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THE DANCER AS ENTREPRENEUR:
A NEW COURSE IN HIGHER EDUCATION THAT GUIDES YOUNG DANCERS
IN DEVELOPING COMMUNITY DANCE ORGANIZATIONS

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SCHOOL OF DANCE

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community and state. No one will ever know the sacrifices they made, but I was fortunate to personally witness their individual contributions. From Germany to New York to California—as well as Louisiana, I am also proud of you three for making a difference in the lives of others in your respective fields. Thank you for your support this past year, and for helping me cross the finish line—and lest we forget Maggie the Cat who was with me every step of the way during my OU journey!

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ABSTRACT

The purpose of this study is to develop a course in higher education that will guide dance artists in developing community dance organizations, a process which will benefit the artists as well as their communities. *The Dancer as Entrepreneur: A New Course in Higher Education That Guides Young Dancers in Developing Community Dance Organizations* is a semester-long course that will explore past and proven methods of established community dance organizations while encouraging young dance professionals to design their own models. The course will explore practical methods for community dance organizations to survive in an ever-changing society and industry, both through examining past trends and through strategic planning for the future. In developing a course of this nature, I also hope to shed light on where further study is needed.

PREFACE

I originally intended to do choreography for my thesis. Last year, when I was restaging my choreography set to the music of Duke Ellington's *Harlem*, I realized how much I miss making dances. Based on all I have learned and experienced at OU, I began thinking about music and themes I have always wanted to explore, but never had the time to develop. Then, on April 24th my life changed—and so did the choreographic plans for my thesis.

Throughout my recovery, I heard from many people in my past life. These wonderful messages reconnected me with special individuals—and many miraculous memories reemerged. Consequently, I was inspired to reflect on the important work we achieved in north Louisiana—building a community dance organization—from 1982-2016. The majority of the messages I received revealed how life-changing dance had been for so many young people—who are now adults, and who are still benefitting from their dance experiences, as are their children and grandchildren.

In our lives, we traverse from project to project, performance to performance, and rarely have time to reflect on what truly transpires throughout each process. Grant final reports, profit/loss statements, survey findings, and other outcomes reveal the logistics and statistics of projects, but rarely is there a measure of the heart—which is often the most important consideration for an artist.

Thus, reflection and experience were the initial inspiration for my thesis followed by numerous changes that have occurred in the dance industry over the past decade. Also, what will community dance organizations look like in the future? Who will lead the next

generation and how will they prepare to meet the challenges? The course I propose in my thesis will investigate all of the above.

When I moved to Shreveport in 1982 only to learn that the job I had been offered teaching art and dance at Airline High School had been dissolved, I immediately began searching for other options. Unable to find employment, I was informed by Dr. Will Andress, music director of First United Methodist Church, that this historic institution would allow me to develop a dance program within the music department *if* I would choreograph summer musicals and other projects—as well as teach classes to children in the neighborhood. (Anchored in the heart of downtown Shreveport, FUMC is over 100 years old and chose to stay downtown amidst decades of poverty and crime, when other churches relocated to the suburbs. Helping the people of this neighborhood continues to be an important mission of the church.)

With no salary, fees, or benefits offered, *I accepted the job!* It was my responsibility to generate income from the students I taught. I made monthly donations to the church from this income and still contribute—as FUMC opened the door for me to build a community dance program in north Louisiana that impacted thousands of people.

As our performing arts programs began to grow within the music department, the church acquired a 100 year-old bakery building next door. We renovated the building to include a 350-seat theatre and television studio on the first floor. A \$7,000 Frost Foundation Grant enabled me to build *twenty-seven steps to heaven* where my first dance studio was located on the 2nd floor. After weeks of stripping and sanding paint, we discovered beautiful hardwood floors, Chicago brick, and glass brick windows. When we finished, the students felt like they were in an urban studio in New York or Chicago. I

purchased a portable 'record player,' four portable ballet barres, three mirrors, and the church loaned us a piano for our young accompanist.

The weekend we opened, journalist Charles Kuralt featured Alvin Ailey as his guest on *CBS News Sunday Morning*. Mr. Ailey proudly stated that, after 25 years, dance was finally getting out of the church basements and moving into the mainstream of life. I always surmised that Shreveport was at least 35 years behind the times, because it was two more years before we made it to the church basement, where we remained for an additional eight years.

But it was in this basement that history was made. Legendary dancers such as Judith Jamison, Sylvia Waters, Milton Myers, Dianne Maroney, Virginia Johnson, Salvatore Ailello, Joe Tremaine, and dozens of others literally left their footprints in that studio—touching the lives of hundreds of dancers along the way. Ms. Jamison was in the process of choreographing the world premiere of *The Divining*, some of which she developed on and taught to the Shreveport dancers in her choreography workshop. Ms. Jamison fell in love with our enthusiastic dancers as well as my young, high school accompanist, Dennis Montgomery. While she offered him a job in New York, Dennis went on to Boston's Berkeley School of Music where he graduated and has been a professor for more than twenty-five years. Dennis frequently returns to Shreveport as a guest pianist with the Shreveport Symphony. Ms. Jamison recognized his genius at age seventeen—as well as the talent and hunger of our dancers, our humble beginnings in the basement, and the potential within the community.

After all, June 27, 1985 was a special day in Shreveport. It was recognized as *A Day of Dance* as we presented to our small community three of the best global artists in the

Ballet, Modern, and Jazz dance world, all in one day. The Louisiana Dance Foundation offered Master Classes in Modern and Jazz Dance with Judith Jamison and Joe Tremaine, and the Shreveport Regional Arts Council presented Baryshnikov and Friends at the newly renovated Strand Theatre. Six members of our newly formed company, Louisiana Dance Theatre, performed classical choreography in honor of Baryshnikov and dancers as they entered the Patron Party at the University Club. It was a weekend like no other. All events were sold out. It was the beginning of a new era. Before saying goodbye at the Shreveport Regional Airport, Ms. Jamison told Dianne and me that she needed to pay attention to what we were doing—that *she might, one day, direct a company*. Four years later, Alvin Ailey died and Judith Jamison honored his request of taking over the reins of his infamous company—the Alvin Ailey American Dance Theatre, which she successfully directed for twenty-one years, and still serves as Artistic Director Emerita.

After our *Day of Dance*, Jazz Dance icon, Joe Tremaine, a Louisiana native, returned to Shreveport on many occasions to teach master classes and workshops for the Louisiana Dance Foundation to help the non-profit organization raise funds for scholarships and future educational and artistic endeavors.

Dance Magazine's then editor-in-chief, Bill Como, flew in to cover the Louisiana Dance Foundation's presentation of Ballet Eddy Toussaint de Montreal as we gave the Canadian company their U.S. debut. Mr. Como generously attended and covered all events and activities throughout the weekend. He also supported the Louisiana Dance Foundation's efforts until his death. We often received more recognition and support from far, than near, but we were grateful for every day of our existence, as Shreveport was a

tough market that provided many challenges for our burgeoning community dance organization.

Located one-half mile from the interstate, the FUMC location was perfect due to Shreveport's close proximity to South Arkansas and East Texas. Called the Ark-La-Tex area, we attracted students from all three states. While many referred to taking classes at FUMC as *in the basement, in the dungeon, and in the ghetto*, we developed a 'hotbed' for dance as it was different from what had previously been offered in the community—or anywhere in Louisiana. The other 'differing' factor, was that we developed the first multi-cultural dance organization in Shreveport—and north Louisiana, without realizing it. I would later discover that I was building my program in one of America's top ten most racially divided communities.

I was also teaching at Grambling State University, one of America's Historically Black Universities, seventy miles from Shreveport. With the retirement of its founding dance director, Grambling needed a full time instructor and director of its legendary Orchesis Dance Company. I recruited my colleague, Dianne Maroney, for the job, which she accepted in 1983, one year after I moved to Shreveport. (Dianne was principal dancer and assistant artistic director of Ailey II for ten years, performing *Cry* and other principal roles.)

While Grambling was seventy miles from Shreveport, Dianne and I were 'joined at the hip,' and worked together for thirty-three years – and we are still in constant contact with plans for numerous future projects. By combining our artists, resources, and audiences, we co-presented our companies in Shreveport, Grambling, statewide, regionally, nationally, and internationally.

For our performances at Grambling, we performed in an old college auditorium, T. H. Harris, that had no curtains and very few lights. Our tech crew consisted of Dianne and me. I was off stage left telling her *thumbs up* to turn on the lights and *thumbs down* to turn off the lights. I could barely see Dianne's eyes through a tiny window near the proscenium.

Grambling's old women's gym was our studio with no heat or air; flies circled our heads in hot summer months, but members of Grambling's renowned band would often play for our classes, so the joint was jumping—art was being made—and no one knew they were supposed to be miserable.

Determined to bring respect to our dancers, teaching artists, choreographers, and companies, I worked closely with the historic Strand Theatre on raising the first \$25,000,000.00 for renovations so our dancers would have a 'home theatre'—a proper place to present our dancers, companies, choreography, original music, costumes, lighting, and more. We also attracted audiences from all socioeconomic backgrounds who previously would not sit in the same theatre. After the Strand's grand reopening in 1984-85, the Louisiana Dance Foundation presented ninety-five percent of its performances at the Strand Theatre from 1985-2016. Built in the 1920s by the Saenger family as an opera house, the theatre seats 1,500 people, has excellent acoustics, sprung floor, and is the perfect venue for presenting dance.

In 1990-91, I relocated my studio to Pierremont Mall. Previously known as an upscale mall, the facility was at risk of closing, therefore, I was able to negotiate an excellent rental fee for many years and shared some of the build-out costs with the mall owners. With young children, siblings, and parents who shopped and dined at the facility while students were in class, Carol Anglin Dancer Center breathed new life into Pierremont

Mall. For twenty-five years, it was our *incubator* where: art and artists were born; children took their first ballet steps; world-premiere ballets were born; music was composed; costumes were designed, constructed, and painted; studio performances featured dancers all ages; board meetings were held, and where receptions honored artists and patrons—and much more.

We turned the heads of other merchants and shoppers in the mall in July 1991 when forty-five Russian dancers arrived for three weeks of classes and rehearsals for Louisiana Dance Foundation's USA/USSR Dancers for Peace Exchange. Style shows, Lecture-demonstrations, *Up Close and Personal* events, and many other activities were held in the common area of the mall. The culminating performance of our Soviet/American dancers at the Strand Theatre was the first sold-out dance performance in the theatre's history. Louisiana Public Broadcasting and Public Radio—as well as senators and congressmen were in attendance—and they ALL paid for their tickets.

The yearlong exchange began in October 1990 with my teaching in Moscow at the school of Marina Semyonova, which was located in the original Bolshoi Ballet School. Dimitri Kulokov, photographer of *Soviet Dance Magazine*, documented the classes stating that I was the first American to teach Modern Dance in the school. In June 1991, twenty-five members of Louisiana Dance Theatre traveled and performed throughout the former Soviet Union for three weeks spending less time in Moscow, however, due to pre-revolution turmoil when military tanks were in the streets. The revolution took place one month after the yearlong exchange. Due to the political climate, the cultural exchange presented many challenges; however, it was an important artistic, humanitarian, and historic event, and, once again, put Shreveport on the international 'dance map.'

