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**

<table>
<thead>
<tr>
<th>PRODUCTION EXPENSES</th>
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<td>Performances</td>
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<tr>
<td>-Theater Rental</td>
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<tr>
<td>-Marley &amp; Floor Tape</td>
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<tr>
<td>-Production Management</td>
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<tr>
<td>-Assistant Stage Manager</td>
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<tr>
<td>Role</td>
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<td>------------------------------------------</td>
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<tr>
<td>Lighting Designer</td>
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<tr>
<td>Assistant Lighting Designer</td>
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<tr>
<td>Technicians for Add'l Hanging Lights</td>
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<tr>
<td>Lights - Basic ($40/day)</td>
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<tr>
<td>Sound System ($60/day)</td>
</tr>
<tr>
<td>House Managers ($10.53/hour)</td>
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<tr>
<td>Cashiers - Box Office</td>
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<td>Post Performance Reception</td>
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**TOTAL PRODUCTION EXPENSES** $3,802.80

<table>
<thead>
<tr>
<th>Publicity Expense</th>
<th>Cost</th>
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<tr>
<td>Sponsorship/ Donor Mailings (w/ Postage)</td>
<td>$115.50</td>
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<tr>
<td>Business Cards</td>
<td>$5.00</td>
</tr>
<tr>
<td>Advertisements in Newspapers</td>
<td>$750.00</td>
</tr>
<tr>
<td>Special Invitations &amp; Thank You Notes (w/ Postage)</td>
<td>$137.00</td>
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</tbody>
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**TOTAL PUBLICITY EXPENSES** $1,007.50

**TOTAL PROJECTED EXPENSES** $4,810.30
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 an 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