

CONNECT

UCI Claire Trevor School of the Arts



Arts and Wellbeing:
Engaging with our Communities

Summer 2021 Season



Molly Lynch, chair and professor in the Department of Dance, films a commencement message in the Arts Plaza.

Photo by Jaime DeJong

Dean's Message



Dear Friends,

As the 2020–21 academic year comes to a close, and we take stock of what a remarkable experience this “COVID Year” has been, we’re delighted to take this opportunity to reconnect you to the amazing breadth and depth of the community of people who are the Claire Trevor School of the Arts, and to their contributions to

our wider community. As we promised we would, CTSA has pushed back against the pandemic by expanding our creative practice through technology, finding new audiences worldwide, making new connections with creative innovators, introducing our students to new ways of thinking about and making art.

As you’ll see in the following pages, dire predictions about the plight of the arts have been shattered this year: CTSA’s faculty and students have responded with great ingenuity to COVID’s restrictions, finding new ways to share their explorations of the creative process. When I say that we have Zoomed through the year, I mean it! But though Zoom has been a useful tool, CTSA has gone far beyond those familiar rectangles to create new communal networks. We’ve made use of every conceivable medium to spread our message — that the arts are alive and well. Whether it’s Juliette Carrillo’s dedication to exploring Latinx storytelling, Donnetta Lavinia Grays’ impactful imagination, Rick Stein’s amazing community service, or Ivy Guild’s explorations of organic materials, this issue of CONNECT gives you a rich kaleidoscope of the many kinds of community-building the arts can accomplish — even during the most trying of times. And our new focus on arts research has allowed new projects to take their first steps; we’ll watch as they mature over time.

We’re thrilled that you’re taking this exciting journey with us, building communities, spreading the excitement that only the arts can bring.

All very best for the summer,

Stephen Barker, Ph.D.
Dean



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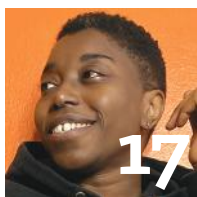


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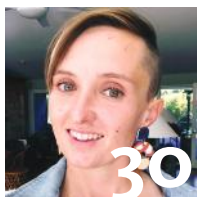


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Building A Community

UCI was established and built on 1,000 acres of the Irvine Ranch, the ancestral territory of the Acjachemen and Tongva peoples, in the early 1960s to meet the needs of growing enrollments across the University of California (UC) system. The endeavor brought faculty and students to the region, creating jobs and an influx of businesses, leading to the incorporation of the City of Irvine in 1971.

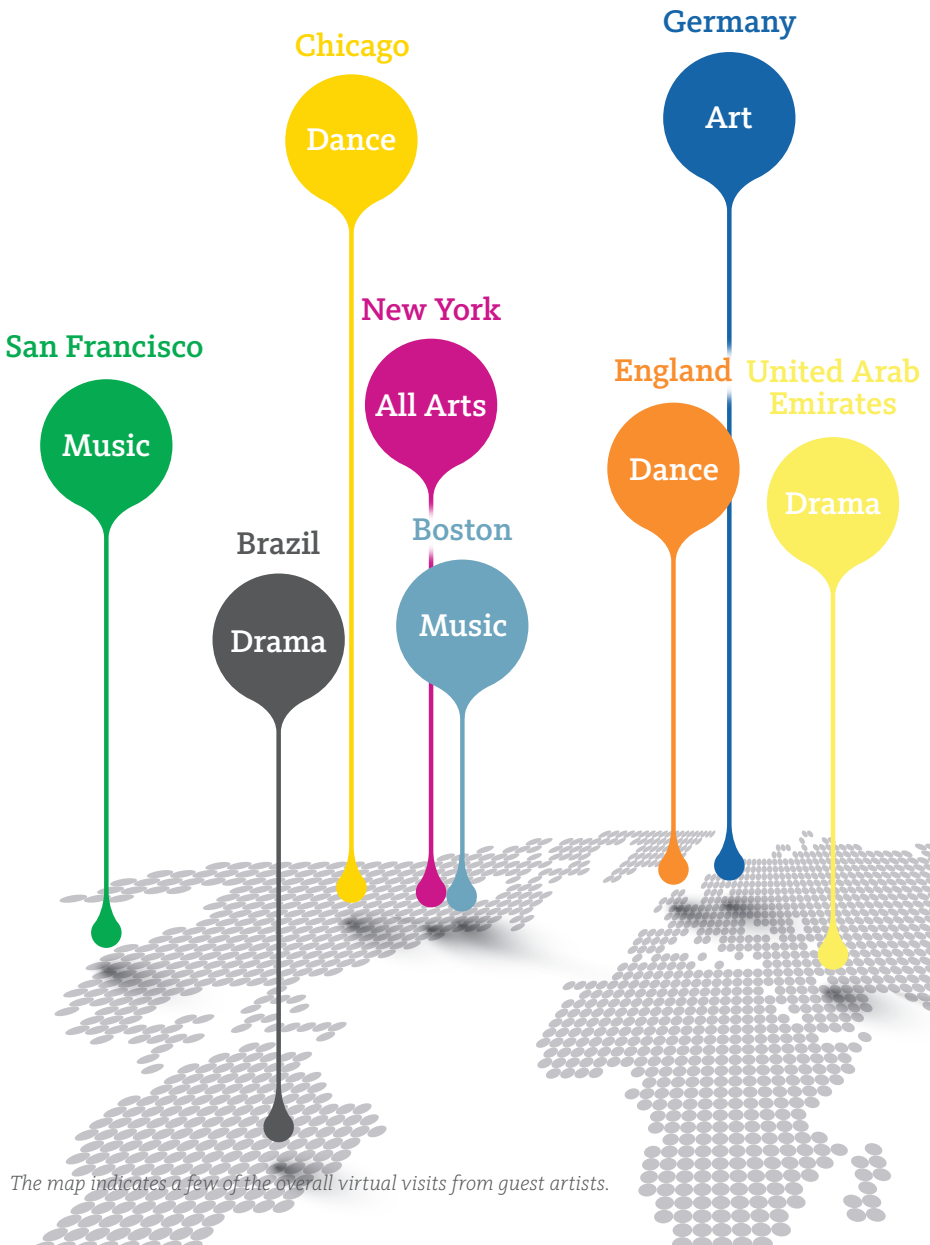
Image: Construction days of the UC Irvine campus, courtesy of the University Communications archival collection.

IN RETROSPECT

Zooming to UCI

Artists from around the world paid virtual visits to UCI students, opening new windows of opportunity

By Christine Byrd



When music major Cassandra Leisher asked the New York Philharmonic's Ryan Roberts, a classical French horn and oboe player, how he calms pre-audition nerves, she was surprised by his answer: He goes into a practice room, puts in his headphones, and dances to Ariana Grande songs.

Leisher joined Zoom sessions with four renowned musicians who treated UCI students to a mix of performances, personal stories, and Q&A.

Japan

Art

Philippines

Drama

Singapore

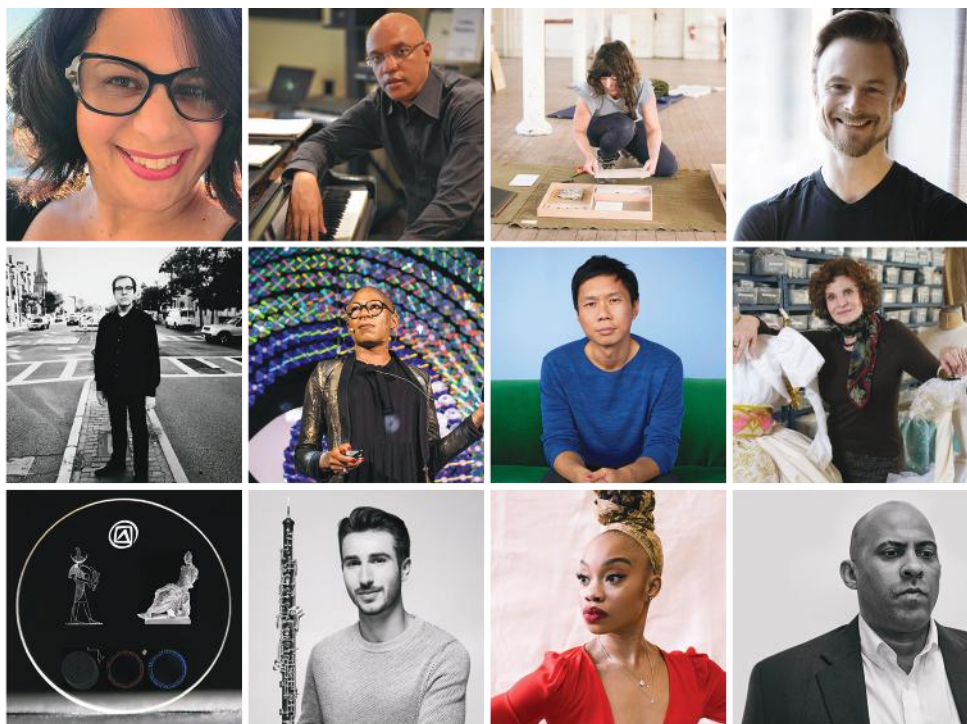
Drama

"Sitting virtually in a room with someone makes the experience more 3D, and these sessions helped me feel connected," says Leisher, who is a third-year and a transfer student in vocal performance. "With a platform like this, it's accessible to people all over the world, so there's a bigger pool of people you can get in contact with."

