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## Basic Information

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**Category:** Art Works **Deadline:** 02/18/2016  
**Field/Discipline:** Presenting & Multidisciplinary Works

**Applicant:** Dartmouth College  
Hanover, NH

**Web Site (SF424):** www.dartmouth.edu

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**Project Title:** Presenting and Multidisciplinary Works: To support elements of the 2016-17 and 2017-18 Visiting Artists Performance Artists Series.

**Project Description:**

To support multidisciplinary performances and presentations in the 16-17 and 17-18 Visiting Performing Artists Series (VPAS), featuring adventurous projects by musicians, a composer, choreographers, dancers, theater artists and multi-disciplinary artists. The artists will develop and present the projects through residencies for a total of 24 days. The engagements represent one element of the 30+ performances the Hop presents annually, featuring artists chosen for their excellence, exceptional creativity and ability to engage audiences.

**Project Director:** Margaret Lawrence

**Period of Performance:** 01/01/2017 - 08/30/2018

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**Budget Summary (GAF)**

<b>Amount Requested:</b>	\$100,000	
<b>Total Match:</b>	\$466,353	
<b>Total Project Costs:</b>	\$566,353	
<b>Operating Expenses:</b>	\$7,256,861	<b>Most recently completed FY:</b> 06/30/2014

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**Detailed Information**

Category: Art Works

Deadline: 02/18/2016

Field/Discipline: Presenting &amp; Multidisciplinary Works

**Applicant (GMS):** Dartmouth College  
**Applicant (SF424):** Trustees of Dartmouth College  
11 Rope Ferry Road  
Hanover, NH 03755-1404  
www.dartmouth.edu

**CID:** 18940      **TIN:** 02-0222111      **DUNS:** 0410278220000

**Project (SF424):** Presenting and Multidisciplinary Works: To support elements of the  
2016-17 and 2017-18 Visiting Artists Performance Artists Series.  
Period of Performance: 01/01/2017 - 08/30/2018

**Contact Info:**

*Authorizing Official:* Ms. Kayla Shippee  
Grants Officer  
Phone: 603.646.3007  
Email: sponsored.projects@dartmouth.edu  
  
Date signed (SF424): 02/04/2016

*Project Director:* Margaret Lawrence  
Director of Programming  
Phone: 603.646.3453  
Email: Margaret.Lawrence@dartmouth.edu

*Contact (SF424):* Kayla Shippee  
Grants Officer  
Phone: 603-646-3007  
Fax:  
Email: sponsored.projects@dartmouth.edu

## **Dartmouth College Organizational Information**

### **Mission of your organization:**

The mission of the Hopkins Center (“Hop”), a multi-disciplinary academic, visual and performing arts center, is “to ignite and sustain a passion for the arts within Dartmouth and its greater community and to provide the core educational environment for the study, creation, and presentation of the arts.” We thrive as a laboratory for artistic experimentation, support the development and creation of new work, and present a spectrum of artistic excellence.

### **Briefly summarize the background/history of your organization:**

Founded in 1962, the Hop presents 350+ events/yr, 40+ of which are visiting artists. Despite a rural location and small community size (local pop. 12,000, student body 6,500), 43,700 attend performances yearly. We serve economically diverse northern New England, primarily the border region of NH and VT. Both states are 94-5% Caucasian and primarily rural. We invest more than \$344K annually in educational programming. Over 14,000 youth, students and community members interact with artists in 150+ educational programs. Each visiting artist is involved in residencies, working closely with schools, service organizations, and local artists. Diverse school matinees and study guides engage over 31 schools and 26 homeschools, drawing students from up to 60 miles away. We also offer free monthly programs for young children and parents here and in an underserved town; a community ticket program invites partner organizations to choose and distribute tickets for underserved populations.

## Dartmouth College Project Information

### Major Project Activities:

(CA=community activity)

Presentations, residency of co-commissioned Mark Morris Dance Group's Layla and Majnun. CA: 3 perfs, 1 workshop, 3 disc., 2 lectures, 3 class visits. A 5-day residency celebrating the rich, complex cultural history of Persia—and an ancient poem's pervasive influence on popular culture—will involve partners Hood Museum of Art, Middle Eastern faculty, and Al-Nur students. Silk Rd Ens. musicians will lead workshops at South Royalton School (VT), and scholars will lead discussions providing historical and cultural context for the work.

