

April 10, 2006

To: Suzanne T. Ortega, Vice Provost and Dean, Melissa Austin, Associate Dean for Academic Programs, The Graduate School
From: Betsy Cooper, Associate Professor and Director, Dance Program

Re: Response from Dance Program to Summary Report: Review of the Dance Program BA and MFA Degree Programs

Introduction

The Dance Program would like to acknowledge our sincere appreciation for the superlative work done by review committee. The thoroughness and careful consideration given to this process is evinced throughout the summary documents. The observations and recommendations spurred a series of in-depth and fruitful conversations resulting in some strategies we can soon act upon that will lend more depth to our program and enhance student experiences.

This response will follow the general order of the review committee's summary report. In sum cases, excerpts of the summary report are included in italics with our response; this is done in an effort to give greater clarity and contextualization to our response.

BA Program

Honors Program:

There is now also an Honors Program in Dance, which requires two courses at the 300 or 400 level in the dance major, submission of an application, and identification of a faculty advisor. There is a graduation with distinction from the Honors Program in Dance that requires a fifteen to twenty five page paper in addition to other honors requirements.

The faculty met this winter to discuss expanding the Honors Program to include a creative research component. We concluded unanimously that any students wishing to pursue choreography or performance/reconstruction as research should be supported and encouraged to do so. We felt as a whole that the inclusion of creative research reflects more realistically the dualistic nature of dance research. The revised Honors in Dance Guidelines are attached as an addendum to this document.

OSPI Dance Endorsement:

Recently, the Office of Superintendent of Public Instruction has granted an endorsement to the program that allows its students to claim the qualifications to teach dance on their Washington teacher's certificate.

We wish to address the OPSI approved dance endorsement in more detail here. Since we received this approval we have also begun to recommend endorsements to certified

teachers who were in need of this endorsement. There are a number of public school teachers who seek this endorsement. If a teacher does not have a BA in dance from our institution or another accredited institution, then they need to find a means to take some coursework in preparation for the endorsement. We know that there is a need out there to help these working educators and would like to develop a program specifically geared toward this population. I think the summer quarters would be the only feasible time to offer coursework though we will discuss how we might offer academic courses in the evening.

Class size:

Except for dance 101 and jazz dance classes, all technique class enrollments are limited to 35. The students generally agreed that they would like more levels of dance for the most prevalent dance forms, namely, modern and ballet. The faculty is aware of this desire. Indeed, we added a 400 level of ballet and modern to the curricular listing a few years ago. The major and seemingly insurmountable impediment to offering these classes is the lack of a fourth dance studio. A secondary impediment is the small hourly budget for out hiring guest instructors. We do not have enough faculty to teach four levels of ballet and modern technique without adding to an already substantive faculty teaching load.

The faculty concurs with the call for decreasing the size of the intermediate level classes though a lack of studio space makes this impossible at present. Instead, we are increasing the length of technique classes by 15 minutes so that faculty will have more time for individual feedback and students more opportunity to practice material and be introduced to new movement and terminology. We had done this a year ago with great success; students are enthusiastic about a return to longer class times.

Auditions and Performance Opportunities:

It should also be noted that auditions are held annually for at least two dance program concerts a year: the Dance Majors Concert and the MFA concert, now entitled 3-D: Dancing in the Digital Domain. Auditions are also commonly held for the Faculty Dance Concert, though some faculty prefer to ask students, rather than audition; at least two faculty per year hold auditions for their choreography as well as any guest choreographers. We have discussed this issue and favor holding auditions for Faculty Dance Concert on a regular basis.

A repertory class was added to the curriculum three years ago when Mark Haim joined the faculty. This class performed repertory pieces with lights and an audience at the end to term. The class was not offered this year because Haim and Wiley were on leave and we lacked the funds to out-hire for the course given all the other out-hire needs we faced. The repertory class will return next year.

The issue of more performance opportunities has arisen before. Indeed, we have begun to discuss avenues that would enable students to perform in off-campus events. Though the faculty values all the students' input, the fact remains that many of the undergraduate students have a tendency to over extend themselves. Between academic work,

composition courses and concert production, and two student-produced concerts each year, we question, seriously, their ability to take on one more rehearsal and production responsibilities. We often see illness and injury around concert time; students are exhausted and many have not yet learned how to manage their time effectively. In the past, some students have produced work outside of the department for On The Board's 12 Minutes Max. We believe that the Honors Program creative option will help meet these needs.

