



Grant Programs Overview

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NDP Production Full Proposal June 2009

1. APPLICANT INFORMATION

a. Update Applicant Information Below:

Organization Name

Organization Name:
Jess Curtis/Gravity Inc

Address

Street Address:

849 Divisadero Street #4

Town:

San Francisco

Country:

United States

State:

CA

Postal Code:

94117

Postal Address (only if different):

849 Divisadero Street #4

Town:

San Francisco

Country:

United States

State:

CA

Postal Code:

94117

Phone / Email / Website

Phone:

(415) 435 - 7549 ext.

Organization Email:

info@jesscurtisgravity.org

Fax:

(415) 626 - 1643 ext.

Website Address:

www.jesscurtisgravity.org

b. If applicable, enter a common name or legal DBA for the organization listed above: Gravity

c. Enter Applicant Contact's Name and Job Title:

Last Name: Curtis *

First Name: Jess *

Job Title: Artistic Director *

d. Applicant Contact's Phone Number: 415-435-7549 *

e. Applicant Contact's Email: jess@jesscurtisgravity.org *

f. Applicant Organization's Federal Employee ID Number: 68-0575118

If you will use a fiscal agent, enter the legal name and Federal Employee ID Number of the fiscal agent here:

Fiscal Agent Federal Employee ID:

g. Applicant's US Congressional District Number: 12 *

h. Applicant Organization Status: Organization - Non-Profit *

i. Primary arts discipline presented by your organization: Dance *

j. Choose the description that best fits your organization: Performing Group *

* required field



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2. ARTIST/GROUP AND AGENT INFORMATION

IF THE DANCE ARTIST INVOLVED IN THIS PROJECT IS DIFFERENT FROM THE APPLICANT, FIND AND/OR ADD YOUR ARTIST OR ENSEMBLE HERE.

Enter ensemble name or artist last name and SEARCH

Select the record with the name of your primary contact for the ensemble or select the record labeled [main entry] for an individual artist where the contact is the artist herself

If there is only a [main entry] record for the ensemble, select it and **ADD A CONTACT**

Important: Do not leave the contact name blank. If you choose a [main entry] record for an ensemble, be sure select ADD A CONTACT to fill in all information.

a. Search for artist or ensemble for whom you are applying:

First Name: Jess

Last Name: Curtis

Title: ArtisticDirector

Organization/Group Name: Jess Curtis/Gravity Inc.

Street: 849 DIVISADERO #4

Town: SAN FRANCISCO

State: CA

Country (if not U.S.):

Postal Code: 94117

Phone: (415) 435-7549 x

Fax: () - x

Email: jess@jesscurtisgravity.org

Website: www.jesscurtisgravity.org

WHAT IF MY ENTRY IS NOT THERE?

1. If you don't see your entry, choose **SEARCH AGAIN** and click **SEARCH HARDER**
2. If the group or artist is not listed, click **ADD NEW ENTRY**.

For a group choose **ORGANIZATION** at the top of the box and click **ADD A CONTACT FOR THIS ENTRY** to fill in all of the information

For an artist choose **INDIVIDUAL** at the top of the box and fill in all of the information

Proceed to the next question - your information is automatically saved when you go to the next page

b. Search for this artist's agent or agency (if applicable):

First Name:

Last Name:

Title:

Organization/Group Name:

Street:

Town:

State:

Country (if not U.S.):

Postal Code:

Phone: () - x

Fax: () - x

Email:

Website:

** required field*



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3. PROJECT SUMMARY

a. Project Title: Dances for Non-Fictional Bodies *

Choreographer(s) Name: Jess Curtis *

b. Enter beginning and ending dates for development of the new work: (Beginning date must be on or after 06/01/2009. End date should be the projected premiere date.)