Presentation of Dorrance Dance/Toshi Reagon BIGLovely's The Blues Project. CA: 2 perfs, 2 disc., 1 master class, 1 community meal/artist talk, 3 class visits. A 4-day residency celebrating joyous tap dance, American blues music, and 2 powerful female artists, Michelle Dorrance and Toshi Reagon in the ambitious The Blues Project. A public talk involving both artists will be presented by the Gender Research Institute at Dartmouth, Dorrance will teach a community tap class, the artists will lead a lec-dem at a public school and meet with The Haven homeless shelter residents.

US premiere of Béla Pintér's Our Secrets. CA: 2 perfs, 3 disc., 1 panel, 1 workshop, 3 class visits. Leadership planner of the playwright/director's first US tour, the Hop will host a week-long residency featuring one of his most potent works. Providing insight into contemporary and historical politics of Hungary, Pinter will join scholars and emigrés on a panel about Communism and Culture, Dartmouth faculty will provide deeper context about Eastern European history, and the artists will lead a community workshop with a folk dance organization.

Presentation, educational residency by Ann Carlson of Doggie Hamlet. CA: 3 perfs, community reh, workshop, post-performance disc. A week-long community residency involving 5 dancers, a sheepdog and trainer, and 40 local sheep; developed in partnership with local granges, the VT Sheep and Goat Association, and a Strafford, VT sheep farmer. After several community open rehearsals in Strafford, the work will be staged as a free performance on the Dartmouth Green, raising visibility about site-specific dance and sustainable farmland stewardship. Carlson will lead 2 community movement workshops; a contextual film about sheepdogs will be screened.

World premiere of Kyle Abraham's Dearest Home, commissioned proscenium version. CA: 2 perfs, 2 disc., 1 wkshp, 1 panel, 2 class visits. Developed in part through discussions with teens, African-American college students, and Jewish community members at a June 2016 residency here, this dance work will explore personal partnership and a sense of "home." A 5-day residency includes an intergenerational panel with community members who contributed to the piece, a master class, partnerships with teen, GLBTQ, and African-American organizations, Junction Teen Center, and Windsor County Partners; and a return workshop at Windsor H.S. (VT).

All artists are committed. The chief artworks already completed, Béla Pintér's Our

Secrets and Dorrance Dance/Toshi Reagon's The Blues Project, are selected for artistic excellence and ability to engage our audiences in discussions of socially relevant issues of race, gender, power, civil rights, and community. Still in creation mode, Kyle Abraham's Dearest Home will explore our shared responsibility to one another and to ourselves. Based on our prior work with Abraham, we know it will be engaging and impactful. Morris' Layla and Majnun deepens our strong presentation history with Morris, Silk Road Ensemble, and Azerbaijani musicians Alim and Fergana Qasimov, each of whom have engaged in past community residencies. Currently in progress as well, Carlson's Doggie Hamlet represents our second project with the artist, who once spent a year working with Dartmouth's custodial staff. Her ability to deeply and authentically involve the community is unusual.

### **Schedule of key project dates:**

All artists are committed. Planning with artists began January, 2015; contracting will begin April, 2016. Planning with local residency partners started September, 2015 and will continue through completion. Artistic activities take place: Mark Morris January 4-8, 2017; Bela Pinter January 9-15, 2017; Dorrance/Reagon April 3-9, 2017; Ann Carlson July 10-15, 2017, Kyle Abraham September 18-23, 2017.

In advance of the project, an on-site planning visit by Carlson's sheepdog trainer takes place June 14-15, 2016; 2 weeks of artistic development/community workshops take place with Kyle Abraham June 22-July 2, 2016. Abraham's and Morris' works receive financial commissioning support from the Hop in 2016. (Neither the Carlson/Abraham advance development residencies/visits nor Abraham/Morris commissions are covered by the proposed funding; they are outside the scope of this proposal.)

### **Intended Audience/Participants/Community: Who will benefit from the project and how?**

The project reaches 3,214 people through ticketed performances. Free site-specific performances and educational activities reach an additional 2,840, for a total of 6,054; 28% are youth and students (including college). The commissioned artists are beneficiaries, and the project strongly engages targeted audience development partners: youth and families, musicians, students, and low-income community members. It represents only a portion of many instances in '16-'17 and '17-'18 when we work closely with local artists, educators, community organizers, and social service providers to create new contexts for artistic activity and to develop new audiences for the performing arts.

The project also supports the presentation of excellent art—from extraordinary music to stirring contemporary dance, to socially-relevant international theater—for rural communities. By the Hop's regional context, all our activities reach the underserved. Our community, the Upper Connecticut River Valley of NH and VT, is largely racially homogeneous: 96% Caucasian. Diversity in the region is socio-economic, ethnic/religious, and geographic. Both states are rural, with approximately 60-70 people per square mile.

