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Fundraising For the Arts

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Basic Principles of Fundraising

“Grappling with a \$160,000 budget shortfall, Pittsburgh Ballet Theatre has laid off four employees and reduced full-time positions to part-time jobs. Senior management has taken a 5 percent pay cut.” “[Donald Byrd/]The Group went on tour about \$400,000 in the hole, and the production is still in debt at just under that amount, [Elizabeth] Powers said. She also acknowledged that paychecks had bounced and that some dancers, musicians, and production staff were still owed money.” (Dance Magazine 13)

It is hard to understand how the love of watching Dance on the stage does not parallel to that of what is needed to produce the art form that is seen on-stage. In recent years, one may challenge the previous statement by asking if Dance is still an art form, or has it developed into a business attempting to make a profit? Or can it be both, an art form, as well as a successful business? Unfortunately due to the financial stress of the performing arts world, the idea seem bleak. The amount of financial support needed to produce one night of concert, for certain choreographers, is considered almost unreachable. Even President Clinton is acknowledging the fact that more support towards the arts is necessary, “This year, Clinton has requested an increase of 40 percent for both the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH), amounting to \$136 million for each of the beleaguered agencies, backing up sentiments expressed in his State of the Union appeal to Americans to stand by the arts and humanities.” (Clark 15)

According to David R. Dunlop, in An Introduction to Fund Raising: The Newcomer's Guide to Development, there are five types of groups that will support the arts. The first type of group can be described as those who see the need and respond without being asked. The second one is looked upon as those responsive when simply told of the need. The third type is considered as those who need to be persuaded, but will eventually respond. The fourth type is those who may or may not respond, even when heavily persuaded. The last type is called the inert fifty -- nothing could ever get them to support. (4) The first three types are hopeful contenders for donations. Basically, if asked, support would be found. The fourth group type seems if one twists their arm tightly enough, it will grudgingly support. The last group type is most difficult to persuade towards supporting, most likely because, they do not agree that it is worthy of their support. Another point, Dunlop states, is that unless one is continuously involved with the company, then the likeliness of that individual's support will waiver. (5)

In Fundraising for Nonprofit Institutions, Susan Whittle mentions that people give because it makes them feel good, perhaps for recognition, because they have the money, in memory of someone, to create or out of a sense of belonging, or, because, they believe in what the company is doing (the choreographer's values and visions). (27)

Another method of measuring the potential of people's support is to do a feasibility study. The study will depict whether or not the community has confidence in the company, therefore understanding its need for support. (Gingold 9-10) An example of a survey is found on the following page.

URGENT!

Please Respond Immediately

YES, the American Dance Theatre should receive a \$500,000 Challenge Grant from the National Endowment for the Arts. Please send by May 1.

Name _____ Business _____

Thank You for your generosity!

Please Rate Our Performances: Superior Excellent Good Fair Poor

Usually the first group type is considered the Board of Trustees. They are known to be enthusiastic, dedicated, wealthy members skilled in management, planning, fundraising, law, public relations, and media. They tend to range from the prominent business communities to those in politics. People in these positions have more access to larger donors, which a regular volunteer may not have. They are usually the workers who support and plan the fund-raisers, and other events. (Gingold 12) Traditionally, board members donate to the company, as well as sponsor special events. Also, board members may recruit new trustees for fundraising purposes. (Gingold 15)

Daniel E. Switzer states in Fundraising for Nonprofit Institutions, that a good way to start out a company's success in fundraising is to produce a long-range plan in which goals and objectives have been laid out for a three- to five-year period. This allows for the Board of Trustees, as well as other committees to focus on other areas of development for the company.

In terms of measuring goals, the most common type is by monetary means. Although the budget is the main concern, instead of looking at the goal through dollar signs, it may be more effective to set a goal to increase the amount of donors by a certain time. A balance of the goals set is necessary. If the goal is at a realistic setting, then volunteers will feel challenged but not overwhelmed.

