, but I started my music endeavours and professional journey in Waterloo, and really dove into new music over there, starting with my undergrad, and getting exposed to the new music realm through that part of my life. Then I moved to Toronto, and founded FAWN. And met Adam! In addition to being the artistic director of FAWN, I'm also a freelance stage director. I specialize in - let's say, not exclusively opera, but classical music-centered directing. That also extends over to the more experimental side of things. I also work for an organization called the AFC that provides various supports to entertainment professionals. So I'm really touching various sides of the industry.

**Adam Scime:** I'm a composer and performer living in Toronto. I'm the music director of FAWN. I do a bit of music directing as a freelancer around town as well. A little bit of everything. Some education, outreach, and a little bit of academia. Amanda and I met years ago for the Rob Ford Opera! (laughs) It was funny because we hadn't actually met yet. We were talking over email, but during that performance - there was a big audience in the theater and U of T, and it just so happened that Amanda, just by coincidence, sat next to my Dad, who was in the audience. Then we met, and Amanda was starting this company FAWN, and I was immediately attracted because it was just doing something so different. It felt different even from the beginning to me, because I think the first concert I went to was in this art gallery that I don't think is there anymore on Queen Street. It just felt awesome, and I became, little bit by little bit, more involved with the organization, eventually writing them an opera, and now becoming music director. It's just been a very fun ride, and all the projects we do are extremely meaningful and impactful, so it's just been wonderful to be a part of Amanda's vision and artistic growth with this company.

**Keith:** *Thanks! You're already getting into the origins of FAWN, which was one of my questions. So that was how you linked up with Amanda. Amanda, coming from Waterloo, were there other organizations where you were like 'I want to do something like that', or was it something really, from the ground up? What was your experience starting that yourself?*

**Amanda:** I guess it's kind of multi-pronged as to why I started FAWN. I didn't move to Toronto to start FAWN, just to preface that. I graduated in music, and during my time I became a director. I knew I was more interested in doing the visual realization of music, and directing was kind of my pathway toward that. When I came to Toronto, I just wanted to direct new works. I was already very interested in new music, largely because it's a big part of the culture at Laurier. There's a lot of new music people

coming from Laurier. There were concerts of new music every other Wednesday at Laurier. I was a stage technician, I often worked those. A lot of my friends were composers. It aligned more with the music I was into, which was like, I don't know, electronic music, but also hardcore. It just seemed to link more with the kind of music that I listened to that was non-classical. So I knew that's what I wanted, and when I got to Toronto - I guess I was one of Adam's advisors? I'm not sure, but I sent an email to one of the composition professors, and was like, 'I would like to direct some new works. Do you have any composers who want to compose opera that want a director? I'm a young director looking to collaborate!' Adam was, I think, maybe the first person to answer me. Adam, I don't know if you remember, but that's why you invited me to the opera! That's why I went. It was a very, very long time ago. (laughs) I don't know, ten years ago?

**Adam:** I think it was 2011.

**Amanda:** Oh my goodness. I actually started FAWN after that. At that time when we first met, I didn't know how I was going to develop this career that I wanted that I didn't really see a pathway toward. Something I found really interesting was that everyone kept talking about, 'classical music is dying', you know, people still say that. I just was not very interested in what that version of classical music was, and I just saw the potential for new music, and really wanted to find a way to access that. I also found it interesting how even though I perceive new music as being very much aligned with these other art-forward non-classical musics, I always was wondering, 'well why are young people going to those kinds of things and not new music concerts?'

I would say, new music concerts are kind of like going to an art exhibit opening. You know, you see a premiere, and you're going to an art gallery. I just didn't understand why we didn't have the same culture as that, you know? A lot of my friends are from the visual art world, especially at that point. I didn't really have a lot of friends in the classical music world at that point, it was before I went to U of T, it was before I really met people here. I saw how rich the social and creative dialogue was around these very professional exhibits, and I was like, 'why can't we have that?'

So that's really what led me to start FAWN. I wanted to find a way to carve out the kind of career that I wanted. I wanted to find a way to work with the kind of people who were exciting to me, the kind of work that was exciting to me. I really felt like there was a way for us to attract the kind of people that go to those shows, rather than just trying to make our shows hip, you know? How about instead, we find ways to bring the environments together? The meaning of how to do that has changed over the years. We're approaching our tenth anniversary this coming season. I think our inaugural performance was about now, ten years ago, which Adam had a piece in. I've learned a lot since then about what is interdisciplinary, what is multidisciplinary, and what people get excited by, what do we

get excited by, through that process. But the question has remained the same, and that remains the impetus behind the things that we do.