Beginning Date: 7/15/2009 *

Ending Date: 10/15/2010 *

c. Enter dates project will be available for touring:

Tour beginning date: 10/16/2010 *

Tour ending date: 8/31/2011 *

d. If available, list presenters committed to or strongly interested in this project:

Presenter Yerba Buena Center for the Arts

Select: ☒ Committed ☐ Strong Interest

Presenter Mary Luft, Tigertail Productions, Miami Florida

Select: ☐ Committed ☒ Strong Interest

Presenter Carla Peterson, DTW, New York, NY

Select: ☐ Committed ☒ Strong Interest

* required field



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4. PROJECT BUDGET

a. Estimated Expenses (include both cash expenses and expenses covered through in-kind donation)

<input type="text" value="83400"/>	1. Artistic/Design Fees (include fees for choreographers and artistic collaborators) *
<input type="text" value="44300"/>	2. Rehearsal Fees (including fees associated with space, dancers, and equipment required for rehearsal) *
<input type="text" value="11100"/>	3. Travel
<input type="text" value="25200"/>	4. Per Diem (lodging and meals)
<input type="text" value="5500"/>	5. Costumes
<input type="text" value="9500"/>	6. Music
<input type="text" value="1000"/>	7. Sets
<input type="text" value="19050"/>	8. Promotional Materials
<input type="text" value="18550"/>	9. Administration

Please explain what is included in administrative costs:

\$12k Project Administrator + \$250 City Permits, public sites + \$4,400 Visas + \$1K Consultant Fees + \$400 insurance + \$500 office supplies

<input type="text" value="4000"/>	10. Documentation
<input type="text" value="67800"/>	11. Other Expenses

Please explain other expenses:

\$500 Equip. Rental + \$500 Production Supplies + \$66,800 in-kind costs (YBCA & UC Davis, see break-down below)

\$ <input type="text" value="289400"/>	13. TOTAL CASH EXPENSES
--	--------------------------------

b. Estimated Cash Revenue:

<input type="text"/>	14. Corporate Contributions
<input type="text" value="96500"/>	15. Foundation Grants
<input type="text" value="8000"/>	16. Other Private Contributions
<input type="text" value="10000"/>	17. Government Grants: Federal
<input type="text"/>	Government Grants: State/Regional
<input type="text" value="30000"/>	Government Grants: Local
<input type="text" value="35000"/>	18. Commissioning/Presenter Contributions
<input type="text" value="8100"/>	19. Other Revenue

c. Estimated In-Kind Contributions (cash value of all items and services *donated* to this program)

<input type="text" value="66800"/>	In-Kind Donations
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Please explain what is covered through in-kind donations:

YBCA/UC Davis Residencies: \$4,800 Rehearsal Space + \$12K Theater Space + \$20K Tech Crew Costs + \$20K Marketing/Publicity + \$10K Admin & Front of House

\$ <input type="text" value="254400"/>	SUBTOTAL APPLICANT REVENUE
<input type="text" value="35,000"/>	NEFA GRANT REQUEST *
\$ <input type="text" value="289400"/>	TOTAL REVENUE
<input type="text" value="61"/> %	Enter the Percentage of Revenue Confirmed *

* required field



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5. NARRATIVE QUESTIONS

A. Describe the proposed project in terms of scope, collaborators, space, other requirements and the proposed process for development. Note the current status (i.e. projected, committed...) of the project's proposed collaborators.

B. Summarize the timeline for the project's development, premiere and touring.

C. Discuss the importance of the project in relation to the following criteria:

Makes possible the development of regionally or nationally significant work that will tour

Offers potential to engage audiences

If appropriate, explores collaborations within and across disciplines

Involves creative and dynamic partnership with one or more presenter partners in the development of the work

D. Explain the "tourability of the project in terms of scale (large/small, traditional/non-traditional venues) community involvement company size and estimated presenter fee range. Please also discuss the applicant's relevant touring history.

TIPS ON YOUR NARRATIVE: Your narrative is limited to 7,000 characters including spaces- approximately 2 pages of text. Please note: NEFA uses the online forms for data collection only – all responses are uniformly re-formatted for the grant panels' review.

Please compose your narrative in Microsoft Word but we strongly recommend transferring this text into a text-only utility like Notepad before pasting it into the grant form to delete hidden formatting like website links and insure the proper capture of your response.

A)Description.

Jess Curtis/Gravity is requesting NDP support for the development of Dances for Non-Fictional Bodies, a new multi-disciplinary collaboration involving artistic director/choreographer Jess Curtis and dramaturge/provocateur Guillermo Gómez-Peña, for premiere at Yerba Buena Center for the Arts (YBCA) in San Francisco in Fall 2010, followed by national and international touring during the 2010-11 season.

