



CHIME  
Choreographers in Mentorship Exchange

CHIME in the San Francisco Bay Area  
2011 GUIDELINES & APPLICATION



A PROJECT of the Margaret Jenkins Dance Company





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## WHAT IS CHIME?

CHIME is a mentorship program in which self-selected pairs of professional choreographers — mentor and mentee — receive significant support over one year to establish and explore a working relationship that includes, but is not limited to, work in the studio. CHIME seeks to formalize the exchange and feedback mechanisms between established and emerging choreographers. This dialogue about the making of work has both public and private components.

**CHIME in the San Francisco Bay Area is available to all professional choreographers of all dance styles.**

In 2011, CHIME will include these interrelated programs:

- CHIME in the San Francisco Bay Area, for Bay Area choreographer mentorship;
- CHIME in Southern California, for Los Angeles County choreographer mentorship;
- CHIME Intercity, for exchange between Bay Area and Southern California CHIME choreographers; and
- CHIME Across Borders, for exchange between Bay Area choreographers and national and international choreographers.

## CHIME GOALS

The goals of CHIME are:

- to improve the quality of choreography and the general health of our dance field;
- to encourage and stimulate the artistic growth of emerging choreographers;
- to foster exchange between emerging and established choreographers;
- to create an arena for the rigorous, critical analysis of choreography;
- to set up an ongoing format for sharing career experience, observations and dance history;
- to promote continuing education of choreography outside of the academic environment;
- to establish long-term relationships between dance community members; and
- to diminish the isolation so prevalent among working choreographers.

CHIME intentionally wishes to avoid definitions of the roles two artists can play in each other's development. However, CHIME recognizes and celebrates the special body of work experience and knowledge that members of our community with a decade or more of practical experience can offer to newer creators in our field.



## MARGARET JENKINS DANCE COMPANY AND CHIME

Founded in 1973 to support the artistic vision of founder and artistic director Margaret Jenkins, the Margaret Jenkins Dance Company (MJDC) has been a part of the cultural fabric of San Francisco for over 35 years. Ms. Jenkins founded one of the first schools to train professional modern dancers in San Francisco in conjunction with the creation of a vibrant performance space in which her company and other nationally prominent companies performed. The MJDC regularly performs in San Francisco and has an extensive history touring throughout the United States and abroad. Along with her dedication to making new work, Ms. Jenkins has been a leader in both the local and national arts communities initiating and implementing CHIME and other programs, such as establishing the Margaret Jenkins Dance Lab (MJDL) as a research and development studio, and programming for the community like Leaders at the Lab, to support and encourage choreographers and the general health of the field.

*For Ms. Jenkins, “the issue becomes and continues to be how to make work that truly engages, comes from real necessity, yet brings together artists and issues that will pique a potential audience’s curiosity and develop community. What is the frame in which the work needs to happen to radicalize and motivate new audiences? I am interested in physicalizing and illuminating an idea. I believe that dance is another way of seeing, as well as a thing to be seen. The quality of work produced whether by my Company or the community of artists at work is critical to the future of the field. Whether we are in rehearsal with a few, or performing for many, the goal is the same, to communicate, create community, and enter into a dialogue with those present.*

*It is our responsibility as artists to create environments in which change can happen. CHIME was our next logical step. After a successful launch in the San Francisco Bay Area, it followed that we would find ways for CHIME and its beneficial effects to spread further. CHIME in Southern California and CHIME Across Borders now foster dialogues between choreographers in a specific, fertile geography as well as beyond the confines of any single locale. The opportunities for CHIME in the future seem limited only by our imagination as we seek financial partners of foresight and commitment to make further deepening and expansion possible.”*

For more information about the Margaret Jenkins Dance Company, please visit [www.mjdc.org](http://www.mjdc.org).



## CHIME HISTORY

Certain values are at the heart of how CHIME was conceived and developed. We appreciate high quality choreography, we respect the lessons learned by choreographers who have pursued their craft over time, we regard open communications between choreographers of different generations as important, and we believe choreographers should be generously compensated for their work.

After a planning period funded in 2002 by The James Irvine Foundation, the MJDC launched CHIME in the San Francisco Bay Area in 2004. 2011 will mark the seventh year of activity for the CHIME program in the San Francisco Bay Area.