With 54-plus years of consistent audience development and educational programs, we operate at the center of a rich, vibrant set of community relationships. The Hop was a founding recipient of APAP/Duke Creative Campus Innovations Grant for our groundbreaking 3-year initiative, Class Divide, which featured ambitious community residencies exploring socio-economic class. The project became a field-wide model, with a nationally-disseminated documentary, (<http://www.youtube.com/watch?v=EgvD6samsMA>). A Community Venture Initiative (see web sample) pilots new points of arts access for the region, through collaborations with low-income housing centers, veterans, and teens, sparking multiple programs with at-risk youth and a host of nonprofits.

**Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.**

Partners are chosen for mutually beneficial collaboration: audience development (reaching new/underserved constituencies), and reciprocal value (visibility, youth development, social issues). Mentorship organizations Teen Junction (White River Junction, VT) and Windsor County Partners represent longstanding, multi-project partnerships spanning 5 years, including slam poetry residencies, community art projects, and performance invitations. South Royalton School is the site of a multi-year, multi-program collaboration. Windsor High hosted a 2015 workshop with Abraham. Dartmouth's Al-Nur Muslim organization hosted the Qasimovs—who return to sing with Mark Morris—several years ago. Strafford, VT sheep farmer Steven Wetmore, a new Hop partner, while unfamiliar with Ann Carlson, already knows her sheepdog owner—and even the very dog involved—and is eager to collaborate. Gender Research Institute at Dartmouth (GRID) hosted Reagon in 2015 and excitedly supports her return.

**Description of Key Organizational Partners:**

<p><b>Organization Name:</b> (b) (4)</p> <p><b>Proposed or Committed:</b> Proposed</p> <p><b>Description of Organization:</b></p>
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(b) (4)  
[Redacted]

**Organization Name:** (b) (4)  
**Proposed or Committed:** Proposed  
**Description of Organization:**  
  
(b) (4)  
[Redacted]

**Organization Name:** (b) (4)  
**Proposed or Committed:** Proposed  
**Description of Organization:**  
  
(b) (4)  
[Redacted]

**Organization Name:** Hood Museum of Art  
**Proposed or Committed:** Committed  
**Description of Organization:**  
  
Located at Dartmouth College, The Hood Museum of Art houses one of the oldest and largest college collections in the country, with more than 65,000 objects from the Americas, Europe, Africa, Papua New Guinea, Australia, and many more regions of the world. The Hood’s engaged and committed educational staff partners with the Hopkins Center and with many community organizations, offering creative contextual programs free to all.

**Organization:** (b) (4)  
**Proposed or Committed:** Proposed  
**Description of Organization:**



(b) (4)

[Redacted]

**Organization Name:**Gender Research at Dartmouth (GRID)  
**Proposed or Committed:**Committed  
**Description of Organization:**

GRID encourages, facilitates, and showcases gender-related research, teaching, and social engagement that address why the 21st century is still a time profoundly structured by gender, racial, ethnic, sexual, and economic inequality. GRID invites researchers, teachers, students, outreach professionals, and scholar-activists from across the globe, and hosted Toshi Reagon in 2015.

**Organization Name:**(b) (4)  
**Proposed or Committed:**Proposed  
**Description of Organization:**

(b) (4)

[Redacted]

**Organization Name:**(b) (4)  
**Proposed or Committed:**Committed  
**Description of Organization:**

(b) (4)

[Redacted]

**Selection of Key Individuals:** Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.

Selection of the primary artists—Kyle Abraham, Mark Morris, Michelle Dorrance, Toshi Reagon, Béla Pintér, Ann Carlson—is based on artistic excellence, ability to actively engage the intended project beneficiaries, and ability to create original, memorable examples of the artists' respective art forms. Carlson, in particular, is also chosen for her ability to innovatively engage new audiences. Pintér is chosen for his potent, authentically revealing commentary on current Eastern European politics; it is rare to hear a Hungarian artist's voice in North America.

All the artists are already actively helping shape their project activities through direct and frequent communication with key Hopkins Center staff—the Director of Programming and Outreach & Arts Education Manager.

