

Self-Statement : Promotion to Full Professor : Joel Mejia Smith

Work Sample Website: <https://www.joelsmithucr.com/>

This self-statement includes hyperlinks that connect directly to my Work Sample Website (noted in **Bold Blue**) and to websites that offer more information about the productions and collaborators associated with each work sample discussed (noted in **Light Blue**).

The Work Sample Website is best viewed on a laptop or desktop and is best supported on the web browser Safari if possible.

INTRODUCTION

Thank you for reviewing my materials. For those of you less familiar, I am grateful for this opportunity to introduce myself to you. I am a queer, mixed Latino dance and visual artist who creates live, digital and web-based projects around identity and meta-theatricality, or performances that call attention to their making. The focus of my creative research has been twofold since my promotion to tenure in 2016: in the continuation of my shared role as artistic director of duet dance theater company *casebolt and smith*, established in 2005 with Liz Casebolt, whose mission/work demystifies and challenges gender power structures and binary social roles largely choreographed and constructed as female/male partnerships in theatrical dances; and in the solo improvisations, new collaborations and digital projects I have developed that support and inform inquiries around queerness, gay male subjectivity, ethnicity, intimacy, eroticism and pleasure. Since my October 2015 tenure review, I have premiered ten live performances and/or films, four of which are evening-length. I have also collaborated with artists whose projects have appeared on stage, in film festivals, in various online media, and in print. My work has been presented in Asia, Europe, the western US and locally in Riverside, from top-tier venues to social media platforms, and has been reviewed by major publications. Notably, for the last four years I served as chair for the Department of Dance during a period of tremendous upheaval due to the COVID-19 pandemic, and required continuous problem-solving and creativity both administratively and in my approach to my research and teaching. My promotion dossier reflects both major projects and smaller but deeply developed experiments that are informed by critical ongoing artistic inquiry, that intentionally engage local communities and spaces at UCR, that are accessible to undergraduate students and that specifically ramp up and support deeper connections with the dance graduate community.

RESEARCH, Part 1 – *casebolt and smith*

I am currently entering my 18th year of collaboration with artistic partner Liz Casebolt. *casebolt and smith* disrupts conventions of the duet form and the gender dynamics often employed in the roles men and women are assigned in choreography, as seen on television competition shows like *So You Think You Can Dance* and *Dancing With The Stars*, but also evident in modern, contemporary and ballet concert dance. Common in these spectacle dances are violent gestures, hyper-virtuosic partnering, and narratives where women are at the peril of a man's wielding throws. Our duets resist these power structures, not just in their final presentation but through our long standing collaborative partnership and the ways we share space and roles on stage. We often use speaking while dancing as a key performance device to demystify the choreographic process, and weave improvisational structures with set phrase-work to demonstrate skill while highlighting our collaborative rapport. The duets are often comedic, accessible and self-reflexive, and have reached diverse audiences through a wide range of performance venues nationally and abroad.

These themes are no more apparent than in our seminal work **O(h)** (2010), which prior to tenure, had been performed over 90 times across 7 countries including the US, and critically reviewed by numerous major news outlets and cultural sites. The circulation and recognition of *O(h)* have continued after tenure, most notably with a premiere in Asia at the National Theatre of Taiwan, Experimental Theater (2016), with a preview in the [China Times](#) and stellar review in [SeeingDance](#). Additional engagements since tenure include in Southern California at The Eagle Theater in Menifee, and at Marsee Auditorium, El Camino Center for the Arts in Torrance. Pioneering dance scholar Susan Leigh Foster cites *O(h)* in her 2016 contribution to *Choreography for In Terms of Performance*, a keywords anthology designed to provoke discovery across disciplines, as a reference to view and learn more about what constitutes choreography. In the 2017 book [Lineament:](#)

Material, Representation, and the Physical Figure in Architectural Production, edited by Gail Peter Borden and Michael Meredith, *O(h)* is discussed at length in relation to our 2012 collaboration with award winning architects [Predock_Frane Architects](#).