The audiences that we look to cultivate are not exclusively classical music audiences. We feel like, if you can create environments that feel inviting, and exciting for people who go to these other art forms that have a similar ethos, then people who are in the new music and classical worlds who are also interested in that will also go. We're not looking to exclude anyone, we're just trying to open it up to people who have natural alignments.

**Keith:** *A lot of thoughts about audience and then versus now. Adam, do you have anything to add on any of those points, in terms of how the audience has changed, and the intent behind who you're looking to make music for?*

**Adam:** It's an interesting question. As Amanda said, I think that changes over the years, depending on what the project is. I think it also changes with the needs of the artists we're working with, and how projects change and morph, even within the confines of one project. Who or what the art is for can change, and it's sort of not up to us, in some cases. We try to set up a situation where collaborators can come together and play and sing as a group. And then that project becomes what it needs to become. I think the Pandora project was very much that. That project was being dreamed up in just a conversation or in a grant, then it became this other thing two years later. I think you need to be really open to that. If you're not, it will fail miserably. I think that's up to surrounding yourself with good collaborators, and listening to your collaborators, too. Not thinking about your collaboration too narrowly. Not thinking of collaboration as some sort of skill that you can learn overnight, but something that is cultivated over a period of time with other people. Learning from other people, and then discoveries emerge out of that, as to who or what this art is for.

**Keith:** *That resonates with me, and a lot of other groups I've been talking to as well. So much of it is nurturing those relationships, having things come up organically, rather than sticking people in a room and saying, 'make beautiful relevant art!' People can do their best, and there's always chance and luck in there, but yeah.*

**Amanda:** I will say that there has been a lot of strategy around audience cultivation, and I would say that it's been maybe not so traditional. Essentially our strategy has been to play the long game of trying to cultivate a very organic audience. As I said, a lot of people who are interested in, not just music, but niche art. So that is one of the benefits of doing a lot of multi- and inter-disciplinary work. Our first show was multidisciplinary. As I said before, 'why is the art world bringing in young people and not us?' I went in with that in mind, and the idea is like, as we continue to work with these other

disciplines, we're bringing in their audiences, and we're also getting to know their audiences, and they're getting to know us. It's not that we're making work for them, we're making work with people that they trust, and we're learning from them. That continues on with the work that we do going forward. So if they like what we do, they come to our next show, and our audiences just get bigger and bigger and bigger, with let's say, a pretty diverse audience with people who have different disciplinary interests. So really it's been the long game.

**Keith:** *One question for each of you, speaking about opera. You both have careers full of opera. When I look at FAWN's programming, there's a lot I could speak to in terms of what you're changing. The instrumentation, the style, the audience... but what about the opposite question? What is it that you're keeping? My question can be in two parts. What is it that attracted you to opera, that you love about it? And through these new presentations, what do you want to keep? What are the things from opera's history that you look to actually preserve, even as you change the presentation?*

**Adam:** We want to tell a compelling story through theater and music, and provide a compelling experience for an audience that is some sort of commentary on what it means to be alive. Like all good art should do, I think. So we try to do that. I think that when audience members were attending opera, back in, you know, Mozart's time, or Wagner's time, or anything like that, they really were blown away by the experience, probably. Whether it was some sort of new contraption they invented to dazzle the audience with stage design, or just advancements in music and drama, I think that's something that we try to keep. But I think there's also things that we try to really do away with as well! (laughs) I think there's probably more that we don't keep. In terms of classical modes of concert presentation, for me as an audience member, I'm just bored. I'm just really bored with the whole thing. You have this conductor that walks out, there's bows...

Some of that stuff is still very important. I think it's important to acknowledge the artist in some way. I think there's some things worth keeping for sure, but then there's definitely elements of tradition that just need to go away. (laughs)

**Keith:** *It's a refreshing thing to think of - the classic operas, at that time, were maybe just as innovative in different ways as current new music is. That was the new music of its time.*

**Amanda:** I think this is an interesting question. We get a lot of questioning of, 'is this opera', when we put things up, and I always find that question to be odd. But you know, people want to have a definition. I just personally feel that the definition is a lot more broad than what it's allowed to have, quite often. So something that we've been doing in our interdisciplinary work is seeing what it can become when we collaborate with other people.

