

## 2018 KEIR CHOREOGRAPHIC AWARD

### WHAT IS THE KEIR CHOREOGRAPHIC AWARD?

The Keir Choreographic Award (KCA) is a national biennial award dedicated to the commission, presentation, promotion and dissemination of new Australian choreography.

Choreography in the 21st Century is an increasingly expanded and international field, incorporating a multiplicity of practices and production modes, and a diversity of aesthetic, philosophical and social perspectives. The KCA looks to identify and illuminate the most urgent and experimental choreographic practices occurring in the Australian context today.

The KCA public program, with its array of national and international jury members, panellists, guests and workshop leaders, runs concurrently with the performance season, providing a vital context for related and relevant discourse, reflection and debate.

### WHO IS THIS FOR?

KCA invites Australian artists with an established practice, to propose a choreographic idea for an original live performance work. Artists from across the career spectrum, from established to emerging, are encouraged to apply.

Eight applicants will be selected to develop and present a completed live work in professionally supported conditions.

The work must be between 15 and 20 minutes long and involve a maximum of five performers.

Either the applicant OR one of the main collaborators MUST be a choreographer.

### HOW IT WORKS?

To enter, make a video (*maximum 5 minutes*) outlining a new choreographic idea. Each submitted application will be assessed by a jury of national and international industry peers. Eight artists will be commissioned to develop a work of up to 20-minutes over a four month period. Each artist will receive a commissioning fee, proportionate to the scale of the work,

for development and production costs. They will also receive 100 hours of free rehearsal space in the city or region in which they reside.

The eight commissioned works will be presented at Dancehouse, Melbourne. The KCA jury will then select four works to be presented at Carriageworks, Sydney. The 2018 Keir Choreographic Award recipient will receive \$30,000 and Sydney audiences will vote for the recipient of the \$10,000 Keir Choreographic Audience Award.

## KEY DATES

|                                     |                              |
|-------------------------------------|------------------------------|
| EOI process opens                   | 10 JULY 2017                 |
| Applications close                  | 11 AUGUST 2017               |
| 2018 Commissioned Artists announced | 3 OCTOBER 2017               |
| New works developed                 | OCTOBER 2017 - FEBRUARY 2018 |
| Dancehouse season                   | 6-10 MARCH 2018              |
| Carriageworks season                | 15-17 MARCH 2018             |

## HOW TO APPLY?

- Carefully read the FULL APPLICATION GUIDELINES AND AWARD REGULATIONS below
- Make a video of no longer 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](mailto:kca@dancehouse.com.au)
- All entries must be received by midnight, **FRIDAY 11 AUGUST 2017**

Late or incomplete applications will not be considered.

All entrants, successful or non-successful, will be notified on **MONDAY 25 SEPTEMBER 2017**. If commissioned, artists must be available for the Dancehouse season [inclusive of technical rehearsals] from **26 FEBRUARY – 10 MARCH 2018**.

If selected for the finals, artists must be available for the Carriageworks season [inclusive of technical rehearsals] from **11 MARCH – 17 MARCH 2018**.

**NB. Artists selected for the Carriageworks season will be notified on 10 MARCH 2018 at the conclusion of the Dancehouse season.**

## FOR MORE INFORMATION CONTACT

Ashley Dyer, Program Producer [kca@dancehouse.com.au](mailto:kca@dancehouse.com.au) / 03 9347 2860

Rosie Fisher, Performance Curator [kca@carriageworks.com.au](mailto:kca@carriageworks.com.au) / 02 8571 9070

## **FULL APPLICATION GUIDELINES AND AWARD REGULATIONS**

### **i. BEFORE YOU APPLY**

#### **ELIGIBILITY**

**KCA is open to Australian citizens or permanent residents who are:**

- professional dancers or choreographers with an established practice working within any contemporary dance style
- professional artists with an established practice in another art form proposing a choreographic idea and whose main collaborator is a choreographer with an established practice
- the applicant must not be an undergraduate student of a tertiary institution for the duration of the competition [AUGUST 2017 - JUNE 2018]
- 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:

| <b>DATES</b> |                   |                  |
|--------------|-------------------|------------------|
| <b>6-10</b>  | <b>MARCH 2018</b> | <b>MELBOURNE</b> |
| <b>15-17</b> | <b>MARCH 2018</b> | <b>SYDNEY</b>    |

- 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
- work that has had previous public presentation [including showings, open studios etc.] or material that has been reworked, are ineligible