### Bios of Key Individuals:

**First Name:**Mark

**Last Name:**Morris

**Proposed or Committed:**Committed

**Bio:**

Mark Morris founded the Mark Morris Dance Group (MMDG) in 1980 and has since created close to 150 works for it. From 1988 to 1991, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris has created 19 ballets since 1986 and his work is in the repertory of companies worldwide. Undeviating in his devotion to music; his works are always performed to live music. In 1991, he was named a MacArthur Fellow and has received eleven honorary doctorates to date. The Hopkins Center has enthusiastically presented Morris' work since 1988.

**First Name:**Kyle

**Last Name:**Abraham

**Proposed or Committed:**Committed

**Bio:**

Abraham is a choreographer and dancer whose singular choreographic style and creative vision explores important contemporary issues with a clarity and beauty that resonates with a wide range of audiences. He was awarded a MacArthur Fellowship in 2013. In 2010 he earned a Bessie Award and a Princess Grace Award. His choreographic works have been performed by both his company, Kyle Abraham/Abraham.in.Motion (founded in 2006), and others, such as a work the Hopkins Center commissioned for Alvin Ailey American Dance Theater in 2012,

"Another Night."

**First Name:**Béla

**Last Name:**Pintér

**Proposed or Committed:**Committed

**Bio:**

Béla Pintér is a Budapest-based playwright/director. Since 1998, he and his ensemble have established themselves as one of the most significant, innovative and subversive independent theater companies in Hungary, winning the Hungarian Critics' Award three years in a row. Pinter productions often oscillate between farce and tragedy, parable and folklore. Pintér, who himself studied folk dance, uses these traditions to frame a serious story. His "Our Secrets" is "a superb, tragicomic work of politics and recent history." (The Scotland Herald). Pintér doesn't provide us with a nostalgic look reconstructing a collective memory. Rather, he reveals events and "secrets" left hidden under the carpet of history, which strike at the core of the current Hungarian and global political reality. Currently one of the most influential playwrights of the Hungarian theater scene, he takes us on a biting travel through the past and present Hungary.

**First Name:**Ann

**Last Name:**Carlson

**Proposed or Committed:**Committed

**Bio:**

Carlson uses dance, theater, visual and conceptual art to create solo performance, site-specific projects and dance and theatrical performance/video. She is the recipient of over 30 commissions and numerous awards including a 2016 Creative Capital Award, a 2015 Doris Duke Performing Artist Award, a 2015 National Dance Project Award, a Guggenheim and a prestigious choreographic fellowship from the NEA. She was an Artist Fellow at the Radcliffe Institute for Advanced Studies Fellowship/Harvard University. In 1995 she created a community-built performance piece with Dartmouth's custodians.

**First Name:**Margaret

**Last Name:**Lawrence

**Proposed or Committed:**Committed

**Bio:**

Since 1995 Ms. Lawrence has curated a program of 50 Visiting Artist Events, served on panels for the CT, MA, OR and VT Arts Commissions; Japan Foundation, Creative Capital; and on boards of NEFA's NDP, VT Arts Council, and APAP. Under her artistic leadership the Hopkins Center was awarded the first Doris Duke Charitable Foundation Creative Campus Innovations Grant. She has represented New England and led professional workshops internationally; in 2015 she was awarded the APAP William Dawson Award for Programmatic Excellence.

**Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.**

The Hop's patrons—equally at home in a dairy barn or 900-seat concert hall—eagerly support our national-level engagements, creating a surprisingly thriving cultural ecosystem. The small size of our region allows us to nurture firsthand relationships with people within a 50-mile radius and with local media. Presenting in a bi-state community, we're allied with 2 NPR affiliates and 2 public tv stations. Marketing includes direct mail, posters, over 20,000 brochures, news releases, print/radio ads, website, e-blasts; and social/multimedia content inviting 2-way communication and providing deeper context (Twitter, FB, blog, Instagram, Flickr). We reach out to national media, particularly around commissions/premieres. Deep and diverse local community engagement with the artists also strongly attracts audiences to our programs. Specific promotion will also include dance studios (Dorrance, Morris, Abraham), free speech organizations (Pinter), and sheepdog trials and 4H clubs (Carlson).

**Performance Measurement:**

**How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.**

The project will be evaluated by ticket sales and according to: a) How many people experienced the performances and activities? b) Were audiences broad-based (i.e. diverse members of the community)? c) Did activity participants indicate significant impact? d) Tracked through anecdotal and media interactions, did the project promote dialogue between community members of different ethnic and economic backgrounds and generations? e) Did it deepen the participants' experiences of the arts? f) Were the artists well-supported? Anecdotal feedback, commissioned works, and residency activities are documented digitally through photos, video, and audio; these are disseminated through YouTube, Flickr, Facebook, e-blasts and publications.



