

BARE BONES DANCE THEATER

Mission Statement:

Bare Bones Dance Theater provides students from diverse majors with the resources necessary to produce a dance concert of professional quality. The production is designed to be an educational experience, which allows choreographers, performers and administrators to learn how a collaborative dance concert is brought to fruition.

Section 1: Objective of Research Project

Bare Bones Dance Theater is proud to embark on its seventeenth year with a dedicated group of committee members that are devoted to making this years show a success. This dance concert gives undergraduates from every major the chance to be a part of a full-length professional production from the planning to the implementation of the show itself. By bringing people from the School of the Arts together with other majors, we strive not only to unite students across campus with the medium of dance, but also to broaden the community of audience members. It is Bare Bones' goal this year to have a large amount of people participate in and watch our show from all areas on campus. Through this it is our hope that respect for the arts will spread throughout the UCI community.

This year's performances will take place in the Winifred Smith Hall on March 18-20, 2004. Following the last performance, we will hold a Gala reception, sponsored by Cornerstone Café.

It is the goal of the committee to produce a performance that exceeds the quality of shows that Bare Bones and the UCI dance department have put on in the past. We hope to increase the number of opportunities available to undergraduates, become a more prominent voice on the UCI campus, and to have a larger impact on the community as a whole through our efforts.

Just as one of UC Irvine's goals is community service, it is also a main focus of Bare Bones. The Bare Bones committee is honored to do charitable services by inviting dancers from local schools, students from low income areas in Orange County, the elderly, and disabled to attend our performance free of charge. A majority of the seats to Saturday's matinee performance will be reserved for community groups that do not usually get the opportunity to be at the University setting or see a live dance concert. This not only works toward our goal of introducing the community to the artistic work of UCI students but also to instill cultural awareness, the university's willingness to interact with its surrounding communities, and most of all, dance as a communicative art form.

In addition to this main goal to integrate Bare Bones Dance Theater with the non-artistic population, we also want to strengthen our ties within the university. We look forward to having Mu Phi Epsilon Music Honors Society perform at the Gala reception. The Bare Bones committee is working very hard to inform the entire campus about who we are and invite them to be a part of our show. The first way we are doing this is by informing everyone on campus, not just dance majors, about what Bare Bones is as well as when they can audition to be in the show. The second way we are integrating all parts of the campus into our show is to heavily publicize the performance to all areas on campus. The purpose of this is twofold. First, we want students to share their dance talents with their peers from every major with the hope that the campus population will realize how much talent is amongst them. While most majors present their knowledge in the form of research and academic projects, Bare Bones allows everyone involved to show their skills through this artistic performance. Second, if staff on campus attend Bare Bones and see the dedication each performer and choreographer has to working together to put on a professional dance concert we hope they will see the value arts has not only in our lives, but also to an academic education. In a day and age where arts; especially dance education, is the first subject to be cut, it is vital that the importance of dance be understood by members of the community.

The Master Class program began two years ago and we have received such a positive response from students that we are again expanding it to offer five free classes to students. Professional dancers teach each class. Not only are these classes free, but they give students the chance to train in styles of dance such as African or Salsa to Modern and Jazz that are not taught at UCI. Bare Bones is going to offer Master Classes each quarter to enable students to take these specialty classes throughout the year.

To plan for the future success of our organization it is vital that we set funds aside for Bare Bones Dance Theater's 20th Anniversary, which will be held at The Barclay Theater in 2007. In order to make this goal a reality, it is crucial that our financial surplus every year be set aside to save for this event. To produce a production of such size it will cost a greater amount of money because the cost to rent The Barclay alone is at least \$15,000.

Bare Bones is proud to produce a full-length dance concert of professional quality each year. The dance concert Bare Bones brings into being is comparable and equal (if not superior) to the other dance shows at UCI. In order to make a show of such high magnitude come together smoothly, a group of ten committed individuals work throughout the year to manage every aspect of a professional show. Each committee member has specific individual responsibilities, which are overseen by the committee chair and Faculty Advisor. Everyone also works together to not only plan the show in advance, put the show on, and improve the show from year-to-year, but everyone is also responsible for all fund-raising efforts.