The critical success of *O(h)* led to a commissioned piece for San Francisco-based duet dance company RAWdance (Ryan Smith and Wendy Rein) as part of their 2016 evening-length project “[Double Exposure](#),” a tightly woven kaleidoscope of prominent west coast artists’ choreography, funded by a National Endowment for the Arts grant. Contributors included world-celebrated artists Joe Goode, Ann Carlson, David Roussève, and KT Nelson, among others. We titled our duet for them [Too Squared](#), a cheeky nod to the irony, complexity and challenges of working with another gay male, straight woman duet dance company. *Too Squared* is a diptych of two two-minute dances: one constructed around a minimal improvisational score that requires deep listening and responsiveness without the highly legible gesturing RAWdance is known for, and the other around a sharply timed, constantly shifting virtuosic unison phrase that requires shared responsibility for cueing while resisting making visible a leader or follower. Presented together, the two duets demonstrate contrast, multiplicity and possibility. “Double Exposure” premiered at Oberlin Dance Collective (ODC) Theater in San Francisco, a prominent West Coast venue in August 2016, and toured nationally through 2017, including at the world-renowned Jacob’s Pillow in Becket, MA and the Joyce Theater in NYC. The work was reviewed by [CriticalDance](#), [Medium](#), and [DanceTabs](#).

From 2014 – 2017, Liz and I experienced a series of unexpected hardships, losses and new life circumstances, which required us to rely on each other differently in our creative process. The result was making work with darker tones, slower pacing, less humor, and towards the kind of intimacy that we feared for so long would be read as romantic. This shift in focus and approach is evident in four key premieres from 2018 - 2019. In [\(the\) More I see](#), which premiered in 2018 at the Tempe Center for the Arts in Tempe, AZ, we center our slow dancing and close embrace to contemplate and move cautiously through our grief together - partnering that leads to new pathways and intimacy without irony. We dance to *The Smiths* and *Morissey*, which situates us towards the past, and to ideas about memory, loss, nostalgia and friendship. *(the) More I see* was reviewed in the [Phoenix New Times](#), and was presented again at Culver Center of the Arts in Riverside, CA in 2019 as part of the *Looking Forward Looking Back* celebration honoring the 25th anniversary of the PhD in Critical Dance Studies at UCR.

While developing *(the) More I see*, we were commissioned by John Schneider, director of Grammy Award winning [Partch Ensemble](#), to build a new dance retelling the myth of Daphne and Apollo to famed 20th Century American composer Harry Partch’s 1967 composition “Daphne of the Dunes”. The score, originally created for the film “Windsong” (1958), was later imagined as a danced ballet depicting the iconic love chase. [Daphne of the Dunes](#) (2018) became an opportunity to retell the myth not as the romanticized coupling often seen in famous paintings, but as the rape story it actually is. Building the work in dialogue with the #metoo movement was central to our goals. Standing side by side, we open with a spoken introduction of the myth (similar to our approach in *O(h)*), using Partch’s score, which had director’s notes and staging ideas, as a launching pad for our text. I created an original piece of video art with images of nature and clips of films from the 1950’s, including Hitchcock’s *North by Northwest* – the same era *Daphne* was written – which I digitally painted over, distressed, and colored to fit the mood. I also designed the masks and costumes. The musicians on stage became choreographic elements to drive our chase scene. *Daphne* premiered as part of MicroFest at [REDCAT](#) in Los Angeles, one of the West Coast’s preeminent venues for the presentation of international experimental performing arts. The dancing was singled out for praise by Mark Swed, the lead music critic of the [Los Angeles Times](#).

Shortly after *Daphne*, we were approached by Rick Christopherson, Director of El Camino [Center for the Arts](#) in Torrance, CA to develop an evening-length work to premiere at Marsee Auditorium, a 3000 seat proscenium theater. An expansion of *(the) More I see*, [Close](#) (2019) continues to address our grief but extends into more quiet duets to pop music, solos that reveal our individual experiences, and partnering that is spacious enough for us to wrestle with our habit of avoiding personal narrative. I also conceived, directed, choreographed, shot and edited [Close Film](#) (2019), a

stand-alone film that opened *Close*, the live dance work. Part music video, part screen dance, part documentary, *Close Film* is a poetic snapshot of *casebolt and smith's* creative process and is an introduction to our collaborative rapport, our relationship and the care we have for one another. With live performance opportunities returning, we are excited to continue presenting *Close* as well as begin shooting a new film project currently in pre-production.