Before setting the goals and objectives, the company must look at past history in order to learn who has supported in the past, what techniques and events have been done effectively and what has failed, how other similar companies are successful at their fundraising, and what are the strengths and weaknesses of the company.

The best way to develop ideas for fundraising is by letting the ideas flow. Do not edit any of the ideas until all have been tapped out. Afterwards, categorize the ideas, discuss what strategies will work, and choose the better ones.

After the strategies have been picked, plans need to be developed. Make sure that all elements of a plan fit the right strategy and do not conflict with other strategies. Arrange the plan in chronological order. Assign the different steps of the plan to specific people with explicit instructions. Meet periodically for progress reports. (2 - 9)

There are two types of donations a company can ask for: the individual donation or a grant donation. The most effective method of receiving an individual donation is through direct mail pieces. Direct mail pieces usually include programs, membership brochures, a list of past and present dancers, the Board of Trustees, and concert reviews. (Gingold 24) The mailing that goes out becomes an information packet. Cynthia McCaskey notes in An Introduction to . . . Development that donors are more receptive during specific parts of a year than others. Also, that the return response will be a maximum of three percent of that was initially mailed. (43)

If one decides to do a direct mail, make certain that you plan the mailings well in advance. The amount of time needed to stuff and stamp is usually underestimated. Find out the costs of making brochures, etc. You want to make the brochures graphically appealing, therefore it may cost more than one might think. If possible, try to send a return envelope for the donor's convenience. Also, make sure that the mailing list has accurate addresses. (McCaskey 44-45) The best way to cut costs is to get donations from other companies for the costs of mailing the information packets out, as well as

donations for printing the information packets. If donations can not be found, then make sure that you find a printer who deals with nonprofit organizations, you might get a discount.

If the company is looking for larger donations, a grant from a foundation or the government is the best strategy to find one. This entails writing a proposal for a grant. According to Grantwriting, Fundraising, and Partnerships, written by Karen B. Ruskin and Charles M. Achilles, "Proposal writing is a craft, a science, and an art." (2) The company's goals and objectives have to match that of those who are giving the grant, therefore you should be concise as to what and why you want their support, therefore pay attention to the interest statements given by the foundation. (Ruskin & Achilles, 15) Make sure that you check the requisites of the application for the grant to make sure you are eligible. Once you have received the application, the first thing to note is the due date for the proposal. Also, when you will be notified of a decision that the grant was accepted, or not. You need to make sure that you have enough time to prepare the proposal.

In Fundraising for Nonprofit Institutions, Ruth G. Thomson states that there are seven basic questions one must answer in order to develop a successful proposal. The first question is *Who*, meaning establishing the company's credibility. *What* deals with the company's outline of the project and the objectives. The third question is *how*, which relates to the plan of action the company will take, as well as, the methods to achieve the company's project goals. The key question, and reason for the proposal, is *how much*. The company should provide an accurate and realistic budget. *Why* describes the purpose

for the actual project, and how it affects the community. *When* and *Where* are basically self-explanatory. (36-37)

Most grants from corporations are set up by foundations. According to Jeanne L. Bohlen in Fundraising for Nonprofit Institutions, in the United States alone, there are almost 25,000 grantmaking foundations in existence. There are four types of foundations: company sponsored, community, operating foundations, and independent, (which include general purpose, special purpose, and family foundations). The best foundation type to propose to is the company sponsored. If funding for the project is not available, they have other means to assist a company: providing office furniture, equipment, free rent, legal assistance, accounting expertise, etc. (56-58)

The most successful fundraising methods are those that are thoughtfully planned out and are properly prepared. If you give yourself enough time to prepare for an event, then half the work will be done before you know it, but if you leave things to the last minute, then problems will occur, and you will be disappointed by the results given.

