

APPLICATION FOR ADJUDICATED GUESTS for

The Barefoot Brigade Dance Festival, June 26-27, 2010

GUEST PERFORMER APPLICATION PROCEDURES AND GUIDELINES

DEADLINES FOR PROPOSAL SUBMISSIONS:

E-mail deadline for electronic copies of proposals – Friday April 30th.

POSTMARK DEADLINE for videos: mail in time to ensure ARRIVAL by Friday April 30th. We suggest April 23rd as the last date to send at regular First Class postal rates. If you prefer to send via FedEx, contact us regarding physical address for delivery.

OR – arrange to hand deliver to either Loris Anthony Beckles or Kerry Kreiman by Friday April 30th.

COMMITTEE will meet on Saturday May 1st.

Applicants will be contacted with results on Monday May 3rd

Confirmation of acceptance is due by Friday May 7th

Send application packages to:

Loris Anthony Beckles, Beckles Dancing Company

Attn: Barefoot Brigade Performance Application

P.O. Box 132865

Dallas, TX 75313

OR to arrange for hand delivery CALL

Loris Anthony Beckles (to deliver to Dallas) – 214-886-2321 (cell)

Kerry Kreiman (to deliver to Fort Worth) – 817-922-0944 (forwards to cell)

For either party you will be unlikely to catch them “live” so be sure to leave a message and they will call you back to work out logistics for a hand off.

This year's festival is:

9th annual Barefoot Brigade Dance Festival

Saturday & Sunday June 26-27, 2010 at 2 pm

Admission FREE

New location: Horchow Auditorium at the Dallas Museum of Art, 1717 North Harwood, Dallas, TX 75201

Websites: www.cdfw.org, www.barefootbrigadedance.com

Featuring: Barefoot Brigade members Mary Lynn Babcock (Denton), Beckles Dancing Company (Dallas), Contemporary Dance/Fort Worth, DBDTII (Dallas Black Dance Theatre II), Dancing Outside The Box (Fort Worth), Muscle Memory Dance Theatre (Dallas/Fort Worth), Phase 2 Dance Ensemble (Houston, Fort Worth, Denton), and 3Dance (Dallas) and adjudicated guests.

ABOUT THE BAREFOOT BRIGADE:

The Barefoot Brigade is a coalition of area modern dance professionals and enthusiasts working to improve exposure, accessibility, and economics for Modern Dance.

Barefoot Brigade seeks to work alongside the larger community to develop the audiences, venues, and financial resources necessary to make North Texas a nationally-recognized community for the creation and presentation of innovative dance works.

ELIGIBILITY REQUIREMENTS:

You should only apply to appear on the festival if you can meet and agree to the following requirements and conditions:

1) The Basics:

-- The company/artist's work submitted must somehow fall into the category of modern dance, contemporary dance, or performance art with a strong movement element.

-- Time limit for adjudicated guests is 8 minutes.

-- Previously performed dances may be submitted for review, or new works may be proposed.

-- The applicant may be the performer, performing company, or the choreographer.

2) E-MAIL CONNECTION IS REQUIRED OF ALL PARTICIPANTS. BBDF is almost a "VIRTUAL" dance festival in the pre-production phases. **You must agree to be accessible through at least one e-mail address, and to check that address regularly and respond accordingly.** We're all very busy, and we don't have the time or energy to chase you down ☺ Please keep copies of all deadlines in your personal calendar and anticipate and plan accordingly.

3) THE VENUE: Suitability and willingness to appropriately adapt your work to the Horchow Auditorium at the Dallas Museum of Art, and the museum's rules and guidelines for security procedures.

NEW FORMAT: Due to the change of venue and limited tech and rehearsal time in the space, there will only be 2 shows of the same program presented in 2 matinees. All applicants MUST agree to be available to tech/dress their dances within one of the designated tech times. Due to these same time constraints, there will NOT be an official dress run-thru of all of the dances in a row. If possible, you might consider bringing along your own "stage manager" to help to call cues for your dance.

PERFORMERS/CREW MUST COMPLY WITH DMA SECURITY PROCEDURES:

Performers/crew will NOT be allowed to use any of the public entrances/exits as they bring their stuff in/out. This includes just 1 dancer with a dance bag. All performers will be **REQUIRED** to enter/exit through the St. Paul entrance next to the loading dock on the west side of the building where all shipping/receiving takes place through a security guard station.

