

KEIR CHOREOGRAPHIC AWARD 2016

WHAT IS THE KEIR CHOREOGRAPHIC AWARD?

The Keir Choreographic Award (KCA) is a national biennial award dedicated to commissioning new Australian choreographic work and promoting innovative, experimental and cross-artform practices in contemporary dance across Australia and internationally. The Keir Choreographic Award aims to expand the profile and debate around choreographic practice in Australia.

Choreography today invites a rethinking and reframing of relations between space, time, language, presence, aesthetics and ethics. The Keir Choreographic Award aims to capture the new choreographic territories evolving in the realm of movement art and performance that explore the very specific body-mind states artists have been increasingly concerned with in the last decade.

The Keir Choreographic Award welcomes choreographic ideas for works that reflect the interconnectivity between disciplines and challenge conventions about what the moving body is or can be in contemporary society. It hopes to foster new understandings of what choreography might become.

WHO IS THIS FOR?

The Award invites Australian professional artists with an established practice to propose a choreographic idea for an original live performance work of 20 minutes maximum in length.

The applicant artist or a main collaborator **MUST** be a choreographer.

HOW IT WORKS?

Entry is by means of a short video (maximum 5 minutes) outlining a new choreographic idea. Videos are assessed by the KCA jury made up of national and international industry peers. Eight selected artists will be commissioned to develop a 20-minute max. work. Commissioned artists will receive a commissioning fee of up to **\$16,000** for creative and production costs, plus max. 100 hrs of in-kind space to develop the work in their hometown.

The eight commissioned works will be presented at Dancehouse, Melbourne. The KCA jury will select four of these works to go forward to the finals, to be presented by Carriageworks, Sydney. A work selected by the KCA jury will be awarded a \$30,000 cash prize and \$10,000 cash prize will be awarded as People's Choice by the audience at Carriageworks.

KEY DATES

EOI process opens	25 August 2015
Applications close	2 October 2015
2016 Commissioned Choreographers announced	2 November 2015
New works developed	November 2015 - April 2016
Dancehouse season	26-30 April 2016
Carriageworks season	5-7 May 2016

HOW TO APPLY?

- Download and Read FULL APPLICATION GUIDELINES AND REGULATIONS
- Make a video of no more than 5 minutes presenting the choreographic idea. Create a Vimeo account and upload your video.
- Download and complete the Entry Form including the Vimeo link and budget template and submit to kca@dancehouse.com.au
- All entries must be received by **12 midnight, Friday 2 October 2015**.

Late or incomplete applications will not be considered. All entrants will be notified on 2 November 2015.

If commissioned, all artists must be available for the Dancehouse season from **20-30 April 2016**.

If selected for the finals, artists must be available for the Carriageworks season, from **31 April -7 May 2016**.

FOR MORE INFORMATION

Dancehouse

Josh Wright, (Interim) Program Producer kca@dancehouse.com.au / 03 9347 2860

Carriageworks

Rosie Fisher, Performance Curator kca@carriageworks.com.au / 02 8571 9070

FULL APPLICATION GUIDELINES AND REGULATIONS

i. Before You Apply

ELIGIBILITY

The Keir Choreographic Award is open to Australian citizens or permanent residents who are:

- professional dancers or choreographers working within any style;
- professional artists with an established practice in another art form proposing a choreographic idea and whose collaborators include at least one choreographer;
- the applicant must not be an undergraduate student of a tertiary institution for the duration of the competition [August 2015 - June 2016];
- applicants must be professional artists, i.e. engaged in making work as part of their profession;
- the choreographic idea proposed should involve no more than five performers;
- the choreographic idea must be achievable within the outlined technical guidelines;
- applicants must be available for the season at Dancehouse and, if selected, for the season at Carriageworks;

DATES	
20 - 30 APRIL 2016	SEMI FINALS MELBOURNE
31 APRIL - 7 MAY 2016	FINALS SYDNEY

- previous KCA commissioned artists are welcome to apply again
- only one entry per individual artist will be accepted;
- the works should be the original creation of the applicant and their collaborators;
- previously presented works, [including showings, open studios] or reworked material are not eligible;
- all commissioned works must be made using the same level of resources and will work to the same budget allocation by the commissioners (\$16,000 per work). Additional funding or artist contributions will not be admissible in the commissioning budget;
- all commissioned works must be conceived to be performed live in the allocated spaces at Dancehouse (Sylvia Staehli Theatre) and Carriageworks (Bay 20);

- while film, video, animation and new technology may be elements within the live work, choreographic work created solely for the screen is ineligible;
- variations from the proposed collaborators and ideas must be agreed with the commissioners.