RESEARCH, Part 2 – solos, ensemble collaborations, digital, other contributions

Since tenure, I have also continued in my creative capacity as a solo dance and visual artist, ensemble director, digital filmmaker and editor. In this research, too, I embrace meta-theatricality, investigating what I can reveal about the making of the work and how I can queer it. In 2015, I served as artistic director and production designer for **UNSCENE**, a site-specific immersive dance-theater spectacle, which also included a new solo I choreographed and danced called **Loop(ed)**. **UNSCENE** was the culmination of a 10-week residency with my graduate course *DNCE 242: Collaborating in Dance Making* at the **Culver Center of the Arts** in Riverside, CA. In dialogue with my ongoing research on improvisational scoring and concepts of looping/repetition, each student was asked to develop a 30-minute dance in different spaces at the Culver in critical response to the **SECOND WAVE: Aesthetics of the 80s in Today's Contemporary Art** exhibition, installed at the time. Themes of erasure, eroticism, gay activism, and multiculturalism were all explored. Each 30-minute dance was required to collide with other students' work as part of the 'collaboration' component of the course and then repeated three times in succession so the collisions could be visible across the duration of the evening. My role as artistic director and production designer went well beyond my responsibilities as instructor of the class and included collaborating with (not just mentoring) each student artist on the design and installation of the spaces they occupied; and in some cases, dancing with them as part of their/our 30 minutes. My solo *Loop(ed)* became a container for various digital applications I had been playing with in relation to questions I was exploring about gay male subjectivity and erasure, and ways that choreographic strategies often unseen by audiences can be revealed. I use an iPad app called *Loopy HD* (commonly used by beat boxers) to record my voice describing my danced improvisations to help me remember and practice what I just danced. The recording looped immediately and recorded another layer of information. Themes in **UNSCENE** explore the *unseen* in performance, and, consistent with my research interest in centering queer performativity and the male body, I also played with undressing, taking my clothed mini dances, constructed downstairs and very public, to a literal closet in one of the upstairs dance studios for a more 'private' nude showing. Exploring the public and private became a catalyst for me to continue challenging an audience's gaze, how I was being watched, and what control I had over when and where I was exposed, especially in an academic context and space, with students and colleagues watching. Nudity was also integral to the video I created for *Loop(ed)*, where recordings of a nude solo were recorded and projected onto a wall, danced with, recorded again, then projected and danced with again in a process that is repeated five times.

In 2016, I premiered **light/weight**, a 55-minute performance score, also at the **Culver Center of the Arts**, Riverside, CA. This work was the culmination of a rigorous, year-long practice of contact improvisation and partnering experiments with two first-year MFA students, Hyoin Jun and Maggie Sniffen. Weaving our accumulated approaches to coming into and out of physical contact, as well exercises that investigate relationality and meaning making based on gender, sex, race and physical differences, the work disrupts potential assumptions about expected role or danced responsibility/ability in relation to identity/identifying characteristics. **light/weight** unravels over the course of the evening, revealing various theatrical devices used to frame and contextualize the dancing. The beginning of the work takes on a more polished physicality and performance structure. Over time, the body language of dancers becomes looser, costumes get replaced with rehearsal clothes, voice and laughter become audible, and the calling out of production cues can be heard. The piece starts to resemble a rehearsal, revealing how the improv structures work, and concludes with the audience invited to dance and ultimately jam.

Since stepping into the role of department chair in July 2018, and especially in the wake of COVID-19, I have sought to continue my active research agenda in ways that are more nimble and that mine the possibilities of solo work. In **Not to be confused with all out, Full Out...** (2018), which

premiered as part of *Not Festival*, an international festival of queer and experimental performing artists created, curated and produced by Luis A Lara Malvacias, I work with avant-garde jazz and popular music as counterpoints, and experiment with the jazz dance training living inside my body to question what it means to *be* “full out,” references to *outness* intended. First approaching the dancing as an improvisational form, demonstrating aspects of my training with the Ailey school (including in the Dunham technique and with other Black dance artists such as Bobbie Wynn Bolden and Fred Benjamin), and then exploring popular industry dancing that is largely fixed in its choreography as codified steps, I stage the work as a diptych, one idea next to another, to show contrast, but also to defy any expectations that might be placed on my (or any) queer mixed body to be the thing and gender it’s expected to produce. The unfolding of the dance raises questions about what it means to mute my queerness for the sake of being palatable. The work culminates with audience members on stage, returning back to the “social.”