Through the years, Grambling's Orchestis Dance Company buses would pull up to Pierremont Mall and forty-plus dancers would unload for long days of classes and rehearsals with Louisiana Dance Theatre – usually on Saturdays and Sundays for master classes with guest artists or before our Strand Theatre performances.

In the 1997 & 1999, Russia's famed director of the Kirov/Maryiinski Ballet, Oleg Vinogradov, lead the way into Pierremont Mall for fifty-plus Korean, Japanese, Chinese, Italian, Russian, and other international dancers to take class and rehearse for *Swan Lake* and *Sleeping Beauty* performances – while also preparing 15 local dancers for their supernumerary roles with the Korean Company. It was the first time in Shreveport's history either ballet had been performed in their entirety. Only one-half of the enormous sets would fit onto the Strand Theatre stage.

Other companies who filed into our incubator were Ailey II, Dance Theatre of Harlem, Eliot Feld, Elisa Monte, and many more. All of this presented an excellent opportunity to show the business community how the arts impact the local economy. Every time guest artists and companies arrived, area merchants and restaurants welcomed them with open arms. Of course, we would circle back to those businesses and request donations or sponsorships. These establishments thus provided 'comp tickets' to their employees who waited on the dancers and companies. Decades-long community partnerships and relationships evolved from this practice.

When Denzel Washington came to Shreveport and east Texas to film *The Great Debater*, I recommended Dianne as choreographer for the movie. Denzel loved our dancers—and Dianne—so much that he featured her in cameo spots throughout the movie.

When Oscar and Emmy Award recipient, William Joyce, and the Shreveport Regional Arts Council received a \$150,000.00 grant to bring to life his children's book, *The Leaf Men and the Brave Good Bugs*, twenty-five members of Louisiana Dance Theatre performed as Ant Goblins, Fireflies, Doodle Bugs, and more. I was fortunate to have been hired as choreographer for this yearlong project, which was performed for the public as well as for 9,000 students from underserved populations. It was historic—and Hollywood was there!

And what does all of this have to do with my thesis. Making lemonade out of lemons. Shreveport was NOT a dance community – and when we sought support and informed arts, civic, business, and community leaders of the vision and mission of our organization—and impact on the community, they always looked at us and said, “Ms. Anglin, This all looks real nice on paper, but you can never do this. Not here. Not in Shreveport.”

As it turns out, we ended up doing MORE than we ever imagined in this small, unlikely, southern community. From performances and travels in Russia, Italy, Germany, Austria, and Canada, to Chicago, Dallas, Houston, and Washington, D.C. at the Kennedy Center, the show went on—and in a major way. We brought the dance world to Shreveport, and, as recognized by the governor, our dancers became global ambassadors for our community and state. As an Honor Company of Regional Dance America for 25 years, Louisiana Dance Theatre was Shreveport's first and only regional ballet company.

Our dancers are our legacy as global teaching and performing artists. Former student, Brandi Coleman, became principal dancer and Associate Artistic Director of Chicago's Jump Rhythm Jazz Project for fifteen years, teaching at the Universities of Finland, Alaska, Northwestern, and more. She has been an artist-in residence at Southern Methodist University (SMU) for the past three years. Brandi was recently named Assistant

Professor at SMU following the retirement of legendary jazz dancer/choreographer, Danny Buraczeski.

Ashley Murphy was principal dancer of *Dance Theatre of Harlem* (DTH) for twelve years where she was featured on multiple occasions in the *New York Times*, on the front cover of *Pointe Magazine* with Misty Copeland, in frequent articles and write-ups in *Dance Magazine*, and more. Ashley was on DTH Billboards, Times Square's JumboTron, and all over subway walls. She was a regular at the White House when the Obamas were in residence. Ashley was Arthur Mitchell's guest at the *Kennedy Center Honors* and other events. Mr. Mitchell always thanked me for the training and preparation we gave Ashley – and how she went from being a high school graduate, to apprentice, to *corps de ballet*, and ultimately soloist with DTH. That preparation had to do with the training as well as all of the events we produced in Shreveport. The dancers were part of our processes—every step of the way. They learned about entrepreneurship firsthand—by *doing* the work.

Now a principal dancer with the Washington Ballet, Ashley was the first African American to dance the role of Sugar Plum Fairy with the company this past December. Septime Webre recruited Ashley from DTH to Washington, and hopes she will soon follow him to Hong Kong.

There are MANY more stories of Louisiana Dance Theatre's dancers who have traveled vastly different journeys in dance. From China, to Africa, to throughout Europe, our dancers are making their way in the world – and all are unique entrepreneurs.

My own three children spent their entire lives training, performing, and traveling with Louisiana Dance Theatre. They have matured into responsible citizens but, today, their entrepreneurial spirit inspires their mother. The youngest, Bailey Anglin, graduated

from the Kirov Academy of Dance, was an apprentice with Richmond Ballet, company member with Ballet Austin II, scholarship student at Jacob's Pillow, and is now dancing professionally in New York. Bailey is a certified Pilates instructor at NY's upper west side physical therapy, is performing in many projects, teaches ballet and modern for Joffrey Summer Workshop in San Antonio each summer, is *work-shopping* for a Broadway musical and recently performed in Los Angeles where she was hired as a dancer to work with graduate students on a choreography project at Cal Arts.

On December 22, 2018, the *New York Times* featured Bailey on five pages in the main section—including a photo and mention on the front page—regarding a project covering the addiction and recovery stages of an Opioid addict's withdrawals. The *Times* hired Bailey as a movement artist and required her to read countless journals of Opioid addicts, which she would then choreograph. They recorded her movements for seven hours with only a couple of breaks. The videographer animated the movements, which could be viewed in the *Times'* online version. The hard copy showed still shots from the different stages of addiction.

Why is all of this important and how does it inform my thesis? Because these are examples of the many possibilities of how the arts can impact artists, audiences, communities, and society—while bringing people together in a very fractured world.

I am concerned about dancers. I am concerned about dance—its future and survival. I remember escorting legendary dancer, Freddie Franklin, to the ballroom where he would teach classes at the Regional Dance America/SW Festival in Galveston. After passing several ballrooms full of dancers, he looked at me and said, *Oh my. There are so many of them. What will we do with all of them? What will become of them?* I never forgot his

remarks, but I thought, hopefully, with their experiences in dance, they will somehow use what they have learned and apply it in ways that will effect positive change in the world.

And that's what community dance organizations can do. One dancer at a time. One teacher at a time. One choreographer. One artistic director—and the list goes on. We must prepare our young, entrepreneurial spirited artists to lead the way. We must equip them with the knowledge they need to successfully operate these organizations as well as to identify and solicit the help of professionals in their respective fields.

Thus, for me to design a course, I needed to research the history of dance in academe and to understand its roots, its current place in the dance world, and future, unexplored paths. I firmly believe equipping young dancers in higher education with knowledge and experiences to help them develop entrepreneurial skills is essential.

It was helpful for me to reflect on traditional training and expectations for today's dancers, and recognize current trends and changes. Also recognizing the many changes in the professional dance world is critical. Helping dancers navigate a very different journey in today's dance world will require all of us to stay current to effectively guide them down uncharted corridors.

For those who choose the community dance organization path, the course will help them to understand more about the development of a school, a nonprofit organization, a dance company, educational outreach, and community partnerships. Each entity can be daunting; pursuing all five without careful planning puts the organization at risk for failure.

When I started my journey as a dancer, I only wanted to dance first, then teach and choreograph. I never wanted to own and operate a school or become an artistic director of a company. However, I found my calling in that 'deep gladness' place and it intersected in a

most beautiful way when my passion met the ‘deep hunger’ of the world—and the hunger for what the arts bring to the hearts and souls of man. I will never, ever forget looking into the eyes of so many children—witnessing first-hand the remarkable impact dance can have on a human life. My own life has been forever changed from dance, especially through my life work in community outreach.

Whether executing outreach activities in Russia, Austria, Canada, or Shreveport, the audiences were the same – always wanting more as they chanted en mass in Austria, “Zugabe! Zugabe!” More! More!

Hopefully, the next generation will be prepared to give them more—and in a more powerful way—making a difference in the world through the art of dance.

Introduction

Artists seeking to discover their purpose should perhaps consider the words of American writer and theologian, Frederick Buechner, who suggested that an individual's *calling* in life is found at “the place where your deep gladness and the world's deep hunger meet.”¹ This quote resonates in the heart and soul of the author of this thesis who found her calling in dance as a performing and teaching artist. The author dedicated her life to creatively sharing her passion with audiences globally—audiences who were *hungry* for the positive and healing effects of dance. Through artistic entrepreneurship, the author developed a community dance organization that brought artists and audiences together while uniting diverse people from all socioeconomic backgrounds—all through the art of dance.

The purpose of this study is to develop a course in higher education that guides dance artists in developing community dance organizations, which will benefit artists as well as communities. By developing a course of this nature, byproducts of the project will shed light on where further study is needed. *The Dancer as Entrepreneur: A New Course in Higher Education That Guides Young Dancers in Developing Community Dance Organizations* will explore past and proven methods of established community dance organizations while guiding young dance professionals to design their own model through a semester-long course. As a practical means of surviving in an ever-changing society and industry, the course will search for trends of the past and strategic planning for the future.

Chapter I of the thesis briefly discusses the *Background* of dance in academe—its journey to the present, and goals for the future as institutions prepare students for

¹ Buechner, Frederick. *Wishful Thinking: A Theological ABC* (1973).

prospective work in a swiftly changing dance world. Chapter II examines *Expectations* for professional dancers and the journey through dance education and performance practices while also citing basic entrepreneurial activities throughout the formative years. As the paradigm shifts in the dance world, Chapter III discusses *Dance Entrepreneurship* as companies change, driving dancers to investigate other industry options such as choreography and administrative positions. Chapter IV proposes the *Course for the Dancer as Entrepreneur* and its curriculum, which includes the development of a school, a nonprofit organization, a performing company, community outreach, and community partnerships. Chapter V covers *Course Assessment*, which addresses course expectations, learning outcomes, evaluations, and final presentations of student-designed models for community dance organizations.

Many people and resources informed and inspired the author in the development of the thesis and course. Arts activists, practitioners, and authors such as Donna Walker-Kuhne, Doug Borwick, Joanne Scheff Bernstein, and Michael M. Kaiser, are some of the major influences—past, present, and future.