Dancehouse and Carriageworks will check eligibility of the submitted applications before forwarding them to the jury.

The KCA jury will select and commission eight short works which will be first presented at Dancehouse (semi finals). From these, the KCA jury will select four works to be presented at Carriageworks (finals).

One work will be selected to receive the 2016 Keir Choreographic Award, \$30,000 prize. One work will be chosen by the audience to receive the 2016 KCA \$10,000 People's Choice Award.

ii. How To Apply

SELECTION CRITERIA

- quality of the proposed idea – originality, imagination, creativity and feasibility of the idea;
- potential of the idea to be developed into, and embodied within, an innovative short dance work – this includes consideration of elements such as choreographic rationale, direction, staging – etc.

The KCA jury members will enter into no correspondence with the applicants during the selection process.

Dancehouse and Carriageworks will not provide any feedback to unsuccessful applicants.

APPLICATION PROCESS

Entries must be in the name of a single person (or two named persons) who identify themselves as the choreographer/s of the work.

Entry application is comprised of an entry form, your video outlining the idea and a corresponding budget for the work.

An email will be sent to you to confirm receipt of your entry. You will be notified of the outcome on **2 November 2015**.

APPLICATION FORM

You must submit both a video and a budget with your entry.

VIDEO

The aim of the video submission is to allow you to show the KCA jury the stimulus for your choreographic idea. The video should include movement material. This can be complemented by speaking to camera or illustrated through images, music, or a combination. The jury will assess the content rather than the presentation of the video material – the video is merely a mechanism to convey your idea.

Videos must not exceed 5 minutes. Any videos longer than 5 min will not be assessed.

We require that your video entries are:

- Named with your full name in the file name;
- No longer than 5 minutes;
- One link only must be submitted;
- Please use a 'private' password protected Vimeo link rather than a public one. No other online video platforms are allowed (YouTube, DailyMotion etc.). Please ensure both link and password are correct.

BUDGET

A commission budget (using the entry form template) must be provided with your entry and should propose how you intend to use the commissioning budget of \$16,000 to realise the work.

The budget is agreed on, managed and administered by either Dancehouse or Carriageworks, in consultation with the commissioned artist.

The commissioned artists will receive a total budget of up to \$16,000 to cover:

- artists' fees;
- production elements (costumes, set, props, lighting and sound design);
- additional collaborators' fees (lighting designer, sound artist, dramaturges, outside eyes etc.);
- The budget must account for the oncosts of artists and collaborators including superannuation, holiday pay and workcover, if applicable.

The commission budget employs a base industry standard rates for dancers and is based on an average of 100 hours of rehearsal and development time for each performer.

If you need additional hours of rehearsals, fees and studios hire must be reflected accordingly in the budget.

If commissioned, artists will make the work in their hometown. If working with artists interstate, all travel costs for collaborators including flights, accommodation and per diems should be accounted for within the commission budget.

The commissioners reserve the right to revise the commissioned artist's budget. The Artist will have the right to either accept or decline the commission based on the revised budget.

For the sake of fairness within the competition, please note the following:

- Commissioned artists receive the same commission budget amount. Artists cannot seek additional funding or invest their own funds to realise their work;
- In-kind support can be used but is capped to a cash value of \$5,000 and must be approved by the commissioners. In-kind support cannot include labour.

iii. COMMISSIONED ARTISTS

If successful, the commissioned works for presentation must be between 15 – 20 minutes in length. The works are to be made and rehearsed during the period of November 2015 - April 2016.