Dances for Non-Fictional Bodies (DNFB) will be a multi-component performance-based project examining the role(s) of imagined societal ideals as a kind of "fictional body" that disables individuals in terms of our ability to see others – and to be seen – as beautiful, empowered, and autonomous. This project deals with the way that imagined ideals of physical beauty and perfection of form result in isolation and disempowerment in our culture. Physically and conceptually the work will deconstruct movement vocabulary and ideals of beauty based in socially-imagined perfections of form that rarely exist in actual bodies. The work will examine difference as a virtue in and of itself, seeking to find the unique beauty in the idiosyncrasy of each individual performer, and thus implicitly propose that audiences re-consider their own definitions and limitations of beauty and power.

Artistic Director/Choreographer Jess Curtis will work closely with renowned performance artist Guillermo Gómez-Peña, who has been engaged as dramaturge/provocateur to the creative process for DNFB. The other collaborators, including artists with and without disabilities, will be: Composer/Musician Matthias Herrmann (Berlin); Dancer, Musician, and Object Manipulator Jörg Müller (France); Vocalist, Crutch Dancer, Aerialist, and Disability Arts Activist Claire Cunningham (Scotland); and Dancer, Writer, and Performer Maria Francesca Scaroni (Italy). YBCA and all of the artistic collaborators are committed to the project.

B) Timeline.

SUMMER/FALL 2009: Developmental residencies at Findhorn, Scotland (confirmed); Dock 11, Berlin (pending); Ponderosa Tanzland Festival, Stolzenhagen, Germany (confirmed); Fabrik, Potsdam, Germany (pending). WINTER 2010: Extended rehearsal residencies and work-in-progress presentations with students and community at UC Davis (confirmed) and CounterPULSE (confirmed). SUMMER 2010: proposed European residencies at Dock 11, Fabrik, DanceBase (Edinburgh), Tramway (Glasgow)(all pending). FALL 2010: Final San Francisco rehearsal period and premiere at YBCA (confirmed) tour to VSA Arts, New Mexico (pending). WINTER/SPRING 2011: National/international touring to ; Tigertail Productions, Florida (pending); Dance Theater Workshop (pending); Dock 11 (confirmed);Fabrik Potsdam (pending). SUMMER 2011: Edinburgh Fringe Festival, Dublin Fringe Festival (pending).FALL 2011 Available for further touring.

C) Fulfills NDP Criteria as follows:

1) Regionally or nationally significant work that will tour. Choreographer Jess Curtis is an internationally award-winning choreographer, and he has assembled an outstanding team of collaborators for DNFB, including acclaimed performance artist Guillermo Gómez-Peña, who will serve as dramaturge for the work. Since the company's founding in 2000, Gravity



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has created six full-length works and a number of shorter pieces; collaborated with and performed at numerous theaters and co-producers in the U.S. and Europe. Curtis and Gravity have been recognized with several Isadora Duncan Dance (IZZIE) Awards, most recently winning "Best Choreography," "Best Company Performance," and sharing the award for "Best Music/Text/Sound," for *Under the Radar* (2007). In 2002 Gravity's production, *Fallen*, was awarded a Fringe First Award at the Edinburgh Fringe, as well as an IZZIE.

2) Potential to engage audiences.

DNFB will have numerous manifestations including a staged performance, gallery installation(s), and several presentations in public spaces, allowing the material to be witnessed through a variety of cultural filters and to attract a variety of audiences in different social contexts. The collaborators will conduct public master classes, open rehearsals, and workshop performances in residency venues, schools, and other community sites. Although not performing in the primary production of the project, dramaturge Gomez-Peña will be available (schedule permitting) to, with the other collaborators, take part in lec-dems, installation work, workshops, and other residency activities.

3) Collaborations/Disciplines.