Fading (2020) is a short experimental dance film created in collaboration with director and choreographer *Mike Esperanza*. The film’s themes of isolation, loneliness and journeying have resonated with film selection committees, garnering it critical international attention in 2020 - 2021. *Fading* captures the psyche of a man haunted by his loneliness, dreaming of an escape. In a series of episodic vignettes, we see his danced exploration through an empty Los Angeles, its light, its folds, its underneath and its obstacles. Quirky and queer, this dreamlike film illuminates the power of becoming, fading endlessly towards rather than away. *Fading* premiered at the longstanding *InShadow Lisbon Screendance Festival* in Portugal in December 2020, and had subsequent screenings at *ScreenDance Film Festival* in Stockholm, Sweden, *ScreenDance Film Festival* in Scotland, UK, *QueerBee LGBT Film Festival* in London, England, *4th Dimension Film Festival* in Bali, Indonesia and where it named a Finalist for “Best Experimental Film”, and most recently at the *Istanbul Improvisation Dance Festival* in Turkey. *Fading* reflects my first foray into screen dance where the goal was to create a cohesive narrative-driven film that centered my dancing and Mike’s choreography, my producing ideas with his concept. Despite a limited budget, resources, and time together, the film has received wide recognition.

In fall of 2020, with campus closed and indefinite widespread disruptions to live performance, I rented a studio in downtown Los Angeles to sustain my ongoing solo digital art/film and dance practices. Privacy and a versatile space were essential for me to take more risks with the queer erotic imagery, self-portrait and film work, and experiments in scored embodied pleasure that I have been exploring since receiving tenure in 2016. This studio space launches a multi-year, multi-platform initiative titled *mark/it/s* (2020 -), which includes the drafting, manipulation, processing, circulation and archiving of each improvisational score, digital capture, sketch and design, and the notes I jot in this studio. As a production house, *mark/it/s* aims to make visible the intersections of my various creative practices and disseminate the developed work (at various stages of progress) across a variety of spaces and parts of the field(s), including in/on disparate platforms and for vastly different audiences (concert vs commercial vs site-specific, high and low art venues, etc.). As a queer, third-generation Latino, who is the son of a white father and Mexican mother, I am interested in asking how my “marked” body circulates similarly and differently across a spectrum of markets: contemporary art venues, commercial retail spaces, social media, film and video art festivals. Where and how have I subconsciously or intentionally erased or emphasized my ethnic ambiguity to gain access into spaces I wouldn’t ordinarily as an exoticized gay man? Is it enough to queer my gender expression when the result still often privileges my white/cis muscled body instead or at the expense of my ethnic and cultural roots? Can I do/be both? These questions are at the core of my work this review period, whether live or digital, in progress or polished, intimately- or mass-produced.

The *Broad Solos* (2021) is the first major live performance project to emerge from *mark/it/s*, which premiered at the world-renowned *Broad Museum* in Los Angeles for *Fourth Fridays*. *Broad Solos* is a series of three 45-minute scored improvisations performed over the course of an evening. Experimenting with ways of being patient in the unknown, each solo is a meditation on impulse and habit, how and when to resist and/or give into virtuosity, when to amplify and or mute the pleasure of being seen, and of queer feeling and being. I wear a mask to obstruct my vision and breath, which causes disorientation and a feeling of claustrophobia, and my ears are plugged with airpods that

play my own words coaching me to resist the urge to stray from my intentions – to go slow, to build, and to be measured in the amount of information I offer over the course of 45 minutes. At times you can hear me audibly gasping for air and criticizing myself if I'm doing too much, too soon. Continuing my interest in meta-theatricality, there are access points for audience members into the making and building of the score and my approach to dancing it, especially when my *masks come off*. In addition to the live performance, I designed a dedicated [website](#) for patrons to visit while I was performing, which showcased my photography and writing about the solos, the costumes I curated, and the sound score I used. QR codes were made available throughout the galleries for ease of access.