The commissioners reserve the right to de-commission a work, should there be changes to the artistic vision of a work or its main collaborators, to the extent that the work is altered from the original application which the jury received.

Commissioned artists must conceive their work so that it can be performed and adapted to both performance spaces: Sylvia Staehli Theatre at Dancehouse, and Bay 20 at Carriageworks.

Technical Specifications for both spaces will be provided if commissioned. Artists must take into consideration the technical guidelines for presentation at each space and ensure that the final production complies with these guidelines. Artists should consider that the work they create is tour-able – large sets or equipment are advised against.

Each commissioned work will receive a maximum of 100 hours of in kind space in their hometown (based on approximately 4 weeks rehearsal at 5 hours per day).

The commissioned budget will be project managed by either Dancehouse or Carriageworks.

In addition to the commissioning budget to make the work, Dancehouse and Carriageworks (if selected in the finals) will provide a set performance fee for each work along with travel, accommodation and per diems for the lead artists and their performers. The maximum touring party is 6 (if using 5 performers).

If using additional 'special' lights other than the standard states provided, the commissioned artist must secure the participation of a lighting designer to provide a lighting plan for both venues in advance, including detailed focus notes and cues for each performance space.

TECHNICAL GUIDELINES

For the presentation of the work, both Dancehouse and Carriageworks will provide a Production Manager and Operator who will operate each work. Artists cannot provide their own Operators.

The Commissioners reserve the right to require modifications to the proposed production elements or content of an Artist's work (for reasonable cause and within a reasonable timeframe) on the grounds of safety concerns, impracticality or if it causes unfair advantage/disadvantage to a particular artist.

No additional time in the performance space is possible outside the allocated technical periods.

There should not be any significant changes to the technical requirements or creative content of the work, from the Dress Rehearsal date onwards, i.e. work should remain consistent throughout the semi-final season (Dancehouse) and the finals season (Carriageworks). Failure to comply may result in disqualification.

Technical rehearsal time in the performance space is for technical purposes alone. Creative work or rehearsals should not be undertaken at that time.

Artists must submit requested paperwork in detail to Dancehouse and Carriageworks on or before the requested due dates or face disqualification or restrictions to the production elements available to them. This includes:

- Technical Rider form (including final production budget, full details of all equipment, set, props, rigging etc.);
- Full Equipment list;
- Lighting Focus notes for requested specials;
- Cue lists (Audio, Video, Lighting);
- APRA licensing application form;
- Risk Assessment;
- Audio/Video files in cueing order and in requested format.

Any significant changes, additions or requests to the submitted technical requirements of an Artist after the stated submission dates will not be accepted.

It is in the Artist's interest to make themselves available to discuss their work with Production staff as they develop their new work.

SCHEDULE

Each artist will perform their work 3 times as a part of the semi-finals season (Dancehouse) and if successful in entering the finals season, 3 times at Carriageworks.

Each artist will present their work as a part of a quadruple bill e.g.

Artist A1 performs / 5min changeover / Artist A2 performs
INTERVAL
Artist B1 performs / 5min changeover / Artist B2 performs

For these purposes, each Artist must conceive their work so that it can be set-up and struck within a 5 minute turnaround period (that may occur in view of the audience.) This includes, but is not limited to, placement of any items on the stage area. This is non-negotiable. Failure to conceive work that allow for this condition may result in artists being required to simplify their production elements to satisfy this condition, or disqualification.

If accepted, all artists, and their dancers, designers and other collaborators MUST be available to attend all scheduled Technical rehearsals, Dress Rehearsals and Performances as outlined in the KCA production schedule as well as production meetings with the Dancehouse and Carriageworks production team in the lead up to the production by mutual arrangement. Production meetings may be by Phone or Skype for interstate-based artists.

A final Performance and Technical week and Performance schedule, including final running order, will be issued to all artists by **21 March 2016**.

