

## UCI DANCE EXCHANGE Individual Grant

### **Section 1: Thesis, Purpose, Objective, Approach**

The goal of establishing the UCI Dance Exchange is a promotion of a dialogue that is severely missing from the landscape of the Southern California dance scene, specifically in modern dance. Modern dance is the focus of the majority of collegiate dance departments, as UCI's official resident dance company is Donald McKayle's Etude Ensemble. However, UCI is not the only college campus that has come to prominence in the local area; many other programs exist with excellent faculty, dancers, and choreographers. Other metropolitan areas/ cultural hotbeds, such as New York City and San Francisco, have forged strong alliances within their artistic constituents. Yet, the Greater Los Angeles area modern dance scene feels alienated and disjointed. There is a wealth of talent and creativity in this area, and to help nurture our endeavors, we need to expose and celebrate the efforts of this dance community.

The UCI Etude Ensemble will host a local intercollegiate dance festival. There are others on a larger scale, such as the American College Dance Festival. However, this would be quite different, as the costs would be highly reduced to the locality of the project and would be concentrated down to a three invited campuses. This festival would highlight what we believe are the strongest dance departments in Southern California, such as UC-Santa Barbara, Cal State- Long Beach, and CalArts. Some week during Spring Quarter, all the schools would converge on the UCI Campus to take master classes/ seminars for two to three days, exposing the dance students to faculty from the other campuses; tech rehearsals would occur at night. Finally, three performances on one weekend will take place. Depending on availability, the performances will either be on campus or another theater in Los Angeles or Orange County. Each night would be different: each campus would present one work each performance for a total of 3 pieces per school. They can be a mixture of faculty, guest artist, and student works. For example, UCI could easily present McKayle's *Games* or *Midnight Dancer*, Guest Artist Gerri Houlihan's work, and a piece by UCI alumni Nathan Hodges.

This can be an amazing opportunity for us: to perform for our peers, see what other colleges are doing, and be part of an event that takes us beyond our campus. By bringing the best of college dance together, this project will both help strengthen our department's reputation and provide us with an unparalleled educational experience.

### **Section 2: Responsibility**

I cannot stress to you enough what an exciting, yet very ambitious project we are undertaking. To clarify, the group grant would go to Etude's participation in this project as performers & hosts (costumes, sets, music rights, etc), while my grant would go towards my individual costs as the administrator of all these campuses (booking theater, hiring staff, contacting participants & supporters, etc). I should also add that my personal investment into this project as program director is also the focus of my Honors senior thesis for the CHP. We, of course, will be looking into other sources of funding on and off campus. However, the possibility of receiving two grants (for very different purposes) for this project would not only help us greatly, but also recognize the great scale and potential benefits of endeavor. However, such a project will be costly, far exceeding what UROP may offer. However, I really believe it will be manageable, pending several sources: inter-campus funding for working with other UCs, other grants available, personal funding from the respective campuses, as well as private fundraising. Another strength of this arrangement is the high-profile nature of this project: creating an alliance with other schools widens the scope of our participants and audience, which will appeal to more donors.

My duties as coordinator of this project include:

- Establishing the highest levels of communication between the UCI Etude Ensemble and other participating schools
- Confirming schools & dates
- Organizing a coherent & efficient schedule of events for the week
- Contacting local media to gain greater exposure for those involved
- Handling all finances
- Booking a venue and spaces on/off the UCI Campus
- Finding production staff
- Involving top administration at UCI, the other campuses, and leaders in the local dance community
- Applying for large grant monies & sponsorships
- Organizing a closing reception
- Putting on a high quality production that could be repeated in future years

### **Section 3: Timeline**

#### **FALL**

- Week 7:      Submit UROP Proposal  
                Fundraising and expansion ideas
- Week 8:      Compose sponsorship/ donor letter  
                Create list-serv  
                Order business cards
- Week 9:      Contact performing venues  
                Submit UC-Institute for Research in the Arts grant proposal
- Week 10:     Choose Stage Managers, Lighting Designers, House Manager  
                Confirm theater space

