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Striving for excellence at the NORD/NOBA Center for Dance

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STRIVING FOR EXCELLENCE AT THE NORD/NOBA CENTER FOR DANCE

Internship Report

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Arts
in
Arts Administration

by

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TABLE OF CONTENTS

SPEC.
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Abstract.....	iii
Introduction.....	1
Chapter One: Organizational Profile.....	2
New Orleans Ballet Association.....	2
NORD/NOBA Center for Dance.....	8
Chapter Two: The Internship.....	14
Description of Summer Programs.....	14
Internship Duties.....	17
Chapter 3: Management Challenge.....	22
Chapter 4: Solutions to the Management Challenge.....	27
Building Manpower.....	27
Summer Planning.....	30
Program Wrap-Up.....	37
Chapter 5: Intern Contributions to the NORD/NOBA Center for Dance.....	38
Short Term Contributions.....	38
Long Term Contribution.....	40
References.....	42
Appendix 1.....	45
Appendix 2.....	46
Appendix 3.....	47
Appendix 4.....	48

Appendix 5.....	49
Appendix 6.....	50
Appendix 7.....	51
Appendix 8.....	53
Appendix 9.....	54
Appendix 10.1.....	55
Appendix 10.2.....	56
Appendix 10.3.....	57
Appendix 11.1.....	58
Appendix 11.2.....	59
Appendix 11.3.....	60
Appendix 11.4.....	61
Appendix 11.5.....	62
Appendix 11.6.....	63
Appendix 11.7.....	64
Appendix 11.8.....	66
Appendix 11.9.....	67
Appendix 11.10.....	68
Appendix 11.11.....	70
Appendix 11.12.....	71
Appendix 11.13.....	72
Appendix 11.14.....	73
Appendix 11.15.....	74

Appendix 11.16.....	75
Appendix 11.17.....	76
Appendix 12.1.....	77
Appendix 12.2.....	78
Appendix 12.3.....	79
Appendix 12.4.....	80
Appendix 12.5.....	81
Appendix 12.6.....	83
Appendix 12.7.....	84
Appendix 12.8.....	88
Appendix 13.1.....	89
Appendix 13.2.....	91
Appendix 14.....	89
Appendix 15.....	93
Appendix 16.....	95
Appendix 17.....	96
Vita.....	97

ABSTRACT

This internship report contains a comprehensive analysis of the NORD/NOBA Center For Dance, a community partnership between the New Orleans Recreation Department and the New Orleans Ballet Association (NOBA). Included are organizational histories and management analyses of the Center For Dance and NOBA, a description of the intern's duties as the Summer Programs Coordinator, management challenges caused by a lack of human resources and planning time, and recommendations for building a stronger manpower base and developing summer planning.

INTRODUCTION

The following is an analysis of a summer internship with the NORD/NOBA Center for Dance. The New Orleans Ballet Association (NOBA) and the New Orleans Recreation Department (NORD) formed this unique community partnership in 1992 based upon mutual desires to enhance the lives of youth living in New Orleans. NORD provides facilities and faculty for the partnership while NOBA administrates the Center and manages development needs to support programming.

A detailed history and organizational profile of the New Orleans Ballet Association begins this report. Included in this profile is an examination of NOBA's management structure, mission and goals, funding sources, and programming. Next is a similar analysis of the Center For Dance including a close look at the structure of the NORD/NOBA partnership.

Focus then shifts to the summer internship, where duties of the intern are considered in relation to the extensive summer programs offered at the Center For Dance. A management challenge (insufficient planning) is identified as a primary deterrent to the smooth administration of summer programs, and resources are examined to locate the cause of the problem. Next, solutions to the management challenge are proposed along with recommendations for their implementation.

Finally, the intern relates her short and long- term contributions to the Center for Dance, and discusses how these contributions will impact future summer sessions.

CHAPTER ONE: ORGANIZATIONAL PROFILE

New Orleans Ballet Association

History

The New Orleans Ballet Association (NOBA) is a non-profit dance presenting and service organization committed to enriching the New Orleans community through the art of dance. During its annual Main Stage season, NOBA showcases world-class dance companies from the United States and abroad at the Mahalia Jackson Theater of the Performing Arts in New Orleans' historic Faubourg Tremé neighborhood. The October-April season typically features a total of 4 presentations accompanied by guest company master classes and workshops for the local dance community (Hirsch, 2004).

Community response to the NOBA Main Stage program is solid- in its 2003/2004 season, the organization maintained approximately 800 season subscribers and averaged 70% of house capacity for attendance per performance (Fulton, 2004). Performances predominantly feature modern and ballet companies although styles such as tap, folk, and Irish dance occasionally punctuate a season. NOBA has presented a variety of renowned dance companies including Alvin Ailey American Dance Theater, the Joffrey Ballet of Chicago, MOMIX, Dance Theater of Harlem, and Ballet Folklórico de México (see Appendix 1 for a listing of the past 12 seasons).

In its 35-year history, the organization has undergone several significant transformations and reorganizations before finding success as a dance presenting and service organization under its current moniker, The New Orleans Ballet Association. The

organization was originally formed as a civic ballet company under the name Ballet Hysell (later to become the New Orleans Ballet) in 1969. Under the artistic direction of Harvey Hysell, seasons featured traditional classical ballets with stellar guest artists such as Suzanne Farrell, Margot Fonteyn, and Peter Martins. But in 1982, after 13 successful seasons, the ballet company folded due to artistic differences between its directors.

In 1983, the company reorganized as the New Orleans City Ballet, a unique partnership with the Cincinnati Ballet. In this venture, the 2 cities were to share one mutual ballet company and split all artistic expenses equally. Although a groundbreaking idea, New Orleans never could financially support its end of the partnership. Original grant proposals for seed money were denied, and the City Ballet began its venture with a \$65,000 deficit (Stack, 2). Debt accumulated to the point that New Orleans could not even afford to host performances, and community support plunged. By the late 1980's, the New Orleans City Ballet, so overwhelmed in debt, faced 2 options: complete reorganization, or shutting down altogether.

Key board members stepped in, and together with the organization, began a series of drastic changes to reverse the nearly \$1 million dollar deficit. The board's size was cut in half, while staff was scaled down to only 3 key players. In 1989, a new General Manager was hired who proposed an entirely new purpose for the organization- rather than continuing to create dance, simply produce it (Hirsch, 1). This, coupled with an upgrading of the organization's service component, led to a complete transformation of the New Orleans City Ballet. In 1991, the revamped organization adopted the name New Orleans Ballet Association to reflect a new image and purpose.

Throughout the 1990's the organization continued to make positive changes to reverse its debt. A strategic plan was developed to increase staff and board efficiency. The organization's focus shifted away from classical ballet and more towards contemporary dance (which became more popular with New Orleans audiences). Staff members were slowly added, and the NOBA Dance Institute was formed to develop and house educational programs. By 1995 the massive debt was retired, and NOBA emerged from the shadows of its tumultuous past (Hamilton, 2004). Today the organization is thriving as the leading dance presenter in Louisiana with a nationally acclaimed management structure and award-winning community outreach programming.

Mission and Goals

The mission of the New Orleans Ballet Association is “to cultivate understanding, appreciation, and enjoyment of dance through performance, education, and community service (New Orleans Ballet Association).” NOBA's 2003 Strategic Plan enumerates the following goals to accomplish the mission:

- Act as a catalyst for the presentation and the commissioning of national and international dance in the region.
- Increase public awareness of NOBA's programs and services.
- Increase and sustain support of financial resources for NOBA programs and services.
- Provide the community with programs that teach and allow opportunities for learning throughout their lives.
- Encourage and support the professional development and training of local dance artists and arts administrative students.
- Maintain and build the administrative structure and leadership necessary to achieve the above goals.

As a nonprofit organization, NOBA strives to benefit a diverse cross-section of the community through its activities. Goals are designed to make dance accessible to anyone, regardless of age, race, or background. A variety of programming targets a range

of demographics such that any local citizen can benefit from dance. Outreach programming gives youths and minorities exposure to the arts. Educational programming for local dancers helps them advance their dance careers. Main Stage programming brings high caliber performances to New Orleans audiences. Goals specify these intentions, and include developing the financial and administrative capacity to continue a multiplicity of quality programming.

Management Structure

NOBA maintains a small, full-time professional staff that includes an Executive Director, Director of Finance, Development Associate, Box Office Manager, Programming Manager, Marketing Manager, and Development Associate. The organization also maintains a Technical Director and stage crew during performances, and an Educational Consultant for outreach development as needed. Given the small staff in comparison to the extent of programs, NOBA employees frequently assist in other departments as needed. Programming, development, and box office are often a collaborative effort, especially when Main Stage and educational programming overlap. Teamwork is key at NOBA, and the employees do it well. Staff and production meetings occur regularly to help keep all abreast of organizational needs.

NOBA's Board currently sustains 31 members (Foley, 2004) who actively fundraise and govern the organization in order to further its mission (see Appendix 2 for a list of board members and their positions). Suzanne Stack notes that given the organization's turbulent past, the board has a tendency to "become active in times of difficulty (Stack, 10)." A nonprofit board should not interfere in the day-to day

management of an organization. As Jody Blazek confirms, a board should act only in the capacity of “carrying out the organization’s mission and safeguarding its resources (Blazek, 31).” One cannot discredit the role that NOBA’s board had in reshaping the organization during its time of crisis. However, it is the Director’s responsibility to “lead the organization, manage programs that accomplish the mission, and represent the nonprofit organization in the community (Blazek, 31).” Stack acknowledges that the board is more confident and hence, less aggressive, when strong leaders manage the organization (Stack, 10). Jenny Hamilton, the current Executive Director, is one such individual. At present, then, the board and staff have a supportive relationship that strengthens the organization as a whole.

Budget and Funding

NOBA’s yearly operating budget is approximately \$1 million including in-kind donations (Hirsch, 2004). Funding sources include corporations (i.e. Cox Communications, BellSouth Communications, Chevron Texaco, Delta Airlines), foundations (i.e. The J. Edgar Monroe Foundation, The Patrick F. Taylor Foundation, Shell Oil Company Foundation, The Lupin Foundation) and government grants (i.e. Louisiana Division of the Arts, Housing Authority of New Orleans, Arts Council of New Orleans, Southern Arts Federation, Louisiana Endowment for the Humanities, National Endowment for the Arts). A substantial portion of revenue is also generated from ticket sales and fundraising performed by the Ballet Resource and Volunteer Organization (BRAVO), NOBA’s volunteer and fundraising arm.

Programming

Programming falls under 2 major categories: NOBA Main Stage and the NOBA Dance Institute. Main Stage houses the presenting season, as previously discussed; NOBA Dance Institute houses the array of educational outreach initiatives. NOBA's outreach activities are substantial due to their commitment to building community partnerships. These types of unions are an excellent way to enrich lives and communities simultaneously, and have been proven to "[mitigate] social problems including drug abuse, violence, teenage pregnancy, poverty, and lack of community pride (Aprill, et al., 3)." Through numerous community partnerships (Appendix 3), NOBA's key ongoing educational programs include:

NOBA In Motion: NOBA artist-teachers are placed directly into selected New Orleans Public Schools for 9-week residencies to teach dance/creative movement as an academic class during the regular school day. These artist-teachers create curriculum-specific study guides and course work in tandem with academic teachers to ensure that the dance education component effectively relates to students' academic work. In Motion also brings Main Stage visiting companies into public schools for on-site lecture/demonstrations and mini-performances.

Community Concerts: Part of the In-Motion Program, these deeply discounted, condensed performances by NOBA Main Stage companies are available to students and families and designed to increase community access to the arts.

Creative Communities: A national program created and funded by a partnership between the National Guild of Community Schools of the Arts, the National Endowment for the Arts, and Housing and Urban Development (Creative Communities,

creativecommunitiesonline.org). NOBA was one of 20 US cities awarded a 3-year, \$135,000 grant to implement this program, which links public housing communities with their local schools to provide youth and community development. Through this program, NOBA offers free movement classes and workshops at Lafitte, Iberville and CJ Peete public housing communities.

St. Bernard After School Program: A 5-month, free after-school dance program financed through a partnership with Chalmette Refining, LLC. The program offers free dance classes and performance opportunities for children in St. Bernard Parish.

NOBA Dance Network: Offers master classes, workshops, job referrals, and professional development and networking opportunities to local dance artists.

Service Learning and Internships: Provides teaching and administrative internships for undergraduate and graduate students at Tulane University and the University of New Orleans.

The oldest and most extensive of NOBA's educational programs is the NORD/NOBA Center For Dance. The intern performed both her practicum and graduate internship with this complex program. For the purposes of this Masters Report, it will be analyzed separately.

NORD/NOBA Center For Dance

History

The late Wayne Soulant founded the New Orleans Recreation Department/New Orleans Ballet Association Center For Dance (NORD/NOBA Center For Dance) in 1992,

inspired by his own experiences struggling through life as a recently orphaned young teenager. During these turbulent years, Soulant discovered dance. Later in life, he realized that this discovery enabled him to turn his life around.

The NORD/NOBA Center For Dance (heretofore referred to as CFD) partnership emerged from talks between Soulant and the Director of the New Orleans Recreation Department. At the time, Soulant was the Artistic Director of the New Orleans Ballet Ensemble, a short-lived performing group sustained by NOBA. Given Soulant and NOBA's interests in developing dance outreach programs for children, and NORD's commitment to serving the youth of New Orleans, a partnership between the 2 organizations seemed logical. The partnership was established with the mutual desire to "empower children through the infusion of arts and humanities in their everyday lives (Creative Communities, creativecommunitiesonline.org/partners)," by offering dance instruction to youths at NORD centers throughout New Orleans (see Appendix 4 for goals of the partnership). As the Amherst Wilder Foundation declares, a collaboration of this kind must include "a commitment to mutual relationships and goals; a jointly developed structure and shared responsibility; mutual authority and accountability for success; and sharing resources and rewards (Mattesich, et al., 13). Now in its twelfth year, the NORD/NOBA partnership clearly possesses all of these characteristics. The CFD sustains dance programs at 5 NORD centers city wide (Appendix 5), and has expanded into collaborations with Tulane University, Dillard University and the Housing Authority of New Orleans (Hirsch, 2004). CFD students have been accepted into the New Orleans Center for the Creative Arts as well as summer workshop programs with

Dayton Contemporary Dance Company, The Ailey School Summer Dance Program, and Dance Theater of Harlem.

Mission

The mission statement of the NORD/NOBA Center for Dance is, “to make dance accessible to culturally underserved inner city children and families of Orleans Parish (Center for Dance, nobadance.com). Students in arts programs learn more than just a craft; they also “learn to value effort and to get enjoyment and inspiration from the results (Cortines, 6).” The CFD, as an arts program, endeavors not simply to teach students the art of dance; rather, it also uses dance to impart life skills such as responsibility, discipline, confidence, tolerance, and commitment. Through a variety of year-round dance classes and summer programs, the Center For Dance strives to be “a place for aspirations, self-expression, and positive role models (NORD/NOBA Center For Dance, 1992).”

Programming

The CFD maintains 2 “tracks” of programming, the Open Track and the Talent Track. Open Track programming offers free, year-round after-school and Saturday dance classes for local youths, regardless of age or ability, at NORD Centers in Uptown, Gentilly, Lakeview, West Bank, and Ninth Ward. The Talent Track (or Step-Up) program, is a special Saturday pre-professional dance program housed at Tulane University for talented students with a demonstrated commitment to dance. This program is a more intensive course of study that gives students exposure to modern dance, folk dance, choreography and other dance styles and subjects in addition to the

core-curriculum of classical ballet. Step-Up students also have performance opportunities in bi-annual concerts and the Moving Van Project, a multi-generational ensemble that performs lecture/demonstrations in underserved areas of the community.

The CFD also offers a Mentor Program to assist students with personal development needs (i.e. reviewing school grades or preparing college applications). The program sponsors enriching field trips both in and out of state, and also matches students with a local volunteer “mentor” who can offer professional guidance and support.

During the summer months, the CFD expands its programming by offering the Footbridge Summer Intensive program, a 6-week dance workshop for serious young students. The CFD also introduces a 3-week intensive version of the Moving Van Project and continues free dance classes (Twilight Dance Camps) at all 5 NORD Centers.

Management Structure

The CFD maintains only one full time administrative staff member- Jenny Thompson, the General Director. Ms. Thompson serves as the primary administrator and development director for the entirety of CFD programs. In terms of the partnership, Ms. Thompson communicates to the Cultural Programs Coordinator at NORD, who subsequently reports to NORD’s director. Ms. Thompson has one part-time administrative assistant who assists mostly in site coordination. CFD artistic staff includes the artistic director, 6 full time dance instructors, and one part-time instructor. The artistic director manages all artistic needs including curriculum content and performance development. Instructors are responsible for creating and teaching their classes, and communicating site needs with the General and Artistic Directors.

During the summer, interns are hired to assist in the administration and implementation of the increased programming. Intern positions include a Summer Programs Coordinator, 2 On-Site Coordinators, and approximately 3 high-school work/study interns. The CFD may also increase its teaching faculty as needed to accommodate the needs of the Footbridge Summer Intensive and the Moving Van Project.

Budgeting and Funding

In the NORD/NOBA partnership, each organization contributes approximately \$100,000 (Hirsch, 2004) per year. NORD provides the facilities (see appendix 5 for a complete listing of centers and locations) and the funding to hire NORD Open Track and Twilight faculty, while NOBA handles most of the administrative and development needs. NOBA writes a series of grants to cover costs not shouldered by NORD including costumes, equipment and supplies, guest artist residencies, and additional faculty. Grants are typically submitted through Friends of NORD, NORD's private 501(c)(3) fundraising and volunteer group. Corporate and private foundations (i.e. The Patrick F. Taylor Foundation, Jazz and Heritage Foundation, Harrah's, and Wisner Foundation) and governmental grants (i.e. National Endowment for the Arts, Southern Arts Federation, and Louisiana Division of the Arts) provide a substantial source of funding for summer programs when additional faculty, administrators and guest artists are hired. The CFD also averages 4 or 5 individual donors per year; these individuals donate between \$1000-\$5,000 each (Hirsch, 2004). BRAVO, NOBA's fundraising arm, raises money to cover tuition, room and board fees for CFD students selected for summer studies outside of

New Orleans. The CFD also has a Booster Club for each CFD facility, where funds may be donated to purchase any necessary supplies (i.e. sound equipment) for that particular site.

Future Goals:

The organization has 3 primary future goals: to build a strategic plan, to increase artistic capacity, and to standardize and update their dance curriculum (Hirsch, 2004).

Simply stated, a strategic plan enables an organization's directors to "articulate their vision about where they are going, and choose the best road to take the organization there (Allison, et al., 185)." By creating a strategic plan, the CFD intends to unite all staff and faculty behind clear goals and enable the organization to easier adapt to environmental changes.

By increasing artistic capacity, the organization can reach a larger underserved population with its programming. Plans include targeting new sites in New Orleans East, the lower Ninth Ward, and the Treme neighborhood. In defining a standardized core curriculum (with multi-level training tiers), the CFD can create a bridge to NOBA's other educational programs (i.e. NOBA In Motion and Creative Communities) so that students would have an easier transition moving from a more creative-movement curriculum into a dance-based curriculum.

CHAPTER TWO: THE INTERNSHIP

Description of Summer Programs

During the summer months, the CFD expands and diversifies its programming to meet the increased needs of inner-city youths who, out of school on summer vacation, need structured activities to sustain them until fall. The CFD offers the following five programs to serve a variety of ages and abilities.

Footbridge Summer Intensive

A pre-professional, six-week dance intensive program for serious dance students with demonstrated ability. The program is divided into 2 sessions (3 weeks each), both of which culminate into public performances. Sessions are led by a hired guest artist or dance company in residence who works daily with the students in technique and choreography, all in preparation for the culminating performance. Students are divided into 2 levels, Ensemble (advanced) and Senior Corps; both levels work 6 hours per day, 5 days per week. Students are selected by audition only, and must be between the ages of 10 and 18. Session 1 of summer 2004 featured an international dance workshop led by local choreographers, performers, and CFD faculty skilled in folk dances. Students worked in many styles of international dance including Brazilian and Afro-Caribbean, Chinese Ribbon, French Can Can, and Spanish Flamenco. Their culminating performance, *Dances From Around the World*, premiered at Tulane University's McWilliams Hall to a packed house (see Appendix 6 for the program).