We suspect that perhaps the more salient issue, is that some dancers get cast for multiple productions due to their technical and artistic abilities and others do not because they are less advanced in their dance training and performance ability. Jürg Koch produced a large-scale work this year with dancers from all age groups and levels of skill. He is interested in continuing this work and I believe his choreography will help to alleviate some the tensions between those who dance often and those who are not cast frequently for productions.

Guest Residencies:

The faculty has also discussed hiring a guest artist(s) on a yearly basis to teach master classes and set new or pre-existing choreography—an experience that will augment the variety of classes offered and provide a strong networking opportunity to important artists in the field. We are eager to begin this new venture, (which is *de rigor* at renown dance departments nationally) and have begun the process or considering artists for the upcoming year. The degree to which we can offer guest residencies and produce guest choreography in concert is inextricably tied to how we are able to use the studio and theater spaces available in Meany Hall, in particular, our inability to rehearse at night when there is a production in the Studio Theater.

Commitment to Teaching Excellence:

In addition to the interviews with students there is ample evidence of the high quality of instruction within the program. The student evaluations are uniformly higher than the University mean for instructor's effectiveness. The fact that the Dance Program received the Brotman Instructional Excellence Award for undergraduate teaching and that Elizabeth Cooper was selected for one of the University's Distinguished Teaching Awards in 2004 are further confirmation of the excellence embedded in this program.

Assistant Professor Jennifer Salk is a recipient of the 2005 Distinguished Teaching Award, Jürg Koch was a nominee for the Jim Clowes Award for Advancing Learning Communities and Hannah Wiley was nominated for the Marsha Landolt Distinguished Mentor Award.

Faculty Teaching Load and the Risk of Burnout:

We are grateful to the review committee for identifying, as a primary concern, the fear of burnout among faculty due to consistently heavy teaching loads, and creative/production commitments necessary to sustaining a performing arts unit. As Professor White stated, *The fact that workloads are too heavy seem to be "accepted" as a necessary part of being a professor in the fine arts and dance in particular. I urge the Dean and the*

University administration to seriously address this issue. The Program Director has mentioned this concern frequently in annual reports to the Dean's Office. To help alleviate burnout, the program director schedules faculty so that they have one or two research days a week for one quarter each year. This of course, is a bandage, not a permanent solution. Both the internal and external reviewers stated that at least two faculty should be added to our program. The faculty concurs with this recommendation wholeheartedly. Given the current research being done in dance, the ideal candidates would be: a creative artist working in the area of dance and technology, and an instructor specializing in the practice of world dance forms. The option of splitting a position in dance and technology with DX Arts is also very attractive and perhaps more feasible given current resources. In addition, the position of technical director in dance, now at 50%, must be increased to 75% to accurately reflect the expansion of responsibilities and time commitment given to the position by Michael Wellborn.

Consideration of adding a BFA degree:

In their review letters, Professors Donna White and Gregg Lizenbery suggested that the Dance Program faculty consider seriously the addition of a BFA degree to undergraduate program. Professor White noted that many of the options desired by current students—more levels of technique, additional performance experience, more courses in choreography, more experience in production—are included in the typical BFA curriculum.

We are very grateful for these astute observations, all of which led to a very productive discussion among the faculty. We are aware that a portion of the student body tends to treat the BA program more like a BFA program though this group is small. The notion of adding a BFA degree is certainly not anathema to the current faculty. In fact, more than half of this faculty has taught in BFA programs or programs offering BA and BFA degrees. But given the increased student contact hours necessitated by the BFA degree and the administrative responsibilities included, we believe strongly, that we cannot offer a second degree with current resources (this includes faculty, staff, facilities and operating budget). The faculty also noted the fact that Cornish College offers the BFA degree and that until this year; our program offered the only BA in dance in the state of Washington (WWU has just received approval to offer a BA and BFA in dance). As director, my sense is that we will return to this issue again, but we need to have the structural and institutional support in place before any serious consideration of an addition can take place. In lieu of the BFA degree, we have opted to:

- 1) Expand the Honors in Dance to include an option for extensive creative work to include performance, choreography and/or reconstruction.
- 2) Offer an annual guest residency for undergraduates that will include master classes in technique/composition, and audition for participation in a new or restaged work by the guest artist.
- 3) Continue to bring in guest choreographers from the Seattle dance community to create new work on undergraduates.
- 4) We have already added an upper level of technique (400 level in ballet and modern and 300 level in jazz) to our curricular offering but we lack the studio space and faculty to offer these classes at present.