In his book, *Engage Now! A Guide to Making the Arts Indispensable*, Doug Borwick believes that “The arts will always exist. Artists will always make art...Almost all artists are entrepreneurs. Only a small percentage of artists hold salaried positions that [suffice to] earn them a living producing or presenting art. Most cobble together a livelihood through some combination of art sales or *gigs*, often supplemented with non-arts employment.”² Borwick also considers that the arts, whether created individually or by a group, were

² Borwick, Doug. *Engage Now! A Guide to Making the Arts Indispensable*. (Winston-Salem, NC: ArtsEngaged, 2012), 155.

initially the expression of the total community. “The process of making art was a seamless part of existence not separated from other forms of work.”³

In Borwick’s earlier publication, *Building Communities, Not Audiences*, following his initial claim that arts will always exist, he questions the survival of America’s nonprofit organizations serving as today’s principal arts infrastructure. “The economic, social, and political environments out of which...Western *high arts* [developed,] have changed...The survival of established arts organizations hinges on their ability to engage effectively with a far broader segment of the population than has been true to date.”⁴ Borwick adamantly believes that, “It is from the community that the arts [originally] developed and it is in serving communities that the arts will thrive [in the future]...communities do not exist to serve the arts; the arts exist to serve communities.”⁵

With rapid-fire societal changes on a global scale, communities are facing challenges and struggles on many different levels. In 2015, Robert Lynch, president and CEO of Americans for the Arts expressed his concern,

A quick glance at the headlines of any newspaper illustrates how the United States is at a historical crossroads of social change...The country’s future depends on inter-community connections – the promise of increased understanding between people who maybe have little in common on the surface. The arts have a long history of bringing people together across boundaries – increasing understanding across disparate and historically unequal groups, and supporting the agency of underrepresented communities to create, maintain, and share their own stories.

Artists and arts organizations are an important resource in our path to building stronger connections. Opportunities for more even-footed conversation among groups lead to insight and a shared sense of community, and in turn lay the

³ Ibid.

⁴ Borwick, Doug. *Building Communities, Not Audiences: The Future of the Arts in the United States*. (Winston-Salem, NC: ArtsEngaged, 2012), 25.

⁵ Ibid.

groundwork for exploration [into the process of maintaining] vital cultural and community traditions while inviting much-needed neighborhood investment...

Integrating the arts more fully into our lives enriches each of us, and because engaging in the arts brings individuals together, it fosters community. Art and artists aren't only in museums or concert halls – they are all around us. Every one of us has the ability to create and to imagine a way to make our neighborhood healthier or stronger.⁶

What will the future of dance look like and who will lead the way? Many leaders in today's dance industry are former dancers who spent the majority of their lives training, rehearsing, and performing the art of dance—not preparing for life as an administrator or director. Yet, in many cases, talent, experience, and passion inspired artists to become industry leaders developing and maintaining today's community dance programs. While dancers are creative, resourceful, and typically possess an entrepreneurial spirit, developing and maintaining a nonprofit organization that serves a community requires a different skillset. How, therefore, does the artist lead the organization without preparation?

A successful leader, regardless of background, will solicit board members for the community organization who are professionals in the fields of management, finance, law, marketing, productions, and other viable areas. The director will also work closely with the board and its staff on developing and implementing the organization's mission and vision, while also staying engaged in the planning and execution of day-to-day operations.

Arts management guru and former president of the Kennedy Center in Washington, D.C., Michael M. Kaiser stresses in his newest publication, *Strategic Planning in the Arts, A Practical Guide*, the importance of planning in all of the following areas: artistic,

⁶ Lynch, Robert L., and Lauren Zabel. "The Importance of the Arts in Our Communities: Robert L. Lynch and Laura Zabel." [Blog.americansforthearts.org](https://blog.americansforthearts.org). 2015. <https://blog.americansforthearts.org/2015/11/02/the-importance-of-the-arts-in-our-communities-robert-l-lynch-and-laura-zabel>.

educational, development, implementation, financial, as well as planning for planning. Kaiser also reminds organizations that, with evolving challenges such as aging donors, reduced arts education in schools, advances in technology, and new developments in entertainment, budgets will continue to struggle.⁷ Kaiser maintains in his book, *Curtains? The Future of the Arts in America*, that, by the year 2035, only larger performing arts organizations will survive with programming limited to profitable and familiar productions and tickets affordable to wealthy, affluent populations. Kaiser has concerns for the survival of midsized performing arts organizations.⁸

Aware of financial struggles in maintaining these organizations, yet also aware of the positive impact the arts bring to individuals and communities, it is encouraging that many higher education institutions comprehend and recognize the significance of preparing and leading the next generation of students into artists entrepreneurship. Two examples include the University of Oklahoma's Arts Management and Entrepreneurship (AME) Graduate Certificate program designed for students interested in building a career in the arts.⁹ At Southern Methodist University, the Caruth Institute for Entrepreneurship in the Cox School of Business has been a longtime leader in entrepreneurial education and has, in recent years, implemented a new concentration in Arts Entrepreneurship.¹⁰

⁷ Kaiser, Michael M. *Strategic Planning in the Arts: A Practical Guide*. Waltham, MA: Brandeis University Press, 2019.

⁸ Kaiser, Michael M. *Curtains? The Future of the Arts in America*. Waltham, MA: Brandeis University Press, 2015.

⁹ Staff. "Arts Management and Entrepreneurship." Ou.edu. 2019. <http://www.ou.edu/finearts/ame>.

¹⁰ SMU, Staff. "SMU Arts Management and Arts Entrepreneurship." Smu.edu. 2019. <https://www.smu.edu/Meadows/AreasOfStudy/ArtsManagement>.

While generations of dance artists, teachers, choreographers, and artistic directors have survived without building community dance organizations, this study will explore the benefits of engaging in entrepreneurship which includes building cultural bridges and forging relationships within communities. Taking dance—and all the arts—to people through the efforts of the nonprofit organization, can be life changing for many.

Three main goals of this thesis include the creation of a syllabus with a timeline for the course, investigation of existing community dance programs, and establishment of desired learning outcomes that support each student's individual focus. Existing dance programs will be regarded as the precedent and part of the historical review for the course. Within the course syllabus, students will explore structures of dance organizations in rural, mid-size, and metropolitan dance communities.

One challenge with developing a new course is discovering and incorporating content not previously offered. Typically, most higher education dance programs are dedicated to providing emerging artists with an artistic education that includes professional dance training and performing opportunities while also satisfying standard academic requirements. Students also enroll in courses that support their artistic career such as teaching methods, improvisation, choreography, dance history, body science, and technical theatre, which provide skills necessary for staging productions. While many programs also offer grant writing, arts management, and supplementary arts administration courses, higher education programs historically do not offer courses in developing community dance organizations. Additionally, handbooks and publications addressing the subject are often scarce.

By the end of the proposed course the students will create and present personalized community dance organizations based on their reflections, research of established organizations, and personal visions for the important role dance should play within communities. The 'mock' community dance organizations designed by the students will also be advantageous for the instructor and classmates who will learn from each student's reflections, discoveries, and innovative visions.

The development and application of this course will represent the first opportunity the author has had to reveal valuable information to future dance artists and directors. Throughout this process, the author has gained a broader perspective of how other community organizations are structured and operate. With continued research, the author and instructor will adjust course structure, implementation of material, and teaching methods. The research and personal reflection required in creating the course has been a valued process.

This written document will include a Source Review to give the reader a view of the path for the research. Review of literature, journals, and printed information will also be included.

Chapter I

BACKGROUND

Precedent and Abbreviated History of Dance in Academe

In order to better understand how the proposed course, *The Dancer As Entrepreneur: A New Course in Higher Education That Guides Young Dancers in Developing Community Dance Programs*, will greatly benefit the emerging dance artist, it is crucial to understand the role of dance in higher education. This section will give a brief history of dance in higher education, explore the interdependent relationship of the professional dance field and higher education, as well as examine the traditional curricula model often implemented in university dance programs.

The first recognition of dance as an academic discipline in higher education was in 1926 in the Women's Physical Education Department at the University of Wisconsin-Madison. In his book, *A History of Dance in American Higher Education: Dance and the American University*, author Thomas K. Hagood recognizes Margaret H'Doubler, University of Wisconsin-Madison dance educator, for establishing the first major curriculum for dance in higher education. A pioneer whose philosophy of dance learning was based on scientific principles, H'Doubler believed that creative abilities could be cultivated within each student.¹¹

After the first dance major was approved, dance established its roots in K-12 and higher education in physical education departments where most programs remained until the 1970s. During this time, with Title IX and Equal Educational Opportunity legislative

¹¹ Hagood, Thomas K. *A History of Dance In American Higher Education: Dance and the American University*. Lewiston, NY: Edwin Mellen Press, 2000.

changes in 1972 and 1974, the focus of physical education programs shifted to coeducational sports while degrees in teaching dance were recommended for dance artists.¹²

In her presentation of the “Evolution of Dance in Arts Education” at the *Dancing in the Millennium Conference* in Washington, D.C., Jane M. Bonbright, Ed. D., discussed this time of transition. It took nearly thirty years for dance to complete its journey from physical education to the fine and performing arts. During this time, the focus of physical education became more concentrated in athletics, human kinetics, and sports science while dance developed its identity of being arts-based. This higher education dance evolution resulted in rethinking and modifying dance pedagogy and professional preparation.¹³

Curricular emphasis was redirected to creative and artistic processes in conjunction with cultural, historical, and artistic frameworks of dance. Since music, theatre, and visual arts already inhabited higher education institutions, the move from physical education to colleges of fine arts was a natural succession for dance, as this is where creativity, philosophy, artistic exploration, training, and performance were nurtured and developed. These three decades also produced an awakening in America and its higher education institutions that began to recognize the significance of the artistic, education, and cultural values of dance. By combining forces with the other disciplines to support arts education initiatives, dance received national recognition and prominence in the early 1990s. *Goals 2000: Educate America Act*, national standards and assessments in the arts, and teacher

¹² Bonbright, Jane M. "Evolution of Dance in Arts Education." Ndeo.org. 2007. https://www.ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=51380&sl=956872955.

¹³ Ibid.

guidelines for certification and licensure, were a few of the initiatives supported by theatre, dance, music, and visual arts.¹⁴

Thomas Hagood also discusses another significant contribution to the progression of dance in higher education, which was initiated at Bennington College in Vermont. Known as the *Bennington Experience*, Martha Hill and Mary Josephine Shelly were the architects of the experiment. Many positive outcomes of the Bennington movement included the respect generated for modern dance as an art form and the evolution of professional standards in higher education dance curricula.¹⁵

Author of *The Bennington School of Dance: A History in Writings and Interviews*, Elizabeth McPherson also shared important facts in her 2009 article in *Dance Teacher* magazine. With a goal of keeping Bennington College's campus operational during the summer months, then President Robert Devore Leigh solicited the help of Martha Hill, in June 1933, to investigate options. As Bennington's arts and music division's inaugural director of dance and former Martha Graham company member, Hill proposed the initiation of a dance school. Joined by former Teachers College and New College faculty member, Mary Josephine Shelly, Hill was immediately named director with Shelly as administrative director.¹⁶

¹⁴ Ibid.

¹⁵ Hagood, Thomas K. *A History of Dance In American Higher Education: Dance and the American University*. Lewiston, NY: Edwin Mellen Press, 2000.

¹⁶ McPherson, Elizabeth. "The Bennington School of the Dance." *Dance-teacher.com*. September 09, 2009. <https://www.dance-teacher.com/the-bennington-school-of-the-dance-2392287889.html>.