Session 2 featured a guest artist residency by Urban Ballet Theater, a ballet company from New York City. During the workshop, students studied intensively in classical ballet technique and salsa technique, Urban Ballet Theater's 2 primary dance styles. The session's culminating performance, a ballet entitled *The Kid From Elysian Fields*, incorporated an extensive cast that included live performances by local musicians (Soul Rebels Brass Band and Bamboula 2000), student musicians from NORD music camps, young rappers from Lafitte Housing Development, and stilt walkers from the Zulu Connection. Public performances premiered to sold out houses at Dillard University's Cook Auditorium (see Appendix 7 for the program).

Footbridge Junior

An offshoot of the Footbridge Intensive program, Footbridge Junior is designed for talented young dancers between the ages of 6 and 10. Junior students participate in technique classes and rehearsals led by local CFD faculty and guest artists in residence (whose level of involvement fluctuates depending on the artist), and usually perform a small section in the Footbridge Intensive culminating performances. Junior Footbridge is a six-week program coinciding with the Footbridge Intensive, however young Juniors meet just 3 hours a day, 3 evenings per week. Junior dancers are also selected by audition only.

The Moving Van Project

A newer program for the CFD, the Moving Van Project is a unique performing ensemble of multi-generational dancers that includes serious, talented Center For Dance

students, university dancers, and local professional dancers and choreographers. The ensemble creates, rehearses and performs on-site lecture demonstrations in underserved communities (i.e. public housing developments). The Moving Van Project runs during the hiatus between the first and second sessions of the Footbridge Intensive. Participating students range in age from 12-17; they must have demonstrated talent and commitment to the art of dance, and must be invited to participate. During the summer, Moving Van rehearsals are typically 3 hours per day for 2 weeks with performances 2-3 times per day during the final third week.

This summer's repertoire featured choreography from the International Dance workshop as well as works that bore a "New Orleans" or "southern" theme (see Appendix 12.7 for a description of the works).

Twilight Summer Dance Camps

These camps are simply the summer version of the Open Track program. Over the nine-week summer, free dance classes are offered to youths at all 5 NORD centers. Classes can include beginning, intermediate and advanced levels of ballet, tap, modern, and folk dance. Classes meet twice per week and unlike the Footbridge and Moving Van programs, enrollment is open to any young person interested in dance, regardless of ability. Guest artists in residence with the Footbridge Intensive often teach guest classes at the Twilight Dance Camps, and Twilight dancers may even be incorporated into Footbridge performances. This summer, these youths were integrated into the public performance of *Dances From Around the World* and the Open Studio performance of *The Kid From Elysian Fields*.

Internship Duties

The intern served as the Summer Programs Coordinator for the NORD/NOBA Center for Dance, working closely with General Director Jenny Thompson to plan, implement, and supervise all of the above-mentioned summer programs. The following were the intern's key duties.

Planning

Planning began in May, the month preceding the commencement of activities, although some preliminary communication and preparation occurred during the prior year due to the anticipated large scale of the Footbridge summer session. During the first 2 weeks of the internship, the intern's planning process included interviewing potential interns for the Site Coordinator positions, determining policy, procedure and job descriptions, creating program curriculum and activities, devising a master schedule for the summer, and preparing registration and general information packets for students and families. Once a general summer strategy was devised, more specific planning was developed for each individual program.

Managing Logistics

As the immediate supervisor of all of the programs, the intern's primary goal was to ensure that each day was a smooth progression of events. Given the variety of programs and the large number of participants (students, parents, faculty, guest artists in

residence, CFD, NOBA, and NORD staff, and site hosts) in proportion to CFD's small administrative staff, day to day logistical issues abounded. Logistics management included coordinating and revising schedules, arranging transportation, addressing site and participant needs, monitoring the budget and maintaining communication between all of the summer program participants.

Serving as the Key Liaison

Efficient communication is critical to the successful execution of summer programs. The intern was the communication link between the sites of the programs and the CFD, NOBA and NORD administrators as well as community partners, collaborators, and key outreach beneficiaries including the Housing Authority of New Orleans, Essence Festival, New Orleans Recreation Department, and New Orleans Public Schools. Considering the scale of community partners and collaborators involved in the Urban Ballet Theater residency, the intern spent a great deal of time addressing the needs of these participants.

Generating Press and Media Coverage

Public relations are critical to sustaining and building a nonprofit organization: "Public relations can affect an agency's funding. It can make a difference in attracting volunteers, educating the public, influencing decisions, providing recognition, generating enthusiasm and stimulating client involvement (Martinez et al., 64). Throughout the summer, the intern worked to create and secure media coverage in order to:

- Generate attendance for CFD public performances (and hence, produce revenue).

- Broadcast the opportunity to see free or affordable dance to an underserved and minority public.
- Raise community awareness of the CFD and its free/affordable programming for New Orleans youths.
- Show the positive impact that programs such as the CFD have on youths in the community.

The intern assisted in creating press releases to impart the above (Appendices 13.1-13.2), and targeted specific medias depending on the program or performance being promoted and the desired reach and demographic of the selected media. For example:

- The CFD approached the West Bank arm of the Times Picayune newspaper for an article about the Moving Van Project since several of the participants were West Bank residents; the newspaper responded with an article about the program (Appendix 8).
- Information about the Moving Van Project was sent to local news station WWLTV's Eye on Education series, which highlights students continuing their education during the summer; the station featured a news story on the program.
- The CFD targeted local radio station WWOZ, a popular "New Orleans Roots (wwoz.com)" music radio station, for press regarding *The Kid From Elysian Fields* since the performance incorporated live and recorded music by local musicians; the station granted 2 separate interviews with the musicians and dancers in the production.
- The CFD sent the Times Picayune's Hispanic columnist Ana Gershanik a press release about Urban Ballet Theater's residency since the company has many Latino dancers; Ms. Gershanik highlighted the company and upcoming performance in her weekly column.

Coordinating Outreach Services

Because of their performance components, Footbridge and the Moving Van Project were logical programs to focus on for incorporating outreach initiatives to benefit the community. Culminating Footbridge performances were prefaced by Open Studios, an outreach service for youths in summer programs and day camps throughout the city. As a field trip, these students can observe a dress rehearsal and accompanying lecture/demonstration by the Footbridge dancers and guest artists in residence. A significant task of the intern's was to seek out underserved audiences and coordinate their

attendance. The intern also developed study guides to accompany the performances (Appendix 12.7). Targeted programs included New Orleans Public Schools' ADEPT camps, NORD, YWCA, HANO, Upward Bound, Volunteers of America, Urban League, Ashe Cultural Center, and YMCA.

The Moving Van Project's purpose, to (physically) bring dance and the arts into communities that are underserved, is inherently outreach driven. Because the Project is performed at the audience's home base, a major task for the intern was seeking out camps and community centers interested and able to host performances. Once host sites were identified, the intern created a master schedule of performances and coordinated all transportation and scheduling needs (see Appendix 9 for the performance schedule). The ensemble performed 9 shows in 5 days at locations in Gentilly, New Orleans East, West Bank, Tremé, and Lakeview. Moving Van was also a featured performer at Essence Festival's student outreach concert.

Supervising Summer Interns

The intern supervised 5 paid interns including 2 On-Site Coordinators and 3 Center For Dance work-study interns. With the General Director, the intern interviewed and hired the On-Site Coordinators, created their job description (Appendix 10.2), and oversaw their performance of duties. The Site Coordinators, as the primary supervisors of activities at the physical sites, were an integral part of the summer program and served as the "right arm" of the intern. These individuals acted as liaisons to the intern by communicating all student, parent, guest artist and site host needs, and executing any

administrative needs on site for the CFD and NOBA administrators. They also served as the immediate supervisors of the CFD Work/Study Step Up interns.

Step Up interns were high-school aged workshop participants who received hourly pay for performing light administrative duties while participating as students in the summer programs. Their key tasks included morning check-in, lunch monitoring, afternoon checkout, light paperwork, and serving as role models to the younger program participants (Appendix 10.3).

Implementing a National Endowment for the Arts Grant

In 2004, the CFD was one of 10 sites in the nation selected to receive a \$25,000 pilot grant from the National Endowment for the Arts (NEA). The grant funded the development and implementation of evaluation tools that would gauge student progress in the CFD Footbridge Summer Intensive program (Appendix 16). The intern collaborated closely with the General Director and NOBA Programming Manager to:

- Determine skills to measure
- Create measurement tools
- Devise a logical measurement schedule

In collaboration with the General Director and NOBA Programming Manager, the intern helped to develop a series of surveys and an evaluation forms for measurement purposes (Appendices 11.7-11.11). Throughout the summer, the CFD administrators communicated with West Ed, the nonprofit research, development, and service agency hired by the NEA to assist all pilot sites with the implementation of the grant. The administrators also collaborated with Susan Koff, Ed.D., a local expert in dance education, dance curriculum and data assessment.

CHAPTER 3: MANAGEMENT CHALLENGE

The primary deterrent to the smooth administration of the CFD summer programs is that planning is insufficient for the range and intensity of programs offered. Since the CFD can financially support *only one* year-round, full-time administrative employee (the General Director, who also doubles as the Development Director), there is simply not enough manpower or time for thorough planning before summer programs begin. Lack of planning creates a plague of unanticipated logistical issues throughout the run of summer programming, and paid summer interns end up spending most of their time handling them. Interns, then, are not used to their fullest potential, nor are the funds that were budgeted to hire them. This chain reaction caused by insufficient planning will inevitably create a status quo situation from year to year, thus hindering organizational and programming growth.

The General Director of the CFD, Jenny Thompson, is a remarkable woman who spends inordinate amounts of time developing and administering CFD programs and securing funding for them. That the Center was one of only 10 sites in the nation awarded an NEA pilot grant speaks of her expertise and dedication. However, she is only one person, and one person alone cannot run the Center if programming continues to steadily increase. In the summer of 2004, for instance, the introduction of the Moving Van Project as a new program added 3 extra weeks on to the summer schedule. This, combined with the demands of implementing the new NEA grant, created a great deal more planning and effort than in summers past. Ms. Thompson, as one person, is limited by the amount of summer planning she can perform during the year; administrative and

development needs for year-round programming must take precedence during that time. But unfortunately, budget constraints prohibit the Center from hiring additional year-round paid staff. Relief for Ms. Thompson only arrives in late spring, when programming and participants are about to double and interns are hired to assist with increased administrative demands. Assistance, though, is needed much earlier so that adequate planning for summer can occur. But at present, lack of funding prevents the hiring of extra staff during the year. As a result, the CFD is behind schedule in mid May, when the start date for summer programs looms large.

The two-week period in mid to late May before summer programs begin, also when key interns (Summer Programs Coordinator and On-Site Coordinators) start their internships, is precisely where summer planning starts off on the wrong foot. During this time summer plans are unfortunately just beginning to take shape. Interns, then, do not have a “big picture” to use as a reference point before jumping into the start of activities. Since no summer plans are concrete, their orientations consist only of a series of meetings with the General Director to discuss job descriptions and a general summer outline. These conversations, though helpful, do not adequately prepare the interns to handle their jobs; they are not given *tools* (i.e. general forms, procedural instructions, policy information) or a set plan to guide them through their tasks. Once programs start, logistical problems obviously pile up due to a lack of planning, and interns spend most of their time trying to manage them. Had they been given a clear plan and the corresponding tools to implement it earlier, interns could have handled logistics easily and efficiently, thus freeing up their time for more important tasks.

Another problem caused by insufficient planning is a general lack of understanding between the artistic staff and the administrative staff. Due to time constraints, CFD administrators and teaching faculty rarely meet to discuss summer programs until the first day of activities, the most inopportune time to do so considering all that happens on that day (registration, orientation, and placement classes). Without a proper meeting ahead of time, the artistic staff can hardly be well informed about summer plans much less understand the administrative efforts behind summer programs or the reasons for certain administrative procedures. As a result of being uninformed, the faculty may perform administrative tasks hastily or carelessly, which can have negative consequences on the outcome of summer programs. For instance, CFD faculty had the responsibility of performing the student evaluations for the NEA grant based on scoring criteria developed by CFD administrators. However, CFD administrators did not clearly communicate the purposes of the grant or the importance of the evaluations to the faculty. Due to the miscommunication, some faculty carelessly filled out evaluation forms. Some forms were incomplete or blank. Others were modified to include different criteria. All of these actions caused a discrepancy in the scores reported to the NEA and worse, decreased the validity of the data collected from the summer programs. This situation could have been avoided had CFD administrators had time to plan a meeting with faculty to discuss summer programs and the importance of the NEA grant.

Inadequate planning also affected the productivity of summer work/study interns. These 16-17 year old students received an hourly wage for 20 hours of work per week to assist with check in/check out, lunch duty, distributing forms, and acting as role models to the students (Appendix 10.3). Like CFD teaching faculty, these interns also did not

have an opportunity to meet with administrative staff about their summer duties until the first day of Footbridge; again, a most inopportune time. Since they were also students in the program, these interns were already distracted by the excitement of the first day. Coupled with the fact that CFD administrators were preoccupied by registration and orientation demands, the first day meeting was certainly rushed and ineffective. As a result, the interns never did understand the importance of their positions nor the effort expected from them. Throughout the summer, the interns poorly executed their duties. They were excessively absent and perpetually tardy, and at times even had to be disciplined for bad behavior during class. Surprisingly, their substandard performance, though noticed, went largely uncorrected. The Site Coordinators, bogged down with handling logistics (caused by a lack of planning) were too overwhelmed to be able to constantly monitor them. And anyway, there was no *planned* procedure for excusing a work/study intern for nonperformance of duties. Therefore, the CFD wasted budgeted money paying interns for a summer of second-rate work. And sadly, the work/study interns never gained any sense of responsibility or accomplishment from their work.

Until comprehensive planning can occur, the progress of summer programs will continue to be hindered by a variety of logistical problems that arise as a consequence of poor preparation. Summer planning should create a “big picture” that all employees, whether administrators or artists, can understand. A solid plan improves employees’ understanding of an organization’s purpose, which leads to “an increased level of commitment to the organization and its goals (Allison, et al., 7).” When a common understanding of goals is reached, employees can start on the same page. Productivity will increase because employees will spend less time questioning each other and more

time acting. Planning empowers employees; it provides them with a sense of direction that will guide them toward acting in the best interests of the program. At present, there is simply no time for adequate summer planning, and hence no “big picture” to unite CFD summer artists and administrators toward a common goal. Consequently, precious time and resources are wasted mucking through day-to-day tasks, while communication barriers between artistic and administrative staff further complicate matters. The end product adversely affects the stability of the Center; inefficient use of employees means inefficient use of funding. The Center simply cannot sustain its free programming for New Orleans youths unless it allocates its limited funding wisely.

Meanwhile, despite a lack of paid administrative staff members, the Center For Dance summer programs surprisingly continue to develop and expand; truthfully, though, there is little to suggest that the current administrative team of one individual can administrate these new programs alone. The following chapter proposes several solutions to alleviating conflicts caused by a lack of manpower and a lack of planning through developing the organization’s current resources. However, the CFD may also benefit from looking to resources within the New Orleans community that are specifically geared toward fostering the growth of local nonprofit arts organizations (see Appendix 17 for a discussion of the Entergy Arts Business Center incubator).

CHAPTER 4: SOLUTIONS TO THE MANAGEMENT CHALLENGE

Building Manpower

The CFD needs more administrative manpower, especially if the organization intends to increase its programs. Yet, funds are simply unavailable to hire more employees. A simple step to mitigate the effects of this problem is to develop the current CFD parent volunteer base. A dedicated group of volunteers can assist administratively to prepare for summer and alleviate a degree of paid employees' workload. Volunteers "...perform jobs that contribute substantially not only to the internal operations of the agency but also the delivery of goods and services to clients and constituents. Although these citizens are not compensated monetarily, their donations of time and talents can drastically affect the efficiency and effectiveness of the organization...(Brudney, 329)." The end result of establishing a strong volunteer group is that Ms. Thompson has a greater support network and a stronger base from which to begin summer planning.

Developing the Parent Volunteer Base

CFD parents are an excellent resource to develop into active volunteers. Programs already demand parental involvement. For example, program registration forms contain a detailed contract for both parent and child to read, discuss and sign *together* (Appendix 11.5). In it, parents agree to assist their child in carrying out their dance responsibilities to the best of their ability; they also agree to demonstrate commitment and support to the CFD. The CFD considers itself a "family," and new

parents are quick to understand that their involvement improves the quality of programming and, hence, the experiences their children have in dance. Parents have proven to be an invaluable resource over the years. Several dedicated mothers act as “Ambassador Moms” on behalf of the CFD by monitoring students when needed, assisting with transportation needs, ushering at CFD performances, assisting with cast parties and personally supplying food and beverages, and even stocking refrigerators for guest artists living in dormitories during summer residencies. Their dedication is undeniable, and certainly reliable. These indications imply that parents are an excellent source from which to create a strong, active volunteer base.

In the summer of 2004, CFD administrators made a first attempt to strengthen and upgrade the parent volunteer base (beyond the 2-3 regular volunteer mothers) by including a parent volunteer sign-up sheet (Appendix 11.6) with registration packets. The form listed 6 different tasks with varying levels of work involved, and parents could check off tasks that they were able to perform. The response was strong, and virtually every parent signed up for at least one volunteer activity because there was such a range of simple duties. The CFD clearly has a wealth of volunteer potential to develop from its parent base; it is here that efforts should be focused to build administrative manpower in a cost efficient manner.

The key to developing a more effective parent volunteer group is to structure it. The first step is to establish a leader, or Parent Volunteer Coordinator, whose primary duties would be coordinating volunteer tasks, generating volunteers, delegating responsibility, and serving as the liaison between the CFD administrators and the parent volunteers. The CFD should look to its Ambassador Moms to supply a candidate for this

position. These women typically have had children in the CFD for years; they are very familiar with programs and procedures as well as staff, faculty, and even returning guest artists in residence. Ambassador Moms are also active with the CFD during the year; therefore, they can begin summer preparations early.

The key duties of the Parent Volunteer Coordinator should be to identify summer tasks and needs, generate volunteers, and delegate duties. A proposed list of tasks includes:

- Assisting with transportation needs
- Monitoring students on site as needed
- Chaperoning (new task)
- Scheduling and coordinating student/parent/teacher conferences (new task)
- Compiling student t-shirt sizes and placing t-shirt orders (new task)
- Ushering, backstage and boutique assistance during performances
- Planning cast parties and securing food and beverages
- Researching price quotes (for supplies, equipment, etc.) (new task)

The Parent Volunteer Coordinator can begin generating parent volunteers at the Footbridge Intensive auditions during the year. Parent Ambassador Volunteer Forms can be included with audition registration forms, and the parent of any child accepted can be contacted accordingly. By the time Footbridge Orientation and Registration occurs (the first day of Footbridge), the Coordinator should already have a strong volunteer group formed.

The Coordinator can then use Footbridge Orientation to recruit any new parents and hold a Volunteer Group meeting, since parents are present anyway to attend the orientation. At this meeting, the Coordinator can gather all contact information, distribute lists of duties, and begin delegating jobs to the volunteers.

By creating the parent volunteer group early and establishing a clear leader, the CFD will have a stronger, more capable base of manpower to assist in administrating

summer programs. The volunteer group can also alleviate some of the more mundane duties of summer interns, thus freeing them to concentrate on more weighing tasks.

Summer Planning

The 2 week period in mid-May just prior to the beginning of summer programs is a critical opportunity for intensive planning, and should be maximized to its fullest. The best way that the General Director can mitigate the problems caused by insufficient planning is to hold a series of intensive meetings/orientations with key summer interns, CFD teaching faculty, and summer work/study interns over the course of these 2 weeks to:

- Discuss summer programs and the timeline of activities
- Clarify the CFD mission and objectives for summer programs
- Identify key administrative procedures and explain their importance
- Review job descriptions

These meetings will ensure that all active administrators and faculty start on the same page, and have a clear idea of what to anticipate when summer programs begin. This should drastically reduce the inefficiencies caused by rushed meetings on the first day of programming, and misunderstandings caused by poor communication.