## Dartmouth College Project Budget

### Expenses

<b>1. Direct Costs:</b>				
<b>Salaries and wages</b>				
<b>TITLE AND/OR TYPE OF PERSONNEL</b>	<b>NUMBER OF PERSONNEL</b>	<b>ANNUAL OR AVERAGE SALARY RANGE</b>	<b>% OF TIME DEVOTED TO THIS PROJECT</b>	<b>AMOUNT</b>
Programming Director	1	(b) (6)		
Administrative Assistant	1			\$
Production Manager	1			\$
Outreach Manager	1			\$
Hopkins Center tech crew	various	various		\$
<b>Total Salaries and wages (a):</b>				<b>\$77,930</b>
<b>Total fringe benefits (b):</b>				<b>\$7,179</b>
<b>Total salaries and fringe benefits (a + b):</b>				<b>\$85,109</b>

<b>2. Direct Costs: Travel (include subsistence)</b>			
<b># OF TRAVELERS</b>	<b>FROM</b>	<b>TO</b>	<b>AMOUNT</b>
11 ppl. (Bela Pinter)	1/9/2017	1/15/2017 @ \$137	\$9,042
9 ppl. (Dorrance) for 4 days and 4 ppl. for 3 days	4/5/2017	4/9/2017 @ \$137	\$6,987
6 ppl. (Ann Carlson)	Summer 2017	5 days @ \$150	\$4,500
10 ppl. (Kyle Abraham)	Fall 2017	5 days @ \$195	\$7,800
All backstage food			\$1,700
Travel for Toshi Reagon	4/5/2017	4/9/2017	\$810
<b>Total Travel:</b>			<b>\$30,839</b>

<b>3. Direct Costs: Other Expenses</b>	<b>AMOUNT</b>
Advertising & Printing	\$12,500
Production equipment	\$3,500
Custodial labor	\$8,866
Artist Fees: Mark Morris	\$195,000
Bela Pinter	\$31,904
Michelle Dorrance Dance/ Toshi Reagon	\$45,600
Ann Carlson	\$30,000
Kyle Abraham	\$30,000
<b>Total other expenses:</b>	<b>\$357,370</b>
<b>4. Total Direct Costs (1 + 2 + 3):</b>	<b>\$473,318</b>
<b>5. Indirect Costs (if applicable):</b>	
<b>Federal Agency:</b>	
<b>Rate (.0000):</b>	<b>0.35000</b>
<b>Base:</b>	<b>\$265,814</b>
<b>Total Indirect Costs:</b>	<b>\$93,035</b>
<b>6. Total Project Costs (4 + 5):</b>	<b>\$566,353</b>

## Income

<b>1. Amount Requested from NEA</b>	\$100,000
<b>2. Total Match for this project</b>	
<b>CASH (* = committed or secured)</b>	<b>CASH AMOUNT</b>
Ticket Revenues	\$107,689
Grant Income NEFA NDP	\$17,000
Grant Income Trust Mutual	\$20,000
Campus co-sponsors (GRID)	\$810
Gifts to the Hopkins Center	\$7,500
Hop Contribution- admin. salaries & fringe Hop	\$124,144
Contribution- indirect costs	
Endowment Income	\$189,210
<b>Total Cash (2a):</b>	<b>\$466,353</b>
<b>IN-KIND</b>	<b>IN-KIND AMOUNT</b>
Total donations (2b):	\$0

Total match for this project (2a + 2b):	\$466,353
<b>3. Total project income (1 + 2):</b>	<b>\$566,353</b>



**Dartmouth College  
Organization Budget**

**Organization Budget: Complete this section using figures from completed fiscal years. If you are a parent organization, this information should refer to the component on whose behalf you are applying.**

	<b>Most Recently Completed FY</b>	<b>Previous FY</b>	<b>Two FYs Prior</b>
<b>FY End Date</b>	06/30/2014	6/30/2013	6/30/2012
<b>Income</b>			
<b>Earned</b>	\$(b) (4)		
<b>Contributed</b>	\$(b) (4)		
<b>TOTAL INCOME</b>	\$(b) (4)		
<b>Expenses</b>			
<b>Artistic Salaries</b>	(b) (4)		
<b>Production / Exhibition / Service Expenses</b>	(b) (4)		
<b>Administrative Expenses</b>	(b) (4)		
<b>TOTAL EXPENSES</b>	(b) (4)		
<b>Operating Surplus / Deficit</b>			