The Bennington School of Dance in Vermont launched its first dance *experiment* in the summer of 1934 with four modern dance pioneers at the helm—Martha Graham, Hanya Holm, and Doris Humphrey with Charles Weidman. While developing their own individual techniques and styles, the four artists had worked independently until this time. This annual assembly of artists would subsequently elevate the face of modern dance to an artistic form of theatrical concert dance.¹⁷

Dance Heritage Coalition author Sali Ann Kriegsman states that the first center for the study of modern dance in America attracted hundreds of dance students and teachers from 1934-1942. Modern dance artists likened the Bennington School of Dance to a sanctuary or retreat where, in their laboratory, they could imagine, create, compose, develop, and produce new works in collaboration with musicians, actors, designers, and poets. Culminating festival performances were reviewed by critics and attracted audiences of all backgrounds locally and from afar. *America's Irreplaceable Dance Treasures*, modern dance artists such as Merce Cunningham, Anna Sokolow, José Limón, Alwin Nikolais, Anna Halprin, Erick Hawkins, and Bessie Schönberg premiered forty-two dances at Bennington.¹⁸

In her studies of the Bennington years, Kriegsman stresses a few of the many ways this period of time and events impacted the future of dance. Essentially, Hill believed it was valuable for the students to be directly influenced and inspired by professionals in the dance field and, thus, that the teachers were able to teach dance technique and composition classes because they were professional practitioners themselves. It became advantageous to both parties in that students were able to benefit from their encounter with professional

¹⁷ Kriegsman, Sali Ann. "Dance Heritage Coalition 100 Dance Treasures." Dhctreasures.omeka.net. 2011. <https://dhctreasures.omeka.net/bennington2>.

¹⁸ Ibid.

dancers and the professional artists were able to become better teachers because of their work in the field. The Bennington School's culture spawned the creative growth of individual artists through systems of experimentation, commitment, and collaboration. This culminating process resulted in the development and recognition of prolific and productive artists who later became legends in the industry.¹⁹

While the Bennington movement paved the way for the development of a myriad of dance programs, an ongoing conversation transpired from 1934-1966 regarding liberal arts versus the professional nature of dance in higher education. During the 1960s, the emergence of dance as a discipline was established. Resulting cultural and academic events that transpired during this decade propelled the art of dance into a place of prominence in higher education.²⁰

Evolution of the Dance Profession and the Importance of Higher Education

Dance in the professional world is very much alive and continues to evolve. However, with increased economic and societal challenges, many companies, small and mid-size, are diminishing. Competition for dancers is escalating and fewer jobs are available for dancers in the professional world of dance.

Not immune to the same economical and societal changes, twenty-first century higher education dance programs continue to evolve in an effort to meet the ever-changing demands of preparing students for careers in today's dance world. While many institutions

¹⁹ Kriegsman, Sali Ann. "Bennington School of the Dance (1934-1942)." Dhctreasures.omeka.net. 2011. <https://dhctreasures.omeka.net/bennington2>.

²⁰ Hagood, Thomas K. *A History of Dance In American Higher Education: Dance and the American University*. Lewiston, NY: Edwin Mellen Press, 2000.

continue to offer technical and artistic excellence through professional level training and performing opportunities, higher education programs also offer more diverse options for bright, talented, and committed students eager to pursue varied careers in the performing arts.

A path taken by several colleges and university dance programs includes direct links to the professional dance world. Two differing examples include New York's Ailey / Fordham program and the new professional partnership between the University of Oklahoma and Oklahoma City Ballet.

Located in New York City's Lincoln Center area—the epicenter of the dance world, The Ailey School and Fordham University are partners in a highly innovative Bachelor of Fine Arts (BFA) degree in dance. This BFA program offers the best of two worlds with the artistic pre-eminence of the official school of the world-famous Alvin Ailey American Dance Theater where dance classes, rehearsals, and performances are held while students attend academic classes at Fordham University's Lincoln Center campus, receiving an exceptional liberal arts education rooted in the Jesuit tradition of academic excellence.²¹

The University of Oklahoma's newly formed partnership with Oklahoma City Ballet provides select dancers with an opportunity to train with professional dancers in company classes as schedules allow. Dancers also rehearse and perform classical and contemporary works with the company as experience and schedules permit. Partnerships of this nature

²¹ Fordham, Staff. "Dance Innovation with the Alvin Ailey American Dance Theater." Fordham.edu. 2019. <https://www.fordham.edu/info/21862/dance>.

may result in helping college graduates secure positions with professional dance companies.²²

Further examples of improving and maintaining professional standards in higher education dance programs—that directly impact dance majors—include revisiting mission and vision statements; updating and improving curricula; building and preserving proper facilities; plus hiring and retaining exceptional faculty and staff.

Higher Education institutions typically search for qualified full-time faculty members with a Master of Fine Arts (MFA), and/or other terminal degrees, that also have extensive performing experience with professional dance companies. Faculty members who have both terminal degrees and professional experience provide a broader perspective for students thus validating the importance of both academia and artistry while providing invaluable tools for students who seek employment in the far-reaching dance world. A student's well-rounded education in the performing arts is vital for employment and financial survival in today's world.

Higher education institutions frequently hire guest artists from the professional dance world who teach, present lectures, hold auditions, and/or set choreography during their artistic residencies. Guest teachers, company ballet masters, and artistic directors from professional dance companies are also hired to conduct master classes. Dancers benefit from working with guest artists and can often make important connections from these opportunities.

²² OU Dance, Staff. "University of Oklahoma Dance Majors Perform with Oklahoma City Ballet." [Dance.ou.edu](http://dance.ou.edu). 2018-2019. <http://dance.ou.edu>.

Both faculty and students typically expect professional musicians to accompany ballet and modern dance classes in conservatory-type university programs. Hiring professional staff members who understand day-to-day operations of a school of dance in academe is also imperative. These responsibilities may include, but are not limited to, scheduling of auditions, classes, and rehearsals; knowledge of production information for performances; business practices; marketing; and executing fundraising events.

Other expectations for professional quality, conservatory-type dance programs may include: training in traditional and non-traditional dance forms; performing opportunities presented in formal and informal settings; creative opportunities in improvisation, composition, choreography, and collaboration; production experiences in technical theatre, lighting, stage management, costuming, and other related jobs.

Training facilities in higher education institutions should include, but are not limited to, spacious studios with sprung floors with slip-resistant vinyl coverings for classes and rehearsals; mirrors, and curtains to cover mirrors, when needed; professional pianos, percussion instruments, and sound-systems; acoustic tiles or panels for ceilings and/or walls, as needed; Pilates studio(s) and related equipment for cross training; restrooms, dressing rooms and warm-up areas; and studio(s) that convert into a performance space for informal or studio performances.

Performance facilities in higher education institutions should include professional facilities that encompass fully equipped theatre(s) for dance performances. Technical and artistic staff from theatre and related departments train students and supervise productions including stage managers, lighting designers, sound engineers, costume designers, set designers, and other production personnel.

In addition to traditional season performances, colleges and universities often provide dance majors with opportunities to participate in ancillary events to prepare them for potential work in dance-related careers. These may include but are not limited to: Interdisciplinary projects, collaborations, and partnerships with other departments and organizations on campus—as well as the outlying community. Campus collaborations often take place between dance departments; music departments (symphony, opera, ensembles, and individuals); art departments, art museums, and galleries; site specific works combining artists; theatre, musical theatre, and opera departments; literature and creative writing departments; festivals and fairs; and sports programs.

Understandably, budget cuts, economic struggles, and other constraints prevent many of America's higher education institutions from providing the resources listed above. However, priorities should be in place for institutions to address the needs of dancers and faculty as artists. After all, studios, rehearsals halls, and theatres are the incubators where art is imagined and made. Educators, choreographers, musicians, costumers, set designers, and technical staff are in place to guide, instruct, support, and inspire the next generation of artists. Giving financial priority to the suggested provisions will set the stage for young artists to apply the knowledge and experiences gained, while embracing their importance. Hopefully, these ideals will become ingrained in the practices of today's artists; traditions will continue to improve; and future artists—and the communities they serve—will subsequently benefit. The history of dance in higher education has informed and paved the way for today's higher education institutions. The future of dance, in many ways, lies in the hands of American colleges and universities which prepare and set the stage for tomorrow's scholarly artists to keep dance alive and well in global dance communities.

Dance Courses Introduced to Higher Education

To meet future challenges and demands in the dance world, higher education dance programs are expanding the scope of course offerings to further prepare dance majors for *real world* engagement. In addition to traditional courses in dance technique, performance, and academic core classes, new course offerings can reflect a more diverse dance world while still other courses may provide better understanding of other cultures.

Existing and new courses may include somatic studies, teaching methods, philosophies, human development in the arts, creative processes, improvisation, composition, Laban movement analysis, cultural and historical associations, dance history and criticism, gender studies, diversity in the arts, community-based learning, interdisciplinary studies, dance movement therapy, dance for students with special needs, and dance for Parkinson's and Alzheimer patients. Other courses of interest offered in some institutions include dance in photography, video and film, technology, arts management, marketing for the arts, grant writing, strategic planning, and economic studies.

Today's students currently enrolled in higher education dance institutions understand the stress of balancing an academic and artistic schedule full of daily academic classes, projects, papers, and tests combined with the artistic demands of six to eight hours per day of dance classes, rehearsals and performances. How then will students increase the current, full capacity workload to include the addition of new topics and courses in which the overarching dance world expects knowledge and experience?

Many dancers choose to enroll in summer or online courses, become involved in related organizations on campus, or pursue a double major (or minor) in another field of

interest. With a goal of finding employment upon graduation, it befits dancers to acquire additional dance-related knowledge and skills throughout the higher education journey. A marketable dancer is an employable dancer.

Realizing the increasing demands on higher education institutions to equip students for careers in an ever changing, expansive dance field has lead industry leaders in the National Dance Education Organization (NDEO) to ask the question, "What is the Future of Dance in Higher Education?" *The Executive Summary of the Vision Document for Dance 2050: The Future of Dance in Higher Education* includes in its Introduction:²³

Social, educational, technological, economic, and artistic changes, innovations, and challenges emerging in the 21st Century suggest the need for a re-envisioning of dance in higher education. The blind reviewed think tank entitled "DANCE 2050: What is the Future of Dance in Higher Education?" formed in 2011, met in the years 2012, 2013, and 2014, and deeply examined the roots, current state, and future projections for dance in academia. The goal has been "to function proactively, articulating and substantiating potentially radical innovation in dance in higher education, while fostering the leadership required to forge structural change" (Kolcio, 2013)

DANCE 2050 Co-Founder Luke Kahlich reminds us that "the educational institution, in which dance education exists, are changing at an ever-increasing pace and in many directions, leaving dance education with the opportunity to either 'hunker down' or lead the way to whatever future these changes will bring" (Kahlich, 2012, p3).

Context: For purposes of this project, a Vision Document is defined as what we want to be and do; what we aspire to; what we would like to achieve in the future; how we want the world in which we (dance in higher education) operate to be. A Vision Document concerns the future and can be a source of inspiration. It provides criteria by which decisions are then made, because decisions flow from a Vision. As a "vision," it remains overarching, leaving room for individuals and individual institutions to create local ways to implement specific elements. . . . This Document can also become a touchstone for decision-making at the curricular, dance unit, and college levels.