Summer Programs Coordinator/Site Coordinators Orientation

As the fundamental administrators of the summer programs, this group of interns *must* have a clear vision of the summer programs *before* the activities actually begin, and receive the basic tools to perform the duties expected of them. In the intern's 2 years of experience working with the CFD (2003 Site Coordinator, 2004 Summer Programs

Coordinator), the most basic tool she needed on both occasions but never had was simply, a Summer Intern Handbook. This handbook should be designed as a reference and source book for all new interns, who should be given a copy to review after being hired. At the orientation, the General Director can then go through the handbook with the interns to explain the integrated information and clarify any procedural or administrative tasks, using forms and related paperwork from the manual as a reference. The interns, then, can glean an immediate sense of what their job duties entail and be more productive as a result. The handbook should be divided into the following sections, and contain the following information.

Intern Job Descriptions: “Job descriptions can be straightjackets, or they can be the building blocks of an efficient organization, encouraging appropriate creativity (Lord, 2).” Due to the size of CFD summer programs and the number of administrative needs that arise on daily basis, summer interns must have a clear job description to stay on top of their tasks. They should also know their supervisors’ tasks to understand and work efficiently in the chain of command. Therefore, the intern summer handbook should first contain a complete listing of the job descriptions of the Summer Programs Coordinator, Site Coordinator and Step Up intern (appendices 10.1-10.3).

Standard Forms: Many standard forms are used from year to year, and even multiple times throughout the summer. The intern should have all of these forms consolidated and easily available for copying and distributing at the site. They include:

- Telephone Reply Form (Appendix 11.1)
- Footbridge Orientation & Registration Instruction Form (Appendix 11.2)
- Student Registration Form (Appendix 11.3)
- NORD/NOBA Center For Dance Rules & Regulations (Appendix 11.4)
- Student/Parent Contract (Appendix 11.5)
- Parent Volunteer Form (Appendix 11.6)

- Surveys, Evaluation Forms, and Scoring Definitions (Appendices 11.7-11.12)
- Basic Dance Terminology and History Forms (Appendices 11.13-11.14)
- Performance Attendance Confirmation Form (Appendix 11.15)
- Fee Payment Memo (Appendix 11.16)
- Time Sheet (Appendix 11.17)

Sample Forms: So much of a CFD summer intern's job is creating forms, schedules, surveys, and informational materials. The handbook should contain the following sample forms for the intern to use as a compositional reference:

- General Footbridge Information and Schedule Form (Appendix 12.1)
- Footbridge First Day Form (Appendix 12.2)
- Photo Release and Permission Slip for Transportation (Appendix 12.3)
- Master Schedule (Appendix 12.4)
- Individual Session Schedule (Appendix 12.5)
- Correspondence regarding theater needs (Appendix 12.6)
- Study Guide (for lec/dem performances and Open Studios) (Appendix 12.7)
- Student Reflections and Insights Form (Appendix 12.8)

Media Kit: CFD interns are responsible for generating press and media for programs and performances. The handbook should contain the information below to facilitate the composition and distribution of press materials:

- Sample Press Release (Appendix 13.1)
- Sample Media Advisory (Appendix 13.2)

General Contact Lists: Communication is key in summer programs. Therefore, consolidated, comprehensive lists of common CFD contacts would be an invaluable addition to the handbook. Contact lists should include:

- CFD Administrative Staff, CFD Faculty, NOBA and NORD Staff
- Common Community Partners (i.e. HANO, Tulane and Dillard Universities)
- Host Facilities
- Common Outreach Initiative Recipients (i.e. New Orleans Public Schools, Upward Bound, Urban League, YWCA)
- Press Contact List (listing all press contact names, fax numbers, phone numbers and addresses)
- Vendors (i.e. transportation providers, boxed lunch caterers, silk screeners, printers)

Summer Timeline: A general timeline of activities will enable the interns to execute appropriate administrative measures in a timely fashion to prepare for any upcoming activities and events. The timeline should be delineated by month and include:

- All ongoing programs, including registration and performance dates
- Arrival of guest artists
- Dormitory set up and break down
- Cast parties and Student/Parent/Teacher Conferences
- Student Evaluations
- Community Master Classes with Guest Artists in Residence
- Deadlines for press releases, fee payments, gathering concert program information, placing t-shirt orders

Diskette and Pre-paid Copy Card: The handbook should include a diskette containing soft copies of all of the above-mentioned documents so that the intern can adapt documents or make editions as needed. Since the Site Coordinators will need to make frequent copies, the CFD should purchase a pre-paid copy card for them.

The handbook will enable the interns to work much more independently. By merging all of the information into one place, an intern can gather information quickly and efficiently. This will allow them to begin a step ahead of the start of summer activities. As the Summer Programs Coordinator, the intern frequently wasted time tracking down sample compositional material from the General Director, or asking her to proofread distributional materials. As a Site Coordinator the previous year, she was dependent upon a NOBA administrative assistant to provide her with standard forms from the downtown office because there was no collection of forms on site. The above handbook should eliminate these types of problems and increase intern productivity.

Also pivotal to the summer intern orientation is a discussion of the CFD mission statement and objectives of summer programs, to be elaborated upon in the discussion of faculty orientations below.

Faculty Orientation

A faculty orientation with CFD administration is crucial to ensuring that both sides' needs are communicated so that a mutual understanding is reached before programs start. A faculty orientation should have a communication focus, and the following should be thoroughly discussed:

Description and Objectives of Summer Programs: CFD programs emphasize teaching students life skills in addition to teaching them dance technique. From the intern's own experience as a dance instructor, it is easy to overemphasize dance technique in a dance program. Instructors would benefit from an overview of the CFD mission and its objectives for students in the summer programs. They will have a refreshed sense of their responsibilities as an instructor and can adopt a broader approach to teaching that is more in line with the CFD mission.

Discussion of Grant Implementation: Grants funds are critical to the financial stability of the CFD. As result, grant implementation must be executed carefully and systematically in order to ensure future funding from the source. Faculty can directly and indirectly affect grant implementation because they have direct contact with students, the grant's ultimate beneficiaries. Hence, faculty need to be made aware of any summer grants, the purpose and goals of the grant, and the importance of any administrative procedures that will be performed to implement the grant. This will reduce any potential errors or inefficiency caused by a lack of understanding.

Anticipated Administrative Needs: The Footbridge Intensive is the most elaborate program of the summer. As a result, the needs of the Twilight Sites, and even

the smaller Footbridge Junior program, are overlooked in its shadow. CFD faculty should have an opportunity to convey their anticipated needs for the summer before the start of programs. The administration should also report anticipated administrative procedures to the faculty so that they are prepared to make any necessary schedule adjustments. Faculty and administration can then begin on the same page, and accommodate one another's needs with a shared sense of understanding.

Student Evaluations: Student evaluations are a valuable tool to measure student progress in programs. However, as mentioned in chapter 3, if not performed carefully, they produce inaccurate data. Faculty and administrative staff should discuss at length the process, scoring system, and criteria used to evaluate students (Appendix 11.11). And, most importantly, CFD faculty must impart that evaluations are valuable measures of mission fulfillment. Communicating this information early on will reduce errors on evaluation forms and authenticate results.

With faculty and administration on the same page, efforts can focus on defining the role of the Work/Study Step Up Intern.

Work/Study Step Up Intern Orientation

The Step Up intern orientation with the General Director, Summer Programs Coordinator and On-Site Coordinators, will focus on communicating job descriptions, staff expectations, a rewards/consequences system (based upon intern performance), and developing goals. As mentioned in chapter 3, these individuals need time before the start of programs to learn their job descriptions and understand the performance standard expected of them. The position can be a chance for personal growth and enrichment, and

an opportunity to find self-confidence and pride in one's abilities. The goal of this meeting is to lay the foundation for both the CFD and the intern to derive a substantial benefit from the internship experience. Their orientation should address the following:

Job Descriptions and Expectations: A thorough, duty-by-duty discussion of the intern's job description with heavy emphasis on acting as a role model to other students (see attachment o1.3 for Step Up Intern job description). It is important to impart that the position is one of privilege awarded only through hard work, dedication and responsibility, and one that all students should aspire to.

Description of CFD Objectives and Summer Programs: Work/study interns should also understand the mission of the Center For Dance and the goals of the summer programs. This will give them guidance, insight and a sense of greater responsibility as they perform their summer duties.

Reward/Penalty System: As mentioned in chapter 3, current procedures do not exist to reward interns for their hard work or penalize them for poor performance. Reward options should be dance-based, and mesh with the objectives of summer programs. One such reward could be the opportunity to develop a piece of choreography for the Moving Van Project. A simple penalty system, and one that the Center employs for students with behavioral problems, is the "3 Strikes" system. After 3 instances of poor performance, a student is simply dismissed from his/her internship. Step Up interns should be clearly informed of the existence of both systems, and encouraged to find the right path.

Goals of the Intern: During the orientation, each intern should develop a set of goals based upon what they aspire to gain from their internship. Interns should be

instructed to create weekly journal entries detailing experiences that relate to goal fulfillment. By creating a personal mission and revisiting it each week, the interns should have a clearer focus, which should enable them to be more productive and helpful in their positions as administrators, role models, and students in the CFD summer programs.

By giving shape to their roles, Step Up interns should feel empowered by a greater sense of responsibility in the summer programs. Their productivity should increase, and the CFD will be using budgeted funds wisely by supporting these interns' efforts.

Program Wrap-Up

A current practice, and one that deserves more development, is a wrap-up meeting between the General Director, Summer Programs Coordinator, and the Site Coordinators at the close of summer activities. The administration of the summer programs should be discussed at length including all successes, conflicts, inefficiencies, strengths and weaknesses. A brainstorming session should focus on developing assets, providing solutions for conflicts, and identifying missed opportunities to delegate tasks along the chain of command. The close of summer is an ideal time to plan for the next; experiences are still fresh, tasks are finished, and attitudes are generally positive after a summer of hard, gratifying work.

CHAPTER 5: INTERN CONTRIBUTIONS TO THE NORD/NOBA CENTER FOR DANCE

Short Term Contributions

Over the course of Footbridge, the intern made concentrated efforts to increase and strengthen communication with faculty and parents by distributing informative memos (Appendix 14) over the course of activities. From her experiences in the previous summer, the intern compiled the most common questions and subjects of confusion into a series of brief memos that addressed scheduling, contact information, general policies, directions to sites, performance and ticket information, cast parties, and student/parent/teacher conferences. The memos also served as reminders of important upcoming dates, deadlines and schedule changes. As a result of being well informed, parents and faculty were prepared and timely throughout the summer. Abrupt schedule and site changes were managed easily, and procedures were followed willingly. Simple memos are an easy way to maintain communication with participants in programs as large as Footbridge. The system should be applied in future summers.

Another communication device implemented by the intern (in collaboration with the Site Coordinators) was a daily, 5-10 minute “company meeting” for students in the Footbridge Program. These developed into opportunities to distribute and discuss any memos and program needs, announce any scheduling changes or upcoming events, elaborate on journal assignments, and communicate any questions or conflicts. In the past, company meetings were only held as needed to communicate information. By establishing the meeting as part of each day’s activities, students became more aware of

the “big picture.” They could better communicate upcoming events to their families, and were more prepared over the course of activities. Student efficiency leads to program efficiency; therefore, daily company meetings are beneficial to both students and the Center For Dance.

One contribution made by the intern that deserves further development is the advanced ticket system she devised for public performances (Appendix 15). The CFD anticipated an enormous audience for its public performances of *The Kid From Elysian Fields*. This performance was created through Urban Ballet Theater’s (UBT) residency with the students, and featured performances by both UBT and the students. The performances had been marketed on television, radio, and in newspapers, and the complimentary ticket list was extensive (public officials, granting agencies, etc). The concern however, was that given the small capacity of the theater, families of students would have difficulty securing seats. Additionally, since the performance featured a professional dance company, ticket prices were charged for the event (to help cover the expenses of hiring the guest artists). Another concern, then, was that large families would be unable afford the cost of tickets. Although the CFD is designed to benefit underserved students and their families, these were exactly the individuals being shut out by programming demands. In collaboration with the General Director and the NOBA Box Office Manager, the intern created a discounted, advanced ticket order system especially for Center for Dance students, where families could purchase tickets until a specified deadline. The intern gave families ample notice and encouraged them to use the system. By performance time, the effort proved very successful. However, the system should be restructured for greater efficiency. For instance, the incorporation of

student complimentary tickets into the advanced ticket system was cumbersome and inefficient. The Box Office Manager and Summer Programs Coordinator need to develop a simpler method.

Long Term Contribution

The intern's most significant contribution to the NORD/NOBA Center For Dance was defining and developing the roles of the Summer Programs Coordinator and On Site Coordinators.

As the 2003 On-Site Coordinator for the Center For Dance (to fulfill an Arts Administration Practicum requirement), the intern was given a very general job description on the first day of activities. Although a useful reference, the intern spent most of her summer addressing tasks as they arose. Although not the most efficient method of working, as emphasized throughout this report, no other option existed. In early spring of the following year, the intern, in preparation for her upcoming supervisory role as the 2004 Summer Programs Coordinator, created a comprehensive job description for the Footbridge On-Site Coordinator position (Appendix 10.2). This was used to advertise the internship locally and nationally, and served as the basis for interviewing potential interns for the position. Two interns were hired to share the single position, and their duties were expanded over the course of the summer to include assisting in dance instruction. Although the job description should be updated to include this portion of the internship, the administrative duties created and developed by the intern are still applicable, and should continue to define the position for years to come.

As the first Summer Programs Coordinator in the organization's history the following year, the intern again lacked a clearly defined job description. To identify her role, the intern reflected on her experiences as a Site Coordinator, and on her understanding of the overall administrative needs of summer programs. Recognizing that new summer interns needed an experienced administrator to oversee their duties, and that faculty and community partners needed a strong point person from the Center For Dance, the intern's primary duties as the Summer Coordinator became supervising summer interns, serving as a liaison for community partners, collaborators, and faculty, and coordinating the administrative needs of these individuals and the programs themselves (Appendix 10.1). The position, now clear, will be further defined in the spring of 2005, when the intern will return as a short-term consultant to help prepare new interns for their jobs. All of the job descriptions for summer interns should be evaluated yearly and adapted as needed to reflect any changes in programming or expansion of duties. However, the intern provided a strong foundation from which to proceed.

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Appendix 1: New Orleans Ballet Association Past Performances

2003/2004

Paul Taylor Dance Company
Ballet Folklorico de Mexico
Rennie Harris Puremovement
MOMIX
Miami City Ballet

2002/2003

Ailey II
Mark Morris Dance Group
Complexions
Grupo Corpo Brazilian Dance Theatre
The Joffrey Ballet of Chicago
Pilobolus Dance Theatre

2001/2002

Dance Theatre of Harlem
Ronald K. Brown/Evidence
Doug Varone and Dancers
Miami City Ballet
Trinity Irish Dance Company
PerksDanceMusicTheater

2000/2001

Main Stage Series
Julio Bocca and Ballet Argentino
Sydney Dance Company
Garth Fagan Dance
Alvin Ailey American Dance Theater
Compañía Nacional de Danza
Dance Institute Artists in Residence
Liz Lerman Dance Exchange
Pilobolus Too
Muna Tseng
American Repertory Dance Company

1999/2000

Bolshoi/The Classical Collection
The Parsons Dance Company
MOMIX
Dayton Contemporary Dance Company
O Vertigo
Les Grands Ballets Canadiens
Trinity Irish Dance Company
PerksDanceMusicTheater

1998/99

Ballet Hispanico
BalletMet
Donald Byrd/The Group
Sydney Dance Company
Pilobolus Dance Theatre
Pilobolus Too

1997/98

Limón Dance Company
Pittsburgh Ballet Theatre
Maria Benitez Teatro Flamenco
Complexions
Balletto di Toscana
Tharp! Twyla Tharp
Urban Bush Women

1996/97

Ballet Folklorico de Mexico
Sankai Juku
Ballet Florida
Philadanco
Jazz Tap Ensemble of Los Angeles
Oakland Ballet
MOMIX

1995/96

Elisa Monte Dance
North Carolina Dance Theatre
Houston Ballet
Bill T. Jones/Arnie Zane Dance Company
Pilobolus Dance Theatre

1994/95

Ballet West
LINES Contemporary Ballet
Dance Brazil
Paul Taylor Dance Company
MOMIX

1993/94

Ballet Nacional de Caracas
MOMIX
Joseph Holmes Chicago Dance Theatre
Royal Winnipeg Ballet

1992/93

Louisville Ballet
Ballet Folklorico de Mexico
The Washington Ballet
Ballet Concierto de Puerto Rico
Garth Fagan Dance

1991/92

Cincinnati/New Orleans City Ballet
Ballet Hispanico
Lar Lubovitch Dance Company

Appendix 2: 2003/2004 NOBA Board of Directors

NOBA

Board of Directors 2004-2005

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William Coates

Peggy Cole
Barry J. Cooper, Jr.

Gregory Curtis
John M. Duck

Justin Epps
Richard Fossier

Cathy M. Green
Dr. Bernard M. Jaffe

Theron Lewis
Dr. Henryryne A. Loudon

Dr. E. Ralph Lupin

Heidi McDonald

Christie Mintz

Joseph P. Monroe

W. Terrence Mooney

Max Moreno

Tiffany J. Laiken Oestreicher

Michael Rivault

Nora Scheller

Barbara G. Spencer

Rosalyn Ditta Weinstein

Lifetime Members

Nancy O'Connell

Phyllis M. Taylor

Betty Wisdom



(clockwise) John Duck, Tiffany Oestreicher, Patricia Brinson, Jacquee Carvin, Barry Cooper



(L to R) Justin Epps, Rosalyn Weinstein, Constance Willems, Michael Allday, Cynthia LeBreton



Front Row (L to R): Cathy Green, Christie Mintz, Joseph P. Monroe, Nora Scheller, Karen Beck-Zollinger. Back Row (L to R): Cecile Gibson, Gregory Curtis, Maria Bonilla, Guy Brierre, Max Moreno

Appendix 3: New Orleans Ballet Association Community Partners

Ashé Cultural Arts Center
Contemporary Arts Center
Dillard University/Educational and Psychological Studies
The Greater New Orleans Out of School Time Collaborative
Housing Authority of New Orleans
Louisiana Institute for Education in the Arts
New Orleans Public Schools/Arts in Education Office
New Orleans Recreation Department
Newcomb Dance Program of Tulane University/Department of Theater and Dance
NOCCA / Riverfront
NOCCA Institute
Nunez Community College
St. Bernard Primary Drug Prevention grant and St. Bernard Public Schools
Southern University at New Orleans/Center for African and African-American Studies
Tulane University Office of Service Learning
University of New Orleans Arts Administration Program

Appendix 4: Missions of the NORD/NOBA Center For Dance Partnership

M I S S I O N

NORD/New Orleans Ballet Association Center For Dance

I. PARTNERSHIP

To establish a partnership between NORD and NOBA to ensure greater service to the community.

II. YOUTH

To provide the youth of New Orleans with the opportunity to develop self-esteem, self-discipline, cultural awareness, and access to greater career opportunities through exposure to dance.

III. NORD (New Orleans Recreation Department)

To compliment and expand NORD's existing dance programs through curriculum development and a professional affiliation with NOBA.

IV. NOBA (New Orleans Ballet Association)

To establish a fully professional training program to teach dance to the New Orleans community, heighten the community's awareness of dance as an art form, and develop local artists for the New Orleans Ballet Ensemble.

V. COMMUNITY

To provide opportunities for synergism among the following diverse sectors of the community:

- 1) public sector
- 2) business sector
- 3) educational institutions
- 4) arts community
- 5) all income groups
- 6) culturally diverse groups

Appendix 5: NORD/NOBA Center for Dance Facilities Sponsored by NORD

West Bank

Behrman Center (ballet, tap)
2569 General Meyer Ave, 364-4091
Instructor: Nanette Ledet

Lakeview

Gernon Brown Center (ballet)
1001 Harrison Ave, 483-2533
Instructor: Karen Shulda

Uptown

Lyons Center (ballet, tap)
624 Louisiana Ave., 896-4750
Instructor: Lyle Guidroz

Ninth Ward

Stalling Center (ballet, modern)
4300 St. Claude Ave, 941-4590
Instructor: Mary Carol Chenet

Gentilly

St. Bernard Center (tap)
1500 Lafreniere Street, 286-2195
Instructor: Janet Andrews

Appendix 6: Concert Program, *Dances From Around the World*

Vacunao

Choreography by Millicent Johnnie
Music by Los Munequitos de Matanzas
Performed by Senior Corps

An Afro Cuban inspired work danced to the sounds of Los Munequitos de Matanzas. Rumba is a social dance form found in Cuba traditionally danced between a man and woman. At times, dances of the Orishas are well blended in this Afro Spanish Art form danced traditionally in all white.