Bare Bones Dance Theater has a strong commitment to those people that influence our lives. Thus, in 1997, Bare Bones Dance Theater decided to dedicate the show to the life of a faculty member that passed away that same year: Bernard Johnson. Bernard Johnson was an Assistant Professor at the University of California, Irvine who taught both Jazz Technique and Costume Design. He was well loved by his students and had a caring nature, as well as a vibrant soul. In honor of Bernard Johnson we offer two scholarships: one each in Choreography and Costume Design. Bernard Johnson inspired all those who knew him, and in doing so, Bare Bones Dance Theater is committed in honoring his life and contributions.

Section 2: Specific Responsibilities

Chair:

- Handles all reimbursements, booking of facilities as well as crew, and completing the grant with the Co-Chair.
- Holding all committee meetings and meetings for people interested in participating, creating schedules for meetings, technical rehearsals, theater time, and helping others on the committee with their specific tasks.
- Keeps in contact with Production (Toby Weiner), UROP (Said Shokair), Vice Chancellor (Bob Gomez), ASUCI Accounting (Bob Garecki), Faculty Advisor (El Gabriel), and other departments on campus.

Co-Chair of Internal Affairs:

- Assists and shadows Chair in planning and executing this year's production.
- Authors the grant proposal for both UROP and the Student Initiated Outreach Programs.
- Is directly in charge of all account information and budget analysis.
- Keeps in close contact with administration and stage crew.
- Oversees Bare Bones' application for future non-profit status.

Co-Chair of External Affairs:

- Assists and shadows Chair in planning and executing this year's production.

- Coordinates free Master Classes for UCI students with prominent teachers and choreographers locally.
- Responsible for contacting local organizations and groups in order to create an audience for community performance, making it accessible to underprivileged youth and adults.
- Develops programs to strengthen relations within the UCI campus (both students & staff), increasing campuswide attendance and involvement.
- Develops alliances with other organizations on and off campus.
- Utilizes assistance of Publicity Managers & Archivist.

Publicity Managers:

- Poster production, mailings and invitations, and contacting newspapers; posting announcements and advertisements concerning special events, community outreach, fundraisers, audition information, rehearsal spaces, call times, and contact information.
- Handles ordering, design, and organization of funds for t-shirts, signs, and announcements.
- Keeps the Dance Lobby Board current and accurate.
- Works with Archivist to ensure that all information disseminated is consistent.
- Assists Co-Chair of External Affairs with promotional documents and resources.

Archivist:

- Keeps the minutes for every meeting, contacts sponsors, keeps records of all paperwork.
- Checks Dean of Students mailbox for pertinent information and responds accordingly.
- In charge of master contact lists of current and past participants.
- Responsible for any other documentation (inc. photography, videography, etc.)
- Creates all forms and handouts for participants (e.g. schedules, audition forms)
- First point of contact for dancers/ choreographers/ advisors.
- Works with Publicity Managers to ensure that all information disseminated is consistent.
- Assists Co-Chair of Internal Affairs as communication link between participants and community.

Fundraiser:

- Administers all fundraising activity.
- Responsible for organizing and getting permission for all on/off-campus activities (e.g. equipment rental, food & alcohol permit).
- Supervises Bake Sale and recruitment of volunteers.
- Is responsible for donations to auction at performances
- Organizes food and entertainment for Gala event, working closely with House Manager.

House Manager:

- Administers design/ format/ publication of program for production.
- In charge of “house” during performance: Stays in constant communication with Stage Managers and Lighting Designers to insure a smooth run of show.
- Organizes pre- and post-performance events (Gala event, meeting/ greeting guests & patrons, cleaning, etc.)
- Supervises volunteers for Tech Week.
- Works closely with Space Coordinator and Music Director to obtain advertising sponsors for program.
- CANNOT be dancing in the performance.