With the generous support of The Irvine Foundation, a one-year pilot program for Southern California was completed in 2008, and the three-year launch of the program, CHIME in Southern California, began in 2010.

With support from The Andrew W. Mellon Foundation, a new program called CHIME Across Borders began in 2010, in which mentorship relationships are established and encouraged between Bay Area choreographers and leaders of the national and international dance community.



## ELIGIBILITY

CHIME in the San Francisco Bay Area is open to established and emerging pairs of professional choreographers living in the San Francisco Bay Area: San Francisco, North Bay, East Bay and South Bay.

### EMERGING

An emerging choreographer (mentee) is someone who has choreographed and presented his/her work, in a non-academic setting, for a minimum of five years, and should currently be making work.

### ESTABLISHED

An established choreographer (mentor) is someone who has choreographed and presented his/her work, in a non-academic setting, for a minimum of ten years, and should currently be making work.

### PAIRS

An emerging choreographer (mentee) and an established choreographer (mentor) are not required to be working in the same style of dance, and either choreographer can initiate the relationship.

Some examples of eligible mentor/mentee pairs could be:

- An established modern dance choreographer seeks to mentor an emerging modern dance choreographer (mentee);
- An emerging ballet choreographer wishes to be mentored by an established Butoh choreographer (mentor);
- An established flamenco choreographer would like to mentor an emerging choreographer in an African dance form (mentee); or
- An emerging Cambodian choreographer wishes to be mentored by an established modern dance choreographer (mentor).

These examples are offered only as illustrations of the diversity of pairings between choreographers of different dance styles recognized in this program. We encourage artists working in the same style, as well as those working in different styles, to apply with one another.

CHIME in the San Francisco Bay Area will award a maximum of three one-year grants.

Choreographers may only apply to one CHIME program at a time, and may submit only one application per year, either for support as a mentor (in CHIME in the San Francisco Bay Area or CHIME in Southern California) or for support as a mentee (in CHIME in the San Francisco Bay Area, CHIME in Southern California or CHIME Across Borders).

Pairs who have been awarded a CHIME grant as a pair are ineligible to apply again as a pair. CHIME recipients may apply for another CHIME grant, either as a mentor or a mentee, as part of a new pair.

Individual artists may be funded only once every two years, either as a mentor or as a mentee, in recognition of the large number of professional choreographers at work in the San Francisco Bay Area.

For alumni of the CHIME program, participants from any CHIME program in 2010 are ineligible to apply now for grants in 2011.

The MJDC prohibits, and does not practice, discrimination on the basis of race, color, national origin, gender, sexual orientation, religion, age or handicap in its programs and activities.



## GUIDELINES

CHIME is a mentorship program in which self-selected pairs of professional choreographers — mentor and mentee — receive significant support over one year to establish and explore a working relationship which includes, but is not limited to, work in the studio.

CHIME encourages creative thinking about mentorship. Though examples are offered about how the mentors and mentees might work together to achieve their goals, the guidelines remain intentionally open to allow this program to be inclusive of innovative suggestions. Please feel free to contact the MJDC Projects Coordinator if you have any questions about the program, the guidelines or the application. Artists selected to participate in the mentorship program should be prepared to commit significant professional and personal time in support of the CHIME goals.

An emerging choreographer (mentee) will work directly with an established choreographer (mentor). The nature of the work will vary for each pair depending on the proposed project.

The MJDL will be the home for the majority of CHIME in the San Francisco Bay Area activities. It is CHIME's assumption that a mentee will utilize the cost-free studio time to develop material, rehearse with their dancer(s) and then schedule time to meet with and subsequently show what they are working on to their mentor.

CHIME is open to the possibility that choreographers might envision other scenarios for use of their studio time for the mentorship period and should detail these ideas in their project description in the application form.

Mentees are not required to make new work. For example: a choreographer might be at a midway point in the development of a dance, or might seek feedback from their mentor on an existing work. CHIME wishes to encourage the notion that two artists having chosen to establish an atmosphere of mutual respect and safety, given sufficient time, can affect change in dances before they are shown (or shown again) on stage to a public.

Mentors receive a fee of \$7,000 and mentees receive a fee of \$3,000. Up to 100 hours of cost-free studio time at the MJDL will be provided to the mentee to pursue their CHIME goals as detailed in their project description in the application form.

Grants will be made for mentorship activities taking place between January and December 2011.