All performers will be **REQUIRED** to be escorted by an employee all the way from this entrance to the auditorium through hallways which are employee access only. ALL performers (no matter what part of the show they are in) will need to arrive at the same time and leave at the same time. The DMA does not have enough staff to keep escorting people to and from the guard station whenever anybody feels like coming or going. This means performers cannot leave before the show is over. It also means performers must do their **UTMOST** to arrive at the designated time, and to allow ample time for parking. Any performer parking in the underground garage will have to walk **ALL THE WAY** around the building to the St. Paul side to enter there.

At the time of this announcement we are tentatively planning to have 2 entrance times on each performance day:

11:30 AM – 1st Entrance time

12:30 PM – 2nd Entrance time

Check out will take place **AFTER** the show and after the auditorium/dressing areas have been cleared/cleaned to meet museum requirements. Performers/crew must exit/check out/sign out through the St. Paul entrance while under supervision of an accompanying DMA staff person.

Procedures for timing of entrances during tech/dress days will be determined as we get closer to the performance week.

Deliveries

As with performers/crew, all equipment deliveries must be made to the loading dock at the St. Paul entrance of the Museum, unless other arrangements have been made with the DMA Public Programs staff. Adjudicated guests should go through BB representatives prior to making any special arrangements regarding any aspect of the logistics of DMA building and staffing protocol. A representative of the sponsor organization must be present for all deliveries, and a DMA staff person must accompany any person moving equipment through the building at all times.

Parking

Parking is available on a first come–first served basis in the Museum garage located between Harwood and St. Paul adjacent to Woodall Rodgers Freeway. The flat fee for garage parking is \$10 per car at all times (fee is subject to change). Visitors coming by DART Rail should disembark at the St. Paul station and walk north up Harwood Street to the Museum.

Media Coverage and Publicity

If you are planning your own marketing campaign for your company/organization, please note that all publicity that mentions the Dallas Museum of Art must be submitted and approved by the Museum's Public Relations Specialist. Publicity **must** include the phone number of the organization holding the event.

Expressly Forbidden:

Balloons, stickers, candles, confetti, space heaters, fog machines, incense, powders, liquids or any type of open flame are not permitted in the Museum at any time. Food and drink are also not permitted inside the Horchow Auditorium. Banners or other materials may not be hung on the walls of the theater – easels or pipe and drape must be used.

Additional note regarding Food/Water:

While food/drink is “expressly forbidden” in the auditorium or the green room, BOTTLED WATER is allowed in the GREEN ROOM only for performers and crew. You may not take your water out onto stage or into the audience, even during tech/dress rehearsals. NO other drinks or snacks of any kind are permitted in the auditorium OR the green room. That means NO gatorade, flavored drinks, sodas, tea, granola bars, etc. That means... ONLY BOTTLED WATER, AND ONLY IN THE GREEN ROOM.

Plan to eat adequately before your arrival. If anyone feels the need to consume anything else they must go out to the museum café, purchase the items there, and consume them there in the café area.

THEATRE FACILITIES.

If you have not been in the Horchow since it was remodeled, you will be happy to know that the entire stage was rebuilt and is more spacious in depth – whereas it used to feel like you were dancing in a narrow hallway, now the stage is more square.

The stage dimensions are now **45 feet wide x 18 feet deep**. The front of the stage is curved and reaches 21 feet, but 18 is more accurate in terms of the “working size.” Please also be aware that there is a large and valuable movie screen at the back of the stage, and we have to be sure that all dancers and props are far enough away from that screen (whether curtain pulled in front or not) to ensure that nothing will hit/bump/mar/damage the screen (\$25,000 value).

There is NO wing space to hide anything on either side. We hope to include some side lights on floor stands on both sides of the stage... In order to accommodate for that, it would be best to assume you will not have more than 38 feet width of actual dancing space.

Theatre seats 333, but feels a bit smaller than that as it is a compact space. It is a lovely and intimate performance setting, with nice acoustics, but the facilities are limited in amenities and technical capabilities. **Plan accordingly, and only submit a work which you are confident you can fit into the performing space.**

Fly space – There is no fly space.