A Voces

Choreography by Millicent Johnnie
Music by Sean Paul, *Shake It*
Performed by Ensemble Level

A contemporary work influenced by the Afro-Brazilian martial art form Capoeira and Maqulale danced to the sounds of Sean Paul's *Shake It*. Traditionally, Capoeira is played in a "roda" to the sounds of the Berim Ban. Bola Capoeira and Maqulale originated in Salvador, Bahia, Brazil deeply rooted in the African tradition in which players pay homage to their ancestors at the start of every game.

A Russian Dance

Staged by Jacqueline Fry
Music by Kamen

Performed by Senior Corps

A Middle Eastern Dance

Staged by Lyle Guidroz
Music by Maurice Jarre, from "Lawrence of Arabia"
Performed by Junior Corps

Done in the style of Arabian, Turkish, and Middle Eastern folk dance, this ballet features the use of zils (finger cymbals).

Glory Land

Choreography by Janet Andrews
Music by Bob French

Performed by Jan Williams, Kiera Pigott and Janet Andrews
This piece uses a spiritual that is usually played at a jazz funeral.

Rap Tap

Choreography by Janet Andrews
Music by Usher

Performed by Dashia Thomas, Courtney Spots, Brittany Lain, and Daleesa Keppard
A Hip-Hop tap dance.

The Legend of Maui

Choreography by Nanette Ledet
Music by Na Leo Pilimeana, James Asher, Mickey Hart, and Brent Lewis
Performed by Senior Corps

This dance is an excerpt from a larger work depicting the life and time of Maui-Alcama'i, a legendary Hawaiian hero.

A French Polka

Choreographed by Cheryl O'Sullivan
Music by Emile Waldteufel, "Joyeux Paris"
Performed by Ensemble Level

A polka for fun with a little classical ballet and a little bit of sassy Can-can influence.

Can-Can

Staged by Lyle Guidroz

Music by Jacques Offenbach, excerpts from *Overture, Orpheus in the Underworld*
The high-kicking and high-spirited can-can hails from France where it inspired an entire sub-culture of artists and writers who have immortalized this dance craze in their works.

Performed by Lyons Center Dancers

Chinese Ribbon Dance

Staged by Cheryl O'Sullivan
Traditional Music, "Fuenyang Drum" by Orchestra of Chinese Central Music College
Performed by Senior Corps Level
Based on the Chinese Ribbon Dance which celebrates the silk industry of China.

Sevillanas

Staged by Michelle Paule
Traditional music

Performed by Ensemble Level

Sevillanas is a traditional flamenco style folk dance from the city of Sevilla, Spain.
Sevillanas is danced by most Spaniards at parties and festivals.



BRABO



THE LUPIN FOUNDATION



The NORD/NOBA Center For Dance is sponsored in part by:
Arts Council of New Orleans, BRAVO, Friends of NORD,
LA Division of the Arts, Lupin Foundation,
National Endowment for the Arts, Patrick F. Taylor Foundation
Special thanks to the NOBA & NORD staffs, and our parents.

Appendix 7: Concert Program, *The Kid From Elysian Fields*

The Kid from Elysian Fields

A World Premiere

Original Concept and Direction by Daniel Catanach
In collaboration with the artists of the NORD/NOBA Center For Dance, Bamboula 2000
the Soul Rebels Brass Band, Zulu Connection, and Strout Photography

Live Music by Bamboula 2000 and the Soul Rebels Brass Band
Recorded Music by Somirah Evans, Troy Andrews Band, Bob French Original Tuxedo Band, Los Hombres Calientes: Irvin Mayfield & Bill Summers,
Theresa Andersson, P'Aqui P'allo, Mas Momones

Costumes by
NORD/NOBA Center For Dance and Urban Ballet Theater
Daniel Catanach, Jacqueline Fry, Mary Casey, Angela Harris, Jessica Perez, Chloe Reynolds

Featuring

Andres Gonzalez as "The Kid"
Jessica Perez as "The Wrong Girl"
Robert Brown as "The Father"
Mary Casey and Chloe Reynolds as "The Mothers"
David Monroe as "The Drug Dealer"

Angela Harris as "The Drum Spirit"
Michelle Gibson as "The Teacher"
Zulu Connection and Bamboula 2000 as "The Elders"
Alexander Espinal-Rodriguez and Edward Spots as
"Boys in the Wrong Band Leaders"

Joined by the Footbridge Ensemble, Senior Corps, and Junior Corps

About the Creation of *The Kid from Elysian Fields*

Created in New Orleans, in collaboration with local artists and the students of the NORD/NOBA Center For Dance's 2004 Footbridge Intensive, this full-length work is set to a score of all-New Orleans music, live and recorded. Artistic Director Daniel Catanach created *The Kid from Elysian Fields* to tell the story of a teenager whose life represents children who grow up exposed to life's harsh realities on a daily basis. Drugs, the absence of adult mentors and financial hardships are only a few. He places the story on a corner near Elysian Fields Avenue, which offers the choice of two roads to travel. Storylines were based on writings by the participating Center For Dance students who have grown up around similar situations. Collaborations with local choreographers and musicians have allowed Mr. Catanach to infuse the ballet with authentic cultural flavors of New Orleans. Within this story he hopes to raise the question: "Is there a bad kid?"

-Daniel Catanach, Artistic Director, Urban Ballet Theater

- Program -

Memory Road

Choreography by Daniel Catanach
Music by Samirah Evans, *Summertime*
Andres Gonzalez

My Mother, My Father, My Mother, My Family

Choreography by Daniel Catanach
Music by Troy Andrews Band, *St. James Infirmary*
Andres Gonzalez with
Robert Brown, Mary Casey and Chloe Reynolds

Choosing the Band Life

Choreography by Daniel Catanach
Additional Choreography by Stephanie McKee
Music by the Soul Rebels Brass Band, *Moment w/o Rebel*
Live Music by the NORD Lyons Center Brass Band

Footbridge Ensemble and Footbridge Senior Corps

Lookin' to Chill and Meetin' Girls

Choreography by Daniel Catanach
Additional Choreography by Michelle Gibson
Music by the Soul Rebels Brass Band, *Santa Cruzin*
Live Music by the NORD Lyons Center Brass Band
Andres Gonzalez with
Robert Brown, Mary Casey, Alexander Espinal-Rodriguez,
Jessica Perez and Chloe Reynolds
Footbridge Ensemble, Footbridge Senior Corps,
St. Bernard Center Tappers and Michelle Gibson

No ID but still Getting In

Choreography by Daniel Catanach
Live Music by the Soul Rebels Brass Band, *Skin*
Andres Gonzalez and Jessica Perez with
Mary Casey, Angela Harris and Chloe Reynolds
Robert Brown, Donovan Davis and David Monroe

(Appendix 7, continued)

Meeting the Crazy in the Girl

Choreography by Daniel Catanach
Music by Bob French Original Tuxedo Jazz Band
Vocal, *Crazy*, sung by George French
Andres Gonzalez and Jessica Perez

Gun shot and . . . Father Who?

Choreography by Daniel Catanach
Additional Choreography by Yvonne Gutierrez
Music by Los Hombres Calientes: Irvin Mayfield & Bill Summers,
New Congo Square, Vol. III, Courtesy of Basin Street Records
Andres Gonzalez with
Robert Brown, David Monroe and Jessica Perez

- Intermission -

Support Our Scholarship Fund

*Please take a moment to visit our
T-shirt table in the lobby.
All proceeds support the Center For Dance Scholarship Fund!*

Drug Dealer

Choreography by Daniel Catanach
Live Music by the Soul Rebels Brass Band, *Footprints*
And Featuring Original Rap by Sojourner Truth Junior Counselors
Emmett Boudreaux, Ronald Green, Arnold Lafrance and Gus Taylor
David Monroe and Andres Gonzalez with
Alexander Espinal-Rodriguez, Jessica Perez and Edward Spots

Boys in the Wrong Band

Choreography by Daniel Catanach
Additional Choreography by Millicent M. Johnnie
Live Music by the Soul Rebels Brass Band, *I'm Worse*
With Additional Live Music by NORD Lyons Center Brass Band
Robert Brown, Andres Gonzalez and David Monroe with Jessica Perez,
Millicent M. Johnnie, and Ian Blanco, Donovan Davis, Edolia Davis,
Alexander Espinal-Rodriguez, Zuzanna Mrozek, Sterling Roberts, Edward Spots,
Courtney Ross, Jasmin Simmons, Curtis Thomas, Jr., Jari Williams, Kyra Wright

Colors of Women

Choreography by Daniel Catanach
Additional Choreography by Cheryl O'Sullivan
Music by Theresa Andersson, *See Like Women*,
Song Written by Nina Simone
Angela Harris, Mary Casey, Jessica Perez and Chloe Reynolds
with Michelle Gibson and Michelle Alexander, Lynell Jackson, Nikki Jenkins,
Jacque'kya Lee, Alyssa Morales, Jasmin Simmons and Shaylah Simmons

Pimpology

Choreography by Daniel Catanach
Music by P'Aqui P'alla, *Que te Parecea cholito*
Andres Gonzalez, David Monroe and Edward Spots with
Edolia Davis, MaQue Hollins, Jasmine Johnson, Jacque'kya Lee, Sterling
Roberts, Courtney Ross, Jasmin Simmons, Jari Williams, Kyra Wright and
Mary Casey, Jessica Perez and Chloe Reynolds

Boogaloo and drugs too

Choreography by Daniel Catanach
Specialized Choreography by Yvonne Gutierrez
Music by Mas Mamones, *Boogaloo*
Mary Casey, Angela Harris, Jessica Perez, Chloe Reynolds,
Jasmin Simmons and Kyra Wright
Robert Brown, Donovan Davis, Alexander Espinal-Rodriguez,
Andres Gonzalez and David Monroe

Check with The Elders

Choreography by Daniel Catanach
Additional Choreography by Shaka Zulu
Live Music by Bamboula 2000, *Our Fathers*
Andres Gonzalez, Angela Harris and Millicent M. Johnnie
with Shaka Zulu, Damond James and Judah Mason

It Takes a Village

Choreography by Daniel Catanach
Additional Choreography by Michelle Gibson and Mama Jamilah
Live Music by Bamboula 2000, *It Takes a Village*
with Additional Drumming by Theresa Pete of NORD Lyons Center
Andres Gonzalez with
Mary Casey, Michelle Gibson, Angela Harris, Jessica Perez
and Chloe Reynolds
Robert Brown and Alexander Espinal-Rodriguez
Footbridge Ensemble, Senior Corps and Junior Corps

Second Road, Second Life

Choreography by Daniel Catanach
Based on specialized Second Line Coaching by
Stephanie McKee and David Monroe
Live Music by the Soul Rebels Brass Band, *Let Your Mind Be Free*
Andres Gonzalez

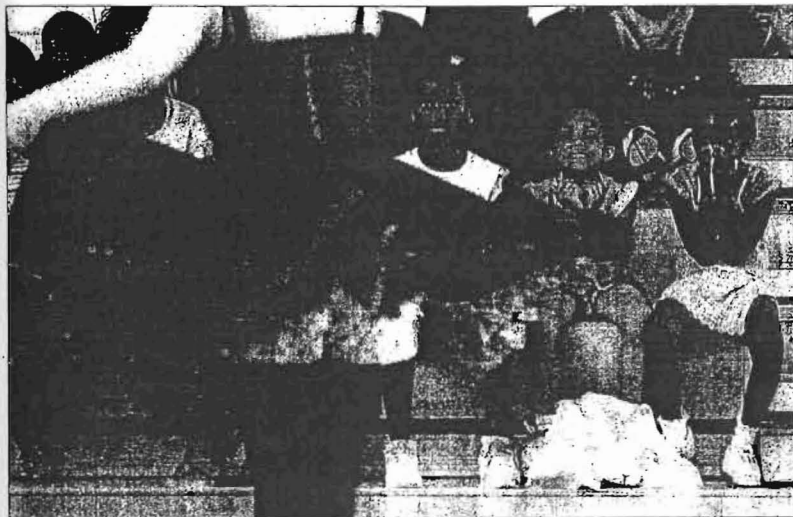
- INFORMance -

Post-Concert Q&A

Please remain seated immediately following the concert
for a brief question-and-answer with the artists of
The Kid from Elysian Fields

SUNDAY, JULY 11, 2004

STEPPING OUT



From left, Keven Collins, 7, Autumn Williams, 5, and Destiny Collins, 5, react Wednesday to the bloomer-revealing "Can-Can" dance performed by Michelle Alexander, an instructor at the New Orleans Ballet Association's Center for Dance.

STAFF PHOTOS BY MICHAEL DIMOCKER



Courtney Ross, 12, left, and Jari Williams, 13, of the New Orleans Ballet Association's Center for Dance perform a dance titled "Path Crossing." At right, Donovan Davis, 16, of the Center for Dance performs with Chinese ribbons.



Energetic kids get a kick out of dance

Performing group entertains in gym

By Brett Harrington
Contributing writer

The NORD/NOBA Center for Dance performed demonstrations Tuesday through Friday to "bring dance to kids who may not get exposure to it," said Erin Healan, NOBA coordinator of summer programs.

The performing group, called the Moving Van Project, is composed of dancers of various ages and experience levels, from students to professionals. The group also is using its ex-

hibition to promote the New Orleans Recreation Department's Twilight dance program.

On Wednesday at 10 a.m., The Moving Van Project made its first stop at Cut-off Playground to perform for its day campers. The children were brought into the playground's new gymnasium, where they were greeted by Monique Moss, the lecturer for the day's events. As the first group of dancers got into costume, Moss talked about the NORD/NOBA (New Orleans Ballet Association) Center for Dance.

"The first piece you will see is called 'Path Crossing,'" Moss explained as two young

women stood at a door adjacent to the gym. Moss exited while two dancers whisked onto the gym floor.

The music began as the children settled from a clapping exercise Moss had just shown them. The young women began to dance and the children watched intently as the two interacted with each other. When the music ended, they swept off the dance floor just as suddenly as they had come.

Moss introduced the next act, titled "The Candidates." But before exiting, she taught the students a clap-and-dance sequence. "Do this with the dancers at the end," she instructed, while performing the

sequence again.

Dressed in white, the dancers posed until the music began. The first few notes of a hymn began and the dancers' initial moves illustrated a church scene. The dance was graceful and seamless until the end, when the dancers and spectators sat and did the clap-and-dance sequence Moss had shown the children.

Moss returned once again and asked "Can anyone tell me what type of dance that was?" There was an onslaught of answers from the children but Moss must have heard the word "spiritual" because she replied, "Yes, it was a spiritual

See BALLET, Page 7

NORD offers free dance program

BALLET, from Page 1

dance. There was also a silent piece called "Motherless Child," performed by Millicent Johnnie, a professional New York and Moving Van Project choreographer. The room was deadly quiet as Johnnie performed her emotional dance about a child who had just lost her mother.

Afterward, energetic music again filled the room as three women in bright red tops with black skirts came onto the stage and performed "The Charleston." The high energy continued when a woman in a red bodice and black skirt inlaid with red and white ruffles began to do the "Can-Can." As the dancer twirled and raised her dress the children made a surprising cry as Moss had told them to do before the dancer came out.

After the "Can-Can," a little girl was selected from the audience to try on a similar purple dress and attempt the same dance. After the camper slipped on the dress, the eagerness that got her selected shifted to stage fright, and it took some coaxing from camp counselors and peers to get her to dance.

The energy slowed as the next piece began. "Ten Long Years" was a dance sequence about the blues performed to B.B. King's song of the same name. The dancers were dressed in black pants, white dress shirts, and loose ties.

After the brief deceleration, the energy kicked back up as Donovan Davis, the only male dancer, performed the "Chinese Ribbon Dance." Dressed in royal purple and gold and carrying two red ribbons, Davis danced to traditional Chinese music. He leapt, twirled and danced as the movements of his arms were mimicked by the ribbons he commanded.

The journey to China was followed by a dance that would bring the children to South America. Johnnie led a dance called "As Vozes," which was vigorous and fun to watch. The dance combined a form of African martial arts called "Capoeira" and a Brazilian sword dance. The dancers substituted sticks for swords.

Following the demonstration and a question-and-answer session, Moss told the children they were welcome to join one of the NORD dance programs.

In Algiers, children can join the free NORD Twilight dance program at the Behrman Center Complex. The class is taught by Nanette Ladet, a professional dancer with Rhythmic Tapestry. The Twilight program is



STAFF PHOTO BY MICHAEL DIMOCKER

Students from the New Orleans Ballet Association's Center for Dance perform a dance titled "The Candidates."

held on Tuesday and Thursday at 5:30 p.m. through the summer. Twilight students are trained by a professional dancer and two exceptionally talented NOBA Step-up students, Nikki Jenkins and Stephen Hughes.

TERRYTOWN CARDS & COMICS
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• STAR WARS • MAGIC
• HERO CLIX • YU-GI-OH
504 TERRY PKWY • TERRYTOWN • 704-574-5745

Appendix 9: Performance Schedule-The Moving Van Project

The Moving Van Project 2004
Updated Performance Schedule
Tuesday, July 6- Friday, July 9

Tuesday, July 6th - NORD Sites

9:00 AM	Report to Mandeville Center
9:30 AM	Van Departs for Gernon Brown Center (corner of Harrison and Marconi)
10-11:00 AM	Performance
11:00 AM	Van pick up and return to Mandeville Center for lunch
12:30 PM	Van Departs for Gentilly Terrace (4720 Painters St.)
1-2:00 PM	Performance
2:15 PM	Van Pick Up and return to Mandeville Center
2:30 PM	Arrival at Mandeville Center

Wednesday, July 7- NORD Sites

9:00 AM	Report to Mandeville Center
9:30 AM	Van Departs for Cutoff Center (6600 Belgrade St.) (Westbank)
10-11:00 AM	Performance
11:15	Van Departs for Tubman School (2013 Gen. Meyer) (Westbank)/ Eat Lunch at Tubman (Library)
1-2:00 PM	Performance at Tubman
2:15 PM	Van Pick Up and return to Mandeville Center
2:40 PM	Arrival at Mandeville Center

Thursday, July 8- HANO/NOPS Sites

8:30 AM	Report to Mandeville Center
9:00 AM	Van Departs for Iberville Community Center (1425 Iberville St.)
9:30-10:30	Performance at Iberville
10:30 AM	Van Departs for Sojourner Truth Community Center (501 N. Galvez)
11-12:00 PM	Performance at Sojourner
12-12:45 PM	Lunch at Sojourner
12:45 PM	Van Departs for Parkview (4617 Mirabeau St.)
1:30-2:30 PM	Performance
2:30 PM	Van Pick Up at Parkview
3:00 PM	Arrive at Mandeville Center

Friday, July 9th – NOPS Site

10:00 AM	Report to Mandeville Center: Wrap-up Celebration
12:15 PM	Van Departs For Morial Elementary (7701 Grant St.) (NO East)
1-2:00 PM	Performance
2:00 PM	Van pick up at Morial
2:30 PM	Return to Mandeville Center

Appendix 10.1: Job Description- Summer Programs Coordinator

NORD | NOBA CENTER FOR DANCE

The NORD/NOBA Center For Dance is a cultural, community partnership of the New Orleans Recreation Department and the New Orleans Ballet Association

Appendix 10.1: Job Description: Summer Programs Coordinator

Footbridge Intensive Summer Program SUMMER PROGRAMS COORDINATOR JOB DESCRIPTION

Direct Supervisor – General Director

General Duties:

The Summer Programs Coordinator works closely with the General Director, Footbridge Site Coordinators, and Footbridge Faculty in administrating summer programs. General duties include acting as a supervisor, liaison, and coordinator.

