

NATIONAL COLLEGE CHOREOGRAPHY INITIATIVE

Encore:

BY SUZANNE CALLAHAN
WITH BROOKE BELOTT

A Second Round of Success



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From the Executive Director



DANCE/USA is pleased to once again highlight the National College Choreography Initiative and offer a sampling of its impact. Initiated in 2001 by DANCE/USA and the National Endowment for the Arts, the program provides funding for guest choreographers to either restage an existing dance or create a new work for students at colleges in all 50 states and the District of Columbia.

Colleges, universities and conservatories have played a vital role in the transmission of dance traditions, particularly in the second half of the 20th century. Nevertheless, a renaissance of activity in university dance departments in the late '60s to late '70s was followed by a noticeable decline, which in turn limited the next dance generation's opportunities to experience the work of its predecessors. As Doug Sonntag, Director of Dance at the National Endowment for the Arts, observed in the 2002 report on the National College Choreography Initiative, "It is particularly troubling that as dance students sharpen their technical performance skills, they have little direct knowledge of the artistry and artistic works that underpin the profession they seek to enter."

More recent years have witnessed a renewed appreciation for the symbiosis between academe and the professional dance world; choreographers are working in closer conjunction with colleges for the benefit not only of students and teachers, but also of artists and audiences. With its commitment to serving all areas of the professional dance field, DANCE/USA realizes that direct contact with artistic leadership is the key to inspiring the next generation of dancers and artists. Col-

lege and university dance departments can again become primary sites for the field's development. Sparked by NCCI, DANCE/USA has begun to create a forum for active dialogue between colleges and choreographers. We applaud the universities' leadership, the artists' vision, and the young dancers' commitment to our field.

This publication illustrates some of the ways in which the program was transformative for participating artists, students, administrators, and dance audiences. For dancers, there is nothing more valuable than learning choreography directly from its artistic source, and no substitute for the personal influence of those artists who created or previously performed the work. The program has far surpassed the expectations with which the NEA and DANCE/USA began. It has been a win-win situation—students learn from talented professionals, communities have access to the creative process and product, choreographers and their dancers get work and create relationships with college administration, faculty and students, and more.

Suzanne Callahan has been managing this project since its inception in 2001. During that time, she has produced a wonderful, important range of valuable tools and created numerous forums related to artists' residencies on college campuses, curriculum issues, and training students for careers in dance. This publication is the next exciting link in the chain.

Andrea Snyder
Executive Director, DANCE/USA

JANE JERARDI CONTRIBUTING WRITER
ON THE COVER: A *University of Mississippi* student performs in *Dwight Rhoden's Before Now and After Then*.
Photo by Robert Jordan.

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The National College Choreography Initiative is administered by DANCE/USA, the national service organization that supports professional dance. For more information about NCCI, please contact consultant Suzanne Callahan, who manages NCCI, at 202-955-8325 or callahan@ForTheArts.org. For more information about DANCE/USA, please contact the organization at 202-833-1717 or at danceusa@danceusa.org, or check the website at www.danceusa.org.

Encore: A Second Round of Success

In 2003, DANCE/USA awarded the second round of awards for the National College Choreography Initiative (NCCI).

Building on its first round, NCCI continues to experience unprecedented success, as evidenced by the thousands of artists, students and audience members it serves across the country. When colleges are awarded national funding to bring prestigious choreographers to their campuses, the presence of these dance artists generates waves of activity on the local level. And, their effects on students have been profound.

Designed to foster appreciation for American dance creativity, NCCI once again brought classic American dances and newly commissioned works to students and audiences across the nation. Colleges and universities engaged artists, students and communities in one of two ways. Masterworks of the 20th Century provided support to reconstruct or restage existing works by master artists. Dances by contemporary artists supported the creation or restaging of works by choreographers working today. Outreach was a component of all projects, and colleges opened their doors to the general public beyond the performance of the dance work itself. A wide range of activities, such as panel discussions, lectures, open rehearsals and school performances, allowed students and general audiences access to dance history and the creative process. Having professional artists in residence inspired involvement on the part of musical ensembles, studios, service organizations, schools, art galleries, and presenting institutions.

THE STRENGTH IN THE NUMBERS: NCCI REACHES ARTISTS, COLLEGES, AND COMMUNITIES

NCCI has reached far and wide into communities across the country, as evidenced by the total numbers of artists, colleges, partners, students, and audiences who participated in the 35 communities.

In the past year, 30 artists and ensembles worked in 28 states to create or restage dances of the highest caliber with students. Many of these guest choreographers brought in additional professional artists from their

own companies to assist with teaching and reconstruction.

A total of 28 dances have been restaged or reconstructed and another 25 new works have been created. Colleges have opted to capitalize on this rare funding opportunity by commissioning multiple works.

Almost 6,000 college dance students benefited. Students were intensely involved in the creative process through one-on-one experiences with professional artists. An additional 12,000 college students in other areas of study and 13,000 young people who attend elementary or high school participated in events that reached far beyond campuses, such as school performances, workshops and lecture/demonstrations.

Audiences that totaled almost 64,000 people were able to experience the artistry of choreographers, most of whom would not otherwise have appeared in their state. Audience members participated in almost 600 events, including close to 250 performances as well as master classes, lectures, performances, and a wide range of community-based activities.

Almost 600 local artists took part. Local artists working in various disciplines participated in collaborations and professional development activities such as master classes with guest choreographers.

NCCI leveraged almost \$750,000 in additional support through cash and in-kind contributions. This was almost triple the amount of funding that was distributed. Multiple funding sources from colleges themselves included set-aside funds, visiting artist funds, and endowment support. In addition, direct support was generated from over 20 sources, such as private foundations, state arts agencies, local arts councils, arts patrons, corporations and local businesses. In-kind support in the amount of almost \$250,000 was provided by university departments and other sources.



Cuban Pete's Latin Magic at the University of the Arts



Seán Curran's
(Another) Metal
Garden at Keene
State College

Fees of over \$360,000 were paid to artists and ensembles. That is almost half again the total of funds given by DANCE/USA.

NCCI encouraged collaboration on campus. With NCCI support, 19 colleges formed collaborations with other universities in their areas or other departments within their schools, to spread the resources of NCCI among a greater number of students and faculty.

NCCI encouraged touring. NCCI provided opportunities for 28 artists to travel from their home states to other regions.

THE TRUE IMPACT: FROM CAMPUS TO COMMUNITY

While the numbers indicate the breadth of NCCI's reach, the extent of its impact is more evident in the experiences that it has fostered for students, artists, faculty and audiences. The array of ways in which communities participated with professional artists illustrates the many points of entry and the depth of experience that these 35 residencies brought to the younger generation of dancers, as well as to professional artists and local residents.

1 THE LEGACY OF MASTER ARTISTS

As students had rare opportunities to reconstruct and perform work of great artists such as Merce Cunningham, Trisha Brown, Meredith Monk, José Limón and Paul Taylor, they learned the roots of their own dance history. Sixteen colleges restaged master choreogra-

phers' works. When University of California-Irvine students performed the historic "Steps in the Street," excerpted from Martha Graham's *Chronicle* (1936), they brought this icon of modern dance to local audiences for the first time in 30 years. University of Georgia's residency with ballet master Stanley Zompakos compelled many former students, who are now teachers, to travel from Alabama, Tennessee, Florida, and South Carolina to learn from him. In other cities, students not only learned the choreography, but were exposed to all aspects of the collaborative process. When Shelly Senter visited the University of Colorado to restage Trisha Brown's *Set and Reset*, design students recreated the elaborate sets. At Purchase College, where Merce Cunningham's *Septet* was restaged, music students learned and performed the score by Erik Satie.

2 A DIVERSE REPERTORY OF NEW DANCE

As they participated in creating new work by contemporary artists such as Ronald K. Brown, Susan Marshall, Jawole Zollar and Marlies Yearby, students learned about aesthetics, techniques and goals of artists working today and explored their own creative voices. In Philadelphia, at University of the Arts, mambo legend Pedro Aguilar (Cuban Pete) and his partner Barbara Craddock garnered significant attention when dance teachers traveled from New York for the



Jawole Zollar's
Dreamin' the
Blues:
Meditations on
Africa at
Towson
University

opportunity to learn from these experts in Latin dance and local master classes attracted as many as 80 students. University of Idaho students connected the new with the old in a residency with dance master Frankie Manning (89 years young!) who staged two new works and conducted a weekend swing/jazz dance workshop, which sold out and attracted dancers from as far away as Seattle and Portland. When Doug Elkins – known for his fusion of hip-hop, club dance and martial arts – arrived on the scene at the University of Minnesota in Minneapolis to create a new work that referenced Bollywood musicals, prominent hip-hop artists joined in to bring vernacular culture to the concert stage.

3 A WEB OF COLLABORATION

The momentum that built on campuses and in communities was dramatic as NCCI residencies progressed. Dance departments took risks that involved complex logistics in order to engage choreographers with the broader campus. Outside the dance departments, cultural participation took place on many levels in the surrounding communities on and off campus: scholars provided information and context about cultures, histories, trends and traditions. Projects created camaraderie and forged professional connections between students and faculty in these different departments and even from different schools. When Montclair State University brought choreographer Alexandra Beller to create a work on the damaging effects of negative body images, it became the focal point for a campus-wide initiative called “The Body Talks.” Duke University’s residency with Ronald K. Brown brought together 44 students from Duke as well as four other area colleges through master classes, repertory sessions, and communal meals.

The general public was enlightened about the value and diversity of artists’ creative processes and performances. The amount of residency activity increased exponentially as individuals and organizations joined in. When the University of Nebraska-Lincoln brought Bill Hastings for a month to restage Bob Fosse’s pioneering Broadway choreography, the reach was staggering: Hastings conducted more than 60 outreach activities, including 28 master classes on campus and at 18 area dance studios. A final performance drew 1,200, which



Audience members at a children’s show of Paul Taylor’s Esplanade

was double the attendance of the university’s NCCI project performance the previous year. When The University of Mississippi brought Dwight Rhoden into the Oxford/Lafayette area, the college had no idea how deeply the experience would resonate for its community. Rhoden worked with difficult, deeply ingrained racial issues that run through the complex history of the university, emphasizing the spirit of racial healing and artistic growth. Town hall meetings and lunchtime discussions in churches, libraries and the black student union fed into the students’ creative process. Efforts are underway to bring Rhoden back, demonstrating how dance and the creative process can catalyze change and foster long-term relationships with communities.

4 NEW AUDIENCES FOR DANCE

Community outreach helped build new audiences for dance through partnerships with local presenters. With 18 months of preparation, Tulane University and its partner, the New Orleans Ballet Association, arranged an exciting array of programs for local dancers, public schools and community centers, exposing over 4,000 children and adults to Paul Taylor’s work. Building on the support of NCCI funding for the Taylor 2 residency, the New Orleans Ballet Association produced the Paul Taylor Dance Company as a culminating event for the community.

5 NEW FUNDING SOURCES

With the endorsement of prestigious NEA support, colleges leveraged funding through university budgets, private and government sources, and dance patrons. Faculty generated support not only to match funds for NCCI projects, but to heighten visibility for long-term plans that would benefit their dance programs. Susan Marshall’s year-long residency with her company at the University of Wisconsin-Milwaukee enhanced the department’s programs by developing strong connections with students as well as expanded donor interest.



Students at the University of Cincinnati work on Paul Taylor's *Esplanade*

One community member was so moved by the Marshall Company's performance in October that she donated \$5,000 toward the cost of the project.

6 PRESS COVERAGE OF DANCE

Largely due to the prestige of having national artists touring their communities, local and even national press focused on campuses, resulting in coverage that ranged from college newsletters to citywide papers to regional and national outlets, some of which garnered significant visibility for university departments. The climactic performance of Jose Limón's *Missa Brevis*, restaged by the University of Kansas, received multiple previews and reviews and a five-minute university television spot. A local cable television program featuring an interview with Sarah Stackhouse and excerpts of the piece aired for a week preceding the performance. Doug Elkin's residency at the University of Texas, Pan American was featured on a local television show, UTPA Today. Metropolitan and national press outlets covered the University of the Arts' presentation of Cuban Pete, including a spot on Philadelphia's ABC affiliate television station. And, the Orange County Register's major feature on Bonnie Oda Homsey and her residency at the University of California, Irvine, brought to light her restaging of master choreographer Martha Graham's work in the Orange County community.

7 DANCE TOURING

When NCCI brought artists to local communities, it meant that nearby presenters could work with artists who might have otherwise been unaffordable. The end result was increased touring. The University of Alaska, Anchorage organized a performance for dance and video artist Marianne Kim at the Bunnell Street Gallery in Homer, about 200 miles away from Anchorage. Seven other dance departments either presented or assisted with the presentation of companies that participated in residencies, including Susan Marshall Dance Company, Complexions (Dwight Rhoden's company), Pearson and Widrig, Deborah Slater Dance Theater, Seán Curran, Cuban Pete and Barbara Craddock, as well as the Paul Taylor Dance Company.

With this support, not only could colleges in more rural states bring in artists from urban centers, but artists also toured from one region to another: Bill Hastings traveled from New Jersey to Nebraska; Sara Pearson and Patrik Widrig went from New York to Montana; Alonzo King went from San Francisco to Ann Arbor, Michigan; Doug Elkins went from New York to Texas; and Cuban Pete went from Florida to Pennsylvania. Residencies and touring performances gave students the unique opportunity to either share the stage with professionals or observe masters in the profession.

8 STUDENTS' GLIMPSE INTO THE PROFESSIONAL DANCE WORLD

As they developed close relationships with professional artists, young dancers were inspired to reexamine the role that dance plays in their own lives and in the broader world, and to pursue professional training, sometimes with the NCCI artists who had mentored them. Marianne Kim's residency provided an unexpected professional opportunity for one University of Alaska student, who will join her in Germany to create a new work in collaboration with an Austrian theatre artist. Students from the University of Cincinnati were exposed to professional opportunities following their residency with Connie Dinapoli, who restaged Paul Taylor's *Esplanade*. Several attended a Taylor workshop in New York over winter break and one student was offered an

apprenticeship with a regional dance company after performing *Esplanade* as part of his audition process.