Something that is consistent is that we are classically trained artists. We bring that classical lens. But I mean, 'classical' is so broad. You've got experimental classical. My foundation came from co-creating work in classical improv settings. With classical improv, you have traditional classical folks sometimes being like, 'is this music?' I find that also kind of interesting, what is music to you versus music to me? And that's the same thing when it comes to opera. I do think that there is some intangible element that does make something opera, but I don't know if we can hammer that down into a sentence.

We do like to work with a lot of classical singers who have a wide range of extended techniques, depending on the piece. We do a lot of devising and co-creating, having those extended techniques expand the vocabulary. Again, some people might wonder, 'if no-one's singing operatically, then is it opera?' But I think that the work that we do tends to still, in our minds, land in that zone, and we might use different sounds and vocabulary, but it always kind of mixes in with a classical sound. It might just not be completely always sounding familiar in the classical way. And when I say that, I also recognize that there's a very vast experimental repertoire. I'm not saying that we're going to be doing things that are different from that. But if we're asking about opera, opera tends to have the connotation of that more traditional definition.

So we're really trying to be consistent with making sure that for the work that we view as opera - we don't exclusively do opera - even if people question whether it is, it is to us. At the end of the day, I think that's the most important part.

**Adam:** I don't even think that we think about it, really. 'This project must adopt or contain these X, Y, and Z elements, or else it's not an opera'. We don't even think about that. We just think about creating a really great experience.

I remember going to Barbara Monk Feldman's opera at the COC a number of years ago. The main topic of conversation was, is this an opera? 'It's not an opera and therefore I hate it'. It was a very bizarre reaction, but it was a very common reaction. It made me think a lot. I liked the opera, and I think that's all that should matter, really. Does it belong in this grand opera house? I think the answer is absolutely yes. People shouldn't be afraid to take risks or to consume, as an audience member, risk-taking environments, presented by an organization like the Canadian Opera Company. It's totally fine. So it was weird to me that that was the conversation. If you really have to think about it, people are afraid of change that they're not used to or comfortable with, going to a large opera house like that.

But it kind of made me chuckle a little bit, and also made me excited, because it creates a little bit of controversy. Not that we try to create controversy. That conversation certainly exists, but we don't think about it.

**Amanda:** It's a music-forward narrative, but that narrative doesn't have to be explicit. So that can really add to the confusion of the definition sometimes, but I think that also it's something we get really excited about.

**Keith:** *Just a quick thought on what you both said about that word opera. I definitely had a period of time when I was studying music where I thought that we have to stop talking about genre, we just need to get rid of all the genre and style labels. Because like you said, coming out of a brilliant show, and then people having these arguments about, 'was it that or not?' For a while, I thought that we shouldn't use these terms at all. But also, there's the flip of it. I believe that when you use one of those labels or genre descriptors, you're putting what you're doing in a certain grid, and that in itself can have narrative or artistic power. Say there was a piece of chamber music. If someone said 'this is a jazz concert', and it was the exact same piece, that would inform our listening in a different way, I think. The same thing for hip hop, or electronic, or whatever it is. So from the artist to say 'this is within this style', and then blowing that style up as much as you want, I think that can be such a positive artistic tool, in a sense. So I can see both ways, personally.*

**Amanda:** It kind of connects to something that a lot of dancers have talked about with me, and it's referenced when I talk about this exact thing. In dance, dance is dance, but there's different kinds of dance. You've got ballet, but even within ballet, you have all these different kinds of ballet. You've got contemporary dance, which can also look in all these different ways. Why can't opera have that? Opera is a genre that can have many subgenres, and those subgenres don't necessarily have to disqualify another. So that's how we view it.

Opera is an umbrella. It's like a tree, and we spiderweb out from the family tree. All music does that. We have these niches within niches. It's not that we're explicitly trying to develop niches within niches, but if it goes in that direction, it doesn't necessarily mean that it's wrong. We've still started from the same path, and we just end up that way.

**Keith:** *Another thing that you mentioned there ties into a different question, the interpretation of narrative. Talking about operas having narratives, talking about storytelling. Just the idea of the composer's intent versus the individual interpretation of the audience. As programmers and as artists, working with more implicit narratives, are you looking to create opportunities for different interpretations? Or is it sort of, 'this is my intent, and I'm interested to see what anyone else would think'? What do you think of composer intent versus audience interpretation?*

**Adam:** I'm not sure if they're reconcilable in any way, because I don't think that you should ever attempt to gauge an audience experience. They're going to interpret the art whatever way they choose,

and that's the way it should be. Even if our intentions are one way, it's totally fine if someone receives a completely different interpretation. I don't think that's something we should be preoccupied with. But you certainly think about it. (laughs) I think anyone thinks about it, whether you're outside of opera, or in any type of artistic field. It's not that we don't think about it. But I don't think that any preoccupation with that consideration would change anything that we do.

