

# OUT THERE CALL FOR SEATTLE BASED EXPERIMENTAL DANCE MAKERS

*Application launches January 5, 2026*

*Application Due Sep 5, 2026 | 11:59PM*

[OUT THERE Greater Seattle Area Application Workshop #1 | 6/1 | 5-6pm](#)

[OUT THERE Greater Seattle Area Application Workshop #2 | 7/17 | 2-3pm](#)

[OUT THERE Greater Seattle Area Application Workshop #3 | 3/13 | 5:30-6:30pm](#)

Velocity Dance Center is proud to announce a call for OUT THERE 2027. OUT THERE is an annual, two week dance festival for West Coast movement artists who make work that innovates our field. This festival is for artists that have the audacity, bravado, and experimental spirit, to push their work to new scales.

OUT THERE festival comprises two different weekends with two artists each weekend who share their work through a split bill with: a new, 30-minute work by a Seattle artist, and the Seattle premiere of an existing 30-minute work by a visiting artist from the West Coast Region. This structure fills the need in our community for shared, regional discourse by connecting Seattle artists and audiences to artists in the greater West Coast Region.

This festival is part of Velocity's **Regionally Emerging Creative Incubator** programs and is recommended for artists who have participated in festival style shows before and are looking to build regional audiences around their work and expand their skills on the following:

- **Artistic mentorship:** mentorship and community support to make artistically innovative projects.
- **Financial resources:** fees to pay yourself, your collaborators, and your project expenses.
- **Reciprocal Relationship building:** understanding your part in the larger ecology, and how to work collaboratively to connect and sustain your career within your ecosystem of artistic collaborators, local and national presenters, funders, and audiences.
- **Business development:** how to manage projects and undertake long-term collaborations and career planning.

## VELOCITY'S CURATORIAL STATEMENT

This statement guides how we make choices and how we invite artists into collaborations with us. It's a living commitment—evolving as we do.

**At Velocity, we support dance driven by experimentation—not defined by a specific style or aesthetic, but by a commitment to research, risk, and inquiry.** Our curatorial approach is rooted in our values: artist leadership, equity and inclusivity, leading with relationship, curiosity and rigor, and liberation for all. We support artists that work to shift harmful or outdated norms. We prioritize depth, clarity, and process over product. To us, excellence means thoughtfulness, innovation, and resilience.

**We are drawn to artists who experiment with how dance is made, shared, and experienced.** We want to know how you're working not only with movement, but with process, collaboration, and engagement with intended communities. We seek artists researching deeply within their movement form, considering the social and political realities shaping their work, and the many ways performance can

communicate and have impact—before, during, and after the show. We're also interested in artists reimagining how work gets made: experimenting with new strategies, challenging models of authorship and power, and reshaping how we plan, fund, and talk about dance.

**At Velocity, we curate to cultivate.** We see artist development as a relationship that grows over time. Our programs are designed to support this ongoing process, allowing us to build trust and understanding, deepen our collaboration, and expand the scope of our shared work. We believe meaningful partnerships require mutual investment, shared risk, and shared reward. When we curate, we're not only thinking about what's ready now—we're also thinking about how we can grow with an artist so we're ready to take on larger, more ambitious projects together when the time is right.

**Our decision-making is collaborative and led by artists.** Curation at Velocity is led by the Executive Director and the programming staff, and often includes the wider Velocity staff and invited community artists, who serve either as project-based panelists or more long-term advisors. We prioritize hiring administrators who are artists themselves, so that our processes remain artist-led.

## PROGRAM COMMITMENTS

Both Seattle-based and visiting OUT THERE artists will work together as a cohort during the following scheduled meetings to collectively plan the performances with the Velocity Team. We believe the cohort structure is for artists of all levels and experience and can lead to more meaningful community engagement, long-lasting relationships, and more intentional festival framing.

