

University of North Carolina—Greensboro
DCE 621-01
Fall 2017

Administration of Dance

M/W 1:00-2:15 **Bryan 112**

Credit: (3:3)

Prerequisite- None

Course is for: Graduate Students in Dance

Instructor Information

Duane Cyrus M.F.A

Associate Professor/Department of Dance

Office: Coleman 222 (**Mclver 313 for fall 2017**)

E-mail: dacyrus@uncg.edu

Office Hours My schedule changes often, so please contact me to make an appointment. If you have questions or concerns or would just like to chat about your dance studies, feel free to contact me.

Catalog Description

Introduction to the business of dance including aspects of building a professional practice relevant to career goals including grant writing, project development and management, public relations, concert production and presentation.

Topical Outline for Semester

DCE 621 provides practice in many of the administrative and managerial components related to building a professional practice. It can facilitate preparation and planning for the thesis project. DCE 621 also provides practice in many of the necessary skills that the professional graduate level dance artist will need in the field.

The following 5 areas may be targeted in this course. Each area has its own set of responsibilities and activities that can be positioned and organized into an effective timeline based on instructor's goals:

- **Academic Process**: The work required by your degree POS and the process connected to meeting requirements for degree
- **Creative Process**: The activity conducted, and material created from your research. This process ultimately leads to some form of thesis presentation or product
- **Administrative Process**: The managerial aspects that include funding your work, strategizing your thesis, coordinating numerous schedules, and planning for life after graduation
- **Promotion Process**: The essential aspects and duties many choreographers and educators have to undertake in order to disseminate their creative work
- **Production Process**: The activity that is associated with the technical components of a presentation event

Student Learning Outcomes (SLO's)

Upon successful completion of this course, students will be able to:

1. Define a perspective on the relationship between the arts and entrepreneurship
2. Identify professional practices for career development in higher education and/or performing arts
3. Articulate individual career goals or career related ideas verbally and in writing.
4. Produce documents related to career goals
5. Practice leadership skills for dance administration
6. Practice project development, strategic planning, fundraising, and promotion.
7. Present a comprehensive written and spoken report at completion of coursework.

Teaching Strategies and Assignments:

To support achievement of the learning outcomes (SLO's), the student will engage in the following activities/assignments:

1. **Participation: Reading & Discussion**—Is an important part of this course. Completion of assigned readings and engaged, critical inquiry will support student success in this course. Readings will be posted on Canvas or distributed in class.
2. **External Assignment: Performance Attendance**—Attend an arts event presented by the School of Dance and submit a **feedback report** within two weeks of attendance. Substitutions approved by instructor are allowed. Feedback guidelines will be posted.
3. **Module I: Grant Writing**—Exercises, discussion*, and assignments led by instructor to develop skills for writing effective grant proposals or applications. Assignments will include a draft grant application. Produce a draft grant application with work samples and supporting documents.
4. **Module II: Directing**—Exercises, discussion*, and assignments led by instructor to explore and analyze effective practices and leadership skills for directing performing arts rehearsal processes. Investigation of the creative process. Produce a manifesto describing the student's creative process.
5. **Module III: Production**—Exercises, discussion*, and assignments led by instructor to support articulating goals and activities for a performance project, event, or art related idea. In class practices designed to develop skills for strategic career planning, speaking and writing about your own art work, career or business. Work individually to develop a comprehensive career related project. Each student will create a written document at the end of this module.
6. **Final Presentation**—Deliver a **25-30-minute presentation** to class during final exam time. Guidelines based on course progress and will be provided in advance of final.
7. **Exit Statement.**

**Discussion: each student is required to contribute significantly to all discussions for this course. Prepare for discussions by reading articles, taking notes and completing assignments*

Evaluation Methods and Guidelines for Assignments

Student progress and/or achievement of the learning outcomes will be assessed through the following:

- Written assignments will be graded on format, content, clarity, and grammar
- Presentations will be graded on subject knowledge, visual presentation, communication effectiveness, and content.
- Participation and Discussions will be assessed on listening, preparation, quality of contribution, frequency of participation
- Assessment rubrics will be provided.

The following is a percentage breakdown of assignments and exams for this course:

- Participation: Readings & Discussion (10pts)—Using rubric for participation. You will have a reading assignment every week. Completing the reading assignment and coming to class prepared to discuss it is part of your participation grade.
- External Assignment: Performance Attendance (5pts)—Written feedback paper. Using rubric for written assignments
- MODULE I: Grant Writing (20pts)—In class exercises and Assignment. Using rubrics for written assignments, presentation, and participation.
- MODULE II: Directing (20pts)—In class exercises and written Assignment. Using rubrics for written assignments, presentation, and participation.
- MODULE III: Production (25pts)—In class exercises and written Assignment. Using rubrics for written assignments, presentation, and participation.
- Final Presentation (20pts)— 25 to 30-minute presentation. Exit statement. Using rubrics for presentation including the National Communication Association's Competent Speaker Speech Evaluation form.

ATTENDANCE: The dance department requires a minimum of 80% attendance in order to pass this course. Attendance is very strongly suggested for all class meetings. Excessive absence will negatively impact your grade.

Submitting Assignments, Files & Written Documents

- Unless otherwise requested, submit written assignments electronically in the appropriate assignment link online.
- Please use 1" margins, double spaced, 12 or 11pt font (Arial, Helvetica, Times Roman are suggested fonts)
- Use page numbers for any document longer than three pages.
- Assignments will lose 1 pt. per day for each day after the due date they are received. An assignment is not considered received until it has been received in the requested location. Example: An assignment due by hand/printed should not be emailed or vice versa.