- 5) Mark Haim also shared a new BFA option that may be offered through the American Dance Festival and Duke University. This summer intensive program would allow students to take additional course work in technique, choreography and performance/production with world-renowned artists, and attain a BFA degree in addition to the degree they earn from their home institution. Both Haim and Professor Salk teach at the American Dance Festival. We think this might serve as a very suitable option for some of our BA students seeking additional immersion into performance and choreography though the program has yet to be established.

Master of Fine Arts Degree Program

In short, given that so many students from the MFA go into teaching in relatively small dance programs where they will have to be a generalist and know production, choreography, costumes, and the newer technologies, the review committee felt that the program should consider ways to strengthen the academic side of the MFA perhaps at the cost of reducing the rehearsal time commitment or expanding the length of the MFA program at least for some students (a similar suggestion was made in the 1996 review). The committee believes that the quality of the graduates in the MFA program would only be made better by enabling them to take greater advantage of the scholarly opportunities available at the University of Washington.

MFA Curriculum:

The Dance faculty held a series of four retreats to discuss the overall quality and efficacy of the MFA program. We concur with many of the recommendations made by the committee and found the comments and observations extremely useful as we entered into these conversations.

After careful consideration the Dance faculty decided to revise the MFA curriculum as follows:

- 1) Extend the length of the MFA program to include two additional summers.
- 2) Move the Chamber Dance Company rehearsal period to summer A & B terms and the CDC performances to a week in October. In this way, CDC rehearsals and performances will not encroach on students' abilities to pursue academic and creative work more extensively during the academic year.
- 3) Add courses in composition, dance production and increase the length of the research methods course from one quarter to two, such that a survey of theoretical modes of inquiry, methodologies and the research and writing of a scholarly paper can all be accommodated.
- 4) Offer the 3-D: Dancing in the Digital Domain alternate years so that graduate students experience composing and producing both experimental/collaboratively made work as well as choreography produced without the requirement of using new technologies.
- 5) Work with DX Arts to devise a course in technology that MFA students take prior to or in tandem with the production of 3-D concert. Ideally, we would like to get a shared position in dance and digital arts. This was a component of our strategic plan,

and the recommendations of the committee strongly substantiate the need for a dance/technology hire.

- 6) Drop Philosophy of Art/Development of Esthetic Theory as a required course.

Our plan is to begin using this revised curriculum and schedule as of Summer A term 2007. Students entering in Autumn 2006 would be in school for the interim summer 2007 and would graduate in June 2008.

Required Courses-MFA

Dance 510	CDC (3 credits summer, 3 credits autumn) Rehearsals occur in Summer A& B with performance in early Oct. with two-week, C-term break. Rehearsals resume Sept. 15.
Dance 515	Research Theory and Methods (part A) (3 credits spring) Research/Write Scholarly Article (Part B) (3 credits summer)
Dance 520	Higher Education (3 credits, autumn, yr I)
Dance 521	Dance Administration (3 credits, winter, yr I)
Dance 530	3-D class session (3 credits, autumn) <u>or</u> Composition (3 credits, autumn)
Dance 531	3-D collaborative concert (3 credits spring) <u>or</u> MFA Dance concert (3 credits spring)
Dance 595	Masters Project (3 credits, spring, yr II)
Dance 600	Independent Study (3 credits, winter, yr II)

Competencies (can be waived if prior experience is demonstrated and documented)

Dance 420	Dance Aesthetics (taught alternate years)
Dance 493	Anatomy for Dance (autumn, annually)
Dance 544	Early Dance History (winter, alt, yrs)
Dance 545	Late Dance History (spring, alt yrs)
Dance 590	Teaching Methods (winter, annually)

Drop

Philosophy 445 and/or 446

Add

Dance Production

The production course would theoretically cover the following areas:

Lighting	Props
Costumes	Scenic elements
Sound – Music	Marketing
Vocabulary	Practicum (Studio 267)

Research Methods (part B)

DX Arts course in experimental media/digital technologies

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Two-Year Proposed Schedule (to commence Summer A, 2006)

Summer I	CDC –Dance 510 Production Course
Autumn I	Higher Education- Dance 520 Dance 531 (Composition or D-3)
Winter I	Administration- Dance 521 Teaching Methods- Dance 590
Spring I	Dance 530 (concert) Research Methods (part A) Dance 515
Summer II	CDC- Dance 510 Research (Part B)
Autumn II	Dance 531 (Composition or D-3) TBD
Winter II	Dance 600 TBD
Spring II	Masters project Dance 530 (concert)