CHIME has purposely not defined how each individual mentor and mentee will benefit specifically from their involvement in CHIME. Each artist will have his or her own calculus for applying, and for committing to a year of mentoring activity toward achieving personal goals. Among possible beneficial factors for mentors, beyond their fee for participation, might be: challenges to their own ways of thinking and making work; curiosity in entering the creative process with another artist without the requirement of specific output; satisfaction from affecting positive change in a younger artist's life through lessons learned; and, a break from the isolation felt while pursuing their work. Beyond paid studio time and fees, possible benefits for mentees might include: critical analysis of choreography; becoming a part of a community of working artists; and, gaining access to new streams of information.



## WHAT WE DO NOT FUND

CHIME encourages conversation and interaction among choreographers in mentorship relationships about the art of dance-making. Although choreographers have many other genuine concerns affecting their work and lives as artists, and the breadth of interaction between artists in mentorship might naturally include conversations on other important topics, this program is intended to fund mentorship relationships and conversations about the craft of choreography.

We do not fund projects about:

- Artistic collaboration between the artists applying as a mentorship pair
- Company management
- Marketing and promotion
- Booking and touring
- Fundraising and development
- Organizational structure

## CHIME ACTIVITIES

A range of CHIME activities developed each year, and scheduled with the grantees, provide the pairs of choreographers with opportunities to communicate with others in the program about choreography and mentorship. If awarded a CHIME grant, artists must participate in all required CHIME activities during the grant period, detailed below. In particular, grantees will be asked to attend four quarterly meetings, facilitated by the CHIME staff and Artistic Director, where all mentors and mentees share and discuss their findings and experiences through the course of the year.

In addition, with input from participating CHIME artists, exchange activities between CHIME in the San Francisco Bay Area and CHIME in Southern California will be devised as part of the CHIME Intercity program. Additional compensation and reimbursement for travel expenses will be provided for participation in CHIME Intercity activities.

### **MENTOR APPLICANTS MUST BE PREPARED TO:**

- Work a minimum of 40 hours with your mentee;
- Attend required quarterly meetings with other mentors and mentees;
- Be interviewed about the process;
- Participate in at least one open showing of the material being worked on;
- Participate in at least one exchange activity with artists from CHIME in Southern California, either in San Francisco or Los Angeles, and
- Submit written interim and final reports documenting your CHIME experiences.

### **MENTEE APPLICANTS MUST BE PREPARED TO:**

- Work a minimum of 40 hours with your mentor;
- Attend required quarterly meetings with other mentors and mentees;
- Be interviewed about the process;
- Participate in at least one open showing of the material generated or developed during the program year;
- Participate in at least one exchange activity with artists from CHIME in Southern California, either in San Francisco or Los Angeles, and
- Submit written interim and final reports documenting your CHIME experiences.



All artists should be aware that certain mentorship activities will be documented in video, audio, still photography and written transcriptions by CHIME. Sensitive to artists' privacy and creative process, CHIME will document a limited number of activities, including showings and meetings, arranged in advance with the artists. Video and audio will capture meetings of CHIME participants for documentation purposes as unobtrusively as possible, to promote the program and in support of future CHIME funding.

## REVIEW CRITERIA AND SELECTION PROCESS

Applicants should anticipate a rigorous panel review and should have compelling reasons for wanting to work with a mentor or mentee.

Applicants will be evaluated both as individual artists and as a proposed mentorship pair.

Applications will be reviewed on the basis of:

- Artistic excellence of the mentor (evaluated on past performances and/or work sample);
- Artistic potential of the mentee (evaluated on past performances and/or work sample);
- Creative potential and suitability of the proposed pairing;
- Clarity of mentorship goals and of proposed project to achieve the stated goals;
- Importance of the mentorship to the mentee at this time;
- Importance of the mentorship to the mentor at this time;
- Ability of both the mentor and mentee to undertake the time commitment this project will require; and
- The degree to which the proposed mentorship addresses CHIME program goals and values.

Pair selection will be made with the advice of a panel of artists and arts professionals. The panel will include one dance figure with a national perspective and at least one working artist from the local dance community. Although panelists' evaluations are confidential and cannot be provided to applicants, the MJDC Projects Coordinator will be pleased to provide selected comments about the process.