**In the space below, discuss the fiscal health of your organization. In addition, you must explain: 1) any changes of 15% or more in either your income or expenses from one year to the next, and 2) plans for reducing any deficit (include the factors that contributed to the deficit and its amount).**

(b) (4)

[Redacted text block]

[REDACTED]

[REDACTED]

[REDACTED]

**Dartmouth College  
Programmatic Activities**

**Representative list of programmatic activities for the past three years/seasons:**

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**2013/2013-14**

Title/Work/Program:	The Knights with Siamak Aghaei
Key Artists/Personnel:	The Knights orchestra, Siamak Aghaei
# of Classes, Performances, exhibitions, residences, etc.:	18
# of Participants or Audience:	1071

Title/Work/Program:	A Tribe Called Red
Key Artists/Personnel:	A Tribe Called Red
# of Classes, Performances, exhibitions, residences, etc.:	6
# of Participants or Audience:	313

Title/Work/Program:	Play and Play
Key Artists/Personnel:	Bill T. Jones/ Arnie Zane Dance Company
# of Classes, Performances, exhibitions, residences, etc.:	9
# of Participants or Audience:	1080

Title/Work/Program:	Hospital
Key Artists/Personnel:	Los Angeles Poverty Department/ Wunderbaum
# of Classes, Performances, exhibitions, residences, etc.:	13
# of Participants or Audience:	1070

Title/Work/Program:	Lonnie Smith and the In The Beginning Octet
Key Artists/Personnel:	Lonnie Smith
# of Classes, Performances, exhibitions, residences, etc.:	3
# of Participants or Audience:	460

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**2014/2014-15**

Title/Work/Program:	An Iliad
Key Artists/Personnel:	David O'Hare and Lisa Peterson
# of Classes, Performances, exhibitions, residences, etc.:	9
# of Participants or Audience:	1080

Title/Work/Program:	The W. Kamau Bell Curve; Ending Racism in One Hour
Key Artists/Personnel:	W. Kamau Bell
# of Classes, Performances, exhibitions, residences, etc.:	4
# of Participants or Audience:	639

Title/Work/Program:	Nanook of the North
Key Artists/Personnel:	Tanya Tagaq
# of Classes, Performances, exhibitions, residences, etc.:	8
# of Participants or Audience:	372

Title/Work/Program:	When The Wolves Came In
Key Artists/Personnel:	Kyle Abraham/ Abraham.In.Motion
# of Classes, Performances, exhibitions, residences, etc.:	11
# of Participants or Audience:	1205

Title/Work/Program:	The Nile Project
Key Artists/Personnel:	Meklit Hadero, Mina Girgis and musicians from 11 East African countries
# of Classes, Performances, exhibitions, residences, etc.:	25
# of Participants or Audience:	2020

**2015/2015-16**

Title/Work/Program:	A 24-Decade History of Popular Music: 1776-1806
Key Artists/Personnel:	Taylor Mac
# of Classes, Performances,	8

exhibitions, residences, etc.:	
# of Participants or Audience:	449

Title/Work/Program:	Swan Lake
Key Artists/Personnel:	Dada Masilo
# of Classes, Performances, exhibitions, residences, etc.:	12
# of Participants or Audience:	1240

Title/Work/Program:	Charles Lloyd and Friends
Key Artists/Personnel:	Charles Lloyd, Bill Frisell, Reuben Rogers and Eric Harland
# of Classes, Performances, exhibitions, residences, etc.:	3
# of Participants or Audience:	629

Title/Work/Program:	Maria Schneider Orchestra
Key Artists/Personnel:	Maria Schneider
# of Classes, Performances, exhibitions, residences, etc.:	4
# of Participants or Audience:	675

Title/Work/Program:	Red-Eye to Havre de Grace
Key Artists/Personnel:	Thaddeus Phillips and Lucidity Suitcase Intercontinental
# of Classes, Performances, exhibitions, residences, etc.:	
# of Participants or Audience:	

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**Programmatic activity notes: provide any notes about your programmatic activity.**

Of the above engagements: The Knights (2013), Los Angeles Poverty Department (2014), Maria Schneider (2016) were commissions.

Future engagements reflect projected attendance.

Engagements with The Knights, Los Angeles Poverty Department, The NILE Project (2015), and Thaddeus Phillips (2016) comprised week-long community residencies. Furthermore, NILE project reflected our national leadership role in developing the ensemble's capacity to tour, developing contextual and educational resources for the

ensemble, and organizing a major New England tour and its funding.