During the pandemic, scores of artists from around the world visited UCI students virtually, from choreographer Christopher Wheeldon to makeup artist Joe Dulude II and costume designer Ann Hould-Ward to artist Paul Chan. Some taught master classes to undergraduates, others toured graduate students' art studios, and many answered questions directly from students and international audience members who also joined the conversations remotely.

The music department hosted another New York Philharmonic musician in addition to Roberts. Clarinetist Anthony McGill, the philharmonic's first and only Black musician, visited UCI virtually. McGill's rendition of *America the Beautiful* went viral with the hashtag #TakeTwoKnees during the Black Lives Matter protests in the summer of 2020. In addition, Grant Gershon, the conductor of the Los Angeles Master Chorale, spoke about how his organization had pivoted in the pandemic to share music with virtual audiences. Topping it all off, five-time Grammy winner Billy Childs treated students to a jazz piano concert and answered questions about his daily creative routine.

"It was incredibly inspirational," says Stephen Tucker, the Robert and Marjorie Rawlins Chair of Music. "Even



when we start meeting face to face, it would be nice to have somebody talk to the students from afar.”

International Emphasis

Zoom also provided an international reach ideally suited to the Global Perspectives and Artistic Practice series, which aims to bring celebrated artists who work across borders to visit campus.

Part of the CTSA’s international initiative, which includes visiting scholar exchanges and artistic partnerships with international universities, the

lecture series kicked off in 2020 at the height of the pandemic. Six world-renowned artists, including Italian theater director Romeo Castellucci, Afro-Latinx choreographer Jes DeVille, and futurist and performance artist Adah Parris made public talks hosted by the CTSA. In each event, one or two faculty members interviewed the artist about their careers.

“Hearing each artist’s diversity of approach, diversity of thinking, diversity of collaboration, made an enormous impact,” says dance professor Lisa Naugle, who leads the international

Image key (left to right): Name (photo credit). **Row 1:** Shatha Uebler, Billy Childs, Patricia Fernandez (Andria Lo), Christopher Wheeldon (Angela Sterling), Chanon Judson (Hayim Heron), Grant Gershon (Marie Noorbergen/Tao Ruspoli), Jes DeVille (T.D. McCoy), Anthony McGill (David Finlayson). **Row 2:** Bruce Brubaker (Yang Bao), Adah Parris, Paul Chan, Ann Hould-Ward, Al Blackstone, Tina LeBlanc (Courtesy of San Francisco Ballet), Romeo Castellucci (Eva Castellucci), Beatriz Cortez —Generosity I, 2019. **Row 3:** Daniel R. Small — Eternal Enfolding, Ryan Roberts (Kevin Roberts), Camille A. Brown (Josefina Santos), Eric Wesley, Cody Renard Richard, Ejoe Wilson, Kyle Anderson, Alonzo King (RJ Muna).



initiative. “It’s really important that we expose more people to these diverse perspectives, and the webinar approach is ideal for that.”

Dance

The webinar format made its mark on the dance department, as well. In lieu of traditional master classes, the department virtually hosted luminaries including Alonzo King, choreographer and founder of LINES Ballet in San Francisco; Glenn Edgerton, former artistic director of Hubbard Street Dance in Chicago; Al Blackstone, Broadway jazz choreographer; and Camille A. Brown, dancer and founder of the eponymous company.

“The professional dancers understand being on Zoom all the time because they are already doing it with their own companies,” says Molly Lynch, professor and chair of dance. “The guests talked about how they are keeping morale

up and staying inspired during this time, and gave students advice for auditioning online and keeping focused in the middle of a pandemic. It became a great inspiration to the students, to realize everybody is going through this, even founders of companies.”

Second-year dance and biological sciences major Katie Waldvogel spent the year at her family’s home near Chicago, using Zoom for her UCI courses and to connect with the guest artists.

“Glenn Edgerton’s class really moved me and allowed me to introspectively think about where I could see myself in the dance world,” says Waldvogel. “One of the biggest takeaways from his discussion was that dance is as mental as it is physical, and that one has to be in tune with both sides equally to perform and execute to the best of their abilities.”

Waldvogel hopes that even when she is back at UCI and dancing on campus, online visitors will become part of the department's regular repertoire.

“It became a great inspiration to the students, to realize everybody is going through this, even founders of companies.”

“This experience of online classes and guest speakers has opened a new door of how to utilize the Internet and maximize our learning from inspiring artists across the country,” she says. “I absolutely cannot wait to see what the future holds for dance at UCI as we’ve obtained wonderful knowledge through this online experience that could be translated into in-studio practice.”

Art

Every winter, the art department's Visiting Artist Lecture Series schedules a steady flow of practicing artists to visit campus, tour graduate student studios, and host public talks.

“We aim for as much texture as possible within the group of visiting artists,” says Amanda Ross-Ho, professor of studio arts, who coordinated the lecture series this year, with the aid of a graduate student committee. “It’s about listening to the students. Who are

they really excited to hear from? What leaders in the field do they want to be in conversation with? Then we make sure their excitement is represented within the series.”

The annual series is a critical part of the art program in terms of educational aspects, networking with working artists, and helping to recruit the new class of M.F.A. students, who are invited to these public lectures.

“COVID-19 actually opened up really nice possibilities for us in this regard,” says Ross-Ho. “Not only did students get to have dialogue with people outside of the university whom we would usually have a harder time bringing to campus because of budget, but it also brought a wide audience in to see what Irvine students are doing.”

With funding from the art department and Illuminations, the chancellor's arts and culture initiative, the Visiting Artist Lecture Series hosted nine artists and attracted audience members from around the world this year. The first session, featuring the German-based art collective Slavs and Tatars, drew over 150 attendees from Paris, London, Tel Aviv and Asia — whereas the colloquium room where the event takes place in a normal year only holds 50.

“It’s wonderful for our program to be on the radar internationally for having this really strong series, and for hosting critical conversations in the



field,” says Ross-Ho. “As everyone was adapting to virtual life, this wasn’t just a compromise, it was a real success story.”

Drama (and Comedy)

While theaters have been dark, dozens of actors, stage managers, lighting and sound designers, makeup and costume artists have Zoomed into UCI classes — including artists from Broadway shows, Cirque du Soleil, The Walt Disney Company and TAIT, a major theater technology company.

“The upside is we can have these professionals from all over the world come to UCI this year. It’s just amazing the caliber of people from all over the U.S. and some internationally who we would never have had the chance to get before,” says Joel Veenstra, associate chair of production in the drama department.

“It’s just amazing the caliber of people from all over the U.S. and some internationally who we would never have had the chance to get before.”

In addition to the convenience of Zoom, Veenstra points out financial benefits for both the school and the artists. Normally, a significant portion of the funding for a guest speaker might go toward travel and hotel costs.

“With Zoom, we can make our dollars go farther,” he says. “And with the shutdown, we have so many professionals out of work, so it’s great to support artists with a significant honorarium for their time, as well.”

The department’s Art & Innovation Series, which was open to the public, focused on cutting-edge technologies in theater production, not only pre-pandemic, but also new innovations, including lighting design for virtual

events. Many courses throughout the department featured guest lecturers, as well. Veenstra mentored graduate stage manager Arielle Singer in teaching a class called “Who Am I Working With?” and they hosted more than 30 speakers representing the full spectrum of behind-the-scenes theater jobs.

“The speakers got to see our program and the caliber of our students. A number of people commented on how engaged our students are, and what high quality questions they asked,” says Veenstra. “Our students and programs are gaining cachet with top professionals in the field.”

In June, Veenstra and Improv Revolution, a 10-year-old student organization, will co-host their seventh annual Coup de Comedy Festival — after missing spring 2020. For the first time, the festival will be fully online allowing individuals to attend virtually wherever they are. UCI students are collaborating with the Global Improvisation Initiative, whose goal is to elevate the form of improv, and Improbable, a London-based theater company, to attract participants from around the world.

