ITDP (The Institute for exploration in theatre, dance and performance)

Research in the performing arts is crucial for expanding understanding of both creative power and different kinds of knowledge and communication using voice, body and gesture. As we move toward a more global and diverse world, understanding multiple kinds of knowledges and creativity gives insight into different cultures and peoples who are sometimes outside the culture norms of accepted knowledge. The Institute for Exploration in Theater, Dance and Performance will encourage cutting-edge research and production across fields and in a dialogue with the diverse community of Davis.

Aims and Objectives
— To support the inter-disciplinarity between and among scholars and practitioners that exists at the heart of the department’s identity.
— To allow for some research and creative work to take place on campus in direct and dynamic dialogue with the campus community.
— To serve as a site for development and the fostering of nationally and internationally recognized scholarly and creative work and collaboration.

ITDP will foster:
— Creative cutting-edge thinking.
— Scholarly and embodied creative and critical practices.
— Collaboration and jointly authored and produced research as well as individual research projects.

ITDP will be comprised of:
— Research-quality productions by faculty and other members of the university community.
— Workshops exploring research questions in the field of theatre, dance and performance.
— Creative and critical research support for the UC Davis Granada Artist-in-Residence.
— Seminars, symposia, conferences that address research questions in the field.
— Graduate research support and development.

Proposals for productions, workshops, seminars and similar:
Proposals should seek to engage with theoretical questions and ideas around performance, theatrical traditions, cultural and political influences on personal, local, national and transnational identities, and the contemporary ecologies and environments of practice for knowledge, interpretation and communication.

Rationale for Exploratory work:
Theatre and Dance reach an audience and a general public in vital areas that are often difficult to negotiate. At the heart of their labor is the creation of an environment in which issues of ability, gender, age, ethnicity and other markers of being ‘unmarked’ are front and center. The performing arts provide flexible structures for people of all ages to bridge challenge and change. Their exploratory research pushes toward the big metaphysical questions of the time, often through practical and immediate experience.
Diversity
Theatre and Dance train people to express experience and knowledge that is not part of the sociocultural norm, nor codified in canons of accepted knowledge. They directly interact with issues of diversity and inequity and attempt to build understanding, interpretation and communication, as well as to promote the articulation of previously unspoken ways of life and value into the world. Exploratory research in the Performing Arts pushes the imagination and ways of knowing. It gives us strategies for attempting to articulate the ways we know, and what we know that is beyond conventional boundaries. It is the archetypical experience of creative insight generating new knowledge that occurs in all disciplines and is fostered by the Arts as a whole.

Knowledge
Theatre and Dance encourage learning in diverse ways. They not only use sophisticated verbal and conceptual structures, but they also explore the potential of knowledge that comes from the body, including traditional knowledge, tacit knowledge, embodied knowledge and situated knowledge. The Arts collectively can open up new ways of understanding the world through these different approaches to knowledge. Theatre and Dance educate people into new vision and innovative practice that often has a longer-term impact than many information-based disciplines. Experimental work in the field pushes at the difference between representation and re-presentation, Gayatri Spivak’s distinction between the normative and agency — especially in the experience of iteration and re-representation that are the heart of the media with which Theatre and Dance work. Many disciplinary fields argue for changing context, partial context, relational context: only the performing arts place the human body in those contexts again and again, and focus on the knowledge generated by the process of that experience.

Interpretation
In all the arts, interpretation is a key part of the experience. In Theatre and Dance in particular the text from which we interpret is spare. Everyone who works in the performing arts is interpreting texts by working with ambiguity and not just memorizing. In comparison with a Humanities field such as Literature, people in Theatre and Dance work with far less ‘full’ texts—the texts of poetry coming closest perhaps to the texts of performance that are bare and full of lacunae and gaps, needing immediate and direct engagement and a particular kind of skilled comprehension for interpretation. The knowledge of rhetoric in the arts of Theatre and Dance is an exceptional immersion in interpretive skills of value for any walk of life.

Communication
The Arts by their current disciplinary definition are concerned with media and communication. If you want to make effective changes in these areas you need the informed perspectives that Theatre and Dance have developed over the centuries. These practices have a history of methodologies to understand how media have an impact on society, science, politics and community. The richness of human communication has only begun to be tapped, yet theatre, dance and the performing arts harbor the traditions that sustain the complexity of human communication. They further our understanding of the rapid change in our global environment and insist on the importance of the material things that surround us from the home to the street to the wider landscape and environment.
Institute Guidelines
The Institute (ITDP) offers opportunities for undergraduates, graduate students, PhD candidates, faculty and staff to further research via practical and informal exploration and application. The specifics of each ITDP work are based on the needs and desired outcome of the project and are not constrained by any typical "theatrical paradigm." There will be no tickets sold, no designers nor any space pre-assigned. The needs and wants of the specific work will define how the department can best support it. These projects are expected to be modest in scale, well-planned, and must fit within the standard departmental season. ITDP works must be approved by the department Chair and the Production Manager and must include the following components:

1. A designated responsible party and a designated faculty sponsor.
2. A description of the activity to be presented and a rationale for its connection to the department's educational goals (see above).
3. A plan for its execution (rehearsal times, spaces needed, performance times).
4. An assessment of people involved and resources needed.
5. A provision for a discussion of the performance/presentation or other appropriate channel for discussion and feedback.