Tasks shall include, but not be limited to:

- Interviewing candidates for the On-Site Coordinator internship.
- Planning for summer programs: Tasks can include creating schedules, developing informational materials, clarifying policies and procedures, and creating curriculum and program activities.
- Managing Logistics: Execute simple administrative procedures to ensure that needs are taken care of.
- Serving as a liaison: Communicating with Site Coordinators, Work/Study Interns, faculty, NORD and NOBA staff, and community partners on behalf of the Center for Dance
- Developing Press Materials: Collaborate with the NOBA Marketing Manager to create and distribute press materials for Center For Dance programs and activities.
- Coordinating outreach services for summer programs in the city. This includes developing study guides to accompany outreach performances.
- Supervising On-Site Coordinators and Work/Study interns.
- Assisting in the implementation of grants.

I have read the above and agree to carry out my duties to the best of my abilities at all times:

Signature: _____ Today's Date: _____

Print Name: _____ Social Security # _____

Address: _____ Zip _____ Phone: _____

Appendix 10.2: Job Description- On Site Coordinator

**New Orleans Ballet Association
NORD/NOBA Center For Dance
Footbridge Summer Intensive
On Site Coordinator/ Artist Hospitality and Housing Liaison**

Major Projects and Tasks

Serve as the **On-Site Coordinator for the Footbridge Summer Intensive** Dance Program. Act as the primary Footbridge liaison between all students, parents, faculty, guest artists in residence, NOBA and NORD staff, the Center For Dance Director, Artistic Director, and Coordinator of Summer Programming. Work on site daily from 8:30 AM-3:00 PM and 5:00-8:00 PM (with additional hours as needed), supervising students and overseeing a smooth flow of classes, rehearsals and activities throughout the day.

Serve as **Artist in Residence Hospitality and Housing Liaison**. Coordinate housing for all guest artists in residence at Aron Residences, Tulane University. Negotiate room supplies, and set up and break down apartments for all visiting artists. Attend to the needs of the guest artists during their stay in New Orleans. Coordinate guest artist daily schedules. Serve as the liaison between guest artists and the Director of the Center for Dance, Coordinator of Summer Programs, students, parents, faculty, and the Tulane Staff.

Specific Duties

Supervise all aspects of student participation including registration, fee payment, attendance, distribution of forms/fliers, implementation and collection of evaluative surveys, scheduling, and parent conferencing. Ensure the proper behavior of students and assist with conflict resolution.

Direct the Footbridge Work/Study Interns, providing them with a job description and overseeing their duties.

Assist in coordinating cast parties for students, faculty and guest artists for both sessions of Footbridge.

Co-instruct mini-courses/ancillary workshops (topics TBA by the Center For Dance Artistic Director) when necessary. (Dependent on the scheduling needs of the resident artists).

Coordinate student performances, negotiating their attendance by students of other local, public programs (i.e. Upward Bound, NORD, etc).

Act as a substitute teacher for ballet, modern and jazz classes, and serve as a crewmember for techs/performances when needed.

NORD | NOBA CENTER FOR DANCE

The NORD/NOBA Center For Dance is a cultural, community partnership of the New Orleans Recreation Department and the New Orleans Ballet Association.

Appendix 10.3: Job Description Work/Study Step Up Intern

Footbridge Intensive Summer Program JOB DESCRIPTION

Position – Step Up Work/Study Intern

Hours – 30 hours per week

Direct Supervisor - Footbridge Site Coordinator(s)

General Duties:

The Work/Study Intern works closely with the Footbridge Site Coordinator, Footbridge Faculty, Coordinator of Summer Programs, and General Director in carrying out the day-to-day activities of the Footbridge Intensive site. The Intern shall participate in all assigned dance classes, as well as, help with the administrative duties.

Tasks shall include, but not be limited to:

- Daily Check-in: Check-in with the Footbridge Site Coordinator(s) each morning at 8:30am to receive a list of tasks for the day.
- Attendance: Responsible for making sure each student marks themselves "In" each day in the Footbridge Site Notebook. Each morning the intern sits at the designated check-in point with the notebook.
- Dismissal: The intern shall remain with all students at the downstairs pickup area until all students have been picked up for the day. When all students have been picked up, the intern shall report to the Footbridge Site Coordinator(s) for permission to leave for the day. Any problems among the students waiting for pickup or parents should be reported immediately to the Site Coordinator(s).
- Cell Phone Collection: As students arrive and sign-in for the day, interns are responsible for the collection of all cell phones (and making sure they are turned off). Each phone will be placed in a separate envelope with the owners name on the outside. All phones will then be turned over to the Footbridge Site Coordinator(s) for storage in the locker. At the end of each day the intern shall coordinate the re-distribution of cell phones to their owners (keeping the individual envelopes for re-use each day).
- Role Model: Interns are to behave as proper role models during class and all site activities. This includes, but is not limited to, wearing proper dance attire, demonstrating technique when called upon, displaying respectful and attentive behavior to the instructors, coordinators, parent volunteers, and other students.
- Lunch Monitor and Afternoon Dismissal Monitor: During the lunch period (12 noon – 12:30pm), interns are responsible for monitoring the behavior of students, maintaining a clean lunch site, collection and disposal of the lunch trash in the dumpster behind the building at the end of each day's lunch. The intern is to ensure that by 12:25pm all students are packed up and re-entering their assigned dance studio. Intern should make one last check to ensure all litter is cleared and disposed of properly.
- Lost & Found: The intern is responsible for maintaining the lost & found box, ensuring that any unclaimed articles of clothing or items are placed in the box. They will be the person students and parents should check with regarding lost items. If valuable items, money or jewelry are found, these items should be turned over to the Footbridge Site Coordinator(s) to be locked up.
- Journal and Final Report: Interns must keep daily journal assignments of their activities as interns and reflections about the experience shall be turned in at the end of summer (2 pages, typed, double-spaced).

I have read the above and agree to carry out my duties to the best of my abilities at all times:

Signature: _____ Today's Date: _____

Print Name: _____ Social Security # _____

Address: _____ Zip _____ Phone: _____

Appendix 11.1: Telephone Reply Form

TELEPHONE REPLY FORM FOR FOOTBRIDGE 2004

Student Name: _____

Parent Name: _____

Parent E-Mail: _____

Mailing Address: _____

City: _____ State: _____ Zip: _____

Phone (day) _____ Phone (eve) _____ Phone (cell) _____

Audition Date: _____

Assigned Level: _____

A. The above student will be attending: (Please Circle)

Footbridge Intensive (Monday thru Friday, 9am-3pm)

Footbridge Junior (Monday-Wednesday-Friday, 5:30pm-7:45pm)

B. The above student will be attending the following session(s): *(Please Circle)*

Both Workshops International Folk and Character Workshop, June 1-16
and
Urban Ballet Theater Residency, July 12-31

Workshop #1 only International Folk and Character Workshop, June 1-16

Workshop #2 only Urban Ballet Theater Residency, July 12-31

Parent/Legal Guardian Signature:_____

Today's Date: _____

Appendix 11.2: Footbridge Orientation Instruction Form

NORD/NOBA CENTER FOR DANCE FOOTBRIDGE '04 ORIENTATION & REGISTRATION

Today we are going to ask you to review and/or fill out several important forms:

- Item 1 – General Memorandum & Info to take home with you
- Item 2 – 2-sided Footbridge Enrollment Form to complete today
- Items 3 & 4 - Parent and Student Surveys

After you have reviewed and filled out the following items, please see the Footbridge Site Coordinators to turn in your paperwork and pay your fees:

- 1) Parent/Student Memorandum: includes basic information and procedures for the Footbridge summer programs; stapled to this memo is your copy of our Rules & Regulations, with your own copy of the student/parent contract printed on the back. Also, we have included a flyer for the upcoming Komenka Ethnic Dance & Music Ensemble's 25th Anniversary concerts this weekend. We encourage our students to attend. The concert will include some of our Step Up Ensemble dancers.
- 2) Footbridge '04 Enrollment Form (front) with the Parent/Student Contract on the back; you must fill out both sides, including signatures on both sides. Take a moment to sit with your child and read aloud, together, the terms of the Parent/Student Contract. Check off each item to signify that you have read, and agree. At the bottom, you and your child sign to show you are in agreement.
- 3) Arts In Education, Careers & Society Survey; please fill this out and return it today.
- 4) Student Performance Survey; your child can fill out this survey while you are working on your Arts In Education, Careers & Society Survey; please return it today.

Once you have completed 1 through 4, please see the Footbridge Site Coordinators to turn in your enrollment form, Arts In Education, Careers & Society Survey, Student Performance Survey, and pay your Footbridge Fees. If your child is attending only one workshop, the fee is \$50; if they are attending both, the fee is \$80. Cash or checks only; checks should be made payable to NOBA.

Appendix 11.3: Footbridge Registration Form

THE FOOTBRIDGE '04

NORD/NOBA • CENTER • FOR • DANCE

FEE PAID: (circle) cash check
 WKSH: (circle) both Intern'l UBT
 AMT: _____
 DATE: _____

*"Teaching the art of dance through
 excellence...and the art of
 excellence through dance!"*

Student Name: _____ Age: _____ Birth Date: _____

Mailing Address: _____ Zip: _____

Parent/Guardian Name: _____ Relation: _____

Cell Ph: _____ Home Ph: _____ Work Ph: _____

E-Mail (for best communication) _____ Today's Date: _____

Previous Dance Instruction: _____

DO NOT WRITE BELOW THIS LINE - OFFICE USE ONLY

Level: (circle) ENSEMBLE SR. CORPS JR. CORPS

Instructor Signature: _____ Date: _____

ATTENDANCE RECORD: (circle days attended)

REMARKS:

JUN	01	02	03	04	_____
	07	08	09	10	_____
	14	15	16	17	_____
	21	22	23	24	_____
JUN/JUL	28	29	30	01	_____
	05	06	07	08	_____
	12	13	14	15	_____
	19	20	21	22	_____
	26	27	28	29	30 31 _____

COMMENTS: _____

PARENT/GUARDIAN: REMEMBER TO SIGN THE RELEASE BELOW!

RELEASE

I, the undersigned, do declare that the above named student is of sound physical condition for instruction in dance or exercise classes, making no declaration to the contrary to the NORD/New Orleans Ballet Association Center For Dance, its instructors, staff, board of directors, landlords, and insurance companies. I agree to release the NORD/New Orleans Ballet Association Center For Dance, its instructors, staff, board of directors, landlords, and insurance companies from all claims of any kind.

Signature: _____ Date: _____
 (parent or legal guardian of above named student)

Appendix 11.4: Rules and Regulations



NORD/NOBA CENTER FOR DANCE SUMMER RULES & REGULATIONS

Key Basic Points:

1. All students must be 6-18 years of age;
2. A dress code is required; there are mandatory rules & regulations required of enrolled students
3. Only a parent or legal guardian may enroll a student and sign the required student/parent contract;
4. All absences must be reported to the faculty with a written explanation, signed by parent/guardian.
5. For assistance or questions, call the Coordinator of Summer Programs at (504) 522-0996, x 34

GOOD HYGIENE: HEAD TO TOE!

Hair - neatly styled or combed; up and/or away from the face.

Face - washed

Teeth - brushed

Body - bathed and with deodorant

Fingernails - trimmed and clean

Uniform - clean; pink tights, black short sleeved leotard, and pink ballet slippers (girls); black shorts, white t-shirt, white socks, black ballet slippers (boys). For modern dance classes, bare feet; for tap classes tap shoes. Faculty will provide additional information on the required uniforms.

Feet - clean, toe nails clipped; well maintained dance shoes; appropriate shoes for various dance classes; instructors will provide complete information. Dancers must be very attentive in the care of their feet. If a student has a blister or any other problem regarding their feet or the fit of their shoes, they should consult with the instructor.

PROPER CONDUCT & BEHAVIOR!

Memory - pay special attention to all aspects of class

Focus/Attention - listen carefully; concentrate

Social Behavior - be a "team player" and work cooperatively with classmates/faculty; greet people with a smile

Attendance - be on time and attend all of your required classes; students who miss more than 3 classes per semester are subject to discharge by the instructor

Conduct - have a positive attitude; demonstrate good behavior; the Center For Dance has zero tolerance for inappropriate behavior; no fighting, cursing, stealing, teasing of peers, or willful disrespect to adults

STRIVE FOR EXCELLENCE!

Contracts - all Center For Dance students and parents/legal guardians are required to sign a contract at the time of enrollment each year (see reverse side for your file copy)

Classes - be prompt and ready to begin at the scheduled time

Tardiness - if a student is more than 15 minutes late, at the discretion of the instructor, the student may be asked to "sit out" the class; in such cases, the student should observe the class from the sidelines of the studio

Absences - if a student cannot attend a scheduled class, rehearsal, performance, or activity, prior written notification must be given. In the case of emergencies or sudden illnesses, call the Site Coordinator at 621-7702 or Coordinator of Summer Programs at 522-0996, extension 34 and leave the student name, the site, the date/time of the classes; students missing more than 3 classes per session are subject to discharge from the Center For Dance programs

Disorderly or Disobedient Conduct - conduct of this nature can result in probation or discharge

Probation & Discharge - if a student, parent or guardian is unable to adhere to the rules and regulations of the Center For Dance, a conference will be scheduled with the student, parent/legal guardian, instructor and/or General Director.

Regulation Uniforms - each student is required to wear regulation dance attire (as specified in the left column); put your name on all clothing, including slippers and shoes; wash your uniform at night when you take a bath if your mother does not have time to do it and dry them overnight; wear your ballet slippers/dance shoes in the studio only.

Purchase of Uniforms - You can buy leotards at Big K, Walmart, Uptown Costume (offers NORD discount), or other dance outlets.

Optional - Bottled water for breaks; towel, soap, deodorant; fragrant spray to cool off; stretchy headband for short hair (black or pink) to keep short hair securely off of the face; black or pink sweater/wrap to keep warm

Appendix 11.5: Student/Parent Contract

NORD/NOBA CENTER FOR DANCE STUDENT/PARENT CONTRACT

Dear Student/Parent:

Please consider this to be a contract between the NORD/NOBA Center For Dance, and you (the parent and student) Take a moment to read the following contract together. Be sure to carefully consider each itemized point of agreement. Discuss the items, so that you are sure you understand the meaning and what is being asked of you.

Please check each item below to show you accept and understand; then, sign at the bottom.

A G R E E M E N T

As a student of the NORD/NOBA Center For Dance, I understand that I will be expected to:

- _____ Be a member of the NORD/NOBA Center For Dance "family." I will work hard to further my knowledge of dance, music, and theatre;
- _____ Demonstrate respect for the faculty, my peers, parent volunteers, and myself. I will not use profanity, engage in oral or physical arguments, and will obey the faculty
- _____ Attend all of my classes, field trips, and community activities;
- _____ Be on time or early for my classes, field trips, and community activities;
- _____ Make my own transportation arrangements for class.
- _____ Dress appropriately for classes, remembering all my costumes and props when performing;
- _____ Abide by the rules of the NORD/NOBA Center For Dance;
- _____ I, a student of the NORD/NOBA Center For Dance, agree to carry out my responsibilities to the best of my ability, and, to strive for excellence in all my efforts, in the dance studio and beyond.

Student Signature: _____ Today's Date: _____

As a parent/guardian of the NORD/NOBA Center For Dance, I understand that I will be expected to:

- _____ Assist my child in maintaining his/her agreement with the NORD/NOBA Center For Dance;
- _____ Be responsible for getting my child to/from all classes & activities on time;
- _____ Show my commitment to the NORD/NOBA Center For Dance, and understand the registration process, casting process, and class policies;
- _____ Acknowledge that if my child does not meet the above regulations, a parent consultation with the Center For Dance General Director will be scheduled, with a possible consequence being probation or discharge, at the discretion of the Director;
- _____ Demonstrate my support, and understand that my volunteer assistance is vital to the success of my child, and the NORD/NOBA Center For Dance programs.

Parent Signature: _____ Today's Date: _____

Address: _____ Zip: _____

Day Ph: _____ Eve Ph: _____ Other Ph: _____

Faculty Signature: _____ Center: _____ Level: _____

Comments: _____

NORD/NOBA Center For Dance • 305 Baronne Street, Suite 700 • New Orleans, LA 70112
ph 522.0996 • fax 595.8454 • e-mail NORDNOBA@aol.com

Appendix 11.6: Parent Volunteer Form

NORD/NOBA CENTER FOR DANCE – FOOTBRIDGE 2004
URBAN BALLET THEATER RESIDENCY
July 12 – July 31, 2004

Student's Name _____
Parent/Guardian _____
Address _____
City _____ State _____ Zip Code _____
Phone _____ (home) _____ (work) _____ (other) _____
Student's T-shirt size _____

PARENT AMBASSADOR VOLUNTEERS

Please check any of the tasks you would like to volunteer for:

☐ Young Peoples Concert Help or ☐ Public Concert Help

Ambassadors are needed during the concert to serve as ushers, ticket sales, and boutique sales as well as other administrative roles. The Young Peoples Concerts will be during the day Thursday, July 29, and Friday, July 30, and the public concerts will be the evenings of Friday, July 30, and Saturday, July 31.

☐ Guest Artist Hospitality

Ambassadors will be needed to help with any unforeseen needs of the guest artist(s) that may arise. These include, but are not limited to, coordinating special transportation needs, answering questions the artists may have about the site, workshop, or city, and being available to assist the resident artist(s) if and when needed. Urban Ballet Theater is bringing some young dancers (ages 13 – 17) this year, so we want them to feel at home.

☐ Communication

Ambassadors are needed to help the Footbridge Intensive Workshop to pass on information to students and their parents/guardians (e.g. last minute schedule changes, general information, and orientation of new parents and students).

☐ Parent-Teacher Conferences

On Sunday, August 1, 2004, the Footbridge Intensive Workshop will hold parent-student-teacher conferences to discuss each student's performance, progress, and behavior through the course of workshop. As the staff will be involved with one-on-one parent conferences, ambassadors will be needed to oversee the arrival and coordination of the students and their parents/guardians.

☐ Supplies and Resources

Ambassadors may provide any supplies or resources that may help the Footbridge Workshop. This includes but is not limited to monetary resources, school supplies, and reception supplies.

Appendix 11.7: Parent Arts and Education Beliefs Survey

NORD/NOBA Center for Dance

THE ARTS IN EDUCATION, CAREERS, AND SOCIETY

Read each statement, then check the answer that best matches your own opinion for each art discipline.

	Strongly Agree	Agree	No Opinion	Disagree	Strongly Disagree
1. Skills learned while creating and experiencing the art of dance are applicable to other school subjects.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Dancers should create works that the majority of people can understand.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. The creation of dances is an important contribution to society.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. Dance skills and knowledge are not very useful in the professional world.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. It is difficult to appreciate most dance performances.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. The study and creation of dance is an important part of basic education.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. A person either has a talent for dance or does not; taking dance classes isn't going to help much.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

(Appendix 11.7, continued)

NORD/NOBA Center for Dance

THE ARTS IN EDUCATION, CAREERS, AND SOCIETY

Read each statement, then check the answer that best matches your own opinion for each art discipline.

	Strongly Agree	Agree	No Opinion	Disagree	Strongly Disagree
8. Most people can acquire good, basic dance skills through practice.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9. One can have a well-rounded education without dance.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10. Almost anyone can learn to appreciate dance.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11. There are many careers in which dance knowledge and skills are important.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12. Dancers' contributions to society are not very important.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13. Dancers should be free to create whatever type of work inspires them.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
14. Government and community support of the arts is important.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
15. Dance makes my family's life better.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
16. Parents and community members should actively encourage public officials and community leaders to fund dance and arts programs.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Student Intended Outcome

Student Assessment of
Confidence**Tell Us What You Think About Performing!****NORD/NOBA Center for Dance
Student Survey**

Date _____ Instructor _____

Grade _____ School _____

Age _____ Gender _____

Please read the statements and circle the answer that best describes your opinion. There are no wrong answers!