Submit all documents with a titles, course and assignment info within the document, for the actual file name and the email subject line:

- Info includes your name, course number/instructor name, assignment #, and name of assignment. Please use the following title format for File name and email subject line

621_Assignment # & Assignment Title _YOUR LAST NAME

Texts Referenced In This Course (Purchase Not Required)

NOTE: Additional Texts and Articles Pending

Allen, Kathleen R. Launching New Ventures 5th Ed. Boston. Houghton Mifflin Co. 2009

Battenfield, Jackie. The Artist Guide: How to Make a Living Doing What You Love Da Capo. 2009

---, --- and Aaron Landsman. The Artist Tools Handbook Creative Capital. 2011

Kaiser, Michael M. The Art of the Turnaround: Creating and Maintaining Healthy Arts Organizations New Hampshire. Brandeis UP. 2008

Many arts organizations today find themselves in financial difficulties because of economic constraints inherent in the industry. While other companies can improve productivity through the use of new technologies or better systems, these approaches are not available in the arts. Hamlet requires the same number of performers today as it did in Shakespeare's time. The New York Philharmonic requires the same number of musicians now as it did when Tchaikovsky conducted it over one hundred years ago. Costs go up, but the size of theaters and the price resistance of patrons limit what can be earned from ticket sales. Therefore, the performing arts industry faces a severe gap between earnings and expenses. Typical approaches to closing the gap--raising ticket prices or cutting artistic or marketing expenses--don't work.

What, then, does it take to create and maintain a healthy arts organization?

Michael M. Kaiser has revived four major arts organizations: the Kansas City Ballet, the Alvin Ailey American Dance Theater, American Ballet Theatre, and London's Royal Opera House. In The Art of the Turnaround he shares with readers his ten basic rules for bringing financially distressed arts organizations back to life and keeping them strong. These rules cover the requirements for successful leadership, the pitfalls of cost cutting, the necessity of extending the programming calendar, the centrality of effective marketing and fund raising, and the importance of focusing on the present with a positive public message. In chapters organized chronologically, Kaiser brings his ten rules vividly to life in discussions of the four arts organizations he is credited with saving. The book concludes with a chapter on his experiences at the John F. Kennedy Center for the Performing Arts, an arts organization that needed an artistic turnaround when he became the president in 2001 and that today exemplifies in practice many of the ten rules he discusses throughout his book— http://www.amazon.com/The-Art-Turnaround-Maintaining-Organizations/dp/1584657359/ref=pd_sim_b_1

Kaiser, Michael M. Leading Roles: 50 Questions Every Arts Board Should Ask New Hampshire. Brandeis UP. 2010

*Not-for-profit arts organizations struggled to survive the recent economic recession. In this increasingly hardscrabble environment, it is imperative that the boards of these organizations function as energetically, creatively, and efficiently as possible. Michael M. Kaiser's personal history with boards of arts organizations began when he served on the board of the Washington Opera (now the Washington National Opera) in 1983. Today, in his capacity as president of the John F. Kennedy Center for the Performing Arts, Kaiser recently completed a 50-state, 69-city Arts in Crisis tour. Board issues came up repeatedly as central to the success or failure of the organization. Drawing on these and many other conversations, nationally and internationally, Kaiser's book offers members of boards and staffs the information they need to create the healthy atmosphere necessary to thriving arts organizations. Organized in a clear, readable, question-and-answer format, *Leading Roles* covers every aspect of board participation in the life of the organization, including mission and governance; fundraising and marketing responsibilities; the relationship of the board to the artistic director, executive director, and staff; and its responsibilities for planning and budgeting. Kaiser addresses boards in crisis, international boards, and boards of arts organizations of color. Throughout, he emphasizes the importance of transparency and clarity in the board's dealings with its own members and those of the arts community of which it is a part, showing how anything less results in contentiousness that can immobilize an arts organization, or even tear it apart— <http://www.amazon.com/Leading-Roles-Questions-Every-Should/dp/1584659068>*

Massachusetts College of Art and Design's Grant Toolbox:

http://inside.massart.edu/Administration/Institutional_Advancement/Office_of_Institutional_Grants/III_Grant_Proposal_Toolbox_.html

Grant Opportunities:

http://inside.massart.edu/Administration/Institutional_Advancement/Office_of_Institutional_Grants/V_Grant_Opportunities_and_Resources.html

Academic Integrity Policy

First responsibility for academic integrity lies with individual students and faculty members of the UNCG community. A violation of academic integrity is an act harmful to all other students, faculty and, ultimately, the entire community. Specific information on the Academic Integrity Policy and obligations of faculty and students may be found online at <http://academicintegrity.uncg.edu>. Names of College and School members of the Academic Integrity Advisory Group may be found online at this site as well as under the link "Academic Integrity at UNCG/Resources for Faculty." The Administrative Coordinator for Academic Integrity can be reached at 336/334-5514.

Students should recognize their responsibility to uphold the Academic Integrity Policy and to report apparent violations to the appropriate persons.

PLEASE NOTE:

- *Please notify instructor in writing about your faith based Religious Observances by THE SECOND WEEK OF THE SEMESTER. Religious Observances will not be counted as absences if you notify instructor IN ADVANCE. You are allowed two excused absences for Religious Observances.*

- *UNCG seeks to comply fully with the Americans with Disabilities Act (ADA). Students requesting accommodations based on a disability must be registered with the Office of Accessibility Resources and Services (OARS) in 215 Elliott University Center, 334-5440, oars.uncg.edu.*