“I’m really excited about continuing this tradition this year, because it’s a great opportunity for students to learn about comedy and improv, while also discovering what it’s like to put on a virtual event like this,” says Veenstra.

Those skills will undoubtedly be useful long after the pandemic ends. When CTSA’s artists return to their classrooms, studios, concert halls and theaters, virtual guests and audiences will continue to be welcomed.

Learn more about various events and guest speaker series on our website at www.arts.uci.edu.

Raising Community Voices

*Director and playwright Juliette Carrillo
helps bring hidden stories to the stage*

By Christine Byrd



Image: Cast and crew members from the Department of Drama spent the day filming a student collaboration, *To Keep Our Roots Alive*, at Crystal Cove State Park in Newport Coast.

Photo: Emily Zheng



When Juliette Carrillo's play

Plumas Negras was performed in 2013 in the East Salinas, Calif., community where it was set, some audience members were brought to tears. Not only had Carrillo written the story about three generations of Mexican migrant women in collaboration with the community, but many members of the large cast were farm workers themselves.

"It's about the voice of the voiceless, telling stories of people who don't get their stories told, and amplifying a community in a particular way," says Carrillo, who is an associate professor of directing at the Claire Trevor School of the Arts. *Plumas Negras* is just one example of community-centered projects Carrillo has written or directed with Los Angeles' Cornerstone Theater Company, where she's been an ensemble member since 2004.

"At Cornerstone Theater, we're interested in mutual mentorship. The community members are schooling us in the issues in the community, stories in the community, values of the community," says Carrillo. "And we're schooling them in the craft of theater making."

Carrillo's other projects with Cornerstone have included highlighting stories about the gentrification of a historically Black neighborhood in Venice, the Hindu community, senior citizens and their caregivers, and the Los Angeles River community.

These deep dives into often overlooked communities expose Carrillo to worlds and lives she would otherwise never know, and the process informs her work as an artist and teacher at UCI,

where she helps students from diverse backgrounds use theater to share their unique stories. In 2018, she adapted *Plumas Negras* to be performed by a smaller cast of UCI students, and connected one of the student actors to the farmworker who had helped craft the storyline of their particular character in play.

“I say to my students, you’re a sponge as a person and an artist,” Carrillo explains.

All Roads Lead to UCI

Carrillo began absorbing theater arts from a young age. She was only 11 years old when her theater teacher introduced her to physical warmups for actors called Grotowski exercises which are named for the avante-garde Polish theater artist Jerzy Grotowski who created them — and who taught at UCI in the 1980s.

Carrillo had an even closer encounter with UCI when she was a college student at UC Santa Cruz, where she began as a psychology major but switched to drama. She joined a group of students traveling to UCI in the summer to study with performance artist Rachel Rosenthal, who was also an animal welfare activist and sometimes taught class with a rat on her bald head.

“I absolutely loved it,” says Carrillo. “I’ve had a great impression of UCI for a long time.”

Carrillo went on to earn her M.F.A. in directing at the Yale School of Drama before embarking on a career directing, and eventually writing, plays. Soon after graduating, she was hired by Bill Rauch — co-founder of Cornerstone Theater Company, who is now the acclaimed artistic director of the Ronald O. Perelman Performing Arts Center at the new World Trade Center site — to direct a play in the Watts neighborhood of South Los Angeles

about bringing together the Black and Latinx communities. It was her first of what would eventually become many productions with Cornerstone and other theaters around the country.

Latinx Stories on Stage

Throughout her career, Carrillo has made a point of amplifying Latinx voices in theater. For over seven years, she produced plays as head of South Coast Repertory’s Hispanic Playwrights Project, and today she serves on the advisory board of the Latinx Theatre Commons, a national program hosted by the progressive platform HowlRound Theatre Commons.

“These programs helped bring Latinx theater to the forefront,” says Carrillo. “There’s much more awareness today, and the writers are doing incredible work. I feel like I was involved in the seeds of that, and I’m very proud of the work that we’ve done.”

“I’m interested in how recipes, smells and tastes live in our DNA; more specifically, in the Latinx community.”

During the COVID-19 pandemic, Carrillo worked on a trio of virtual events for South Coast Repertory’s commUNITY series, *El Teatro de la Comida*, all tied in some way to Latinx food — and in several cases, featuring UCI artists. Carrillo wrote and directed *Ten Dollar Taco*, a “radio play” based on a real-life high-end Mexican food restaurant, which featured performances by professor Vincent Olivieri, as well as Anica Garcia-DeGraff, M.F.A. ’19 and M.F.A. candidate Abel Thomas Garcia. Another part of the series featured short plays about masa — a dough made



from corn flour used to make tortillas — and included UCI alumnus Amilcar Jauregui '19 performing an excerpt of his play *Tejuino*, named after a cold drink made from fermented corn.

“Since every recipe has a lineage and a story, how do we reach back into the past and embrace the traditions of our ancestors?” said Carrillo at the time. “I’m interested in how recipes, smells and tastes live in our DNA; more specifically, in the Latinx community.”

In addition to her writing, Carrillo is a sought-after director for productions that highlight the Latinx experience. Carrillo directed *Mojada*, playwright Luis Alfaro’s retelling of the Greek classic *Medea*, which explores themes of migration, assimilation

Image: Prof. Juliette Carrillo directs during a remote film shoot for a spring 2021 production.

Photo: Emily Zheng

and gentrification in Los Angeles. In fall 2020, while theaters were still closed to live audiences, she directed a performance of *Mojada* that was filmed and shared with virtual audiences around the globe, produced by Center Theater Group and The Getty Museum. The script, along with production photos, recently become part of California’s new ethnic studies curriculum required for high school students.

“It’s so satisfying to see Latinx stories become more present and visible in our culture. Karen Zacarias, for example, has been a top-10 most produced playwright in the U.S. for two years in a row. Luis Alfaro is a household name for theater students. And there’s a plethora of new Latinx writers coming up now that have incredibly exciting stories to tell,” says Carrillo. “There’s definitely been a significant shift in recognition of the importance of this work.”

Giving Students a Voice

Carrillo is keenly aware of the challenges theater groups have faced throughout the pandemic, but she sees some positive adaptations. She was among the first faculty to adjust her curriculum last spring, turning her directing course into an audio fiction class, akin to the radio plays of yore or modern-day podcasts.

“That format was popular before the pandemic, and it’s going to continue to be popular,” says Carrillo. “It’s helpful for us to continue developing audio fiction skills among our drama students.”

She also sees both students and professionals in theater becoming increasingly aware of the camera.

“UCI is a theater school, but there’s no harm in us understanding the power of the camera and the image and how we can manipulate a digital image,” Carrillo says. “It’s so healthy to have those tools, and I hope we continue to be open to that in the future.”

**“I say to my students,
you’re a sponge as a person
and an artist”**

One of the things that drew Carrillo to teaching was the opportunity to mentor the next generation of theater makers. In an improvisational development class in winter 2021, she worked with UCI students on a devised piece, which means they started without a script. Together, she guided the class to write hundreds of pages of a story about genealogy, based on their own family genealogy.

In the spring, the resulting piece was brought to life by 13 student actors who represent four of the CTSA’s theater companies: the Black Door, Brick Theatre, Brown Bag, and Theatre Woks,

which highlight Black, LGBTQ, Latinx and Asian American/Pacific Islander students, respectively. Rather than a theater performance, it was filmed and shared online.

“This project came out of wanting to celebrate these particular student groups,” says Carrillo. “I’m trying to work as collaboratively as possible to tell our students’ stories in a way that’s respectful, celebratory and artful, but also real with all of the complexity of families and genealogy.”

The title of the work, *To Keep Our Roots Alive*, came from a line in the play:

“I’m going to keep finding ways to keep my roots alive in the conversations that I have, in the relationships I make, in the art that I produce. That is how you stay alive, in life and after death, by bringing life to your roots, and preserving that life!”

While Carrillo has made a career of amplifying community voices and cultural experiences on the stage, she’s now helping a new generation of UCI students bring their own unique voice into the spotlight.

To learn more about Professor Juliette Carrillo and the faculty in the Department of Drama, visit drama.arts.uci.edu.

Watch “To Keep Our Roots Alive” online June 5-18. Reserve your free ticket on the website at www.arts.uci.edu/tickets.

Anteaters in the Arts



Donnetta Lavinia Grays Views Theater as a Place ‘Where Community Can Flourish’

By Richard Chang

UC Irvine M.F.A. graduate Donnetta Lavinia Grays (acting, '02) was already an accomplished actor and playwright when she received news this year that would change her life.

In February, she was informed that she had won a prestigious Whiting Award, a

\$50,000 annual grant that recognizes 10 emerging writers in fiction, nonfiction, poetry and drama. Recipients have gone on to win other big honors, such as the Pulitzer Prize, the National Book Award and MacArthur and Guggenheim fellowships.