Justification:

This format allows for CDC to rehearse in one term during a non-academic quarter. The tech week and performance run will be scheduled for early autumn just after the start of school. This schedule will enable graduate students far more time to take academic courses during the year and will free up their weekends for study and creative projects of their own devising. This format also expands the time allotment for dance research methods, and provides time in the schedule for graduate courses in composition, dance production and other areas of interest such as courses in digital technology, integrated dance training and methodologies, and electives within the department such as performance ethnography, and non-western dance practices. Overall this option adds seven credits and two full summer terms to the program, while still keeping it within the two-year time frame.

The schedule assumes CDC (Dance 510) would be 6 credits each year and rehearse 5 days a week during A and B term in the summer. Students currently take a total of 9 credits of Dance 510 over a period of two years (they register for Dance 510 Autumn and Winter of yr I and Autumn of yr II). In making Dance 510 a 6-credit class, we aim to represent more accurately the time commitment expected over the full summer term and the production time in the early autumn.

Resources

We are aware that moving CDC rehearsals, dance production and the second component of Dance Research Methods into summer quarter increases slightly our average request for summer quarter budget. In order to guarantee that we could move forward with the MFA curriculum revision, the Program Director and Administrator met with Kai Quinlan to discuss whether Summer Quarter would support the additional faculty salaries. The actual increase to the summer quarter budget is roughly \$3000.00. Kai Quinlan stated that she wished to continue supporting the educational mission of the dance program. The program plans to offer more sections of high demand courses such as Introduction to Dance, Pilates and Jazz, in order to balance out the request for these smaller seminars led by faculty.

At present, our summer quarter request includes an eleventh month for the Program Coordinator position. The revision of the MFA program, in particular, moving the CDC concert to October, will necessitate that the Program Coordinator position be funded for 12 months at 100%. This additional month is needed to in order to take care of the extra mailings, ticket requests, reception planning, etc. that support this annual production in Meany Hall.

Production Budgets for Dance Program Concerts:

The review committee was concerned with how decisions to commit monetary resources are arrived at. Ownership and responsibility of the program's resources should be shared by all of the faculty members. The committee sensed considerable tension around this issue and believes that it needs to be addressed for the good of the program. (If such a discussion is held and the status quo is maintained, then we suggest that the CDC funds that go to one faculty member who traditionally puts on the CDC performance should be made into a research fund for that faculty member. This way the departmental budget can be separated from what is currently a de facto research budget for an individual.)

In addressing this issue of tension, it was decided to hold a yearly production meeting where we could discuss how best to use available resources for all concerts and residencies. The first step in this process will be to hold a "Budget 101" session for faculty—a process that will lend clarity and transparency to the production meetings that await us. During our retreats, Professor Wiley stated that there is a disparity between what CDC is allotted per year versus what is spent annually on the concert. In looking at the past four years, we have ascertained that the average expenditure for CDC is approximately \$31,000, not \$52,000. Therefore, it seems most prudent, to establish this lower figure as the new budget allotment for CDC, and to establish a discrete budget for tracking expenditures. As Founding Artistic Director of CDC, Professor Wiley chooses the repertoire and oversees the re-staging and production of the work. The remaining funds available to the program will be put toward guest residencies and/ or other concert production costs and will be decided on collectively at a spring quarter production retreat. We will plan our first such meeting at the end of May 2006 before the faculty depart for summer teaching obligations.

Program Infrastructure

Staff:

Currently, the staff in the Dance Program consists of a Program Coordinator and an Administrator/Undergraduate Advisor. The committee would like to see the undergraduate advising role removed from the duties of the administrator so that the administrator could spend more time on development and promotion of the program. There is enormous potential here for development.

The director and faculty concur with this proposal wholeheartedly. This option is being discussed on an ongoing basis between the Program Director and Divisional Dean Kaisse. No movement can occur until the Provost's office allocates and releases money for additional advising on campus. As director, I feel confident that Dean Kaisse understands our need for a part-time advisor in dance, and the importance of freeing up some of Program Administrator's time for development and marketing/public relations. I am particularly concerned with retaining our Program Administrator; she has done an outstanding job supporting the program and my position. The array and magnitude of responsibilities she addresses are dizzying. A raise in salary for this position would go along way in retaining an individual who possesses a true passion for dance and a unique understanding of programmatic issues.