mark/it/s emerges out of a specific space and condition and contextualizes [earlier works](#) that concern my “marked” body/image in other digital, print and online spaces. During this review period several photographs of me as a central subject, taken by New York-based photographer Mike Esperanza, were featured in venerable LGBTQ magazines *Out* and *Advocate*, and as part of an installation at Center for Performance Research in Brooklyn, NY. I was invited to submit a few erotic/sensual self-portraits for a newly launched queer/LGBT focused art magazine, *WolfyMag*, which has distribution in bookstores in Madrid, London, New York and LA. My dancing has also led to gigs with *Mr. Turk* clothing for their online fall and Christmas season campaigns, including where my dancing, barely clothed body is featured. Other photography of mine is self-published on Instagram where I have over 24 thousand followers. These photographs and the exposure they receive are conceptually, aesthetically and compositionally linked experiments in how my body is mediated in different performance markets and how its significations vary, especially in relation to the more academically-valued spaces in which my work normally circulates. *mark/it/s* contextualizes these earlier and ongoing projects in relation to future work that emerges out of my downtown studio. *mark/it/s* also includes new kinds of collaboration. With UCLA dance and theater scholar Andrew Martinez, we are developing an improvisational digital capture and editing practice through an ethnographic and participatory approach to collaboration. In addition to work that will eventually be presented, we are co-writing a paper on queer intimacy and reparative creative practice that examines our research together. We will be presenting our paper at the *Association for Theatre in Higher Education* conference this summer in Detroit. While *mark/it/s* will evolve over time, I see it leading to a range of output in different mediums – films, photography, and scholarly writing – to be disseminated in art spaces, film festivals, online, and in journals and print media, and the tracing and theorizing of the initiative will become a pedagogical tool to share with my students.

TEACHING

Since tenure, I have continued to teach courses across all three of our department's degree programs. This includes courses in both graduate and undergraduate composition, improvisation, pedagogy, contemporary and jazz techniques, and digital technologies. I also actively mentor graduate and undergraduate students. Since fall 2015, I have chaired seven MFA projects and served on four other MFA committees, served on a PhD oral exam committee, mentored four graduate students' directed research projects and ten undergraduate independent studies, one of which was a year long. I developed two new courses in composition: *Dance as Storytelling* (undergraduate), and *Special Topics in Dance Making* (graduate), and co-Advised the inaugural Fourth Quarter Showing (4QS) MFA concert, a new program requirement for 2nd year MFA's to receive critical feedback on their research in preparation for the final project proposal development. I have co-facilitated 4QS since its development in 2016. Additionally, I served as artistic director of our annual undergraduate capstone concert *UCR is Dancing* for two years, and recently as the Intro to Dance TA supervisor for two quarters.

My teaching evaluations for undergraduate and graduate courses are routinely exceptional. Robust written responses point to effective course development, organization, clarity, facilitation, creativity, flexibility and compassion. I am the only FTE faculty member who has taught studio pedagogy since it was reinstated as a graduate student requirement in 2015. For seven years I have opened up my pedagogical approaches as a site for critical unpacking, and as a lab for the experimentation and practice of new ideas in facilitation. This mixed graduate and undergraduate course has allowed me to establish strong relationships with graduate students in particular, and teaching it has strengthened the various pedagogical approaches I take across the other courses I teach.

Significantly, since tenure, I also curated and mentored five choreography projects that were presented at the American College Dance Association Conferences (ACDA) (at Cal State LA in 2016 and El Camino College in 2017). All of these dances received high praise from adjudicators, and three were invited to be re-performed in the closing night galas. A graduate work, “Fourtold,” was invited to be performed at the Kennedy Center in Washington D.C. as part of the National American College Dance Festival and ended up winning the award for “[Best Student Choreography](#)” by *Dance Magazine*. I mentored the work’s choreographers from beginning to end and coached their use of humor and text. The exposure UCR received during these events, as well as from ACDA 2015 at Cal State Long Beach (pre-tenure), has contributed significantly to our recruitment efforts and to the growth in our undergraduate major numbers. Similarly, in 2022, I co-organized a celebratory recruitment [event](#) with a local high school with a strong performing arts program and our local city college, creating a bridge between students and educators in our predominantly Latinx and Black communities. The day-long event included 9 master classes, a performance of new work by students and faculty from all three institutions and a panel comprised of current and former UCR students. I imagine this to be an annual event.

