

WORK UP 6.0

PROGRAM GUIDELINES

2019-20 SEASON

WHAT IS WORK UP?

Work Up is a residency, professional development program, and performance opportunity, that supports emerging dance and performance artists whose work demonstrates risk, relevance, and research.

Emphasizing the articulation of a choreographer's ideas in both movement and language, Work Up artists will be selected through a three-tiered application process including a lottery, a written application, and a live audition. Prospective applicants will first enter a lottery system to receive one of 100 available application slots. Selected applicants will submit a written application including a 60-second work sample. Out of the 100 written submissions, a panel will invite 40 artists to an in-person audition. 9 works will be selected for presentation on three shared programs, each featuring three artists. Each program will receive three performances in the Studio C/the White Box (280 Broadway) in March 2020 (exact performance dates listed at the end of this document). Eligible works should be completed pieces between 10 and 20 minutes in length.

Work Up artists receive a \$1,000 performance fee and 30 hours of granted rehearsal space. Additionally, Work Up artists will meet as a cohort for 3 informal showings between December 2019 and February 2020. They will also have the opportunity to participate in Gibney professional development workshops, and be able to enroll before workshops are open to the public. Work Up artists will be able to choose a spring class from Gibney's Digital Media Initiative to enroll in free of charge. Included at the end of this document are the confirmed dates for the program. The showings are mandatory; the workshops and classes are encouraged but optional.

Work Up is committed to building context around the work of emerging artists, from the initial submission process to the final performance experience. Once artists are selected, Gibney staff will work with them to consider the ways in which they can work with an institution to contextualize their artistic practice and articulate their ideas. This will happen through conversations at the informal showings, engagement with the Digital Media Initiative, and participation within Gibney's Professional Development Workshops.

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Arts, the Mertz Gilmore Foundation, the National Endowment for the Arts, the New York City Department of Cultural Affairs, the New York State Council on the Arts, the SHS Foundation, and The Shubert Foundation.

WORK UP WRITTEN APPLICATION GUIDELINES

ELIGIBILITY

Artists who are currently enrolled in an undergraduate or graduate university program are not eligible to apply. If you presented your work in past editions of Work Up, you are not eligible to apply for the 2019/2020 program. If you applied or auditioned last year but did not present your work, you are eligible to apply again.

100-APPLICATION CAP LOTTERY

Please note that this year's application process will function differently than past years:

The Work Up lottery will open at 10:00 am on Thursday, September 12, 2019 and remain open for 24 hours. Artists who would like to apply to Work Up may use the lottery form to submit their contact information during this time, and will be contacted by the end of the day on Friday, September 13, 2019 and informed whether or not they have received an application slot.

Artists who submit their information in the lottery commit to completing the application and audition process; if an artist receives an application slot in the lottery and fails to submit an application by 10 am on Friday, September 20, 2019, they will be ineligible to apply to Work Up for the following 2 years.

AUDITION AVAILABILITY

If you are not available for any of the listed audition, informal showings, or performance dates, please do not submit a written application. We encourage you to apply next year if you're available!

UNIQUE ENGAGEMENT

Please note that you may not apply with works that are scheduled to be performed in New York City during the two months prior or two months after the Work Up performance dates. If you already have a performance in NYC scheduled for your work that falls within this time frame, we encourage you to apply with a different work.

CRITERIA FOR REVIEW

Work Up artist selections will be based primarily on work that displays the following qualities:

RISK: We're interested in work that is authored with urgency, from artists with singular voices who aren't afraid to take chances and follow ideas to their extreme.



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RELEVANCE: We're interested in work that is engaged politically, socially, economically, or otherwise; we welcome artists who look beyond themselves to contextualize their work in a larger discourse and/or artistic lineage.

RESEARCH: We're interested in work that stems from rigorous intellectual and physical research, in which the choreographer's investigative practice deeply informs the final presentation.

VIDEO COMPONENT

Work Up asks that you submit a 60-second excerpt of unedited rehearsal or performance footage of this work. We ask that the video prioritize clearly capturing an excerpt from your piece that you feel best represents the work as a whole. Please do not submit promotional reels, video of other works, or edited videos that show highlights of the work out of sequence. For a free consultation with our Digital Media Initiative please email preston@gibneydance.org.

WORK UP AUDITION GUIDELINES

AUDITION FORMAT

Auditions will take place in Studio C/the White Box at Gibney 280 Broadway. You will have exactly 25 minutes to set up your sound and/or space, present your work, and answer any questions the panel might have. You will be asked not to explain your work before presenting your piece, as you will be given time after performing to speak with the panel.