8 SERVICE TO THE DANCE PROFESSION

The Dance Center at Columbia College's groundbreaking residency with the Cunningham company created the first-ever student-performed Cunningham MinEvent and connected students with professionals to celebrate Cunningham's work. One of the highlights of the residency happened during "Conversations on Cunningham," a three-day symposium that featured a visit by Merce himself, who surprised students by attending their rehearsal and offering feedback. The NCCI residency was part of this larger celebration that brought experts on Cunningham, contemporary choreographers such as Elizabeth Streb and Ralph Lemon, as well as four generations of dancers, critics, administrators, and teachers to Chicago to reflect on his body of work.

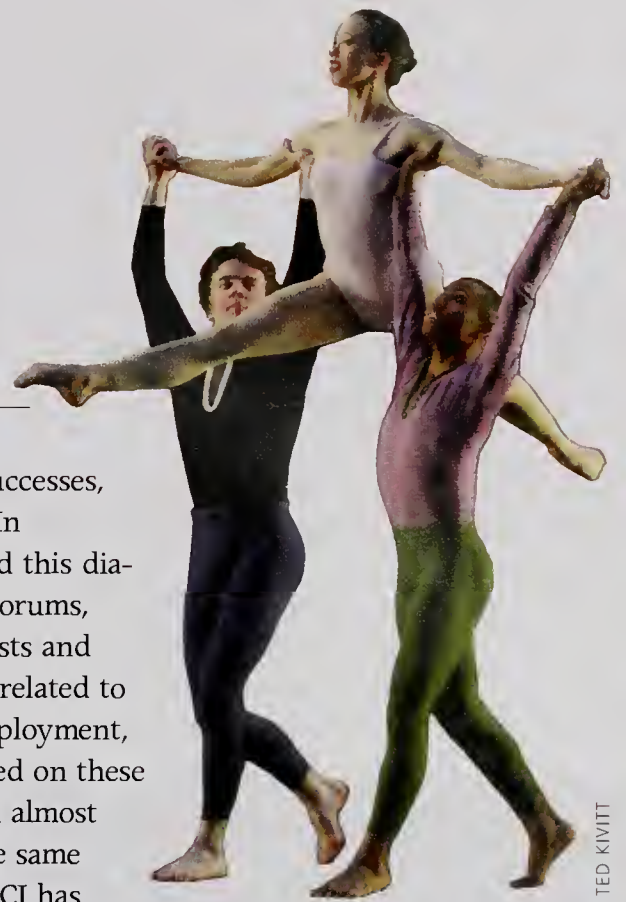
8 NCCI FORUMS: A NATIONAL NETWORK FOR DIALOGUE

The broad array of activity supported throughout the two rounds of NCCI has provided an ideal context in which to raise questions about collaboration between

artists and colleges, including successes, challenges and lessons learned. In response, DANCE/USA facilitated this dialogue by establishing National Forums, which gathered professional artists and college faculty to address issues related to curriculum, residencies, and employment, and producing publications based on these gatherings. The Forums engaged almost 40 artists and faculty around the same table. Out of these meetings, NCCI has begun to foster a national network of relationships among artists and faculty, who have been instrumental in developing recommendations for the broader field. The Forums are greatly needed in not only shaping a more cohesive community of those who strive to serve postsecondary students, but in moving the professional field forward.

Throughout the past two years, DANCE/USA has reaffirmed the impact of NCCI as a sustained national program that supports colleges and artists. DANCE/USA is delighted to have facilitated the passing on of legacies, and the creation of new work, and to have provided service to professional artists, faculty and students. The resonance of NCCI has been felt deeply by colleges across the country. Lisa Fusillo from University of Nebraska at Lincoln talks about the value of NCCI and the ways in which it has encouraged collaboration:

I have personally witnessed the profound impact that a NCCI project can have on students and a community... I have sung the praises of the opportunities, outcomes and impact of the NCCI program to many of my colleagues, and assisted in two other applications, one of which was submitted from a school which had not applied previously. I am an artist-educator, and now, for me the two roles are inextricably linked. My role does not begin and end at any one institution, and I find that one of the most enjoyable facets to my role is finding, assisting and providing opportunities for students and faculty—wherever they may be... The NCCI project is the single most significant opportunity available to college and university programs to make connections with professional artists AND to take that into our communities. You will never be able to count how many lives have been touched, and changed, by this experience.



TED KIVITT

Above, students perform Merce Cunningham's Trio at Purchase College.

Lower left, Latin Magic in Philadelphia.



JOE TARONGA

An Oasis of Opportunity

Artists Speak about the NCCI's Contribution to their Creative Process

Though NCCI was designed to benefit students, residencies evolved to become an “oasis of opportunity” for artists involved, according to choreographer Ann Carlson. Given the shortage of creative opportunities available to choreographers, an important by-product of being in college settings is the sheer value of time and space to develop new ideas and focus on the creative process. Carlson felt strongly that NCCI residencies offered artists the “chance to develop ideas, to bring alternative ways of working with movement, voice, and performance into this context, and also to be inspired by the students.”

According to artists, much of the inspiration came from students who took seriously the opportunity to work with choreographers of such high caliber. The interchange with students provided an environment that was ripe for experimentation. At UCLA, this environment created a lasting impact for Joe Goode, who described his NCCI experience as, “a year of total learning. I felt like a student again.” Bill Evans explained that “students feel honored to be participating and that is reflected in everything they do.” Working with students on restaging dances was no less inspiring; when

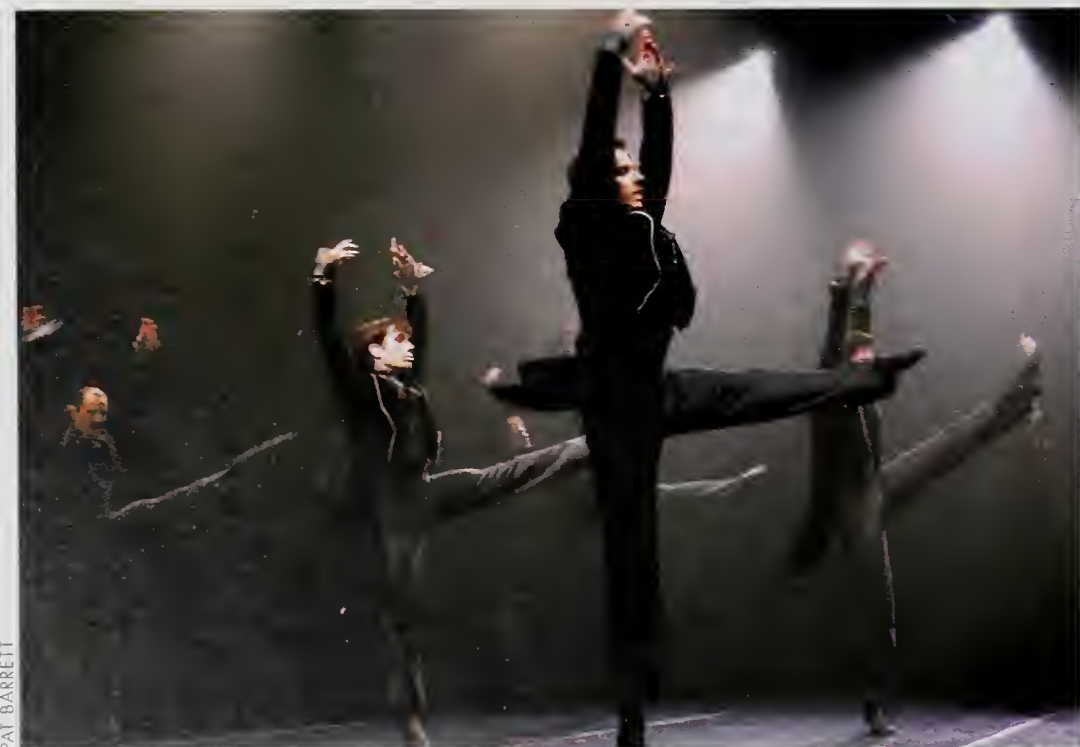
Shelly Senter reconstructed Trisha Brown’s choreography, she said of the young dancers, “It was poignant to watch the students allowing themselves to remain in ‘process,’ and realize that the dance requires approaching each movement as if it were [being done for] the first time.” For this reason, the residencies ultimately provide “a bridge of work possibilities for students preparing to leave the university and get work,” says Ann Carlson, who has maintained her relationship with students from her NCCI residencies.

Some found the NCCI environment to be a welcome relief from the frequently product-oriented demands of working against the clock with professional dancers in rented rehearsal space. There was a continuum to their creative process, as many used ideas generated with NCCI students as source material for their own professional repertory. Choreographer Alexandra Beller spoke about this through-line in the creative process, which came from having a rehearsal period that spanned an entire semester: “This had never happened before, as there is usually such a short period that the piece does not yield work ...that is truly of a professional caliber.” The time and experience that the residency afforded her “was unprecedented...exponentially deeper and richer and more thoughtful.” David Dorfman calls NCCI “a yenta,” or a matchmaker in Yiddish, for powerfully connecting choreographers with new opportunities that influenced their own processes for staging community-based work in college settings. The dance department became the company’s “steward,” taking on a greater role in connecting community members and rehearsing the piece. The extensive outreach of the Limón Company’s residency in Virginia also spurred increased interest in community engagement;



ROSE EICHENBAUM

*This page, right: Bill Evans in Ritmos Calientes
Below: Lar Lubovitch's Men's Stories*



PAT BARRETT



RJ MUNNA

collaboration among institutions “was a model that the Limón Company would really like to replicate in other communities,” according to Ann Vachon.

The long-term effect of NCCI, artists thought, was the value that it has placed on the creative process. As Beller stated, “In this culture, which does not regard art as a necessity and which does not support artists for their efforts, we are often given the choice between the ‘experience’ of creating art (for arts’ sake) or making money by disregarding our aesthetics and ideas and making work that we don’t stand by. The opportunity to combine the rich process we crave with the financial respect we deserve is remarkable.” Marlies Yearby continued, “The only way we can grow as an industry is to value artists so that they are sustained by their chosen field of endeavor.” For her, NCCI residencies have provided the most vital forms of support: “There’s nothing like being able to be in an environment in which you are supported both artistically—with the hunger to explore creativity—and through resources, knowing that you can eat when you come back home.”

CREATIVE ROAD TRIPS

MARLIES YEARBY DISCOVERS NEW POSSIBILITIES OFFERED BY U.S. COMMUNITIES

Some NCCI residencies afforded artists rare opportunities to connect with new communities, sometimes in parts of the country where they had never traveled. Being in these new places not only built audiences for their work, but created opportunities for artists to

experience new cultures. Although Marlies Yearby has toured abroad, both of her NCCI residencies enlightened her about the depth of cultural difference that coexists within the U.S. Her first residency in 2001 at Henderson State in Arkadelphia, Arkansas was as new for her as it was for the students and audiences she reached. She was on a campus 45 minutes away from the nearest movie house and where favorite restaurant fare is fried fish. This made her realize she doesn’t have to venture so far to, as she put it, “open [my] eyes up to learn about a different culture.” Yearby’s more recent residency at Arizona State University reintroduced her to the pleasures of working with youth. While she had seen residencies primarily as a teaching experience, it was through her time with ASU and their long-term community partner, the Silvestre S. Herrera School, that she realized investigating the challenges of her artistic craft through working with kids could be “very empowering.” Since then, she has formed a relationship with a school in her hometown of Montclair, New Jersey and is invested in working more with youth.



RICHARD TERMINE

This page, clockwise from top: Joe Goode Performance Group; Pearson/Widrig and Company; Seán Curran Company.



NAN MELVILLE

NCCI Tours to **Washington**

Eight Colleges Perform at The John F. Kennedy Center for the Performing Arts

Among the most successful outcomes of NCCI was a national collaboration that continued with The John F. Kennedy Center for the Performing Arts. Impressed with the intent and quality of NCCI projects, staff at The Kennedy Center again dedicated two nights of performances on their Millennium Stage to NCCI projects. About 75 students presented the works of eight master artists for audiences that totaled almost 1,000. Students were thrilled to perform in this world-renowned venue; it again served as a mark of achievement to be selected to be part of an event at such a prestigious site.

The Kennedy Center found this performance opportunity a perfect match for its Millennium Stage, a non-traditional venue that presents daily performances. With NCCI participation, The Millennium Stage could offer free performances of historically significant master works as well as creations by contemporary artists to audiences of hundreds every day that included students, local artists and teachers. Audiences had the rare chance to view dances by Merce Cunningham and Jose Limón as well as new works by contemporary artists

such as Alonzo King and Ron Brown.

"We were thrilled to feature this year's NCCI projects, which included a wealth of classic restagings as well as prominent contemporary choreographers. Having such a range, coupled with the geographic diversity of the participating schools, allowed us to create two enlightening programs for audiences of both dance enthusiasts and novices," said Kristen Brogdon, manager of dance programming administration for The Kennedy Center.

The culminating Kennedy Center events provided a perfect capstone for NCCI, offering powerful recognition and visibility for choreographers, giving the works produced a longer performance life, and bringing students an unparalleled educational experience. The young dancers had the opportunity to be part of professional repertory performances and of everything needed to make them happen. They were energized by meeting a variety of student dancers from other colleges, encountering artists whom they only had heard about, and seeing works they had only read about. Several colleges used the opportunity in Washington to visit their Congressional offices and report on the value of NCCI and the NEA.



Students from Virginia Commonwealth University perform José Limón's Suite from Choreographic Offering

COLLEGES PERFORMING AT THE KENNEDY CENTER

Tuesday, June 1, 2004, 6:00 -7:00 pm

Suite from Choreographic Offering (1956)
By José Limón
Virginia Commonwealth University
Richmond, Virginia

Septet (1953)
By Merce Cunningham
State University of New York
Purchase, New York

Bach Suite (1956)
By Murray Louis
Tensile Involvement (1953)
By Alwin Nikolais
Ohio University
Athens, Ohio

Steam Heat, The Aloof (from *The Rich Man's Frug*),
and *Dancin' Man* (1954-1978)
By Bob Fosse
University of Nebraska
Lincoln, Nebraska

Wednesday, June 2, 2004, 6:00-7:00 pm

Together Through Time (2003)
By Bill Evans
University of Central Oklahoma
Edmond, Oklahoma

Shostakovich String Quartet (1999)
by Alonzo King
University of Michigan
Ann Arbor, Michigan

Before Now and After Then (2004)
by Dwight Rhoden
University of Mississippi,
University, Mississippi

Common Ground (2004)
by Ronald K. Brown
Duke University
Durham, North Carolina



ROBERT JORDAN



ROBERT JORDAN



TED KIVITT

Top and middle: Dwight Rhoden's *Before Now and After Then*. Left: Merce Cunningham's *Septet*.

