00:04 Hi everyone. Welcome to Dance in the Desert 2020.

00:08 My name is Yvonne Montoya; I'm the founder of Dance in the Desert.

00:11 I'm going to give a little bit of an introduction about the program and then we'll get started.

00:16 Dance in the Desert: A Gathering of Latinx Dancemakers is an initiative that addresses systemic deficits in dance in the Southwest

00:25 by providing a space that redresses geographic isolation and centers local expertise.

00:30 The by invite-only gathering serves Latinx dancemakers. There have been two gatherings,

00:35 one that took place in Phoenix in 2018, and one that took place in Tucson in 2019.

00:40 Based on feedback from last year’s gathering, we planned on several webinars in addition to the in-person event,

00:48 That was actually scheduled to start today.

00:50 We were all going to be together in Douglas and Agua Prieta on the border doing a binational exchange.

00:55 So, we're very excited to be able to do these webinars and hopefully my camera doesn't keep cutting out.

01:03 Also, very exciting, this is the first time the webinars are open to

01:08 a larger dance community than the Dance in the Desert community.

01:11 So there are dancemakers joining us from all over Arizona and the nation today.

01:15 So, we are extending a very warm welcome to you, into the fold of Dance in the Desert.

01:22 Regarding translations: there have been requests to translate the webinar from  into Spanish.

01:27 Rather than having the translations done in real-time,

01:31 we will translate the recording and provide that to you.

01:36 For those of you who requested the translations, at a later date.

01:40 Con respecto a las traducciones, se ha solicitado que el webinar (seminario web)

01:45 se traduzca al español. En lugar de traducir en tiempo real, ella traducirá la versión grabada del webinar,

01:55 la cual compartiremos con aquellos de ustedes que solicitaron la traducción.

01:59 I realize I didn't introduce myself, so I'll do that shortly

02:03 and then give all my thank yous and then turn it over.

02:06 My name is Yvonne Montoya. I am a mother, a dancemaker,

02:10 I am based in Tucson Arizona, I am Nuevo Mexicana,

02:13 originally from Albuquerque, whose family is from northern New Mexico.

02:17 And I want to extend a big thank you to the Dance in the Desert 2020 collaborating partners,

02:23 Erin Donahue, Kesha Bruce, Michelle Marji, Anna Needham,

02:27 Safos Dance Theatre, Liz Lerman LLC, Liz Lerman,

02:31 AZ ArtWorker, a program of the Arizona Commission on the Arts,

02:34 funded by Tremaine Foundation,

02:37 Steve Wilcox, our fearless tech person behind the scenes making all of this happen,

02:43 and our partners at the Flinn Foundation--

02:47 We are having some video issues here. In the meantime,

02:52 maybe our presenters could introduce themselves to us.

02:56 Sure, hi! Hopefully our internet will carry us through over here in Massachusetts.

03:05 I am Kristen Gregory, I am the program manager for dance

03:09 at the New England Foundation for the Arts. And my colleague with me is...

03:14 Hi! I'm Cheri Opperman. I'm the grants manager for dance

03:19 at the New England Foundation for the Arts.

03:22 And Kristen and I are both speaking to you from Somerville, Massachusetts.

03:27 I'll just get this pulled up and hopefully our internet is strong enough

03:38 over here that we will not have video or audio issues.

03:42 If we do start to run into that we can stop our videos

03:46 and hopefully that will keep the audio strong. We'll see.

03:51 But, thank you all for joining us in this virtual space.

03:57 It was always going to be sort of a webinar based platform, with us being here in Massachusetts

04:03 We talked about, at one point, now, with the world being as it is,

04:10 Should we move forward with this, and how?

04:13 And we decided it was just more important than ever to continue these virtual connections

04:17 and move forward with the work that we're all doing, so here we are!

04:24 And we are going to be discussing work samples today.

04:28 I want to frame the conversation first by saying that we are

04:33 a foundation that has a national scope for funding dance and

04:38 we are coming to this conversation from our experiences and our perspectives

04:47 with our grant program and that experience will inform a lot of what we are talking about today.

04:56 But, we recognize that there are other foundations that have different kinds of

05:01 protocols and requirements for video work samples and we hope to

05:07 address some of the overarching themes that will help you in approaching

05:12 all of the many kinds of work samples that you might encounter,

05:18 but again, keeping in mind that we are coming from the perspective

05:21 of our own programs and our own experiences, and

05:24 the feedback we have received from the people we work directly with,

05:27 in addition to our own experiences serving on panels and viewing work samples, as well.

05:39 Before we start any conversations we always like to acknowledge

05:47 the land that we are occupying today.

