

## Kinetic Arts Center Artist-In-Residence Program

Kinetic Arts Center's Artist-In-Residence program (AIR) offers performance artists a supportive environment to further the creative development of specific performance projects. Located in the vibrant city of Oakland, CA, artists will have access to dedicated daytime rehearsal time and space, supportive production expertise, and interaction with industry colleagues to give life to their projects.

### 2020 Season - Request for Applications

Kinetic Arts Center is now accepting applications for our 2020 AIR season. The 2020 season runs from November/December 2019 through April 2020 with one to two performance opportunities available:

- **January 24 – Feb 2, 2020, and/or**
- **March 27 – Apr 5, 2020.**

Generally, rehearsals (including tech week) run for four weeks with an additional two-weekend performance schedule, but artists are encouraged to specify how much rehearsal time they need for their project.

### Space and Tech

All performances and rehearsals are in the Studio Stage, an intimate 40 - 45 seat, 'black box' theatre with one - two rigging points, 16' – 18' point heights, ~ 18'w x 18'd performance space on a laminate, sprung, dance floor. Demonstrating an understanding of how the project would work to fit into the stage parameters is a plus. All consideration is given to provide as much production support as possible, but it is important to remember that only limited lighting equipment and effects are available for each show. A sound system is built into the space for rehearsals and another for production and can be programed as necessary. A production technician is provided to support the development of each show on a limited basis through the rehearsal period and available to run lights and/or sound during the performances.



Flux Vertical Theatre in the 2017 AIR  
Production of VOID. Photo Credit: Leah Marie  
Photography



Hélène Leveau & Aviva Rose-Williams in the 2017  
AIR Production of HEDGEHOG'S DILEMMA.  
Photo Courtesy of Collective À Sens Unique

## Who Should Apply?

Artists from diverse multidisciplinary fields are encouraged to apply and must present a project that culminates in a multi-day, multi-week production run. While Kinetic Arts Center may prefer artists with a concentration in circus, movement, physical theatre, clown, etc., we do encourage visual artists, composers, writers, dancers, and playwrights, among others, to apply. All artists should be:

- Established as a professional in their field,
- Represented by a working and descriptive website or portfolio, and
- Have professional production experience.

Although not essential, we prefer projects which have 'some legs under them' and want to use this AIR to grow into the next stage of artistic development.

## Compensation and Expenses

The purpose of AIR participation is to develop projects from concept or next level development to performance with minimal expenses. While a multiple weekend run is required, and tickets will be sold to each event, any tickets sales (or other revenue) derived from the AIR will be applied to cover production expenses incurred by Kinetic Arts Center first. Artists should not expect to be paid for any performances, workshops or teaching arrangements unless specifically detailed in the final agreement(s).

Artists are responsible for their own travel costs, most equipment (props, circus equipment, etc.) most materials, and all living expenses. The AIR program will provide limited graphic and administrative support, out-of-pocket expenses for some promotion materials and directorial hours (TBD). Additionally, designers, choreographers, costumes, props, videography, photography, etc., will be the responsibility of the artists.

## Award Package

While the following details the bulk of the AIR award, we recognize that each project is different and encourage a discussion of individual needs to bring a project to life. Each project will receive:

- Use of the Studio Stage at Kinetic Arts Center for ~12-16 hours a week of daytime rehearsal time generally starting four (4) weeks prior to the production run,
- Use of the Studio Stage as a performance space ~ three – six shows a weekend for two consecutive weekends (~40 seat intimate 'black box' theatre),
- ~20 hours of directing and technical support including lighting, sound and technical rehearsals,
- Marketing support including, postcards, exposure on KAC website, e-newsletters, etc., and use of Kinetic Arts Center's extensive PR list, TBA postcard distribution,
- Show technician and KAC Admin Staff (box office and house staff) in attendance at all performances.



Ross Travis & Amelia Van Brunt in the 2016  
AIR Production of THE GREATEST MONKEY  
SHOW ON EARTH Photo Credit:  
ShootThatKlown.com

## Requirements of the Artists

As part of the Kinetic Arts Center community, Artists are expected to participate in the following ways (but not limited to as detailed in an AIR Agreement generated upon acceptance):

- Interact with other faculty and students at KAC (workshops and specialized classes can be developed to offer the community in addition to possible teaching opportunities),
- Use current connections and social media to promote your show,
- Distribute printed materials in likely locations, complete all calendar listings and generate PR, etc., to help promote your show,
- Make all current photos, press releases, blogs, etc., available on your website and available for use by KAC,
- Be willing to be photographed, filmed, and/or interviewed for KAC archives and website,
- Be responsible for the set up and clean-up of each rehearsal and performance,
- Be willing to use and site Kinetic Arts Center (including logos) in future productions coming out of this residency for at least five years,
- Have a well-developed and working website for the project including well thought-out branding, and marketing pieces (press releases, links to PR, head and promo shots, etc.).