**Keith:** *It's an open invitation. As an audience member too, part of the fun of it is coming away with, 'how does that relate to me and my personal experience?'*

**Adam:** Yeah! That's actually a fun thing, if you're presenting art in any way, to learn how people experience that art, how the listening experience went. It's kind of a fun thing to talk about.

**Amanda:** That particular question, and the bridge between audience and composer - that's a large part of what my role is as a director. Specifically, I start with the composer, and then a large part of my role is to bridge it over to the audience. Particularly with opera. With concert music, you can kind of guide the audience with the environment you create. That's something that we like to do, to set an environment for a piece from the time they walk in, so we're setting the tone.

But there's a lot more individual experience for each audience member than in an opera, per say, where the piece starts with the composition. That composition might also be the composer interpreting other explorations that a group of people have had, which is something that we've been exploring for many years, devising. Once you have the composition itself, there's still going to be a team of people, a cast of people. You've got the creative team, you've got the director, the cast members, the instrumental ensemble, the music director, and then you have the audience, right?

So it would be difficult for there to be one interpretation at any point, because it's filtered through so many different people. Hopefully you create a work that ends up being something that wouldn't have existed if just one person created it on their own. As Adam said, different audience members will have different interpretations. No matter what, you can't ultimately control it unless you're like 'this is my shoe!' And that's so boring. (laughs) Obviously if you wanted to do something like that you could, but I don't think that's our goal. I do think that with having varying experiences as audience members, it's always interesting to see what people come away with. You do your best to guide them, but at the end of the day, you never know how they're going to read it. They might tell you, and if you do it again, that might inform you as well. I think that if we're viewing these documents and being living documents, once they're off the page, they're interpretable. The meanings can live on and continue to shift.

Obviously, that's my perspective as a stage director. My role is to interpret and to change interpretations. I'm not particularly interested in only interpreting based on how history has told us to

interpret it. If that's the direction that your instincts go, then that's one thing, but there's so many different meanings that can come from a single word or a single chord to different people.

**Keith:** *It seems like for you, that's the play of it. Those multiple interpretations, and that filtering through all those different voices. It's not like you're cracking down on people, saying 'you're wrong, this is not what it means'.*

**Amanda:** Yeah, and hopefully you do it collaboratively. It's different when a composer is no longer with us, or not able to collaborate actively. But when you're working with living composers, hopefully there can be a dialogue, and that's why workshopping is really great. Then you can say 'this is what I'm hearing from such-and-such section, does that resonate with you?' 'Oh, I never thought about that.' And then you might both talk about what that means, and maybe together through your separate perspectives, you arrive at something totally different, and it ends up being even better than both of your initial ideas.

**Keith:** *Let's talk specifically about 'nature, interrupted', by Dame Cook and Hollis Bullock. It seems like this is a piece that resulted from the pandemic. Every musician and festival has adapted in a different way. How did that all come about and how did the artists arrive at that? What was that journey like?*

**Amanda:** Dame wrote an album and Hollis did all of the video. The two of them created in tandem quite a bit. It was presented as a video album launch. We did ask them to make something, but it was their idea of what they wanted to make. We just wanted it to be able to live online. Originally, we were supposed to do another Convergence Theory, and that was supposed to be a live show. We had a Convergence Theory concert series that was in 2019/2020. We had a show in November and then another one in January, and we were supposed to have our final one in March. That was supposed to feature Dame Cook, who was going to be collaborating with Driftnote and they were going to create a live performance with electronics. Also, Maxime Corbeil-Perron had an A/V presentation, and we were working with Victory Social Club to create this immersive projection map space. It was going to be very cool. It's a bummer that we couldn't have done it.

Obviously the pandemic happened, and we canceled the show. We really wanted to honour our contracts with them, the artists who were involved. We essentially said we'd like to do a video version. So Maxime, Driftnote, and Dame Cook were the three different artists that we'd said that we wanted to do something with. To support them a little bit more, we said we'd provide more. It was our way of trying to make sure that we weren't ripping the rug out from under people. We let them guide what it would be, so that's what it was. Dame really wanted to make an album with their partner, and we were like, 'great, we'll support that'. It sounds very simple, but that was really what it was. We just wanted to



make sure that we were staying in the ethos of our concert series, and letting them guide. We were already familiar with them, so we just trusted what they wanted to make.