05:53 Also, I personally like to begin a land acknowledgment by acknowledging that

06:02 this is a step toward reconciliation and reparations; it is not a solution

06:10 we believe it's important to move forward through the steps, and this is just one of those steps.

06:16 So, at the New England Foundation for the Arts, we believe that one of the roles of the arts

06:25 is to make the invisible visible. We also believe that it is not the responsibility

06:31 of those who have been made invisible to remind us that they are still here.

06:34 Therefore, as committed ally and as artists, the New England Foundation for the Arts

06:40 wishes to acknowledge that the ground which we, at NEFA, are convening on,

06:45 is the traditional lands of the Massachusett, Wampanoag, Nipmuc, and Naumkeag peoples

06:52 What is referred to now as Arizona is made up of the ancestral lands of many peoples,

07:01 including the Hopi, Pueblos, Western Apache, Hohokam,

07:06 Onk Akimel O'odham, Xalychidom Piipaash peoples, and the Tohono O’odham Nation.

07:18  We acknowledge that these lands were stewarded by many peoples,

07:22 We honor their ancestors past, present, and future,

07:26 and we recognize their continued existence and contributions to our society.

07:32 We also, additionally, recognize and acknowledge

07:35 that there are folks who arrived on this land not by their own choice.

07:41 And we welcome everyone to this space today.

07:46 And I would like to acknowledge the support and help of Yvonne

07:53 in putting together the land acknowledgement for the lands in Arizona

08:02 and the resources that she shared with us, and we're always happy

08:07 to share our own resources as well, if anyone is interested

08:14 in developing their own land acknowledgements. Sherry?

08:20 Sure, and while we will have some time at the conclusion to answer a few questions,

08:26 we wanted to make sure everyone knows who we are

08:29 and that the staff at NEFA are always happy to answer questions at any time.

08:35 We are available by email, at the moment, because we are all working remotely.

08:41 Typically, we're also available by phone--that's a little tricky right now--

08:46 But if you would like to reach out and have a phone conversation

08:50 following this presentation, we would encourage you to email us first

08:54 to set up a time to speak on the phone. And we're always happy

08:58 to talk about funding opportunities, how to help you navigate our website,

09:04 and put forth, also, the best application that you can

09:08 and answer any questions about the application process.

So, just a little bit about us: Endeara Goodwine is our program director for dance. I'm the grants manager, Cheri Opperman, and Kristen Gregory has just been speaking and is the program manager for dance

You can find us also on our website and read a little bit about us and also find our contact information there, as well.

09:34 Thank you.

09:39 So, we wanted to frame our conversation today a little bit to help center what is NEFA, what is NDP, and why are talking today about work samples.

09:53 Because it is a little confusing when you hear the New England Foundation for the Arts, how do we have this national program with dance, it's a little--there's a long history there, so just to start to frame it a little bit.

10:12 We are at NEFA, as we call ourselves, the New England Foundation for the Arts, we are one of the regional arts organizations. We represent the six State Arts Agencies of New England.

10:26 So, we work closely with New Hampshire, Maine, Massachusetts, Connecticut, Rhode Island, and Vermont.

10:33 We were formed in the 70s in partnership with National Endowment for the Arts.

10:41 So, that is sort of how NEFA came about.

10:49 That's kind of the macro of what we do and we support the arts in our region, here in New England.

10:56 And, how we do that is in many way our programs are multi-faceted. We do provide direct support to artists, and I'm going to let Cheri take over.

11:15 Sure! So, I just wanted to share with you our current strategic plan which really seeks to address inequities in the field of dance.

We want to serve artists and the creative process directly, and continue to advocate for public support of the arts.

11:31 We created a new vision statement grounded in the conviction that arts & culture are integral to strong and equitable communities

11:39 We also restated our mission statement, acknowledging that our core work is to affirmatively invest

11:45 in the cultural sector and that we embrace equitable access to the arts

11:50 as a cornerstone to our work and enriching communities

11:54 So, we've developed these core values and they really do shape all of our work internally and externally

12:01 and I just wanted to call attention to the top two core values that guide our work today:12:09 And that is Artists and the creative process

12:10  and Equity, diversity, inclusion, and accessibility

12:15 And Kristen will talk to us about artists and the creative process.

12:17 Yes, so, one of the cornerstones of the work we do at NEFA is supporting artists and their creative process

12:29 now, more than ever, we really support, we really believe that the arts are vital to our lives and livelihood,

12:41 here in the US. And, our support to artists is sort of twofold:

12:51 we offer grants programming both specifically to artists in New England, and then nationally

12:57 through two of our programs that we'll get into a little more deeply.