Management Methods for Dance

According to Joan Jeffri, who wrote The Emerging Arts, as the legacy of the Judson Dance Theater for alternative performance spaces and group presentations became a general aspect of the modern dance world, during the 1970s, three different changes occurred within the dance world. The first change is the creation of the Dance Touring Program of the National Endowment of the Arts, which provided funding for modern dance companies. The second change is that dance companies realized that proper management was becoming a necessity. They wanted a more efficient and effective approach to managing the company. The third change was that the interest in modern dance was at its peak, thus service organizations and outside management groups solely for dance companies were established. Also, new dance festivals were created. (47)

There is no exact definition of what a modern dance company is, therefore receiving funding as a modern dance company was a little confusing. Since there is no exact standard of how many people must be in a company, or how many work weeks there are per year, everyone was seeking funding for their projects. Not even the National Endowment for the Arts had a definition of what a company exactly was, although they have a criteria list. Some companies became not-for-profit in order to receive funding from the government, yet still a description of what the company should consist of is not clear. (47-48)

Budgets for modern dance companies may vary from a few thousand to hundreds of thousands of dollars. The majority of the budget is that of the salaries to the dancers

and technical crews. Companies that are not even considered professional to not pay the dancers anything. Studies have shown that those in modern companies are relatively paid less than ballet companies. (Jeffri 57)

Another affect on the budget is that most modern dance companies do not have a homebase to work on, therefore much of the income is dependent on touring. Yet, touring causes more expenses, therefore the company is stuck in a vicious circle. Rehearsals are usually done at the choreographer's studio. (Jeffri 58)

The quality of the Dance Touring Program came into question. Companies were not accurately estimating costs. The sponsors for the companies were not properly communicating to the companies, therefore advance booking and residencies were not properly occurring. The results were devastating to the dance world. The Dance Touring Program started a "black list" of certain companies whom they believed had taken advantage of the program. Choreographer had to find other venues for money, which ate away their creative time in the studios, just to keep afloat. The resolution for the sudden change was that the funding changed from touring conditions to at home residencies.

Another resolution to the funding and management problems was "cluster management," where an organization would handle different dance companies, thus the companies were not all paying for similar staffs individually, but collectively. Duties include publicity, accounting, tour booking, and the arrangement of lecture series for the artistic manager and/or senior dance members. (Jeffri 71)

Jeffri notes that, today, too many companies seem to have given over the control of the company to outside forces, such as the audience, board members, or funding

sources. (82) Therefore, the cluster management is beneficial to artistic managers. They are given the time to create projects, not only for their own companies, but for others, as well. (Jeffri 84)

Yes, funding has been drastically cut for the Performing Arts, but I think that the love for the Arts is still out there. Bella Lewitzky was once told, when she was starting her company, that a Board should be ruled by the '3Gs': Give, Get, or Get Off. Bella said you can not get money for something you do not love, and she would prefer to think of the Board in terms of the '3Ls': Love, lots of Love.

A Day in the Life of the Bella Lewitzky Dance Company

In end of August, 1996, I started an internship with the Lewitzky Dance Company. I was told by Ruth Eliel, Directing Manager, that my duties would include a combination of grantwriting and office work. I was also told that a fund-raiser event was to be held on September 19, An Evening With Herbert Ross, and that invitations needed to be stuffed. I started working for the Lewitzky Dance Company on a Saturday. The "stuffing party" took place at Judy Henning's home in Beverly Hills. I met some of the Board members for the Company, there. I acknowledged the fact that this was part of the support system for Lewitzky.

The first month at Lewitzky, we had to focus on the upcoming event. I learned that there are a lot of legal ramifications regarding contracts with caterers, the Design Center (which was the location of the event), the intention to solicit. The amount of work done by Teresa Taylor, Special Events Coordinator at the time, was tremendous. I only had the chance to observe the tail-end of the process. We sent out 4,000 invitations, in which, only 150 guests attended. This was an eye opener to how much support is truly necessary for dance companies to survive.