- all commissioned works must be made using the resources as indicated by the budget model and confined to the budget allocation made by the commissioners. Additional funding or artist contributions are not 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); please take the time to familiarise yourself with the space specifications supplied before you apply
- while film, video, animation and new technology may be elements within the live work, choreographic work created solely for the screen is ineligible
- any variations on the proposed collaborators and/or ideas must be agreed upon in concordance with the commissioners

**NB. KCA strives to guarantee a fair and transparent context for all applicants.**

**Please ensure that you and your prospective team agree to the terms and conditions set out in this document before you apply. No negotiation of these terms is possible.**

**KCA offers a fully-funded opportunity to create and present a short work in a high profile, world renowned context. It is, however, a competition and, as such, it can yield only one winner. Please carefully consider your relationship to the competitive nature of the KCA before you submit your application.**

## **JURY & SELECTION PROCESS**

Dancehouse and Carriageworks will check the eligibility of the submitted applications before forwarding them to the jury. KCA is assessed and awarded by a jury made up of national and international artists, curators, presenters and performance theorists. The 2018 KCA jury will assess the applications and select EIGHT works for commission.

These eight short works will be presented at Dancehouse in a shared program. The 2018 KCA Jury (Melbourne) will attend the performances on 9-10 MARCH 2018 and will select FOUR works to continue on to the finals at Carriageworks. The 2018 KCA Jury (Sydney) will attend the performances at Carriageworks on FRIDAY 16 MARCH 2017

The selected work will receive the 2018 Keir Choreographic Award of \$30,000. Carriageworks audiences will vote for the recipient of the 2018 Keir Choreographic Audience Award of \$10,000.

## ii . HOW TO APPLY

### SELECTION CRITERIA

- quality of the proposed idea – originality, imagination, creativity and possibility
- potential of the idea to be developed into an innovative short dance work – articulations of the choreographic rationale, indications of the intended physical material or movement vocabulary, notions of direction, staging, framing – etc
- potential of the artist to realise the idea: consideration of the experience of the artist as demonstrated by their biography, the collaborative team and feasibility in relation to the time frame and staging limitations.

The 2018 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 identified as the Commissioned Artist of the proposed work.

An email will be sent to confirm receipt of your entry. You will be notified of the outcome on **MONDAY 25 SEPTEMBER 2017**.

### APPLICATION FORM

Entry application is comprised of the **ENTRY FORM**, which must be submitted by the deadline.

You must submit the template **ENTRY FORM** and include your **VIMEO** link as well as an indication of the budget scale.

### VIDEO

The aim of the video submission is to allow you to demonstrate and/or describe to the 2018 KCA Jury your choreographic idea. The video must include movement material. This can be complemented by speaking directly to camera or illustrated using images, music, or a combination of materials. The jury will assess the content of the choreographic idea rather than the quality of the video material – the video is merely a mechanism to convey your idea.

Videos longer than 5 min **WILL NOT** be assessed. Please do not submit longer videos and supply time codes. You must edit and provide the 5 minutes of material you want the jury to assess.

Please **DO NOT SUPPLY** links to your existing portfolios or other works, the jury is assessing

only the new idea you are applying with.

We require that your video entries are:

- named with your full name in the file name;
- no longer than 5 minutes;
- submitted as a single link;
- accessed via a 'private' password protected Vimeo link rather than a public one. Please note that no other online video platforms are accepted and ensure that both link and password are functional.

TIPS: Focus on clearly explaining the choreographic idea and the urgency behind it – How do you envisage embodying it both conceptually and corporeally? What is its possible affective quality – for you, the performers, the collaborators and the audience? How does it resonate with your existing practice, with history, with the field? In a nutshell: WHY THIS? WHY NOW? HOW? Do not spend too much time, energy or money on editing or multi camera shoots. A single continuous shot is acceptable; iPhone camera quality is also acceptable as long as the material is legible and accessible. Less can be more sometimes.