From 2018-2019, I also mentored and supervised an [R’course](#) on Drag Performance, developed and led by an undergraduate student from the Music Department. This year-long mentorship included weekly meetings, attending classes and offering critical feedback. I also developed a quarter-long practice-based independent study with an MFA student where I acted as a partner, co-facilitator and pedagogical coach who could interrupt them and ask critical questions in the moment as a way to get them to think more critically and deeply about their compositional strategies and investigations.

In addition to teaching at UCR, since tenure, I have also taught master classes in improvisation and partnering for the Round Table Dance Festival in Taipei, Taiwan, in contemporary and jazz techniques at the ACDA conferences mentioned above, including at the national festival, in contemporary technique at the annual LA Contemporary Dance Company Summer Intensive, in improvisation at El Camino College as part of our residency for *Close/Close Film*, and in jazz technique at AB Miller High School.

SERVICE: Department, College, Campus, The Field

In 2016, our undergraduate program underwent its ten-year review while I was serving in my third year as the Faculty Undergraduate Advisor (a position I held until 2018). While the external review team praised the amount of care I was offering students they also noted that they felt “[my] workload is unsustainable.” As much as I would like to say my service load has shifted since then, it has increased well beyond what is expected of an associate professor. Since my hire as an FTE in 2013, the department has hired an additional seven FTE faculty and seen the retirements of two senior faculty. I am now the third most senior of ten, and the most senior MFA faculty of four. As of this writing, the department has only two full professors (one of which was promoted this year), and five recently tenured associate professors. Though tremendously exciting, the exponential growth the department has experienced has required me to support my junior colleagues even as a mid-career professor. We are a stronger department than ever before, and my personal investment to help transform it has been substantial and is reflected in my service. I am also working to ensure that my junior colleagues are not expected to replicate such a heavy service load.

2015 – 2018: Since tenure I continued to expand my responsibilities as Faculty Undergraduate Advisor with curriculum planning and advising, redesigning 2- and 4-year plans, problem solving course-related and students’ personal issues, organizing department orientations and ceremonies, authoring annual assessments, mentoring faculty on academic advising procedures, recruiting new majors and transfers to campus and meeting with prospective students and parents. I served as search committee Chair of the FTE in Choreography and for the Lecturer in Latin American Social Dance, and was a search committee member for the FTE in Critical Dance Studies and FTE in Dance (Practice). I also served as Interim Chair of the Department half of spring 2017, in which capacity I finalized negotiations with two FTE hires and wrote the merit review letter for one of our lecturers. My responsibilities representing UCR at the ACDA Conferences in 2016 and 2017

included registration of students, selection of dancers and choreography, designing lights for adjudication and informal performances, production management, chaperoning students, hosting meals, arranging hotel and travel, organizing schedules and handling the budget. In addition, I continued in my role as Co-Chair of the Chancellor's Advisory Committee on LGBTQ Students, Staff and Faculty issues, a role in which I still serve. The work of this committee entails mentoring and adjudicating student scholarship applications, awarding service honors to students, faculty and staff, and advising on the center's budget. We have also been instrumental in shifting policy on gender pronoun and lived names usage and all gender bathroom signage and renovations.

From July 1, 2018 – June 30, 2022, I served as department chair. While challenging, I embraced the position and feel quite successful in what I was able to accomplish in four years. Beyond the typical responsibilities of organizing and implementing the department budget, planning and scheduling the curriculum, and chairing personnel files – 13 of which I chaired single-handedly, and many others on which I collaborated with my vice chair, I have onboarded and appraised staff in a chronically understaffed unit with high turnover, and I managed our production budget, calendar, hiring, and contracts with our staff and worked with individual faculty and graduate students as a consultant on their events/productions. The responsibility of facilitating a successful events and production season requires exponentially more labor than is required of chairs in non-performing arts departments in our college. This production-related labor is largely unrecognized by our campus, which means we have experienced a history of erasure, underfunding and understaffing in ways that needed to be forcefully and strategically addressed with our college and administration. I feel I brought energy and expertise to the role.

