

Faculty Enhancement Opportunity (FEO) Application

DUE to Assistant Dean Timothy Brophy in the College of Fine Arts by 4pm Wednesday, February 16, 2011. We will submit approved applications to the FEO Central Task Force by March 1, 2011 for awards in Summer/Fall 2011

NOTE: Given the volume of FEO applications being submitted, it will no longer be possible to return applications for budget corrections, failure to indicate Unit funding or missing a CV. Please carefully proof your final copy before submission. Unfortunately, the FEO Task Force cannot review incomplete or inaccurate applications and they will be rejected.

If you have questions, please call Timothy Brophy at 273-1484 for assistance prior to submitting your application.

Name (last, first): Mata, Tony

UF ID: 7012-5340 Email address: tmata@ufl.edu

Type of Appointment (check): tenured tenure-track
 clinical track other ()

Date of Appointment to UF Faculty (month/year): 08/1994

Date Tenure Awarded, if applicable, (month/year): 06/2001

College: Fine Arts

Department: School of Theatre and Dance

Campus address: 228 McGuire Pavilion, PO Box 115900

Department Fiscal Manager: Kim Sheffield, Office of the Dean

Budget information (must match totals on Budget Worksheet on page 6):

Central FEO Funds Requested: \$32,295.37

*College/Department Funds to be Provided: \$1000 SoTD; \$250 College of Fine Arts

Other Funds to be Applied, if applicable: n/a

GRAND TOTAL FOR FEO: \$33,545.37

FEO Activity Date: Start (mo/yr) 05/2011 End (mo/yr) 08/2011

Is this a reapplication? If yes, please indicate when you previously applied: yes (Fall 2010)

ABSTRACT: (Provide one paragraph describing your proposed FEO project in a way that can be understood by colleagues outside your discipline, alumni, and educated members of the general public.)

The purpose of this FEO is to enable me to complete a documentary film that I regard as a major contribution to the historiography of the American theatre and the most personal and important project of my thirty-year career, thereby growing my knowledge of Hispano-American culture and letting me share it with my students and the wider world. What do three titans of the Latino theatre talk about, laugh about, argue about over a meal of rice and beans? What stories of hardship and triumph do three veterans of the American stage have to share after careers lasting more than four decades? I cooked a meal, set up a camera, and found out. "Theatre of Rice and Beans" (working title) is the first documentary about a vital part of American theatre history. Against the odds, René Buch, Miriam Colón, and Max Ferra founded New York City's three most influential Latino playhouses: Repertorio Español, the Puerto Rican Traveling Theatre, and INTAR. For half a century these pioneers have given theatrical voice to the Latino community and crucial room to grow to generations of Latino theatre professionals – including myself. Having worked with Buch, Colón and Ferra, I was able to unite them for an in-depth and sometimes contentious joint interview, over a dinner I'd cooked. This dinner of rice and beans (a potent metaphor for what unites us culturally as Latinos) became the kernel of this film, which I am now burning to complete. Featuring commentary by playwrights Maria Irene Fornes and Nilo Cruz, Broadway directors Hal Prince and Graciela Daniele, and Scholar Jorge Huerta, among others, the documentary tells an untold story of the American theatre and speaks to coming generations of theatre artists, addressing financial struggles, artistic breakthroughs, stereotyping, and the future of Latino theatre. I have been able to complete a 45-minute rough cut of the film, but need help for the final, critical phase. What remains to be done is supplementary interviews in New York and Miami (with Broadway star Chita Rivera, playwright Kristoffer Diaz and composer Lin Manuel Miranda) and post-production work to prepare the film for a showing locally at the Gainesville Latino Film Festival and a spring 2012 premiere at New York's off-Broadway theatre on 47th Street (for the theatre community and New York press, such as The New York Times, Time Out New York, the Village Voice, and El Diario, La Prensa). The subjects of the film are now well into their 70s and 80s, and I am eager to show them this homage to their work while they are still with us.

Please submit a 2-4 page *curriculum vitae* / resume with your application. (Please do not submit a longer CV. Failure to include a CV or inclusion of a CV longer than 4 pages may disqualify you.)