The summary report did not mention the need for an additional staff position, or the salary inequity for staff persons. As director, I feel very fortunate to work with such a dedicated staff; they are truly amazing, but they too suffer from an overload of responsibilities and the risk of burnout. Current staffing levels do not allow for maximum support of the program. For instance, standard reporting of budget issues does not occur on a regular basis because there is simply not time to reconcile the budget. The two staff persons sit on the "front line," so to speak; they cope with constant interruptions and fluctuating priorities that impede their abilities to problem solve and strategize for ways to make the program run more effectively and efficiently.

Facilities:

The facilities of the program are generally adequate. The large studios are good class spaces but the fact that they are located directly over the Meany Studio Theater makes two of them unavailable in the evenings for classes or rehearsals when there is an event in the Meany Studio Theater. Office space in Cunningham Hall and the fact that there is a meeting room there has eased the severe shortage of office space in Meany Hall. However, this is a temporary arrangement and something must be done to meet the long-term requirements of this program.

The issue of space is of paramount importance and the stability and growth potential of the dance program hinges on finding adequate and permanent offices for faculty. Due to this ongoing and enervating "space crunch," members of the staff and faculty have had to juggle and move office spaces every year for the past five years. The staff and faculty are very pleased to have received temporary office space in Cunningham Hall. The two-year loan period for these offices is half over, however, and plans must be made for the future. We have permission to use an additional space in Cunningham (212) for next year, with

the caveat that we must vacate within two weeks if the college needs the space. This is certainly not ideal. The plan is to move our musical director out of Cunningham 204 and into 212 and move our new Assistant Professor into 204. As the director, I will be discussing permanent use of this space with the new Divisional Dean of Research and Infrastructure. There are a few offices in Cunningham Hall that do not seem to be in use at all, though there are names on the doors. I wonder if these absentee “occupants” could be housed in Condon Hall. Ideally, I would like to move two more faculty members over to Cunningham Hall so that the large office space in Meany (256) could be used to house the new UW Institute for Dance Medicine, under the direction of Dr. Nancy Kadel, Associate Professor, UW School of Medicine. The Institute has sought out our partnership and seeks a space on campus to do workshops, assessments and interviews with dancers, physical therapists and dance educators. Our ability to house the Institute would be a tremendous boon to our students and the Seattle Dance Community, and add great cache to the dance program. Meany 256 would be ideal for this space because it could accommodate computers, an exam table, video camera and monitor, and a small physical conditioning laboratory with Pilates equipment for cross-training and rehabilitation purposes. Our program is behind in terms of housing a Pilates lab or similar system for rehabilitation and physical maintenance. The top programs in the country include these types of facilities and instruction for their students. The Dance Medicine Institute and physical conditioning laboratory will become increasingly important when working with students with different physical abilities (such as wheelchair users). Individualized advice concerning alignment, health and safety is a necessity for any student. For students working with physical disabilities, and their instructors, access to this type of expertise and equipment is of crucial importance.

Diversity:

The program has made significant progress in this area of diversity. ‘Diversity’ also means reaching out to groups that are underrepresented in the dance community. The work of Jürg Koch who teaches integrated dance (performances that involve dancers with disabilities) is an impressive step in furthering the goals of diversity.

As of September 2006, Jürg Koch will be working full time on a three-year contract. The funds for this three-year position stem from Rusty Barcelo, Vice President Office of Minority Affairs, Deans Kaisse and Howard, the Department of Communication and the Dance Program. Koch will be teaching courses in integrated dance composition and training methodologies on a more consistent basis now; these two courses will also be added to the Diversity Minor and the minor in Disability Studies. In addition, the Dance Program has just accepted our first major who is a wheelchair user. We all look forward to the learning process that will be involved in teaching and mentoring students who bring a different set of physical abilities to the art form. Our desire to include mixed ability dancers into the program, however, highlights the necessity of making Meany Hall a truly accessible building. It has been eye opening to see the obstacles presented by this facility to users of wheelchairs and walkers.

The Dance Program has also hired a new Assistant Professor, Dr. Juliet McMains. Juliet received her PhD in Dance History and Theory from UC Riverside. We believe that

Juliet's addition to the faculty will enable us to make important strides towards adding diversity to the curriculum, especially in the area of non-western dance, and cultural studies. Dr. McMains teaches all types of social dance including salsa and rumba. She has also recently begun ethnographic work in Cuba. She will be teaching our gateway class to the major in western and non-western dance practices, all forms of social and ballroom dance practice and electives such as performance ethnography.