One of the key ways I did this was by strategically positioning myself in critical meetings where I could voice my concerns for the department directly to administrators. I therefore served on as many units, college and campus search committees for positions that directly impacted our department as I could. During my time as chair, I was a committee member on successful searches for: the Interim Dean of the College of Humanities, Arts and Social Science (CHASS); the new AP Analyst in CHASS, which yielded two hires; two searches for the FAO in Performing Arts Administration (PAA); a new CHASS Academic Advisor; the new Administrative and Graduate Coordinator for Dance, a position that I negotiated from 60% to 100% time; and the new Vice Provost of Academic Resolution for the campus. I also attended second round interviews for another CHASS Academic Advisor and for the new CHASS Marketing Manager for the Performing Arts. Internally, I also chaired successful searches for our Dance Events Specialist, a new position that I negotiated in place of a Production Manager position (which had been vacant in our department and not officially approved for rehire), and for a new Dance Technical Director, another position I negotiated in place of our recently vacated Music Director. Getting the Dean's Office on board with these shifting roles, especially at a time when the college and campus were not hiring new staff, is one of my proudest achievements and exemplifies my commitment to supporting and protecting our department. In addition, I was invited to serve on the CHASS Emergency Budget Committee during the first 6 months of the pandemic, in which capacity we advised the Dean's Office on how to find 10% of the permanent budget to cut, and later on the CHASS Revenue and Transition Committee, which brainstormed new revenue streams for the college. On both committees I advocated vociferously for smaller departments and in particular those in the performing arts, which are so often disenfranchised under UCR's revenue and budget model.

My efforts as chair have also resulted in increased funding and hiring for graduate students. Since I authored the temporary teaching budget in my first year as chair I have been able to boost our annual TAs from 37 to 50, a 35% increase across four years. I've increased summer employment opportunities by adding new courses to summer sessions including in Latin Social Dance, Modern, Ballet and Techniques and Practices (courses grads aren't permitted to teach during the academic year), which means we are bringing in more revenue to the department – a 45% increase in my first two years. With saved department monies, we have funded graduate student-initiated conferences, master classes, guest musicians for TA instruction, employment for administrative and event support, honorariums for leadership positions including for our co-presidents of the Dance Graduate Student Association, and I've increased research support in our

temporary budget for MFA final projects. Additionally, I've brought in new donors and have brokered gifts, including a recurring annual 40K gift from an anonymous donor that, paired with a negotiated agreement with Graduate Division to offer matching tuition/fee coverage, allows us to fund 3-4 one-quarter fellowships for graduate students each year. I also helped secure a 12K gift for graduate research, which will likely be recurring, and an additional 60K one-time gift over three years to support the development of new screen dance and choreography-focused films. I have increased our annual allocation of musician/accompanist support, normally offered to lecturers, to support some of our TAs who have live music needs for their Intro to Dance courses, including for non-western forms like Haitian and Filipino dance. Increased TAs and a growing undergraduate program have, of course, impacted space. One solution I initiated was to offer one day per week, longer sections of the Intro to Dance course taught by our graduates, which has been well received.

I designed, curated and facilitated the building of our new department [website](#) with our Events Specialist Lily Szeto, who learned to code on *WordPress* to help me build the site. This work extended from researching themes, to shooting and using my own photography, to selecting images from over a thousand archived photos, to editing in photoshop, to editing language and to sharing, receiving and implementing feedback from colleagues. This major accomplishment exemplifies both my commitment and the ways I contribute my skills as a self-producing dance and visual artist to the department.

Finally, serving as chair during the disruptive and constantly shifting conditions of the COVID-19 pandemic has posed incredible challenges. In addition to serving as the conduit for communications between the administration and the department, a tireless and incredible amount of labor on its own, I worked to ensure students and faculty felt safe and had access to the necessary resources for them to continue their research, teaching and studies, which included arguing for use of our studios when campus bureaucracy and blanket policies would have prevented us otherwise. This required me to build new and adaptable studio safety protocols for current and future use.

CLOSING

My record of research, teaching, and service since 2015 far exceeds what should be expected of an associate professor. The continuation of my research with *casebolt and smith* this review period reflects the ongoing interest in and national and international reach of our work. The solo projects and digital media work I have undertaken develop my experimentation in new directions. I continue to be actively invested in teaching and mentoring undergraduate and graduate student populations, and I have applied my producerial and creative problem-solving skills to our department in my capacity as chair. It is under these terms and in consideration of these accomplishments that I request promotion to Full Professor.