13:02 So, that's one of the ways that we support artists directly in their creative process.

And then we also do a lot of work field-building, network-building, resource-sharing, similar to what we're doing today, so providing webinars, informational things, we do spend a good amount of time traveling

13:20 to talk with artists to learn about what is going on in your community

13:25 and how are other ways that we can support you outside of funding.

13:32 Then, the next... the next core value that is really integral to the work that we do

13:45 at NEFA is, we call it our EDIA Statement. That stands for equity, diversity, inclusion, and accessibility

13:56 and this is really, it really informs the work that we do in every layer of the work that we do, from who and how we hire folks, to who serves on our decision making panels and our board, to the way that we write our funding criteria

14:15 and application questions and reporting requirements, as well.

14:21 And how and to whom we report the kinds of programs we are providing.

14:27 It's really important to us to remember this in all aspects of our work,

14:34 And I'll just read--we won't be reading many of the slides, but I'm just going to read this one out.

14:42 I think it's a good framework for the rest of our conversation today. So,

14:50 NEFA values an equitable, diverse, and inclusive world, which we interpret as all people having fair access to the tools and resources they need to realize creative and community endeavors.

15:00 We acknowledge structural inequities that have excluded individuals and communities from opportunity based on race, gender, disability, sexual orientation,

15:10 class, language, culture, age, and geography, and strive to counter those inequities in our work.

15:19 So for this meeting today, here's a list of all the program NEFA is able to support,

15:30 But for this meeting today, we will discuss the National Dance Project and the National Theatre Project.

15:35 As these two programs would be the most relevant to this conversation and they are funding programs

15:41 that are accessible to anyone creating dance and theatre work anywhere in the United States.

15:47 So, we will give a very broad overview of the National Theatre Project.

16:01 It is sort of our sister program. It is similar in many ways, but also differs in many ways.

16:05 The National Theatre project supports the creation of new devised ensemble theatre work

16:15 by artists working in and around the United States.

16:19 And, we're bringing it up because we acknowledge that sometimes the lines between dance and theatre are not clear cut

16:32 that you might be working in both realms. We have had applicants apply to both programs.

16:38 We have had applicants who have receive a grant from both programs.

16:44 You can't do that in the same year, but over the course of your career

16:47 you could potentially receive both of the grants.

16:51 The basis of what we call NTP, internally, National Theatre Project,

16:58 is there are eight awards made annually. It sort of runs on a similar cycle to NDP.

17:08 So, those awards are--it's a two stage process, with the first application due in early spring

17:13 second application due in June, and then awards are announced over the summer.

17:19 And, I want to take this opportunity here, on this slide, that when we say "United States-based" at NEFA

17:28 what we mean by that, we have a definition that we use at NEFA, and that is

17:32 inclusive of all fifty United States, including Washington, DC, as well as

17:39 Puerto Rico, Guam, the Northern Mariana Islands, American Samoa, and the US Virgin Islands, so anyone working in those locations can receive money, and the money can be used to support work touring to all of those locations.

17:54 We would encourage you, if you have any interest in learning more about the program,

18:01 to reach out to the incredible staff who work at NEFA with the theatre project,

18:08 their beautiful faces and emails are here on this slide, but also on our website

18:12 and they are more than happy to talk to you more about the requirements, eligibility,

18:16 and the kinds of work samples that you would need to submit for that program

18:24 Great! So, this is a quick overview of the National Dance Project, which Kristen and I both work with.

18:32 It was launched in 1996 and this was to fill a gap in national dance touring.

18:39 When the funding for that sort of disappeared, but NDP, which is what we call the National Dance Project,

18:45 is now 24 yers old and since then it has really become very widely recognized

18:51 as one of the country's major sources of funding and field building for dance,

18:56 supporting both the creation and the touring of new dance works.

19:01 And, currently NDP is able to support the creation and subsequent touring of new works of twenty projects annually.

19:10 Again, the NPD process is a two stage process, so we have artists applying in early spring

19:19 and then a small subset are then moved forward to submit a full proposal,

19:25 and then when we do award those twenty artists annually they receive a package of support

19:31 which includes $45,000 for the creation of the new work, $10,000 in general operating support,

19:41 which is unrestricted funding, $35,000 to support the US touring of that work, and that is paid directly

19:48 to presenters or presentation grants that help support the artist fees,

19:54 and that the artist allocates that funding, those funds, and then

19:59 about $11,500 is allocated to each project to support additional production residency

20:07 and community engagement work that the artist is engaged with while they're building the work

20:12 or while they're going to tour. So again, as I mentioned,

20:15 it's a two round application process and work samples are required for both stages.