Snapshots of NCCI Projects Around the Country

Artists, Students and Community Partners Connect through 35 Projects in 28 States

STATE: Alaska
SCHOOL: University of Alaska-Anchorage
ARTIST: Marianne Kim
COMMUNITY PARTNERS: Bunnell Street Gallery

Dance and video artist Marianne Kim created a multi-media, evening-length physical theater production at University of Alaska-Anchorage during an extensive two-month residency. Theater and dance faculty members Brian Jeffrey and Brent Glenn collaborated with Kim on *The Image After*, which looked at photography as a captured image of an experience, rather than an interpretive portrait of a subject. The piece challenged the audience with an array of visual, verbal and physical information—beautiful images, suggestive lighting, provocative statements, and ten dancer/actors who revealed the mechanics of the production by playing themselves onstage. The themes of nostalgia and death that ran throughout the piece were made visible through the framework of photography.

The luxury of a two-month residency allowed students to participate in a Butoh workshop taught by Kim, and the experience culminated with a free public showing and a performance as part of the campus-wide International Day Festival. Kim explains, “Our rehearsals were intensive and the faculty provided a wonderful infrastructure to allow for me to work with the students.” The residency resulted in an unexpected professional opportunity for one UAA student who joined Kim in Germany to create a new work in collaboration with an Austrian theater/video artist. Additional teaching included master classes in the Theatre and Dance Departments in advanced level technique and dance appreciation, as well as lectures in performance theory in the English Department and in art appreciation in the Art Department. Through

partnership with Bunnell Street Gallery, more than 200 miles away in Homer, Alaska, Kim created an installation, presented a live performance and taught a Butoh workshop for the public in the gallery.

Through the residency, Marianne Kim explored photographic imagery in new ways, both visually and in performance, and shared the form of Butoh with students and audiences in Anchorage and Homer. Kim explains the import of the residency not only for her, but also for students at the University of Alaska: “Working with young artists is always inspiring to my creative process. I have to champion the importance of arts education not only for my own survival as an artist, but the alternative it provides university students—future elite citizens and leaders of the U.S.—to value culture and art. I think the people who champion the cause for arts are the ones who have had direct experience with it.”

STATE: Arizona
SCHOOL: Arizona State University
ARTIST: Marlies Yearby
COMMUNITY PARTNERS: Silvestre S. Herrera School, Boys and Girls Club of Tempe

NCCI funds supported a three-week residency with Marlies Yearby at Arizona State University, where she worked intensively with Dance Arizona Repertory Theater (DART), the dance department’s outreach-oriented company. The company consists of 18 undergraduate and graduate dance students with distinctive technical and performance backgrounds, and seventh and eighth grade students from DART’s long-term community partner, the Silvestre S. Herrera School, which serves underprivileged youth from the Nuestro Barrio neighborhood of Phoenix. In daily rehearsals, Yearby conducted experiential movement workshops for the DART and Herrera students. The creative process centered on the relationships between breath, rhythm and emotion, and was challenging for

both DART and Herrera students, who paired together to work on choreographic compositions. The relationship between the groups extended beyond rehearsal through online discussions and emails initiated by DART students. Yearby discovered that she “helped the DART Company to see a different way” of creating dance. While before, the Herrera kids had looked up to DART Company members, Yearby says that by “creating some oral history [we helped reveal] who they were as individuals” and formed a more intimate environment. Yearby reveled in the process-oriented residency, particularly because her company’s projects are frequently more product-focused. As she says, “It was rich for [the students] and for me.”

The cast experienced the working artistic relationship between Yearby and composer Eric Schultz, who attended rehearsals and created an original sound score inspired by the dancers’ creative process. The resulting work, *A pulse, a moment, a state of being, a breath, and emotion, beat*, premiered to a full house at “Community Pulse,” DART’s annual free community showcase, which drew a diverse audience of ASU administrators; College of Education faculty; Department of Dance faculty and students; friends and family of performers from DART and Herrera; and high school students from the Boys and Girls Club of Tempe. The work also had a five-night run at the interactive Dance Studio Theater at ASU, attracting audience members from the department, ASU, and greater Tempe and Phoenix. Area videographer Heidi Shikles documented the entire process and the footage was compiled into a short documentary to be used as a reference and archive.

Yearby also shared her vision and craft with the larger campus and metropolitan area in a variety of community activities. In coordination with faculty of the ASU Women’s Studies Program, she conducted a free workshop around the concept of identity that included movement, writing and vocalization for a diverse group of women in the greater Phoenix area. She partic-

ipated in a panel discussion entitled “Fostering Innovation and Creativity in Interdisciplinary Efforts,” which was offered through the College of Interdisciplinary Studies. To share her experience in a wide variety of dance forms, Yearby taught two advanced master classes at ASU, as well as an open class for ASU and Herrera students in collaboration with composer Daniel Bernard Roumain. The NCCI residency with Marlies Yearby expanded the education and artistry of students and at the same time reached beyond the boundaries of the university to engage the community in the creative process of self-expression.

STATE: California

SCHOOL: University of California, Irvine

ARTIST: Bonnie Oda Homsey/American Repertory Dance Company

COMMUNITY PARTNERS: Support Groups Division of the Orange County Performing Arts Center

Former Graham company principal dancer Bonnie Oda Homsey undertook a historic restaging of Martha Graham’s *Steps in the Street*, an excerpt from *Chronicle* (1936) for the benefit of students at University of California, Irvine. Applying their foundational knowledge of the Graham technique, students learned this seminal work from reconstructor Homsey, as well as the Martha Graham Resources designee Sandra Kaufmann, who had performed in the original restaging by Graham principal dancer Yuriko. Choosing to cast 14 women rather than 12 allowed a greater number of students to experience Graham’s methods firsthand and to learn the nuances of performance from masters. Local audiences had not been exposed to the Graham repertory in more than 30 years, and this residency provided an opportunity to reacquaint the community with the work, as well as expose them to the larger artistic context.

Performed at UCI as part of “Dance Visions,” the restaging was accompanied by an educa-

tional exhibit of photography by Barbara Brooks Morgan of the Martha Graham Company, original costumes from the piece, and a couture gown worn by Graham. The exhibition marked Homsey’s debut as a curator and allowed her to “synthesize so many skills [to create] a dynamic homage to the creative genius of Martha Graham and Barbara Morgan.” Free outreach activities, designed to promote wider knowledge and access to Graham’s legacy, included a lecture/demonstration, “Footsteps of Modern Dance,” co-sponsored by the Orange County Performing Arts Center for 650 students at Santa Ana High School. The presentation featured performances of the work of St. Denis, Shawn, Humphrey, Kreutzberg and Graham by UCI students, as well as narration about the history and philosophy of these artists. Students from Santa Ana were invited to attend an open dress rehearsal of “Dance Visions.” A pre-show panel discussion brought together former Graham company members from different generations to discuss the value of Graham’s legacy as it relates to the balance between preserving our dance heritage and supporting new artistic vision. The project received outstanding press, including a feature story in the Orange County Register. Through the residency of performances and humanities activities, Homsey and other Graham experts shared the talent and artistry of this historical figure in modern dance with the college and the community.

STATE: California

SCHOOL: University of California, Los Angeles

ARTIST: Joe Goode

COMMUNITY PARTNERS: UCLA Fowler Museum of Cultural History, UCLA Hammer Museum, Japanese American Cultural and Community Center

NCCI support allowed artist Joe Goode to create *Beauty Subsides*, a performance installation that was a primary component of a larger project,



Bill Hastings at the University of Nebraska-Lincoln

“From the Verandah,” a collaboration between the UCLA Fowler Museum of Cultural History, the UCLA Hammer Museum, and the Japanese American Cultural and Community Center. “From the Verandah” was an experimental installation—a wooden verandah-like structure with two platforms, one which featured a work by visual artist Wolfgang Laib and another covered with a thick layer of clay that had hardened and cracked. It was this environment that inspired Goode to create a piece based on the Japanese aesthetic principles of “wabi sabi,” in which things that are commonplace and humble are given value.

Goode covered new ground with students through a residency that emphasized a workshop process over the final product. He explains, “We worked very hard to experience a kind of homeliness, a state of in-betweenness, which was antithetical to performers who may want to be dazzling and beautiful... We moved beyond our western notion of what a performance is and what purpose it serves.” He credits their success to the “long gestation period [that] made all the difference to the depth of our understanding of the work.”

The cast was made up of undergraduate and graduate dance students at UCLA, as well as dance students from California State University at Long Beach and California Institute for the Arts, faculty from UCLA, California State University at Los Angeles and Pomona College,

and two Los Angeles-based community dancers. Joe Goode commented on how engaging this diverse cast created enormously rewarding connections. Working with students from all different cultural backgrounds did prove to be a huge challenge: "Some were practicing Buddhists, some were of Asian lineage, many were just coeds whose idea of dance extended no further than the drill team... [Students] had some artistic chasms to leap over and some judgments to set aside." On top of this, they were also "dealing with museum curators and administrators who really didn't understand what it meant to have 20 performers dancing through their art galleries." In the end, "the students all bonded around the work and discovered a lot about themselves."

The piece premiered at the opening day festivities for "From the Verandah" to a standing-room-only audience, and was followed by a discussion with Goode who shared his inspiration and creative process. The students performed the work weekly in the gallery for museum visitors and were joined by guest lecturers including Goode and artists Hirokazu Kosaka and Ogori. The class set aside time for discussion of the project, allowing students to become intimately familiar with both the initial idea and the process of creating "From the Verandah." In addition to *Beauty Subsides*, another work created by UCLA media arts and science students that compared human and rice genomes through stunning projections appeared in the Verandah space. In this way, the residency stimulated interaction between the dance department and students of molecular biology, psychiatry, media arts, film, television and digital media as their respective projects for "From the Verandah" collided in the gallery. The dedication and hard work of Goode's cast, and the experimental quality of the residency, created camaraderie among the students and teachers, who have continued the relationships they developed beyond the end of the project. Goode's work itself will be pre-

served through film footage that will be part of an educational documentary of the project. As *Beauty Subsides* was a unique collaboration that brought together arts and academic organizations to develop a stimulating free performance, and created an environment for students to explore Buddhist concepts with an acclaimed artist in a unique performance installation.



Sleepwatchers at Franklin & Marshall College

STATE: California
 SCHOOL: University of California
 at Santa Barbara
 ARTIST: Kim Epifano

The University of California at Santa Barbara Dance Company, a touring company made up of 10 dance majors in their senior year, added a new multimedia work entitled *Speak the Language* to their repertory this year after an intensive residency with artist Kim Epifano. In the first week of rehearsal, Epifano worked with the students in improvisational exercises to familiarize them with her creative process, getting to know them personally and helping them expose their own creative voices. To address American cultural ideas of race, origins and stories of individual lives, the dancers did writing exercises, told personal stories, and kept journals. Epifano designed a sound score for the piece, which included pre-recorded sounds, song arrangements, and live performances by the dancers. Learning to act, sing and dance at the same time

was a challenge for the dancers, but the exploration in early rehearsals created a safe environment where they felt free to push themselves artistically. The fruits of the students' own creative play were interwoven into the vocal, dramatic and movement material of *Speak the Language*—a hallmark of Epifano's process. The piece was a highlight of the company's rigorous touring schedule and was performed 13 times, including at the American College Dance Festival at the University of Utah, where it was given high honors and selected for the gala performance. The piece toured to numerous local high schools, and there were other outreach activities, including a community master class and a brown bag lunch discussion at UCSB. By giving students the opportunity to share their own stories as part of the residency, Epifano was able to both create a culturally rich work that rang true for audiences, and to involve students deeply in the artistic process. The project has been, she explained, "a wonderful addition to my creative experience as a professional artist! The connections I have made with the faculty and students has been priceless."

STATE: Colorado
 SCHOOL: University of Colorado
 ARTIST: Shelley Senter/Trisha Brown

Shelley Senter, a master teacher and representative of the Trisha Brown Dance Company, came to the University of Colorado to re-envision *Set and Reset*, a 1983 masterwork of Trisha Brown. This remarkable undertaking on the part of Senter, 12 student dancers, and the design team for the production culminated in the meeting of young minds with the renowned accomplishments of a master choreographer. To complement the project, Senter taught morning movement classes, which allowed students to understand more deeply the physical skills that are central to Brown's movement style, as well to continue their study of the Alexander Technique, a formative aspect

of Brown's work and part of UC's curriculum. Senter commented, "It was poignant to watch the students work with allowing themselves to remain in 'process,' and realize that the dance requires approaching each movement as if it were the first time. It was satisfying to see the students' enjoyment in working this way."

The work was performed to a sold-out house at the 2004 Central Region American College Dance Festival, for an audience of 380 students and faculty from 23 college/university programs around the country. It was also performed as part of UC's "Legacies" project alongside works of historical importance, including work by Martha Graham, Katherine Dunham, and Bill Young, as well as premieres of new work. Faculty and students from design and technical theater worked together with Robert Shannon to create a complex mobile set complete with video, photography, sounds, surfaces and lighting. Students had the opportunity to observe the collaboration between Senter and an off-campus costume designer, which closely mirrored the historical record of Brown's interaction with Robert Rauschenberg. As part of ACDF, a public panel discussion moderated by a dance historian highlighted the importance and problems of reconstructions, as well as the unique solutions employed in this project. The historic restaging of the work was not lost on local press such as *The Rocky Mountain News*: "Set and Reset dates from 1983, but it continues to resonate with a boldness that probably will challenge dancers for generations." This year-long project created a strongly-felt sense of excitement, energizing UC's students, staff, faculty, community, and local press alike, and prominently featured Trisha Brown's work in Colorado where it is seldom seen. For Senter, directing *Set and Reset/Reset* renewed an awareness of the lasting integrity of Trisha Brown's work. Through the restaging process, she said, she discovered with students the "great power in revisiting the known [and] having it still teach you something."