Image: Donnetta Lavinia Grays

Photo: Beowulf Sheehan

ALUMNI





*Images: Donnetta Lavinia Grays performs in the co-world premiere of her play *Where We Stand* at WP Theater in New York City, directed by Tamilla Woodard.*

Grays was recognized for her accomplishments and potential in drama, which include the plays *Where We Stand*, *Warriors Don't Cry*, *Last Night and the Night Before*, *Laid to Rest*, *The Review or How to Eat Your Opposition*, *The New Normal* and *The Cowboy is Dying*.

"I got a text while I was on my morning walk," Grays said during a recent Zoom call from her residence in Brooklyn, N.Y. "At first, I thought it was a scam. You know they have those scams, where the first six digits are the same as yours. This was the phone number that came in."

But Grays responded to this call, and everyone on the Whiting Award selection committee was on the other line.

"I started balling," she recalled when they shared the good news. "I'd known about the Whiting forever. For it to be this, in this literary company, it was awesome and unexpected."

Since graduating from UCI, Grays, 43, has not been an unknown quantity. She has appeared on and off Broadway, and on stages throughout

the country, including the American Conservatory Theater, Portland Stage Company, Baltimore Center Stage, Oregon Shakespeare Festival and the Los Angeles Women's Shakespeare Company.

Her film and TV credits include *The Book of Henry*, *The English Teacher*, *The Wrestler*, and recurring roles on *New Amsterdam*, *Happy*, *Rubicon*, *Mercy* and *Law and Order SVU*.

She has also written for the TV shows *Y: The Last Man* on FX, and *Joe Exotic*, which will appear on NBC.

But perhaps her most significant contributions have been as a playwright. Her plays have been developed and performed at theaters across the country, including Berkeley Rep, New York Theater Workshop, Orlando Shakespeare Theater, Portland Stage Company and Steppenwolf.

Where We Stand has probably garnered the most attention recently. It's a solo show that engages directly with the audience, and as *Entertainment Weekly* states, "it uses fable-like storytelling to explore class issues."

For her playwriting Grays has received



Photos: Leslie Papa

a slew of awards, including the 2021 Whiting Award for Drama, the Helen Merrill Playwright Award, the Lilly Award, the Barrie and Bernice Stavis Playwriting Award and the inaugural Doric Wilson Independent Playwright Award.

Our Own Oasis

Back when she was at UCI, she recalls that she was the youngest person in all three years she attended.

“Coming from South Carolina, it was a culture shock being on the West Coast,” said Grays, who grew up in Columbia, S.C. “It was like growing up really quickly, and faking it ‘til I made it with all of the older folks. I had to put on my big girl pants and get the training that I needed.”

Grays says some of her favorite instructors were Dudley Knight, a voice and speech professor who passed away in 2013; Annie Loui, who taught her movement; Leslie Ishii, who taught her “how to pursue a professional career as an actor, and what it meant to be in that space; and Clifford Faulkner, who taught her the history of theater.

“It was in this beautiful, inclusive

and radical way, making sure we understood world theater,” Grays said about Faulkner’s instruction. “The way he taught expanded my mind in such a way as to make me consider the other forms of expression.”

Grays said she appreciates the freedom she had at UCI, but also the discipline she acquired.

“The School of the Arts stands out in a unique way from the rest of the campus,” she said. “We ran around in the fields there, doing acting exercises. We had our own oasis there of expression. We got to play, act, cry. ... UCI also gave me the bones and the discipline of being able to do eight shows a week.”

A Consummate Storyteller

The coronavirus pandemic has had a devastating effect on live theater and all of the performing arts. Grays, who was in the middle of a production of *Where We Stand*, was not immune from its impact.

“It’s been heavy and complicated and surreal,” she admitted. “We were able to get (*Where We Stand*) on film and have a virtual showing of that. I came immediately back to Brooklyn, where

the theater community is so wonderful. If they see a need, they'll try to pick you up. They asked, 'Can you write this, for this program?' They commissioned me to write a short play, a play at home. It's short and intentionally joyful, for families."

Then, after the deaths last year of George Floyd and Breonna Taylor at the hands of police, plus the protests and social unrest that followed, "that sort of switched my DNA," she said.

**"We're not brain surgeons,
we don't cure cancer. But
we can help guide a soul,
ease a soul, make a soul feel
they're not alone."**

"It made me question what am I actually doing? How do I sort of help or challenge the narratives out there, or create conversation, or even help heal. I wrote a protest song, and had a number of different artists reproduce it. It just felt purposeful. I tell artists, 'We're not brain surgeons, we don't cure cancer. But we can help guide a soul, ease a soul, make a soul feel they're not alone.'"

Stephanie Ybarra, artistic director for Baltimore Center Stage, has worked closely with Grays, and calls her "the consummate storyteller."

"Her ability to not only wield words on the page as a playwright but to also be able to manifest and activate words as an actor ... it is this combination alongside her tremendous heart and humor that has me all-in on Donnetta L. Grays," Ybarra said. "We should all be so lucky to encounter her work, and the way her career is going we all will very, very soon."

Tamilla Woodward is the artistic director of Working Theater in New

York City. She directed the premiere of *Where We Stand* and collaborated with Grays on its production.

"Donnetta is a true storyteller," Woodward, who was recently appointed chair of the acting department at the Yale School of Drama. "She understands that the most powerful manifestation of story occurs when the imaginations of the teller and the listener co-mingle. Her characters' words invoke worlds that grow inside the listener and become not only vivid but familiar — like the chorus of a great song, she makes you believe that you know this place or this human already, that you've been there before, or that you belong here now."

As the pandemic eases and things slowly return to "normal," Grays is looking forward to having productions of *Where We Stand* performed in Portland and at Steppenwolf in Chicago. She said the play changes "from performer to performer, from theater to theater."

"If you think about the arts and theaters and cultural institutions, they should be places where people gather, where these ideas, where community can flourish," she said. "What I'm interested in seeing in Black narrative is our radical joy, devoid of white gaze. We should fill our coffers with joyfulness, with Black ease, celebration, love, complications, failure, and bouncing back from failures."

To learn more about Donnetta Lavinia Grays, visit her website at www.donnettagrays.com.

Kitty Felde '76

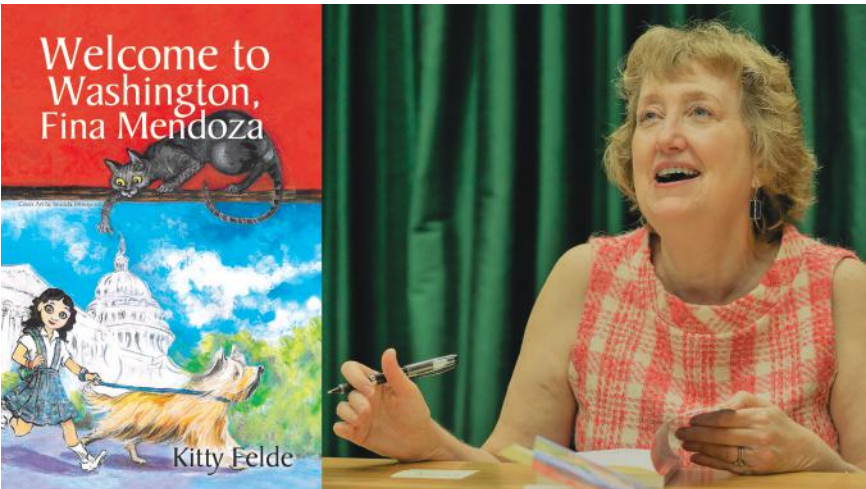
Children's book author **Kitty Felde ('76)** released her newest book, *Welcome to Washington, Fina Mendoza*, on Dec. 3, 2020.

Felde's story — that has since been adapted to an audio drama and taped as an episodic podcast — tells the story of the 10-year-old daughter of a Los Angeles congressman who moves to Washington, D.C., and solves the mystery of the Demon Cat of Capitol Hill. Felde's work has earned her an invitation to speak on her writing and podcasting process at the Bay Area Book Festival and the LA Public Library. Her podcast adaptation of the book features several UCI alumni, including Raul Garza, Mat Kaplan and Laura (Segal) Stegman.

In addition to her work with "The Fina Mendoza Mysteries" series, Felde also

hosts and produces the "Book Club for Kids" podcast, where middle school readers chat with Felde about novels for the middle school age group. This series originated in 2015 and has featured guest readers from Congress, the Los Angeles Lakers and numerous actors.

Felde recently completed the manuscript for the second book of "The Fina Mendoza Mysteries," titled *State of the Union: A Fina Mendoza Mystery* which will be released in August of 2021. Her podcasts are available on all major audio streaming platforms, and *Welcome to Washington, Fina Mendoza* is currently available for purchase on Bookshop.org.