20:24 So, as Cheri just explained, the NPD grant that we offer at NEFA, the one that

20:32 sort of informs our perspective broadly on work samples, is a creation grant

20:38 so it is for the creation of new works.

20:41 And that is sort of one category I would put work samples into, that you could be applying for funding for a specific project or work that you are interesting in making,

20:54 or potentially, have already started making.

20:56 The other broad category that I would sort of classify work sample submissions for

21:03 would be something that's more specific to you and your artistry,

21:07 something like a fellowship a residency, perhaps a teaching opportunity with a

21:12 university or something of that sort. So, the kinds of work samples that you might submit

21:19 for those two streams of opportunities might vary.

21:28 You might choose different kinds of work that you would want to show for each of those categories

21:35 So, that's one thing to keep in mind when you're thinking about how your gaining footage of your work throughout your career.

21:45 There are, of course, many, many other kinds of footage that you might want to have of you dance work.

21:57 There are many reasons to have that footage. There's promotional, archival, documentation of process,

22:07 all of those are the kinds of footage that you might be thinking about at different stages of your career.

22:15 But, these would be the ones that are related to the grant world of video work sample submission

22:25 They would all look slightly different, but you could use the same raw footage to create

22:34 the different perspectives you would need for each kind of submission.

22:37 So, for a project specific type of grant, what your intention--what you would want to be

22:53 matching your work samples to a narrative about the project that you are submitting for.

22:59  So, if your, for example, submitting to create a site-specific work--

23:08 When we were in Arizona a few years back, I remember hearing that a lot of folks are creating work in the desert,

23:20 So, if you are submitting for a project to create work in the desert, you would want to provide

23:30 Samples of footage from previous site-specific works, for instance.

23:32 If you're applying for something more like a fellowship or a residency,

23:40 you're trying to demonstrate to the panel, sort of, the arc of your career or artistry,

23:47  as it relates to the specific opportunity that you're thinking about applying for.

23:51 You want to show them that you have a body of work already related

23:57 to what you're going to maybe explore in the residency, and how you want to

24:03 expand on that body of work through the residency

24:07 Ways that you can do these and other things we will highlight here.

24:14 And Cheri and I were joking the other day that we could talk about work samples for hours

24:20 so, we've tried to condense it to some highlights, so that not only are you not overwheled with information ,but also so we can stick within our timeframe.

24:34 So, here are some highlights we will discuss.

24:39 And I think that some of these things Kristen has already alluded to. I would just include in that, in terms of thinking about, that your work sample is helping to tell the story of your narrative and making something visual in addition to text that they're reading,

 25:04 So, if you are going to make a large group piece, and you only submit solo work,

25:11 you're asking the panel to kind of like, make a leap. So, being able to provide, you know,

25:18 maybe, both kinds of samples would be helpful for them. That way they're able to kind of

25:24 fill in--so, one thing panelists are sometimes thinking is "how will they manifest this" or "how are they going to do this?"

25:34 So your work sample should hopefully, kind of answer the question. So, that's one thing I'd say.

25:40 We often encounter dark lighting. And I think it's not for anything that dancers often wear black--

25:50 I'm wearing my black hoody as we speak!

25:52 But, we often wear dark clothing. Often the marley is black or a dark color,

25:59 Often, to kind of capture a mood or an environment the lights are coming up very slowly,

26:07 and, to be really frank, the panelists really can't see what's going on, so sometimes

26:16 as an artist, you are filling that in as you watch your work sample. You know that so and so is doing such and such,

26:23 in the upstage corner but the panelists really can't see that, so

26:28 I would just consider what you're actually sharing. Try to look at it with a fresh eye.

26:36 And, understand that panelists are looking at these on tablets and phones,

26:46 so they aren't nescesarily looking at it on a big screen.

26:48 And another thing, which I didn't actually mention, but I'm very aware of, because we show the work samples

26:56 at our second panel meeting, is that when a work sample is projected, from a projector on to a wall,

27:05 it's also darker than maybe what you see, so I would take that maybe into consideration.

27:11 It's going to look darker than on your computer. So, people are looking at these, or sharing these

27:17 in different ways, so you really do want to keep in mind, can we, you know, can we see it?

27:24 I would say, first of all, are we able to actually see what you want to share?

27:29 Is it helping to tell a narrative? For our work samples, you know, they may only

27:37 be a few moments to tell that, so I think being able to show some development

27:44 or some arc, is really helpful, and that gives them confidence that you're able to 27:51 take on, maybe, that subject matter and move it forward in some way.