Due to the fact that this internship was not planned accordingly with my class schedules and my position as Dance Manager for the Loyola Marymount University Faculty Dance Concert, my time at Lewitzky was limited. At first, I was did more office work then grantwriting so that I could become familiar with who, what, where, when,

why, and how. For example filing different documents allowed me to know which foundations and contacts were being used by Lewitzky.

The grants that I worked on were for Dance Explorations and the Inner City Program. Lewitzky does not just perform as professionals, but Bella and the dancers teach seminars for underprivileged children as well. My job was to edit old versions of a grant so that we could update them for use. If the Company was not closing, then more grants would have been asked for during the Spring, therefore my experience with grant writing was limited.

Another method Lewitzky uses for fundraising is direct mail. I was in charge of mailing out 2,000 letters asking for an end-of-the-year donation. The response for the letters were well taken

After coming back from Christmas vacationing, I found out that Bella had won the 1996 National Medal of Art Award, given by President Clinton. As far as selling concerts tickets, most of the local performances booked were sold out before anyone could say, "Bella!".

By now, grant writing had stopped because, by the time we would have received a response for our request, the Company most likely will already be closed. Instead the wheels for the Farewell Gala were spinning faster. The goal for funding that the Board and the Office wanted was \$250,000. \$100,000 for salaries of past dancers deferred and \$150,000 for archiving Bella's works. The Gala became the main source for fundraising. Gala tickets are sold for \$250. Sponsorship tables for foundations and corporations were being sold for \$5,000. Trying to get larger corporations was based upon the fact that this

would be the last concert the Lewitzky Dance Company will ever do, as well as the last time Lewitzky will ask for donations from anyone. The Board members were given a quota for Gala tickets to sell. During the Board of Trustees Retreat, on January 25, 1997, Bella said that, "We need to find out if anyone has first hand access to CEO's and founders of companies, as they are the people who can help us. The board needs to develop a list of contacts. This will help overcome the usual corporate resistance to giving to the arts." Bella also thanked the Board for all their generosity and work.

Another method we are using for fundraising is the Bella Lewitzky Tribute Book, where everyone has a chance to write something to Bella, as one last good-bye and thank you. Of course, we are asking for a range of \$50 for one line to \$5,000 for a gold page. Also, the actual book will be sold at the Gala, as a momentum.

The last method for fundraising that the Company is using is a Silent Auction. We have asked for donations from a car to season tickets to art to a gift certificate for a cake. We did not limit ourselves to just dance memorabilia from the Company. We exhausted all areas for the Silent Auction to obtain hundred different items for it.

Over the last six to eight months, we have almost reached our goal. Unfortunately I can not say what the results are because the event has not occurred yet.

Reflections . . .

I still remember that very first day, when I walked in for my interview. The phones never stopped ringing, Rose and Blake, the two girls who worked there for the summer, were busy running around. I was ushered into Ruth's office. The first impression I had of Ruth was awe, the way she could switch from one conversation to another without blinking an eyelash. The second thing I remember about Ruth is how she remembers who each contact is without looking them up. This important to know when you are asking money from these individuals.

I noticed how Ruth organizes certain things, such as the filing, which I believe after nine months, I now have down. There are individuals, corporations, the Board, the Miscellaneous, and the list goes on. She makes sure there is physical evidence of everything given outside of the office by photocopying and filing it. Needless to say, we have paperwork. Also, as long as programs from past performances are organized, as Ruth made sure they were, a lot of information can be found from them. The previous manager of the Company was not as organized, although she kept a lot of articles.

What I learned from this experience is that there are more aspects of a dance company than I knew about. For example, the Board. I did not think that a company with twenty employees needed such a thing. I was wrong. Also, what I found from this particular board was their love for Bella which made them work so hard on this Gala. And the amount of time they put into this was incredible. I was amazed at how they have supported through the good times, as well as the bad times.

The best part of working here was now knowing what to expect when I graduate from Loyola Marymount. I understand what is necessary to give to a dance company, and I really believe that the rewards from just working in Dance is all that is necessary.