## BUDGET

A commission budget must be submitted with your ENTRY FORM. This is a specifically formatted budget ensuring *transparency and fairness necessitated by the competition context*. Applicants must choose the scale of their project based on the number of performers as per the budget below:

| BUDGET/ SCALE OF WORK           |         |              | SOLO          | DUO            | TRIO           | QUARTET        |
|---------------------------------|---------|--------------|---------------|----------------|----------------|----------------|
|                                 | HOURS   | FEE PER HOUR |               |                |                |                |
| COMMISSIONED ARTIST             | 100     | \$40         | \$4000        | \$4000         | \$4000         | \$4000         |
| PERFORMERS + LIVE COLLABORATORS | 70      | \$29         | \$2030        | \$4060         | \$6090         | \$8120         |
| COLLABORATORS                   | SET FEE | \$1500       | \$1500        | \$1500         | \$1500         | \$1500         |
| DESIGN ELEMENTS                 |         |              | \$1000        | \$1000         | \$1000         | \$1000         |
| <b>TOTAL</b>                    |         |              | <b>\$8530</b> | <b>\$10560</b> | <b>\$12590</b> | <b>\$14620</b> |

Superannuation (9.5%), Workcover and Public Liability Insurance are covered by KCA in addition to the above fees and will be directly paid by Carriageworks/Dancehouse.

Commissioned Artists, performers and live collaborators will receive additional presentation fees for the 2018 KCA seasons in Melbourne and Sydney (if selected).

It is expected that the Commissioned Artist and their collaborators, if commissioned, agree to work within these budget parameters.

The 2018 KCA offers a commissioning fee based on the scale of the work and number of performers. It includes set fees for the Commissioned Artist, other collaborators and design elements. The performer and live collaborator fees are based on an estimated number of hours the Commissioned Artist is expected to devise and rehearse with their collaborators.

Variations to the above budget lines are possible but subject to approval by Carriageworks/Dancehouse.

Commissioned Artists receive a \$4,000 set fee for the concept and the creation of the work. Performances with five dancers are only possible if the Commissioned Artist chooses to perform in the work.

All works are allocated a non-performing collaborator budget of \$1,500. This can be spent on a sound designer, new media artist, costume designer, dramaturg etc. If the work requires the live presence of any of these collaborators, then they must be counted as performers/ live collaborators.

All works are allocated a set production budget of \$1,000 that can be spent as deemed fit on design elements including materials, costumes etc. Receipts will be required for reimbursement.

All works will share the same lighting designer, who will be selected by Dancehouse and Carriageworks. The lighting designer will allocate equal time to each of the Commissioned Artists' works. Costs for the 2018 KCA dedicated lighting designer are covered by Dancehouse and Carriageworks. Commissioned Artists do not need to contract a lighting designer unless live light operation is required for the work, in which case the lighting designer is considered a performer.

If commissioned, artists will make the work in the city or region in which they reside. The 2018 KCA will provide free access to a rehearsal space in the Commissioned Artist's city or region.

The budget is managed and administered by either Dancehouse or Carriageworks, in consultation with the Commissioned Artist.

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

- Commissioned 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

### DEVELOPMENT STAGE

Your work will be project managed by either Dancehouse or Carriageworks.

If successful, the Commissioned Artists will have to develop the proposed idea for presentation. The final piece must be a minimum of 15 minutes and a maximum of 20 minutes in length. The works cannot have more than FIVE performers (including lead artist/choreographer).

The works are to be made and rehearsed during the period of OCTOBER 2017 - FEBRUARY 2018. Each Commissioned Artist will receive a maximum of 100 hours of in kind rehearsal space in in their city or region. The Commissioned Artist will need to submit to Carriageworks or Dancehouse a rehearsal schedule and any variations of performers, collaborators or concept included within 20 days of being commissioned.

The Commissioned Artist must develop the work by taking into consideration the technical guidelines for presentation at each venue and ensure that the final production complies with these guidelines.

Travel support for performers and collaborators required during the creative development stage but not located in the Commissioned Artist's city or region are limited but can be allocated upon negotiation with the commissioners.

The Commissioned Artist must work with the 2018 KCA dedicated lighting designer to create a lighting design, plan and focus notes that comply with the technical limitations of each venue and within deadlines. – *see full technical guidelines below*.

Applicants need to consider that many KCA commissions often results in touring opportunities after the competition and it is thus advised that the work be tour-able.

The commissioners reserve the right to de-commission a work, should it deviate too far from the original application as selected by the jury. This may include radical changes to either the artistic vision of a work or its main collaborators.

Commissioned artists must conceive their work to be performed and adapted to both spaces:

**DANCEHOUSE SYLVIA STAEHLI THEATRE**

**CARRIAGEWORKS BAY 20**

## **SEASON**

Dancehouse and Carriageworks will provide a season fee, in addition to the commissioning budget, which will cover bump in /tech rehearsal and shows for the Commissioned Artist and all performers and live collaborators.