## DEADLINES AND GRANT NOTIFICATION

Applications are to be mailed to the MJDC, not hand-delivered, and should be postmarked no later than October 1, 2010. Late or incomplete applications will not be considered and will be returned. Applications will not be accepted by electronic facsimile transmission (FAX) or electronic mail (E-mail).

All applicants will be notified by E-mail acknowledging receipt of their completed application. The final selection of CHIME participants will be announced in early December 2010 and all applicants will have received an E-mail notification by that time.

## GRANT DISBURSEMENTS

Each mentor and mentee will sign individual grant agreements and be paid per their separate agreements. Both the mentor and mentee must return a signed grant agreement within 30 days of receipt of the grant letter.

Grants will be disbursed in three installments: one-third as an advance upon successful execution of the grant agreement, one-third upon submission of an interim report and one-third as final payment upon the completion of the project and submission of a satisfactory final report.



## WORK SAMPLES AND WORK HISTORY

Work samples and work histories are required for both the mentor and mentee named in the application. Work history forms need to be completed, and they are provided in the application section.

For each mentor and mentee, please submit a DVD with a single, continuous 10-minute excerpt of a recent work. Panelists may choose to watch all or part of the 10-minute excerpt.

Please submit only those works created within the last two years.

Compilations of work or promotional video work samples are not accepted.

Please do not send additional DVDs or supplemental materials, such as photographs or marketing materials, as they will not be reviewed.

It is important to select the sample that best represents the work. As the content of the work samples may relate to the stated project description or goals of the mentorship pair applying for support, CHIME encourages the mentor and the mentee to consult with each other about the selections to be submitted. Applicants are urged to consider the technical quality of the work sample to aid the panel in their evaluation.

On the label of each disc and case, include the following information:

- Name of choreographer
- A contact phone number
- Title of the piece
- Length of original work
- Year work premiered
- Accompaniment
- Artistic collaborators (if applicable)



## REQUIRED MATERIALS AND CHECKLIST

Applications for CHIME should include:

- Completed, signed CHIME application form, page 12
- Mentor's section (narrative not to exceed two (2) pages)
- Mentee's section (narrative not to exceed two (2) pages)
- Project description (to be completed together by mentor and mentee: not to exceed two (2) pages)
- Mentor's resume (not to exceed two (2) pages)
- Mentee's resume (not to exceed two (2) pages)
- Mentor's work sample and history forms attached, pages 16-20
- Mentee's work sample and history forms attached, pages 21-25
- Work samples
- Self-addressed stamped envelope for return of work samples

Please use 12-point type in a simple font on 8.5"-by-11" white paper with minimum one-inch margins.

Please include the names of the mentor and mentee on the narrative section, the project description pages and resume materials submitted.

Application and all required material must be submitted in one package. Late or incomplete applications will not be accepted.

Please use paper clips only. Do not staple or bind written materials.

The application must be postmarked no later than October 1, 2010.

Please mail the completed application to:

Margaret Jenkins Dance Company  
149 Ninth St., Suite 300  
San Francisco, CA 94103



CHIME IN THE SAN FRANCISCO BAY AREA  
APPLICATION FORM

**MENTOR**

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zip \_\_\_\_\_  
Phone \_\_\_\_\_ Fax \_\_\_\_\_  
E-mail \_\_\_\_\_  
Website \_\_\_\_\_ (if applicable)

**MENTEE**

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zip \_\_\_\_\_  
Phone \_\_\_\_\_ Fax \_\_\_\_\_  
E-mail \_\_\_\_\_  
Website \_\_\_\_\_ (if applicable)

Signing this form indicates that:

The mentor and mentee verify and agree with the contents of this application, the description of activities, and the nature of each choreographer's involvement in CHIME.

If selected, the mentor and mentee will work together in the manner as defined in the application guidelines and as indicated in the application narrative.

**MENTOR**

Printed Name \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

**MENTEE**

Printed Name \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_



## DIVERSITY

CHIME encourages as diverse a pool of applicants as there is diversity in dance. **Though providing this information is entirely optional**, it would be helpful for us to know when justifying our reach into California's varied communities to present and future funders of the program.