TECHNICAL REHERSALS

Each artist will be allocated technical rehearsal time in the theatres as follows:

Dancehouse (semi-final season):

- 5hrs: Bump-in/Plot/Tech (exclusive use)
- 5hrs: Fix-ups/Artist Dress Run (exclusive use)
- 4hrs: Full Dress Rehearsal (all 4 Artists in your assigned season)

Carriageworks (finals season):

- 5hrs: Bump-in/Plot/Tech (exclusive use)
- 5hrs: Fix-ups/Artist Dress Run (exclusive use)
- 4hrs: Full Dress Rehearsal (all 4 Artists in your assigned season)

It is the responsibility of the artist to complete all creative choreographic work and rehearsals prior to the scheduled bump-in day. It is the responsibility of the artist to achieve their technical and creative goals within the allocated timeframes. All technical rehearsal periods are allocated for technical purposes only, additional time in the theatre will not be possible.

EQUIPMENT

Any equipment required that is not comparable in both type and/or quantity to that offered by Dancehouse and Carriageworks must be provided by the Artist and provisioned for in their KCA commissioning budget (and with the approval of the Production Manager). This includes all props, scenic elements, costumes as well as any additional specific technical equipment.

All design and technical elements and equipment used in the performance of the artists work are subject to approval by the Production Manager. This includes but is not limited to: all electrical equipment, rigging, use of potentially hazards elements such as fire, smoke, liquids, heavy or hazardous objects.

WORKPLACE HEALTH AND SAFETY

All electrical equipment must be tested and tagged and deemed safe to use in the venue by the Venue Manager. Tagging and testing can be done by the Dancehouse Venue Manager but should be factored into budgets and production schedules accordingly.

All artists will be required to develop a risk assessment for their work in collaboration with the Venue and Production Managers at each venue.

All artists and collaborators must adhere to the standard conditions of use when working in each venue and attend the induction session on the first day of work in the venue.

All artists must complete the Risk Management Assessment form provided by the commissioners in a timely fashion.

No items may be fixed or adhered to theatre floors or walls. Any damage to the building or equipment as a result of activities undertaken by the artist or his/her team may result in a penalty fee to cover damage and/or possible disqualification.

Suspension of any objects or persons from the theatre rig requires the artist to provide a qualified rigger to assess the safety of the activity (at their own cost), and a copy of the relevant paperwork must be given to the Production Manager by the due date for Artist Technical Rider. All such activities are subject to approval by the Production Manager.

PRODUCTION TEAM

Each artist will be assigned a Stage Manager/Technician who will assist the Artist and their creative team in the technical set-up, rehearsal, operation and performance of the work.

If more performance crew are required (for operation, stagehands etc.) they must be sourced and paid for by the artist and are required to consistently attend ALL scheduled Technical and Dress rehearsals and ALL performances.

While venues will provide advice and technical support, it is the responsibility of the Artist to provide knowledgeable personnel for any technology provided by them for the realisation of their work. Designers and consultants must be available in person or on the phone during the Technical Rehearsal period.

Intoxication and/or the consumption of alcohol and drugs in venues during working hours will not be tolerated and may result in disqualification.

All personnel are expected to work in a professional, safe, cooperative and respectful way with other artists, venue staff, volunteers, judges and other KCA stakeholders and participants with a view to promoting an environment supporting the creation of artwork and the nurturing of relationships within the Australian choreographic community.

LIGHTING

Standard Rig

All choreographers will have access to the same fixed general lighting rig, which cannot be moved or refocused. This standard rig will be replicated, as closely as is practical, in both venues.

The Standard Rig will include:

- Warm wash;
- Cool wash;
- 4 fixed onstage spots, [open white];
- LED colour cyc wash;
- LED colour top.side wash;
- LED colour downstage ground row wash;
- House and entry lights.

LX Specials

Each choreographer will be allowed a maximum of four lights to use as personal 'specials', to be positioned, coloured and focused around the fixtures in the standard rig, as managed by the Production Manager at each venue. This may include floor lights provided they can be reasonably set-up/ struck within the 5 minute turnaround period, and subject to approval of the Production Manager at each venue.

Using other artists' lighting 'specials' is not allowed.

AUDIO

Standard fixed PA set-up will be provided to artists in each venue and includes:

DANCEHOUSE

- Mixer;
- x2 onstage hung speakers;
- x2 speakers rear of audience;
- x1 sub speaker (located underneath the seating bank).