In addition, Dancehouse and Carriageworks will cover travel, accommodation and per diem costs for the Commissioned Artist, performers and live collaborators for the Melbourne and Sydney seasons (if selected). The maximum touring party is FIVE.

The commissioners will not cover costs for fee, travel and accommodation for any other collaborators involved in the development stage (dramaturge, costume designer sound designer etc).

There will be three performances of each commissioned work as part of a shared program for the Dancehouse season.

Each Commissioned Artist will present their work as a part of a quadruple bill for example:

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

There will be four performances of the selected works in the Carriageworks season.

For these purposes, each Commissioned 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 will allow for this condition may result in Commissioned Artists being required to simplify their production elements to satisfy this condition, or disqualification.

If accepted, all Commissioned Artists, performers and live collaborators MUST be available to attend all scheduled technical rehearsals, dress rehearsals and performances as outlined in the 2018 KCA production schedule as well as production meetings with the Dancehouse and Carriageworks production teams in the lead up to presentation by mutual arrangement. Production meetings may be in person, or by phone or Skype for interstate-based artists.

A final production week and performance schedule, including running order, will be issued to all Commissioned Artists on the following dates:

THURSDAY 15 FEBRUARY 2018 (Dancehouse Season)  
MONDAY 12 MARCH 2018 (Carriageworks Season)

## **TECHNICAL REHEARSALS**

Each Commissioned Artist will be allocated technical rehearsal time in the spaces as follows:

### DANCEHOUSE

5hrs: Bump-in/Plot/Tech (exclusive use)

- 5hrs: Fix-ups/Commissioned Artist Dress Run (exclusive use)
- 4hrs: Full Dress Rehearsal (all 4 Artists in your assigned program)

### CARRIAGEWORKS

- 5hrs: Bump-in/Plot/Tech (exclusive use)
- 5hrs: Fix-ups/Commissioned Artist Dress Run (exclusive use)
- 4hrs: Full Dress Rehearsal

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

### **TECHNICAL GUIDELINES**

The Commissioned Artists will have to work with a general rig as provided by both venues. If using additional 'special' lights other than the standard states provided, the Commissioned Artist must provide detailed notes.

The 2018 KCA will provide a dedicated lighting designer for all works. The lighting designer will assist the Commissioned Artists in articulating and finalising their lighting plan and in adapting it to both spaces.

Additionally, each venue will provide a Production Manager who will manage the seasons and one 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 a Commissioned 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 Commissioned Artist.

No additional time in the 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 Dancehouse and Carriageworks seasons. Failure to comply may result in disqualification.

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

Commissioned Artists must submit requested paperwork in detail to Dancehouse and Carriageworks on or before the requested due dates – refer to production deadlines page 15-or face disqualification or restrictions to the production elements available to them. This includes:

- Technical Rider form
- Full Equipment list
- Notes for requested lights 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 a Commissioned Artist after the stated submission dates will not be accepted.

The Commissioned Artists must make themselves available to discuss their work with the 2018 KCA lighting designer and other production team members of Dancehouse/Carriageworks as they develop their new work.

## **EQUIPMENT**

Any equipment required that is not comparable in both type and/or quantity to that offered by Dancehouse/ Carriageworks must be provided by the Commissioned Artist and included in their commissioning budget (with the approval of Dancehouse/Carriageworks). This includes all design elements as well as any additional specific technical equipment.

All design and technical elements and equipment used in the performance of the work are subject to approval by Dancehouse/Carriageworks. This includes but is not limited to: 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 Production Manager. Tagging and testing can be done by the Dancehouse and Carriageworks Venue Manager but should be factored into budgets and production schedules accordingly.

All Commissioned Artists will be required to develop a risk assessment for their work in collaboration with the Venue Production Managers.

All Commissioned 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 space.

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

No items may be fixed or adhered to the floors or walls of the performance spaces. Any damage to the building or equipment as a result of activities undertaken by the

Commissioned Artists or their collaborators may result in a penalty fee to cover damage and/or possible disqualification from the competition.

Suspension of any objects or persons from the venue's rigs requires the Commissioned 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 Managers by the due date for Technical Rider. All such activities are subject to approval by the Venue Production Managers.

## **PRODUCTION TEAM**

Each artist will be assigned a technician for the season period who will assist the Commissioned Artist and their collaborators with the technical set-up, rehearsal, operation and presentation of the work.

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

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, jury members and other 2018 KCA stakeholders and participants with a view to promoting an environment supporting the creation of artwork and the nurturing of relationships within the expanded Australian choreographic community.