1. I like to perform in front of an audience.	YES	yes	no	NO
2. I am comfortable being on stage.	YES	yes	no	NO
3. Other people enjoy my work.	YES	yes	no	NO
4. I am confident in my artistic skills.	YES	yes	no	NO
5. I enjoy performing for others.	YES	yes	no	NO
6. I often wish I could perform better than I do.	YES	yes	no	NO
7. I often get bored at rehearsals.	YES	yes	no	NO
8. I am proud of my performances.	YES	yes	no	NO
9. I always try my best when performing.	YES	yes	no	NO
10. I perform as well as or better than other people my age.	YES	yes	no	NO
11. I look forward to performing.	YES	yes	no	NO
12. I get scared being on stage.	YES	yes	no	NO
13. I would rather perform than watch my classmates perform.	YES	yes	no	NO
14. I am a good performer.	YES	yes	no	NO

Appendix 11.9: Nutritional Concepts Survey

NORD/NOBA Center for Dance

Nutritional Concepts Survey

Name: _____ Today's Date: _____
Site: _____ Instructor: (circle) faculty member dietician
Date of birth: _____ Level: (circle) Ensemble Senior Corp Junior Corp

How many servings of Protein (meats) should I have each day?

1 2-4 5-7 8-10

How many servings of Dairy (milk/cheese/yogurt) should I have each day?

1 2-4 5-7 8-10

How many servings of Fruits/Vegetables should I have each day?

1-2 3-5 6-8 9-12

How many servings of Grains (breads) should I have each day?

1-2 3-5 6-11 12-15

How many glasses of water should I drink on a day without exercise?

1-3 4-5 6-8 9-12

Obesity is excessive weight due to buildup of fat.	True	False
Eating right helps prevent obesity.	True	False
Eating right helps strengthen the immune system.	True	False
Eating right helps prevent heart disease.	True	False
I should eat a variety of foods to get all nutrients I need.	True	False
Dieting is the best way to ensure a perfect figure for me.	True	False
Exercise & balanced meals are best for a great figure.	True	False
Grilled or broiled foods are better for me than fried.	True	False
Saturated fat is better for you than unsaturated fat.	True	False

Circle all of the snacks and foods that you eat regularly:

Pizza
Popcorn
Fruit
Hamburger
French Fries
Salad
Cheese
Cookies

Yogurt
Pasta
Potato Chips
Steak
Pork
Fish

Other _____
Other _____
Other _____
Other _____

Granola Bars
Vegetables

Cereal with Sugar
Cereal without Sugar
Bread
Other _____

Appendix 11.10: Dance Knowledge Survey

DANCE KNOWLEDGE SURVEY

NORD/NOBA Center For Dance – Footbridge Summer Intensive

Urban Ballet Theater Residency – July 12-31, 2004

Name: _____ Today's Date: _____

Site: _____ Instructor: _____

Date of Birth: _____ Level: (circle) Ensemble Senior Corps

PREVIOUS EXPERIENCE

Number of previous classes, any art form: (circle) 0 1-2 3-4 5 or more

Number of previous dance classes: (circle) 0 1-2 3-4 5 or more

DANCE: VOCABULARY

1. A jump that brings the feet together in the air is a(n):
 - a. Assemble
 - b. Sissone
 - c. Jete
 - d. Echappe
2. The term for carriage or placement of the arms in ballet is called
 - a. Reverance
 - b. Adage
 - c. Ports de bras
 - d. Developpe
3. A Pique is executed by
 - a. slightly springing from a plie onto demi-pointe or pointe.
 - b. stepping directly on to pointe or demi-pointe with the working leg
 - c. falling forward, backward or sideways onto a bent leg
 - d. hopping on one foot with the other foot in any position
4. Jete means
 - a. to throw
 - b. to beat
 - c. to sink
 - d. to bend

DANCE: CULTURAL AND HISTORICAL CONTEXT

5. A ballet from the Romantic period is
 - a. La Sylphide
 - b. Sleeping Beauty
 - c. Petrouchka
 - d. The Rite of Spring

(Appendix 11.10, continued)

6. The origins of ballet can be traced to Renaissance period court dances from
 - a. France
 - b. Italy
 - c. England
 - d. Spain

7. The basic step of Salsa on “2,” which has an 8-beat rhythm, ends with
 - a. The right foot stepping front on 5,6,7
 - b. The left foot stepping front on 5,6,7
 - c. The right foot stepping back on 5,6,7
 - d. The left foot stepping back on 5,6,7

8. American Ballet Theatre (ABT) premiered a ballet called *Billy the Kid* in which year?
 - a. 1925
 - b. 1950
 - c. 1960
 - d. 1940

THANK YOU!

NORD/NOBA CENTER FOR DANCE: STUDENT EVALUATION FORM

(circle) Mid-Year Final
Date: _____

Student Name: _____ Birth Date: _____
Parent/Guardian Name: _____
Address: _____
City/State: _____ Zip: _____
Day Ph: _____ Eve Ph: _____ Cell/Other: _____
Instructor Signature: _____ Center: _____ Level: _____
Parent/Guardian Signature: _____ Student Signature: _____
Recommendations: _____

Evaluation Scale

Skills and behavior are evaluated on a scale of 1 to 3, as follows:

- 1 = has not mastered the technique or task; needs improvement
2 = satisfactory; performs well most of the time
3 = outstanding; consistent

Overall Score:

excellent = 41-48
satisfactory = 32-40
needs improve. = 18-31

SOCIAL SKILLS/BEHAVIOR (circle)

- | | | | |
|------------------|-------------------------------|---|---|
| Memory | 1 = follows others | 2 = occasionally needs help | 3 = consistently remembers |
| Direction/Focus | 1 = easily distracted | 2 = occasionally lacks focus | 3 = takes direction well |
| Clothing/Uniform | 1 = frequently forgets items | 2 = occasionally forgets items | 3 = always properly dressed |
| Personal Hygiene | 1 = often ungroomed | 2 = good grooming most of the time | 3 = always well groomed |
| Hair | 1 = not pulled back from face | 2 = up and out of face most of the time | 3 = always up and out of face |
| Social Behavior | 1 = does not join the group | 2 = joins in group activities | 3 = outgoing; performs well in group |
| Attendance: | 1 = missed 3 or more classes | 2 = missed less than 3 classes | 3 = attended all classes for the semester |
| Conduct | 1 = unsatisfactory* | 2 = satisfactory* | 3 = outstanding |

Social Skills/Behavior Score: _____ * Plan for improvement: _____

LEVEL III (circle)

- | | | | |
|-------------------------|---|---|---|
| grande & demi plie | 1 | 2 | 3 |
| degage | 1 | 2 | 3 |
| fondue | 1 | 2 | 3 |
| jete | 1 | 2 | 3 |
| echappe releve | 1 | 2 | 3 |
| sissonne | 1 | 2 | 3 |
| balance | 1 | 2 | 3 |
| 1st, 2nd, 3rd arabesque | 1 | 2 | 3 |

STEP UP (circle)

- | | | | |
|--|---|---|---|
| grand plie and cambre | 1 | 2 | 3 |
| ronds de jambe en l'aire | 1 | 2 | 3 |
| grande battements en croix & battement balance | 1 | 2 | 3 |
| adagio w/developpe & promenade on one leg | 1 | 2 | 3 |
| pirouette en dehors | 1 | 2 | 3 |
| grande jete | 1 | 2 | 3 |
| pique turns | 1 | 2 | 3 |
| 8 releves retires en avant et en arriere | 1 | 2 | 3 |

COMMENTS:

Ballet Score: _____

Ballet Score: _____

Appendix 11.12: Performance Definitions for Scoring

Performance Vocabulary and Definitions

The following are definitions of terms used in the scoring of individual student proficiency in the art of performance. Students and faculty should make themselves familiar with these Vocabulary terms in order to provide the greatest benefit for individual student evaluations.

Effort – the level of energy and exertion of power that the dancer portrayed in the dances. Did they work hard and perform the steps/dance to the best of his/her ability?

Confidence – the level of consciousness the dancer brought to the performance. Did the dancer seem to have faith in him/herself while performing and leading up to the show?

Professionalism – the conduct of the dancer during the performance experience. Did the dancer come on time, ready as instructed, and act in an appropriate manner?

Technical Application – the capability of the dancer to perform the choreography without faltering. Did the dancer execute the movement as was given by the choreographer?

Performance Quality – the artistic interpretation of the choreography and the ability to perform what the choreographer intended. Did the dancer demonstrate artistic integrity with the choreography?

Stage Presence – the ability to project to the audience through interpretive emotion and clarity of movement. Did the dancer make a clear statement to the audience using projection of emotion and quality of movement?

Ensemble Work – the capability of working as a group/team regardless of thought to self. Did the dancer perform with the ensemble during the group sections as a corps member rather than soloist?

Individual Style – the ability to bring a unique sense of individual style to movement/presentation without taking away from the choreographer's intent or ensemble work. Did the dancer fulfil the choreographic intent, and at the same time infuse their own individual ease or style of movement?

Appendix 11.13: Dance Vocabulary Terms Sheet

1030 Basic Dance / SPRING 2001

Definitions / Terminology

Actions :

Plie' – to bend
 Tendu' – to stretch
 Degage' – disengage
 Releve' – to rise
 Tombe' – to fall
 Ronde de Jambe – round the leg
 Battements – beating
 Retire' – retire / withdraw
 Passe' – to pass
 Fondu – to melt
 Glisse' – glide
 Chasse' – to chase
 Developpe' – develop
 Echappe' – to escape
 Frappe' – beaten / to strike
 Jete' – to throw
 Ports de bras – carriage / place for the arms
 Reverance – to revere / honor
 Saute' – to spring
 Tour – turn
 Pique – point
 Enveloppe' – envelop

Qualifiers :

Demi – half
 Grande – big
 Petite – small
 en Dedans – inwards
 en Dehors – outwards
 en L'air – in the air
 a Terre – on the ground
 a la Seconde – to second position
 Devant – to the front
 Derriere – to the rear
 Pas de – step / dance of / for
 en Croix – in the shape of a cross
 Adage – slow
 Allegro – fast
 cou-de-pieds – neck of the foot (ankle)
 en Tournant – turning
 en Attitude – curving
 Croise' – crossed
 Efface' – shaded

Steps :

Arabesque – like an arab – pose with one leg stretched back
 Assemble' – assembled – a jump bringing feet together in the air
 Balance' – to swing or rock – a waltz step
 Bouree' – 18th century dance – small steps in releve
 Changements – springs that change foot positions in the air
 Glissade – gliding step – a preparation for jumps
 Pas de Basque – step from the Basque region
 Pas de bouree' – step from the bouree' dance
 Pas de chat – step of the cat
 Pas de Cheval – step of the horse
 Pirouette – one footed turn
 Chaines – chain – linking turns

Appendix 11.14: Dance History Sheet

A VERY BRIEF HISTORY OF BALLET AND MODERN DANCE

1

Ballet as we know it had its beginnings in the royal courts of France. In fact, **Louis XIV** loved to dance and was considered rather good at it. He was often featured in the ballet performances at court. One character he liked portraying on stage was Apollo, the Sun King. That led to his nickname of the Sun King. Louis' major contribution to ballet, however, was the establishment in 1669 of an academy of dance which still exists today – the **Paris Opéra Ballet**.

The Romantic Era of ballet in the 1800s followed the popular literature being written at the time. **Marie Taglioni's** performance in "La Sylphide" ushered in the use of pointe work in ballet. Both the ballet and "La Taglioni" were such a success that, this time, ballet inspired the fashion of the day instead of the other way around. There were sylphide style coiffures, dresses, flowers and moods. The long, white tutu Taglioni wore became traditional for the dancers of the period. Today, many of the "white ballets" ("Les Sylphides", "Giselle", "Swan Lake") get that reference due to the influence of the filmy white costumes from the Romantic period. This style costume eventually became known as the romantic tutu. Besides "La Sylphide" and "Pas de Quatre," the Romantic Age produced two other famous ballets that are still performed today, "Giselle" (1841) and "Coppélia" (1870).

Times were changing and the French ballet gave way to a new center of culture in Russia. The **Russian Imperial School** had been founded in 1735 by **Empress Anna Ivanova**. After a long line of Italian and French teachers throughout the year, another Frenchman, **Marius Petipa**, arrived in St. Petersburg in 1847. He was to spend a career there that spanned more than 50 years and gave him the title of "father of Russian ballet." The most famous works created by Petipa and his gifted assistant, **Lev Ivanov**, are "Swan Lake", "The Sleeping Beauty" and "The Nutcracker", each using the music of composer **Peter Ilich Tchaikovsky**.

There have been many influences on ballet outside of the classical technique. Jazz and modern dance have contributed, as have many ethnic styles of dance from cultures around the world. Ballet has even been influenced by the American West and its cowboys. Today, there is no one place that is considered to be the center of ballet. Instead, ballet is worldwide, with companies and schools in almost every city and town.

The artistic ancestors of modern dance included **Isadora Duncan**, **Ruth St. Denis**, and **Ted Shawn**, and even though some of the pioneers had studied ballet, they all rejected it as being confining. Modern dance has continued to develop as a result of young dancers learning from and then going beyond—or even actively rebelling against—their elders. It is surely significant that the two nations in which early modern dance prospered, **America and Germany**, had no creatively significant ballet companies at the time. Therefore, idealistic dancers felt obliged to reinvent dance as they went along. Since American has often like to call itself a nation "on the move," it could be argued that modern dance represents one way of channeling the energy for which Americans are famous. Modern dance can also be said to exemplify both American self-reliance and, in its creatively permissive spirit, American ideals of democracy and nonconformity. Modern dance developed independently in America and Germany, where the art was known as *Ausdruckstanz* (expressive dance).

Doris Humphrey almost invariably chose serious themes. Like **Martha Graham**, she developed a technique from a study of elemental principles of movement. But whereas Martha Graham emphasized the breath, Humphrey stressed balance. Another vividly Theatrical choreographer was **Lester Horton**. Between 1928 and his death in 1953, he directed dance groups in Los Angeles, which demonstrated that modern dance could flourish outside New York. Like **Helen Tamiris**, Horton had a social conscience. He was deeply interested in Mexican and American Indian culture, and his company is believed to be the first modern dance troupe in America to be racially integrated. His most famous single work is *Salome*, a highly dramatic study of the biblical temptress.

Appendix 11.15: Performance Attendance Confirmation Form

305 Baronne Street, Suite 700 • New Orleans, LA 70112 • (504) 522-0996 • fax (504) 595-8454

NORD/NOBA Center For Dance Footbridge International Dance Workshop Performance Confirmation Form

Name of School: Crocker Elementary

Grade Level: K-5th

School's Address: 2300 General Taylor

City, State, Zip: NOLA 70114

Contact's Name: Janet Johnson

School's Phone: 896-4029

Contact's Home Number: W: 304-3816 Cell: 717-5787

Footbridge International DanceWorkshop Performance	Wednesday, June 16th 1:00 PM (Bus Drop Off: 12:45 pm)	Room 300 McWilliams Hall Tulane University
---	---	---

Number of students: 80

Number of chaperons at no charge (**one chaperon is needed for every ten students**): 8

Total number attending from your school: 88

When you arrive: Please schedule your arrival for 12:45 pm. Buses should enter the campus from Willow St., onto Newcomb Drive, go 2 campus blocks and drop off the passengers in front of Dixon Hall. They need to make a u-turn at that corner, and exit the campus, as they cannot park on campus. The children need to walk toward Broadway, and McWilliams Hall will be on the left, just past Dixon Annex. One of our coordinators will wait outside for you and direct you to the performance in room 300. The performance will last approximately 50 minutes, so please have buses pick up at **1:50 pm**.

Changes/Confirmations: Any additions or changes to this confirmation should be made no later than Friday, June 11th.
Contact: Erin Healan, Summer Programs Coordinator, NORD/NOBA Center For Dance 522-0996 ext 34

Appendix 11.16: Fees Due Memo

**FOOTBRIDGE 2004
International Workshop
June 1-16, 2004, McWilliams Hall, Tulane University**

To: Dancers and Parents
From: Erin Healan, Summer Programs Coordinator, 522-0996 extension 34
Re: Footbridge Fees
Date: July 22, 2004

Please note that Footbridge fees, including all balances, are due. Payments should be made no later than Wednesday, July 28th, 2004. Please make all checks payable to NOBA.

Students:

Workshop: Both (\$80) International (\$50) UBT (\$50)

Total Fee:

Balance Due: _____

NORD/NOBA CENTER FOR DANCE

ARTIST IN RESIDENCE TIME SHEET

Employee: _____

Address: _____ Zip: _____

Home Phone: _____ Work Phone: _____ Other: _____

Social Security #: _____ E-Mail: _____

Please use decimals to report half and quarter hours (ie: 1.5 or 1.25, etc.)

<u>DATE</u>	<u>TIME IN</u>	<u>TIME OUT</u>	<u>TOTAL HOURS</u>

Rate of Pay: \$15 per full hour; \$7.50 per .5 hour; \$3.75 per .25 hour
Total Hours: _____ X \$15 = Total Amount Due: \$ _____

Through my signature below, I certify that the above hours are an accurate record of my hours worked as an Artist In Residence with the NORD/NOBA Center For Dance for the dates listed above. I further acknowledge that said work is as an independent contractor.

Artist In Residence

Today's Date

For Office Use Only:

Charge to: CFD – Step Up
Account: Art. Fees/Local
Acct #: 51100-802
8-Digit Ref: Step Up
Date/Initials: _____

Time sheets will be paid on NOBA's subsequent pay period following submission date.

Please submit the completed form to:

Jenny L. Thompson, General Director

NORD/NOBA Center For Dance, 305 Baronne, #700, NO LA 70112, 504/522-0996 extension 25

Appendix 12.1: Footbridge General Information Handout

NORD/NOBA CENTER FOR DANCE FOOTBRIDGE - SUMMER 2004

The Footbridge summer programs are for children with a demonstrated talent in dance. The 2004 Footbridge programs will offer two separate multi-week workshops. All workshops will be held at McWilliams Hall, 3rd floor, Tulane University. We encourage students who are accepted into the summer Footbridge to attend both.

Footbridge Workshop #1:

Tuesday, June 1 through Wednesday, June 16, 2004

Culminating Concert, Studio 300, McWilliams Hall, Wednesday, June 16, 2004

International Folk and Character Dance Workshop, will set works from around the world and includes an invitation to perform the works in August at the International Children's Festival in Armstrong Park.

Footbridge Workshop #2:

Monday, July 12 through Saturday, July 31, 2004

Culminating Concerts, location TBA, Friday/Saturday, July 30-31, 2004

Urban Ballet Theater residency to set a new work, *The Kid from Elysian Fields*. This new work is based upon the story of Billy the Kid, with a contemporary, urban New Orleans twist.

If you have been selected for the daily Footbridge Intensive, your schedule will be:

DAILY FOOTBRIDGE INTENSIVE SCHEDULE McWILLIAMS HALL, TULANE UNIVERSITY

TIME	ACTIVITY
8:30am	Unlocck for Footbridge Intensive
9:00am	Class A - Intermediate Level (Senior Corps)
9:00am	Class A - Advanced Level (Ensemble)
10:30am	Class B - Intermediate Level (Senior Corps)
10:30am	Class B - Advanced Level (Ensemble)
12:00 noon	Lunch Break - All
12:30pm	Choreography - Intermediate Level (Senior Corps)
12:30pm	Choreography - Advanced (Ensemble)
2:45pm	Clean-up and Prepare for Dismissal
3:00pm	Dismissal

If you have been selected for Footbridge Junior, your schedule will be:

M-W-F EVENING FOOTBRIDGE JUNIOR SCHEDULE McWILLIAMS HALL, TULANE UNIVERSITY

TIME	ACTIVITY
5:00pm	Unlock for Footbridge Junior
5:30pm	Class A
6:45pm	Break - All
6:45pm	Class B
7:45pm	Clean-up and Prepare for Dismissal
8:00pm	Dismissal

Appendix 12.2: Footbridge First Day Form

NORD/NOBA Center For Dance: FOOTBRIDGE 2004 International Workshop June 1-16, 2004, McWilliams Hall, Tulane University

Dear Students and Parents:

Welcome to the International Dance Workshop of Footbridge 2004! Some important dates and times are:

Daily Schedule (see reverse side for details):

Footbridge Intensive (M-F June 1st-16th)

8:30 Unlock

9:00-12:00 Morning technique classes

12:00-12:30 Lunch

1:00-3:00 Choreography/Rehearsal

3:00 DISMISSAL

Footbridge Jr. (M, W, F June 2nd-16th)

5:00 Unlock

5:30-6:45 Ballet Technique

6:45-8:00 Choreography

8:00 DISMISSAL

Performances

The International Dance workshop will culminate with an Open Dress Rehearsal (**1:00 PM**) for day camp students and a public performance (**7:00 PM**) on **Wednesday, June 16th at McWilliams Hall, Tulane University, Room 300**. Admission is free-invite your family and friends!