CARRRIAGEWORKS

- Mixer;
- x4 L-Acoustics Long Throw speakers;
- x2 sub speakers.

PROJECTION

DANCEHOUSE

- A Projector x 1 hung centre position, focused to cover upstage cyc. Available for use by all artists. Cannot be refocused or repositioned.
- Cyclorama- a white cyclorama will be hung, as standard, along the upstage wall (in the case of Dancehouse in front of the proscenium arch). This may be covered with black drapes, but cannot be moved, removed or changed.

CARRIAGEWORKS

- A Projector x 1 hung centre position, focused to cover upstage Projector Screen. Available for use by all artists. Cannot be refocused or repositioned.
- Projector Screen will be hung on the furthestmost upstage position and may be covered with black drapes, but cannot be moved, removed or changed.

Subject to approval by the Production Manager/s, artists may bring in additional projectors providing they can be positioned in such a way as to not interfere with lighting fixtures, or are ground-based and can be installed and struck within the 5 minute turnaround time limit.

STAGE FLOORING

White Tarkett as standard. Cannot be moved, removed or changed.

OPERATION DESK

The technical operation desk is to be positioned on the rear-most tier of the seating bank (behind audience), on the Opposite-prompt side.

Any requests for technical operation to occur elsewhere (for ex. Onstage musicians), must be installed and struck within the 5 minute turnaround time limit. Subject to approval by the Production Manager.

DRAPES

Black woolen stage drapes on tracks can be pulled around the edge of the theatre as each artist prefers; to fully or partially cover walls either side of performance area and/or the cyclorama/screen hung along upstage wall.

STORAGE

Artists' performance equipment and elements must be safe, in good working order, easily moveable and fit into a maximum area of 3m x 3m x 3m.

Items may not be stored at venues until the first scheduled bump-in day (unless otherwise negotiated).

TECHNICAL PROBLEMS

In the event of the Artist believing that their piece has been compromised by a technical failure or an operator error during performance, the judges will decide if the piece needs to be re-presented for judging purposes. The judges' decision is final.

COPYRIGHT

The use of any and all copyright material in performance must be submitted to the Production Manager by the requested date in order to get required licensing.

MARKETING AND PUBLICITY

Commissioned artists agree to undertake promotional activity for the Keir Choreographic Award throughout 2015 and 2016 subject to availability until September 2016.

Footage for documentation and promotional activities may be filmed and broadcast without payment or permission from the artists involved.

The commissioned artist shall ensure that the credit line below is included on all marketing materials including but not limited to media releases, print, brochures, programs, videos and web-based publicity for all subsequent performances of the work.

The credit line should be included on all advertisements except where space is so limited that no funding or commissioning credits are included.

Credit line:

First commissioned by Carriageworks and Dancehouse for the 2016 Keir Choreographic Award.

DOCUMENTATION

Dancehouse will organise video and photographic documentation of each work.

Artists will be given a raw copy of the recording (no editing) and a copy of the trailer. Artists will also be given a selection of hi res images of their work. If the artists decide to use these images on any kind of support (print or web), they must agree to credit the photographer as per the commissioners' instructions.

DUE DATES FOR PRODUCTION ELEMENTS

DATE	ITEMS REQUIRED AT DUE DATES
2 November 2015	Announcement of 8 successful finalists
7 December 2015	Dancehouse and Carriageworks provide commissioned Choreographers with Technical Rider Form, General lighting and technical set-up plans
7 March 2016	Choreographers to provide completed Full Tech Rider Form including: <ul style="list-style-type: none"> • full details of all equipment, set, props, rigging, crew contacts, production budget etc; • Full Equipment list; • Lighting Plan and Focus notes.
21 March 2016	Dancehouse to release final running order, Performance schedule and Tech Week Schedule
4 April 2016	<ul style="list-style-type: none"> • Audio/Video files in cueing order and in requested format; • Cue lists (Audio, Video, Lighting); • APRA licensing application form; • Risk Assessment.