**This page will be kept confidential and will not be reviewed by the panel as part of your application.**

### MENTOR

Gender \_\_\_\_\_ Sexual Orientation \_\_\_\_\_

Ethnicity (*please check one*):

- |   |   |   |
|---|---|---|
| <input type="checkbox"/> White (Non Hispanic) | <input type="checkbox"/> African American | <input type="checkbox"/> Asian            |
| <input type="checkbox"/> Hispanic/Latino      | <input type="checkbox"/> Native American  | <input type="checkbox"/> Pacific Islander |
| <input type="checkbox"/> Other Ethnic         | <input type="checkbox"/> Multi-Ethnic     |   |

### MENTEE

Gender \_\_\_\_\_ Sexual Orientation \_\_\_\_\_

Ethnicity (*please check one*):

- |   |   |   |
|---|---|---|
| <input type="checkbox"/> White (Non Hispanic) | <input type="checkbox"/> African American | <input type="checkbox"/> Asian            |
| <input type="checkbox"/> Hispanic/Latino      | <input type="checkbox"/> Native American  | <input type="checkbox"/> Pacific Islander |
| <input type="checkbox"/> Other Ethnic         | <input type="checkbox"/> Multi-Ethnic     |   |



## APPLICATION NARRATIVE

CHIME encourages you to answer the following questions as you would respond to a trusted, knowledgeable colleague, someone who is familiar with dance terminology and concepts. You may wish to have a friend read your narrative answers to be sure your most important points have been communicated and that your goals and plans are understandable. While the mentor and mentee may complete the first two narrative sections independently, we expect there will have been significant sharing of ideas between potential mentors and their mentees in conceiving joint answers to the project description.

Throughout this application form, examples are offered to help applicants find their own appropriate ways to answer questions; these examples are not rules to follow, but instead offer general direction for responses.

CHIME encourages innovative suggestions for mentorship activities, and applicants should feel open to discuss their suggestions with the MJDC Projects Coordinator for guidance.

### **MENTOR SECTION**

For the choreographer applying as a mentor, please address the following questions in two (2) pages or less.

1. Describe your interest in working with the mentee.
2. How would you define "mentor," and what qualities do you consider necessary in a mentor?
3. What benefits do you envision for yourself resulting from your participation in CHIME?
4. Write about anything else you would like the CHIME panel to consider in reviewing your application.

### **MENTEE SECTION**

For the choreographer applying as a mentee, please address the following questions in two (2) pages or less.

1. Describe your interest in working with the mentor.
2. How would you define "mentee," and what qualities do you consider necessary in a mentee?
3. Discuss your work, your artistic concerns, the ways your work has and hasn't developed in the last five years, and your goals in general. How might CHIME help you achieve these goals?
4. Write about anything else you would like the CHIME panel to consider in reviewing your application.



## PROJECT DESCRIPTION

The project description is to be submitted by the mentor and mentee as one narrative, in two (2) pages or less:

- 1) Please describe the nature of the proposed mentorship. How would you like to work together?
- 2) What ideas do you have about the use of your available time in the MJDL?

*Some examples:*

- “We hope to work during a consolidated period between July and November 2011, perhaps 2 days a week, 4 hours a day, for approximately 12 weeks....”
- “We want to commit shorter amounts of time per week over the entire course of the CHIME year to our project, perhaps 3 days a week, 2 hours a day, for approximately 16 weeks....”
- “Given our other scheduled work commitments, it is best for our mentorship plans in the studio to take place January through April 2011 and August through October 2011, with a three-month section separating our studio periods....”

- 3) What type of activities other than rehearsals might you consider engaging in to deepen the conversation and exchange with your mentor/mentee?

*Some examples:*

- “We intend to read the same books and discuss them....”
- “We will attend performances together and discuss the work’s strengths and weaknesses ....”
- “Attending art exhibitions together will be important....”
- “We hope to meet with composers....”
- “We will exchange audio or video tapes for periods when we’re not able to be in the studio together....”
- “Weekly phone meetings will be arranged....”
- “We will schedule a series of meals together....”

- 4) Write about anything else you would like the CHIME panel to consider when reviewing your project description.

The mentorship can take place at any time during calendar year 2011. Studio use and mentoring activities do not need to take the entire year, nor do they need to take place during any single block of time. The MJDC Projects Coordinator will work with the mentees to schedule their studio time.

Examples are presented to encourage rather than limit your planning and investigation of the variety of ways your mentoring relationship might be effective. Think imaginatively.