STATE: Georgia
SCHOOL: University of Georgia
ARTIST: Stanley Zompakos
COMMUNITY PARTNERS: Clarke County Lyndon House Arts Center, Athens Ballet Theatre, Nellie Bee School District, East Athens Educational Dance Center

Artist Stanley Zompakos arrived at the University of Georgia to reconstruct *Simple Symphony*, which premiered in Athens, Georgia in 1981 for student dancers of the UGA Ballet Ensemble. As founding Artistic Director of the Athens Ballet Theatre, Zompakos is a prominent figure in the dance heritage of Georgia. He was assisted by Janet Robertson, a UGA faculty member whom he trained. As a dance instructor, choreographer and mentor to many Athenians, Zompakos' residency allowed the community to become reacquainted with his contributions and celebrate his place in local history. Among those who were compelled by Zompakos' presence to participate in the residency were his former ballet mistress at Athens Ballet Theatre; many of his former students, now teachers, who traveled from Alabama, Tennessee, Florida and South Carolina; and one former student who presented an entire gallery of photographs of his teaching days in Athens. Presented at a community reception honoring Zompakos, the photo exhibition was hung at the Lyndon House Arts Center and later in the UGA Department of Dance. Many students shared their fond memories of training with Zompakos at the reception and provided photographs, articles, programs and a few rare clips of his choreography on video for the archive created as part of the project.

Zompakos gave back to the community in many ways during his residency by leading panel discussions and lecture/demonstrations, and teaching master classes at the Athens Ballet School, UGA, the Nellie Bee School District, and the East Athens Educational Dance Center. Community dancers who participated were given free tickets to UGA's performance of *Sim-*

ple Symphony, providing them a chance to see his work firsthand. The project illuminated the connection of Athens, Georgia, the UGA dance department and professional dancers in other states to dance history and the pedagogy of one of the great ballet masters, and allowed students to explore a greater understanding of their own artistry in performance.

STATE: Idaho
SCHOOL: University of Idaho
ARTIST: Frankie Manning
COMMUNITY PARTNERS: Swing Devils of the Palouse

The University of Idaho's NCCI project with swing dance master Frankie Manning resulted in the creation of two new works, *Flying Home* and *Jam Session*. The first, set to the music of Lionel Hampton with a cast of 20 university dancers, featured the vernacular jazz vocabulary found in the fad dances of the 1940s. The 89-years-young Manning taught the students the history of the dances and enticed them with the excitement of the era. The second work, set to the music of Benny Goodman, was a swing dance for three couples selected from university dancers and members of the Swing Devils of Palouse. With an improvisational feel, intricate rhythmic footwork and "air steps," the piece recreated the feel of film clips of the Savoy Ballroom dancers. The pieces were performed for more than 300 school age children and 400 visitors to the university's Lionel Hampton Jazz Festival.

During his residency, Manning offered a weekend swing/jazz dance workshop, which sold out and attracted university and local dancers, as well as other dancers from throughout the Northwest region— some from as far away as Seattle and Portland. Adding significant context to the residency was jazz historian Peter Loggins, who taught classes and lectured on the roots of swing and vernacular jazz dance. Late-night dinners with the inexhaustible Man-

ning turned into impromptu oral history sessions where he reflected on working at the Savoy Ballroom, sharing stories about jazz luminaries such as Ella Fitzgerald and others. The workshop concluded with a lecture by Manning and a preview of the new works.

This exhausting weekend of dance was one of the best workshops in the Northwest region and gave the dance program at University of Idaho a great boost in visibility. The program's visibility was also increased on campus; Manning's residency took place during Black History Month and the university held a presidential reception for the artist, a first for the program. The residency also received press features in the *Moscow/Pullman Daily News* and the *Lewiston Tribune*. Another long-lasting impact of the residency was the video documentation of Manning's teaching and rehearsal sessions, which will be housed at the university and available to researchers or for future documentaries on Manning. Frankie Manning's residency was a great success for a small dance program as it gave dancers throughout the community an opportunity to work directly with a dance legend and educated the public about the true roots of swing dance.

STATE: Illinois
SCHOOL: The Dance Center of Columbia College Chicago
ARTIST: Merce Cunningham

The support of the National College Choreography Initiative made a direct connection possible between eight dancers from The Dance Center at Columbia College Chicago and modern dance genius Merce Cunningham in the first ever student-performed Cunningham MinEvent. Students were immersed in the technique, choreography and history of Cunningham through a nine-week residency that exposed young dancers, arts professionals and vast audiences to the master artist's work and process. Cunningham's work has always been shown in one of

two contexts: as part of the repertory, wherein full dances are maintained for performance by the company members; or as an "Event," in which excerpts from different dances are spliced together by Cunningham and performed by the company. But never before had the "Event" concept been licensed, nor had an intense collaboration of this scale been undertaken with college students.

Guest teacher and former Cunningham dancer Banu Ogan taught swatches of choreographic material to the ensemble of student dancers. Drawing on instructions from Assistant to the Choreographer Robert Swinston, and Cunningham himself, as well as her own extensive knowledge of the repertory, Ogan taught and rehearsed the students on a rigorous schedule. Their work together culminated during "Conversations on Cunningham," a three-day symposium. To students' amazement, Cunningham visited their dress rehearsal and offered feedback on their performance of his choreography. The celebration brought experts on Cunningham, contemporary choreographers such as Elizabeth Streb and Ralph Lemon, and four generations of Cunningham dancers to Chicago to reflect on the body of work that he has created during the last half century. Through master classes, film screenings, panel discussions, and performances by Merce Cunningham Dance Company, students and the community were granted full access to the legacy of this artist. The MinEvent was also performed in the end of the semester student Repertory Workshop Ensemble and faculty concerts for substantial student audiences, as well as parents, friends and families, many of whom were exposed to Cunningham's choreography for the first time. The success of this project has had a great impact on The Dance Center and the local community: Cunningham's work and technique had been under-represented, but this project provided both a look back at Cunningham's historic contributions to dance, and a new MinEvent performed by students that is exemplary of his artistic genius.

STATE: Illinois
SCHOOL: University of Illinois, Urbana-Champaign
ARTIST: Lar Lubovitch

The NCCI grant awarded to the University of Illinois, Urbana-Champaign, brought the artistry of Lar Lubovitch and a restaging of *North Star* to students who had never before experienced the work. Though they had benefited from annual week-long residencies with Mark Morris, who is a former Lubovitch dancer and original cast member of the piece, this was their first opportunity to delve into the choreographer's style. John Dayger, who had danced for Lubovitch for 25 years, set and rehearsed the piece, and also taught a semester-long repertory class that was open to all intermediate/advanced level dancers at the university. During a four-day residency with Lubovitch himself, the cast's understanding of the work grew tremendously as they interacted with him directly in rehearsal and repertory class, and heard him speak about his choreographic process for *North Star* in a lecture/demonstration. Approximately 200 people from the broader community also had a chance to learn about Lubovitch's work in classes, discussions, lecture/demonstrations, and a public lecture, where he discussed the challenges of choreographing for the major venues of his career: the concert stage, the ice skating rink, and Broadway.

Though *North Star* has not often been performed by companies other than Lubovitch's because of its difficulty, its performance as part of the annual main stage concert, Festival 2004, was a success by all accounts. The story of the residency was picked up by the local paper, *The News Gazette*, and the work was enthusiastically received by audiences, who benefited from outreach activities that involved them in the choreographer's work. This NCCI grant allowed both students and community members to spend a substantial time period immersed in the dance style and choreographic process of an important figure in the landscape of modern dance.

STATE: Kansas

SCHOOL: University of Kansas

ARTIST: Sarah Stackhouse/Jose Limón

COMMUNITY PARTNERS: The Lied Center, Lawrence Arts Center, Lawrence High School, Free State High School

The end result of the University of Kansas's exceptionally successful NCCI project was a stirring performance of *Missa Brevis* by seminal artist Jose Limón—featuring a stellar soloist, 23 dancers, 42 singers, live organ accompaniment, an extraordinary projected backdrop of a devastated landscape, and the enthusiasm and emotional responses of a moved audience. During this residency, dancers from KU and the Lawrence area worked closely with Sarah Stackhouse, the former Limón dancer who re-created the piece, as well as with faculty member Patrick Suzeau, who learned the Limón role. For an initial three weeks, students rehearsed for at least three hours a day to learn the work, and most participated in daily dance classes with Stackhouse, which were open to all advanced dancers in the region.

With the great gift of immersion in the Limón technique, the cast learned *Missa Brevis* and then began to take the work out into the community through performances, lecture/demonstrations, and open rehearsals, along with master classes taught by Stackhouse for youth dance groups. Performances drew large regional audiences, and a lecture/demonstration that coincided with Annual Dance Day brought many high school students from Kansas, Missouri, and Illinois. Another performance took place at the Kansas Dance Festival at Wichita State University, giving a wider geographic range a taste of *Missa Brevis*, which helped bring larger audiences to the final performance at the Lied Center. The residency also brought diverse departments at KU together in a lively panel discussion on "Art and War," with faculty panelists from the fields of theater and film, art history, music, philosophy, humanities and Western civilization.

Audiences commented that the dancers were already able to convey the enormous power of this landmark piece. But thanks to the NCCI grant, the students had the privilege to work with Stackhouse for an additional three weeks to ensure the highest possible level of performance. The dance faculty observed stunning growth among students in technical and performance skills, as well as a growth in the visibility and passion for dance in the community.

The climactic performances at the Lied Center received significant media attention in the form of preview articles in three papers, glowing reviews in two, a five-minute university television spot to spread the word on campus, and a local cable television program devoted to an interview with Stackhouse and excerpts of the piece, which aired for a week preceding the performance. The NCCI grant project at the University of Kansas culminated with two performances of Jose Limón's *Missa Brevis* at the Lied Center, a concert hall which serves the campus, community and region.

STATE: Kentucky

SCHOOL: Western Kentucky University, Bowling Green

ARTIST: Acia Gray and Barbara Phillips

COMMUNITY PARTNERS: Dance Images

The NCCI grant awarded to Western Kentucky University, Bowling Green, brought tap dance artists Acia Gray and Barbara Phillips to stage an original work on the WKU Dance Company to the live piano and vocals version of "Saturday Night Fish Fry" from the Broadway musical, *Five Guys Named Moe*. Phillips created a beautifully entertaining work of choreography to be performed as part of "An Evening of Dance 2004" and exposed the dancers to historical tap from the 1930s, which formed the backbone of the movement style in the piece. The residency provided students with an education from second and third generation tap dancers in the style of "hoofing" (accurate to the period), as



Doug Elkins' *Brimful of Ashe* at the University of Minnesota

well as a sense of the importance of preserving and continuing the legacy of this uniquely American dance form. For the first time, students learned about tap as a culmination of Irish and African dance with jazz and spiritual influences, and gained knowledge about the evolution and origin of specific steps—an experience that could only come from interacting closely with artists. This message also went out into the campus and Bowling Green communities via master classes, both on campus and at Dance Images, a local dance training facility, in six open public performances, and at a high school matinee designed to support the Kentucky Commonwealth's Initiative to integrate study of the arts into public school curriculum. Since the WKU Theatre and Dance program is largely focused on musical theater, both the dancers and audiences responded enthusiastically to the new work's focus on '30s jazz and jitterbug, period fashions, and live entertaining music. This NCCI residency provided a remarkable opportunity to continue passing down the oral history of rhythm tap from the masters to a new generation of tap dancers and audiences in Kentucky.

STATE: Louisiana
SCHOOL: Tulane University
ARTIST: Paul Taylor
COMMUNITY PARTNERS: New Orleans Ballet Association (primary), St. Bernard School Board, New Orleans Recreation Department, New Orleans Center for the Creative Arts/Riverfront, Housing Authority of New Orleans

The NCCI grant awarded to Tulane University enabled Paul Taylor's second company, Taylor 2, to be in residence for two weeks, exposing the community to the work of one of the country's foremost pioneers of modern dance. Led by director Susan McGuire, along with six Taylor 2 dancers, excerpts of Taylor's famous *Esplanade* were reconstructed for students in the Newcomb Dance Program at Tulane. Through workshop rehearsals and the reconstruction, along with technique master classes, the students gained insight into both the technical proficiency and performance quality of Taylor's choreography.

This opportunity was extended to a wide segment of New Orleans with the help of the New Orleans Ballet Association, which acted as a conduit into the community with its award-winning programs. With 18 months of preparation, the project partners arranged an exciting array of programs. Master technique classes were offered to students at a performing arts high school, students in the New Orleans Recreation Department/New Orleans Ballet Association "Step Up" program, and dancers in the professional community. Lecture/demonstrations reached six public schools, a St. Bernard parish community center, and the Sojourner Truth/Lafitte Housing Development Creative Community Center. Showings of the reconstruction of *Esplanade* included an informal showing of workshop material, one children's show and four formal showings as part of "An Evening of Dance" produced by Newcomb Dance. In total, over 2,000 children and adult

community members observed work by Taylor; each day 20-30 Newcomb Dance students participated in classes; and another 2,000 children and audience members observed the "Evening of Dance" performances. All members of the community were exposed to the absolute professionalism of the Taylor 2 company members and exquisite articulation and teaching of Taylor technique by Susan McGuire. With the support of NCCI funding for the Taylor 2 residency, an additional element was made possible through other sources—New Orleans Ballet Association produced the Paul Taylor Dance Company as a culminating event for the community. This residency was a success because of the powerful presence of both Taylor 2 and the Paul Taylor Dance Company in New Orleans in performances, lecture/demonstrations, teaching and repertory workshops, which exposed the community to the choreography and creative process of a master artist of the 20th Century.