Gravity creates live performance using a variety of disciplines. Company members bring skills and performance vocabularies from Contemporary Dance/Performance and Contact Improvisation (Scaroni, Curtis); Contemporary Circus (Müller, manipulation, Cunningham, aerials); Classical, Contemporary and Popular Music (Herrmann, Cunningham, Müller, Curtis) into a dynamic generative exchange. As with *Under the Radar*, (see work sample) the multi-disciplinary performers will collaboratively compose and play the musical score for DNFB live, under the direction of Music Director Matthias Herrmann. Gómez-Peña's participation in DNFB as dramaturge will bring an important and vibrant artistic vision and intellectual rigor to the project, informed by his gallery-based performance and theoretical perspective. His specific role in a series of four, week-long residency periods will be to advise Curtis on preparatory research and exploration, to help develop rehearsal processes and experiments, and most importantly, to challenge assumptions in the crossing of disciplinary, conceptual, cultural, and presentational borders. He will also work as an "outside-eye" in final phases of production. A recent Lighting Artists in Dance Award with renowned lighting designer David K.H. Elliott will allow the company to integrate lighting into the creation process much earlier, affording a deeper exploration of light.

4) Dynamic partnership with US presenter partners.

DNFB is being co-commissioned by Gravity and YBCA; this is the second time that these two have partnered in the development of a new work (the first was *Touched* in 2005). Over the past 18 months, Angela Mattox of YBCA has been extremely supportive, providing critical strategic advice regarding fundraising and touring, as well as advocacy with other potential co-commissioners and presenters. YBCA will support the creation of DNFB by providing rehearsal space and organizing ancillary residency activities (including informal work-in-progress showings) in advance of the premiere on their 2010-2011 season.

Other important developmental partners on the project include the UC Davis Department of Theater and Dance (where Curtis teaches), which will host Gravity in an initial six-week residency/rehearsal period, culminating in a work-in-progress preview in February 2010; and CounterPULSE in San Francisco (where Gravity is in-residence), which will provide rehearsal space and present work-in-progress showings in Spring 2010. The development of the work will continue in residencies at Dock 11 (Berlin) and Fabrik (Potsdam) during Summer 2010; both of these presenters have been co-producing partners for previous Gravity productions.

D) Tourability.

Gravity's work has toured to over 50 cities in 14 countries, including engagements at Sadler's Wells in London, Sophiensaele and Dock 11 in Berlin, The Isle de Danse Festival in Paris, and the Spoleto Festival in Italy. Prior to founding Gravity, Curtis' work was presented at PS 122 in New York, Sushi Gallery in San Diego, Highways in Los Angeles, The Dance Place in Washington DC, and the now-defunct PAPA at the Arts Bank in Philadelphia.

The central performance product of DNFB will be a midsized, evening-length work performed by a seven-member ensemble, which would be available to presenters in a fee range of \$8,000(1nt)-20,000(1wk) (plus travel and accommodations). Assembling an international team for touring in the US represents a challenge, but we are confident that, with the significant pre-planning that is currently in process, Gravity will be able to mount one or more major tours for the work following DNFB's US premiere. Carla Peterson of DTW in New York, Mary Luft of Tigertail Productions in Miami and Marjorie Neset of VSA New Mexico have all expressed "strong interest" in presenting DNFB. Luft will be advocating an NPN Creation Fund tour at the upcoming NPN annual meetings in February.

Gravity is dedicated to the creation of a work that is tourable even in tough economic times such as these, and is specifically developing DNFB in a cabaret-derivative style with modular segments, which through various re-combinations of elements, will make the work financially viable for presentation in alternative formats and community venues. Gravity is also in discussion with Leslie Seiders at UC San Diego, Karen Schaffmann at CSU San Marcos, and Dylan Skybrook at the Southern Theater in Minneapolis regarding presentation of components of the work in these locations in community collaboration. Drawing on Gómez-Peña's experience with his company, La Pocha Nostra, Gravity is seeking to offer DNFB in a series of interactive, collaborative, and participatory gallery-based events, in which a presenter may be able to bring a smaller number of Gravity members to work with local artists in the presenter's own community for the development of an evening of performance constellating around central elements of the work. Gravity is eager to bring this work to a large and diverse audience in the US, and would be most appreciative of NDP's support. *

** required field*

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6. CERTIFICATION

HISTORY WITH NEFA:

To your knowledge, has your organization ever applied for a grant from NEFA? ☒ Y ☐ N

If No, how did you learn about this program?