27:55 We ask, or we offer, that you have two samples that you can give and that's an

28:06 opportunity that often a panel will say, "ah gee, I wish they'd given us another sample.

28:13 And that helps to show your range, when you can show two different things

28:17 And often, it's really a good idea to show something that's--when we say "fully produced"

28:27 we don';t necessarily mean that it needs to be on a proscenium or even with full lighting,

28:31 I like to say to people show us an example of you at your A-game

28:36 Show us an example of work that you feel you were able to present in a way that you feel was full and complete.

28:44 And that way, they can look at that and say, okay, that's how this artist is defining

28:51 their own sense of accomplishment. And, then they can take that and look at that when you're showing

28:57 maybe, rehearsal footage or more raw footage and at least say, okay, this is them in the process,

29:05 but this is how they're being able to take that process and manifest it more fully.

29:09 So, being able to tell us those sorts of things with your work samples I find really helpful fore the panel,

29:16 and I'll take a breath there.

29:21 Yeah, you can really match and support your work samples to each other, as Cheri was saying.

29:26 If you are working on something new that maybe,

29:30 it might just be completely an idea and you haven't even started setting work on bodies, yet.

29:35 So, you're like, how do I show something that's just entirely an idea at the moment

29:42 You can show an idea of what it could look like in the future, so say it's a group work for eight folks,

29:47 in a gallery space, and you have a group work of four folks in a different gallery space

29:56 that's kind of getting them to the idea of, like, okay, I've worked with larger groups of dancers

30:02 or I've worked in a gallery space before, and then you can show, you can compare that

30:08 with rehearsal footage of some of the ideas that you're starting to work through

30:12 and some of the movement patterns that you're starting to set on to your dancers

30:16 so that they can sort of start to connect those two things together.

30:20 and maybe start to get an idea of what it could look like in the future, additionally,

30:32 You're sort of, for a project-specific piece, you're sort of trying to give the panel of viewers

30:39 an idea of what is the audience going to experience when they arrive.

30:45 What is their point of view, what is it that they're coming to see and, if it's an immersive experience

30:53 that might look very different than a black box experience, so you want to bring them along that journey

31:02 with you, as best you can. One of the things is we get a lot of feedback from panelists

31:10 about camera angles and shots, and specifically moving camera angles.

31:15 And, I would say, for a performance that is really meant to be seen from

31:20 a stationary audience point of view, the audience isn't really moving through the piece

31:24 or interacting with the dancers, that is where a steady camera shot is really

31:29 going to support you. If you're audience is meant to be stationary, but your camera is weaving through the dancers

31:40 that's going to be really hard for the panelists to understand what the experience is like,

31:44 because that's not going to be everybody's experience. Now if your experience is immersive

31:49 maybe that is when a moving camera shot could support your application

31:55 but I would keep it minimal and try to maintain a focus if possible,

32:03 because switching camera shots and going from one dancer to another

32:06 it can get a little hard for the panelist to really get a full sense of what is going on

32:15 and that is really what they're looking for. They want to see what is going on

32:17 in the whole, the entirety of the performance, instead of, maybe, focusing in on

32:24 one specific dancer and they might be doing incredible things, but what are the other dancers doing

32:31 and what is their relationship? So camera angles are certainly something to consider

32:37 as you're thinking about how to get footage.

32:42 Cheri talked about lighting. Sound can be a difficult thing to capture on film, certainly.

32:52 We have, because of this, some organizations will accept a video footage sample

33:03 as well as a supporting audio sample, so that if you filmed something and the sound quality is just

33:09 it isn't there and that happens, you might be able to support with a higher quality

33:15 sound sample so that the panelists can at least get a sense of what is the score that you're working with.

33:21 or, what will it sound like, so that's something that you might be able to provide

33:28 in addition to a video sample

33:34 and one point I was going to say, Kristen, about sound in general

33:36 often artists, both dance artists and dance theatre or theatre artists are working also with text

33:44 so, I would say if text is happening and it's important, you know,

33:53 for the panelist to really hear what's being said, and that's not clear,

33:59 maybe also providing, if there is a space to also provide, you know, a copy of that,

34:06 text, as well, that might be helpful as well, but I would say, if you're able to get

34:10 the sound on that, that would be great. And kind of to that point,

34:17 I know for us that we do offer space in the work sample form where you're putting your link and your cue times

34:26 to actually to talk about why you're choosing this and I always say,

34:32 don't waste your real estate, so this is a good place to use that real estate

34:36 to say, I chose this work sample because it shows this, this, and this.