GOALS FOR FEO:

(List 3 to 5 succinct goals)

The project is well on its way to completion, thanks to prior funding from CFA Scholarship Enhancement Funds, grants from the Center for World Arts and Latin American Studies. Fortunately, I have been able to assemble a team of professional experts such as Frank Counts (executive producer at WUFT-TV), Scott Cole (director and producer, WUFT-TV), and Dennis Gaston (senior editor, WUFT-TV), who continue to help me shape the project. My overall aim is to complete an hour long version of the film which can be shown at film festivals and marketed to television producers. I believe this goal is achievable within the time frame. These are the specific goals of the FEO:

1. RESEARCH. I need to conduct archival research at the archives of INTAR (International Arts Relations, Inc.) at the University of Miami to find and scan photos and production footage that will provide visual interest and information. I hope to locate all of the materials needed to complete the INTAR section of the film.
2. FILMING/GATHERING FOOTAGE. In Miami, I will conduct an additional interview with INTAR founder Max Ferra that will supplement footage of an earlier conversation with him. In New York, I have targeted several important theatre artists for interviews, including with Lyn Manuel Miranda (composer and star of musical "In the Heights"); Kristoffer Diaz (author of Pulitzer finalist "The Elaborate Entrance of Chad Deity"); and Chita Rivera (Broadway star). Each of these interviewees will contribute very specifically to closing gaps in the film.
3. INITIATING DISTRIBUTION. While in New York, I will renew my contacts with producers for WNET-TV and WLIW-TV, who had earlier expressed a strong interest in the project. The aim is to offer the film for possible inclusion in Latino-themed documentary lineup such as their "Cantos Latinos" series. I will also seek or reestablish contact with several Hispanic and Latino-oriented film festivals.
4. EDITING/POST-PRODUCTION. With editor Dennis Gaston, I will begin the final phase of post-production, which involves the integration of new interview footage, titles and graphics, sound, and voice-over recording. At the same time, I will send portions of the finished cut to a professional composer.

FEO PLAN/ACTIVITIES/SCHEDULES:

(Describe in the space allotted on pp. 3-4 of this form; plan cannot exceed one calendar year for out of unit faculty; or 15 weeks for in-unit faculty.)

I will begin this 10-week process with a film that is getting near to completion, and the concentrated work that the FEO will allow me to engage in will ensure that this important documentary can be finished and presented to the critics, academics, members of the artistic community, and the public.

There are several clearly delineated steps and phases that will lead to the most efficient completion of the film. During the summer, I will conduct research and supplementary interviews that are necessary to fill gaps in the storyline and construct a satisfying conclusion.

Phase 1: Research and Interviews, May 16 through June 18, 2011

Step 1: May 16 through 22, 2011 -- University of Miami

The University of Miami libraries hold the rich and well-organized entire archives of INTAR (International Arts Relations, Inc.), one of the theatres that are portrayed in the film. The materials held here, especially photographs, programs, press clippings, as well as video footage, are a crucial addition to the film's narrative. The archive has only recently become available. I have set aside a week in May to travel to Miami with a research assistant to delve into the holdings and make copies. This research is very directed and purposeful, since I am looking for specific materials related to productions mentioned in the film. At the same time, I will schedule and conduct an additional interview with Max Ferra, INTAR's founding artistic director.

Step 2: May 23 through June 4, 2011 -- Editing

Following the trip to Miami, I will work in Gainesville with the editor, Dennis Gaston, to scan the images and edit the interview, integrating both into the existing footage, and closing gaps in the story. (Gaston, who has been working on the rough cut of the documentary, is a veteran editor of over 200 documentaries, many of which have been broadcast nationally).

Step 3: June 7 through June 18, 2011 -- New York interviews

In mid-June, I will travel to New York with a technical associate (camera operator) for a final round of interviews. The subjects -- with whom I have been in contact -- will include noted Broadway legend Chita Rivera (star of West Side Story and many other Broadway hits) who will give an historical perspective on being a Latina performer and her relationship with the Puerto Rican Traveling Theatre; Kristoffer Diaz (playwright of the Pulitzer-nominated The Elaborate Entrance of Chad Deity) who will speak to a new Latino voice in contemporary drama; and Lin Manuel Miranda (Tony Award-winning star and composer of In the Heights, considered to be the first successful Latino Broadway musical).

My stay in New York will also enable me to renew my contacts with producers at WNET-TV and WLIW-TV, whom I previously met with about the film, and who expressed an enthusiastic interest in seeing the project completed.

(continued...)