Lighting capabilities – Tech time is limited and light cues need to be kept to a minimum. A true “dance plot” will not be feasible, but we hope to supplement the museum’s standard light plot with a bit of side light on floor stands.

Video projection – DMA has equipment in place for video projection capability. If you are interested in including video, please include description of what format you would be using, etc., so we can determine feasibility.

Backstage support space – Dressing room space is very limited, but there is a larger “green room” behind the stage which will allow more room to warm up. Large props and bulky set pieces will be difficult to negotiate, as there are no wings or curtains to help mask items. Some things could probably be placed in the hallways off the back of the stage as long as they are not blocking pathways or conflicting with fire codes.

Dimensions should be sent with your application if you plan to use any prop piece larger than a chair. Dressing rooms are immediately behind the stage, so performers must be very quiet during the actual performance.

4) COMPENSATION: Barefoot Brigade cannot compensate guest artists. Barefoot Brigade Members agree to cover expenses for advertising, public relations, promotion, printing, programs, theatre rental, lighting designer, stage manager, technical crew etc.

Guest Artists must be prepared to cover all other costs related to the performance presentation of their own work, such as transportation, costumes, music recording, set construction, etc.

5) THIS YEAR’S FESTIVAL IS FREE TO AUDIENCE MEMBERS – Seats will be first come, first served.

6) HOUSING for out of town guests – BB will do our best to locate inkind housing in people’s homes or secure inkind hotel rooms for guest artists if at all possible, HOWEVER, HOUSING CANNOT BE GUARANTEED FOR ANY PERFORMER TRAVELING TO PERFORM IN THE BBDF. YOU MUST BE PREPARED TO ASSUME THAT EXPENSE, IN ADDITION TO YOUR MEALS AND OTHER TRAVEL EXPENSES.

7) LOBBY DISPLAYS: Due to the venue change to the DMA, there will not be enough space to do display boards for each company/artist. We will instead create one joint display board, with one photo and a company bio for each dance.

8) VIDEOS: Artists may video during tech and dress rehearsals. During the performances, we will likely have limited camera space. As we have not produced a festival in this space before, we will need to determine the feasibility of some of these things once we have moved into the space.

ANSWERS TO OTHER FREQUENTLY ASKED QUESTIONS:

Can I rely on public transportation when I come to town?

“The North Texas area,” or the “metroplex,” or “the DFW area” or the “Dallas/Fort Worth area” is one of challenge for people used to cities with true public transportation. Think “spread out” – as in major, urban/suburban sprawl. You can’t do much without a car around here, and most things are farther apart than you think they are. In addition, the public transportation that exists is extremely limited and sporadic in schedule. Cabs can cost a fortune because of distances, but that’s if the cab even comes. There is no coast or major body of water that development has gravitated toward. If you are coming from out of town, you will want a car with you. Even then, you’ll be amazed at the amount of time you’ll spend in your car to do anything. The majority of the BB members have a travel time of over an hour one way just to gather at a meeting. If you are interested in checking out the bus and train schedules you can go to: www.dart.org The move to the DMA for this particular festival at least puts the performance location closer to a train line...

Can we become a Barefoot Brigade Member now? Or should we wait to apply?

BB will accept applications for membership at any time, but the response time on the application will depend on the timing of the next BB membership meeting. A \$25 annual membership fee will be due after acceptance as a member.

Will the performances be reviewed?

Usually yes, but, of course, we have no control over that... and now that both papers have hugely cut staff and budgets, it is seeming more and more unlikely that we can count on a review. The Dallas Morning News has more consistently reviewed this festival than the Star-Telegram has, however there have been years when both papers have reviewed. Now there are even times when the same review runs in both papers through a new collaborative program. Reality -- there is no way of knowing who will review what or when... Plus, with the current economic problems and the almost daily downsizing of our papers, we can probably only hope we will at least get some advance preview coverage...

THE APPLICATION:

___ I am/we are applying for a guest appearance on the June 2010 Barefoot Brigade Dance Festival. We are available to perform on the following shows: Saturday June 26 at 2 pm and Sunday June 27 at 2 pm, and to attend a tech/dress rehearsal time on either Thursday June 24 (2 to 8:30 pm) or Friday June 25 (12 noon to 4:30 pm)

___ I am/we are also applying to be members of the Barefoot Brigade producing committee. We understand that if accepted, our membership status would not be fully instated until after the April showcase, and that we would also pay a \$25 membership fee to solidify our commitment to the Barefoot Brigade coalition of artists.