34:42 And you can see that I'm working in the desert, in a gallery, with five dancers,

34:49 blah-blah-blah, whatever it is, or these were my ideas, or

34:53 this is rehearsal footage, we're experimenting with this topic or this structure

34:59 or this problem set, or whatever it is, but use that time and that space

35:04 to help them view your work sample--I always say, you get to curate your sample

35:12 and you get to, kind of, curate even their viewing experience

35:15 by bringing them into that. So, certainly, certainly do that.

35:20 And try to think about it as answering any questions that they might have

35:27 that might come up in their reading of the narrative and/or--

35:33 so in your work sample, you know, if you're saying, I'm going to create a piece that...

35:36 or my work is subverting gender norms in social dance, but then your showing

35:45 work samples that are only of traditionally partnered dances,

35:51 they're going to have questions there, so you could either choose some

35:58 work samples that are already showing what you're describing in the narrative,

36:01 or you could use that space, where you have an opportunity to explain why you're

36:05 showing the work sample, to answer those questions there, as well,

36:08 so that they can see, okay, this is what you're trying to do in the narrative

36:14 you don't have footage of it yet, because you haven't done it yet, but

36:16 you've explained that to me in the explanation of the work sample

36:20 that you've provided.

36:25 So, how do you get footage of your work? That is--we understand that is the difficulty

36:36 of that, we really do. If you do have an opportunity to present work that is going to be filmed,

36:43 try, as hard as you can, to negotiate beforehand how you can get ahold of that footage,

36:51 and in what format. Is it going to be an already edited, condensed trailer-reel

36:57 and that's the only thing that you're going to be able to get a hold of

36:59 you might be `able to negotiate, if there's a contract, you might be able to negotiate

37:06 receiving that footage. If you are able to work with a videographer,

37:10 and they're able to video your work and then do some editing for you,

37:16 are you still able to get some of that raw footage that they were working from

37:21 and you can use it for other things down the line.

37:23 Were you able to work with a photographer or a videographer five years ago,

37:29 but now you need a more recent work sample.

37:33 we recommend that work samples try to be within the four year mark, but

37:39 folks reach out to us all the time and say, you know, "I haven't presented a work in seven years,

37:43 I took a break." Okay, that's great. We can accept it! It's usually, it's more

37:50 of a recommendation on our side than it is a hard and fast, and so

37:56 maybe having a conversation with folks you're applying with, they may be able to shed some light

38:02 on some of those requests and their might be some opportunity to provide

38:12 work sample footage slightly outside of those recommendations.

38:14 A couple of other suggestions, you know, it's easier to front load this,

38:22 so, a couple of things: if you are applying for funding to make a project

38:26 or, as Kristen mentioned, for a fellowship or anything,

38:30 if there is a line for documentation, for video or whatever, if you're able to actually

38:36 put in a line-item for funding to help support that, do.

38:41 If you are at a college or university that has a film and video program,

38:46 are you able to work with a TA, a student, a professor who might be able to actually

38:53 want to be working with artists as kind of a, you know, a win-win,

39:00 it gives experience to those students, it could help you and so, you want to be finding out

39:05 are there way you can kind of be working to kind of get this, and then

39:09 working with them prior to--whether its specific shots you're looking to get

39:15 can you get more than one camera? Maybe you want a camera way in the back

39:20 for documentation of the work for yourself, if you wanted to teach it in the future,

39:27 but maybe, you know, you can get some side-camera or closer up kinds of things,

39:33 and then if you have all of that then you're able to build from that

39:38 a trailer, a promo, a three minute clip, a five minute clip, you're able to then, kind of

39:43 you know, once you have the footage, so it's sort of like, how to get there?

39:47 but if you're able to start thinking about that prior to, maybe, that performance experience,

39:52 or dress rehearsal or other opportunity where you are doing the work,

39:59 and you can build in some time, that's a great way, of not

40:05 having then to separately rent a space to then film the work.

40:08 Yep. So, something that we at NEFA recognize: we talked a bit about our EDIA statement

40:17 we recognize that access to an opportunity to get video footage of your work

40:25 will vary and it will vary throughout your career.

40:30 We accept iPhone footage. We accept camera footage shot from a computer.

40:37 It doesn't have to be a "professional" videographer, every single sample doesn't have to be from a

40:47 professional, two camera, fully-lit performance. That's just not realistic,

40:52 I think, for almost anybody in the field to have that for every work samples.