## Application Process

Applications will be accepted either electronically or via hard copy until Sept 7, 2019. Awards will be announced by the end of the week of Sept 14, 2019 via email (accepted or not). You will be asked to submit your project proposal, resume/artist statement, and six to ten images or digital samples of your work. Projects with multiple artists need only apply as one project. Please submit resumes/artist statements, etc., for each artist involved in the project. Please submit multiple projects from one artist as separate proposals.

If you have any questions or would like more information, please contact Jaron Hollander, Artistic Director: [Jaron@KineticArtsCenter.com](mailto:Jaron@KineticArtsCenter.com).



Jaron Hollander and Slater Penney in THE SUBMARINE SHOW Photo Credit: Shoot That Clown



## Kinetic Arts Center 2020 Artist-In-Residence Application

Please complete the following questions and provide materials listed below via US Mail or email to Kinetic Arts Center, 785 7<sup>th</sup> Street, Oakland, CA 94607, Attn: Jaron Hollander or via email at [Jaron@KineticArtsCenter.com](mailto:Jaron@KineticArtsCenter.com). Applications for the 2020 AIR program are accepted until Sept 7, 2019. Awards will be announced by Sept 14, 2019.

### One application per project, please.

1. Please give us a detailed Project Description.
2. In 200 words or less, pitch us your show/project idea.
3. What is the performance outcome you hope to achieve through this AIR?
4. If this project is a production in development, please show us the progression from your original concept to the performance outcome you want?
5. If you require special performance equipment, what is it (e.g., single point for aerial acts and a mat, fog, scenic painting, rain, etc.)?
6. How many weeks do you require for rehearsals?
7. Please indicate which performance slot you would prefer (rehearsals run approximately four weeks prior to opening weekend):
  - January 24 – Feb 2, 2020,
  - Mar 27 – April 5, 2020,
  - Doesn't matter – either offering is fine.
8. Feel free to tell us more!
9. Additional Materials – each project must provide the following. In addition, every artist involved in the project must provide individual pieces of the following:
  - Resume and artist statement
  - Performance/Production References
  - Six – Ten images or digital samples of your work
  - Please provide all the links where we can find your collateral pieces in addition to hard or original copies of these pieces. While not imperative, we do encourage you to have a developed website and public collateral of your idea above or other projects you have completed.



Paper Doll Militia in 2010 AIR Production of THIS TWISTED TALE. Photo Credit: Shoot That Clown

# FAQs – Questions Asked by Previous Applicants

## 1) When do you make applicant decisions?

We will email all applicants by Sept 14, 2019 – win or lose.

## 2) If I am interested only one set of the performance dates, is it ok to still apply?

Absolutely. Please indicate your preference in the application.

## 3) Do you just accept circus ideas or shows?

Nope – we accept ideas. We like circus and are uniquely qualified to support ideas which integrate circus and other live performance genres. Also, you get big points for having production experience so, don't let the lack of production for your idea keep you from applying to this program.



*Nina Sawant and Calvin Kai Ku in the AIR January 2018 Production of POPO'S ORCHID. Photo Credit: ShootThatKlown.com (Eric Gillet)*

## 4) When do rehearsals start for each session?

Rehearsals are dedicated time in the Studio Space for ~12-16 hours a week (Mon – Fri) of daytime rehearsal time generally starting four (4) weeks prior to the production run.

January Session: ~ First week of Dec 2019 (or earlier if the company schedule works out)

April Session: ~ First week of February 2020 (or earlier if the company schedule works out)

Sometimes we can make alterations to the rehearsal start date but not always. Also, evening and weekend use is highly limited. We will always try to give you as much time as possible, but we do have some hard schedules we cannot change. **You need to be explicit about rehearsal needs in the application.** Anything less than four weeks is not advised.

## 5) It says we have to provide graphics and artwork for marketing materials by a certain date. What are those deadlines for each of the sessions?

### January Session

Images/graphics to use in the FALL SHOW program

Deadline: ~ October 1, 2019

Final graphics suitable for web and print marketing

Deadline: ~ Nov 5, 2019

### March Session

Preliminary images/graphics to use in the MARCH SHOW program

Deadline: ~ January 1, 2020

Final graphics suitable for web and print marketing

Deadline: ~ January 15, 2020

We will work with you to help you meet the deadlines.



*Jenjen Wong and Abby Madrone in Amused Collective's 2015 AIR Production SINCERELY RESCRIPTED Photo Credit: Shoot That Klown*

## 6) Would KAC be in charge of outreach and/or marketing?

Basically, most of the Marketing and PR burden is on the artists with support from KAC. **Having an established audience base is important to the success of your application as well.** The budget allows for printing a limited number of postcards and posters and marketing time by admin staff to support getting the listings done, etc. Press releases while going through KAC would be written initially by the artist. Post card distribution is on the artist as are graphics and photo costs to create the printed materials, however, KAC will provide a TBA distribution. We also provide limited Facebook ads if possible. We expect to use all the artist's collateral materials from previous work as well. Also, artists are expected to help secure volunteers to help run the front of house, etc. It has never been a problem getting volunteers.