THE APPLICANT: _____

THE PERFORMING COMPANY OR ARTIST (As you would like it to appear in all publications):

ARTISTIC DIRECTOR(S) of the performing company (if applicable):

CITY "BASE" for COMPANY/ARTIST (as you would like it to appear in all publications):

MAILING ADDRESS: _____

City: _____ State: _____ Zip: _____

Preferred E-mail address: _____

Backup E-mail address: _____

WEB SITE: _____

OFFICIAL CONTACT PERSON, NAME & TITLE for all communications related to this festival:

Office Phone # _____ (Phone # that can be given to media)

Fax # _____

Cell # _____ Home Phone # _____

Check any that apply:

___ non-profit 501 (c) (3) organization

___ independent artist

___ student at an educational institution – please list school: _____

TITLE OF WORK TO BE PERFORMED: _____

IF this is a dance which has already been performed, list Year of Premiere: _____

OR indicate if

___ This dance will premiere at the Barefoot Brigade Festival

Choreographer(s): _____

Music/Composer(s): _____
(Please list as much information about the composer/musicians/music as you deem appropriate)

Indicate if the composer was a collaborator in the process, and explain the nature of that for PR purposes: _____

Length of work (minutes and seconds, including transitional black out time between sections): _____
(Time limit for guests is 8 minutes)

If you are proposing a new work and are not certain of the final run time yet, please indicate estimated length within 1 minute: _____

Number of performers: _____

Names of performers (if you know at this time):

Costume designer: _____

Costume construction: _____

Set designer: _____

Set construction: _____

Other artistic collaborators or program acknowledgements:

Please be clear about the nature of any contributors/collaborators to your work for us to generate appropriate press releases. If you need to expand your comments, please attach an extra page and indicate that above.

LIGHTING REQUIREMENTS – If there are any lighting elements which are crucial and inseparable from your choreographic concept, please list them below

If you have produced this dance before, and you already know the general requirements for light and sound cues and the order/sequencing of that, please go ahead and e-mail to cdfw@cdfw.org

PROPS/SET PIECES/"STUFF" your dance requires. PLEASE make a list of all props, set pieces, equipment, musical instruments, etc. which will be required for your dance. Dimensions should be listed, also, if you plan to use any prop piece larger than a chair:

REQUIRED CREDIT LINES FOR YOUR ORGANIZATION

Sponsors/Grants/Credit lines necessary at the event– Please give us a listing of all required sponsorships, credits, underwriting credits, etc. which you are required to list when you perform ___ also please indicate to us whether these credits must be printed in the program, or whether it is possible for them to be posted in the lobby with information about your dance.

Sponsors/Grants/Credit lines necessary in advance publicity through press releases and promotional postcards – If you have any credits which must be included in press releases and advanced promotional postcards or posters, please list below, and keep it to a minimum of words:

REQUIRED APPLICATION AND ATTACHMENT CHECKLIST

_____ \$10 non-refundable application fee for festival application, check made payable to:
Contemporary Dance/Fort Worth.

_____ Completed application form (above)

_____ Electronic copy of the same information from the application form sent via e-mail to:
cdfw@cdfw.org

E-mail text should be copied into the body of the e-mail AND sent as an attached file.

Attachments should be "saved as"/converted to RICH TEXT FORMAT (RTF) before sending, for easy access and transfer to a variety of software programs and computers for various promotional purposes... In addition to facilitating our administrative work if you are accepted, this enables us to circulate information to the Barefoot Brigade members prior to the review meeting so that we are better prepared to watch your video and discuss your application. The hard copies of everything you submit will be circulated at the panel review session.

_____ **PHOTOGRAPH(S) FOR PANEL REVIEW:** Provide at least 1 hard copy of a photograph or a computer print-out of a photograph for application purposes which is representative of the performer(s). This photo will be circulated during the review of applications. This does not need to be a professional photograph if you do not have any available. Preferably, it should represent some aspect of the quality and spirit of your work or your company. Indicate the photographer, the dancers in the photo, and the date (year) that it was taken.