Graduate Recruitment:

After more than a decade, we are now at a point in time, where we are having to compete with other excellent graduate programs recruiting a similar type of candidate. We must consider how we can continue to attract top candidates given that other programs have larger financial packages to offer. One issue that we currently contend with is trying to attract candidates who have families with young children. The cost of living and child-care in Seattle is prohibitive when compared to Ohio, Utah, Iowa, Colorado, Texas and Florida. Though we offer full tuition waivers and Teaching Assistantships during the entirety of the program, we do not have the means to "sweeten the offer" for the most sought after students.

Corrections to the Summary Report:

Mark Haim who is a world-renowned dancer and choreographer and who has been an Artist in Residence for the past four years also brings in many performers from the World Series of Dance.

Lecturer Mark Haim is not affiliated with the UW World Series or with arranging for guest artists from the series. Haim did arrange for a guest artist series in the dance program in 2004 and was extremely effective in using his connections in the field to obtain renowned artists for the mini guest residencies. Thanks to a wonderful working relationship with Matt Krashan, Director of the UW World Series, the dance program receives several master classes a year from companies performing in Meany Hall.

The committee was puzzled by the role of the Dance Program Standing Committee in relation to the Dance Program. When requests were made to speak with members of that committee the response was that the Standing Committee was either nonexistent or moribund. Yet there have been regular recent email messages between the Chair and this committee regarding issues of reappointment, hiring, and tenure.

It should be noted that there is a Dance Program Standing Committee chaired by Professor Christopher Ozubko, School of Art and composed of Professor Barry Witham, School of Drama and Professor Laurie Sears, Dept of History. As director, I believe that there was a misunderstanding about the existence of the Standing Committee at the time of Dean Michael Halleran's departure. I was unaware that there was any confusion on the part of the Standing Committee members and therefore did nothing to correct this misunderstanding until I read this report, at which point I met with Professor Witham and sent a series of emails to standing committee members, Augustine McCaffery and Professor Clatterbaugh.

The Standing Committee is advisory to the Dean particularly in matters of Tenure and Promotion and hiring of new faculty. Since I joined the faculty as Director, I have also asked members of the Standing Committee to meet with junior faculty to discuss their annual activity reports with reference to the preparation for tenure and promotion at UW. Professors Wiley and Cooper met the committee members in 2003 and 2004 to discuss the progress of Assistant Professors Simpson and Salk. We did not meet last year during the period that Cooper stepped down as director and Professor Wiley served as acting director. No meeting was scheduled during this period because the department was not putting a faculty member forward for tenure and promotion, nor were we engaged in the search process. I have sent a number of emails to the standing committee in the past few months informing them of our two national searches and Jennifer Salk's intention to go up one year early for Tenure and Promotion.

Conclusion

Again, the Dance Program faculty wishes to thank all the individuals involved in the review process for the integrity they brought to this substantive endeavor. We took to heart the observations and recommendations made by the internal and external reviewers; we believe the revisions to the MFA program and augmentations to the BA program will do much toward ensuring a rewarding and challenging experience for students.

The Dance Program has a history of instructional excellence and a history of stretching resources (monetary and human) to the limit. We live with the risk of burnout; it has become ingrained in our culture, yet we know that our teaching loads and production responsibilities would not be tolerated in other units. The reviewers' comments attest to our need for two additional lecturer positions, a part-time advisor and additional permanent office space. We understand that the College and University have to meet numerous such requests and cannot meet all demands. From our perspective the following needs are a priority and necessary to the healthy functioning of our unit:

- Permanent funding for Jürg Koch, Lecturer, Integrated Dance Studies
- An additional lecturer in dance
- A shared position with DX Arts in Dance/Technology (this could be looked at as a cluster hire)
- A part-time advisor for Dance to allow Program Administrator to work on development/marketing/PR
- An increase in salary for the Dance Administrator position
- An additional staff person to support program operations—at least a 50% position
- An additional month to the Program Coordinator position (making the position 12 months) in order to support the new October season of CDC.
- An increase in Michael Wellborn's position from 50% to 75% to represent accurately the increase in his duties since the position was created. (The program has grown tremendously during this last ten years).

The Dance Program Faculty and Staff thank you for your attention.