

Excellence in the Arts : Entry # 336**Are you a 501(c)3 organization in good standing with the IRS?**

Yes

According to your 501(c)3 letter, in what town is your official office located?

Hartford

Where will your project be performed or exhibited?

Hartford

Will this activity occur after August 1, 2023?

Yes

Are you a recent grantee?

Yes

Enter your Report Code

210475-Roberts2022

Organization Name

Trinity College

Organization's IRS Tax ID #

060646927

Principal Contact Name

Mark Hughes

Title

Associate Director for Grants and Fellowships

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\$5,000.00

What is the organization's mission/vision statement?

As the preeminent liberal arts college in an urban setting, Trinity College prepares students to be bold, independent thinkers who lead transformative lives. We engage. We connect. We transform. Trinity College is where the liberal arts meet the real world.

Describe the demographics of your audience/people served by your activities.

In addition to its students, Trinity welcomes all residents of the Hartford region to its cultural events. Hartford is home to one of the most diverse populations in Connecticut: 73% of residents are persons of color according to the U.S. Census July 2022 estimates. By working with partners from the Hartford region, the production of "We Are Destroying Ourselves: A Dance Wrecking" will help strengthen our ties to our diverse community.

Describe your organization's governance.

The College is governed by a Board of Trustees, who currently number 34 and meet four times a year in February, April, June, and October. Average attendance was 95%.

Describe the diversity of your board.

Trinity College's Board of Trustees includes 3 (9%) Asian/Asian American/Pacific Islanders, 7 (21%) Black/African Americans, 2 (6%) Latine, 21 (62%) whites, and one multi-racial/multi-ethnic member (3%); 21 (62%) trustees are men and 13 (38%) are women. The chair of the board is a woman; the college's president, who is an ex-officio member of the board, is a woman of color.

What percentage of your board makes personal financial contributions to your organization?

All Trustees, 100%, make personal financial contributions to Trinity College.

Project Name

We Are Destroying Ourselves: A Dance Wrecking

Is this project related to the Visual Arts?

No

Project Description

In June '24 Trinity College, with Hartford Dance Collective, will present We Are Destroying Ourselves, a dance project by Hartford-based choreographer and Trinity faculty Rebecca Pappas that literally and metaphorically stages a conversation about race, gender, and dance history using the form of "dance wrecking."

In the work, Pappas invites a guest choreographer to publicly "wreck" a volume of her dance My Body as the Topic Coming Around Again. Each show begins with a 90-minute "open wreck," followed by performances of the original and wrecked works, and an artist's talk. "Dance wrecking" is a practice of choreographic feedback created by Susan Rethorst in which choreographers re-organize each other's dances.

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Audiences will engage in a welcoming event that reveals the process of dancemaking. Like sports, the excitement is palpable as the audience witnesses something both accessible and unpredictable.

Total estimated project budget

\$19,300.00

Project start/opening

06/21/2024

Project end/closing

06/23/2024

Project venue

Hartford Dance Collective (co-sponsored by Trinity College)

Project town

Hartford

Admission fees, attendance, and activity details

Admission - \$5-35 Sliding Scale

Attendance - 75 PAID seats per performance x 3 performances = 225

Total fees = \$4800 (225 tickets @ average \$21.33 per ticket)

Featuring 3 wreckings of 3 works over 3 nights, every performance is unique. It is an innovative way to question dance traditions, expose audiences to choreographic processes, and model practices of decolonization. We are considering offering a package discount to those who want to come to all three shows.

How do you intend to promote/market this project?

1. Press releases to local papers
 2. Preview of project at Real Art Ways Cocktail Hour
 3. Posters around Hartford
 4. Targeted social media advertising.
 5. Trinity and HDC will also co-sponsor dance workshops with Rebecca Pappas and each of the three invited “wrecking” artists.
- HDC serves 200 adult students per month. The workshops will reach them and introduce the “wrecking” concept.

How is your organization going to use Roberts funding?

The \$5000 Roberts funding will be used to match a \$5000 New England State Touring Grant that has been received to support the presentation but must be matched. The Roberts funding will support performer fees (\$3000), and lighting design fees (\$2000).

How will Roberts support be recognized?

The Roberts Foundation name and logo will be included on all publicity materials, on the project website, and in programs and handouts for the event.

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What is your organization's definition of artistic excellence?

