

# EMPAC DANCE MOVIES COMMISSION 2009

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**Application deadline: MAY 1, 2009**

## INTRO

The EMPAC DANCE MOVIES Commission supports the creation of new works in the field of experimental dance for the screen. Through the DANCE MOVIES Commission, EMPAC supports and encourages the development of the genre of dance film and video in the Americas.

The DANCE MOVIES Commission is supported by the Jaffe Fund for Experimental Media and Performing Arts.

## TYPE OF WORK SUPPORTED

The EMPAC DANCE MOVIES Commission supports the creation of new works for the screen which vary widely in content and form, yet are united by the fact that the image on the screen was crafted by, or in collaboration with, a choreographer or movement-based artist. The works supported combine the possibilities and range of the moving image in all its technological facets with the physicality and movement-based modes of dance.

Examples of works supported by the commission may include films that are narrative-driven, using the conventions of filmic story-telling; some may be abstract works which mine the inherent sympathies between the time-based, visual aspects of both dance and film; some may not even feature "dance" as is generally defined, but contain a powerful sense of how movement unfurls in time and how we create meaning from the dance of images; some may take advantage of tools such as computer processing, motion capture, simulation, animation, and image processing; and some may extend the confines of the single screen to multiple screens, projections, or installation projects.

## MORE INFO?

To read more on the background and context of the DANCE MOVIES Commission, please visit the EMPAC website, and click on the commissions link.

[www.empac.rpi.edu](http://www.empac.rpi.edu)

## GUIDELINES

The EMPAC DANCE MOVIES Commission will support:

Works in film, video, or another audio-visual medium, made by a choreographer, dancer, movement artist, filmmaker and/or collaborative team

Innovative works which merge the fields of movement/dance/choreography, sound/music, and the moving image, and which are made specifically for the screen

A "work for the screen" in the broadest sense: it may be a work for a single screen, a multiple channel work or an installation

Works which are up to 20 minutes in length. Exceptions may be granted for an installation project. If the proposed work is the artist's first dance film, the limit is up to 6 minutes in length

Collaboration with a composer or sound-designer is strongly recommended; music and sound should be an integral part of the development of the work

Works initiated and created by an artist, group, or collective based in North or South America

Artists who have at least 5 years professional experience in their field

Works with a completion date one year after the granting of the award

The works may be co-commissioned or co-produced with a partner or several partners, however the funding from these partners must be in place by the time the selection panel meets

Preference is given to projects which are in the first phases of production or which are initialized for the commission, rather than projects in post-production or nearing completion

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## GUIDELINES continued

The EMPAC DANCE MOVIES Commission was not conceived to support documentaries, feature-length films, commercial films that feature dance, promotional or educational projects, projects created for a performance, or student works.

Upon awarding of the commission, the artist or collaborative team will sign a contract and has one year to complete the project. Commissioned works will be premiered at EMPAC, and may be shown at dance film festivals around the world, credited as an EMPAC DANCE MOVIES Commission.

The rights of the project remain with the artist or team, with EMPAC having the option to retain the rights of first publication and premier. EMPAC will not act as the commissioned work's distributor, although may help the artist submit the work to festivals and for broadcast.

The commission is to be used for project expenses only, and can not support equipment purchase. Equipment rental costs are an appropriate project expense.

A sample artist contract is available for review upon request.

## SELECTION PROCESS

The EMPAC DANCE MOVIES Commission is conducted as a competitive open proposal process, where eligible artists submit a proposal. EMPAC gathers submissions through an open call, active solicitation of artists by EMPAC and through recommendations from professionals in the field.

The initial proposals will be reviewed by EMPAC in the first round. A small number of artists will be short-listed and will be invited to submit a more detailed proposal to an international panel for the second round. The panel will assess the quality and feasibility of the proposed projects and will submit its recommendations to EMPAC. The commissions will be awarded by EMPAC after review. All selection decisions are final.

## COMMISSIONING AWARDS

The program will support approximately 3 projects per annual cycle. Commissions will range from \$7,000–\$40,000, depending on the scope and complexity of the project.

