

Screendance continues to be an evolving medium, for both dance makers and audiences alike. And while this medium is relatively new in the performing arts, it has the potential to reach audiences on a much larger scale than live dance, traditionally performed in a theatre. I believe that technology is an essential element when looking at the future of dance. Virtually every profession is faced with needing to meet the increasing advances in technology to improve their craft and the creative arts should be no different. Putting dance on film allows choreography to be set in non-traditional spaces, while allowing accessibility to a broad audience base. Through the manipulation of camera angles, controlling the directionality of what the observer sees, and expanding the visual range, audiences are able to experience a wider dimension of the dance performed. The videographer can highlight aspects of the dance that an audience member may miss in a traditional setting. Putting these dances on the Internet makes the performances even more accessible and allows for a larger audience. Although screendance provides new opportunities for the choreographer, when we put dance on film, we also limit ourselves spatially and confine our eyes to the walls of the camera, while losing the atmosphere of physically being in the space with the performers. Traditionally, live performances give the audience an opportunity to visually take in the entirety of the space and the body, which can get lost on film. Though screendance may seem limiting, highlighting the moments we most want to share on film, by drawing the eye to those moments, is equally as important as the choreography itself.

As I am both a choreographer for the stage and for the screen, I have considered the argument on both sides of the subject. I am interested to delve deeper into the understanding of the future of dance within the community of the arts and how technology is being incorporated to sustain the art with audience accessibility. Therefore this summer, I will be conducting a research

project entitled “Molding Movement and Setting Spaces: A Comparative Study in Dance Accessibility,” which will explore audience connectivity and the engagement between live performances and the use of screendance as an alternative medium. I am posing the question of which performance aperture an audience will connect with foremost and why or why not there is a lack of engagement with each venue exploration?

This summer I plan to conduct a comparative study of audience participation in a live performance setting versus a screendance accessible by the Internet. I will compose a dance that will be performed live, in a “works-in-progress” setting and receive feedback, written and spoken from the audience regarding the work. I then will transpose the live work onto film, using techniques learned at a screendance workshop in London, and place the video on the Internet using platforms such as *YouTube* and *Vimeo*. I will make the link available to those who viewed the live performance and open it up to the general public to gauge the number of views as well as feedback on the film. The end result will be determined by the influx or efflux of audience members for each performance.

The live portion of my research will take place in Chicago at *Links Hall*, through a program entitled “Fraction”, held every two months in the space. *Links Hall's* mission is to “encourage artistic innovation and public engagement by maintaining a facility and providing flexible programming for the research, development and presentation of new work in the performing arts.” “Fraction”, meant as a choreographer’s showcase of works-in-progress, is described as a “safe place to share work where feedback is free-flowing.” Its main platform is for sharing ideas and to allow an evolution of individual voices through the art of dance. Sharing and receiving feedback about work strengthens the vision and encourages the growth potential of

the work. This program, set to take place in June, will allow me to develop choreography and show work in a safe place for constructive feedback, which will better serve me in my research as I transform it from stage to screen and also as I move forward in rehearsals for my thesis concert that will begin in the fall.

In July, I plan to attend a one-week intensive course for dancers, choreographers and filmmakers interested in the practice and theory of 'dance on screen.' This workshop, held in London at Middlesex University, will give me the opportunity to take various classes including choreographing for the camera, multi-camera shooting, and editing. This course will help to develop camera and editing skills, lighting, sound recording, and directing. By the end of the week, the class will create short, high-resolution videos with the support of the faculty. Through this week long intensive, I will gain further knowledge and the ability to create screendances, which will help me transform the performance that was presented in Chicago onto the screen. This workshop will also teach me invaluable skills that will benefit me as I prepare for my performance thesis concert, as I intend to incorporate screendance into my production.

By the end of the summer, it is my hope to have a better understanding of video technology and its benefits to the world of dance as we progress into a future of increased accessibility through the Internet. It is also my hope that through networking with other choreographers, videographers, and audience members, I can improve my skills as a dance maker, whether it is for the theatre, screen, or both, to effectively reach a broader audience base and sustain interest. The tools gained through both programs will exponentially benefit me as I begin rehearsals for my thesis in the fall of 2013, and ultimately present my thesis concert in the spring of 2014.

Budget:

Expenditures	University of Utah	"Fraction" Links Hall	Total
Airfare	550	375	925
Local transportation	0	50	50
Program cost	400	0	400
Lodging	860	400	1,260
Per diem	427	284	711
Total	2,237	1,109	3,346
Income			
University of Michigan - Department of Dance	1,000	0	1,000
Out of Pocket Expenses			2,346
Total			3,346
Grand Total			0