_____ **WRITTEN ATTACHMENTS: Should be sent 2 ways...**

A) hard copy form for the panel adjudication process AND

B) e-mailed as electronic text to cdfw@cdfw.org

Be sure to include the following items:

1. DESCRIPTION OF THE WORK FOR MEDIA/MARKETING PURPOSES – Please include a short description of what you will perform written in an appropriate style for media release.
2. COMPANY HISTORY or ARTIST BIOGRAPHY – Please send in paragraph form, rather than bullet points.
3. CHOREOGRAPHER BIOGRAPHY, if different from company or performer biography.

_____ **VIDEO FOR PANEL REVIEW**

1) COMPLETED DANCES: If you are submitting a work for consideration which has been performed before, you must submit a video of **this specific dance** work on VHS Videotape or DVD. Please indicate the names of the performers and the date that the video was shot. Tape should be cued to the beginning of the dance. If you do not have a performance video, you may submit a rehearsal video of this particular dance. Videos of dances other than the work being submitted will not be accepted. The video must be of the ENTIRE dance you are submitting for performance. Your submission should be 8 minutes or less.

– OR –

2) NEW PROPOSALS AND WORKS IN PROGRESS: If you are proposing the premiere of a new work, you may submit samples of the work in progress in rehearsal or you may submit a sample of a past work on VHS videotape or DVD. If you have no examples of the proposed performers/performing company performing works by the proposed choreographer, then you should submit samples of both... A) a sample video demonstrating the performance abilities of the company which will be performing the dance... B) a sample video of this particular choreographer's past work. Each videotape should be cued to the 3 to 5-minute segment of tape that you would like the panel to watch. If you are submitting a DVD, the portion you want the panel to watch should be the only thing on the DVD.

Do NOT under any circumstances send a “master” or “original” videotape as part of your application. You never know what might happen to it in the mail, or the machine we view it in. BB will not assume responsibility for the replacement of any materials submitted.

If you are **not** selected for inclusion in the festival, your videos and photographs will be returned to you after the application review process. Your written materials will be retained for BB records.

If you **are** selected for the festival – VHS TAPES AND VIDEOS OF SELECTED WORKS WILL NOT BE RETURNED UNTIL AFTER THE FESTIVAL, AS THEY ARE REQUIRED FOR REFERENCE BY THE LIGHTING DESIGNER, STAGE MANAGERS, ETC. See additional information on requirements of artists selected for the festival.

Applications submitted without videos will NOT be considered.

____ Additional attachments – Any other information that you feel is relevant to your application can be included at your discretion (such as reviews, letters of recommendation, etc.) but is not required.

ARTIST MEMBERSHIP APPLICATIONS – If you are also applying to be a member artist, you should enclose an additional set of attachments:

__ 1. Send a VHS tape or DVD which is representative of artist/company’s work (if you prefer to send something different than what is required above for the festival)

__ 2. Mission statement/philosophies for artist/company

__ 3. Applicants for membership must have self-produced for at least one year. Please provide a list of self-produced concerts, please include dates, theatres, city, number of performances, and repertory performed within the last year. Samples of programs are helpful. Previous years can be summarized with performance highlights.

__ 4. Membership APPLICATION FEE: None at time of application. After acceptance as an artist member, the member agrees to pay a \$25 membership fee.

Additional information for festival participants

The following items may be sent at the time of application, or, if accepted, should be turned in by May 21st.

____ 1) UP TO 2 PROMOTIONAL PHOTOS FOR MEDIA USE

Due to the number of artists featured in the festival, the BB publicity committee will accept a **MAXIMUM** of 2 different photos per artist or company to distribute to the media. You do not need to submit the same photo that you submitted with your initial application. If you are selected for the festival, make sure that you consider carefully which photos will best represent your work as it is featured in this festival. If you feel that you need additional assistance in choosing which photos, ask a marketing professional for their opinion or contact Kerry Kreiman at cdfw@cdfw.org and she will help you to make a decision in regards to things like color contrast, clarity, etc.

Photos should be of professional quality, suitable for republication by media sources such as the Dallas Morning News and the Fort Worth Star-Telegram. **Please ONLY send photos which you have permission to use for republication.** Many media sources will not consider publishing a photo if you cannot document who the “author” is. We will not intercede on your behalf to obtain permission from photographers.

