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Mini grant outcome reports (for camera and sound equipment)  
October 3, 2016

My initial mini grant application was a request for the purchase of a camera so I could learn to explore and capture space and story. Since using my mini grant funds for this very purpose, I've been able to do just that. My camera has served me as a third eye of sorts. When I was just learning how to use it properly, it quickly opened up an awareness of patterns in space and time that I had merely brushed by before. Charlottesville and all other landscapes I encountered became a more vibrant collection of both drastic similarities and stark differences. This heightened ability to observe and to capture a moment in time (through photographs and short videos) has served me in cultivating a deeper understanding of the people and places I take notice of and interact with day to day.

I have learned through my time with the camera that as a tool, it can prove enlightening. However, it can also serve in some unexpected functions. I quickly learned that carrying a camera immediately splits the awareness of the photo taker. Many of my senses are augmented by my attention to the camera and the unique view it shares with me, but person to person relationships paired with the act of taking photos, almost guarantees that one's ability to be fully present with the other person is diminished. I've learned that photography for exploration can be a very solitary action and sometimes it is best that way. However, for me, reflection on images is often most productive with another person available to listen, contribute and respond.

Through this initial period of getting to know my tool, I was able to see how a camera in the room changes the human dynamic from organic to curated. I experienced how the camera changed the manner in which others viewed my role in a space and even how I viewed myself. I felt "powerful" behind the lens, and I noticed that my subjects also altered and reacted to the camera – some in varying degrees of confidence, others leaned more toward insecurity. Like every creative project, many elements came unexpectedly – such were these minute yet pertinent sensitivities I came to cultivate, simply because I now held a camera in my hand.

In addition to these rich little intricacies I gathered along the way, there were practical lessons and uses beyond the joy of experimentation and exploration. For example, I was able to capture video of some of my dance improvisations, my goal being to analyze how my body moves to different types of music. I learned to pinpoint many of my tendencies across the board. This awareness will guide me as I seek to clarify, diversify and to expand my abilities for future choreographic endeavors. I also used the camera to record videos of me singing/playing original songs. This was a unique experience as I swiftly inhabited the position of those who had previously been in front of my picture/video-taking, and I felt the difference. I felt the heightened awareness of self and the increased fear of failure. This however is much like performing in front of an audience and was therefore profitable practice for my future showcases either in dance, music or otherwise.

Finally, through this multi-faceted acquaintance with the camera, I look forward to employing it as a friend for the documentation and completion of rising 3<sup>rd</sup> year project in which I am executing identity/movement workshops at Charlottesville's Monticello High School. As the workshops progress, I will eventually bring in the camera to document their creative process and the work that arises from it. In addition to documentation, I will conduct interviews with a select few students so as to gather their feedback. For these instances I will bring in the sound/recording equipment for which I have allotted the funds from my second mini grant.

In summation, both the camera and the recording equipment have and will serve the greater project. However, I am very grateful to have had the camera in advance so I could conduct my own experiments, not only with capturing image, light story and sound, but also with immersing myself in the changing dynamics both in front of and behind the camera and the recording equipment. With a greater understanding of these realities, I can have more empathy and creativity when using the powerful influence of the camera/sound equipment with my workshops and the students that attend them.