**Keith:** *Some people have gone the livestreaming route, some people have made a stage performance into a film. But I like the flexibility of completel opening things up and actually having something in a different medium, entirely.*

**Amanda:** All of those artists are electronic artists. I think for the most part, or at least in Dame's scenario, they have intimate collaborations with media artists. So it kind of lent itself to doing digital work. So we had Dame Cook's piece, and we had Driftnote's piece, which was a 360 video module electronic set for about half an hour. You can take your iPad and look around. I thought it was a very cool experience of hearing these ambient electronics with this 3D-rendered, animated design environment that Omar created. That was a show. With Maxime's show, what we were going to do live actually lived well on a screen. So we just said, 'we will mail you 3D glasses, so you can have the 3D experience at home'. And we did! We mailed people 3D glasses!

**Keith:** *(laughs) That's awesome.*

**Amanda:** People sat on their sofas. It felt like a very experimental-techno meets experimental music experience, on their sofa. The kind of work that that concert series lent itself to, it just made sense for the digital environment.

**Adam:** We ordered all of these 3D glasses and thought, 'we've got to put FAWN stickers on them!' So we sat in a park and put all these FAWN-branded stickers on the side of these glasses. They worked well! So that was fun for me.

I thought those pieces were really compelling. Everyone was trying to adapt in different ways, and I'm glad that FAWN was able to put out some stuff and support some artists during that time.

**Amanda:** I still have so many of them.

**Adam:** Yeah me too.

**Amanda:** It kind of just says that we have to do more.

**Adam:** Yep. (laughs)

**Keith:** *Do you think that the Met Opera should do 3D streams to the theaters? (laughs)*

**Adam:** Yeah, 3D!

**Keith:** *The dawn of 3D opera, it's going to catch on. Another thing that I noticed with the piece by Dame and Hollis. Instead of paying for it, FAWN suggested a donation to one of two different organizations, the AFC, of Friends of Ruby. In a sense, this ties musical presentation and social action, in my mind. What are your thoughts on this example of integration?*

**Amanda:** I'll speak broadly in terms of social action in general. When we create work, it's not in our mandate to do these things, and that shouldn't matter. Our mandate is to create new and experimental works, and share that. Particularly works that are created with those based in Canada. That's very broad, so everything that we do is really centering what our personal instincts are, and when it comes to ethics, what our personal ethics are. At that time, just to give context, obviously it was the pandemic. The majority of the entertainment industry lost their job, and that lasted for quite a while. And then also, Black Lives Matter happened. It's not just those two instances. There was so much racism that was coming to light as a result of the pandemic. It didn't start then, but there was a very public outcry, and there became priorities as to what needed to be supported. We didn't have overhead, we didn't need that support. Obviously it's nice to get donations, but we didn't need them at the time. So we just thought, 'who needs this support?' Even if it's small. Maybe it's not just financial. Even just to tell people that these things exist.

We chose two charities because they reflected different priorities of ours. The AFC reflected our priority of supporting entertainment professionals. I actually work for them, so I specifically know the kind of role this organization has played in helping to support entertainment professionals who were, you know, unable to pay their rent. People who were scared of being unable to pay their mortgage, or their hydro, or eat! So that's what that organization did in our minds - how we can support our industry, in addition to making sure that these particular artists continue to have the work that we promised them, and maybe a little bit more. So that was a way for us to tell people that the AFC existed, and to do our part in contributing to that organization.

The other one is Friends of Ruby. They have a very profound drop-in for queer youth, and BIPOC queer youth. During that time, I think that they were about to reveal their residence. There's a lot of unhoused queer youth, and this organization provides a space for those who really need it. So that was an intersection of both supporting young people who identify as LGBTQIA, and also people of colour who are in that group, because they face additional marginalization. That was our rationale.

**Keith:** *It's great to learn about these resources. Adam, any thoughts on integrating social action into new music in general?*

**Adam:** You have to learn. As Amanda said, it's not really our mission to present social justice, or anything like that. But we definitely find ourselves in that realm from time to time. We just did a workshop of a new opera by Anna Höstman that centers around solitary confinement. Anna set up this incredible workshop where there were lectures by experts in the field, and it really became a meaningful experience for everyone involved. It was quite special.