STATE: Maryland
SCHOOL: Towson University
ARTIST: Jawole Willa Jo Zollar
COMMUNITY PARTNERS: Towson University: College of Fine Arts and Communication, Office of University Marketing, Stephen's Hall Production Crew, Department of Theatre, Office of Diversity, African-American Cultural Center, African-American Acting Troupe; Stephanie Powell Danse Ensemble; Dance Baltimore

Towson University's NCCI project was designed to support a new work by Jawole Willa Jo Zollar for the Towson University Dance Company. The new ensemble work, *Dreamin' the Blues, Meditations on Africa*, was created in rehearsals with BFA dance majors at Towson who grew tremendously through their exposure to Zollar's approach and movement vocabulary. Zollar was skilled at encouraging and inspiring dancers to create in dance composition and movement theater classes. As their learning of the new work progressed,

faculty members were pleased to observe students embracing Zollar's teaching and executing the movement in an authentic fashion.

The residency had a wide array of positive effects on Towson University administrators, faculty, staff, students and artists, many of whom had no previous exposure to Pearl Primus, Jawole Willa Jo Zollar or Urban Bush Women. The residency exposed the campus community to the rich contributions of these artists through numerous master classes in dance composition, modern dance technique and movement theater improvisation taught by Zollar, as well as talks in seminars classes for dance and theater students. Zollar also gave a seminar presentation on diversity and the stage, sponsored by the Towson University Office of Diversity, African-American Cultural Center, and African-American Acting Troupe, and introduced these groups to the legacy of Pearl Primus and the work of Urban Bush Women. During a brown bag luncheon with Jawole Willa Jo Zollar, members of the Towson University community had a chance to interact with the artist and gained a greater awareness of modern dance as an important part of the fine arts. Through the residency, a collaborative documentary of the process was created to serve as an educational tool and an archive of the creation of *Dreamin' the Blues, Meditations on Africa*. This NCCI residency brought the contemporary artistry of Jawole Willa Jo Zollar, as well as the history and legacy of Pearl Primus, to dancers and community members at Towson University and allowed them to experience a unique combination of the work of these two artists.

STATE: Michigan
SCHOOL: University of Michigan
ARTIST: Alonzo King
COMMUNITY PARTNERS: Detroit Public Schools

NCCI support brought artist Alonzo King to the University of Michigan to restage *Shostakovich String Quartet* on the University Dancers, to be

presented as part of a campus-wide festival commemorating the 300th anniversary of the founding of St. Petersburg, Russia. The choreography figured prominently in the celebration of the city's remarkable cultural heritage. The work was set by King's assistant, Summer Rhatigan, who inspired and pushed the students to new heights, and was later rehearsed during a residency with King. The students learned the abstract modern ballet without music or even counted movements, although it was danced to a live performance of Shostakovich's "String Quartet #15 in B Flat Minor, Opus 144," by the university's student Rosseels String Quartet. The idea behind learning the work in this manner was to encourage the students to find their own interpretation and expand their performance range. The process was a success, evidenced by artistic growth that impressed the choreographer and the decision of a few students to continue their studies with King at his Lines Ballet School in San Francisco.

While King was in residence, he also took his work out into the community by conducting a master class at Martin Luther King High School in Detroit in which 40 students participated, another 40 observed, and all had the chance to hear him discuss his work and answer questions from the audience. The University of Michigan hosted a "Dance Day" and invited 75 students from the Detroit Public Schools to take a technique class and see a matinee performance of *Shostakovich String Quartet*. Another major outreach effort was conducted by the Freshman Dance Touring Company, which performed sections of the work throughout the community, including at the University of Michigan hospital, area high schools and a retirement community, totaling eight performances for more than 1,000 community members. This NCCI residency allowed students at the University of Michigan to progress as artists, and allowed Alonzo King to teach a cast of eager dancers and curious community members about his choreography and artistic process.

STATE: Minnesota
 SCHOOL: University of Minnesota
 ARTIST: Doug Elkins
 COMMUNITY PARTNERS: St. Paul Central High School

Doug Elkins, a choreographer known for his fusion of hip-hop, club dance and martial arts, created *Brimful of Ashe*, a new work for students at the University of Minnesota. The work is a wildly physical ride set to the music of Punjab MC that references the exoticism of Bollywood musicals. Elkins' use of popular music and culture made him an ideal choreographer for the residency, which was designed to correlate with the university's Trans/lations/ferrals Conference, which focused on translating vernacular and popular culture to the concert stage. The work premiered on the University Dance Theater Program and was also presented at the conference alongside works and demonstrations by other contemporary artists such as Jawole Jo Zollar and Rennie Harris, as well as prominent local hip-hop artists such as B-Girl Seoul, Desdemona, Kenna Camera-Cottman, Daylight, Abomination, Dancin Dave and Mr. Uneek. Panel discussions on topics including "Vernacular Layers and Pop Culture," "Hip-Hop in a Global Context" and "The Evolution of Hip-Hop," allowed time for participants to get involved in theoretical discussions and then see actual work that addressed the same issues. In conjunction with the conference, Elkins taught a hip-hop class for 27 students from St. Paul Central High School, an inner city school. The rigorous and lively class encouraged students to focus intently to learn new partnering techniques and hip-hop moves. Elkins not only taught an engaging and challenging class, but educated the young students with a running history of hip-hop along the way. The conference and performances allowed the dance program at the University of Minnesota to not only increase its outreach to the local dance and scholarly communities, but to also provide a vibrant, enriching experience in vernacular and popular dance for the surrounding community.



Kim Epifano's *Speak the Language* at the University of California-Santa Barbara

STATE: Mississippi
 SCHOOL: The University of Mississippi
 ARTIST: Dwight Rhoden
 COMMUNITY PARTNERS: Mississippi Arts Commission, Yoknapatawpha Arts Council, St. Peter's Episcopal Church, Second Baptist Church, Clear Creek Baptist Church, Office of Mayor Howorth and the William Winter Institute for Racial Reconciliation, the Oxford/Lafayette Public Library

The University of Mississippi brought Dwight Rhoden into the community to initiate a dialogue about racial reconciliation, using dance as a medium for revealing both the pain of times past and a hope for the future. The goal of this residency was to bring together members of the Oxford, Lafayette County, and university (OLU) communities in the spirit of racial healing and artistic growth. Through the choreographic process, Rhoden worked with some of the difficult racial issues that are deeply ingrained in the OLU community and particularly the complex history of the university, including the riots surrounding the admittance of James Meredith in 1962. The ideas that informed the piece, titled *Before Now and After Then*, were drawn directly from Rhoden's interaction with the OLU community, who opened themselves up to him in the interest of healing old wounds. Through town hall meetings and lunchtime discussions that took place in churches, libraries,

and the black student union, Rhoden tapped into the area's racial dynamics, and found both lingering tension and evidence of progress. Students attended many of the community events so that they could experience the anger, pain and guilt that remained firsthand so that they might better understand and interpret the community's feelings on stage. Rehearsals were open to the community members, who in turn could observe how their stories were being transformed into art. For these committed dance students at a university without a dance major, the opportunity to learn directly from a well-known choreographer was a first. Rhoden encouraged and even expected them to meet the high technical standards of his company, a challenge that generated great respect for the artist.

The piece premiered at the new Gertrude Ford Center for the Performing Arts in a program that featured Rhoden's company, Complexions, and was performed at the Southeastern American College Dance Festival, selected for the gala and the national performances, as well as chosen for the NCCI program at The Kennedy Center. The impact on the community as a whole was dramatic and is still reverberating. An enthusiastic group of 1,000 children in Northeast Mississippi attended a school performance, which was for many their first experience with modern dance. Rhoden taught master classes for the campus and OLU community, for experienced and novice dancers, young and old. The Department of Theatre Arts is editing a documentary film of the project, which will serve as a record of the creation of *Before Now and After Then* as well as inspiration for future progress. Rhoden himself grew artistically from the process, and now hopes to develop it as a full-length piece for his company. By using a new non-verbal approach to racial healing, the project successfully demonstrated to the university how the creative process can bring historical events to life, as well as be a catalyst for change. Consequently, the university is a strong supporter of Rhoden's idea to expand the work, and plans

are underway to feature members of the OLU community of all ages and creative contributions from local writers, musicians and visual artists. For the first time, the University of Mississippi used the creation of a community-wide artwork to confront racial issues. The NCCI residency with Dwight Rhoden left students and the OLU community as a whole with a greater understanding of the need for reconciliation, as well as the role that art can play in healing.

STATE: Montana

SCHOOL: University of Montana

ARTIST: Sara Pearson and Patrik Widrig

COMMUNITY PARTNERS: Sussex School

For two weeks, artists Sara Pearson and Patrik Widrig shared their artistic vision with a wide range of University of Montana and Missoula community members — from teaching university and elementary school classes to meeting with dance, costume design, and media art students to offering lecture/demonstrations and restaging a site-adaptable piece, for which the duet company is so well known. The residency began at the start of the spring semester, which allowed students to engage with Pearson and Widrig early on and build on the ideas they introduced throughout the semester. Students were exposed to, and part of, this choreographic team's working process, including how they select music in juxtaposition to movement, the contrast between highly technical and nonchalant pedestrian moves, and how they build a two-hour technique class on a few simple ideas and phrases.

Pearson and Widrig's skill at working on a personal level created a residency where relationships could develop with the dancers, and also made their outreach into the community exceptional. Students in fourth and fifth grade at the Sussex School were treated to a video viewing of Pearson and Widrig's work and then led through an improvisational movement workshop. After the workshop, students performed



Members of the University of Texas-Pan American dance ensemble in Doug Elkins' *Orange Peel Piñata*

their own improvisations and a piece of choreography for the rest of the school in an assembly. Widrig presented his dance video work for the university's Media Arts program and discussed how it develops based on rhythmic shifts in the visual design rather than a narrative or plot, an idea that is a significant departure from the styles that students had previously experienced. The Missoula public attended a lecture/demonstration that included discussion by the artists, video clips of previous work and a live performance, which the community reacted to with excitement and gratitude, as it would be the only out-of-town dance presented in Missoula for the year. Later in the semester, the university presented *A Curious Invasion*, the piece restaged by Pearson and Widrig, and it received a standing ovation, a first for the dance program. The fact that the piece is site-adaptable was a primary draw, and it will reappear for the Missoula community outdoors in a site-specific concert. With NCCI support, this residency project was an invaluable addition to the cultural life of Missoula for both the dancers who became part of Pearson and Widrig's creative process, and the community members who were enticed by the work and outreach of these artists.

STATE: North Carolina
SCHOOL: Duke University
ARTIST: Ronald K. Brown
COMMUNITY PARTNERS: Duke University Institute of the Arts, John Hope Franklin Center for Interdisciplinary and International Studies

Choreographer Ronald K. Brown worked with students from five colleges and universities in the Durham area during a two-day intensive and later set a new work, *Common Ground*, on selected dancers. Danced to the hauntingly beautiful "Wodabe Nights" from *Sweet Honey in the Rock*, the piece uses images of entering a forest and clearing both a physical and emotional space to suggest the need for openness in order for people to meet on "common ground" and interact on a deep level. The two-day intensive required just this kind of deep interaction. Through master classes, repertory sessions and communal meals, 44 dancers got to know each other, as well as Ron Brown. Their talents spanned a range of diverse dance forms, from ballet to modern dance, from African dance to hip-hop, and Brown, whose work draws from all of these, created a supportive environment for interaction among these students from Duke University, University of North Carolina at Chapel Hill, University of North Carolina at Greensboro, North Carolina Agriculture and Technical University and North Carolina State University.

The residency provided an opportunity that was the first of its kind for students in the Durham area to learn about each other and form a basis for future communication and interaction. The project appears to have had a huge impact on students, who commented about how working with Brown renewed their love for dance, gave them insight into the role of life experience in creating art, and even inspired them to hope for a world where people can meet on common ground. The new work was performed on several programs at Duke University, including a performance for Duke alumni and a

free matinee performance for Durham county public, private and charter schools, and was also selected to be shown on The Kennedy Center's Millennium Stage. Additional outreach included two open rehearsals with question and answer sessions for the public, and a lunch discussion with Brown hosted by the John Hope Franklin Center for Interdisciplinary and International Studies. Brown describes his work as about "bringing worlds together, seeing how people and cultures intersect and what is shared while creating a space to witness and learn respect for difference," and that certainly happened for students, faculty and community members in the Durham area as a result of NCCI funding for this residency.

STATE: Nebraska
SCHOOL: University of Nebraska-Lincoln
ARTISTS: Bill Hastings/Bob Fosse
COMMUNITY PARTNERS: Cooper Foundation, Ruth Diamond Levinson, Nebraska Arts Council, Dancerschool, Hart Dance Academy, Club Kicks Dance and Cheer Studio, Universal Dance Academy, Cheryl Priess-Dickey Dance Academy, Haymarket Theatre Children's Academy, Studio 2, Karen McWilliams School of Dance, Brackhan Dance Directive, YWCA Dance Academy, True Dance Academy, Pure Movement Dance Academy (all in Lincoln), Anderson-Hoxie Dance Project (Waverly), Shelly's School of Dance (Seward), First Position Dance Academy (Ashland), University of Nebraska at Omaha, Pure Movement Dance Academy 2 (Crete) and Dance Etc. (Crete)

Bill Hastings was in residence at the University of Nebraska-Lincoln for more than a month to introduce dancers and the community to the pioneering Broadway choreography of Bob Fosse. Hastings restaged works by Fosse, including "Steam Heat" from *Pajama Game*, "The Aloof"

from *Sweet Charity*, "Dancin' Man" from *Dancin'*, and also created his own choreography in the Fosse style for "All That Jazz" from *Chicago*. The works were restaged with a commitment to provide students with a visual and educational experience of the history behind the dances. The message hit home for the cast, who realized that learning the choreography from Hastings, one of Fosse's original dancers, was a great gift, and that maintaining Fosse's legacy and the details of the choreography would be, in part, their responsibility in the future.