## 7) Do all the ticket sales go to KAC?

All ticket sales go to KAC until expenses are met – then the rest is yours. Passing the hat is encouraged as is outside fundraising, etc. Costs to provide Box office and concessions, tech, and overhead costs for the project are included in the program and managed by KAC.

**8) Is there a production budget? Some AIR programs offer this. I have all my apparatus and related equipment but curious about things like projector rental, for example.**

There is a small production budget which is mostly the technician time (with limited additional hard tech of items we might not have inhouse) and overhead. In the application, please state what you need. We look at all the needs of each show and ask many questions before deciding. We want to say yes to everything until we can't.

## 9) Can you define what "direction" means? Would you require being listed as director on the work? Or would this be feedback direction through the rehearsal process?

Direction is most definitely 'feedback and direction in the rehearsal process' – as is lighting and other tech needs. Jaron does not need to be listed as the director of the work. While artists are not required to use Jaron for direction, most do. You are responsible for the cost of any additional directors, choreographers, mentors, etc.

## 10) Do you have an equipment list to understand the limitations of lighting, sound, projection, rigging? Specs sheet or something?

Tell us your technical needs and we will explore our ability to make it happen. It is a fluid space and its use changes all the time. There are positions to hang lights and apparatus, but each show is different and can change the structure/ interior of the room.

## 11) How big is the performance space? How many seats does the space hold?

The Studio Stage, an intimate 40 - 45 seat 'black box' theatre with one - two rigging points, 16' – 18' point heights, ~ 18'w x 18'd performance space on a laminate, sprung, dance floor.

# Artist-in-Residency Participant Comments

I have to admit that going into the program, I was nervous about working with a director that I hardly knew to create a project that I still felt unclear about. However, working with Jaron was fantastic. He is creative and generous with his feedback. Unlike some outside eyes (artistic coaches) that get wrapped up in their personal ideas and artistic preferences, Jaron is a great because he also has a strong capacity to understand the artist's goals, and work in tandem with them.

The AIR team was warm and welcoming. We are often asked to use logos of the places we visit in exchange for free access to the space, but we never get to meet the people working there. Generally, the real relationships with these places are pretty bland. At Kinetic Arts Center, it felt like we were getting more than just a space. Each person was helping us to create a show, and not because it was their job, but because it seemed genuinely exciting to embark upon a collaborative creative process together.

## Aviva Rose-Williams, HEDGEHOG'S DILEMMA (Renamed MULE), January 2017

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My residency in the AIR program at Kinetic Arts Center gave me the opportunity to have a fully supported second stage of development for my show *The Greatest Monkey Show On Earth*. The residency pushed my show to the next level in many ways chiefly among them was having time and space to experiment with new ideas, ongoing feedback from Jaron Hollander on the show, and technical support from Steven Tiffin to realize technical ideas of the show. Thanks for supporting my work AIR!

## Ross Travis, THE GREATEST MONKEY SHOW ON EARTH, Spring 2016

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KAC's AIR Program gave us the support to create a show we could never have otherwise created. With their program, we could put all of our energy into developing our show and exploring innovative ideas with far less pressure than it usually takes to get a show up and running in the Bay Area. During the run of the show, we had on-going direction from Jaron, which helped take our show from a work in progress to a fully formed theatrical work. The technical support from both Jaron and Steven was stellar; they never shot down our rather intensive set needs or the special requirements for incorporating magic and aerial elements into our show. Instead, they told us the logistical challenges and limitations of the work space, and helped us problem solve to make our ideas work. I would highly recommend the AIR program to any local performing artist who has found the prospect of producing a show to be daunting or who doesn't fit the often narrow requirements for many other grant and residency opportunities in the Bay. KAC provides much needed support to help our circus community grow and thrive!

Quotes from our audiences:

"An altogether surprising, moving and poetic experience... It deals with the nature of the reality of someone with dementia and the reality of taking care of that person. It allows you to view the experience through a kind of symbolic sight – going beyond the limitations of the concrete and the literal." -Judy Finelli

"This is the first show I've seen that brings themes from medical clowning into a moving, funny and poignant piece of theater." -Jeff Raz

"Exciting show." -Chi Man Ku

## Calvin Kai Ku, POPO'S ORCHID, January 2018

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Our artist-in-residence program at Kinetic Arts Center provided our new company, Circus Nonsense, with an ideal space, time, support and freedom to create a show and with old acts and new ideas. We had the opportunity to build on existing partnerships and develop more ensemble work. KAC provided a support system that allowed us to focus on our creation process and receive input and advice whenever needed. KAC is a great community that fosters artists and artistry.

## Orlene Gently, CIRCUS NONSENSE, Spring 2019

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