The James Ray Residency Project Application

Khambatta Dance Company / Seattle International Dance Festival is pleased to present the third year of a three-year program, supported by The Raynier Foundation.

The James Ray Residency Project will offer five selected artists, each year with a year-long program of support, including an artist fee ($800-$2,500), an all-expense paid artistic retreat (3-5 days), 50 hours of free rehearsal space, a suite of publicity/marketing, development, and graphic design consultants, assisting artists/companies with implementation of their artistic/organizational goals – culminating at years' end in a fully produced show at SIDF (1-2 performances). The 2019/2020 program begins in June 2019 and culminates with performances at the 2020 festival (June 2020).

This project is designed to provide Seattle-based artists ample time and resources to fully develop their work over a year period, while offering them the tools to seek out new audiences in the city and create better promotional and grant writing materials. In doing so, we aim to foster the local dance ecology and enrich the city’s residents by helping artists put their best quality work forward, in a produced, highly professional setting of a renowned Seattle event.

Some of the benefits of being selected for the program:

• Artist Fee: Established Companies $2,500 / Emerging Companies: $800
• 50 hours of paid rehearsal space for each company selected
• A suite of development, publicity/marketing, and graphic design consultations with experienced professionals in the field, providing tailor-made advice for your situation
• An artistic retreat in Seattle with 24/7 access to rehearsal space and all provisions to enable a concentrated period of time to immerse yourself in your work (Established Companies: 5 days / Emerging Companies: 3 days)
• Peer-to-peer and professional mentoring during the rehearsal process
• Participation in a high-profile networking/board development event with a major event partner
• A set of promotional materials (company brochures and business cards)
• A forward plan of action that you design with consultants to help your organization achieve its mission objectives as you exit the program
• A website maintained by the festival, providing a knowledge base and assistance to help you/your organization further its mission after exiting the program
All benefits will be provided through a one year long engagement, culminating in a fully produced performance of the selected artist/companies in a new Seattle International Dance Festival program titled the James Ray Residency Project. This will include as follows:

- All publicity/marketing, ticketing, theater, front of house, and box office staff for two performance days established artist/companies (two groups each year), or one for emerging artist groups (three groups each year)
- Full production services including all production staff: lighting designer, audio engineer, and stage manager

Application Process:

Application Deadline: **May 15th at 10pm** (late, incomplete, or wrongly-named applications cannot be accepted, so please double-check your submission)

1. Self-determine if you feel eligible for the James Ray Residency Program by going over the below stated eligibility details
2. Answer the questions in Section 1 and Section 2 below by using a separate document, saved in Word or PDF format
3. Title your document(s) JRRP_2019_NAME (exchanging NAME with your name or the name of your company)
4. Email your complete, correctly named, and in-time submission to applications@seattleidf.org, putting JRRP_2019_NAME in the subject line

Eligibility:
This program is available to Seattle-area dance artists falling into two categories. We encourage artists/companies to self-determine which category they would like to apply to, but we have provided below some guidelines that we have established. Exceptions may apply, so please contact our Managing Director, Connie Villines at Connie@SeattleIDF.org with any questions about eligibility if you are unsure.

<table>
<thead>
<tr>
<th>Small Established Artists/Organizations</th>
<th>Emerging Artists/Organizations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Budget under $500,000</td>
<td>No minimum budget level</td>
</tr>
<tr>
<td>Minimum five years presenting/performing dance professionally</td>
<td>Minimum two years presenting dance professionally</td>
</tr>
<tr>
<td>Basic experience with applying for grants and Fundraising</td>
<td>Minimal experience with grant writing and fundraising</td>
</tr>
<tr>
<td></td>
<td>Minimal audience tracking (no formal capture method, statistics on audience demographics, etc.)</td>
</tr>
</tbody>
</table>

Award Benefit Notes:
Some audience tracking (some capture method(s), statistics on audience demographics, etc.)

Award Benefit Notes:

The Artist Fee* is $800 and offers a three-day artistic retreat for selected artists in this category. All other award benefits are the same.

The Artist Fee* is $2,500 and offers a five-day artistic retreat for selected artists in this category. All other award benefits are the same.

SECTION I // Self-Assessment

One of the most crucial aspects of this program will be a self-assessment of your artistic and organizational goals. This will be used to establish the best course of action to help you move toward your development of your work/organization to the next level, based on your definition.

The following is a list of questions. On a separate document, please answer the questions, either as a paragraph or a list form. If selected for the project, you will be required as part of the year-long program to use these questions (and possibly other self-assessment tools and methods) to craft a strategic plan.
For more information on strategic planning for arts organization, take a look at this reference guide: http://managementandthearts.com/pdf/StrategicPlanningintheArts.pdf

1. Name three goals that you have for your art?
2. Name three goals you have for your organization?
3. Name three goals you have for yourself?
4. Name three obstacles to what seem the most important goals listed above.
5. How might you overcome these obstacles if money was no object?
6. How might you overcome these obstacles if money could not be a part of the solution?
7. How might you work with other organizations/artists to further your/your organization’s goals?
8. What obstacles do you think you may encounter in working with other artists/organizations to address your goals? How might you overcome these obstacles?
9. What other aspects may be preventing your organization from gaining access to audiences / grants / publicity? We recognize “financial support” may be the
simplest answer, but please think about the deeper obstructions to your artistic work achieving greater recognition/access/awareness/credibility/funding/etc. Think broadly (ex. society, community, other environmental constraints) and specifically (ex. you have no grant-writing skills, no rehearsal space near your dancers, etc.)

SECTION II // Meeting Program Objectives

This section will help us determine your ability to participate in and carry out the program as prescribed in the above section. Please answer all questions to the best of your ability, succinctly, but thoroughly.

1.) Would your dancers be able to easily access South Lake Union for rehearsals? Which other rehearsal spaces in the Seattle area would your dancers be able to access most easily for rehearsals? Please write a few, as all rehearsals may or may not happen in one location.

________________________________________ / __________________________ / __________________________

2) What kind of peer and/or mentor feedback would be most helpful to you, your process or organization? Use a separate document if necessary, please keep answer to 250 words.

_____________________________________________________________________

_____________________________________________________________________

_____________________________________________________________________

3) You will be provided an artistic retreat in which you will have 24/7 access to rehearsal space with all amenities provided. To make the best use of the time, dancers would need to make a period of time available (three consecutive days for emerging, five consecutive days for more established). Can you identify a few periods, which include a weekend, that your company (or group of dancers) would have this availability from July 2019 to June 2020?

________________________________________ / __________________________ / __________________________
4) We are planning a large social event with a major magazine. This social event will be an opportunity for the magazine to introduce some of its clientele to you and your organization. It is our intention that these introductions will be something of a volunteer fair, where you will “shop” for potential board members, donors, and other volunteers, who may be useful to your organization. We will also ask you to invite your board members and important persons so that they can be introduced to the magazine. Our experience with similar events is that your board members and important persons will feel important to be associated with you, being part of such a great event and you will very likely pick up new volunteers for your company. Most board members do not stay with an organization forever, so you are giving them ideas about where to go next, and giving other interested parties an opportunity to see if you are their next organization to support.

Given this intent, would you feel comfortable inviting your VIP’s to such an event?  
Yes____ No____

5) Do you have a set of photographs and publicity materials that can be used to design business cards and a brochure for your organization (you will need to have these coming into the program or be able to obtain them within a couple months of the program start date.)

* All payments will be made 3-4 weeks following the final performances and after the final survey/assessment is completed by the artist.