ALL PHOTOS MUST BE CREDITED clearly with Photographer and Dancer Credits, labeling the dancers from Left to Right, or in the most appropriate order according to the arrangement. Make sure that it is clear which dancer is which from your list. Many publications will not print photos without this information.

COLOR PHOTOS, whenever available, are always preferred by our local media. If they want to convert it to B&W, they can do that easily. If you submit color photos you have a much better chance of your photo being selected for one of the two main weekend guides (Dallas Morning News & Fort Worth Star-Telegram).

Please send your photos electronically as JPEGs. We accept electronic photos, either shot electronically or scanned from professional quality photographs, sent as an attached jpeg file. The majority of local publications recommend that the image density be a **minimum** equivalent of a

5x7 photograph at 200 dpi, and most prefer a higher resolution. Low resolution files are only suitable for websites and are not accepted by the media for republication. **SEND ONLY 1 PHOTO AS AN ATTACHMENT IN EACH E-MAIL to ensure that your e-mail will get through various spam filters.** E.g. If you're sending 2 photos, send 2 e-mails with appropriate credit information corresponding to each.... **Please list all photo credits in the TEXT portion of the e-mail when sending a photo attachment.**

If you cannot send PR photos by May 21, you may submit photos later, but please know that they may not be able to be considered for advanced promotional activities. The earlier your PR photos are submitted, the greater the chance is that a media source will select them for a teaser or calendar feature item.

____ 2) TECH/DRESS REHEARSAL AVAILABILITY

PLEASE INDICATE next to each day, your availability for spacing/tech/dress rehearsals:

Thursday _____ (2 pm to 8:30 pm)

Friday _____ (12 noon to 4:30 pm)

You MUST be able to tech/dress your dance during one of these time frames or you will not be eligible to appear in the festival. You can e-mail this information to cdfw@cdfw.org

____ 3) HOUSING REQUESTS

If you are a guest from out of town, we cannot guarantee you housing, however we are willing to post notices through the local Dance Council requesting that local dancers might be able to open up their homes to help house out of town guests. If you are in need of housing here for yourself and/or your dancers, please indicate the following so that we can try to match people appropriately:

Name of dancer:

Gender and age:

Smoking:

Allergies to pets:

Any other allergies or needs relevant to housing:

You can e-mail this information to cdfw@cdfw.org

SUPPLEMENTAL MATERIALS DUE

1) JUNE 4th DEADLINE: LIST OF LIGHT AND SOUND CUES for lighting designer/stage manager/crew. While this can be altered/adapted during tech rehearsal, an overview of what you envision/request will save us a great deal of time during your tech rehearsal. Example:

Cue 1 -- 3 Dancers already in place in dark, Sound starts in darkness

Cue 2 -- 5 seconds into the music, lights fade up to general wash, this should be a slow fade up, 10 counts

Cue 3 – when dancers form a circle, warm side light and front light should fade up more to a very bright cue – this should be an even slower fade up, maybe 20 counts

Etc. Including descriptions of what is happening on stage, and whether you would prefer warm or cool light is helpful. If you have produced this dance before, and can send these cues at the time of application, please go ahead and e-mail them to cdfw@cdfw.org

3) JUNE 4th DEADLINE: PROGRAM COPY FINALIZED: Final versions of all program copy should be turned in, including a final list of performers. Any required updates for credit lines or any other program credits or notes should also be turned in by this date.

BEFORE SENDING YOUR APPLICATION AND ATTACHMENTS, THINK TWICE:

NEVER SEND OR DELIVER AN ORIGINAL or "MASTER" VIDEOTAPE or OTHER RECORDING UNDER ANY CIRCUMSTANCES – BB will not be held responsible. As an artist, you should keep all masters in your possession.

KEEP COPIES OF EVERYTHING. Retain a copy of your application and all attachments for your records and easy referral.

CONFIRMATION OF RECEIPT: BB members will confirm receipt of all e-mail transmissions from you. Loris will confirm the arrival of your application package in the mail. If you do not receive confirmation, please re-send, or call. If you have any questions, you can always call Loris Anthony Beckles at 214-886-2321 or Kerry Kreiman at 817-922-0944.

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