## Dartmouth College Special Items

**Special Items: Submit any items specified for your discipline that are relevant to your particular project.**

### **Leadership Statement: Margaret Lawrence**

Artistic Goals: A multidisciplinary presenter, we're strongly committed to supporting work of high quality, providing a rich spectrum of dance, theater, music and performance to a wide audience. Abraham, Morris, and Dorrance build on a substantial history of dance presenting and commissioning. Several proposed engagements deepen existing relationships with the artists: we've both commissioned and presented Abraham, and have commissioned/presented Morris, Toshi Reagon, and Ann Carlson over the past 20 years.

#### Community Leadership:

As an essential part of our local rural community, we lend visibility to critical elements of the Upper Connecticut River Valley through the arts. Doggie Hamlet will engage local farmers and sheep owners, reminding broad audiences of the special quality—and fragility—of small local farmers.

Context and Education: We provide an accessible context for the artists we present, enabling people to interact meaningfully with them and learn about the art form.

Firsthand access to remarkable tap artist Michelle Dorrance will reveal the origins of American tap, building context for her presentation. Mark Morris' Layla and Majnun provides a powerful opportunity to engage the community in a broader understanding of Muslim culture and history. Imaginatively-planned ancillary public events (panels, audience discussions, readings) will help audiences engage with the rich creative, personal, and historic issues surrounding the works.

Leadership: We strive for a national leadership role, supporting development and creation of new work; we've twice been an NDP Hub Site and are active in 3 consortia and nationally through APAP. Longstanding leadership with international theater and dance presentation— and innovative residencies—fueled our role producing recent national tours by Mariano Pensotti (2015) and Dada Masilo (2016). Bringing important work which can't be seen otherwise, we translate place-based thoughts and experiences to an American public. Supporting artists through access to logistical and intellectual resources (Pintér, Carlson), and helping artists build healthy tours through early commitments (Abraham)—illustrate our practice of putting institutional resources at the disposal of artists.

Accessibility: We envision broad access to the arts, a deep role at the center of issues concerning our community, and breaking down stereotypes. Since 2007, our "Class

Divide” initiative has examined economic and social class through the eyes of artists, providing a transformational framework for artists and community members to engage with an issue, and raising awareness within our own organization to issues of class and economic access. Since then, deepened relationships with community organizations continue via Community Venture Initiative, including an expanded community ticket program, community art-making pilots, opportunities for at-risk teens, and the meaningful residencies framing Dorrance/Reagon and Abraham.

Margaret Lawrence, Director of Programming  
Hopkins Center, Dartmouth College

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**Artistic Statement: Kyle Abraham**

January 27, 2016

Margaret Lawrence  
Director of Programming  
Hopkins Center, Dartmouth College  
6041 Lower Wilson Hall  
Hanover NH 03755

Dear Margaret,

I’m so happy to confirm that I plan to bring the premiere of the proscenium version of what’s currently being called “Dearest Home” to the Hopkins Center in September, 2017.

The Hop’s commissioning support of this piece is tremendously helpful. As you know, our relationship extends back to 2012, when you helped commission my “Another Night” for the Alvin Ailey American Dance Theater. Then, when I brought my own company to Dartmouth in 2015, we discovered our mutual commitment to involving community members—along with Dartmouth students—in discussions about the social issues in their lives. One of the highlights was my participation in a Passover Seder with the Jewish student community.

That’s why I’m so excited to return this June for a ten-day workshop during which I’ll further develop “Dearest Home” with my full company. I see the work as an exploration of what we hold dear to us, and the relationship between a personal partner and a sense of “home;” what happens when you lose that home?

I think these are issues most people can relate to, and I’m particularly interested to bring



together groups of discussion participants that many would consider to be quite disparate. Thank you for working with me to organize community members—including Jewish students, African-Americans, first-generation college students, and low-income local teens—to contribute to the workshop sessions this summer.

Although the new work is still at an early creative stage, I see it as an evening of solos, duos, and perhaps trios, with the music potentially functioning as an optional element via personal headphones or consisting with a live music component. I'm so grateful to have this opportunity to create, experiment and problem solve!

Margaret, thanks for your support, and I'm excited to continue our work together.