Parent/Student/Teacher Conferences:

If your child is attending this workshop **only**, conferences will be scheduled individually for either **Thursday, June 17th or Friday June 18th between 5:00 PM and 7:00 PM** to review student progress. Those students attending both workshops will be scheduled for a later date.

Absences/Emergency Contact:

To notify us of any absences or emergencies, please call:

621-7702 Gary Hernandez/Michelle Alexander (Footbridge Site Coordinators)

522-0996 ext 34 Erin Healan (Coordinator of Summer Programs)

Student Cell Phone Policy

All cell phones will be collected at the beginning of each day and locked in a locker until dismissal at 3 pm. To reach a student in an emergency, please call the site coordinators at the phone number listed above. Upon request, students may use their cell phones during lunch.

National Endowment for the Arts

We are pleased to announce that the Center For Dance is one of 9 nation-wide sites selected for a grant from the National Endowment for the Arts to develop evaluation methods that will measure student progress in our summer programs. As part of this grant, we will be conducting student evaluations and student/parent surveys at the beginning and end of the workshop. We ask that you answer all surveys carefully. **Your feedback is critical to the development of our programs.** Surveys will be conducted on the first day of Footbridge Intensive (June 1st) and Footbridge Junior (June 2nd), and again at individually scheduled parent/student/teacher conferences.

We are looking forward to an exciting workshop!

Appendix 12.3: Photo Release and Permission Slip Form

PHOTO RELEASE

I, (parent/guardian, please print) _____
hereby, give **DLEX PRODUCTIONS, INC.**, and the **NORD/NOBA CENTER FOR DANCE**, the absolute right and permission to use my son's/daughter's photograph(s) in its promotional materials and publicity efforts. I understand that the photograph(s) may be released to the local newspaper and may be used in other publications, printed ad, direct-mail piece, electronic media (e.g., video, CD-Rom, Internet, World Wide Web) or other forms of promotion. I further release **DLEX PRODUCTIONS, INC.**, the **NORD/NOBA CENTER FOR DANCE**, the photographer, their offices, employees, agents, and designees from liability fro any violation of any personal or proprietary right I may have in connection with such use.

☐ **Permission Granted**

Name of Student (please print) _____

Parent's/Guardian Signature for Release _____

Address _____

City _____ State _____ Zip _____

Phone _____

☐ **Permission Denied**

Name of Participant (please print) _____

PERMISSION FOR TRANSPORTING

Student Name: _____ has permission to travel with
The Footbridge Intensive, as needed, in bus and/or car July 12 through July 21, 2004.

I, understand, agree to release the NORD/New Orleans Ballet Association Center For Dance Urban Ballet Theater, its instructors, staff, board of directors, landlords, and insurance companies from all claims of any kind.

Signature: _____ Date _____
(parent or legal guardian of above named student)

Appendix 12.4: Sample First Page of Footbridge Master Schedule

FOOTBRIDGE 2004

Faculty:

Jenny Thompson, General Director, 319-7933
Suzanne Hirsch, NOBA Programming Director, 522-0996 x21
Jacqueline Fry, Artistic Director, Ballet Instructor, 899-3780
Erin Healan, Summer Programs Coordinator, 913-7304
Gary Fernandez, Footbridge Site Coordinator, 388-6932
Michelle Alexander, Footbridge Site Coordinator, aalexand@tulane.edu
Footbridge Site Telephone: 621-7702

MASTER SCHEDULE

JUNE

Week One

- 5-31 Monday Memorial Day Holiday
- 6-1 Tuesday **8:30 AM-3:00 PM** First Day of Footbridge Summer Intensive
(Workshop #1: International Folk and Character)
McWilliams Hall, Tulane University
*Conduct initial Arts Belief and Performance Surveys for
Footbridge Intensive (groups A and C)*
5:30 PM- 7:30 PM: Behrman Center: Twilight Dance Site Registration
- 6-2 Wednesday **8:30 AM- 3:00 PM** Footbridge
5:30 PM-8:00 PM First day, Footbridge Junior: McWilliams, Hall,
Tulane University
5:30 PM- 7:30 PM Lyons Center: Twilight Dance Site Registration
5:30 PM- 7:30 PM St. Bernard Center: Twilight Dance Site Registration
(tap only)
*Conduct initial Arts Belief and Performance Surveys for
Footbridge Junior (groups A and C)*
- 6-3 Thursday **8:30 AM-3:00 PM** Footbridge
5:30 PM- 7:30 PM Gernon Brown Center: Twilight Dance Site
Registration
5:30 PM- 7:30 PM Stalling Center: Twilight Dance Site Registration
- 6-4 Friday **8:30 AM-3:00 PM** Footbridge
5:30 AM-8:00 PM Footbridge Junior
*Conduct pre-baseline ballet evaluations (Mary Carol) and
behavior evaluations (Jackie) for Footbridge and
Footbridge Junior (groups A and C)*

Week Two

- 6-7 Monday **8:30 AM-3:00 PM** Footbridge (Dietician to counsel Ensemble level
students individually during AM classes throughout the week)
5:30 AM-8:00 PM Footbridge Junior
- 6-8 Tuesday **8:30 AM-3:00 PM** Footbridge
11:30 PM-1:00 PM Dietary Evaluations, Ensemble level
*First Day Twilight Dance Camps (contact individual Centers for schedules)

Appendix 12.5: Footbridge Session 1 Schedule

FOOTBRIDGE 2004
International Workshop
June 1-16, 2004, McWilliams Hall, Tulane University

Faculty:

Jacqueline Fry, Artistic Director, Ballet Instructor, 899-3780
 Jenny Thompson, General Director, 319-7933
 Erin Healan, Summer Programs Coordinator, 913-7304
 Gary Fernandez, Footbridge Site Coordinator, 388-6932
 Michelle Alexander, Footbridge Site Coordinator aalexand@tulane.edu

Week #1 (June 1-4, 2004)

Studio A – Ensemble	Studio B – Senior Corps
9-10:30am Afro-Brazilian Technique and Choreog. (Millicent Johnnie w/Gary) 1.5 hrs	9-10:30am Ballet Technique (Jacqueline Fry w/ Michelle A.) 1.5 hrs
10:30am-12pm Ballet Technique (Jacqueline Fry w/ Michelle A.) 1.5 hrs	10:30-12pm Afro-Brazilian Technique and Choreog. (Millicent Johnnie w/ Gary) 1.5 hrs
12 noon-12:30pm Lunch All	12 noon – 12:30pm Lunch All
12:30-2:00 Flamenco Technique & Choreography (Michelle Paule w/ Michelle A.) 1.5 hrs	12:30-2:00pm Chinese Ribbon Dance (Cheryl O’Sullivan w/Gary) 1.5 hrs
2:00-3:00 Choreography (O’Sullivan w/Gary) 1 hr	2:15-3:00pm (Non-dance Activity-Michelle Alexander) 45 min

Week #2 (June 7-11, 2004)

Studio A – Ensemble	Studio B – Senior Corps
9:00-10:30 Afro-Brazilian Technique and Choreog. (Millicent Johnnie w/Gary) 1.5 hrs	9-10:30am Ballet Technique (Jacqueline Fry w/ Michelle A.) 1.5 hrs
10:30am-12pm Ballet Technique (Jacqueline Fry w/ Michelle A.) 1.5 hrs	10:30-12pm Afro-Brazilian Technique and Choreog. (Millicent Johnnie w/ Gary) 1.5 hrs
12 noon-12:30pm Lunch All	12 noon – 12:30pm Lunch All
12:30-2:00pm Flamenco Technique & Choreography (Michelle Paule w/ Michelle A.) 1.5 hrs	12:30-2:00pm Hawaiian Dance (Nanette Ledet w/Michelle A.) 1.5 hrs
2:00-3:00pm Choreography (O’Sullivan w/ Gary) *except June 9 th 1 hr	2:15-3:00pm Chinese Ribbon (Michelle Alexander) 45 min

(Appendix 12.5, continued)

Week #3 (June 14-15)

Studio A – Ensemble	Studio B – Senior Corps
9-10:30am Afro-Cuban Technique (Millicent Johnnie) 1.5 hr	9-10:30am Ballet Technique (Jacqueline Fry) 1.5 hr
10:30am-12pm Ballet Technique (Jacqueline Fry) 1.5 hr	10:30-12pm Afro-Cuban Technique (Millicent Johnnie) 1.5 hr
12 noon-12:30pm Lunch All	12 noon – 12:30pm Lunch All
12:30-2:00pm Flamenco Technique & Choreography (Michelle Paule) 1.5 hr	12:30-2:00pm Hawaiian Dance (Nanette Ledet) 1.5 hr
2:00-3:00pm Studio 300 rehearsal This will be studio run-thru of perf. All levels	

Week #3 (June 16)

Studio A – Ensemble	Studio B – Senior Corps
9:00-10:30am Class & Rehearsal (Millicent Johnnie) 1.5 hr	9-10:30am Ballet Technique (Jacqueline Fry) 1.5 hr
10:30am-12pm Ballet Technique (Jacqueline Fry) 1.5 hr	10:30am-12pm Afro-Brazilian Technique (Millicent Johnnie) 1.5 hr
12 noon-12:30pm Lunch All	12 noon – 12:30pm Lunch All
12:30-1pm – Into Costumes All	
1-2pm Studio 300 Open Dress Reh (NOPS, 100 kids attend) All levels 2:15pm-3pm notes to dancers and out of costumes 3-5pm Dancer Break Report: 5pm for evening concert Concert: 7pm Studio 300 Dismissal: 8:15pm Approx.	

Total Faculty Class Hours, Workshop 1:

<u>Fry</u>	<u>Johnnie</u>	<u>Ledet</u>	<u>O'Sullivan</u>	<u>Paule</u>
36	36	7.5	14	15

Appendix 12.6: Correspondence Regarding Theater Needs

July 19, 2004

Michelle Matthew
Business Services
Dillard University
Via Fax: 816-4035

Re: Urban Ballet Theater Performances- Event Forms

Dear Ms. Matthew:

Please find the event forms for our June 30th-31st public performances in Cook Auditorium. Please note that the schedule I faxed to you earlier today reflects the actual times that we will be in Cook (and Dent) Hall for these performances as well as the entire week. This form is for the public performances *only*.

Mark should be faxing you a list of the technical equipment we will be using. Please let me know if you have not received this by the beginning of next week.

The tables and chairs requested are for the lobby- we will use them in an L shape for box office and t-shirt sales (2 for t shirts, one for box office).

Our doors will open to the public at 7:30 PM on both nights.

I would like to inquire about parking on campus during our production week. We have several faculty members that will need to park at the auditorium during daily rehearsals. Is parking available on campus?

Thanks so much,

Erin Healan
Coordinator of Summer Programs
NORD/NOBA Center For Dance

The Moving Van Project

presented by

*NOBA and Friends of NORD
in collaboration with
Newcomb Dance Program of
Tulane University, Department of
Theatre and Dance*

**Lecture/Demonstration
Study Guide
July 6-9, 2004**

*A special project of the
NORD/NOBA Center For Dance,
sponsored in part by the
Arts Council of New Orleans, BRAVO,
LA Division of the Arts,
National Endowment for the Arts,
Lupin Foundation, Patrick F. Taylor Foundation,
and the Center For Dance Booster Fund.*

ABOUT THE MOVING VAN PROJECT

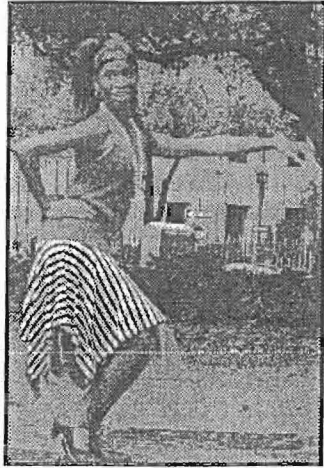
The dancers performing today are a part of the Moving Van Project, a unique ensemble of multi-generational dancers that includes young Center For Dance students, university dancers, and local professional dancers and choreographers. The ensemble has been working nightly for the past two weeks to create, learn and rehearse the dances you are about to see. The Moving Van is a year-round performance project sponsored by the NORD/NOBA Center for Dance. The Center For Dance, a community partnership between the New Orleans Recreation Department and the New Orleans Ballet Association, offers year-round dance classes in ballet, modern, and tap to school-age children city-wide. Talented and committed students (ages 13 to 17) from the Center For Dance are invited to participate with the professional and university artists in the Moving Van Project.

ABOUT THE PROGRAM YOU WILL SEE

In this performance, you will see dances from a variety of time periods, styles and cultures. Notice what movements are unique to each dance. But, watch carefully- there is more to dance than just the steps! Do the dances tell a story, create a mood, or suggest a theme? How do the dances make you feel? Are the dances happy, sad, or funny? Notice the different costumes, props and music used for each dance. Listen and watch how all of these elements work together to make the dances whole. Many time periods, styles and cultures have influenced our dance styles here in New Orleans. What about these dances remind you of New Orleans?

We will have a short Question and Answer session after the performance. So, while you are watching the concert, keep track of what you would like to ask the dancers.

2



Dancing

People have always danced.

In some societies, people dance mostly for religious reasons. They want to appease the gods, to ward off evil, to pray for rain, to have a good harvest. In other societies, people dance mostly for their amusements--by themselves or with others. In some places, dance is a performing art in which people dance to entertain others, express themselves, or deal with life's situations.

When people dance, they move their bodies with **rhythm**, the part of music or beat that makes you tap your foot. It is often to express ideas or emotions. Most of the time, dance has a structure. Sometimes it is **improvised**, or made up on the spot.

All dances are made up of sequences of steps and gestures called **phrases**. Phrases make up a dance the same way that words are put together to form a sentence. In tribal societies, where dances are mostly religious, people usually dance in a group in a circle. In societies where people dance mostly for their own amusement, two people usually dance together, and sometimes people dance in small groups. When people dance to entertain others, they usually do so in groups called **companies**. They perform different kinds of dance, such as ballet, modern, jazz or ethnic dances from around the world.

Dances performed for audiences are almost always **choreographed**, or made up by one person, just as a composer makes up a piece of music. These dances may also be passed from generation to generation within companies. While dance companies perform some dances over a long period of time, new dances are still being choreographed.

Wherever it occurs and whatever form it takes, dance is one of the most powerful and interesting ways humans express themselves.

**from the John F. Kennedy Center for the Performing Arts Education Department
www.artsedge.kennedy-center.org*

THE MOVING VAN PROJECT

Directors

Jacqueline Fry, Artistic Director
Monique Moss, Project Curator

Choreographers

Jacqueline Fry
Millicent Johnnie
Stephanie McKee
Monique Moss
Cheryl O'Sullivan
Michelle Alexander

Dancers

Michelle Alexander
Donavan Davis
Millicent Johnnie
Jasmine Johnson
Stephanie McKee
Courtney Ross
Sterling Roberts
Jasmin Simmons
Nia-Theresa Weber
Jari Williams
Kyra Wright

Administration

Jenny L. Thompson, General Director
Erin Healan, Coordinator of Summer Programs
Suzanne Hirsch, NOBA Programming Manager
Michelle Alexander, Site Coordinator

What is The Moving Van Project?

The Moving Van Project is a project of the NORD/NOBA Center For Dance's pre-professional Step Up Program. It provides service learning activities that combine community service objectives with our curriculum learning objectives. The project provides opportunities to create, rehearse, and perform. The intent is that the activities change both the recipient and the provider of the service. The students gain hands-on performance experiences and our audiences are exposed to dance.

**"People
have
always
danced."**

Use some of the vocabulary definitions and questions below to guide you through responding to the dances. As you develop and expand your own response, think about ways in which you might help your student to see all there is to be seen and discovered about the dances. What further questions might you develop?

Vocabulary & Responses

EXPANDING YOUR RESPONSE TO WHAT YOU ARE SEEING

Encounters with dance can change people, causing them to view the dance and the world in a different way. In addition, dance does not immediately reveal all that is there to be seen. Perception of the dances can be compared to peeling away the layers of an onion--they can be seen on many levels and from many perspectives.



Shape:
design of the body;
form; the body
manipulates the space
to make shape

- Describe the groupings of dancers and how they are placed in space.

- Describe the shapes the dancers create with their bodies and the patterns they make as they travel through space.

- Do any of the dances use props or costumes to help the dancer make shapes?

Choreograph:
to make a dance.

- How do the patterns of the dancers change throughout the piece?

- What images and relationships are conveyed?

- What shapes and gestures are used and how do they convey an idea or story?

- How does music or sound relate to the choreography?

- How do the sets and costumes support the idea for the work?

Perform:
to participate in a performance

- What ideas might the dancer have been trying to convey?

- What are some of the issues the dancer is concerned about?

- What in your own life are you reminded of as you look at the dance?

- What does this dance mean to you?

- What kind of music do you hear?

Audience:
people that view a performance

- The privilege of viewing performance groups is exciting and amazing! For everyone to enjoy the magic of the theater, the audience must behave appropriately.

- The performers and the audience members will have a memorable time, if we all know what to do during a performance!

- A good audience member is quiet during the show and applauds after the performance.

4 Looking and listening

Watching The Moving Van Project
will be interesting and enjoyable to everyone if you

Remember to...

- listen in order to understand the information the narrator provides
- pay careful attention to the movement the dancers demonstrate in exercises and dances
- look for the great physical and mental discipline demonstrated by the dancers

Watch for how...

- dancers move in time with the music
- movements from the exercises are included in the dances
- dancers balance alone and with a partner
- the dancers perform in solos, trios, quartets and an ensemble (a large group)
- scenery, costumes and lighting contribute to the overall effect of the dances

Listen for... what the narrator says about how:

- dancers are trained to dance
- dancers stay in shape
- dancers are athletes
- the dances are similar to dances you may do
- how the music is related to the dances

The dancers will be in the same room as the audience, and will be affected by the audience's behavior. Dancers must concentrate and move precisely. Unexpected activity or noise distracts them. The dancers rely on you to help them make a successful performance. Enjoy yourself. Sometimes you'll be surprised. Sometimes you'll laugh. Sometimes you'll applaud.

Remember: listen carefully and watch closely.

from the John F. Kennedy Center for the Performing Arts Education Department
www.artsedge.kennedy-center.org



**FREE
DANCE CLASSES
FOR YOUTH!**
522-0996 ext. 25
www.nobadance.com

The NORD/NOBA Center For Dance is a cultural, community partnership of the New Orleans Recreation Department (NORD) and the New Orleans Ballet Association (NOBA) that was established to make the art of dance accessible to the youth and families of Orleans Parish.

We offer classes year-round at five city-wide NORD sites.

Children must be 6 years of age and we offer classes for youth up to and including age 18. Beginner adult classes are also available.

Additional information is available on the internet at www.nobadance.com.

Click on "Center For Dance" and view general program information, including a photo gallery of our concerts and activities!

Mailing Address:
NORD/NOBA Center For
Dance, 225 Baronne Street,
Suite 1410, New Orleans
LA 70112

Sponsored in part by:

This project is supported in part by a Community Arts Grant made possible by the City of New Orleans as administered by the Arts Council of New Orleans; a grant from the Louisiana State Arts Council through the Louisiana Division of the Arts (LADOA); the National Endowment for the Arts (NEA).



**NORD/NOBA Center For Dance
FOOTBRIDGE 2004
URBAN BALLET THEATER RESIDENCY
Reflections and Insights**

Please answer all questions honestly and from your personal perspective. Please write any additional comments/reflections/insights and extended answers to the questions below on the back of this form.

My thoughts at the beginning of this residency...

My thoughts at the end of this residency...

One new idea I have about _____ because of this residency...

I still need...

I wish...

I learned from this experience...

What I liked the least about this experience...

What I liked the best about this experience...

Circle your answer.