²³ NDEO Committees. "Dance 2050: A ThinkTank for Dance in Higher Education." Ndeo.org. 2011-2014. https://www.ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=172476&sl=1203442640.

Values and Educational Beliefs: The following are the set of values and educational beliefs that underpin this Vision Document: Embodiment, Creative and Critical Inquiry, Empathy, Reflective Practice, Collaboration and Interconnection, Communication and Dissemination, Wellness, Preservation.

Themes: It is understood that themes do not work in isolation, but overlap and intertwine. The following are the set of themes that underpin this Vision Document: Innovation in Teaching, Innovation in Leadership, Interdisciplinary / Transdisciplinary Work, Diversity and Global Perspectives, Community Engagement, Social Justice and Citizenship, The Impact of New Technologies, and Preparing Students for the Future.²⁴

In summary, the NDEO recognizes that each program is unique and will need to tailor the ideas stated to develop strategic plans suitable for the institutional environment. The document can also become a touchstone for decision-making at the curricular, dance unit, and college levels.²⁵

This NDEO study can also serve as an invaluable tool for board members when determining the mission, vision, and plans for developing a community dance organization.

²⁴ Ibid.

²⁵ Ibid

Chapter II

EXPECTATIONS FOR TODAY'S PROFESSIONAL DANCER

The Trained Dancer and the Journey

Every dancer's journey is varied and unique—from beginning to end—and it may well be that no two dancers will have the same outcome. Dancers have diverse interests, gifts, and talents. Dancers' bodies are distinctive, as are their brains, hearts, and souls. Dancers see, hear, perceive, and learn differently. Dancers are small and tall, thick and thin, and slow and quick. Some dancers are well coordinated, while other dancers are dramatic and have great stage presence. Some dancers learn and perform choreography quickly while others prefer to create and make dances. There are dancers who are natural turners, while others have great *ballon* (ability to jump). Dancers hear music differently—some are musical and some are not. Many dancers are lyrical in their movement qualities, while others are sharp and percussive. While some dancers are academic and very technical in their style, others approach movement with reckless abandon. There are dancers who practice relentlessly, while others rarely practice. One dancer loves to lead, while another is content to follow. Certain dancers train throughout their lives without much success, while others pursue training late in life, and rise to the top. No two dancers will travel the same path to their chosen dance career. Motivation, interest, focus, attitude, personality, background, talent, and other qualities differ from dancer to dancer. All dancers—and all people—are different.

Therefore, it is miraculous when the curtain rises and audiences witness very different dancers, from diverse backgrounds, coming together, performing as one. Examples may include twenty-four swans dancing as one in the classical ballet, *Swan Lake*;

thirty-six Rockettes impeccably performing high kicks at Radio City Music Hall; a stage full of tap dancers simultaneously executing time steps and complex rhythms to the strains of *42nd Street*; or the cast of *A Chorus Line* flawlessly executing synchronized choreography in its *Finale*.

Just as inspiring is observing an improvisation session in a room full of international dancers, who, though they have never met, are working in unison. Dancers are creating movements together in small, medium, and large groups, all the while connecting emotionally and physically, through eye contact, touch, and other senses. At the conclusion of the session, the dancers are seen laughing and hugging one another and exchanging contact information in hopes of reuniting again—socially, or through the art of dance.

Though different, what many dancers often have in common is *passion*, and perhaps desire, discipline, or determination. Yet, it is through a lifetime of exploration, commitment, learning, sharing, and serving, that dancers can celebrate diversity and come together as *one*. The passion and process of training, performing, and working collectively as a team, with artists and for audiences, reveals a few of the ingredients necessary in connecting, cultivating, bridging, and healing communities.

Early Training: In the Beginning

It is the author's experience that parents and guardians make decisions to enroll young children in dance classes for various reasons. Many observe children running, skipping, jumping, turning, leaping, and creatively exploring movements while others see children responding rhythmically or gracefully to music. It is then presumed that dance training could be advantageous. Other parents enroll children in dance classes because

friends have enrolled, or children have expressed an interest in becoming a ballerina or *danseur*, a princess or a prince, or other dancing characters as seen in movies or live dance performances.

With the parents' goal of the preschooler ultimately pursuing a career in medicine or law, some parents adamantly warn dance instructors or program directors that the enrollment is short term with a goal of simply giving the child *exposure* to dance, as opposed to a career. Other parents enroll children purely as an extracurricular activity and are open to allowing the journey to continue as long as the child progresses and enjoys the activity.

An outcome, for which many parents are unprepared, however, is the *passion* that is often ignited within the child after experiencing the joy of movement, creativity, artistic expression, exploration, and human connections throughout the dance journey. Since the possibility of long-term involvement in dance training exists, enrolling students in a reputable school with experienced, educated instructors is strongly advised.

Parents also register children in classes and programs for convenience of time and location. With good intentions of ultimately transferring to a school that offers better training and higher standards—when and *if* the child exhibits talent or interest, many parents allow children to remain in substandard private dance studios with inferior training and preparation. An unfortunate outcome of this practice can result in gifted and talented dancers who exhibit potential for a professional dance career being denied the opportunity because their talent was never properly trained or developed.

Just as dancers are different, so are teachers and the studios in which they teach. In countless cases (since there are no requirements for teachers in private studios) many

dance teachers have no professional preparation, degrees, or certifications.²⁶ Other dance teachers, however, pursue degrees in higher education, have professional performing experience, and continue to learn through pedagogical certifications, workshops, and other courses, all with a goal of offering students the highest standards in dance education.

The National Association of Schools of Dance (NASD) was organized in 1981 as an accrediting organization for colleges, universities, and other dance institutions.²⁷ However, there is presently no governing board in the United States to ensure dancers in private studios are being properly instructed. Consequently, it is up to the individual teacher, and/or studio owner or employer, to seek the best possible preparation for the purpose of correctly teaching and mentoring young dance students.

In an effort to identify the best instruction or program for students, it becomes the responsibility of the parent or guardian to investigate the backgrounds, certifications, methods, and practices of dance teachers and associated studios. While word-of-mouth is a common tool for parents in decision making regarding the education and activities of children, further investigation of dance training requirements, schools, and teachers is highly recommended.

In addition to knowing *who* is teaching the class and *what* the teacher's credentials are, it is important for parents and guardians to know *what* is being taught and *what* are the intended outcomes. Remarkably, many parents have low expectations for outcomes in pre-elementary and elementary dance classes. With *exposure to dance* as the goal for many,

²⁶ Housh, Eric. "Do Your Teachers Need Dance Certification." Tututix.com. 2016. <https://www.tututix.com/do-teachers-need-dance-certification/>.

²⁷ NASD, Staff. "National Association of Schools of Dance." Nasa.arts-accredit.org. 2019. <https://nasd.arts-accredit.org>.

parents are often surprised when they observe classes and discover that students have actually learned terminology and skills, demonstrating much more than twirling around or running on their toes while donning a tutu, tiara, and wand.

Thanks to decades of research and practice, teachers of varying backgrounds have access to material to help them reach students through a creative, scientific, and logical practice. Dance educators such as Anne Green Gilbert, author of *Creative Dance for All Ages* and *Brain Compatible Dance Education*, also offers workshops to guide teachers in her methodology. In *Creative Dance for All Ages*, the author proposes “The conceptual approach to teaching creative dance facilitates students’ growth by offering a comprehensive, balanced way to learn. The object of teaching creative dance through concepts is to develop holistic dancers who are skilled technicians, critical thinkers, and successful collaborators.”²⁸ Using Rudolph Laban’s Movement Analysis, Gilbert’s curriculum focuses on dance elements of space, time, force, and body and alternates between teacher-directed and student-centered activities. Incorporating individual and group activities that foster self-confidence and social skills, Gilbert also incorporates the practice of reflection, which strengthens self-awareness and critical thinking.²⁹

While there are many other dance scholars who continue to explore the field of learning through dance, Anne Green Gilbert’s offerings can guide dance educators in preparing dancers of all ages, academically and artistically, for the next chapter in their dance journey. Additionally, many training and certification options are available through

²⁸ Gilbert, Anne Green. *Creative Dance For All Ages*. Second ed. (Reston, VA: Shape America, 2015), 1.

²⁹ Ibid.

the National Dance Educators Organization (NDEO),³⁰ American Ballet Theatre (ABT) Teacher Certification,³¹ Royal Academy of Dance (RAD),³² Cecchetti Council of America,³³ Vaganonova Teacher Training (Russian),³⁴ Bolshoi Ballet Academy Teacher Training (Russian),³⁵ Paris Opera Ballet Teacher Training,³⁶ and other systems.

Pre-professional Development

Instructors should meet regularly with students and parents to discuss ensuing paths for promising young dancers, especially when potential and visible progress is apparent. Regardless of whether or not the dancer wishes to pursue performing arts as a vocation, avocation, or simply as a hobby, if the child enjoys the training, rehearsals,

³⁰ NDEO, Staff. "NDEO Certificate in Dance Education." Ndeo.org. 2019. https://www.ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=196636&ctr=4.

³¹ ABT, Staff. "American Ballet Theatre Teacher Training Intensives." Abt.org. 2019. <https://www.abt.org/training/teacher-training/national-training-curr/teacher-training-intensives/>.

³² RAD, Staff. "Royal Academy of Dance Teacher Training." Radusa.org. 2019. <https://www.radusa.org>.

³³ Cecchetti, Staff. "Cecchetti Council of America Accreditation." Cecchetti.org. 2019. <https://www.cecchetti.org/teachers/teacher-requirements/>.

³⁴ Vaganova, Staff. "Vaganova Ballet Teacher Training." Vaganovaacademy.ru. 2019. <http://vaganovaacademy.ru/training/teacher-training-programs.html>.

³⁵ Bolshoi, Staff. "Bolshoi Ballet Academy Teacher Certification." Bolshoiballetacademy.com. 2019. <https://www.bolshoiballetacademy.com/teacher-certification>.

³⁶ Opera De Paris, Staff. "Paris Opera Ballet School Teacher Training." Operadeparis.fr. 2019. <https://www.operadeparis.fr/en/artists/ballet-school/summer-internship/cross-threads>.

performances, and cultivated friendships, then continuation of the journey should be encouraged. From encouraging creative thinking, to boosting self-esteem, to increasing empathy and tolerance, to providing a sense of accomplishment, studies have shown the many ways that the arts can positively impact children's lives. Therefore, parents are wise to invest in dance training for their offspring.³⁷

Once a decision has been made to continue, the student must then choose a path: traditional or non-traditional training, classical, modern, or commercial dance forms, or an equitable balance of both. While dancers have many options today, a traditional route, which includes classical ballet training (and related subjects) supplemented by classical modern dance forms, can serve a dancer well. This path can provide the foundation for a long and healthy dance career, should the dancer have the desire, meet the requirements, and have the opportunity to pursue a professional life in the performing arts.

With emphasis and pressure on young dancers to participate in ballet or commercial dance competitions, all parties should carefully consider these decisions. Preparing for such competitions requires additional rehearsal time; therefore, training is often sacrificed for rehearsals. Preparing for classical ballet variations or competition dances should never replace important instructional class time, which provides fundamental, technical training.