The reach of this project was staggering. Hastings taught a total of 28 master classes in the Fosse style of jazz dance in 18 dance studios in Lincoln, Waverly, and Crete, and at UNL, as well as lecture/demonstrations, open rehearsals and presentations, for a total of more than 60 outreach activities. Audiences were enchanted by student performances at a rehabilitation center and at two retirement communities. The project culminated in the concert performance "Broadway Lights, Fosse Nights," which had a scripted educational introduction for each piece, as well as historical information in the program about the musicals and dances. Other dances included in the program were from such famous musicals as *Fosse*, *A Chorus Line*, *Riverdance*, *Dreamgirls*, *Swing*, *CATS*, *Movin' Out*, *West Side Story* and *42nd Street*. The performances in Kimball Hall in Lincoln were a tremendous success as evidenced by audiences totaling over 1,200, a doubled attendance from last year's performance, with extensive coverage by the press, including the *Lincoln Journal Star* and the *Daily Nebraskan*. The University of Nebraska-Lincoln was given the opportunity to perform the Fosse program at The Kennedy Center's Millennium Stage, where they were congratulated by U.S. Senator Ben Nelson from Nebraska.

Due to the project's success, the Dance Division at the University of Nebraska-Lincoln has been able to build stronger ties into the community, and Hastings expressed gratitude for the chance to further develop his own teaching

methods through outreach. Both the Dance Division and Hastings have built a significant reputation for the highest caliber of dance and teaching in the midwest as a result of this project, and Bob Fosse's choreographic legacy has been imparted to a new generation of dancers and dance audiences in Nebraska.

STATE: New Hampshire
SCHOOL: Keene State College
ARTIST: Seán Curran
COMMUNITY PARTNERS: Redfern Arts Center
on Brickyard Pond

Seán Curran collaborated with six Keene State College students and two alumni to create a new version of his original work *Metal Garden*, titled *(Another) Metal Garden*, set to music by Tigger Binford and Peter Jones. The residency concluded with a week of international exchange for the students, including rehearsals, classes and a performance in Montreal. Fifty audience members had the chance to attend an open rehearsal of the piece and learn about Curran's choreography and rehearsal process, which was unfamiliar to many. The presentation concluded with a question and answer session and the performance of a solo by Curran. During the residency, his generous spirit and excellent teaching enhanced both the small dance program at Keene State and the experience of dancers and community members in the surrounding area. Curran taught master classes in advanced modern dance and choreography at Keene State and nearby Franklin Pierce College and master classes at two Walpole, New Hampshire elementary schools and at a local dance school, the Moving Company.

After months of rehearsal, the piece was featured in the Theater and Dance Department's annual "Evening of Dance" concert and then went on the road to Montreal. The dancers spent a week in Montreal rehearsing the piece, where they also participated in three master classes at Les Ateliers de Danse Moderne de

Montreal (LADMMI) and a master class with Butoh master Yoshito Ohno, saw a dance performance at the University of Montreal, and attended final dance projects for senior students at LADMMI. The highlight of the week was the students' performance of *(Another) Metal Garden* at Montreal's Studio 303, a performance space in the heart of the city that was rented by The Redfern Arts Center. The NCCI project shared the program with works by Katie Ward, a Canadian choreographer, and William Seigh, associate professor of dance at Keene State. Bilingual programs and posters, as well as a press release translated into French, were distributed throughout Montreal and to the press to publicize the performance, resulting in a capacity audience of 130 people. This remarkable project extended the reach of NCCI, Sean Curran and eight dancers from Keene State College through their international study, performance and collaboration in Montreal, and also enhanced Keene State's status as the U.S. hub site for the New Hampshire/New England/Quebec Dance Alliance whose mission is to foster the exchange of dance resources.

STATE: New Jersey
SCHOOL: Montclair State University
ARTIST: Alexandra Beller
COMMUNITY PARTNERS: MSU School of the Arts,
MSU Department of Theater and Dance,
Tunnel Vision, Freespace Dance,
the Women's Center, the Health
and Wellness Center

Alexandra Beller eagerly took on the creative challenge of addressing the damaging effects of negative body image in a new work, *Diet Coke Can Save Your Life* in a Montclair State University residency that was the focal point for a larger campus-wide initiative known as "The Body Talks." This multi-year collaboration that involved many partners on campus, including the School of the Arts, the Department of Theater and Dance, Tunnel Vision (a writer's group),

Freespace Dance (the dance company in residence), the Women's Center, and the Health and Wellness Center, aimed to examine and discuss the concept of body image as it affects dancers, young women and our entire culture.

Beller is a renowned dancer, performer and choreographer—one who does not have a "traditional dancer's body." She created the work in collaboration with the cast of MSU dancers, who were encouraged to share personal and intimate experiences relating to their body and body image. After an emotionally and physically exhausting process, the result was a piece that gave each of them an opportunity to craft their often difficult experiences into articulate and evocative movement. The work was performed several times on campus in the Works-A-Foot concert, the Alumni Dance Festival, and the Danceworks 2004 concert, along with related activities as part of "The Need to Know Series," which will continue to explore how the arts can be used as a tool to bring relevant issues to light. Students participated in "The Body Project," a literary-dance concert in collaboration with Tunnel Vision Writer's Project and Freespace Dance Company, which continued the exploration of body image, beauty and aging. Additional activities were a roundtable discussion led by Beller called "Dancing with Curves," which provided an open forum for MSU dance students and community members, and a master class for 30 students at Glenfield Middle School that dealt with dance and body images.

The project will also serve as a springboard for greater educational outreach as the topic is introduced into K-12 curriculum with a variety of performance and discussion vehicles designed to promote self-confidence, mental and physical wellness, and academic success. Discussions are underway with faculty at St. Elizabeth's College who plan to utilize the MSU model of "The Body Talks" in their new dance program.

NCCI support, local press and extensive campus-wide participation resulted in enhanced visibility for Beller's successful residency as well



Students in Kim Epifano's *Speak the Language* at the University of California-Santa Barbara

as for a vital message about the damaging effects of negative body image. The time the residency afforded Beller was "unprecedented [and] offered the opportunity for a process [that was] exponentially deeper and more thoughtful." Beller commented on the value of producing a piece that was later reworked for her own company: "This has never happened before, as there is usually such a short rehearsal period that the piece does not yield material or a work that is truly of a professional caliber."

STATE: New York
SCHOOL: Purchase College, State University of New York
ARTIST: Merce Cunningham
COMMUNITY PARTNERS: Roeder Gallery, Neuberger Museum of Art, Performing Arts Center Arts in Education Program, Conservatory of Music

The NCCI grant awarded to Purchase College to restage Merce Cunningham's *Septet* allowed the students, faculty and community to delve deeply into the piece, Cunningham's artwork, and the music. After the selection of a double cast of 12

dancers from more than 100 auditionees, the dancers began learning the piece in intensive rehearsals led by former Merce Cunningham Dance Company members Carol Teitelbaum and Carolyn Brown, a dancer in the original company. The piece, which premiered in 1953, is set to a quirky piano score in seven parts by Erik Satie. Student musicians selected from the Conservatory of Music watched rehearsals, worked with the dancers and even studied videotape of the original company performing with musicians in order to learn the piece. The dancers continued to rehearse and add layers of information about the artistry of the piece, and

eventually took *Septet* out into the community.

The project provided many ways for the community to participate in the residency, including lecture/demonstrations for local area schools. During these presentations, the music, dance, Cunningham's concepts and the challenges for the dancers were discussed, and time was allowed for the audience to ask questions and request any section to be performed again. Several local schools attended a performance of the Purchase Dance Corps sponsored by The Prompters, a children's arts-in-education program, and local high schools and colleges were invited to open rehearsals in the theater, as well as offered discount tickets to performances. As the first student company to restage this work, the dancers were privileged to work with passionate former Cunningham dancers, and the two men cast in the role of Merce Cunningham had the opportunity to take class and work with Rehearsal Director Robert Swinston at the Cunningham Studio in Manhattan. The time that Swinston spent personally coaching the dancers in the role was invaluable to their understanding of the material. Prior to opening night, a reception was held for members of the community and Carolyn Brown spoke about *Septet*, inspiring the dancers with her passion. To coincide with the concert, an exhibit of Cunningham's drawings and dance notes was shown at the Neuberger Museum of Art and was seen by many on campus and in the local community. After the performances, a new combined cast was honored to perform the work at The Kennedy Center, an exciting culmination to the students' months of work. The NCCI grant allowed *Septet* as well as Cunningham's drawings to be shared with a large audience, created a new environment of collaboration between musicians and dancers at Purchase, and brought to life an important work in the Cunningham repertory with artistic guidance from master teachers.

High school students in Richmond, VA working with the Limón company.

STATE: New York

SCHOOL: Sarah Lawrence College

ARTIST: Meredith Monk

With NCCI support, Meredith Monk returned to her alma mater, Sarah Lawrence College, to restage her classic *Plateau #3* for a new generation of interdisciplinary artists. In a voice and movement audition, four singers and eight dancers were selected from the dance and theater programs, and two full casts were created. The dancer/actors and singers rehearsed and learned from Ellen Fisher and Andrea Goodman respectively, who were in the original cast of *Plateau #3* and who committed to communicating both the details and the spirit of the work to students. With these excellent mentors, as well as Monk's coaching, the student performers were able to fully embody the images of strong, yet vulnerable, pioneer women. The stirring, mysterious vocal elements were entirely

unique to Monk's work. Two nights of performance were devoted to *Plateau #3* with both casts performing each night to full and enthusiastic audiences. In collaboration with Monk's organization, "The House," the recreation of the piece was authentic with the use of original costumes and lighting design. The community also had opportunities to interact more closely with Monk during her residency through a master class and discussion about her work in events that were open to the greater Westchester and Sarah Lawrence communities. At these well-attended events, Monk talked about her self-directed course of study at Sarah Lawrence and how it related to her subsequent artistic career. Because Monk's work crosses traditional performance boundaries, Sarah Lawrence, with its emphasis on interdisciplinary studies and the creation of original work, was both an important site of this master artist's early education and a perfect match for the project. NCCI support



enabled Monk to restage one of her masterworks on a new generation of eager theater and dance students at Sarah Lawrence and expose the surrounding community to her artistry.

STATE: Ohio
SCHOOL: Ohio University
ARTIST: Murray Louis and Alwin Nikolais

Ohio University's Dance Department's restaging of Murray Louis's *Bach Suite* and Alwin Nikolais's *Tensile Involvement* created meaningful connections for students between dance history, practice and contemporary culture. The residency began in October 2003 with two masterclasses taught by Murray Louis. Dancer Alberto Del Saz returned to the campus for an intensive two week residency in January 2004 to work with the auditioned cast to reconstruct the works. Original cast member Gladys Bailin then worked with students through the rehearsal process until the presentation of *Bach Suite* and *Tensile Involvement* at the department's winter dance concert.

The University's Nikolais/Louis Collection and Archives provided rich context for the company's residency, the first reconstruction in 10 years for the school's dance department. Merging performance with research on repertory created a learning experience that had a tremendous impact for students. Students read with interest about their rehearsal director, Bailin, in the collection. The connection of their performance project to dance history became even more evident when the *Bach Suite* later traveled to New York City for Hunter College's "Sharing the Legacy" Festival, a conference that honored Nikolais's legacy and work. The performance of these works serendipitously coincided with the release of the major motion picture film *The Company*, which featured The Joffrey Ballet performing *Tensile Involvement* as the backdrop for its opening credits. Both students and audiences alike were delighted by the currency of the work and its connection to popular culture. Fac-

ulty members were taken by surprise by the students' deep investment and commitment to the two works; they witnessed significant growth in performance skills by the cast of predominantly freshman and sophomore students. Ohio University's residency with Murray Louis and Nikolais Dance Company demonstrated the power of combining performance with history to deepen students' understanding of the evolution of concert dance in the US.

STATE: Ohio
SCHOOL: University of Cincinnati
ARTIST: Paul Taylor
COMMUNITY PARTNERS: West Clermont Institute of Performing Arts, Cincinnati Ballet Company, Fairview German-English Bilingual Elementary School

At the University of Cincinnati, NCCI support gave students the opportunity to study the technique of Paul Taylor in depth with master teacher Connie Dinapoli, and learn one of his acclaimed works, *Esplanade*. Approximately 25 dance majors immersed themselves in Taylor technique classes twice a week, and those selected for the cast of *Esplanade* had an additional 10 hours of rehearsal per week. For students in a program emphasizing classical ballet, this long-term daily study allowed them to work with gravity and weight in an entirely new way. The performance was received with a rare standing ovation, a testament to the crowd's appreciation of the risk-taking and accomplishments of the cast. Students were thrilled and their participation in the piece has led to further professional opportunities for some. Five decided to attend the Taylor workshop in New York over winter break to continue their studies. One male student was offered an apprenticeship with a regional dance company after performing *Esplanade* as part of his audition process.

The reach of the residency extended out into the community as well through Dinapoli's excellent teaching in two master classes at West



José Limón's *Unsung*

Clermont Institute of Performing Arts for 50 students and a master class for 12 dancers from throughout the Cincinnati area at the Cincinnati Ballet Company Studios. University of Cincinnati dance majors and cast also had a chance to take their hard work out into the community in events including a lecture/demonstration—"Everything That Moves"—which utilized dance majors to demonstrate the Taylor technique, held at the studios of the Cincinnati Ballet Company, and an open rehearsal of *Esplanade* for 100 students from Fairview German-English Bilingual Elementary School. Additionally, a pre-performance lecture was given for an audience of approximately 30 to discuss Paul Taylor's work before the presentation of *Esplanade*.

For the University of Cincinnati dance program, the success of this Taylor residency has greatly enhanced recruitment efforts by making potential students aware of the magnitude and scope of performance opportunities available; in fact, the incoming freshman class is the largest to date. This NCCI residency brought the work of master artist Paul Taylor to ballet students and enthusiasts in the Cincinnati area, who embraced it wholeheartedly, both in the rehearsal studio and through outreach events in the community.