#### **WINTER**

- Week 1:      Contact Cornerstone to sponsor Gala  
                Contact Cliff Bar for donations
- Week 2:      Contact ASUCI for alcohol permit
- Week 3:      Choose printing company for programs, t-shirts  
                Major Fundraiser

- Week 4: Contact Mu Phi Epsilon to perform at reception
- Week 5: Meeting with Stage Managers & Lighting Designers
- Week 6: Meeting with House Manager & Box Office
- Week 7: Dance Visions Tech Week & show
- Week 8: Confirm schedule & arrangements for Gala
- Week 9: Conference w/ other campuses & Etude Ensemble
- Week 10: Bare Bones Dance Theater Tech Week & show

**SPRING**

- Week 1: Confirm pieces for show & cast lists
- Week 2: Confirm master class/ seminar schedule  
Major Fundraiser
- Week 3: Reserve on campus sites
- Week 4: Posters printed  
Newspapers, radio stations contacted
- Week 5: Confirm travel arrangements & accommodations
- Week 6: Create & send tech schedules to other campuses
- Week 7: Last minute confirmation with other dance campuses
- Week 8: Other dance departments arrive/ register  
**Master Classes & Seminars**  
**Tech Week, SHOW, and Gala**
- Week 9: Evaluate this year's production  
Balance & finalize budget  
Determine possibility for next year & new coordinator

**Section 4: Itemized Budget & Response**

<i>PRODUCTION EXPENSES</i>	
Performances	
-Theater Rental	\$1,000.00
-Marley & Floor Tape	\$140.00
-Production Management	\$220.00
-Stage Manager	\$400.00
-Assistant Stage Manager	\$200.00

-Lighting Designer	\$460.00
-Assistant Lighting Designer	\$260.00
-Technicians for Add'l Hanging Lights	\$170.00
-Lights - Basic (\$40/day)	\$200.00
-Sound System (\$60/day)	\$300.00
-House Managers (\$10.53/hour)	\$144.80
-Cashiers - Box Office	\$28.00
-Post Performance Reception	\$280.00
<b>TOTAL PRODUCTION EXPENSES</b>	<b>\$3,802.80</b>
<b><i>PUBLICITY EXPENSES</i></b>	
Sponsorship/ Donor Mailings (w/ Postage)	\$115.50
Business Cards	\$5.00
Advertisements in Newspapers	\$750.00
Special Invitations & Thank You Notes (w/ Postage)	\$137.00
<b>TOTAL PUBLICITY EXPENSES</b>	<b>\$1,007.50</b>
<b>TOTAL PROJECTED EXPENSES</b>	<b>\$4,810.30</b>

## PRODUCTION EXPENSES

- Item 1: Theater nonnegotiable flat rate costs
- Item 2: Marley and Floor Tape is used to insure that the dancers do not slip on the ground which could result in injuries
- Item 3: Production Management is a nonnegotiable management rate
- Item 4: Stage Manager is a necessity to run lighting throughout the show and to keep dancers informed and safe
- Item 5: Assistant Stage Manager assists Stage Manager in the organization of the show and is responsible for everything that happens backstage, gives dancers the opportunity to work in a professional setting
- Item 6: Lighting Designer and must have prior professional training in order to use instruments
- Item 7: Assistant Lighting Designer assists Lighting designer in organization of lighting effects
- Item 8: Additional Technicians for hanging lights to allow the lighting designer to have more lighting options
- Item 9: Nonnegotiable daily rate for lights rental.
- Item 10: Nonnegotiable daily rate for sound equipment rental.
- Item 11: House Managers from production staff work in cooperation with House Manager from Bare Bones artistic staff during performances.
- Item 12: Box Office will be open one hour prior to every curtain
- Item 13: Reception after last performance, to include: space rental, catering, decorations, musicians, wine

## PUBLICITY EXPENSES

- Item 1: Letters to both private & public funding sources soliciting donations/ sponsorship towards project costs
- Item 2: Shipping for Business Cards
- Item 3: Purchase of advertising space in Los Angeles Times, Orange County Register, Irvine World News, New University, other college newspapers
- Item 4: Invitations to Donors & Thank You notes and important administration of respective campuses