## MEETINGS

*These meetings are virtual and can be rescheduled to work with the needs of the cohort.*

**Individual Meetings** | December TBD | Individual Goal Setting (Seattle Artists)

**Meeting 1:** January 2027 Orientation (Seattle Artists with Regional Artists)

**Meeting 2:** February 2027 Fundraising Planning (Seattle Artists + Regional Artists)

**Meeting 3:** May 2027 Marketing/Fundraising Check-in (Seattle Artists with Regional Artists)

**Meeting 4:** June 2027 Residency Planning (Seattle Artists)

**Meeting 5:** September 2027 | 3 – 4:30PM: Virtual Technical Showing (Seattle Artists with Regional Artists)

**Individual Meetings:** September 2027 | TBD: Long Term Artistic Goals (Seattle Artists)

## RESIDENCY

A valuable component of this program is that selected Seattle-based artists receive rehearsal time during the month of January and a residency at the Seattle Festival of Dance + Improvisation. This is a required component for Seattle-based artists.

**Residency at 12th Ave Arts:** January 2027 | around 20 hours of rehearsal (Required for Seattle Artists)

**Residency at SFD+I:** Jul 8 – 16 2027 | around 40 hours of rehearsal (Required for Seattle Artists)

**Cohort Gathering at SFD+I:** Jul 14 | 6 - 7:30PM (Required for Seattle Artists)

**Cohort Residency Showing:** July 16 | 5:30 – 7PM (Required for Seattle Artists)

## TECH + SHOW COMMITMENTS

## **WEEK I: Sep 27-Oct 3 2027**

Each work will have 8 hours of tech time with Velocity's Stage Manager, Lighting Designer, and Technical Director.

**Dress Rehearsal:** Sep 29 | 6-10pm

**Show 1:** Sep 30 | 7:30pm (call at 6:30pm)

**Show 2:** Oct 1 | 7:30pm (call at 6:30pm)

**Show 3:** Oct 2 | 7:30pm (call at 6:30pm)

## **WEEK II: Oct 5-11 2027**

Each work will have 8 hours of tech time with Velocity's Stage Manager, Lighting Designer, and Technical Director.

**Dress Rehearsal:** Oct 6 | 6-10pm

**Show 1:** Oct 7 | 7:30pm (call at 6:30pm)

**Show 2:** Oct 8 | 7:30pm (call at 6:30pm)

**Show 3:** Oct 9 | 7:30pm (call at 6:30pm)

Velocity will provide a Stage Manager, Lighting Designer, administrative and marketing support, and the front of house staffing for the performances.

## **PAYMENT**

The fee for both Seattle Artists and out of town artists are the same, despite slightly different expectations. Seattle artists are expected to be in residence at SFD+I and out of town artists will need to cover travel and housing expenses for their project.

Velocity is committed to helping artists plan additional funding structures for their work and are available to help OUT THERE artists cultivate donors and apply for additional funding to support their work. During the duration of the residency, OUT THERE artists can be fiscally sponsored by Velocity to accept donations and grants on the artist's behalf for an administrative fee of 6%

### **In-Town Artist Fee Payment Schedule:**

July 2027: \$1075

October 2027: \$2075

**Total of \$3150**

### **Out of Town Artist Fee Payment Schedule: *(schedule can be negotiated)***

October 2027: \$3150

**Total of \$3150**

## **ABOUT THE APPLICATION + PANEL PROCESS**

This application will close on **September 5th at 11:59pm**, and we are not able to accept late applications. This year's curating team is Velocity Curating Artist in Residence Nia-Amina Minor, Creative Producer Shane Donohue, Communications Manager Joseph Hernandez, and one [Artist Circle Member](#). Panelists will review each application and score proposals using the below criteria, with scores from strongly meets criteria - somewhat meets criteria - does not meet criteria.

The eight highest scoring applications will be advanced to a discussion stage, where the panel will curate four projects for this year's performances, two from Seattle and two from the greater West Coast region. Beyond scoring, the curators will make their selections based on what four pieces together create a varied and exciting collection of works for the festival. The Velocity Curating Artist in Residence and the Velocity Creative Producer will be available to provide feedback on unsuccessful applications.