Images: (left) The cover of Kitty Felde's new book, "Welcome to Washington, Fina Mendoza." (right) Kitty signs books at Vroman's Bookstore in Southern California.

Photo: Frank Schaefer

Darcy Prevost, M.F.A. '09

If you've seen Disney+'s original TV series, *Earth to Ned*, you've seen the work of **Darcy Prevost**, a UCI alumnus who worked as the production designer on the show.

Prevost, who has worked for several major television companies including HBO, ABC Studios and Warner Bros., completed her Bachelor of Arts in Architecture and Theatre Arts at the University of Pittsburgh in 2005. She then began her Master's program at UC Irvine, graduating with an M.F.A. in Set Design in 2009.

While working on *Earth to Ned*, Prevost worked with executive producer Brian Henson to create a 16-foot, hand-sculpted alien spaceship set that served as a focal point of the production's stunning visuals. During her presentation at UCI's digital "Stay @ HOMEcoming" event in February, Prevost shared her designs through a series of slides detailing her creative process.

"Because of the organic shapes, I didn't feel comfortable computer-drafting everything, so I started just by sculpting a quarter-inch clay model," said Prevost.

From there, she created a series of renderings, technical drawings, and models to help map out the spacing and lighting of the set itself. She explained her work on both the design and set-construction progress, showing how a quarter-inch set model became a 16-foot, elaborate spaceship interior.

"These artists hand-sculpted all of these sets out of Styrofoam with hot-wire tools; it was really incredible to watch," said Prevost. "The first time I showed up and saw the scale of these [set pieces], I was blown away."

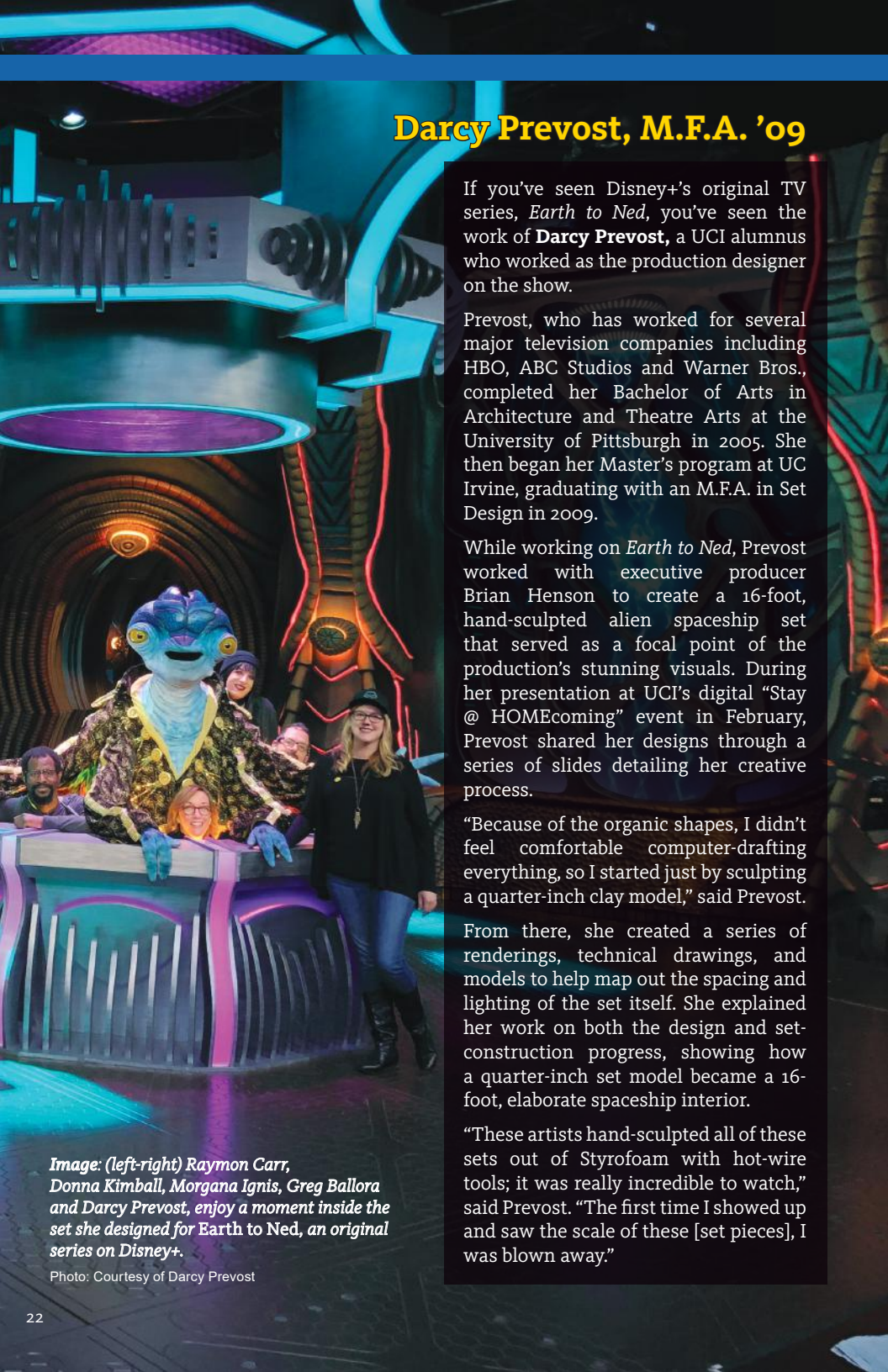
A group of people, including a large blue alien character, posing on a set designed for the TV series Earth to Ned. The set is a futuristic spaceship interior with blue and purple lighting and complex machinery.

Image: (left-right) Raymon Carr, Donna Kimball, Morgana Ignis, Greg Ballora and Darcy Prevost, enjoy a moment inside the set she designed for *Earth to Ned*, an original series on Disney+.

Photo: Courtesy of Darcy Prevost

With her behind-the-scenes photos as well as her chronological walk-through of the design and build stages, Prevost's presentation for UCI students showed just how much detail goes into TV and film sets.

"I am grateful every day that this is where my career has landed," said Prevost. "It was really hard the first years out of grad school with the recession

and just not knowing if I had made the right choice going into a career like this. But since 2014, I have had no regrets, no doubts, and I have been having the time of my life."

To see Darcy Prevost's work come to life onscreen, check out *Earth to Ned*, now streaming on Disney+.

Tyler Reid Scrivner '19



Tyler Reid Scrivner ('19) is a Southern California-based designer who recently worked as a production assistant to fellow UCI alumnus Darcy Prevost ('09) on the set of Disney+'s *Earth to Ned*.

Scrivner, who specializes in scenic and prop design for the stage, worked on designs for several drama productions during his M.F.A. program at UCI, including *Hoodoo Love*, *Legally Blonde: The Musical* and *A Bright Room Called Day*. Scrivner also served as the scenic designer for New Swan Shakespeare

Festival's *The Merchant of Venice* and *The Two Gentlemen of Verona* in 2019.

Scrivner's work on *Earth to Ned* included assisting with Prevost's set concept models, executing paint elevations, painting on sculpted models or technical drawings, and refining set details. He supported her throughout both the design and filming process, and his work with Prevost can be seen on *Earth to Ned*, now streaming on Disney+.

For UCI Alumni resources, visit engage.alumni.uci.edu

Are you an Arts Alum? Learn ways to stay connected at www.arts.uci.edu/alumni.
Questions or stories? Contact artsalumni@uci.edu.



In Front of the Camera

Savannah Graves, a fourth-year dance undergraduate, performs in the Experimental Media Performance Lab (xMPL) as a soloist in Marc Spaulding's M.F.A. thesis project *Intersections*. It took almost five months of prepping, then filming each dancer separately over six days with one-hour slots to capture each piece. Finally, the production team worked together to produce all the shots necessary for the completed thesis project.



Photo: Steve Zylius



Photo: Steve Zylius

Behind-the-Scenes

Marc Spaulding (right) works with faculty thesis mentor Chad Michael Hall (center) in UCI's xMPL to stage, record and edit the production. "My thesis investigates the intersection of African American Heritage and the creative process in choreography for independent Black choreographers creating work in today's concert dance field," said Spaulding. "I am exploring where I fit into the continuum of contemporary dance."



COMMUNITY STRATEGIST



Q&A with RICK STEIN

Rick Stein has served as the president and CEO of Arts Orange County, the local nonprofit arts agency, since 2008. He was previously the executive director of the Laguna Playhouse for 17 years and, prior to that, managing director of the Grove Shakespeare Festival. He is a longtime member of the Claire Trevor School of the Arts Dean's Arts Board, as well.