## ADDITIONAL PRODUCTION ASSISTANCE

EMPAC strives to support studio-based productions at EMPAC if project needs can be met. A project proposal should be submitted as though the project will be created independent of the resources of the EMPAC facility, with a note that it is a studio-based production that could benefit from EMPAC spaces and infrastructure.

The proposal will be assessed on its own merits first, and if it advances to the second phase of the application process, another round of discussion will assess if an EMPAC residency might be part of the production.

Depending on the nature of the project, the following resources, in addition to the funding, may be provided or facilitated by EMPAC:

- Access to studio space for rehearsals and shooting

- Access to equipment for use in the EMPAC facility

- Post-production: access to professional video and audio editing and mastering equipment

- Technical support from stage technologies, audio and video engineers, and other staff at EMPAC

For information on EMPAC's resources and spaces, detail on the infrastructure (rigging, lighting, acoustics etc.), and to discuss your ideas in regards to how the resources might benefit your project, please contact [dancemovies@rpi.edu](mailto:dancemovies@rpi.edu).

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## APPLICATION

There are two parts to the application: first you will register your application online through a registration form which can be found on the EMPAC website. Then you will send in the full application, with work samples, by mail.

### **PART 1: Registration form online**

**Form available: March 1 - May 1, 2009**

The registration form can be found at:

[empac.rpi.edu/commissions/DMC](http://empac.rpi.edu/commissions/DMC)

Follow the link for DANCE MOVIES COMMISSION 2009.

The form will ask you for information about yourself, your team and the project you are proposing. When you enter the registration web page, you will be given a project ID # and a password to log in to the system. Please complete the form and submit it electronically. You can save it and come back to work on it later if you need to.

On the registration form, you will be asked for the following information:

**Proposed project title**  
**Primary contact information**  
**Names of collaborators**  
**50-word summary project description**  
**Proposed running time, shooting format(s), and output format(s)**  
**Total budget, and the amount requested from EMPAC**  
**Artist website urls**

You will receive an automatic email confirming receipt of your registration information.

### **PART 2: Application packet**

**Deadline: May 1, 2009**

After you have registered your proposal in the online system, you will need to mail a packet with your work samples and more detailed information by the deadline. Include the following in your application packet:

- Cover sheet** which includes the name of the proposed project, the 50-word project summary, and the lead contact's name
- Description of proposed project** (up to 3 pages)
- Project budget** (up to 2 pages)
- Complete list of all artists, collaborators, performers, and their role in the production**
- CVs or resumes** of lead artists and collaborators
- Project timeline**
- Additional sketches, drawings, visuals or video sketches** to illustrate the proposed project
- Work samples** of lead artist(s) (DVD/CD of past work, press kit, urls, etc.)
- Work samples description sheet**
- CD of all the documents** as Word or PDF documents formatted to print at US Letter size
- Optional: **Self-addressed stamped envelope** for return of your work samples

Clearly mark your submission with "**DM Commission Application**" and the name of your project, postmark by the deadline, and mail to:

**Emily Zimmerman**  
**EMPAC at Rensselaer**  
**110 8th Street**  
**Troy, NY 12180**  
**USA**

You will receive an email to confirm receipt of your application packet.

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## Application Packet Guidelines

### Language

- ♦ All materials must be submitted in English.
- ♦ The contract will be in English. If you are going to need a translation, you may include translation fees in your budget. You may request a sample artist contract to look over.

### Project

- ♦ The project description is a very important part of the application. Please take the time to make sure your idea is coming across clearly. You may talk about the concepts behind the work, but try to write in such a way that the panel will be able to visualize the work, what it will feel like to see or experience it. This is a tricky thing to do, and it is often helpful to show it to people who do not know your project, to get feedback on whether they are understanding your ideas.

### Budget

- ♦ Your budget should include project expenses in one section and income in another. Make sure it is a balanced budget.
- ♦ There is no preference given to projects that have secured outside funding, although we do encourage you to tap any resources you might have. You may apply to the commission to cover the entire project expense.
- ♦ If you have additional funding sources that are unconfirmed at the time of application, please indicate when you will have confirmation. **All pending funding must be confirmed by the time the selection panel meets at the end of June.**
- ♦ Equipment purchase may not be included as covered by EMPAC. EMPAC can only cover direct project expenses. Anything that is bought and then used for another project is not considered a project expense. On the other hand, equipment rental is considered a project expense.
- ♦ Installation costs may not be included in the budget for installation-based projects. The commission supports the creation of the work, not the showing of it.