As you know, I have never really thought of myself as a dancer who performs, but who dances with her heart. I feel lucky to have been part of a company that still dances from the heart.

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Management 405
Loyola Marymount University
Dr. Nolan
12/11/96

An Interview With A . . .

Interviewer: Rashna Dastur

Interviewee: Ruth Eliel, Managing Director of The Bella Lewitzky Dance Company

1. What skills do you think are necessary in order to succeed in arts management?

The ability to deal and get along with one another is an important interpersonal skill necessary. This allows us to also interact with our board of directors and any contributors, as well. This is important because the contributors want to feel appreciated and if you do not know how to talk to them or communicate towards them they won't want to talk to you or give you the money. The negative to being a non-profit organization is that people think you are lesser, remember to always have respect for yourself, and for others. Be proud, but deferential.

Usually in the performing arts world, the staffs are smaller, therefore the manager needs efficiency in his staff. In order to have that type of efficiency, you need to be nice about the little things. Don't just order people around, you need to say "thank you", for the little things.

Another skill necessary is the ability to juggle different activities around. Also, is to have a proper financial head in the company. A lot of people move into the administrative side from the dance without properly understanding what is necessary and involved in such matters very essential to arts management.

2a. How did you work your way up into the international finance world? What did you do?

I got my MBA in International Public Affairs. I trained at Chase Bank, which gave me my first step in the door. After that, I obtained different job capacities. With my background in international business, I was placed in the Hong Kong division. After that I started my own finance bank. After returning to Los Angeles, I started working for Deutch.

2b. How did you become involved with dance management from the finance and business world?

I wasn't happy with what I was doing and I wanted to get out, but I didn't know what I wanted to do. A friend of mine asked me what was really important to me. I made a list, and the two major categories I focused on was politics and the arts. I realized that I had no real contacts in politics, but I did have a couple of friends with some contacts, which had a couple of contacts, . . . and so forth.

3. Technically, you have a knack of networking and making contacts. What is the secret to good networking?

Basically, the classic system of a network tree. For every contact I would meet, I would make a card:

Name
Address
Phone #
Time of Contact

Always make sure a thank you note is given afterwards. Before receiving the Lewitzky job, I talked to 100 people, 80% personally.

4. In anything, there are deadlines- what methods of time management do you use?

I make a master calendar. Whenever something is due, I put a red dot on the due date.

Regarding grant applications, I look over the materials necessary, figure out how long it will take to complete, and work accordingly. Once all materials are complete, I make copies of everything.

5. Since you know the company is closing in the summer, what are your future endeavors?

I have no idea what I am going to do, because honestly I do not have the time to think about it. All I know is that I want to stay in the arts and in LA.

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5. Ruskin, Karen B. & Achilles, Charles M. Grantwriting, Fundraising, and Partnerships. California: Corwin Press, Inc. 1995.
6. Minutes from the 1997 Lewitzky Dance Company Board of Trustees Retreat, January 25, 1997.

Companies

Pacific Northwest Ballet
301 Mercer Street
Seattle, WA 98109
(206) 441 - 9411
Artistic Directors: Kent Stowell and Francina Russell

Atlanta Ballet
1400 West Peachtree Street
Atlanta, GA
(404) 892 - 3303
Artistic Director: John McFall

San Francisco Ballet
455 Franklin Street
San Francisco, CA 94102
(415) 861 - 5600
Artistic Director: Helgi Tomasson

Washington Ballet
3515 Wisconsin Avenue, NW
Washington, D.C. 20016
(202) 362 - 3606
Artistic Director: Mary Day

Richmond Ballet
614 N. Lombardy Street
Richmond, VA 23220
(804) 359 - 0906
Artistic Director: Stoner Winslett

Colorado Ballet
1278 Lincoln Street
Denver, CO 80203
(303) 837 - 8888
Artistic Director: Martin Fredmann

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Judy Scalin, Director of Dance
4/1/97

Aesthetic Statement

The first thought that came to my mind when I heard we had to an aesthetic statement was that of physical beauty. What was beautiful to us. The first image that came to my mind was that of a perfect pink rose in full bloom, with rays of sun shining down upon it, while drops of water glisten from its petals. After looking at the aesthetic surveys we did, as well as the questions I asked Christy and Lisa, I realized that an aesthetic statement is not only about beauty, but also, what is appealing, appreciative, and artistic to one.