STATE: Oklahoma
SCHOOL: University of Central Oklahoma
ARTIST: Bill Evans
COMMUNITY PARTNERS: Classen School of Advanced Studies (Oklahoma City), Academy of Dance Arts (Yukon), East Central University (Ada), Holland Hall School (Tulsa)

The University of Central Oklahoma used NCCI support to bring artist Bill Evans to campus to create a new work, *Together Through Time*, which had a profound influence on students. Despite being both a tap dancer and a modern dancer for most of his life, this piece marks the first time that Evans has integrated these forms in a choreographic work. After attending a conference themed "Culture, Language and Dance," Evans was inspired to use musical and movement rhythms as, in his words, the "heartbeat of the earth." In this new work, the beat is what connects modern and tap dancers, and current dancers to the legacy of dancers before them. Students had the opportunity to work with Evans for more than two weeks, which facilitated an in-depth study of the work and the process of choreography. Evans drew on the dancers' own experiences to create emotional connection to the work, and they were expected to use their own personally authentic movement styles as part of the creative process. An informal showing of the work was presented for the entire staff of the College of Arts, Media & Design and Dean's office; after seeing the work, they became key players in promoting it on campus.

The project culminated with three evenings of performance, two of which sold out, thanks in part to the outstanding press the project and Evans received, including a feature on "Oklahoma Today," interviews in *The Daily Oklahoman*, numerous articles and advertising, and word of mouth through other arts institutions. While Evans was in residence, he taught a number of master classes in tap

and modern dance for middle school, high school and college dancers at Classen School of Advanced Studies, Academy of Dance Arts, East Central University and Holland Hall School. The extensive press and community interest, as well as outreach through teaching, helped the NCCI project to reach a wider audience, so that the hard work of dancers at University of Central Oklahoma and Bill Evans' new work could be showcased.

STATE: Pennsylvania
SCHOOL: Franklin & Marshall College
ARTIST: Deborah Slater
COMMUNITY PARTNERS: Silver Spring Dance Academy, Reynolds Middle School, Lancaster Country Day School, Grant Street Studio

Franklin & Marshall College selected artist Deborah Slater and her piece *Sleepwatchers* as the focus of their NCCI project because it lent itself to discussion among people of all backgrounds and ages on the issues of sleep, dreams, memory, responsibility and loss. The project brought Slater, as well as three of her company members, to lead classes and workshops in the community and restage *Sleepwatchers* on a student cast. Rehearsals for the work challenged F&M dancers to embrace the dramatic nature of the piece and challenge their preconceptions of beauty, dance and narration. In a work that uses text, acting, acrobatics, humor, props, set pieces and challenging dance movement, the cast was challenged both technically and creatively to meet the demands of this powerful dance-theater work. The piece was first presented in a studio performance along with four other works by the Deborah Slater Dance Theater, and followed by a panel discussion featuring experts in the areas of sleep studies in dance. The audience, which included students and faculty from departments including Psychology, Theater and Philosophy of Mind, eagerly participated in the discussion led by a doctor from Lancaster Gen-

eral Hospital's Sleep Center, a professor from F&M's Psychology Department and a professional dance critic. This event was sold out, and the success of the studio performance format established a model for F&M that may grow into an ongoing performance series. In the culminating performances as part of the Gala Fall Concert at F&M, audiences witnessed remarkable growth and change in the dancers who had been transformed by the drama of dance-theater.

Outreach as part of the residency included a master class led by Slater for F&M dancers and actors, as well as community members, about embodying character, as well as classes and workshops at Reynolds Middle School, Lancaster Country Day School, Grant Street Studio and Silver Spring Dance Academy. At each location, a study guide prepared by F&M faculty with Slater was presented in advance to faculty for use with their students, a component that was facilitated through F&M's Center for Liberal Arts and Society. Even after the end of the project, the outreach activities initiated under the NCCI grant continue as students participate in F&M's "Service Learning Program" as part of a class called "Dance and Community." Students are working in community settings with themes and material gathered in large part from their in-depth experiences with Deborah Slater's residency, and they now have the background to expand the breadth of the program on their own to cover subjects that allow additional intersections with various sectors of the community through dance. Slater comments on the mutual benefits of the residency: "Franklin & Marshall has a young and passionate department, which benefited immensely from the luxury of having a company there for a period of time. We were able to have dialogue with them that would not have occurred otherwise. Conversely, it allowed us the gift of time so we could focus intensely on the students and feel cared for and rested simultaneously," Slater explains and adds, it was "quite a luxury."

STATE: Pennsylvania

SCHOOL: The University of the Arts

ARTIST: Cuban Pete (Pedro Aguilar)

COMMUNITY PARTNERS: Philadelphia Arts in Education Partnership (28 inner city, charter, Arch-Diocesan, and the School District of Philadelphia's elementary, middle and high schools), Taller Puertoriqueno

With support from NCCI, The University of the Arts (U Arts) invited Pedro Aguilar, better known as Cuban Pete, and his partner Barbara Craddock, to choreograph a new work rooted in the tradition of mambo, a vernacular dance form not usually considered "concert dance," and presented it on the proscenium stage. Cuban Pete and Barbara Craddock are mambo legends, and among the most authentic artists of the genre. After selecting a large cast of dancers for

Dwight Rhoden working with students at the University of Mississippi.

the new work, *Latin Magic*, rehearsals and community outreach began. At the beginning of the residency, the duo taught three master classes to introduce U Arts students and the public to the history, rhythms, music and steps of authentic Latin dances rooted in mambo, which have been revived and transformed through time. In these classes, they shared their experiences and stressed the importance of dancing to the "clave," the musical rhythm that drives the mambo.

Cuban Pete and Barbara Craddock explain, "The students were very receptive to our teaching, which helped support a congenial working atmosphere. Ultimately, this heightened our creativity." Two of the master classes were open to the public, amazingly attracting six dance teachers from New York City who traveled to Philadelphia for the opportunity to learn from the experts. A lecture given by the artists traced the history of salsa and mambo, from its origins in the 1800s through the present, and included the showing of vintage footage of dances over the

decades for audiences that included schools in the Arts in Education Partnership, Taller Puertoriqueno and Point Breeze Performing Arts Center. Another master class with the artists, as well as a noted specialist in ballroom dance, drew more than 80 members of the community, demonstrating the great appeal of this project to the Philadelphia area. As part of "Celebration of World Dance" at U Arts, *Latin Magic* was performed as the finale to an outstanding concert where half of the program was devoted to Latin music performed by musicians and vocalists from the School of Music. Due to extensive outreach for this concert, a capacity audience of 1,700 people from 30 public and private schools, community centers and other social service organizations was in attendance and was treated to the guest appearance of Cuban Pete and Barbara Craddock in a duet that brought the house down.

Additional performances of the project took place in the April concert series at U Arts and the "Sharing the Legacy" program at Hunter College in New York. The artists were widely celebrated in the community, from a gala party given by Philadelphia's Latin community complete with salsa dancing, to the extensive press the project received. Articles and photographs appeared on the front page of the entertainment section in the *Philadelphia Daily News*, *Dance Teacher* magazine and *Dancing USA*, a ballroom dance magazine. Aguilar, Craddock and U Arts students were also featured on Diego Castellanos' television program "Puerto Rican Panorama," which airs on Philadelphia's ABC affiliate and helped to publicize the U Arts concert. Documentation played an important role in this project where the parallel goals were to preserve the salsa as an important aspect of Hispanic culture, and to also teach the traditional and cultural dances to future generations. Filmmaker Barry Dornfeld captured expressions of the culture in rehearsals and performances, and U Arts plans to create a video that mixes this footage with portions of the artists' lectures, stories about the residency, archival film of Cuban Pete, and the world premiere per-



formance of *Latin Magic*. Cuban Pete and Barbara Craddock's residency was a gift to U Arts students, the Philadelphia area, and the Hispanic community, who had the chance to experience the history of mambo firsthand and celebrate it as an important dance form for the future.

STATE: Rhode Island
SCHOOL: Rhode Island College
(collaborating with Roger Williams University)
ARTIST: Seán Curran

Rhode Island College, in collaboration with Roger Williams University, invited Seán Curran to restage *Where I End and We Begin* on student casts from both universities. Curran and his work are well-known in the area due to many previous college and professional residencies, and this project was designed to give students more extensive contact with an artist they admired, as well as firsthand exposure to the demands of modern dance performance and choreography. Curran and his assistant Anthony Guglietti were demanding and specific in restaging the work, but also engaged students with a personal and humanistic approach that provided support to their learning. The powerful dance work addressed issues of individual identity versus the demands of community and was performed at the RIC Winter Concert, sharing the program with Seán Curran Company.

The opportunity for students to perform alongside professional dancers in Curran's own company was inspiring and an education in itself. Students saw firsthand the challenges and tensions of maintaining and producing repertory for a company, giving them a look at the rigor of life in professional dance. Curran was as charming an instructor in outreach events as he was inspiring in the classroom. In a daytime concert, school children were fully engaged in the performance and with Curran as a host. This multi-faceted project, made possible by NCCI support, provided students and the community

insight into Curran's work and the complex and rich world that is professional dance.

STATE: Texas
SCHOOL: University of Texas at Austin
ARTIST: Ann Carlson

The University of Texas at Austin commissioned artist Ann Carlson to create a new work that would integrate students from the various populations of performers found within the Department of Theatre and Dance. Her new work, *Flag 2*, included dancers, actors and graduate students in the Performance as Public Practice program, as well as members of the community. *Flag 2* was created as a sequel to *Flag*, which Carlson previously set on UT dance students, and allowed the artist to continue her work of addressing the symbolism of the American flag. This time, she used it as a dress worn by a soloist juxtaposed against an ensemble of performers in street clothes.

The impact of having Carlson in residence for a month in total was profound. It created bridges between disciplines in the department, university and the Austin community through master classes and her participation in graduate and undergraduate courses. Connections into the community were created via artist talks within the Theatre and Dance and Radio-Television-Film departments, in addition to a free master class for the Austin community. Carlson comments, "I came into contact with a number of departments in one university; land arts, film and video, theater and performance, dance, philosophy—the NCCI project allows for deep connections between disciplines and advances the stature of choreographic research within the academic community."

The residency reached a national audience because it overlapped with a conference hosted by the Performance as Public Practice program. At an open rehearsal during the conference, scholars and performers from around the nation participated. In fact, the soloist in *Flag 2* was a student from University of Michigan who Carl-



Rhode Island College students performs in Seán Curran's *Where I End and We Begin*

son found through the conference. Carlson was still looking for someone to fill the role, and when the student volunteered, UT students and faculty worked together to provide a per diem and accommodation for the student. The piece was performed as part of the annual concert of the Dance Repertory Theatre on UT's campus on a program with a work created in collaboration with over 60 students from the music department. The capacity audience consisted of members of the music community in addition to dance and arts supporters, resulting in greatly increased exposure for Carlson's work. Thanks to the support of NCCI and the integrating power of Carlson's interdisciplinary work, the students and community surrounding University of Texas at Austin's Department of Theatre and Dance have created connections and are working together in unprecedented ways.

STATE: Texas
SCHOOL: University of Texas, Pan American
ARTIST: Doug Elkins

NCCI support was invaluable to the University of Texas, Pan American, in creating the most

professional and diverse concert in the UTPA Dance Ensemble's history, featuring a new work, *The Orange Peel Piñata*, created by Doug Elkins. The college has a limited faculty to create repertory and teach modern technique, and having Elkins at the university for two weeks to teach daily technique classes and workshops, as well as create a new work, was an exciting prospect for faculty and students. The students' technical skills were strengthened, particularly in the area of partnering, as was their enthusiasm and knowledge about contemporary choreography. Elkins' longtime collaborator, Evren Celimi, composed the score for the new work and spent four days in the studio during rehearsals, giving students a chance to witness the collaborative dialogue of two artists who have built a working relationship over the years. Elkins' new work played freely with movement dynamics and humorously alluded to the syncopation and rhythmic density of flamenco, the area of focus for faculty member and program coordinator Fred Darsow.

Elkins, whose work often weaves together elements of popular and vernacular movement, challenged dancers to explore different approaches to partnering. The students' enthusiasm and curiosity created fertile ground for creative exploration and they began to work as a company early on in the process, supporting and coaching each other as they learned. The new work had four evening performances, as well as a showing for surrounding K-12 schools, and was presented again in the fall of 2004. The residency was also featured on a local television show, *UTPA Today*, in which Fred Darsow appeared to discuss the work and excerpts of Elkins' piece in rehearsal were shown. This NCCI residency provided an opportunity for two artists, Doug Elkins and composer Evren Celimi, to create new work in a rewarding environment, and a chance for students at the University of Texas, Pan American to participate in an artistic experience with an inspiring guest choreographer.

STATE: Utah
SCHOOL: University of Utah
ARTIST: David Dorfman
COMMUNITY PARTNER: Sorensen
Community Center

University of Utah invited New York City-based choreographer David Dorfman and two company members to develop and re-work his Bessie award winning community-based project *Familiar Movements: The Family Project*. This dance/theater work was originally performed by Dorfman's company, along with community members and their families, and has been recreated in states across the country, and now Utah. The goal in restaging the work was to establish bonds between participants and shed light on areas of family life that are not often discussed such as intimacy, self-worth and personal expression. According to Dorfman, the residency greatly influenced the process he uses for community based projects. It was the first time that the company left a community based project in the hands of the dance department, which became the "steward," taking on a greater role in connecting community members and rehearsing the piece. Dorfman found that this increased ownership by the department "opened [the company's process] in a whole new direction."

The cast included 28 performers, 14 of whom were modern dance majors in the department while the rest were their family members, broadly defined to include blood relatives, adopted family or close friends, ranging from 10 months to 15 years of age. Dorfman and his assistants led the group through explorations involving physical movement, spoken word and music, and they contributed their own stories, from which the piece developed. The chance to create and perform in their own autobiographies was empowering for the participants and created compelling theater for audiences, who commented that they felt a personal connection. The work was performed as part of the Performing Dance Company's fall concert in a five-night run



A Rhode Island College student performs in Seán Curran's *Where I End and We Begin*



Susan Marshall's *The Most Dangerous Room in the House* at the University of Wisconsin-Milwaukee

and an additional outreach performance at the Sorensen Community Center, followed by a question and answer session. Community groups, campus-wide organizations, and general audiences throughout Salt Lake City were invited to all performances, which were documented on video for future education for both faculty and students.