## **LIGHTING**

### STANDARD RIG

All Commissioned Artists 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 cyclorama wash
- LED colour top.side wash
- LED colour top.front row wash
- House and entry lights

## LX SPECIALS

Each Commissioned Artist 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, in conversation with the 2018 KCA dedicated Lighting Designer 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 Commissioned Artists' lighting 'specials' is not permitted.

## **AUDIO**

**Standard fixed PA set-up** will be provided to Commissioned 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)

### CARRIAGEWORKS

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

## **PROJECTION**

### DANCEHOUSE

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

Subject to approval by the Production Manager/s, Commissioned 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. It cannot be moved, removed or changed.

## **OPERATION DESK**

For the Dancehouse season the technical operation desk is to be positioned on the rear-most tier of the seating bank (behind audience), on the S.L-prompt side. At Carriageworks it will be positioned in the bio box.

Any requests for technical operation to occur elsewhere (e.g. for onstage musicians) must be installed and struck within the 5-minute turnaround time limit. This is subject to approval by the Venue/Production Managers.

## **DRAPES**

Black woolen stage drapes on tracks are available for use in each space. They can fully or partially cover walls either side of performance area and/or the cyclorama/screen hung along upstage wall.

## **STORAGE**

Commissioned Artists' performance equipment and design 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 either venue until the first scheduled Bump-In day (unless otherwise negotiated).

## **TECHNICAL PROBLEMS**

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

## **COPYRIGHT**

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

## **COMMUNICATION, MARKETING AND PUBLICITY**

Commissioned Artists agree to undertake promotional activity for the 2018 Keir Choreographic Award throughout 2017 and 2018 subject to availability until June 2018.

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

## **CREDITS**

The Commissioned Artists 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:

*Commissioned by Carriageworks, Dancehouse and The Keir Foundation for the 2018 Keir Choreographic Award.*

## **DOCUMENTATION**

Video and photographic documentation of each work will be made during the Dancehouse season.

Commissioned Artists will be given a raw copy of the recording (un-edited) and a copy of the trailer. Commissioned Artists will also be given a selection of hi res images of their work. If the Commissioned Artists decide to use these images on any kind of support (print or web), they must agree to credit the photographer.

# PRODUCTION DEADLINES

| DATE                    | ITEMS REQUIRED AT DUE DATES                                                                                                                                                                                                                                                                                               |
|-------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>3 OCTOBER 2017</b>   | ANNOUNCEMENT OF EIGHT COMMISSIONED ARTISTS                                                                                                                                                                                                                                                                                |
| <b>6 OCTOBER 2017</b>   | DANCEHOUSE AND CARRIAGEWORKS PROVIDE COMMISSIONED ARTISTS WITH THE TECHNICAL RIDER FORM, GENERAL LIGHTING AND TECHNICAL SET-UP PLANS                                                                                                                                                                                      |
| <b>1 FEBRUARY 2018</b>  | COMMISSIONED ARTISTS TO PROVIDE COMPLETED TECHNICAL RIDER FORM INCLUDING: <ul style="list-style-type: none"> <li>• <b>FULL</b> DETAILS OF ALL DESIGN ELEMENTS [SET, PROPS,ETC]</li> <li>• COMPLETE EQUIPMENT LIST;</li> <li>• LIGHTING PLAN AND FOCUS NOTES. [TO BE DEVELOPED WITH 2018 KCA LIGHTING DESIGNER]</li> </ul> |
| <b>15 FEBRUARY 2018</b> | DANCEHOUSE TO PROVIDE FINAL RUNNING ORDER, PERFORMANCE AND PRODUCTION WEEK SCHEDULES FOR THE DANCEHOUSE SEASON                                                                                                                                                                                                            |
| <b>20 FEBRUARY 2018</b> | COMMISSIONED ARTISTS TO PROVIDE: <ul style="list-style-type: none"> <li>• CUE LISTS (AUDIO, VIDEO, LIGHTING);</li> <li>• AUDIO/VIDEO FILES IN CUEING ORDER AND IN REQUESTED FORMAT;</li> <li>• APRA LICENSING APPLICATION FORM;</li> <li>• RISK ASSESSMENT.</li> </ul>                                                    |
| <b>12 MARCH 2018</b>    | CARRIAGEWORKS TO PROVIDE RUNNING ORDER AND PRODUCTION SCHEDULE FOR THE CARRIAGEWORKS SEASON                                                                                                                                                                                                                               |