I performed and behaved in a professional manner at all times.
The teachers/leaders behaved in a professional manner at all times.
I enjoyed performing in *The Kid From Elysian Fields*.
NORD/NOBA Center For Dance has been a good experience.
It is clear what is expected of me from the teachers and faculty.
This experience has made me a better artist/dancer.
This experience has made me a better team player.
I am proud of what we accomplished as a group.
I am proud of what I accomplished.

Agree	Somewhat Agree	Somewhat Disagree	Disagree
A	SA	SD	D
A	SA	SD	D
A	SA	SD	D
A	SA	SD	D
A	SA	SD	D
A	SA	SD	D
A	SA	SD	D
A	SA	SD	D
A	SA	SD	D

Appendix 13.1: Press Release- *The Kid From Elysian Fields*

FOR IMMEDIATE RELEASE

July 13, 2004

Contact: Amanda Kennedy
Phone 504.522.0996 ext 26
E-mail: akennedy@nobadance.com

NORD/NOBA CENTER FOR DANCE

NORD/NOBA Center For Dance | 225 Baronne Street, Suite 1410 | New Orleans, LA 70112

Friends of NORD in Collaboration with NOBA and Dillard University
Present

URBAN BALLET THEATER

World Premiere Performance, "The Kid From Elysian Fields"

A contemporary, urban tale of Billy the Kid with a New Orleans twist!

New Orleans, LA – Friends of NORD, in collaboration with the New Orleans Ballet Association and Dillard University, present the return of the street-smart vitality of New York City based Urban Ballet Theater (UBT) on **Friday, July 30 and Saturday, July 31, 8:00pm** at Cook Auditorium, Dillard University. Acclaimed for its innovative contemporary storytelling, told with a vocabulary of movement that embraces indigenous, urban and classical dance forms, Urban Ballet Theater will present a world premiere ballet, *The Kid from Elysian Fields*, choreographed by founder and artistic director Daniel Catanach. This contemporary version of *Billy the Kid* follows "Billy" as he faces the challenges of life in urban New Orleans and seeks a better future. Just as an earlier generation related to the story of *Romeo and Juliet* as told through *West Side Story*, *The Kid from Elysian Fields* will reflect the life and times in which our families now live. The work features UBT dancers, a local cast of over 40 young dancers, and live music by New Orleans' own Soul Rebels Brass Band and Bamboula 2000. The performances culminate a three-week residency of classes, choreography workshops, and performances at community sites with the NORD/NOBA Center For Dance. **Tickets purchased before July 28 are \$10 adults / \$8 students & seniors. Tickets at the door are \$12 adults / \$10 students & seniors. Call 504.522.0996 for information.**

"Loose-hipped walks and street-smart mannerism
with ballet's clear attack and precise timing." - *Dance Magazine*

Founded by Artistic Director Daniel Catanach, Urban Ballet Theater was established to develop a ballet-theater dialect that reflects the current tempers of society. Catanach's choreography illustrates urban life in its truest form by braiding classical and contemporary dance styles with strong inner-city influences. He creates works that portray life's hardships and beauty, which challenges the audience to embrace, examine and apply them to their own life experiences. Urban

(Appendix 13.1, continued)

2

Ballet Theater features classically trained dancers who were introduced to dance in a non-traditional way. Most of them grew up in Catanach's inner-city artistic programs and later received classical training. It is this similarity with the programs of the NORD/NOBA Center For Dance, which presents free after school dance classes at NORD sites city-wide, that brought Urban Ballet Theater to the attention of Friends of NORD and NOBA. After a very successful and much heralded residency in the summer of 2003, UBT was invited back this summer to create a world premiere ballet with the students of the Center For Dance. During the July 2004 residency, the company will lead three weeks of daily dance classes for students ages 7-18 participating in the Footbridge Summer Intensive and at select NORD sites. Other Urban Ballet Theater activities include: master classes at NOCCA | Riverfront, a student performance for NORD summer camps and other community lecture demonstrations.

Born into a large Hispanic family and raised in Santa Fe, New Mexico, **Daniel Catanach's** storytelling styles are highly influenced by his Hispanic heritage as well as the Native American cultures of the Southwest. As a dancer Mr. Catanach trained at The School of American Ballet and the Alvin Ailey American Dance Center. He has held principal positions with the Armitage Ballet, the State Ballet of Missouri, and many others. He received critical acclaim for his performance of leading roles in the work of such choreographers as George Balanchine and Alvin Ailey. Working as a choreographer and director since 1981, he has been commissioned to create work for a broad range of dance, theater, musical theater, opera, recording companies, and most recently film. In addition Catanach has served as Artistic Director of the Catanach Ballet Theater and Santa Fe Dance Company. An acclaimed teacher, Catanach has taught ballet and jazz on the faculties of such schools as STEPS on Broadway, Alvin Ailey American Dance Center, Broadway Dance Center, among others. Most recently, Catanach has been appointed the director of dance for the Henry Street Settlement in New York, where he founded the Urban Youth Theater, New Alternatives for Children, Project Reach Youth, Project Reach Safe, TADA! He has also set his choreography the schools of Alvin Ailey American Dance Theatre and Dance Theatre of Harlem.

NORD/NOBA Center For Dance

The NORD/NOBA Center For Dance is a cultural community partnership between the New Orleans Recreation Department (NORD) and the New Orleans Ballet Association (NOBA). Founded in 1992 with seed money from the Freeport-McMoran Foundation, The Center was born out of a need to make dance accessible to all school-age children. A program that began with just 30 students now has an annual gross enrollment of more than 600 children at NORD centers citywide. With a core curriculum of ballet, classes are open to any child in Orleans Parish with a demonstrated interest in dance. Through a professional faculty, master classes by NOBA Main Stage artists and other visiting artists, a mentor program and field trips, the Center works with each child to cultivate dreams and strengthen futures. Celebrating its 10th anniversary season, the Center For Dance was one of only twelve organizations in the US and Mexico to receive a 2002 President's Committee on the Arts and the Humanities **Coming Up Taller Award** for excellence in community-based, after-school arts and humanities programs.

This project is sponsored in part by Friends of NORD, BRAVO, The Lupin Foundation, National Endowment for the Arts, Southern Arts Federation, Louisiana Division of the Arts, Arts Council of New Orleans, Foundation for Entertainment and Education, and the Patrick F. Taylor Foundation

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Appendix 13.2: Media Advisory, *Dances From Around the World*

FOR IMMEDIATE RELEASE

June 10, 2004

Contact: Erin Healan
Phone 504.522.0996 ext 34
E-mail: erinhealan@hotmail.com

NOBA

BRINGING DANCE TO LIFE

New Orleans Ballet Association | 305 Baronne Street, Suite 700 | New Orleans LA, 70112

MEDIA ADVISORY

NATIONAL AWARD-WINNING LOCAL YOUTH DANCE PROGRAM PERFORMS INTERNATIONAL DANCES

WHO: The NORD/NOBA CENTER FOR DANCE, recent recipient of the prestigious Coming Up Taller Award presented on December 2, 2002 by first lady Laura Bush, is sponsoring a 2-week international dance workshop for young community dancers enrolled in the Footbridge Summer Intensive Program. Each summer the NORD/NOBA Center For Dance brings world-class dance into our community through this program.

The International Dance Workshop is sponsored by **ARTS COUNCIL OF NEW ORLEANS, LOUISIANA DIVISION OF THE ARTS, NATIONAL ENDOWMENT FOR THE ARTS, NEW ORLEANS BALLET ASSOCIATION, NEW ORLEANS RECREATION DEPARTMENT**, and **FRIENDS OF NORD** in collaboration with the **THEATER AND DANCE DEPARTMENT AT TULANE UNIVERSITY**.

WHAT: **THE INTERNATIONAL DANCE WORKSHOP FREE PUBLIC CONCERT** will feature 30 talented, young New Orleans dancers performing vibrant, colorful dances from around the globe including Afro-Caribbean, Afro-Brazilian, Chinese Ribbon, French Can-Can, French Polka, Hawaiian, and Spanish Flamenco. Students have been studying daily technique and performance with local choreographers (Lyle Guidroz, Millicent Johnnie, Nanette Ledet, Michelle Paule, and Cheryl O'Sullivan) to master the exciting steps, costuming and props that are unique to each ethnic dance.

WHEN: NORD/NOBA Center For Dance International Workshop **FREE PUBLIC CONCERT**, Wednesday, June 16, 7:00pm.

WHERE: Studio 300, McWilliams Hall, 3rd Floor, Tulane University
(Adjacent to Dixon Hall; parking entrance at Audubon St. and Willow St.)

CALL 504/522-0996 ext 34

*** * SEE NEXT PAGE FOR PHOTO & FOOTAGE OPPORTUNITIES* ***

(Appendix 13.2, continued)

P. 2

INTERNATIONAL DANCE WORKSHOP
PHOTO & FOOTAGE OPPORTUNITIES:

June 14, 15 9:00 AM-3:00pm

International workshop rehearsals. Studio 300, McWilliams Hall, 3rd Floor, Tulane University (Adjacent to Dixon Hall; parking entrance at Audubon St. and Willow St.).

June 16 1:00-2:00 pm and 7:00-8:00 pm

Open Dress Rehearsal (1:00-2:00 pm) to be attended by students from Crocker Elementary. Studio 300, McWilliams Hall, 3rd Floor, Tulane University (Adjacent to Dixon Hall; parking entrance at Audubon St. and Willow St.).

International Workshop Performance (7:00 pm-8:00 pm). Studio 300, McWilliams Hall, 3rd Floor, Tulane University (Adjacent to Dixon Hall; parking entrance at Audubon St. and Willow St.).

NORD/NOBA Center For Dance

The NORD/NOBA Center For Dance is a cultural, community partnership between the New Orleans Recreation Department (NORD) and the New Orleans Ballet Association (NOBA). Founded in 1992 with seed money from the Freeport-McMoRan Foundation, the Center was born out of a need to make dance accessible to all school-age children. A program that began with just 30 students now has an annual gross enrollment of more than 600 children at NORD centers citywide. With a core curriculum of ballet, classes are open to any child in Orleans Parish with a demonstrated interest in dance. Through a professional faculty, master classes by NOBA Main Stage artists and extended summer dance residencies, a mentor program and field trips, the Center works with each child to cultivate dreams and strengthen futures. Celebrating its 10th anniversary season, the Center For Dance was one of only twelve organizations in the US and Mexico to receive a 2002 President's Committee on the Arts and the Humanities Coming Up Taller Award for excellence in community-based, after-school arts and humanities programs.

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Appendix 14: Sample Memo

FOOTBRIDGE 2004
Urban Ballet Theater Residency
July 12th-31st, 2004

To: Dancers and Parents
From: Erin Healan, Summer Programs Coordinator, 522-0996 extension 34
Re: Updates
Date: July 21st, 2004

We are fast approaching production week, and looking forward to an exciting performance weekend. Please remember that we will be moving to Cook Auditorium, Dillard University next **TUESDAY, JULY 27th**. All rehearsals and performances from that point forward will take place at the theater.

Please read the following important updates:

IMPORTANT: Special Sneak Peak Performance

This **Friday, July 23rd**, we will present a special Sneak Peak performance of *The Kid From Elysian Fields* exclusively for parents. The performance will take place in **Room 300, McWilliams Hall, Tulane University** from 1:30-3:00 PM. This is an opportunity for parents to view the ballet and gain an understanding of its subject matter. This full-length work deals with the temptations and challenges our youth have to deal with in their everyday lives. Therefore, some of the content reflects life on the streets. So, we want to share the work with you and give you a chance to preview and ask any questions of Daniel Catanach, the Artistic Director of Urban Ballet Theater.

Fees

A reminder that the end of the workshop is rapidly approaching, and all fees must be paid no later than **Wednesday, July 28th**. If your child participated in the International Workshop (June) and the UBT workshop, total fees are \$80. If your child participated in the UBT residency only, total fees are \$50. Checks and cash are accepted; please make all checks payable to NOBA.

Student/Parent/Teacher Conferences and Cast Video Party

A reminder that our cast video party and student/parent/teacher conferences are scheduled for Sunday, August 1st from 1:30 PM-4:30 PM at McWilliams Hall, Tulane University (location TBA). We will be contacting you shortly to set up a 10-minute time slot for your conference. Please remember that both parent/guardian and student should attend the conference.

Appendix 15: Advance Ticket Order Form

Advance Family Group Ticket Order Form

Each student performer in *The Kid From Elysian Fields* will receive **ONE** complimentary ticket. Additional tickets may be purchased in advance at a special, discounted Center For Dance price of \$8 adult/\$5 children (age 12 and under). This discounted rate is **ONLY** available by filling out this form and returning it to one of the Site Coordinators before the **deadline on Wednesday, July 21st**. Each family may place a group ticket order; tickets will be sent to the mailing address that you list below. Any orders after the deadline will have to be placed and purchased through the general box office (522-0996 ext 22) at the regular public prices (\$12 adults/\$10 seniors and students). Please note that seating will be limited; **parents are strongly urged to order and pay for tickets in advance by filling out and returning this form before the July 21st deadline.** Cash or checks accepted; please make checks payable to NOBA.

Student Name: _____ Parent/Guardian Name: _____

Mailing Address: _____

City, State, Zip _____

Email: _____

Home phone: _____ Work Phone: _____

1) Performance #1: Friday, July 30th, 8:00 PM at Cook Auditorium, Dillard University

Number of Adult Tickets at \$8.00 per ticket: _____

Number of Child Tickets at \$5.00 per ticket: _____

2) Performance #2: Saturday, July 31st, 8:00 PM at Cook Auditorium, Dillard University

Number of Adult Tickets at \$8.00 per ticket: _____

Number of Child Tickets at \$5.00 per ticket: _____

Total Amount Enclosed: \$ _____

Cash or checks accepted; please make all checks payable to NOBA.

Appendix 16: Logic Model- NEA Pilot Grant

Applicant: Friends of NORD, Inc. (on behalf of the NORD/NOBA Center For Dance)

Logic Model: 2005 Footbridge Summer Intensive

8-Week Summer Dance Intensive, June DATE through July DATE, 2005

Students with demonstrated talent, ages 9-18, through open auditions

3 Levels (Ensemble/Advanced, Senior Corps/Intermediate, Junior Corps/Beginner)

15 to 20 students per class

Monday through Friday, 8:30am-3:00pm (Ensemble/Advanced and Senior Corps/Intermediate)

Monday, Wednesday, and Friday, 5:00-8:00pm (Junior Corps/Beginner)

Inputs	Activities	Outputs	Intermediate Outcomes	End Outcomes Over Time
<i>In order to provide a 9-wk summer program of sequential dance training for students with demonstrated talent, we will need the following:</i>	<i>In order to address our needs, we will carry out the following activities.</i>	<i>We expect that once carried out these activities will produce the following evidence or service delivery:</i>	<i>We expect that if carried out, these activities will lead to the following intermediate changes:</i>	<i>We expect if carried out, these activities will lead to the following end changes:</i>
Teaching Syllabus that meets the LA State Dance Standards Prof. dance faculty, adjunct artists in residence, registered dietitian Administrative staff support University Service Learning and Arts Administration Interns (Tulane University; University of New Orleans); h.s. interns (CFD Step Up) Dance studios to accommodate a minimum of 3 levels of instruction Performance/concert venues with production personnel and supplies Artist in residence support (including airfare, ground transportation, housing, per diems, etc.) Additional fiscal support for summer program expansion	The NORD/NOBA Center For Dance (CFD) faculty, admin. staff, adjunct artists, proj. partners, & univ./high school CFD interns will implement a full summer (9 weeks) of sequential dance training opportunities consisting of 3 separate components that can be taken individually or as a whole. <i>Workshop 1: May 31-June 17, 2005</i> Daily intensive classes with faculty and local adjunct artists; emphasis on improved technique & vocabulary <i>Workshop 2: June 20-July 8, 2005</i> The Moving Van Project is a service learning collaborative; emphasis on the art of performance; participants create, rehearse and perform at 8 culturally underserved day camps <i>Workshop 3: July 11-July 30, 2005</i> 3-Week Dance Residency, includes Rebecca Stenn, of Perks Dance Music Theatre (former Pilobolus & MOMIX artist); Ron Wood, of Zen One (also currently a Rennie Harris Puremovement artist)	<ul style="list-style-type: none">• Footbridge student training class hours• Number of Footbridge student performance/concert opportunities• Student participants• Student Journals (including dance and health entries)• Parent participants (volunteers) Instruments: 1) enrollment records 2) attendance records 3) class schedules 4) performance/concert schedules 5) daily journal entries 6) volunteer records In addition, can compare data of students who attend 1, 2 or all 3 workshops (9 weeks total)	<ul style="list-style-type: none">• Students demonstrate progress in dance technique and understanding of dance vocabulary• Students demonstrate progress in performance skills and self-assurance• Students demonstrate progress in social and health behavior Instruments: 1) Standardized Written Evaluation (comparing baseline and final skills) shared at individual parent/student conferences 2) Student Performance Self Survey 3) Pre/Post health survey Instruments: 1) Parent/Student conference for their child 2) Parent volunteer records (# hours; # activities) 3) Parent/Student Contract 4) Parent Arts Belief Self-Survey	<ul style="list-style-type: none">• Higher student retention• Successful admission of CFD graduates in higher education dance prog's• Incr. parent involvement in CFD & arts advocacy• Demonstrated change in health concepts and choices by students• Continue to broaden and evolve CFD curriculum to meet ever-changing LA State Standards and Benchmarks in Dance• Develop <i>trainee</i> roster of Interns/Volunteers, who in turn become <i>trainers</i> Instruments: 1) % student retention & going on to univ. 2) # active volunteers vs. prior year, 3) % positive responses annual health survey vs. prior year; 4) annual prof. review LA Dance Standards vs. CFD curriculum; 5) # interns and volunteers vs. prior year Data Elements: 1) Enrollment/attendance records; graduating exit interviews and alumnus records; 2) # volunteer activities & hours; 3) Student journals & faculty observations; 4) CFD and LA Dance Standards; 5) intern and volunteer records
Resource Collaborations: N.O. Ballet Association; Tulane Univ. Dept. of Theatre and Dance; Tulane Univ. Office of Service Learning; Univ. of N.O./Arts Admin. Prog.; Dillard University; N.O. Public Schools/Arts in Education	Recruitment Resources: 2 open audition dates nominations from CFD Step Up audition referrals from NOPS AIE press & media announcements		Data Elements: 1) % progress indiv. & group baseline vs. final scores; 2) % with strong positive 3) % maintaining daily entries & assignment 4) % increased scores on Pre- vs Post- health survey	Data Elements: 1) % parents who attend the scheduled parent/teacher conference for their child; 2) % parents who volunteer 1 or more times; 3) % compliant parents based on Parent/Student Contract; 4) % positive on Arts Belief Survey

Appendix 17: Arts Incubator

Arts incubators are designed to “[equip] nonprofit cultural groups with the skills, tools, and business environment necessary to meet short- and long-range objectives (Erlewine et al., 2).” Although the CFD is housed under NOBA, a well-equipped, professional nonprofit organization, it may still benefit from the services of an arts incubator simply for planning purposes. The Arts Council of New Orleans currently sponsors the Entergy Arts Business Center, an arts incubator that can provide peer support, technical assistance, workshops and forums to local nonprofits organizations for a minimal fee (ibid.). The CFD can consult with the incubator for planning strategies for summer programs. In addition to gaining expertise from outside administrative professionals in the nonprofit field, the CFD can also learn from other local nonprofit arts groups similarly situated in the New Orleans community. A Project Specialist can help the CFD establish a practical strategy for summer planning that would be relevant to its resources. Although NOBA can provide the CFD with some support, its staff is also busy with other organizational needs. The CFD can certainly benefit from one-on-one interaction with outside nonprofit administrative professionals whose purposes are to exclusively help the CFD grow by developing its planning capacity.

VITA

Erin E. Healan, a New Orleans native, holds a Bachelor of Fine Arts degree in Dance from Tulane University. Prior to her graduate studies, Ms. Healan pursued professional dance in Chicago, Illinois, performing with such companies as The 58 Group, Tyego Dance Project, Chicago Opera Theater, and Estradanza. She is the Associate Artistic Director and co-founder of Tsunami Dance Company, a New Orleans-based modern dance company, and serves as an adjunct dance instructor at Tulane University. Ms. Healan will graduate with a Master of Arts in Arts Administration from the University of New Orleans in December 2004.