In that context, there are many things that I could list. What I love the most in the world is my family. To me, family is equivalent to love. Christy pointed out to me that part of the reason I picked my family is because they are humans, therefore I want communicate with them, dance being one form of communication. Christy did not specify her family, but said what she loved most in the world were people in general. Lisa said she loves nature most in the world, because most of the time people do not stop to look at it enough. These were are initial answers. We discussed what we loved most in the world within the field of dance. Lisa responded that the movement in dance is her favorite area, because of the rhythm. It reminds her of her swimming, "If I don't have the rhythm, than my day is off." Christy says it is the music in dance, because it drives her.

dance, I know that I am alive. If I am having a bad ballet class, I am frustrated, therefore I feel. If I am having a good ballet class, than I literally feel like I am soaring through the air. That is what I love, that feeling that I am alive. So many people go through their lives “on automatic”. They do not take the time to see what is of value in this world.

Before meeting with Lisa and Christy, I tried to define the word value. It took me a while before I came up with this definition: an object, belief, or individual that is worth something to oneself. My body is an object that I value. Nothing in your body can be completely replaced with something else. As a dancer, one must keep one’s body healthy. Another object I value greatly is my home. I have always lived there, and I always imagine my children visiting my parents there. To me, it has always signified stability. I also value my grandmother’s prayer book. My grandmother is very religious. For my navjote (a ceremony equivalent to communion), she gave it to me. I always think of her when I am reading from it. I put dance under objects, in terms of it as a concept or thing. As long as I can remember, I have danced in the aisles of movie theatres, shops, markets, anywhere there is room. The urge to do a bad pirouette is frequent one. If I could not do a change, ball-step, every so often, my life would be very dull. As I said before, dance makes me feel alive. It is something I can not remove from myself.

In terms of beliefs, I value the idea of living in the here and now. No matter how much one may plan for the future, anything can happen between now and then. As Lady puts it, “How do you know you will wake up the next day and not get run over going to class. You must concentrate on what you are doing right here, right now. You must focus upon the present because the past is done and the future is too far away.” For Lisa,

values that she respects. Christy believes that one must make sure that their confidence is intact, in order to succeed as a performer, because one will encounter a lot of criticism and rejection, which will set one back. Both Christy and I also believe that our families are very valuable to us.

What we love and value the most in the world are things that we appreciate on an aesthetic level. What this year's seniors believe to be appealing and artistic in dance can be looked upon as a rainbow. Each one a different color, giving us a wide spectrum of colors . . .

If one had the freedom to choose to be in any company of my dreams, *Christy* said *Cats*; *Sarah* stated three: Cunningham, the Netherlands Dance Theatre, or the San Francisco Ballet; *Maite* responded Lewitzky; *Lisa* wanted the New York City Ballet or Lewitzky; and I said Alvin Ailey, Katherine Dunham, or Musical Theatre.

If one had the chance to choose any company from the past, *Christy* wanted the Zeigfield Follies; *Sarah* responded either Isadora Duncan or Balanchine; *Maite* stated the Ballet Russo/Diagelev style or Isadora Duncan; *Lisa* said the Petipa Era or Doris Humphrey; and I would have liked to see either traditional Indian dance or Elizabethan dance.