### Greater Seattle Area Criteria

<b>Criteria</b>	<b>Description</b>
<b>1. Eligibility</b>	Proposal demonstrates that the artist is <ol style="list-style-type: none"><li>(1) A current resident of the Greater Seattle Area</li><li>(2) An artist from any disciplines working in movement performance</li><li>(3) Available for all dates listed</li><li>(4) Must be a New Work. For artists residing in the Greater Seattle Area, the proposed piece must be a new piece that has not been performed before.</li></ol>
<b>2. Artistry</b>	Proposal articulates a 30 minute concept that is compelling and clearly translates to a movement based presentation within a performance and shows artistic alignment with Velocity's Curatorial Statement.
<b>3. Impact /Individual</b>	Proposal demonstrates that the artist has a strong foundation in making and sharing work, and that their involvement in OUT THERE would help them to reach their current artistic and career goals.
<b>4. Impact /Community</b>	Proposal articulates how the artist plans to work in collaboration with the cohort to vision and execute a shared program. This project will help build audiences for Velocity and for the artists involved, while inciting dialogue and exchange. This artist has articulated their experience with audience development.
<b>5. Feasibility</b>	Proposal clearly articulates a concept for a work that is achievable, given both the artist's experience and skills, time, resources, and showing structure available.

### Further Clarifications:

*Within Criteria 1 -*

- “available for all dates” - We mean that you are available to be present either physically or in some cases virtually for the entire duration of the dates listed. Selected applicants will set their rehearsal schedule during the residency, but they must be available for all meetings, technical/dress rehearsals and performances.
- “New Work or New Work to Seattle” - For artists residing in the Greater Seattle Area, the proposed piece must be a new piece that has not been performed before.
- “Greater Seattle Area” - For OUT THERE, we mean Greater Seattle Metropolitan area, which includes King, Pierce, and Snohomish Counties. This project is specifically aiming to benefit residents of this region, so you must live and/or work in this area to be eligible for the In-town artist positions in OUT THERE.

*Within Criteria 2 -*

- “Artistry” - Artistry is seen in those who bring curiosity and rigor to their work, have a process for refining their work, seek influence, and pursue feedback to improve their craft.

*Within Criteria 5 -*

- “Feasibility” - OUT THERE performances take place October, in a live theater context. We encourage you to think expansively about what your piece can be, but your proposal will be strongest if you articulate and help us understand how this proposal will exist within this context, and consider what is achievable given the resources and timeline.

*A note on work samples:*

The goal of this work sample is to give panelists a chance to see some of what you write about expressed through your work. Panelists will watch a total of five minutes of your video as indicated by a timestamp in the Work Sample Description.

For local In-town Artists making a new work, we require two videos—a proof of concept of a complete work, and a video of movement research for the proposed work.

**For the proof of concept video**, it should show the work from beginning to end and can be a work of any length, you will indicate a timestamp for the video. If the video is longer than you would like to share, please note the timestamp you would like the panel to watch (five minutes per applicant).

**For the work in progress video**, we encourage In-town Artists to create content that feels connected to where you are and what you would create now, even if it's filmed in your living room. Panelists will be looking more at your ideas and expression, and less at the production value of the performance or video. Help us to get a clearer sense of what your idea could be when materialized. Jump off the page!

1. Contact Information

Name:

Pronouns:

Working Title of Project:

E-mail:

Phone:

Are you a resident of the Greater Seattle Area?

\*

Yes

No

Are you over the age of 18?

\*

Yes

No

Are you available for the dates listed above?

Yes

No

Other...

Are you eligible to work and be paid in the USA?

\*

Yes

No

Please click which show dates you are available for.

WEEK I: Sep 27-Oct 3 2027

WEEK II: Oct 5-11 2027

Both

Use the following questions to inform the panel about your proposed work.

- 1. Who are you?** (500 words max) *Introduce yourself to us. This section pertains to the criteria of "eligibility". Tell us about your choreographic and movement perspective. Let us know about your background and dance making experience.*
- 2. What work are you proposing?** (1000 words max) *In this section, along with the work sample, we are scoring the criteria of "artistry". Your answer could address the following: What do you want to research/make? How is your work part of a movement based art? What are you curious about in your work? What would your creative process look like in residencies during OUT THERE? How does your process translate into a fully produced performance? What might this work look like?*