Space Coordinator:

- Reserves rooms on campus for Bare Bones auditions, meetings, master classes, and run-throughs during Tech Week

- Arranges space for choreographers to use for their rehearsals, working with the Dance Department, the ARC, and various other areas on campus.
- Ensures choreographers understand what spaces are available for them to use, how to reserve a room, and associated responsibilities.

Music Director:

- Responsible for music rights from all choreographers, which includes holding informational meetings to explain procedures.
- Creates updated documents of music rights information with websites, phone numbers, e-mail addresses.
- Keeps records of all documentation handed in by choreographers in regards to the status of their rights.
- Responsible for sending off letters to potential donors and business owners in order to receive funds/ donations to auction off at the performance.

Section 3: Project Timeline

FALL

- Week 3: Committee's first meeting of the year
Delegate positions
- Week 4: Fundraising, Publicity, and expansion ideas
Discuss UROP proposal
Choose graduate advisor
Choose theme
Begin publicity board
Choose Stage Managers, Lighting Designers
- Week 6: Submit UROP proposal
Contact Mu Phi (Music Dept) to perform at Gala
Poster design estimates
Obtain space for audition
Contact ASUCI for alcohol permit
Fundraiser/ Community Event #1
3 Sponsors Confirmed
Contact Cornerstone to sponsor Gala
Contact Cliff Bar for donations
Publicize upcoming meetings, auditions
House Manager contacts Stage Managers, Box Office
- Week 8: Dancer/ Choreographer meeting
Schedule teachers for dancer audition
House Manager finds printing company for programs
- Week 9: Audition for dancers:
Audition #'s from Dance Office
Forms for both Dancers & Choreographers
Reserve Space
Meeting about music rights & space afterwards
Fundraiser/ Community Event #2
Poster design due, send to printer
- Week 10: Schedule next quarter's meetings

6 Sponsors Confirmed
All groups attending community performance must be confirmed

WINTER

- Week 1: Posters completed, begin distributing
Week 2: T-Shirts designed
Week 3: Fundraiser/ Community Event #3
Week 4: T-Shirts completed
Newspapers contacted
Week 5: 2004-5 Committee applications available
Sponsor Deadline (any added later will insert)
Week 6: Program layout begins: sponsors, design
Week 7: Dance Visions Tech Week and show
Week 8: Reminders about audition via board and e-mail
Audition for pieces
Committee selects final pieces for show
Reserve space and equipment for Bake Sale
Deadline for program layout
Week 9: Dancer/ Choreographer meeting
Provide participants with information handouts, tech schedule
Organize volunteers for Bake Sale
Programs printed
Week 10: Bake Sale
Tech Week, SHOW, and Gala
Finals Week: Committee applications due
Current committee members choose new members

SPRING

(CMs = committee members)

- Week 1: Post & contact new CMs
Week 2: Meet with new CMs
Evaluate this year's production
Ideas for improvement
Send thank you letters
Balance & finalize budget
Discuss UROP
Week 3: Old CMs review position & responsibilities for new CMs
Old CMs turn in folders with written schedule of personal tasks
New CMs decide on positions
Week 4: Distribute folders to new CMs
Old/ New CMs transition function
Week 6: New CMs meeting
Week 8: New CMs meeting
Week 10: New CMs return folders to Chair for next year

PRODUCTION EXPENSES

Gala

-Catering	\$500.00
-Balloons	\$15.00
-Flowers	\$56.00
-Center Pieces	\$50.00
-Mu Phi Epsilon - Live Music	\$100.00
-Alcohol (Wine)	\$90.00
-Gift Basket	\$75.00
Performance	
-Concert Hall Rental	\$500.00
-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
-Light Gels	\$200.00
-Sound System (\$60/day)	\$300.00
-House Managers (\$10.53/hour)	\$144.80
-Parking Attendant	\$60.00
-Cashiers - Box Office	\$28.00
-Video Recording of the Show	\$100.00
- Photography of the Show	\$100.00
-Music Rights	\$200.00
-Bus Rental	\$600.00
TOTAL PRODUCTION EXPENSES	\$3,800.61