FEO PLAN/ACTIVITIES/SCHEDULES: (Continued: page 2 of 2)

Phase 2: Post-Production, July 11 through August 15

Post-production is the most challenging and critical phase of filmmaking that brings together all of the existing elements into an organic whole. The process includes editing, sound editing, color matching, graphics and titles, scoring, among others.

Step 1: July 11 through July 31, 2011 -- Editing and Polishing

The New York footage of interviews as well as some additional B-roll (supplemental illustrative and atmospheric footage) will be brought together with the existing material to create a final cut. I will be working closely with editor Dennis Gaston to integrate the new footage and record voice-overs to shape the film's story arc so as to express the continuity of Latino theatre in New York from its early days to the current generation. This is the exacting and exciting work of bringing together the many voices that compose this narrative mosaic.

Step 2: August 1 through August 15, 2011 -- Scoring

The final step to creating a version of the film for initial public presentation is the addition of a musical score. I have been in negotiations with an experienced composer whom I have worked with before to create an underscore for transitions and particular highlights in the film.

OUTCOMES OF FEO: (Remember that you will be asked to submit a report of your accomplishments at the conclusion of the FEO. Please prepare this section with that report in mind.)

A. List specific outcomes of this FEO related to your own professional growth and development.

1. **SCHOLARLY DEVELOPMENT.** As a Latino scholar, and in particular a specialist on musical theatre, completing this FEO gives me the opportunity to connect to the larger, lively, ongoing discourse on the state of Latino theatre (including Latino musicals) in both the commercial and non-profit realms and to contribute to the knowledge about the roots and the future of the Latino theatre and its place in the diversity of American theatre.

2. **ARTISTIC PROFICIENCY.** As a director, this FEO will enable me to look beyond the boundaries of my specific artistic experience and to explore a related medium and expand my creative process. At the same time, film as both a collaborative and a visual medium has enough related aspects that it allows me to feed that experience back into my practice on stage and in the classroom.

3. **PROFESSIONAL CONNECTIONS.** Working in theatre, I see myself as both an educator and an artist. The FEO will allow me to pursue and maintain valuable professional contacts and visibility in the New York theatre, enhancing my professional career and growth as a teaching artist by bringing UF student performers and shows to New York stages and New York professional talent to UF to "cross pollinate."

4. **INTERNATIONAL EXPOSURE.** One important outcome of the FEO will be to initiate the national and international distribution of the film to festivals such as the New York International Latino Film Festival, Seattle Latino Film Festival, and the Toronto International Latino Film Festival, among others. Such exposure is part of the level of professional engagement in the field that is expected for promotion.

B. List specific benefits of this FEO to your department, college and/or the university overall.

1. **MAKING THE SCHOOL A FOCAL POINT OF DIVERSITY.** The mission statement of the School of Theatre and Dance urges the faculty to engage in teaching and research characterized by "diversity, discovery, and risk." The film project supported by this FEO, in conjunction with other diversity initiatives, will significantly strengthen our ability to attract the attention of a truly diverse student body to our programs.

2. **ENHANCING THE CURRICULUM.** It also promises to become an important primary curricular resource for the teaching of American theatre history and for some of the large lecture classes for majors and non-majors (THE 2000, Theatre Appreciation and Introduction to Theatre, THE 2020). No comparable materials exist to aid in the teaching of Latino theatre. Because of strong interest about the subject that has been expressed to me from scholars and teachers on and off campus, marketing the film to lecture courses could present a commercial opportunity for the School and College as well.

3. **THE CHALLENGE OF INTERDISCIPLINARITY.** The College of Fine Arts puts a strong emphasis on collaborative, interdisciplinary, and international work by its faculty that brings recognition and visibility to its training programs. The film will carry the name and imprimatur of the College wherever it is exhibited and draw attention to our interdisciplinary work.

4. **POSITIONING UF AS A CENTER OF LATINO STUDIES.** As the home of a nationally recognized Latin American Studies program (of which I am Affiliate Faculty), and with its geographical location in such close proximity to the region of Latin America and the Caribbean, the University of Florida has a particular obligation to serve as an institution that promotes the understanding of Hispanic and Latino culture. Wide national and international distribution of this documentary brings a strong presence and recognition to the university in one of its key domains.

CHECK ONE: I agree () or I do not agree () that my proposal (WITHOUT budget information), if successful, can be shared with others applying for FEOs.