40:57 I have heard that perhaps Android now has surpassed iPhone in video quality,

 41:04 so, you know, you can do amazing things with smart phones these days,

41:09 and footage from rehearsals, we accept as well, because we acknowledge that

41:17 and we work closely and talk closely, with those who are evaluating our grants

41:23 about camera quality. And we're evaluating the quality of what's being shown

41:32 and not how it's being shown. So, I just want to stress

41:38 that there are funders out there who are starting to move in that direction

41:43 and acknowledge that video footage from dance can be hard to acquire,

41:51 and should not be a barrier to receiving opportunities to make more dance.

41:58 And then we'll just quickly talk through what our, sort of, recommendations and requirements are

42:08 for submitting work samples, as they might be similar to other

42:11 grant opportunities that you might apply for. Cheri?

42:15 So, these are our--I was looking at you!--so, our video work sample requirements.

42:23 So, at least one video work sample is required.

42:29 And artists may submit up-to two work samples.

42:31 That could be two sections from the same work. It could be two different works,

42:36 It could even be--so, we also have a time requirement for the first round

42:41 It's three minutes. For the second round it's five minutes.

42:44 Sometimes people will edit and maybe have two sections from on piece

42:51 and two sections from another piece.

42:54 in order to maybe tell that story or show an arc or that kind of thing that we spoke about earlier

42:59 but that the maximum amount of time is five minutes, so maybe

43:04 you have the whole work and you have provided cue times,

43:11 and sometimes people create an edited work sample that will just play through

43:16 the full five minutes, say, for the second application.

43:21 But, you do want to make sure that you're at least fulfilling that.

43:26 As I said, during the first round, you only have three minutes,

43:31 We would like recent work within the last four years, but to Kristen's point

43:37 perhaps, you know, you don't have that. Kind of going back to something we said earlier,

43:44 if you are making the case for a new work, but you have a work from five years ago

43:52 that's actually going to help you to demonstrate your ability to get to that place

43:57 that might be the better choice, so, I think again, reach out to staff. There might be some

44:06 grant programs or other programs that may have a very hard, you know,

 44:11 kind of criteria, and I would not want you to miss that opportunity

44:17 because you didn't fulfill their criteria, so I would say, you know--

44:21 but this is our criteria and it helps us to hear what your needs are or

44:24 your reasons, and then help you, kind of, articulate that in your statements.

44:29 We don't accept a promotional video or montages, and I just want to park that really quickly,

 44:37 to say that doesn't mean it's not an edited video, but what we don't accept

44:43 is a video that is very fast cuts, usually, you know, you'll see a leap

44:50 and a lift and a full turn and everybody falls down to the floor and

44:55 you know, some other music is playing over it, and maybe they're all in different costumes,

44:59 because it's from different pieces, you know. That's a promo video and that may

45:03 drive traffic to your website, which is awesome, but that is not at all what the panelists want to see

45:09 so, we don't accept those. Just wanted to explain that.

45:13 And, again, our instructions--we give instructions and they're really for your benefit.

45:22 We understand that Vimeo is now asking you to have to pay, but, it's important for us,

45:36 it could be Vimeo or Google, but it's important for us to be able to download

45:39 so, when you put your link in, maybe you want to have a password and protect that,

45:46 and that's fine. You do need to share the password and keep it up for a few months.

45:49 because our process takes a little while between receiving the applications,

45:55 getting that information to the panelists, and their review process, and when we meet.

46:00 So that's a few months. You want the panelists to be able to access those, but

46:06 we download them and I've really found that when I'm showing the work sample

46:13 the fact that I'm showing it from a downloaded file, it our internet goes out

46:17 I'm still showing your work sample! If the link has gone bust, I'm still showing your work sample!

46:24 And that's really the important thing, so, by being able to have the, you know,

46:30 our staff be able to download it and for our panelists to be able to view it,

46:36 But, as I said, you can password protect, and we'll let you know once the process is over

46:41 then if you wanted to remove it from that website. YouTube, you know,

46:47 We're not saying you shouldn't ever use, you know, you're obviously free to use YouTube, but,

46:54 again, we don't love that being your submitted platform because we want to be able to

47:01 protect your work and, again, sometimes I've had to use those links

47:05 and sometimes in the panel process, you know, the link is spinning,

47:11 or it's changed, and we don't want that to happen to your work, so that's why we do ask for these links that can be downloaded.

47:24 Did I miss anything, Kristen? I don't think so. I think, I mean, I'm sure there's plenty more we can talk about, but we'd love to open it up for questions.

47:39 and if we don't get to all of your questions today, we will be sending the slide deck

47:44 which will have our contact info. It's also available on our website and we're happy to answer questions

47:51 outside of the webinar as well, but we can answer some live now.