Please arrive 30 minutes before your assigned audition slot and be ready to perform 15 minutes prior to your assigned slot, as we will adjust times if we run ahead of schedule.

TIME LIMITS

Each work auditioned must be between 10 and 20 minutes in length. In an effort to adhere to our audition schedule and ensure that we honor every applicant's time, we will cut pieces off at 20 minutes. Please plan accordingly!

RECORDED SOUND OR MUSIC

The space has a 3.5mm (1/8 inch) jack to play from a computer, mp3 player, or iPhone. Gibney will provide a technical assistant to run sound and help each artist with minimal set up and clearing the space. If you are performing in your piece and have particularly nuanced sound cues or set up, we recommend you bring a friend who is familiar with the piece to run sound for you.

PRODUCTION/SCENIC ELEMENTS



The set up and break down of technical elements, props, or scenery must be included in your 25-minute audition slot. As such, we encourage you to present a simplified version of your work if it is a full 20 minutes in length and additionally requires setup. We cannot accommodate projection for the audition, though you can present any visual aids such as drawings or digital images to the panel before or after you present your work.

PROPS/SHOES

If you have props that might be harmful to the space or require special clean up (paint, water, etc.) please email sarah@gibneydance.org in advance. You may be asked to limit your use of the prop. Character/ballroom shoes, dark soled sneakers, spray paint, powder and rosin are not permitted in the space. If you are interested in auditioning a percussive dance work, we are happy to talk with you about the capabilities of our space. Masonite panels can be brought in for the audition with prior notice – please email sarah@gibneydance.org to arrange after receiving your audition slot.

COSTUMES

We encourage artists to perform in costume as long as it adheres to the space restrictions listed above.

AVAILABILITY

The applicant must attend the audition in person to be eligible. If one of your dancers cannot attend, you may still audition the work in a modified format. We will make every effort to accommodate each artist's audition date preferences as listed in the application, however we cannot guarantee an artist will be scheduled for their preferred date. If you or your dancer(s) are not available for your given audition slot, please contact sarah@gibneydance.org. We cannot guarantee that we will be able to accommodate changes in audition times.

FEEDBACK

Due to the volume of applicants, Gibney will be unable to provide feedback for any artist on their application or audition.

TIMELINE

WORK UP APPLICATION ONLINE

Monday, August 26, 2019
No Applications Accepted

WORK UP INFO SESSIONS (OPTIONAL)

The Learning & Leadership Studio at Gibney 280 Broadway
Thursday, September 5, 2019 @ 11:00 am – 12:30 pm
Tuesday, September 10, 2019 @ 6:00 – 7:30 pm



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WORK UP LOTTERY OPENS

Thursday, September 12, 2019 @ 10:00 am
Submissions open for 24 hours

LOTTERY APPLICANTS NOTIFIED

Friday, September 14, 2019 @ 6:00 pm
Application portal open

WORK UP APPLICATION SUBMISSION DATE

Friday, September 20, 2019 @10:00 am
Applications received after this date will not be accepted

APPLICATION RESULTS SENT TO ARTISTS

Monday, October 7, 2019
40 applicants advance to live auditions

LIVE AUDITIONS

Studio C/the White Box at Gibney 280, artists will be contacted with information about their audition time

Wednesday, October 16, 8:00 am – 6:00 pm
Thursday, October 17, 8:00 am – 6:00 pm
Friday, October 18, 8:00 am – 10:00 pm

FINAL NOTIFICATIONS

Week of October 28, 2019

PERFORMANCE DATES (MANDATORY)

Studio C/the White Box at Gibney 280
Work Up 6.1: March 5, 6, & 7 at 8:00 pm
Work Up 6.2: March 12, 13, & 14 at 8:00 pm
Work Up 6.3: March 19, 20, & 21 at 8:00 pm

INFORMAL SHOWINGS (MANDATORY)

Studio to be confirmed, at Gibney 280
Monday, December 9, 5:00 – 7:30 pm
Monday, January 13, 5:00 – 7:30 pm
Monday, February 3, 8:00 – 9:30 pm

PROFESSIONAL DEVELOPMENT WORKSHOPS (OPTIONAL)

Dates TBD



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DMI CLASSES (OPTIONAL, ARTISTS CHOOSE ONE, FREE OF CHARGE)

Dates TBD, Spring 2020

MORE INFORMATION

Questions? Please email Sarah A.O. Rosner, Producer at sarah@gibneydance.org.