Q. During the pandemic, the arts sector has suffered tremendously as venues have been forced to shutter. How has your role with ArtsOC changed during this last year?

RS: Much of my focus at Arts OC has been advocacy: meeting with officials on the federal, state and local level to advocate for increased public funding for the arts. Our advocacy at the start of the pandemic resulted in nearly \$2.8 million of relief funds last summer for artists, arts nonprofits and arts-related businesses in Orange County. However, we just released a “one year later” survey that reports OC’s arts community has now lost more than \$121 million, and 2,700 people lost their jobs, were furloughed, or had pay cuts. We brought that data to the OC Board of Supervisors, persuading them to make \$5 million of their American Rescue Plan Act funds available to the local arts community

Q. Californians for the Arts says, “Artists are essential workers in our society and our economy, helping us recover, reflect, and rebuild.” What are your thoughts on the arts’ role in health and wellbeing?

RS: I’ve been on the board of Californians for the Arts for 12 years and was president for three years. I always tell people that whatever is important to you, I can guarantee that the arts play an important role in it. Whether it’s mental health, keeping kids in school, addressing PTSD among veterans, or lowering prison recidivism rates, the arts play a role. Arts make the person whole. The economic impact of the arts cannot be understated, either. The arts employ thousands of people in OC and generate \$1 billion in tax revenue.

Q. Over the past year, artists have shown their resilience in a myriad of ways. How do you think the arts landscape will be changed on the other side of the pandemic?

RS: Many think that the arts will take at least a year to come back to what it was before the pandemic. But in Europe following the Black Death in the Middle Ages, the Renaissance emerged. We could see a real Renaissance in the arts now, not only due to pent-up demand for the authentic live experiences they offer, but because people’s tastes were expanded by the easy access to new and different online arts experiences.

Q. How did you become involved with CTSA and what do you enjoy most about your involvement with CTSA?

RS: What resonates with me the most is the Medici Scholarship Program. For years, my wife, Alison, and I have donated annually to support one scholar. The program is about traveling to another place for research, immersion, or to work with a specific artist — although that’s taking place remotely right now due to the pandemic. Travel has always broadened my own artistic horizons, and I feel it’s really important for students to have that opportunity.

Q. What role does CTSA play in the broader OC arts community?

RS: As an arts producer, CTSA offers quality arts experiences for the community that are affordable. The opportunity to see up-and-coming talent who will be the professionals of tomorrow on those stages, and at an affordable rate, is a very important and valuable community service by the school.

To learn more about ways to support CTSA, contact Sarah Strozza, Director of Development, at 949-824-0629 or sstrozza@uci.edu.

A Natural Artist

By Christine Byrd

Ivy Guild's art studio evokes a dystopian greenhouse. Ribbon-like strips of redwood trees and a 9-foot-long aloe vera trunk hang from the walls, as fungi thrive on various other biological materials.

Guild, who completes her M.F.A. in June 2021, envisions her thesis show in the Contemporary Art Center as a large organism, with both living and dead plants and fungi seeming to grow out of the walls, visibly supported by metal, in a post-apocalyptic vibe. Some of the dead materials will find new life and new shape over time, because Guild will inoculate them with a broth rich in mycelium spores, prompting fungi to create new life while simultaneously consuming their host.

"I like to work with biological material, both living and dead, as a way to reanimate and repurpose natural found materials while also using them as vignettes for speculation on the future of human-environmental interaction," Guild says. "I'm looking at the future that may come to pass should we not pivot in the present."

Grounded in biology

Guild herself is no stranger to pivots. Growing up in Phoenix, she loved both art and science. As a kid, she spent time in her jungle of a backyard looking at organisms under a microscope. In high school, she taught art to younger children and also spent a summer working at the Dolphin Research Center in the Florida Keys.

But when she started studying marine biology at the University of San Diego, she found herself obsessed with art in

all of her spare time. When her mother was diagnosed with cancer that winter, it jolted Guild. In her second semester at college, with great trepidation, she dropped her biology classes to pursue art.

Guild's mother made a full recovery and was there to celebrate her daughter's graduation with majors in visual arts and art history, and a minor in communications. Guild moved on to roles as a teaching artist at the New Children's Museum in San Diego, curatorial assistant at the Lux Art Institute in San Diego, and a special projects coordinator at USD.

"I'm looking at the future that may come to pass should we not pivot in the present."

When she decided to pursue her M.F.A., she entertained multiple offers before choosing UCI.

"I knew I wanted to join a new conversation at this higher critical theory level that UCI offers," says Guild. "And UCI provided a more expansive opportunity as a research institution, so I'd have the option to take classes in other departments."

Her first year at UCI, Guild won a Medici Circle Scholarship from the Claire Trevor School of the Arts to

Image: Ivy Guild works on relocating one of the succulent plants from the UCI Arboretum.

Photo: Courtesy of Ivy Guild



STUDENT RESEARCH



Image: A view of a campsite during Ivy's summerlong, 15,000-mile road trip. She acquired a small, portable loom to make some of her art.

Photo: Courtesy of Ivy Guild

support her research on weaving and natural dyes in the Driftless Region of Wisconsin, an unusually rugged geographical area in the Midwest. Guild turned the visit into a summerlong, 15,000-mile road trip across Canada, the Northern U.S., the Eastern Seaboard, and back along the Southern border. Along the way, she acquired a small, portable loom, collected plant material to work with, and took nature photos with her Mamiya C22 film camera. It all fed a transition she was preparing to make with her art.

"I had gotten almost guilty about the toxic materials I had been using in my artwork, and I wanted to pivot back to a more environmentally friendly practice," she says.

Back at UCI with this renewed focus, associate professor of art Jesse Colin Jackson introduced Guild to Peter Bowler of the Department of Ecology and Evolutionary Biology, who was actively relocating plants from the 50-year-old UCI Arboretum as it was being cleared to make way for the new hospital on campus. Throughout the COVID-19 pandemic, Guild volunteered to help re-house plants with community members, while also collecting specimens for her art.

"I'm a hyper-empathetic person, and that extends to the environment, so I saw this as a way for me to alleviate some of my own existential dread about environmental crises around the world, and to get the community involved,"

Guild says. “Every trunkful of plants that was adopted, I felt relief watching them leave the space.”

Guild wears permanent scars from scratches by some of the more poisonous plants at the arboretum, but she also acquired some beautiful living and deceased specimens for her thesis exhibition. The physical strain of working with giant plants at the arboretum served as a catharsis for Guild, as she draws from her lifelong love for biology, and comes to terms with her own experiences in a fragile human body. She calls herself a 27-year-old with the body of an octogenarian — with one foot and ankle held together by lots of metal and even, amazingly, grafted tissue of a horse heart.

“I’m working with these plants as a metaphor for my body as a biological material that needs updating to keep going,” she says. “But also as a sign of environmental catastrophes we see coming.”

Teaching with technology

Since high school, Guild has enjoyed teaching art classes to children. As a UCI student, she’s continued working with children and teens as a teaching artist for the Laguna Art Museum and the Ocean Institute of Dana Point. But she was particularly interested in the opportunity to teach undergraduates at UCI.

“I’ve seen Ivy in action as a TA in one of my classes, and I was very impressed by her situational responsiveness — she would often offer reading or viewing suggestions to individual students, or mention special events related to the topic of a class discussion,” says art professor Antoinette LaFarge, who is Guild’s thesis advisor. “That responsiveness is a hallmark of good teachers. And her enthusiasm in those moments is really contagious.”

Image: Ivy sits with fellow artist and former collaborator Zehra Khan in the middle of her exhibition Permeations of Percolation (2019) as part of the ACRE Projects in Chicago.

Photo: Courtesy of Ivy Guild



Guild was accepted to the highly competitive Pedagogical Fellows program in UCI's Division of Teaching Excellence and Innovation, which focuses on preparing future faculty from across all disciplines to excel as teachers. Admission into the two-year Pedagogical Fellows program is especially rare for an M.F.A. candidate, simply because masters programs are so much shorter than doctoral programs, so there's less time for the additional coursework required by the program.

Unexpectedly, Guild was part of the first cohort of Pedagogical Fellows forced to put their enhanced teaching skills to use through remote instruction during the pandemic. She was slated to teach an undergraduate course on speculative design — a hard to define field that uses design to help imagine what the future might be like, sometimes with the goal of forcing more critical thinking about how we are living in the present. Seizing on the opportunity to use technology in remote teaching, Guild recorded Zoom interviews with eight guest artists in speculative design, and then edited the videos to intersperse movie clips, music, and other elements to illustrate the conversation. A cross between a Zoom and a podcast, she called it a ZoomPod, and won funding for the series from UCI Illuminations, the chancellor's arts and culture initiative.