General Guidelines:
— Any ITDP activity may take place in Lab A, the Arena Theatre, Hickey Gym dance studio (185 Hickey Gym), Nelson Dance Studio, Wyatt Theatre, Main Theatre or other "found spaces." Note: spaces noted are heavily booked as classrooms and availability is extremely limited. The Arena can seat a maximum of 100 with portable seats. Lab A seats 55. Nelson seats 65 and Wyatt Theatre has 200 seats.

— Submit project proposals to the department chair and production manager in writing as far in advance of the project performance dates as possible—preferably at the beginning of each quarter. Prior to preparing the proposal, consult with the production manager regarding availability of venue, dates, potential budget issues, supervisory staff requirements and other details.

— All ITDP proposers must be registered UC Davis students or UCDavis faculty or staff.

— A budget may be allocated by the production manager in accordance with size and scope of the activity and in conjunction with the current state of the departmental budget.

— Applicants are encouraged to apply for grants for additional funding as needed. The theatres are equipped with rehearsal cubes, some furniture and basic lighting plots. A piano is available upon request. Applicants may check out props from the Prop Room and costumes from the Costume Shop.

— The department will assign a house manager for all activities—if applicable—at no cost to the production. All technical and performance activities must be conducted in accordance with the Department of Theatre and Dance General Production Policies and Health & Safety Guidelines. Technical supervisors must be present as outlined in the safety guidelines.

— The applicant is responsible for cleaning the theatres, returning all materials and props and leaving the theatres in working order at the end of each rehearsal and performance. Lab A, the Arena, 185 Hickey, Nelson Dance Studio, Wyatt Pavilion and Main Theatre are used for classes during the day and must always be kept clear for that purpose. Applicants must coordinate all production and performance details with the production manager. The applicant is responsible to obtain volunteer student crews to help with the production. Student crew members must have documented safety training on file with the production manager; or else they need to be trained prior to any performance.

— Any academic credit for ITDP projects is on a per proposal basis, as suggested by the faculty sponsor and agreed with the Season Committee.
Proposal Form

please submit to Susie Owens, sowens@ucdavis.edu, upon completion

Event Name: ____________________________________________________

Proposer Contact Info:

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Faculty Adviser Contact Info:

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Other Members of Event Contact Info:

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Event Specifics—please answer as clearly as possible:

Type of Event: (indicate one)

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<th>Production</th>
<th>Workshop</th>
<th>Lecture</th>
<th>Lab</th>
<th>Seminar</th>
<th>Conference</th>
<th>Other</th>
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If “Other” Please indicate what the event will be:

Ticketing:

Currently it is understood that there will be NO tickets sold to any ITDP event. If an Event is to be anything other than General Admittance, it is incumbent upon the Event Proposer to facilitate any reservation system. All ITDP events will have a Suggested Donation of $5 that will help to offset incurred costs for the event.

Space Requests:

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<th>Times:</th>
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Rehearsal Needs:

How is the Rehearsal Space to be used?

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<th>Performance Space:</th>
<th>Dates:</th>
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Performance Needs:

How is the performance space to be used?

Audience Info:
What kind of audience do you envision? Invited guests or general admittance? Understanding that the performance space will dictate total capacity, are there any unusual seating arrangements? Will the audience participate?
Talk-Backs:
As a mandatory component of any IETDP Event, please define how you will construct, initiate and engage the necessary faculty, peers and audience members in a relevant dialogue pertaining to your event. Please be explicit about times, dates and spaces.

Production Resources:
If you are planning on utilizing any scenery, costumes, lighting, audio or video for your event, please *explicitly describe* your wants and needs as they pertain to your event. Details matter! Our ability to successfully produce your event must be balanced with the needs of the rest of our season. If you are unable to articulate specifics, please identify ideas, themes, colors or basic images and moods you might be trying to elicit. We can then move forward together crafting an event that will be able to be presented.

Statement of Concept:
Please provide a +/- 300-word Statement of Concept relating to the academic and exploratory aspects of your event.

Statement of Methodology:
Please provide a +/- 500-word Statement of Methodology stating exactly what you are going to do and why.