Dorfman taught master classes within the department, spoke in several gatherings including a "Dance in Community" course, and his company members led a lecture/demonstration for a College of Fine Arts Dean's Tour that included potential funders for college-related events. The project allowed the University of Utah to forge new alliances within the commu-

nity—with audience members in the sold-out shows, local journalists who covered the residency in the *Salt Lake Tribune*, and the Sorensen Community Center, where future joint programs are planned. The most exciting outcome of the residency was the artistic growth that took place as students experienced a new process in which their stories, gestures and family relationships were an integral part in creating the work. Dorfman's tremendous skill in inspiring the cast to explore and craft honest, evocative movement pulled them into the process and allowed them to establish a connection to a professional in the dance field. The relationships that developed during the residency are real, as many in the cast are still in contact with Dorfman, and one student has attended the company's audition process. This residency created and strengthened relationships in the University of Utah community, among students, their families, faculty, Dorfman, and the community through the transformative power of investigating intimacy in *Familiar Movements*.

STATE: Virginia

SCHOOL: Virginia Commonwealth University

ARTIST: The Limón Dance Company

COMMUNITY PARTNERS: Pine Camp, Latin Ballet of Virginia, Asociacion Hispano-Americana de Richmond, Richmond City Public Schools, Richmond Ballet, Henrico High School Center for the Arts, Huguenot High School, Broad Creek Elementary, Richmond City Schools Arts & Humanities Program

Virginia Commonwealth University invited Limón master teacher Clay Taliaferro for a three-week teaching residency, followed by a one-week residency with The Limón Dance Company. This provided students with the once-in-a-lifetime opportunity to learn a suite from the master work, *A Choreographic Offering*, through an intensive working process that raised their awareness about professionalism and artistry.

At the heart of Virginia Commonwealth University's NCCI project was the desire to expose VCU students and central Virginians to the modern dance legend José Limón, his company, creative process and living memory. The choreography proved to be an enormous challenge, and as a result, the students made significant discoveries as dancers and performers, opening new expectations within the dance department about students' capabilities and what is possible in the curriculum and presenting program. The students rose to the challenge and performed the work alongside The Limón Dance Company, who presented other master works, new works by emerging choreographers and a work by dance luminary Donald McKayle.

To expose Virginians to Limón's work, an extensive community outreach program was planned to include a class taught by Taliaferro for dance students at Pine Camp, a masterclass with Carla Maxwell for 81 advanced dancers at the Richmond Ballet, and a class for 59 young community dancers from central Virginia and beyond taught by Raphaël Boumaïla. The Limón Company also led a lecture/demonstration at the Henrico High School for the Performing Arts for the Hispanic community and outreach to area elementary and high schools that demonstrated and encouraged participation in the Limón philosophy and technique. The presentation at the high school was conducted in Spanish and English for the large Hispanic population present, and included work with the concept of fall and recovery, which appealed to the students.

The Limón residency forged lasting partnerships with arts organizations and schools, which will enhance the logistics of planning future community outreach activities. It also impacted the Limón Company's own approach. As Ann Vachon explains, "A great deal of collaboration between various institutions helped make this possible... This entire project was a model that the Limón Company would really like to replicate in other communities." With NCCI support,

VCU Dance was able to successfully identify and communicate with student populations who would most identify with the Limón heritage, benefit from the outreach activity and enjoy classes with the company's master teachers.

STATE: Wisconsin

SCHOOL: University of Wisconsin-Milwaukee

ARTIST: Susan Marshall

COMMUNITY PARTNERS: Milwaukee Ballet, Danceworks

University of Wisconsin-Milwaukee had the unprecedented opportunity to host an ongoing residency over the course of a year with choreographer Susan Marshall and her company. The residency began when the company came to UWM to rehearse and premiere *Sleeping Beauty and Other Stories* in the Mainstage Theatre for the largest audience the dance department had attracted to date. Approximately 150 members of the campus and Greater Milwaukee communities attended an open rehearsal and talkback with Marshall, after which the entire company shared an informal dinner with dance faculty, university administrators and members of the community. The company offered two master classes, one of which was a repertory class that served to audition a cast for the restaging of an excerpt from *The Most Dangerous Room in the House*, one of Marshall's signature works. Company members Mark DeChiazza and Kristen Hollinsworth began restaging the work by first observing students' own choreography and performance in an annual concert, "New Dancemakers," to learn more about their cast. During this two-week visit, DeChiazza and Hollinsworth worked with the dancers six days a week and were so pleased by the progress of the rehearsals that they added an additional section to the restaging. The company members were busy on and off campus, teaching a master class for dance majors, a master class at Milwaukee Ballet, and a two-day workshop for beginning dance and theater students on move-

ment and storytelling.

Students in the dance and theater departments continued these themes in an interdepartmental outreach project by working with Danceworks, a local dance organization that implements creative arts residencies in facilities for elders. After receiving training on working creatively with elders, the students exchanged stories and engaged in movement activities with Chinese and Chinese American elders and seniors at an adult day care center. Marshall returned to campus to coach students in the nuances of performance before the piece premiered as part of the department's "Summerdances" concert, after which audiences commented on the character development. Marshall also worked with graduate students, who were all professional choreographers that travel to Milwaukee for intensive summer coursework. To kick off their summer of study, Marshall taught a workshop on choreographic process, which was also attended by faculty members and the local dance community. Marshall opened the studio to observation by the public for the last hour of creating and refining material.

The structure of this residency, particularly the repeated visits by Marshall and the company, was a major strength because it allowed time for strong connections to develop between student and professional dancers. The project had an enormous impact on the Peck School of the Arts, the Milwaukee dance community and the community at large, as well as the UWM dance department which has benefited from expanded donor interest resulting from the long-term relationship that community members also developed with Susan Marshall. This NCCI project inspired and encouraged students through their interactions with Susan Marshall and her dancers, strengthened the dance department's skills and confidence in presenting nationally recognized artists, and engaged the community in ongoing, exciting dialogue about dance.

Artists Funded by National College Choreography Initiative

The following artists received funding for one or more residencies through NCCI in its three rounds of existence. (The third round of residencies will take place during the 2004-05 academic year.)

Pedro Aguilar (aka "Cuban Pete") with Barbara Craddock, N. Miami Beach, FL

Jill Bahr, Charleston, SC

George Balanchine, New York, NY (reconstructions by Bart Cook, Fiona Fuerstner, and Patricia McBride)

Robert Battle, New York, NY

Lori Belilove, Isadora Duncan Dance Foundation, New York, NY

Alexandra Beller, New York, NY

Charlotte Boye-Christensen, Ririe Woodbury Dance Company, Salt Lake City, UT

Ellen Bromberg, Salt Lake City, UT

Ronald K. Brown, Ronald K. Brown/EVIDENCE, Brooklyn, NY

Trisha Brown, Trisha Brown Company, New York, NY

Danny Buraczeski, JAZZDANCE, Minneapolis, MN

Wally Cardona, Brooklyn, NY

Ann Carlson, New York, NY

Ferne Caulker, Ko-Thi Dance Company, Milwaukee, WI

Merce Cunningham, Cunningham Dance Foundation, New York, NY

Seán Curran, Sean Curran Company, New York, NY

Agnes de Mille, New York, NY (reconstructions by Gemze de Lappe and Glory Van Scott)

David Dorfman, David Dorfman Dance, New York, NY

Heidi Duckler, Los Angeles, CA

Eiko and Koma, New York, NY

Doug Elkins, Doug Elkins Dance Company, New York, NY

Kim Epifano, San Francisco, CA

Bill Evans, Bill Evans Dance Company, Sandia Park, NM

Bob Fosse, reconstructed by Bill Hastings, Ridgewood, NJ

Joe Goode, Joe Goode Performance Group, San Francisco, CA

David Gordon, Pick Up Performance Company, New York, NY

Martha Graham, New York, NY (reconstructions by Bonnie Oda Homsey and other artists)

Acia Gray, Austin, TX

Neil Greenberg, Dance by Neil Greenberg, New York, NY

Mark Haim, Seattle, WA

Deborah Hay, Austin, TX

Josh Hilberman, Jamaica Plane, MA

Bonnie Oda Homsey, American Repertory Dance Company, Los Angeles, CA (for reconstruction of works by Martha Graham and Michio Ito)

Lin Hwai-min, Cloud Gate Dance Theater, Fu-Hsing, Taipei, Taiwan

John Jasperse, Thin Man Dance, Inc., New York, NY

Brian Jeffery, XSIGHT!: Performance Group, Anchorage, AK

Margaret Jenkins, Margaret Jenkins Dance Company, San Francisco, CA

Keith Johnson, Keith Johnson/Dancers, Long Beach, CA

Marianne Kim, Lincolnshire, IL

Alonzo King, Alonzo King's LINES BALLET, San Francisco, CA

Nicholas Leichter, nicholasleichterdance, Brooklyn, NY

José Limón, Limón Foundation, New York, NY (reconstructions by Sarah Stackhouse, Risa Steinberg, Clay Taliaferro, and Ann Vachon)

Loretta Livingston, Los Angeles, CA

Lar Lubovitch, Lar Lubovitch Dance Company, New York, NY

Frankie Manning, Corona, NY

Susan Marshall, Susan Marshall & Company, Putnam Valley, NY

Gesel Mason, Mason/Rhynes Productions, Takoma Park, MD

Gabriel Masson, San Diego, CA

Dianne McIntyre, (for the reconstruction of work by Helen Tamiris), Cleveland, OH

Carol Mendelsohn, Roy Hart Theatre, Anduze, France

Bebe Miller, Bebe Miller Company, New York, NY

Celeste Miller, Liz Lerman Dance Exchange, Takoma Park, MD

Meredith Monk, New York, NY

Mark Morris, Mark Morris Dance Group, Brooklyn, NY

Nita Little Nelson, Nita Little Nelson Dance Theater, Santa Cruz, CA

Alwin Nikolais and Murray Louis, Nikolais Louis, New York, NY (for works reconstructed by Alberto del Saz and Murray Louis)

Tere O'Connor, Tere O'Conner Dance, New York, NY

David Parsons, Parsons Dance Company, New York, NY

Sara Pearson and Patrik Widrig, Pearson/Widrig and Company, New York, NY

Dwight Rhoden, COMPLEXIONS, New York, NY

Pascal Rioult, Pascal Rioult Dance Theatre, New York, NY

Shirley Ririe, Ririe Woodbury Dance Company, Salt Lake City, UT

Wendy Rogers, Riverside, CA

David Rousseve, David Rousseve/REALITY, Pasadena, CA

Sue Schroeder, Core Performance Company, Decatur, GA

Vicki Shick, New York, NY

Billy Stiegenfeld, Jump Rhythm Jazz Project, Evanston, IL

Deborah Slater, Deborah Slater Dance Theater, San Francisco, CA

Mark Taylor, Dance Alloy, Pittsburgh, PA

Paul Taylor, Paul Taylor Dance Company, New York, NY

Michael Thomas, Brooklyn, NY

Antony Tudor, St. Louis, MO (work reconstructed by Muriel Topaz)

Doug Varone, Doug Varone & Dancers, New York, NY

Martha Wittman, Liz Lerman Dance Exchange, Takoma Park, MD

Marlies Yearby, Movin' Spirits Dance Theater Inc., Brooklyn, NY

Jawole Willa Jo Zollar (for original choreography and the reconstruction of work by Pearl Primus), Urban Bush Women, Brooklyn, NY

Stanley Zompakos, Charleston, SC

Sherry Zunker, Chicago, IL

Schools Funded by National College Choreography Initiative

The following colleges received one or more awards in three rounds of NCCI funding. They are listed by state:

AZ	University of Alaska-Anchorage	MS	University of Mississippi
AL	Huntingdon College	MS	University of Southern Mississippi
AR	Henderson State University	MT	University of Montana
AZ	Arizona State University	NC	Duke University
AZ	Scottsdale College	ND	Dickinson State University
CA	California State University-Hayward	ND	University of North Dakota
CA	University of California-Irvine	NE	University of Nebraska-Lincoln
CA	University of California-Los Angeles	NH	Keene State College
CA	University of California-Riverside	NJ	Montclair State University
CA	University of California-Santa Barbara	NJ	Rutgers University
CO	University of Colorado at Boulder	NM	Eastern New Mexico University
CT	Connecticut College	NV	University of Nevada-Las Vegas
CT	Trinity College	NY	Purchase College
DC	Howard University	NY	Sarah Lawrence College
DE	University of Delaware	NY	Vassar College
FL	Florida State University	OH	Ohio State University
FL	New World School of The Arts	OH	Ohio University
GA	Brenau University	OH	University of Akron
GA	University of Georgia	OH	University of Cincinnati
HI	University of Hawaii	OK	University of Central Oklahoma
HI	University of Hawaii at Manoa	OR	Lane Community College
ID	University of Idaho	OR	Reed College
IA	University of Iowa	PA	Franklin & Marshall
IL	Columbia College Chicago	PA	Pennsylvania State-Altoona
IL	Illinois Wesleyan University	PA	University of the Arts
IL	University of Illinois at Urbana-Champaign	RI	Rhode Island College
IN	Ball State University	SC	Columbia College
KS	University of Kansas	SD	Washington Pavilion of Arts & Science
KS	Wichita State University	TN	University of Memphis
KY	Western Kentucky University	TX	Southern Methodist University
LA	Loyola University, LA	TX	University of Houston
LA	Tulane University, LA	TX	University of Texas at Austin
MA	Five Colleges, Incorporated	TX	University of Texas-Pan American
MA	University of Massachusetts-Amherst	UT	Southern Utah University
MD	Towson University	UT	University of Utah
MD	University of Maryland-College Park	VA	James Madison University
ME	Bates College	VA	Virginia Commonwealth University
MI	University of Michigan	VT	Bennington College
MI	Wayne State University	WA	Cornish College of the Arts
MI	Western Michigan University	WA	University of Washington
MN	University of Minnesota-Twin Cities	WI	University of Wisconsin-Stevens Point
MO	Southwest Missouri State University	WI	University of Wisconsin-Milwaukee
MO	Washington University	WV	West Virginia Wesleyan College
		WY	University of Wyoming

*Seán Curran's (Another) Metal Garden
at Keene State College*





Acia Gray and company

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