47:56 Alright, yeah. We don have a questions that's come through:

48:02 They say the just missed the answer to this, what is the clear difference

48:07 between work samples and promotional footage. Furthermore,

48:12 are dance reels usually considered promotional footage?

48:16 I'll take the first half, Cheri, if you want to take the second half.

48:24 I would say with promotional footage, often what you're getting is

48:30 maybe 15-20 seconds, then jumping to another 15-20 seconds, and it's often sort of

48:36 the attention-grabbing, like, here's the big moment in the piece!

48:42 and it might be overlaid with a soundtrack that's not necessarily

48:47 the soundtrack of the piece. And that's great to grab audience attention

48:52 it's great to get people interested in coming to your website,

48:55 checking out more about your work, but the work sample should really be

49:01 I would say that a section of a work sample should never be less than

49:05 thirty seconds of a continuous thought or shot.

49:14 and thirty seconds actually seems a little short to me. I know that sometimes

49:18 you have a very short, maybe it's a three minute opportunity that you have

49:23 to submit work samples, and thirty seconds maybe in that situation might be enough

49:29 but, almost less than a minute, often, is where I would cut it.

49:34 and, Cheri, the dance reels?

49:37 Sure, so, the idea of a dance reel, I know they're called sizzle reels,

49:44 or other kinds of things. Often these are for presenters, or when you use the work promotion

49:53 it's usually to drive people to a website, to buy tickets, you know,

49:59 sometimes I've seen them where we live, the ballet will have them

50:05 a very short one around Nutcracker times. So, you see the bear, you see the sugarplum fairies,

50:12 and that's to buy tickets, and people need them, and that's why I say, they have a purpose

50:16 but, generally, for review panels that are going to be offering you money,

50:25 to have a fellowship or to build a new work, you really need want to be showing

  50:32 your capacity as a maker. And, so, I think maybe--I hope that helps.

50:42 Thank you very much for that.

50:47 We do have another question coming in, but before I get to that,

50:49 I just want to point out to ever to everyone that in the chat,

50:54 I have shared a link to a survey. We do as that you just take a moment

51:00 after we've completed the presentation, to follow that link and it's a very brief survey,

51:09 but it will help the presenters and producers to develop their future content.

51:17 So, that next question we have is would you say that submitting performance footage

51:26 with elements of design would be better than rehearsal footage?

51:29 Also, what about footage of works in progress?

51:36 Sure. So, for the--again, especially if your proposal includes collaborating with a visual artist

51:46 or a videographer or a composer or anything else,

51:51 showing that you've had experience in that and that might be in the, you know,

51:56 in a performance video where you're able to show your dancers and maybe they're

52:03 inhabiting a space, maybe there's a set, to be able to show that you've collaborated with other artists

52:08 and how that collaboration sort of turned out, can also help answer that narrative

52:13 of like, oh okay, they're going to do all this stuff with these other people, but what would that look like?

52:18 That's a great way to answer that question. And I think that if you have

52:24 the ability to show both things, that's great. To be able to show us, yes

52:31 you know how to do this, you've done this before, successfully,

 52:35 and with my next project this is, this is where I'm going.

52:39 With the, sort of, more rehearsal footage. I think if the rehearsal footage

52:45 is really really kind of nascent, it may not actually be that helpful.

52:53 and you might actually want to stake more of your real estate with the more

52:59 fully developed work. Yeah.

53:04 It's going to be--it can be very situational, based on where you are in your career,

 53:12 based on the kind of opportunity your are applying for, based on

53:17 the kinds of footage you have available. It's always going to be specific to that

53:21 opportunity that you're looking at. I think one example I would give

53:26 where raw rehearsal footage would work to support an application really well

 53:31 is if your process is highly improvisational, so footage of you setting improvisational cues on dancers

53:38 would really support an application. If you're applying for a work that

53:42 has large group pieces that require a good amount of unison,

53:46 raw rehearsal footage wouldn't support that quite as much as a presentational works sample

53:51 so it's going to be related to your process and how you make work and how you present work,

 53:57 And also to the opportunity you are applying for is sort of how I would answer that question.

 54:03 which is possibly not the answer you're looking for, but I think it's very situational.

54:11 Thank you very much. We are just two minutes past one now, Arizona time,

54:20 I think we are going to wrap up. I believe Yvonne might want to pop-in just to say her farewells, but

54:26 and there's Yvonne, so I'm just going to hand it off to you!

54:32 Well you were just doing so well, I have nothing left to say. Just,

54:36 thank you so much. We appreciate you taking your time and sharing your knowledge with us.

54:42 Thank you very very much. I hope everyone has very good day.