- ☐ MatchBook.org ☐ State Arts Agency
☐ NEFA Website ☐ NEFA Email/Newsletter
☐ Other Website ☐ National Endowment for the Arts
☐ Presenter ☐ Other
☐ Artist

If you picked "Other," please list:

CERTIFICATION & COMPLIANCE

I certify that this organization meets all eligibility requirements and that preliminary agreement regarding this project has been reached with the artists' management. I further certify that all the information contained in this application and its attachments is true to the best of my knowledge. Any changes in this project or budget must be submitted in writing and are subject to the approval of the New England Foundation for the Arts. The New England Foundation for the Arts reserves the rights to monitor sub-grantees to ensure that applicable terms and conditions of grants are being met.

Applicant hereby agrees to execute projects, productions, workshops, and programs in accordance with the requirements of the laws and regulations governing federal financial assistance. A. Title VI of the Civil Rights Act of 1964 provides that no person shall, on the grounds of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be subject to discrimination under any program or activity. B. Section 504 of the Rehabilitation Act of 1973 provides that no otherwise qualified disabled individual shall, solely by reason of his/her disability, be excluded from the participation in, be denied benefits of, or be subject to discrimination under any program. C. Americans with Disabilities Act ("ADA") of 1990 prohibits discrimination on the basis of disability in employment, state and local government services, and places of public accommodation and commercial facilities. D. Age Discrimination Act of 1975 provides that no person, on the basis of age, be excluded from participation in, be denied the benefits of, or be subject to discrimination under any program or activity. E. Title IX of the Education Amendments of 1972 provides that no person be excluded from participation in, be denied the benefits of, or be subject to discrimination on the basis of sex or blindness.

Applicant further agrees to comply with the Drug-Free Workplace Act of 1988, the Labor Standards on Projects or Productions assisted by Grants from the National Endowment for the Arts (29 CFR Part 505), the National Environmental Policy Act of 1969, the requirements regarding debarment and suspension (2 CFR Chapter 32, the Native American Grave Protection and Repatriation Act of 1990, and the U.S. Constitution education program.

Applicant agrees to comply with all applicable State, City, and Federal laws, ordinances, codes, and regulations which affect the project, even if not mentioned here. Applicant agrees to comply with not-for-profit rules forbidding the carrying on of propaganda or otherwise attempting to influence legislation or intervention in (including the publishing or distribution of statements) any political campaign on behalf of any candidate for public office which affect the project. Applicant agrees to, at its own expense, obtain all permits, licenses and approvals required for this project and to comply with all laws in connection therewith.

Applicant agrees not to promote or engage in violence, terrorism, or bigotry in compliance with the Patriot Act of 2001.

Applicant is subject to federal regulations as described in Office of Management and Budget Circulars A-110, Attachments C and F; A-122, Cost Principles; and A-133.

☒ **I agree to the statement above (this acts as your online signature).** *

Name, Job Title, and Organization of Authorizing Official: Jess Curtis, Artistic Director, Jess Curtis/Gravity, Inc. *

Date: 06/18/2009 *

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7. APPLICATION CHECKLIST

Please make sure that you have completed all supplementary items outlined in the grant guidelines for this application, including all items below.

- ☒ **Mail to NEFA a 5 minute work sample in DVD format clearly labeled. Work sample must be mailed to NEFA with the work sample form. The Work Sample Form and complete mailing instructions can be found at: http://www.nefa.org/grantprog/ndp/ndp_prod_grant_app.html#List ***

***Please do not send promotional DVD's or work samples that only include short excerpts.**

The above items can be mailed to:

**New England Foundation for the Arts
145 Tremont Street, 7th Floor
Boston, MA 02111
c/o National Dance Project**

All support materials should be mailed in one package and must be received by 5 p.m. EST on June 19th.

- ☐ **Click the button at the top right of your screen to download a final PDF copy of your application (save the file with your organization name and artist name in the title). You will not be able to access your application on-line after June 19th so complete the download process prior to moving forward ***

Your application is not yet complete. To submit, click SAVE AND NEXT at the bottom of this page. Then click DONE on the following page. An automatic email confirming your submission will be sent to the email address associated with your sign-in username.

If you are not ready to submit, click SAVE AND NEXT at the bottom of this page. Then click SAVE on the following page.

** required field*

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