## MENTOR'S WORK SAMPLE FORM

Please submit a DVD with a single, continuous 10-minute section of a recent work. Please submit only those works created within the last two years. Do not send a compilation of works or supplemental work samples. Please note again that panelists may choose to watch all or part of the 10-minute excerpt.

It is important to select the sample that best represents the work. As the content of the work samples may relate to the stated project description or goals of the mentorship pair applying for support, CHIME encourages the mentor and the mentee to consult with each other about the selections to be submitted. Applicants are urged to consider the technical quality of the work sample to aid the panel in their evaluation.

Name of choreographer: \_\_\_\_\_

Title of the work: \_\_\_\_\_

Length of original work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_

Accompaniment: \_\_\_\_\_

Artistic collaborators (if applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_

Please include in this space any additional information that you would like to offer about the work, its development, style, or content.

If you think we might be less familiar with your style of dance, or if you are applying for support of a mentorship relationship across two different styles, and you feel there might be ways for us to understand more completely the nature of your work, please feel free to elaborate. Add extra pages if necessary.

On the label of each disc and case, include the following information:

- Name of choreographer (mentor)
- A contact phone number
- Title of the piece
- Length of original work
- Year work premiered
- Accompaniment
- Artistic collaborators (if applicable)



## MENTOR'S WORK HISTORY

Please list works that you have choreographed and presented, in a non-academic setting, over a minimum of ten (10) years. Please do not include works where you were only a participant (dancer) in the making of movement material for the dance, or works where you contributed choreographed sections of movement for the larger piece.

List your works chronologically, starting with your most recent work. Use extra pages if needed or attach an existing repertory list with the necessary information.

Name of choreographer (mentor): \_\_\_\_\_

1. Title of the work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_ Length: \_\_\_\_\_

Venue: \_\_\_\_\_

Producer or commissioner (please note "self-produced" when applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_

2. Title of the work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_ Length: \_\_\_\_\_

Venue: \_\_\_\_\_

Producer or commissioner (please note "self-produced" when applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_



3. Title of the work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_ Length: \_\_\_\_\_

Venue: \_\_\_\_\_

Producer or commissioner (please note “self-produced” when applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_

4. Title of the work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_ Length: \_\_\_\_\_

Venue: \_\_\_\_\_

Producer or commissioner (please note “self-produced” when applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_

5. Title of the work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_ Length: \_\_\_\_\_

Venue: \_\_\_\_\_

Producer or commissioner (please note “self-produced” when applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_



6. Title of the work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_ Length: \_\_\_\_\_

Venue: \_\_\_\_\_

Producer or commissioner (please note “self-produced” when applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_

7. Title of the work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_ Length: \_\_\_\_\_

Venue: \_\_\_\_\_

Producer or commissioner (please note “self-produced” when applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_

8. Title of the work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_ Length: \_\_\_\_\_

Venue: \_\_\_\_\_

Producer or commissioner (please note “self-produced” when applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_



9. Title of the work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_ Length: \_\_\_\_\_

Venue: \_\_\_\_\_

Producer or commissioner (please note “self-produced” when applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_

10. Title of the work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_ Length: \_\_\_\_\_

Venue: \_\_\_\_\_

Producer or commissioner (please note “self-produced” when applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_



## MENTEE'S WORK SAMPLE FORM

Please submit a DVD with a single, continuous 10-minute section of a recent work. Please submit only those works created within the last two years. Do not send a compilation of works or supplemental work samples. Please note again that panelists may choose to watch all or part of the 10-minute excerpt.

It is important to select the sample that best represents the work. As the content of the work samples may relate to the stated project description or goals of the mentorship pair applying for support, CHIME encourages the mentor and the mentee to consult with each other about the selections to be submitted. Applicants are urged to consider the technical quality of the work sample to aid the panel in their evaluation.

Name of choreographer: \_\_\_\_\_

Title of the work: \_\_\_\_\_

Length of original work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_

Accompaniment: \_\_\_\_\_

Artistic collaborators (if applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_

Describe why you have chosen the particular section of your video for the panel to review. Discuss your ideas about this work, its choreographic concerns and how this relates to your goals as an artist and your proposed work with your mentor.

If you think we might be less familiar with your style of dance, or if you are applying for support of a mentorship relationship across two different styles, and you feel there might be ways for us to understand more completely the nature of your work, please feel free to elaborate. Add extra pages if necessary.

