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| **Name:** |

**You have been hired by Curran Events, Inc., aka Sean Curran Company (SCC), a professional dance company based in Manhattan, New York. SCC has engaged you to identify potential corporate foundation and government funders for their upcoming project *Dream’d In A Dream*. Below is a description of the project and bios for the key artistic collaborators. SCC has also provided you with a list of potential funders for the project. Research each funder and mark in the table whether or not the funder should be contacted and solicited for support. In the notes section, please justify your answer.**

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| POTENTIAL FUNDER | Yes | No | Notes |
| 1. Citi Foundation |  |  |  |
| 2, Target Foundation |  |  |  |
| 3. Costco Charitable Giving |  |  |  |
| 4. Bank of America Charitable Foundation |  |  |  |
| 5. New York State Council on the Arts |  |  |  |
| 6. MetLife Foundation |  |  |  |
| 7. Brooklyn Arts Council |  |  |  |
| 8. Fender Music Foundation |  |  |  |
| 9. Bronx Council on the Arts |  |  |  |
| 10. Lower Manhattan Cultural Council |  |  |  |

**SCC Project Description:** *Dream’d In A Dream*, a new 60 to 70-minute work featuring eight dancers from the American contemporary dance ensemble Seán Curran Company (SCC) and six musicians from Ustatshakirt Plus, a traditional music ensemble from Bishkek, Kyrgyz Republic in Central Asia. *Dream* will meld two distinct art forms in an exploration of the intersection between dreams and reality. The work will be developed by choreographer Sean Curran in collaboration with Ustatshakirt music director and composer Nurlanbek Nyshanov. The project will have three phases:

1. Phase 1/Creation: *Dream* will be developed over an eight week period in July and August 2021. Sean Curran will develop the dance in New York City at the Tisch School of the Arts. Nyshanov will provide the music and all dance rehearsal sessions will be videotaped. Recordings from the dance sessions will be forwarded to Nyshanov for review and discussion with Curran via Skype, as both artists collaborate to further develop Dream.
2. Phase 2/Workshops: In September 2021, the Company will travel to Bishkek for one week, to present workshop performances of *Dream* with Ustatshakirt and to conduct community engagement activities throughout the Kyrgyz Republic.
3. Phase 3/Performance: The final phase will include the world premiere of *Dream* at the University of Notre Dame’s DeBartolo Center for the Arts from December 1 – 4, 2021. We will also tour the work to New York City for performances at the Brooklyn Academy of Music from December 5 – 8, 2021.
4. The world premiere performance will be Ustatshakirt’s debut in the United States and will provide audiences with an opportunity to experience the music and culture of Kyrgyz mountain music, an art form rarely heard in western settings.

**SCC is a nonprofit organization that has been in existence since 1999. SCC’s operating budget:**

**Fiscal 2017 Fiscal 2018**

Income: $110,118 Income: $116,095

Expenses: $116,639 Expenses: $112,548

**Key Artist Collaborators**

**SEÁN CURRAN** began his training with traditional Irish step dancing as a boy in Boston, MA. He went on to make his mark on the dance world as a leading dancer with the Bill T. Jones/Arnie Zane Dance Company, receiving a New York Dance and Performance “Bessie” Award for his performance in Secret Pastures. A graduate and faculty member of New York University's Tisch School of the Arts, Curran currently serves as chair of the dance program. He was an original member of the New York City cast of the Off-Broadway percussion extravaganza Stomp, performing in the show for four years. He has performed his solo evening of dances at venues throughout the United States as well as at Sweden's Danstation Theatre and France's EXIT Festival. Commercial projects for Curran include choreography for Opera Theater of St. Louis, New York City Opera, The Metropolitan Opera, Lincoln Center Theater, Playwrights Horizons, Shakespeare Theater, and Shakespeare in the Park, among others. He made his directorial debut with productions of *Salome* for Opera Theatre of St. Louis, The San Francisco Opera, Opera de Montreal and The San Diego Opera. In addition to choreography for Sean Curran Company, he has created work for Trinity Irish Dance Company, ABT II, Denmark's Upper Cut Company, Sweden's Skänes Dance Theater, Irish Modern Dance Theatre, Ririe Woodbury Dance Theater, and Dance Alloy, and for numerous college and university dance departments. Curran has taught extensively at the American Dance Festival, Harvard Summer Dance Center, Bates Dance Festival, and Boston's Conservatory of Music. Irish American Magazine selected Curran as one of its “Top 100” in 2000, and he was awarded a Choreographer's Fellowship from the New York Foundation for the Arts in 2002.

Multi-instrumentalist, composer, and master craftsman of musical instruments, **NURLANBEK NYSHANOV** first learned to play the komuz (three-stringed lute) from his villager, Turarbek, and the temir komuz (metallic jaw harp) from his grandmother in the Naryn region of Kyrgyzstan (Central Asia). In 1987, he enrolled in the M. Kurenkeev Music College in Bishkek, Kyrgyz Republic in Central Asia, studying under master instrument craftsman Suragan Aidaraliev. Under his leadership, Nyshanov developed an improved version of the ancient Kyrgyz musical instrument chopo choor, which is used today, and he developed the chon choor for ensembles. In 1990, he entered the Institute of Art in Bishkek to focus on composition. Since 1993, Nyshanov has served as the head of several folklore ensembles Saamal, Muras, Ordo Sakhna, and Tengir Too. He has taught at the Kyrgyz National Conservatory and the Kyrgyz State Musical College. In 1995 he was awarded the title Honored Artist of the Kyrgyz Republic. In 2004 Nyshanov became the artistic director of the Ustatshakirt Center of Traditional Music. Nyshanov has composed for theater and film in the Kyrgyz Republic and internationally. He has performed at Carnegie Hall and for the Royal Family in London. In 2006, Tengir Too achieved a top ten best-selling album in the world music genre in the United States. Nyshanov has emerged as one of the key figures in the preservation and further development of Kyrgyz traditional music, as well as in its promotion worldwide.