Sincerely,

Kyle Abraham  
Abraham.In.Motion

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## **SUPPORT FROM PREVIOUS PARTERS:**

1. "I write in support of the Hopkins Center's proposal for funding for the NEA. The Upper Valley Land Trust (UVLT) provides conservation leadership, tools and expertise to permanently protect the working farms, forested ridges, wildlife habitat, water resources, trails, and scenic landscapes that surround residential areas and commercial centers and make the Upper Valley a truly special place to live. Conserved land provides outdoor classrooms for people of all ages, and we strive to ensure that community members can enjoy and benefit from land that we've conserved.

"The Hop brings an impressive range of world-class artists to our rural community. Through its Outreach and Arts Education programming, the Hop brings together Upper Valley residents from a broad range of communities and backgrounds -as well as organizations, agencies, and businesses from a broad range of sectors-to celebrate the arts in our region. In 2015, the Land Trust partnered with the Hopkins Center along with the AVA Gallery and Art Center to provide an interdisciplinary spring break camp, exploring watershed environments through art and music. Children ages 5-14 visited UVLT preserved land to explore the riverbank, ecology, and cultural history of the Connecticut River. Hop artists from The NILE project, a musical collective focused on the sustainability of the Nile River's ecosystem, visited the camp to share their music and talk about the cultural and environmental challenges in their native river basin. The week culminated with campers attending a Nile Project performance at the Hopkins Center. Combining environmental education with the arts, this program offered a unique way for Upper Valley youth to connect with the natural environment and develop a conservation ethic and awareness both locally and internationally. With the Hop's commitment to the arts for the benefit of the entire Upper Valley and spirit of collaboration with a wide range of people and organizations, they are a critical part of our community. It is my hope that

the NEA will support the Hopkins Center's endeavors so that they can continue high quality of programming for many years to come. --Jean McIntyre, Director, Upper Valley Land Trust

2. "I write in support-of the Hopkins Center for the Arts. As school counselor, administrator, and now principal, I have enjoyed a very enriching and collaborative relationship with the community outreach and support staff at "The HOP" and have witnessed, first hand, the impact of the arts on our youth. Four years ago, our community suffered the loss of 3 youth as a result of suicide. Our community agencies, schools, and other supports met regularly to acknowledge our loss and consider our short and long-term methods to support local youth and engage them in healthy activities. At the time, staff at The Hop reached out to our community and engaged in a relationship with us which allowed several of our students to take part in a multitude of events throughout the school year including performances, tours, "Q & A" sessions with world-renowned musicians, and behind-the-scenes visits to a number of their performance areas.

"This year, I became principal of a small, rural elementary school in Tunbridge, VT. Our student body of 110 students grades K-8 have values where generational poverty and an appreciation of the land runs deep. With the assistance of The HOP, our students have enjoyed a performance at school by The Knights, attended a performance of La Santa Cecilia, and also a sold out "Twelfth Night." One particularly impactful moment occurred when members of The Knights stayed beyond their performance to coach our 6th-8th graders. As the afternoon continued, The Knights also spent time with our after-school program by performing for our mixed group of 35 students of all ages and engaging them in hands-on activities.

"The HOP is a local institution revered by many in the area. What is integral is the relationship we have cultivated with the staff at The HOP that crosses schools, towns, socio-economics and communities. Programs are being cut year-after-year in our small schools, particularly as our enrollments drop and budgets are questioned. Fortunately, our affiliation with The HOP allows our kids exposure to creative, performing arts and the chance to hear the journeys, struggles, and aspirations of the individuals themselves. Our kids may, for an instant, see their own journey mirrored in such a way that otherwise may never had been acknowledged." --Scott Farnsworth, Principal, Tunbridge School, VT

3. "CATV is a nonprofit public access station that serves the Upper Valley in both VT and NH. One of our missions is with youth during the school year and in the summer. We connect with them through our annual Halloween-0-Thon, a month-long film slam. It serves not only the Upper Valley but we have contestants from other parts of VT and NH as well. It is very important that CATV partners with organizations that has the same mission as ours. For the past 2 years we've partnered with the Hopkins Center, working together to highlight the students of the Upper Valley. The Hop has provided us with an important venue to show the finished works of the contestants. It has provided leadership in getting judges, promotional materials, and outreach to the youth of the Upper Valley. The Hop is an important ally that CATV owes a tremendous debt to. Our collaboration with the HoP also brought acclaimed Argentinian director Mariano Pensotti to our studio. His workshop engaged upper valley community members in a dynamic writing workshop that inspired creative dialogue on a cold winter night. Most importantly the workshop

introduced us to folks who we might not have met otherwise. I urge the continuing support for the Hopkins Center from the NEA. --Robert A. Franzoni, Executive Director, CATV

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