On the label of each disc and case, include the following information:

- Choreographer (mentee)
- A contact phone number
- Title of the piece
- Length of original work
- Year work premiered
- Accompaniment
- Artistic collaborators (if applicable)



## MENTEE'S WORK HISTORY

Please list works that you have choreographed and presented, in a non-academic setting, over a minimum of five (5) years. Please do not include works where you were only a participant (dancer) in the making of movement material for the dance, or works where you contributed choreographed sections of movement for the larger piece.

List your works chronologically, starting with your most recent work. Use extra pages if needed or attach an existing repertory list with the necessary information.

Name of choreographer (mentee): \_\_\_\_\_

1. Title of the work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_ Length: \_\_\_\_\_

Venue: \_\_\_\_\_

Producer or commissioner (please note "self-produced" when applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_

2. Title of the work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_ Length: \_\_\_\_\_

Venue: \_\_\_\_\_

Producer or commissioner (please note "self-produced" when applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_



3. Title of the work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_ Length: \_\_\_\_\_

Venue: \_\_\_\_\_

Producer or commissioner (please note “self-produced” when applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_

4. Title of the work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_ Length: \_\_\_\_\_

Venue: \_\_\_\_\_

Producer or commissioner (please note “self-produced” when applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_

5. Title of the work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_ Length: \_\_\_\_\_

Venue: \_\_\_\_\_

Producer or commissioner (please note “self-produced” when applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_



6. Title of the work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_ Length: \_\_\_\_\_

Venue: \_\_\_\_\_

Producer or commissioner (please note “self-produced” when applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_

7. Title of the work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_ Length: \_\_\_\_\_

Venue: \_\_\_\_\_

Producer or commissioner (please note “self-produced” when applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_

8. Title of the work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_ Length: \_\_\_\_\_

Venue: \_\_\_\_\_

Producer or commissioner (please note “self-produced” when applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_



9. Title of the work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_ Length: \_\_\_\_\_

Venue: \_\_\_\_\_

Producer or commissioner (please note “self-produced” when applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_

10. Title of the work: \_\_\_\_\_

Year work premiered: \_\_\_\_\_ Length: \_\_\_\_\_

Venue: \_\_\_\_\_

Producer or commissioner (please note “self-produced” when applicable):

\_\_\_\_\_

Dancers: \_\_\_\_\_

\_\_\_\_\_



## FREQUENTLY ASKED QUESTIONS

*Q: Can I get help if I have questions about the CHIME guidelines or application process?*

A: Yes, we're here to help you. Feel free to contact Jackie Bendzinski, MJDC Projects Coordinator. Telephone 415-861-3940 or E-mail [chime@mjdc.org](mailto:chime@mjdc.org).

*Q: I do not personally know the choreographer with whom I most want to work in mentorship. Can you help me contact this person to discuss the CHIME application?*

A: Please contact the MJDC Projects Coordinator as soon as possible, well in advance of the submission deadline, and CHIME will facilitate making the initial connection whenever possible.

*Q: How many pairs of choreographers will CHIME in the San Francisco Bay Area fund?*

A: A maximum of three pairs will be selected to receive a grant.

*Q: Will there be much competition for CHIME grants?*

A: Based upon previous years of CHIME in the San Francisco Bay Area, we anticipate receiving a larger number of applications than we will have funds to support. However, we are encouraging as many eligible San Francisco Bay Area choreographers to apply as possible so the panel reviews the diversity and scope of potential mentorship pairs.

*Q: Who decides whether or not I will receive funding?*

A: A panel comprised of your peers, including members of the California dance community and a national dance community figure, will make all CHIME grant decisions.

*Q: If my application is rejected, will I be able to find out why?*

A: Although panelists' evaluations are confidential and cannot be provided to applicants, the MJDC Projects Coordinator will be pleased to provide selected comments about the process.

*Q: Can I work with a mentor who is in another discipline - say, a sculptor?*

A: No. While we understand that mentoring between artists of different disciplines can have great value, CHIME's goal is to effect change among working choreographers in a mentorship relationship. We do, however, encourage artists seeking a mentorship relationship across different styles of dance to apply for support.