It takes many years of uninterrupted instruction to become a dancer and there are no shortcuts. Advanced dancers often spend five to six days per week in classes and rehearsals. Bypassing important development during the pre-professional training years can result in unnecessary injuries that plague a dancer for years. Additionally, young

³⁷ Alban, Deane. "The Mental Health Benefits of Art Are for Everyone." Bebrainfit.com. February 09, 2019. <https://bebrainfit.com/benefits-art/>.

dancers who begin *pointe* work too soon are at risk for permanently damaging the soft bones of the feet that are not fully developed. In recent years, the demands of young dancers learning, rehearsing, and performing professional level ballet variations choreographed for prima ballerinas has become an international phenomenon. It is too soon to know the impact of this practice on young dancers' bodies. While performing is an important part of a dancer's development, teachers and directors must prudently contemplate assigning solos and company repertoire, which should be level—and age-appropriate in all circumstances.

While all schools vary, parents should inquire early on about the progression of training and syllabus used in the curriculum. Ballet syllabi used by certified teachers (previously mentioned), studios, and schools of dance may include one or more of the following methods: ABT Curriculum (America Ballet Theatre/USA), Cecchetti (Italian), Royal Academy of Dance (R.A.D./England), Vaganova (Russian), Paris Opera Ballet (French), and Balanchine style (SAB/USA). While there are many variations and viewpoints on teaching each system, instructors typically adapt the curriculum to meet the needs of the dancers with regard to their abilities, body types, backgrounds, and levels of experience.

All schools vary on requirements such as length of classes and frequency of training. The following guidelines for age appropriate training are from the author's personal experience and were developed over the last three decades. Generally, for ages four to seven, students attend one class per week with supplemental theme-based workshops during the summer. For ages seven and eight, students should attend weekly ballet classes twice per week as well as summer workshops. From age nine to ten, dancers should attend

two to three classes per week and also plan to attend summer workshops. Dancers ages ten and eleven should progress to attending class four times per week and may include *pointe* classes plus summer workshops. Dancers age seven and older may also enroll in supplementary classes such as fundamentals of modern dance, jazz, and tap in addition to ballet—but not in lieu of classical ballet training.

Dancers ages twelve to thirteen should study classical ballet five times per week with classes one and one-half hours in length. If approved, girls this age should include *pointe* classes three times per week for twenty to thirty minutes in length. Simple variations and classical repertoire may be introduced to dancers *en pointe* during this time. These students might also enroll in additional dance classes that cover other genres such as character, jazz, modern, contemporary, and tap classes. Attending local summer intensives for two to three weeks is also recommended for students during these important years.

While many families, and some dancers, wish to take a break from dance during the summer months, students typically make great progress during these concentrated workshops or summer camps. To encourage and motivate the dancers, teachers and directors often change the format of program offerings.

During the school year, students typically attend dance classes after a long day at school, when they may be tired and lethargic. Summer workshops present the opportunity for students to attend classes in the morning and/or early afternoon when they are more alert, attentive, and generally more eager to learn. Students often invite their friends from other studios to attend summer workshops, which increases both enrollment and income for the studio. Depending on the socioeconomic climate of the studio and community, many of the students will never have the opportunity to experience summer workshops

outside their communities; therefore, teachers and directors should keep this in mind when planning summer programs. Who is the audience? What will they learn?

For dancers ages thirteen and older, students should attend ballet classes six days per week, which includes *pointe* for girls, variations, modern/jazz/contemporary, Pilates, conditioning, and partnering classes. In addition to local summer training, dancers thirteen and older should audition for nationally recognized dance programs as recommended by the instructor or director.

In smaller communities, young boys typically attend classes with girls since they are studying the same fundamental material. However, by age thirteen, boys need to have their own classes preferably instructed by a male teacher. Boys may begin basic partnering around age twelve or thirteen, learning basic lifts at age fourteen or fifteen, depending on strength and development of the student.

For modern dance curriculum in pre-professional dance schools, teachers may have experience in one or more of the following methods such as Graham Technique (Martha Graham), Horton Technique (Lester Horton), Limón Technique (José Limón), Cunningham Technique (Merce Cunningham), and Hawkins Technique (Erick Hawkins). Typically, the above modern technique classes are reserved for intermediate to advanced level dancers twelve and older. Younger dancers' classes consist of modern dance fundamentals.

Many studios also offer training in Jazz, Musical Theatre, Tap, Contemporary, Hip-Hop, and World Dance forms. Traditional jazz and musical theatre dance forms may include techniques and styles developed by Jack Cole, Matt Mattox, Gus Giordano, Luigi, Bob Fosse, Frank Hatchett, Billy Siegenfeld, and other jazz and theatre dance legends. Some studios still offer traditional tap training while others have embraced more contemporary systems

of rhythm-based work. Typically, the above jazz, musical theatre, and tap classes are reserved for intermediate to advanced level dancers twelve and older. Younger dancers' classes consist of fundamentals in these areas.

Contemporary dance is the new trend, or creative area of study, among dancers and studios. Though it originally borrowed from classical ballet, modern, and jazz styles, today's contemporary dance includes elements from many different dance genres—and there are as many approaches to teaching contemporary dance movement, as there are styles.

Students in conservatory-type, pre-professional programs often have excellent opportunities to supplement training and performance experiences, especially if a dance company is attached to the studio, school, or as its own nonprofit organization. If a company exists, membership is generally limited to serious dancers who have exhibited a high level of commitment, work ethic, technique, and artistry. In addition to annual season performances, the company also performs for community events through outreach and partnerships. If the company is a member of Regional Dance America, it is required to attend annual Festivals where the students train with internationally renowned artists and perform choreography that has been selected by a national adjudicator.

Pre-professional companies often employ the services of guest dancers, teachers, and choreographers. In addition to these artist residencies, students attend local summer dance programs as well as national summer intensives such as American Ballet Theatre, Joffrey Ballet School, Alvin Ailey American Dance Center, Jacob's Pillow, or other programs.

During the middle school and high school years, it is not uncommon for pre-professional students to attend dance classes and rehearsals five to six days per week, two to five hours per day. By the twelfth grade, some dancers have completed ten to fourteen

years of continuous dance training. In planning the next chapter, the dancer and his or her family must consider the next important decision. Should the dancer continue pursuing dance as a vocation? Should the dancer attend a college program or professional company track? Should the dancer consider unrelated career options? Scenario: What if the dancer has been offered a scholarship to the desired college or university while also receiving an invitation from the preferred professional company, but as a trainee or apprentice with no pay? Which path should the dancer choose?

While the goal for many has been to dance professionally, consideration must also be given to the partial or full scholarship to pursue a degree in higher education—especially if the student is from a lower socioeconomic background and would not otherwise have the chance to attend college. The dancer and his or her family should consider all options when making decisions for the best interest of the dancer.

Should the student choose higher education first, attending an institution that can competitively train the dancer at an industry level standard is important. Taking advantage of available resources and opportunities in higher education can contribute to the confident, mature, logical, problem solving skills that dancers need to succeed in the professional performing world and beyond.

Early Professional Experience

For dancers who choose to pursue professional performing experience in dance, there are options; however, in this fiercely competitive field, jobs are limited. Through auditions, dancers may seek positions and employment with ballet, modern, contemporary or jazz companies of all sizes and in all locations globally. Others will pursue careers in

musicals, opera, casino shows, cruise ship entertainment, theme parks, film, television, industrials, commercials, performance projects, and with pick-up companies. Whether engaged in a thirty-two week contract or a per-job contract, the life of a professional dancer is a difficult occupation with many risks involved. "The U.S. Bureau of Labor Statistics reports that dancers account for some of the highest on-the-job injury reports."³⁸ In this physically demanding career, hours can be irregular with long rehearsals followed by late-night performances. Dancers often train, rehearse, and perform seven days per week with travel and extensive touring in some cases. The Bureau of Labor Statistics also states "the median hourly wage for professional dancers in all areas of dance was \$14.44 in May 2015. Dancers just starting out might earn only \$8.00 per hour, so many will also hold jobs performing on cruise ships or at theme parks. The highest ten percent of dancers make just over \$33.00 per hour, and often work full time in a dance company."³⁹

Dancers do not pursue dance careers for fame or fortune; they dance because they are passionate and dedicated to the profession. The benefits of having a professional performing career can far outweigh the demands or risks involved. Each dancer who steps onto the stage becomes part of dance history's lineage. The lessons learned, experiences gained, and friendships made should be passed down to the next generation, which can help shape the future of dance.

³⁸ Staff. "How to Become a Dancer." Theartcareerproject.com. 2017.
<https://www.theartcareerproject.com/become/dancer/>.

³⁹ Ibid.

The Young Dancer's Supplemental Skills

Entrepreneurial skills can begin at an early age. Dance training and related costs can be expensive for families, especially if there is more than one dancer in the family. Parents who teach children to appreciate and value an arts education are also wise to inform children of sacrifices families collectively make to ensure commitments of time and money are met.

Expenses may include, but are not limited to: monthly tuition, registration fees, performance tickets, costume rentals or purchases, master classes, workshops, dance festivals, summer intensives, travel and housing (when required), dancewear and shoes (leotards, tights, ballet, pointe, and character shoes), support equipment (TheraBands, foam rollers, weights, and other items), hair products, dance photos and videos, and more. With healthy dietary needs, many dancers also request fresh, organically grown foods which can be more expensive than regular groceries or fast-food meals typically consumed by peers.

Additionally, dancers who choose to compete in Youth American Grand Prix (YAGP) and other competitions often incur individual choreography and private lesson fees, costume design and construction fees, competition fees, plus travel, hotel, and meals for the dancer and family members who attend the competition. If the dancer progresses to the next level, those fees increase.

How can the dancer, who already struggles balancing an academic and dance life, help parents with expenses? At a young age, many parents assign small chores around the house and in the yard. Once older, helping with meals, cleaning the house, and babysitting tasks are assigned. Teaching the child to sew buttons and mend clothing at an early age will

provide skills needed in preparing *pointe* shoes, altering costumes, and eventually learning to make costumes and tutus. Learning to draw and paint can later equip students with skills needed in painting and designing costumes and sets.

Often, work-study tuition scholarships are offered to students. Tasks may include answering the studio phone and other receptionist duties, cleaning the studio after classes, assisting the instructor in children's classes, helping parents put young children's hair in a bun, reading to and helping younger children with homework when parents are late, assisting with birthday parties and fundraisers involving young children, preparing and loading company costumes for community performances, and other important tasks.

Engaging students in field-related tasks will provide the dancer with much needed confidence, leadership, and survival skills in dance and in life. Teachers and directors are encouraged to identify students' strengths and apply them for the benefit of the student, studio, company, and community at large. Mentoring begets mentoring.

Once the dancer has left home for the college or professional career, supplemental employment is usually required. With limited time, the dancer needs to find employment with flexible hours but also with a primary goal of making as much money as possible in the least amount of time. A traditional route has included working as a hostess or server in restaurants, but other options are also available such as: Pilates certification/teaching Pilates, teaching dance at area studios, working as an emerging choreographer for young companies, costume alterations, technology and I.T. work, tutoring students in person and online, nanny services, and much more. Acquired skills translate to earned income.