### Work samples

- ♦ Choose your samples carefully. It is better to have fewer samples that clearly relate to the project you are proposing than to have many samples.
- ♦ Please submit excerpts of up to ten minutes in length each.
- ♦ You may also include full works in case the panel would like to see more.
- ♦ All work samples must be submitted on DVDs or CDs, either as a playable DVD/CD or as playable data files (e.g. aiff, mpeg4 or quicktime). We cannot accept samples that need to be downloaded to play. It is very helpful to put chapters in your sample so that we can skip ahead to different sections. Please unwrap CDs or DVDs and label them with your project name. Do not stick labels on your DVD/CDs – just write on them. (It may not look as pretty but then it won't jam our DVD players!) Lastly, no bulky disc cases needed – a simple envelope is fine.
- ♦ Your work sample description sheet is important! It should include title of work shown, whose work it is, a very brief description of the piece, and how it relates to your project (whether it is the director's work, the choreographer's work, a similar piece etc.).
- ♦ Please make sure your samples are clearly marked with the project name and relate to how they are labeled on the work sample description sheet.

### Documents

- ♦ Submit one hard copy of all documents in either A4 or US Letter size.
- ♦ Submit a CD with all the documents in electronic format as either Word or PDF documents so we can print more copies if need be. All electronic documents must be formatted for US Letter size paper (8.5 x 11 inches).
- ♦ Please provide the paper copies of your documents clipped together with paper clips, in one folder. No staples, no need for fancy binders.

### Deadline

The deadline is a postmark deadline and is firm. Please do not ask for an extension.

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## DANCE MOVIES Commission TIMELINE

<b>May 1, 2009</b>	Submissions due to EMPAC for initial proposals
<b>May 25, 2009</b>	Notifications sent to artists for first round - short list announced
<b>June 8, 2009</b>	Updated proposals due from selected artists
<b>June-July 2009</b>	International selection panel selects winning proposals from short list
<b>July 13, 2009</b>	Notifications of awards sent to artists - winners announced
<b>August 1, 2009</b>	Production of projects begins
<b>May 2009</b>	Next cycle begins, submissions due
<b>August 1, 2010</b>	Completed works submitted to EMPAC
<b>Fall 2010 afterwards</b>	Works premier at EMPAC Works tour to festivals and may be broadcast

## SELECTION PANEL

The members of this year's selection panel will be announced in March.

For last year's selection panel, please visit the EMPAC website, [www.empac.rpi.edu](http://www.empac.rpi.edu), and click on the DANCE MOVIES Commission 2008 link.

## QUESTIONS?

If you have any questions not answered in these guidelines, please contact:

Emily Zimmerman, EMPAC Curatorial Assistant  
**001.518.276.4547** or [dancemovies@rpi.edu](mailto:dancemovies@rpi.edu)

## About EMPAC

The Experimental Media and Performing Arts Center (EMPAC), founded by Rensselaer Polytechnic Institute, is dedicated to work which explores the integration of technology, media and the performing arts. Through the DANCE MOVIES Commission, EMPAC aims to support and encourage the development of the genre of dance film and video in the Americas.

For more information: [www.empac.rpi.edu](http://www.empac.rpi.edu)



## About Rensselaer

Rensselaer Polytechnic Institute, founded in 1824, is the US's oldest technological university. The school offers degrees in engineering, the sciences, information technology, architecture, management, and the humanities and social sciences. Institute programs serve undergraduates, graduate students, and working professionals around the world. Rensselaer faculty are known for pre-eminence in research conducted in a wide range of research centers that are characterized by strong industry partnerships. The Institute is especially well known for its success in the transfer of technology from the laboratory to the marketplace so that new discoveries and inventions benefit human life, protect the environment, and strengthen economic development.