Admiration toward past and present performers, by Christy, included Shirley Maclaine, Gwen Verdon, Bob Fosse, and Judith Jamison. By Sarah, they were the Netherlands Dance Theatre and Silvie Guillemet. Maite had admiration for Gelsey Kirkland and Diana MacNeil. Lisa had it for Baryshnikov and Balanchine. After recently seeing the Alvin Ailey Company, as well as the Ballet de Monte Carlo, I have great admiration

for them. Also, several musical theatre stars: Fred Astaire, Ginger Rogers, Gene Kelly, Cyd Charise, Elenora Powell, just to name a few.

Interesting enough, we also discussed what was not appealing to us. Christy and Maite could not think of anything, while Sarah, Lisa, and I said that performance art was not aesthetically pleasing to us. From the historical sense, Maite and Sarah did not care for the Classical Romantic Ballets, Lisa did not take to Isadora Duncan, and Christy and I could not think of anything.

Other artistic abilities which affect one's dance taste or dance making is related to one's connection to the aesthetics of dance. Christy has been acting, singing, and listens to music for as long as she can remember. Sarah listens to music and acts. Maite has an acting background, as well as singing, writing, and poetry. Lisa finds her grace upon the dance floor through her swimming and water polo. I like to listen to music, I used to play the piano, and although I am a bad actor, I do have a little experience in this, as well.

The strongest abilities one has a performer enhances that of your dance aesthetic because one can enjoy it. Christy has an energy, a way of thinking positively, and a way of giving joy to her dance that very few can match. Sarah is a model for showing others how to be responsible, calm, and consistent. Maite has the born skills to be a leader, which takes generosity, the ability to diversify, be committed, and always have one hundred percent performance level. I have a knack for having a stage face, and I do try to be hardworking and committed.

Always, the body is always looked upon in an aesthetic way. Every individual has abilities as a dance technician. Christy is sharp, strong, can pick up combinations, and is

consistency, is centered, and has a beautiful line. Maite is strong, can work with the floor easily, can move from light to weighty, has long limbs, good alignment, and a very flexible back. Lisa is extremely strong, is flexible, comprehends what needs to be in body before it is done, and is focused. I believe I have good feet, can pick up combinations quickly, and can understand the connection from one movement to another.

I believe that the dance form that is *physically* mainly me is that of tribal folklore from Dunham technique and my own background, which is Indian. I have been told that this is the style that suits me, that lets me relax and let go, where I can really dance within my heart and not worry about how I am doing the dance. I also believe that the dance form that is *passionately* mainly me is musical theatre. I love the way that the plot line becomes utterly ridiculous and untangles within the last fifteen minutes of the story. I love how the boy gets the girl, the show goes on, how the happy ending occurs. I love it all. As the old saying goes, "They don't make 'em like they you to."

The part of technique class I love the most is when we go across the floor. In ballet, it is usually a waltz step, or a jumping combination. In Dunham, it is anything Lady desires. Being at the bar is very necessary, and I look upon it as mandatory. Yet it is a time in class when one is very contained, a time when you are thinking of how to strengthen and improve. Going across the floor is the reward given for the hard work one puts into the first two-thirds of the class. It is like reaching the finishing line. I do not think that there is anything in particular that I do not relate to in class. I think that I understand why we need to do each exercise and combination given to us. But, I can not necessarily achieve all the things given in class. For example, no matter how many classes

I have taken, my pirouettes are certainly pitiful, and I always slightly cringe when we do them, but I do understand the relation of doing them in class.

There are other areas of dance I enjoy greatly. Composition is the original reason why I became a dance major. I will never forget walking into your office that first day of orientation asking about choreography classes. For the most part, I have always enjoyed choreographing. Music is also another area that I enjoy. It is very hard for me to listen to music without trying to figure out how to move with it. When I go to a classical concert, it is very hard to really concentrate on the beauty of the music itself because I am imagining what I can do to it.

When one is thinking about aesthetic elements of dance, which may relate into your life in general, the list is endless. There is no right and wrong involved, therefore the possibilities for answers are countless. As the saying goes, "Beauty is in the eye of the beholder." There are so many ways of looking at things, it is very possible I may have left out something I wanted to say, yet, I can not remember.