With a lifetime of academic and artistic experiences, a college degree and/or professional performing experience, the dancer then faces the next phase of his or her journey.

What next? What has been learned? What should be shared? What needs to be developed and where? How will this transpire? Who will do the work? With reflection and vision, the dancer can confidently and creatively look forward to serving others and making a difference through the art of dance.

Chapter III

DANCE ENTREPRENEURSHIP

Entrepreneurship, The Dancer, The Profession

Artists, as creative human beings who create, practice, and demonstrate art, have always been entrepreneurs. In this chapter, several examples of entrepreneurship in dance will be discussed. Ranging from individual to company models, these examples demonstrate the creative ways dancers must think about their art. The chapter presents the paradigm shift in dance companies, how dancers must wear other hats for companies during their off-seasons, how dancers are encouraged to choreograph while still performing, and how dancers segue into administrative positions within companies.

According to James David Hart, Director of Arts Entrepreneurship at Southern Methodist University (SMU), "Educators in higher education have been earnestly addressing this topic as early as the 1970s, first at the Eastman School of Music. However, what is new is a formalized system of education that teaches artists how to, specifically, act entrepreneurially."⁴⁰ Today, nearly fifty years later, there exist more than one hundred colleges and universities with at least thirty-three international Master's programs, which concentrate on arts, creative, or cultural entrepreneurship.⁴¹

As complex and subjective phenomena, there is no consensus on definitions for *art*, *creativity*, or *imagination*. Also, with no agreement on what *entrepreneurship* or *arts*

⁴⁰ Hart, James David. "But What Does Arts Entrepreneurship Even Mean?" Blog.americansforthearts.org. April 09, 2019. <https://blog.americansforthearts.org/2019/04/09/but-what-does-arts-entrepreneurship-even-mean?fbclid=IwAR0pr3URy5z-wMsTZSeFfWGNm9rivyFMwJrmXoDA71rdu6lbqYmYXfz69Gw>.

⁴¹ Ibid

entrepreneurship means, Hart defines this movement to his SMU students as “The creation of opportunity and value with intent to profit financially, socially or otherwise through the assumption of risk and effort. In the context of arts entrepreneurship, the value created is art.”⁴² Hart believes arts entrepreneurship can help artists make a living from their creativity, artistry, skills, and talents with a goal of increasing success and decreasing risks in arts careers.⁴³

When Hart was in the process of establishing an accredited theatre conservatory in Oslo, Norway, he was frequently asked two questions, “What makes what you are doing 1. different and 2. necessary?”⁴⁴ Hart realized they were asking him *how he would differentiate himself from competitors* and *how the conservatory would serve the community*.⁴⁵ “Service, I learned, is the only way to become necessary as an artist. Being necessary (needed) can lead to profitability, as people need their needs fulfilled.”⁴⁶

After a lifetime of dance training, many students make the decision to further their education in colleges and universities in hopes of increasing their chances of working professionally as a dancer, or in a dance-related field. While academic and artistic standards continue to improve in higher education—and more than one hundred institutions have begun to offer more entrepreneurial courses and degrees—many still

⁴² Ibid.

⁴³ Ibid.

⁴⁴ Ibid.

⁴⁵ Ibid.

⁴⁶ Ibid.

have not yet included essential courses that could help postgraduates launch careers as arts entrepreneurs.

Higher education can guide entrepreneurial artists regarding risks involved in pursuing careers in uncharted professions. Arts entrepreneurship courses can enlighten students regarding previous entrepreneurial paths taken and inspire them to explore innovative and effective options in uncultivated areas. In her study *MAPPING DANCE: Entrepreneurship and Professional Practice in Dance Higher Education*, Liverpool author Susanne Burns states “Knowing what you want, knowing what you want to say, knowing how to say it and to whom, taking opportunities and having strong values and integrity will make for an entrepreneurial dancer.”⁴⁷ With more investigation, knowledge, and direction, dance artists may begin to think and act more entrepreneurially, thus creatively contributing to an ever-changing dance world.

The Paradigm and the Shift in Dance Company Traditions

For decades, dancers have dreamed of joining professional companies in major American cities such as New York, San Francisco, Houston, and Boston as well as in Europe, Canada, and other countries. With the decentralization of dance in America, there are now many professional dance companies—small, medium, and large—throughout the country in cities such as Seattle, Atlanta, Miami, Pittsburgh, Philadelphia, Denver, Chicago, Los Angeles, Salt Lake City, Washington, D.C., Tulsa, Oklahoma City, Kansas City, Cincinnati,

⁴⁷ Burns, Susanne. "MAPPING DANCE Entrepreneurship and Professional Practice in Dance Higher Education." Heacademy.ac.edu.
<https://www.heacademy.ac.uk/system/files/mapping-dance.pdf>.

Sarasota, Dallas, Aspen/Santa Fe, Raleigh, Phoenix, Minneapolis, Dayton, Richmond, Oregon, Austin, and others.

While many companies created their artistic and business models after the larger, more successful companies, others have creatively found their own voice and are inspiring the dance world at large. A recent example is choreographer Septime Webre's creative project and new ballet, *The Wizard of Oz*, which was commissioned by three ballet companies. Colorado Ballet, Kansas City Ballet, and Canada's Royal Winnipeg Ballet, shared the costs, with each company presenting the world premiere ballet within their 2018-2019 Season. Three years earlier, Webre approached Gil Boggs, artistic director of Colorado Ballet, about the possibility of choreographing the L. Frank Baum classic story since it had turned one hundred years old and, thus, became public domain, with no royalties required. While Boggs was interested, he knew the financial burden for the commissioning and development of such a massive production would be too much for one company, thus the other two companies joined forces and shared project responsibilities.⁴⁸ In *Pointe Magazine's* recent article by Suzanne Friscia, the author shares details of the collaboration:

The three companies split the costs of creating the full-length story ballet, which includes an original score by Matthew Pierce; 120 colorful costumes (plus 112 hats!) designed by Liz Vandal; projection technology and flying effects; and puppetry (including a puppet Toto) by Nicholas Mahon, who recently worked on the opening ceremony for the 2018 Winter Olympics. The result is a major new production none of the companies likely would have been able to pull off on their own.⁴⁹

⁴⁸ Friscia, Suzannah. "How Three Ballet Companies Joined Forces to Bring The Magical World of "The Wizard of Oz" to Life." *Pointemagazine.com*. January 31, 2019. <https://www.pointemagazine.com/wizard-of-oz-septime-webre-2627651036.html?rebellitem=1#rebellitem1>.

⁴⁹ Ibid.

When determining logistics in co-producing the ballet, currency difference became an obstacle. Colorado Ballet's attorney/board members advised that it was best to establish an LLC between the three companies from which designers, vendors, and other production contracts would be executed and expenses would be paid. Costumes and sets were built at Royal Winnipeg Ballet's facilities in Canada, which balanced the cost sharing.⁵⁰

Since Webre's *Wizard of Oz* storyline followed the Hollywood movie more closely than it did the L. Frank Baum book, permission to use different elements from the movie was needed from Warner Brothers since the company owns the rights to the *Wizard of Oz* movie. Following inquiries and negotiations, Warner Brothers granted permission and royalties were paid for the use of Dorothy's red shoes and other movie elements. Throughout the project, the directors, designers, and choreographer were in frequent contact with each other, as communication was key for the overall success of the production.⁵¹

Colorado Ballet generated more than one million dollars in ticket sales with its premiere and subsequent performances of the *Wizard of Oz*. *The Nutcracker* is the only ballet that has produced this much income for the Denver-based company. Kansas City Ballet's performances in September 2018 were also successful while the Royal Winnipeg's performances, scheduled for May 2019, are also predicted to have high returns. By combining artists, resources, creativity, communication, and planning in this collaboration, three important dance companies were able to commission and produce a world-class, world premiere ballet that appeals to audiences of all ages. Other companies have

⁵⁰ Ibid.

⁵¹ Ibid.

expressed interest in staging the ballet for their seasons, which will produce revenue for the LLC through the rental of costumes and sets. Another perk for the companies included greater name recognition and more media exposure, giving the organizations more credibility when investors make decisions about funding forthcoming projects, or seasons of dance. This successful partnership and similar collaborations may have become the best model of the future for ballet companies.⁵²

A collaborative project of this scope might have been a logistical nightmare in the twentieth century. However, with today's advanced technology, purposeful planning, and good communication, the project was executed seamlessly. With choreographer, Septime Webre living and working in Hong Kong as Artistic Director of the Hong Kong Ballet, and the three partner companies in Denver, Colorado; Kansas City, Kansas; and Winnipeg, MB in Canada, the project was conceived, directed, and executed internationally—over thousands of miles. *The Wizard of Oz Ballet* is a brilliant example of creativity and arts entrepreneurship, which should inspire other companies to envision unique ways to create new repertoire, cultivate audiences, generate revenue, and sell tickets!

Marketing was also an important part of Septime Weber's *The Wizard of Oz Ballet*. Dance companies are learning the importance of marketing and are no longer dancing around the Four P's of marketing. Companies are hiring marketing teams to help them understand and execute "Price, Product, Promotion, and Place—putting the right product in the right place, at the right price, at the right time."⁵³ Guided by marketing professionals,

⁵² Ibid.

⁵³ Unknown, Martin. "Understanding the Marketing Mix Concept – 4Ps." Cleverism.com. August 05, 2014. <https://www.cleverism.com/understanding-marketing-mix-concept-4ps/>.

companies strive to define the product, or service, they have to offer. Understanding their customers, or consumers, as well as their competition, is a fundamental practice. Based on ticket sales, data should reflect where the customer is most likely to purchase tickets and attend a performance. A key factor, is determining what the *value* of the product is to the consumer. Communication and promotion is vital and an ongoing cross-checking of the marketing mix is advised as the market is always evolving.⁵⁴

As companies compete for national and regional funding through corporate donations and grants agencies, they strive to deliver the highest professional standards across the board. Donors and grant agencies hold nonprofit organizations accountable and expect results through data and financial reports, site visits, successful performances and seasons, presence in the community, as well as on websites and social media.

While websites reflect who the company is, what it is offering, plus when and where season performances and events will be held, the site must also accurately represent the quality of the organization. Today's audiences have high expectations and professionalism must be present in all aspects of the institution including but not limited to, mission and vision, management, quality of dancers and overall company, training for continued technical and artistic development, repertoire, annual seasons, costumes, live music, lighting, sets, props, theatres, convenience in parking, accessibility, inclusivity, diversity, presence in the community, outreach, collaborations, and partnerships.

The starting point for dance companies and nonprofit organizations is the development of mission and vision statements. As the paradigm continues to shift, affecting

⁵⁴ Ibid.

artists and audiences, companies must continually revise these statements, marketing strategies, and much more.

Celebrating fifty years, the Houston Ballet provides an excellent example of a well-designed mission statement by one of America's most prolific and successful dance companies:

To inspire a lasting love and appreciate for dance through artistic excellence, exhilarating performances, innovative choreography, and superb educational programs. In furtherance of our mission, we are committed to maintain and enhancing our status as:

- A classically trained company with a diverse repertory whose range includes the classics as well as contemporary works.
- A company that attracts the world's best dancers and choreographers and provides them with an environment where they can thrive and further develop the art form.
- An international company that is accessible to broad and growing local, national, and international audiences.
- A company with a world-class Academy that provides first-rate instruction for professional dancers and meaningful programs for non-professional dancers.
- A company with state-of-the-art facilities for performances, rehearsals and ongoing operations.