In those situations in the process of learning, you have an enormous respect for your collaborators that have had a lived experience, whatever that might be. And an openness to experimenting in new ways, an openness to failing, as someone who doesn't have that lived experience in that learning process. But also, an extreme sensitivity to how your own actions can affect the collective effort and the project's outcome.

Safe spaces certainly aren't just about sexual harassment or stuff like that - although that's so, so important. It's also just about if you're inviting artists who have a lived experience, or if you're presenting art that does have a social justice aspect to it. That's included in the safe space consideration, how you conduct yourself, and how you learn, and all of that. That's certainly something that we think is extremely important, when we do approach that element in the art-making process.

**Amanda:** I think it's also important to recognize that although we're small, we've still created a platform. It's a larger platform than if either one of us individually were to say anything. Sharing this platform with other organizations - it's not like we have a larger platform than them, it's to say that we become an alternative access point for people to those organizations that we support. If there are messages that we think are important, such as the realities of solitary confinement in Canada, we're not going to say, 'we're going to change things', because we're one organization. But we have a platform and we have a responsibility to make sure that we use it in a way that has meaning. So that really drives us forward a lot of the time.

I just hope that people can recognize that whatever medium they're working in, if they have a platform, that is an opportunity and a responsibility, at all times. You might not, at all times, do it exactly the way that, maybe some time from now, when you've done more learning, maybe you wouldn't do it that way again. But no matter what, with the resources and knowledge that you have at that moment, it really is your responsibility to do what you can to the best of your ability, rather than it just being about the art. Art isn't a silo, art is a part of a community. This is a way for us to support our community and be a part of our community.

**Keith:** *What's next for FAWN? What are you hoping for, and what are some things you're looking forward to? Any changes and improvements?*

**Amanda:** Changes and improvements, that's also a constant thing. As Adam was saying, we just did a workshop of Anna Höstman's piece, *Cells of Wind*, and we're going to be working toward producing that. That's going to take some time. We're also working toward workshoping two other pieces that are at various stages of development. One of them is called *Belladonna*, and we started the exploration of that, I don't know, four years ago? It's taken quite some time to get that off the ground, but we're going to be moving that forward, and we're really excited about that. Another piece that has no name yet will be a devising piece with David James Brock and Joseph Glaser.

Really, a lot of the work that we're doing right now is development work. It's still a pandemic, we're still small, and we want to really take this as an opportunity to grow work, and really investigate process. And grow work in a collaborative and organic way that just takes time. So we're investing in those kinds of development projects, as opposed to doing productions right away.

**Adam:** And we're also doing *l'homme et le ciel*.

**Amanda:** Oh, *l'homme et le ciel*! Sorry Adam! (laughs)

**Adam:** (laughs) No it's okay! We got a big Digital Now grant to do that. That's an opera that I wrote for FAWN, which is, I think, really meaningful for us. It allowed the organization to grow in a big way. It was our first large-ish production - well, large for us at the time. It was quite grassroots, we were calling a lot of favours. So now that we can throw a bunch of money at that project, and do a recording and have a document of that, as a very meaningful stage in the organization's history, it's really great. I'm really looking forward to that, even though it's my own piece. (laughs) But I think it's meaningful even if it wasn't my opera.

**Amanda:** We've been wanting to re-mount that show for so long, because we were all pretty young in our creative development when we put it up. As Adam was saying, we pulled a lot of favours. I feel like we're a teenager right now, or a young adult company. Now that we're more experienced, it'll be really exciting to see where it goes. I don't know, Adam, if you said what exactly we're doing.

**Adam:** No.

**Amanda:** We're creating a 3D animated movie of *l'homme et le ciel*. That's going to be a major project for us this year. We won't be able to premiere it this year, because it's going to be in development. We're

working with Driftnote as the animator and creative director. I'm directing it. I don't know if that's the right title anymore, director of photography. These are sort of different disciplines than what we normally work in, and Adam will be the music director and composer. There's a lot going on actually!

**Keith:** *Is that project going to be online, or in-person, or both?*

**Amanda:** Probably both.

**Keith:** *People already have their 3D glasses, so they're going to be ready to go (laughs).*

**Adam:** I'm sure they kept them.

**Amanda:** (laughs) When I say 3D, I mean 3D animation. So it'll be motion capture with the performers. It's not going to be 3D popping out at you.

**Keith:** *Right, I got you.*

**Amanda:** We're going to find ways to talk about it in an elevator pitch, we're just not quite there yet.