<i>PUBLICITY EXPENSES</i>	
Programs	\$390.00
Guts: 4 reams of white paper (4 x \$3.49 = \$14)	\$14.00
Flyers: 1 ream colored paper	\$9.00
Posters: 50 professional glossy	\$340.00
Posters: advertising important dates	\$75.00
Alumni/ Special Personal Invitations (w/ Postage)	\$137.00
Information Board	\$85.61
Master Classes	\$750.00
Reimbursements for Music Rights	\$200.00
T-Shirts	\$1,200.00
Scholarships (2)	\$400.00
	\$500.00
TOTAL PUBLICITY EXPENSES	\$4,100.61

Section 5: Response to the Budget**PRODUCTION EXPENSES**

Item 1: Catering will be done by CyberCafé and additional food we buy from Costco

Item 2: Balloons highlight our Gala night performance and reception

Item 3: Bouquets are displayed in the theater for accentuation

Item 4: Centerpieces will be placed on all of the tables to make the Gala more elegant

Item 5: Reimbursing musicians from Mu Phi Epsilon Music Society for live entertainment

Item 6: Wine will be served at the Gala

Item 7: A gift basket will be the prize of the raffle we are having for everyone that brings 2 canned food items to our show.

Item 8: Concert Hall nonnegotiable flat rate costs

Item 9: Marley and Floor Tape is used to insure that the dancers do not slip on the ground which could result in injuries

Item 10: Production Management is a nonnegotiable management rate

Item 11: Stage Manager is a necessity to run lighting throughout the show and to keep dancers informed and safe

Item 12: Assistant Stage Manager assists Stage Manager in the organization of the show and is responsible for everything that happens backstage; giving dancers the opportunity to work in a professional setting

Item 13: Lighting Designer must have prior professional training in order to use instruments

Item 14: Assistant Lighting Designer assists Lighting designer in organization of lighting effects

Item 15: Additional Technicians for hanging lights to allow the lighting designer to have more lighting options

Item 16: Nonnegotiable daily rate for lights rental.

Item 17: The gels put on the lights burn out and have to be replaced

Item 18: Nonnegotiable daily rate for sound equipment rental.

Item 19: House Managers from production staff work in cooperation with House Manager from Bare Bones artistic staff during performances.

Item 20: Parking Attendant is a nonnegotiable rate that coincides with the booking of the Concert Hall

Item 21: Box Office will be open one hour prior to every curtain

Item 20: Costs for recording the show include the purchase of videotapes and payment for the person that records the show.

Item 22: We videotape each performance and give choreographers a copy of their pieces performed live.

Item 23: We pay a photographer to take photographs of the show; which include the costs of film and developing.

Item 24: Every choreographer has to pay for the music rights to the song they use.

Item 25: Estimated cost for school bus rental from District Office

PUBLICITY EXPENSES

Item 1: Program covers for all performances: w/ names of pieces, show order, names of dancers and choreographers, names of sponsors and this year's theme & design

Item 2: "Guts" ream of white paper used for programs

Item 3: Flyers for advertising the show and fundraisers are important for overall promotion/support of the show

Item 4: 50 Posters are made to put up around campus and in different shops.

Item 5: Posters advertising important dates from dancer auditions to the times of the show

Item 6: Alumni and Personal Invitations are made to give to those who have been given their support over the years, includes costs for stamps

Item 7: Materials for Information Board in Dance Studio lobby, where weekly updates are posted for dancers/choreographers

Item 8: Five Masters Teachers will be invited to teach classes for Bare Bones participants.

Item 9: Assistance for choreographers who must pay for the cost of their Music Rights, choreographers have paid up to \$200 for their rights in the past

Item 10: T-shirts for dancers that have this year's theme.

Item 11: Two Scholarships are given in honor of Bernard Johnson to the piece with the best costume design and the piece with the best choreography, choreographers, committee members, and advisors participate in voting