*Q: Why are the mentors and the mentees paid different amounts for their participation in CHIME?*

A: Although CHIME values everyone's participation, and has structured its grants as generously as possible for everyone involved, CHIME grants recognize the mentor's long-term commitment to the field, while CHIME cost-free studio hours are intended to most benefit the mentee's development of their craft.

*Q: Can I work with a mentor or mentee outside of the San Francisco Bay Area?*

A: Eligible applicants are those residing in the San Francisco Bay Area. Definition of San Francisco Bay Area: San Francisco, North Bay, East Bay and South Bay.

*Q: If I have my own studio and can work with my mentor/mentee in that location instead of the CHIME space, would these hours in my space be acceptable toward the fulfillment of our responsibilities?*

A: Yes, certain exceptions can be made on a case-by-case basis. However, we will be scheduling public and other activities related to CHIME at the MJDL, where your participation will be required. CHIME in the San Francisco Bay Area provides free studio time only at the MJDL. This time is not transferable to another's space, and we are not able to pay for use of another's studio.



*Q: Does the mentor or mentee need to have 501(c)(3) nonprofit status?*

A: No, neither the mentor nor the mentee needs to have 501(c)(3) nonprofit status.

*Q: Can the grant be paid to my dance company, which has nonprofit status?*

A: Yes, it can. If you have further questions about any tax liabilities about this grant, you may wish to consult with your tax counsel or the Internal Revenue Service.

*Q: Can the mentor and mentee divide the monetary award differently?*

A: Once funds are distributed, the mentorship pairs are free to redistribute them however they please.

*Q: Is the studio time awarded exclusively to the mentee? Or is it possible for the mentor to use the studio time and have the mentee watch the mentor's process as part of the project?*

A: While studio time is granted to the mentee, the mentee is free to offer that time to the mentor to serve their agreed-upon goals, which they should clearly articulate in their narrative. Participants should be aware that the studio time is being granted for a purpose, articulated in the narrative and agreed to in advance by the mentor. Studio time is not granted for teaching classes, workshops or other revenue-generating activities. Throughout the process, we will monitor the use of studio time, to be sure the mentees' hours are being used as agreed upon by the mentors, and that all participants remain in agreement about how the time is being used and scheduled.

*Q: What will be required in the interim and final reports?*

A: These reports will catalogue the participating artists' personal experiences in CHIME and will require evaluation of the program as well as analysis of their own development through participation in the program. Artists will be provided a series of questions to guide them through the reporting process. Generally the interim report will require no more than two pages of narrative, and the final report will require no more than five pages of narrative.

*Q: I am a previous CHIME grant recipient. Can I apply for CHIME funding in 2010 for 2011 activities?*

A: Individual artists may be funded only once every two years, either as a mentor or as a mentee. For alumni of the CHIME program, individual participants from any CHIME program in 2010 are ineligible to apply now for grants in 2011. Pairs who have been awarded a CHIME grant in the past are ineligible to apply again as a pair.

*Q: How can I get a copy of the guidelines and criteria for the grant?*

A: There are several ways of accessing this information.

Visit [www.mjdc.org](http://www.mjdc.org)

E-mail [chime@mjdc.org](mailto:chime@mjdc.org)

Call the MJDC office at 415-861-3940

CHIME's electronic-only PDF allows us to make the guidelines easily available to applicants and provides a more flexible format for change and access to information. If you need this application material in hard copy, you may request it by contacting the MJDC Projects Coordinator, see contact information above. *Please be aware that you will receive a print out identical to what is on the website.*



## GENERAL INFORMATION

If you have any questions about CHIME or the application process, please call Jackie Bendzinski, Projects Coordinator, at the Margaret Jenkins Dance Company, 415-861-3940 or by E-mail at [chime@mjdc.org](mailto:chime@mjdc.org).

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### THE JAMES IRVINE FOUNDATION

The James Irvine Foundation is a private, nonprofit grant-making foundation dedicated to expanding opportunity for the people of California to participate in a vibrant, inclusive, and successful society. The Foundation's grant-making focuses on three program areas: Arts, California Perspectives and Youth. Since 1937, the Foundation has provided more than \$1 billion in grants to more than 3,000 nonprofit organizations throughout California. With \$1.4 billion in assets, the Foundation made grants of \$78 million in 2008 for the people of California.

### CHIME & MJDC STAFF

Artistic Director: Margaret Jenkins

Development and Operations Manager: Todd Eckert

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