Trinity's expanded mission statement includes the following: "We Engage. We foster critical, reflective engagement with scholarship and the creative arts as well as with one another and the wider world." Across all academic and artistic disciplines, the college strives to support opportunities for students and faculty to confront and grapple directly with their chosen fields and apply what they learn. We also connect, presenting excellent artistic works that link students, faculty, and staff to the diverse learning community of Hartford, CT and to the world beyond. Lastly, we transform, embracing excellent artistic works that break boundaries and challenge assumptions, modeling innovation in the arts. This project clearly fosters Trinity's artistic goals of engagement, connection, and transformation.

How does this project align with that definition, and how does it advance your mission?

In terms of engagement, the project is asking hard questions about race, legacy, and American dance history, inviting audiences to join challenging conversations in critical, reflective ways. The project also welcomes connection, strengthening the artistic ties between Trinity and newer institutions like the Hartford Dance Collective. It welcomes connection by advancing arts on campus and in the city, and connecting local, regional, and national artists. Lastly, it is the job of higher education to push boundaries. This project welcomes transformation, turning the ground-breaking process of "dance wrecking" into an accessible performance that welcomes the Trinity community and audiences of Greater Hartford into the process of dance-making, offering them the chance to see an embodied conversation unfold in real time. The project expands the edges of dance practice, making it a clear fit with Trinity's focus on innovation.

How will your audience and the community benefit from this project?

Our community will benefit because this unusual project builds dance audiences by making dance more accessible and readable to those that attend. Part of Trinity's goal is welcoming new audiences into dance and the unique format of the wrecking does just that. The collaboration with Hartford Dance Collective is also a critical way to reach audiences, erasing the boundaries between Trinity and the community and offering events both on and off campus that connect us to the city. This is a chance to reach people who live in Greater Hartford who will eventually become regular attendees at Trinity's other arts events. The project also invites hard conversations about race and legacy. These conversations are beneficial to Trinity as we move towards equity and inclusion, and to Hartford, a majority Black and Latino city.

How will this project be evaluated?

Through ticketing, we will collect demographics about those attending, this will help us know we are making an impact and reaching Hartford County audiences through the project. We will also include an audience survey at the event in order to learn more about if and how these audiences engage with the local economy, and what their impressions and reactions to the project are. Because of the process-based nature of We Are Destroying Ourselves, the work is accessible, welcoming audiences "behind the curtain" of contemporary dance and its creation. Success will mean reaching a large and diverse audience, through both the performances and workshops, and leaving them engaged with dance and eager to see more.

Cover letter

- [Trinity-College-Roberts-Foundation-cover-letter.pdf](#)

Board list

- [Trinity-College-Board-List-2023-2024-with-affiliations.pdf](#)

IRS 501(c)3 determination letter

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- [Trinity-College-501-c-3-IRS-designation-letter.pdf](#)

Financial statement

- [FY23-Trinity-College-Final-Financial-Statements.pdf](#)

Last year operational budget

- [Trinity-Operating-Budget-2022-23.pdf](#)

Current year operational budget

- [Trinity-Operating-Budget-2023-24.pdf](#)

Balance sheet

- [Trinity-College-Balance-Sheet-Dec-2023.pdf](#)

Project budget

- [Trinity-Project-Budget-We-Are-Destroying-Ourselves-A-Dance-Wrecking.pdf](#)

Does your organization produce an annual report?

No

Has your organization adopted a strategic plan?

Yes

Strategic plan

- [Trinity-College-Strategic-Plan.pdf](#)

Grant Report

- [Trinity-College-Grantee-Reporting-Form.pdf](#)

Other materials?

- [Trinity-Artist-Bios-We-Are-Destroying-Ourselves-A-Dance-Wrecking.pdf](#)

Since 2020 Rebecca Pappas and collaborators have been developing My Body as the Topic Coming Around Again, a 3-volume dancework that unravels the tangled threads of white womanhood and American modern dance. Centered around Land, (In)Visibility, and Care, these 3 dances traverse dualities of freedom/control; sincerity/satire; tenderness/violence; beauty/monstrosity. In We Are Destroying Ourselves they invite other artists and choreographers into the room to destroy, remake, undo, and re-understand these dances.

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In this project we repurpose “Dance wrecking” for political aims. Embedded in the invitation to wreck the dances is a call to work collaboratively to disrupt patterns and legacies of colonization and racism in dance. Possible “wreckers” include CT artists Deborah Goffe and Joya Powell and NY-based artists Sidra Bell and Davalois Fearon.

Having been performed in IN, GA, and CA. It is critical this work is presented in Hartford, where it originated and developed.

Have you contacted the Executive Director by email or phone to discuss this proposal?

Yes

Is your cover letter signed by your senior executive? on your letterhead? with your official office address?

Yes