“UCI provided a more expansive opportunity as a research institution”

Guild made a point to ask each guest artist to share their nonlinear career path, to help the graduating seniors in her class who were grappling with the uncertainty of graduating in the pandemic. Looking toward her own

graduation, Guild admits to being transformed by the experiences of the past year.

“Prior to the pandemic, I would not have called myself someone in speculative design,” she says. “Having been through such a traumatic year, the idea of looking forward to see if we can fix the future before it happens has become something really essential to my practice. Speculative design is offering a new lens to think about my work as an artist.”

It's unlikely this is the last pivot we'll see in Guild's artistic work.

“Ivy is truly one of the most idiosyncratic artists I've mentored. She is something of an idea generator, and the results tend to be unexpected because she brings together fields and methods that don't often overlap — natural materials and high technology, for example,” says LaFarge. “Most of all, she works from an ethos that is strongly communitarian and biophilic — that is, appreciative of the importance of our cohabitation with nonhuman life forms — and this more than anything else makes her a true 21st century artist.”

To learn more about students and projects in the Department of Art, visit art.arts.uci.edu.

Learn more about Ivy Guild and her art at www.ivyguildart.com.

21C Supports Faculty and Graduate Student Creative Research in the Arts

Since its founding in 2017, the Institute for 21st Century Creativity (21C) has sought to cultivate experimental and arts-based research to innovate and challenge creativity for this century and beyond.

With support from the UCI Office of Research, Dean Stephen Barker founded the school-level center. From all four departments at CTSA and partners at the university, any faculty or graduate student's research is welcome.

During 21C's foundational years, John Crawford, professor of dance and media arts, served as the faculty director. From 2017-2020, 21C supported several groundbreaking and interdisciplinary productions and programming, including; *Reading Frankenstein* (2019), the xMPL Emergence Series (2018-19); 21C Research Support (2018-19); and *Living in The Tempest* (2018). The new grant program will further 21C's legacy.

Launching New Research

In 2020, the school established a new area of focus, CTSA Research and Innovation, which encompasses 21C and welcomed an inaugural Associate Dean of Research and Innovation, Jessie Colin Jackson. As part of the launch, the center created a unique funding opportunity with a call for 2020-2021 21C Research Grants. The new program prioritizes projects featuring leading-edge research agendas, interdisciplinary collaborations, and strong potential for external recognition and support. Many

of the successful proposals also took the COVID-19 pandemic and its impacts on the creative landscape into account.

“Our faculty and graduate students are always on the leading edge of creative practice.”

Associate Dean Jackson formed the Research and Innovation Advisory Committee (RI Committee), which supports the programs and features a faculty member from each CTSA department. The RI Committee and Jackson faced the difficult task of narrowing the proposals down to a select group.

“Our faculty and graduate students are always on the leading edge of creative practice, which made the selection process very challenging. What particularly distinguishes the projects we chose is how they open doors to new audiences, opportunities, and directions for CTSA,” says Jackson. “The projects are not only innovative but also urgent, addressing complex social questions stemming from spirituality, social justice, and the pandemic.”

21C received 33 impressive proposals, with requested funds totaling \$154,000. Through the 2021 Research Grants, 21C has been able to support ten faculty and six graduate students from CTSA's four

departments. Grantees are awarded \$2,000 for their proposed creative research project, with one faculty grand prize of \$10,000.

The Grand Prize Winner

Ariyan Johnson joined the Department of Dance as an assistant professor in summer 2020. She is a filmmaker, hip-hop and liturgical dance scholar, and a choreographer. She is also the recipient of the first \$10,000 faculty grant prize. The funding will support the production of the first installment in her *Spiritual Cyphers: A Hip Hop Movement*. A documentary film exploring how hip-hop culture connects to spirituality.

The first installment takes viewers on an artistic journey into the pews and pulpit of the Black Christian Church. Through archival dance footage, interviews, and stylistic visual storytelling, Johnson bridges the connection of hip hop culture, dance, and spirituality in the church. The exploration of the rich elements of hip hop culminates in a fresh dance perspective.

The documentary project aims to challenge the notions of hip-hop as being a one-dimensional music genre. It uplifts the idea that hip hop is an evolving art form with depth and spiritual connection.

“Hip hop is intergenerational and has been a catalyst that brings people together,” says Johnson. “I would like people to take away from this film how the black church and hip hop shared in creating a spiritual cypher that protected, healed, and liberated.”

Johnson’s team currently includes film consultant Desha Dauchan (UCI Film and Media Studies); pre-production consultant Martha Diaz (2020 MacArthur Fellow at USC Annenberg Innovation Lab); producer and director of photography Leslie Saltus Evans; producer Phyllis Bancroft; interviewer, consulting researcher, and producer Dr. Kathleen Turner (New York Theological Seminary); and video editor Mike Ziemkowski.

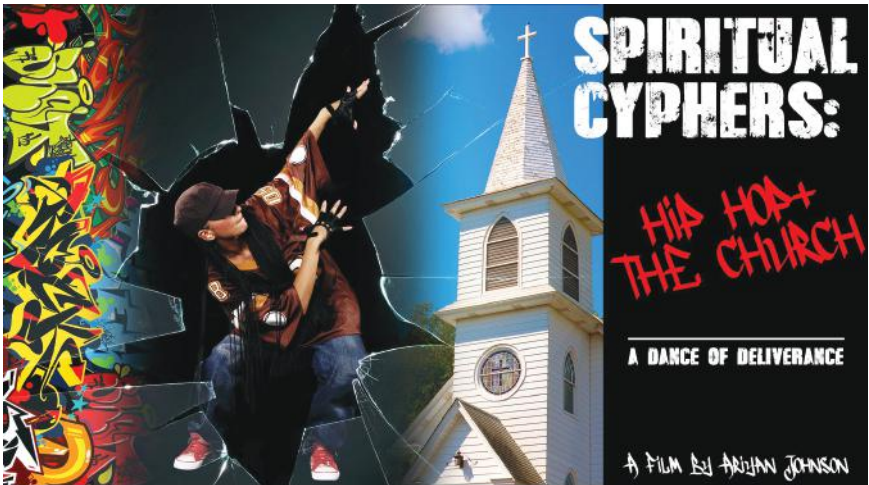


Image: Ariyan Johnson’s Grand Prize Winner project, *Spiritual Cyphers: A Hip Hop Movement*. / *Spiritual Cyphers: Hip Hop and the Church* (*series 1).

2020-2021 21C Research Grant Recipients:

Eugenia Barbuc, M.F.A. '21, Art:
Haptic, embodied objects and collaboration

Interactive objects that help embodied porous exchanges between an inclusive group of remote participants. Inspired by Lygia Clark's sensorial objects, radical feminist approaches, and the disproportionate impact of COVID on progressive art studios.

Juliette Carrillo, Associate Professor, Drama: *Resilience, Resistance, Radiance*

A projected drive-in theater experience of a filmed theater piece devised from a group of UCI students and professional artists with the theme of "intersectionality."

Michael Dessen, Professor, Music:
Puentes Telemáticos / Telematic Bridges 2021

An online summer music course led by UCI and other university faculty and graduate students, in which high school students from Santa Ana, Calif., and Manizales, Colombia, will develop new skills in music, technology and remote collaboration.



Image: Puentes Telemáticos / Telematic Bridges 2021

Photo: Courtesy of Michael Dessen

Charlotte Griffin, Assistant Professor, Dance: *This One Then*

A remote screen-dance project that considers the entanglement of identity, accumulation, and disappearance with a diverse, multigenerational ensemble of duets performing "at home" during pandemic-related isolation.

James I.E. Ilgenfritz III., Ph.D. ICIT '23, Music: *Infrequent Seams Streamfest and Streamseries*

A series of online-streamed concerts, presentations, and performances, presenting new interdisciplinary and interdepartmental collaborations at UCI and around the world.

Ariyan Johnson, Assistant Professor, Dance (\$10,000 Faculty Prize):
*Spiritual Cyphers: A Hip Hop Movement. / Spiritual Cyphers: Hip Hop and the Church (*series 1)*

A documentary film exploring how hip-hop culture connects to spirituality.

Daphne Lei, Professor, Drama: *Final Moments*

A project about attentive and compassionate listening related to the last moments of the COVID effect provides the foundation of artistic documentation and healing.

Steven Lewis, Ph.D. ICIT '24, Music: *Building Computer-Mediated Performance Systems for Musical Avatars in Immersive Environments*

A project focused on using Machine Listening and Motion Capture technologies to construct a cross-platform, computer-mediated system that enables virtual communication and improvisation between musical avatars and their human counterparts.