3. **What are the brass tacks of the work?** (500 words max) *In this section we are looking at the feasibility of your project. Please touch on technical needs: sound, projection, lights. How many dancers are there? What is the general cost of your work? If the scope of your work is larger than Velocity's stipend for this project how will you work with Velocity and your community to ensure equitable pay for the collaborators on your project?*
4. **How would making work in OUT THERE benefit you?** (500 words max) *In this section, we are looking at the impact this project has on you. How does your work benefit you? How would your participation in OUT THERE benefit you? How would the split bill structure benefit you? What are your influences and/or lineages? How have these perspectives guided your past work and how do you see this guiding your future work? Additionally, please touch on your artistic, and administrative/financial goals.*
5. **Who is your work for?** (500 words max) *In this section, we are looking at the impact this project has on society. Your answer could address the following: How do you dream of your work engaging in larger, communal contexts: i.e. societal or political? How do you hope your work impacts the communities you work within? How does your work serve this community and engage with audiences? What are your influences and/or lineages? How have these perspectives guided your past work and how do you see this guiding your future work?*
6. **Work Sample:** *For local Seattle Artists making a new work, we require two videos—a **Proof of Concept** of a complete work, and a **Work in Progress** video of movement research for the proposed work.*

**Proof of Concept Videos** should show a premiered, full work from beginning to end while **Work in Progress Videos** can be the beginning of an idea. Panelists will only watch 5 minutes of your total work. If you would like to indicate what you would like the panelists to prioritize, please indicate the timestamp in the Work Sample Description. Please see the "notes on work descriptions" for more information.

*If the online video is password protected, remember to provide the password.*
7. **Work Sample Description including work title, year premiered, collaborators, and their roles.** Give the panel insight into what they are watching and how it connects to your proposal for OUT THERE. (300 words max)

**Skill Building (this section will not be scored as part of your application)**

**These questions are asked at the beginning and end of the program and are a way for us to measure the program's impact on the participants.**

Rate the following statement from strongly disagree to strongly agree "I have access to artistic mentorship."

Rate the following statement from strongly disagree to strongly agree "I have meaningful local to Seattle relationships that will help me sustain my artistic career."

Rate the following statement from strongly disagree to strongly agree "I have meaningful national relationships that will help me sustain my artistic career."

Rate the following statement from strongly disagree to strongly agree "I have a firm grasp and understanding over the business side of my art making"

Rate the following statement from strongly disagree to strongly agree "I have access to the finances to manage projects and undertake long-term collaborations and career planning."

**Demographics (this section will not be scored as part of your application)**

All demographic questions are OPTIONAL and will not be considered by the committee during the selection process.

These questions help Velocity better understand the make-up of our community and how we can best serve you. They also help us represent our community to grant-making organizations and donors in order to raise funds necessary to continue running programs like OUT THERE and more.

All responses to this section will be kept confidential. All response data is stored in a password protected electronic format. The demographic responses in this survey may be publicly shared, as outlined above, but will never disclose your personal identity. By continuing with this section, you acknowledge you've read and agree to these terms.

Please select your age group.

1. 17 or younger
2. 18 to 24
3. 25 to 34
4. 35 to 44
5. 45 to 54
6. 55 to 64
7. 65 to 74
8. 75 or older

With which gender identities do you identify?



Question Type

Check all that apply.

Agender

Cisgender

Female

Genderfluid

Genderqueer

Male

Non-binary/third gender

Transgender

Two-Spirit

A gender not listed

Prefer not to answer

Other...

With which of the following racial designations do you identify?

Check all that apply.

Black or African American

East Asian

Indigenous/Native American or Alaska Native

Native Hawaiian

Pacific Islander

South Asian

White

Mixed

Multi-racial

Prefer not to answer

Other...

Do you self-identify as Hispanic/Latino?

Yes

No

Prefer not to answer

Other...

Do you identify as LGBTQ+?

Yes

No

Prefer not to answer

Other...

Do you identify as BIPOC?

Yes

No

Prefer not to answer

Other...

Do you identify as a person living with a disability?

Yes

No

Prefer not to answer

Other...

If you answered "Yes", would you like to share the nature of your disability?

We are asking this question solely to best understand how to hold a safe space for all. All answers are held strictly confidential.

Total household income?

1. \$100,000+
2. \$80-\$99,000
3. \$75-79,000
4. \$50-74,999
5. \$40-49,999
6. \$20-39,999
7. < \$19,999
8. Prefer not to say