Jesús Enrique López Vargas, M.F.A.
Stage Management '21, Drama: */Echo*
(*A Virtual Mystery*)

An innovative and multimedia virtual exploration on the different facets of human nature will seek to answer the following question: What are you willing to do in the face of trauma?



Image: Echo (A Virtual Mystery)

Photo: Jesús Enrique López Vargas

Vincent Olivieri, Associate Dean for Graduate Affairs; Professor, Drama: *The Virtual Reality Digital Audio Workstation (VirDAW)*

A research project with the ultimate goal of developing a functional Digital Audio Workstation for the Virtual Reality environment.

Jane Page, Professor, Drama: *The Prison Pandemic Project*

A theatrical amplification to the Prison Pandemic Archive project at UCI. The Archive is a repository of inmate and staff experiences, stories from inside the California Prison System during the COVID pandemic.

Simon Penny, Professor, Art: *Industrial Crafts Research Network*

An international, interdisciplinary research network of academics, museum professionals, designers, and practitioners dedicated to the study of and communication of engaged embodied knowledge related to the cognitive ecologies of mechanized production environments.

Sebastian Rock, M.F.A. Costume Design '22, Drama: *Shakespeare in the Multiverse*

A virtual reality production based on *Hamlet* explores identity, perception, and truth in the virtual world.

Laura Solomon, M.F.A. '21, Art: *A Beautiful Song about Incontinence Neglect*

Solomon's text about institutional elder care in a musical setting, structured as a choral work using digital recording and looping to multiply her voice.

Joel Veenstra, Associate Professor of Teaching, Drama: *The Global Improvisation Initiative (GII) Symposium 2021: Transform*

A symposium reimagining the future of improvisation, conferences, and their form in the 21st century with continuous transnational programming. Includes curated presentations, workshops, organic conversations, and performances.

S. Ama Wray, Associate Professor, Dance: *Decolonizing the Scientific Method to Advance the Study of Human Creativity*

A project foregrounding dance to serve as an equal partner in the advancement of scholarship in the sciences.

Associate Dean Jackson and the RI Committee would like to thank Dean Stephen Barker and the Claire Trevor Society for providing major funding for this program.

Learn more about CTSA Research and Innovation at research.arts.uci.edu.

Learn more about the Claire Trevor Society and how to become a member at www.arts.uci.edu/claire-trevor-society.

SUMMER 2021



Photo: Elena Zhukova

SEASON EVENT

UCI's Summer Academies in the Arts Earns Praesidium Accreditation®

The **Summer Academies in the Arts**, an annual college and career preparatory program offered by the Claire Trevor School of the Arts (CTSA), has been awarded Praesidium Accreditation® by Praesidium, the leader in abuse risk management. Praesidium Accreditation® is a prestigious honor that publicly demonstrates the program has worked to achieve the highest industry standards in abuse prevention.

It is not only the first youth program on the UCI campus to receive this distinction, but the first within the entire University of California (UC) system. "Receiving this positive news during such difficult times is truly exciting for me and for the campus," says Christopher Richmond, UCI's risk manager. "We are saving lives by doing this and not just protecting the university, but the parents, students, and alumni that are connected to us too." Summer Academies in the Arts serves rising college students and pre-professional artists through hands-on, practical training in art, dance, drama and music disciplines to support their college and career goals.

To attain accreditation, the program underwent a rigorous risk assessment to review and scrutinize eight primary operational areas including: policies that guide the program; screening and selection of instructors; training of program staff; monitoring and supervision of program participants; consumer participation in safety; feedback systems for internal reporting; responding to incidents; and administrative practices that ensure safety. Their assessment results were benchmarked against best practice standards and empirically based data collection methods to assess the risk of abuse in a program. The Summer

Academies in the Arts will be accredited for three years, and during this time will uphold fundamental organizational values and stringent safety practices that demonstrate their commitment to protecting those in their care from abuse.

Praesidium Accreditation® provides solid proof of sound risk management practices, and the honor distinguishes the Summer Academies in the Arts at UCI's Claire Trevor School of the Arts from other programs in their industry. "Praesidium Accreditation® demonstrates our dedication and commitment to proactively ensuring the safety and security of the youth that participate in our program," said Kaysie José, programs manager at CTSA. As a board member of the Campus Youth Council at UCI, she works collaboratively with other campus units to streamline policies and practices that prioritize youth safety on campus, including aiming to get all youth programs accredited. "We are pleased to be the first program at UCI and in the UC system to receive this accreditation," says José. "But we will not be the last."

Support for this effort came from CTSA Dean Stephen Barker, Assistant Dean Jason Valdry, as well as Campus Youth Council board members Gerald Parham, UCI Athletics, and Kathy Chiang, UCI Esports. Campus units looking to learn more or start their own youth programming may reach out to UCI Risk Services.

Learn more about CTSA outreach programs at www.arts.uci.edu/outreach.

Campus units looking to learn more or start their own youth programming may reach out to youthcouncil@uci.edu.

UCI Claire Trevor School of the Arts

SUMMER ACADEMIES LITE

A modified, virtual summer program

Focused on college admissions preparation and professional development for high school and transfer arts students

Summer 2021

DANCE

July 12-July 16, 2021

DRAMA

July 26-July 30, 2021

Learn More:

www.arts.uci.edu/summer-academies

CLAIRE TREVOR SOCIETY

Join as a Charter Member today!



The Claire Trevor Society provides a front door to the arts at UCI for alumni, parents and friends to participate in exclusive experiences and network with fellow art enthusiasts, while receiving special recognition and opportunities to engage in the school's growth.

With your support the Claire Trevor Society enhances the academic and creative excellence at the Claire Trevor School of the Arts. Contributions to the Claire Trevor Society enable the Dean to provide essential support for:

- Student scholarships and fellowships
- Cutting-edge arts research
- Innovative exhibitions and productions

Each Claire Trevor Society member has a direct impact on the lives of our students and helps ensure a brilliant future in the arts at UCI.

We invite you to engage with the Claire Trevor School of the Arts in a meaningful way by joining the Claire Trevor Society today.

For more information, visit us at:
www.arts.uci.edu/claire-trevor-society

Or contact us at
ctsdevelopment@uci.edu
(949) 824-0629

Photo: Jeanine Hill

2021 CLAIRE TREVOR SOCIETY SCHOLARS

Thanks to the generous support of Claire Trevor Society members, the inaugural Claire Trevor Society Scholarships have been awarded to exceptional students in the Claire Trevor School of the Arts in the departments of Art, Dance, Drama, and Music, and in the areas of Community Arts Outreach and Interdisciplinary Arts.



“By awarding me this scholarship, you have lightened my financial burden, which allows me time to focus more on important aspects of my working process. Your generosity has inspired me to help others and give back.”

—Tarik Garrett, M.F.A. in Studio Art
Articulating truths about the world while effecting change and generating emancipatory aspirations



“I am immensely grateful for this scholarship which is helping me to continue living this dream by providing not only financial support, but also symbolizing a vote of confidence and investment in my future as an artist.”

—Ariel Scott, B.A. in Dance
Choreographer and dancer with a background in modern/contemporary, jazz, Indonesian, Polynesian, ballet, and West African techniques



“As I move into my third and final year here at UCI, this award will aid me in my continual growth as an artist. It inspires me knowing that CTSA believes in my creative merit, and I feel so privileged to be thriving in such a nurturing environment.”

—Tim Fletcher, M.F.A. in Music Direction
Music director with a background in vocal performance



“I am very thankful for receiving your thoughtful support. Your generosity will further aid me in making my wildest dreams come true.”

—Carina Negrete, B.A. in Drama
Performance as social change

Congratulations to these promising artists!

Thank You!

The Claire Trevor School of the Arts would like to recognize those donors who gave \$1,000 or more during the 2019-20 fiscal year.

\$100,000+

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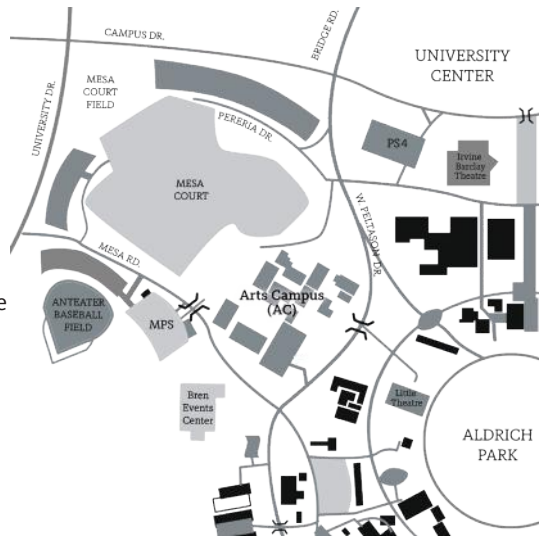
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