Diversity, Equity, and Inclusion Statement: Houston Ballet embraces diversity, equity, and inclusion. We recognize our responsibility to provide an open, welcoming environment where students, artists, staff, trustees and volunteers of all backgrounds collaboratively learn, work, and serve. Diversity, equity, and inclusion are instrumental in the fulfillment of our mission and values. We address the challenges of our future in a culture that honors what is unique in all of us. Join us; together we are Houston Ballet.⁵⁵

In accordance with its mission, Houston Ballet includes full-length classical ballets as well as contemporary works created by cutting-edge, internationally renowned choreographers. Additionally, Houston Ballet offers season subscriber benefits, discounts such as group sales, gift certificates, student and senior rush tickets, and military discounts, all of which have become a growing trend in the industry. Its major fundraiser, *The*

⁵⁵ Staff. "Houston Ballet's Mission Statement." Houstonballet.org. 2019. <https://www.houstonballet.org/about/mission/>.

Nutcracker Market has become the industry gold standard and is replicated nationwide. A new *Spring Market* was recently launched. Other fundraisers, which recognize existing patrons, and solicit potential patrons, include special events such as *Raising the Barre*, *Onstage Dining* at the Wortham Center, and the company's annual *Ballet Ball*. These, and other fundraising efforts, support the mission of Houston Ballet in education and community engagement such as programming for schools, adapted populations and the community, plus scholarships, salaries, and general operating costs.⁵⁶

Houston Ballet's Academy provides training for dancers of all ages and levels. Its professional school has strict standards, and reflects a diverse, international body of students selected through competitive auditions. Students from the school are sometimes accepted into Houston Ballet II, the organization's second company. Dancers from both the school and second company frequently perform in company productions such as *The Nutcracker*, which gives younger dancers professional performing experiences. The inclusion of young dancers also boosts ticket sales.

From the smallest dancer in a *Nutcracker* performance, to the Sugar Plum Fairy and her Cavalier, companies often have different titles for dancers. Many companies rank their artists similarly to Houston Ballet's system with principal dancers, first soloists, soloists, demi soloists, *corps de ballet*, and apprentices followed by Houston Ballet II, and pre-professional dancers in the academy. With limited turnover in such companies, positions are often scarce. Students who attend annual auditions only to face rejection, may set their

⁵⁶ Staff. "Houston Ballet Special Events." Houstonballet.org. 2019. <https://www.houstonballet.org/seasontickets/Special-Events/>.

sights on smaller companies where the opportunity to train and perform may provide more options.

Over the past decade, smaller companies have added more non-paying positions such as trainees, apprentices, a studio company, and studio dancers within their structure. Another new policy within smaller companies, such as Richmond Ballet, requires students to attend summer programs, via tuition or scholarship, as part of the audition process for consideration of trainee, apprentice, or second company positions.⁵⁷ By observing the dancer in daily classes throughout the summer session, directors have a better idea of technique, training, work ethic, attendance habits, health, performing experience, compatibility, and personalities of the dancers. A common practice of Richmond Ballet and other companies is to accept a dancer into a trainee or apprentice program for two years, before consideration of a second company position will be given. In most cases, trainees or apprentices are not paid, but are given free training and free pointe shoes. This practice gives the artistic director(s) an opportunity to observe and get to know the dancer while providing the company with a larger ensemble—for whom they are not required to pay salaries. While this practice makes it possible for smaller companies to perform full-length ballets with a larger *corps de ballet*, directors maintain that the younger, less experienced dancers receive invaluable experience, in lieu of employment. The inclusion of these younger dancers in performances also increases ticket revenue.

⁵⁷ Richmond Ballet, Staff. "Richmond Ballet Trainee Auditions." [Richmondballet.com](https://www.richmondballet.com/school/auditions/). 2019. <https://www.richmondballet.com/school/auditions/>.

Most modern and contemporary dance companies, such as Alvin Ailey American Dance Theatre/Ailey II⁵⁸ and Paul Taylor Dance Company/Taylor II,⁵⁹ have first and second companies, but do not have rankings within their companies. The Martha Graham Company, however, has rankings such as Principal Dancers, Soloists, Dancers, and New Dancers.⁶⁰

Dancers Wear Other ‘Hats’ for Companies

Previously pursued during off-seasons, select dancers now wear other ‘hats’ for companies year round. These supplementary opportunities allow dancers to test the waters, diversify their experiences, and gain employment in other avenues of the dance world. For some dancers, such opportunities can be as rich and fulfilling as performing, which can set the stage for their next chapter. Certain dancers begin this journey by serving as chaperones for summer intensives, while others may teach children in dance studios or neighborhood programs. Serving as interns in physical therapy or health related programs is beneficial. Summer interns in community theatre productions helping with wardrobe, scenic design, lighting, and stage management gain invaluable experience. Other possibilities may include internships in catering and event planning, assisting in classes for special needs students, or assisting teachers in helping patients in Alzheimer or

⁵⁸ Ailey, Staff. "Alvin Ailey Dancers." Alvinailey.org. 2019.
<http://www.alvinailey.org/about/alvin-ailey-american-dance-theater>.

⁵⁹ Taylor, Staff. "Paul Taylor Dance Company." Ptamd.org. 2019.
<http://www.ptamd.org/main/about-ptamd/ptdc/>.

⁶⁰ Graham, Staff. "Martha Graham Dance Company." Maxthagraham.org. 2019.
<http://www.marthagraham.org/dancers/>.

Parkinson's programs (with applicable training in dance as therapy for Parkinson's patients).

Another option is to remain with the company during the off-seasons and learn the ropes of nonprofit management, which can lead to year-round employment. Tasks may include data entry, updating mailing lists, updating websites, increasing social media presence, and other related responsibilities. Summer programs such as Jacob's Pillow,⁶¹ Vail Dance Festival,⁶² and The Yard⁶³ at Martha's Vineyard have internships available in a vast number of areas to assist with the day-to-day operations of running a festival. Activities may involve educational and outreach programs, artist hospitality for guest artists and companies, rehearsals and nightly performances, development, media and communications, food and beverage, transportation and logistics. With events planned from morning to late night, internships at these festivals can be stressful and demanding. However, the rewards far outweigh the work when you see the immediate impact on artists and audiences working together in stimulating settings on Martha's Vineyard Island, the Berkshires of Massachusetts, or Colorado's Rocky Mountains.

Dancers Encouraged to Choreograph While Still Performing

Today, many professional dancers are encouraged to choreograph while they are still at the peak of their performing careers. As a creative and productive outlet for dancers,

⁶¹ Pillow, Staff. "Intern Programs at Jacob's Pillow." Jacobspillow.org. 2019. <https://www.jacobspillow.org/programs/intern-programs/>.

⁶² Vail Dance, Staff. "Vail Dance Festival Intern and Ambassador Program." Vaildance.org. 2019. <https://vaildance.org/internambassador-program/>.

⁶³ The Yard, Staff. "Internships at The Yard at Martha's Vineyard." Dancetheyard.org. 2019. <http://www.dancetheyard.org/internships>.

this process incites interest and nurtures the next generation of choreographers. While there are many companies promoting this process, American Ballet Theatre and Columbia University's Arts Initiative formed a partnership in recent years to bring awareness to the process of creating ballets. The two-week choreographic workshop directed by ABT artistic director, Kevin McKenzie, and principal dancer, David Hallberg, complements the company's Innovation Initiative. With a successful process and culminating performance, Professor Lynn Garafola, co-chair of Columbia/Barnard's dance department and Hallberg were both pleased with the partnership.⁶⁴ Hallberg noted that, "The process of exploration, challenge, and questioning that is central to choreography mirrors what happens in an academic environment. One really positive thing about pairing up with Columbia to give us some sustainability and support is, that it really goes well with the process of Columbia as an institution, questioning and theorizing and experimenting."⁶⁵

Another ABT initiative is its multi-year *Women's Movement* designed to support the creation, exploration and staging of new works by female choreographers for American Ballet Theatre and ABT Studio Company. Each season, three female choreographers create new works, including Lauren Lovette, current principal dancer with New York City Ballet; Dana Genshaft, former San Francisco Ballet soloist; and ABT alum, Jessica Lang.⁶⁶

⁶⁴ Glasberg, Eva. "Columbia's Arts Initiative Partners with American Ballet Theatre." *News.columbia.edu*. November 23, 2014. <https://news.columbia.edu/news/columbias-arts-initiative-partners-american-ballet-theatre>.

⁶⁵ *Ibid.*

⁶⁶ ABT, Staff. "ABT Announces the ABT Women's Movement." *Abt.org*. 2019. <https://www.abt.org/abt-announces-the-abt-womens-movement/>.

A third example of engaging dancer/choreographers includes the April 18, 2019 performance of ABT's Studio Company at the Joyce Theatre. Directed by former ABT soloist Sascha Radetsky, who acts as a bridge between ballet training and a professional career, the dancers performed new works by Stefanie Batten Bland, Gemma Bond, Ma Cong, Claudia Schreier, and Ethan Stiefel.⁶⁷

For younger, less experienced dancers interested in pursuing choreography in the future, Regional Dance America (RDA)⁶⁸ member companies annually include emerging choreographers as well as established choreographers in the adjudication of works to be considered for presentation at annual festivals. These choreographers range from young dancers, ages sixteen, to older, more seasoned dancers who are interested in developing their craft. To supplement the journey, RDA offers the National Choreography Intensive (NCI)⁶⁹ each summer for different tiers and levels of choreographers.

Students in higher education dance programs often have the opportunity to study with veteran choreographers in composition, improvisation, and choreography classes. In some cases, undergraduates may adjudicate their work and, if selected, present their choreography in annual showcases. Senior capstone courses can also provide an occasion to explore the choreographic process. If the colleges or universities are members of the

⁶⁷ ABT, Staff. "ABT Studio Company at the Joyce." Abt.org. 2019. https://www.abt.org/event_dates/studio-company-at-the-joyce-4-24-19-730pm/.

⁶⁸ RDA, Staff. "Regional Dance America." Regionaldanceamerica.org. 2019. <https://regionaldanceamerica.org>.

⁶⁹ RDA, Staff. "Regional Dance America National Choreography Intensive." Regionaldanceamerica.org. 2019. <https://regionaldanceamerica.org/national-choreography-intensive/>.

American College Dance Association (ACDA),⁷⁰ students can also adjudicate works for these annual festivals. Additionally, the National Dance Education Organization (NDEO)⁷¹ offers courses which can open doors for future dance makers. While many professional dancers have vast experience in working with choreographers, younger dancers often need more experience and should take advantage of learning the craft throughout their dance journey.

Dancers Segue into Artistic and Administrative Positions

Many dancers become artistic directors in pre-professional and professional companies as well as related positions in higher education. While this is an artistic position—not primarily viewed as an administrative position—artistic directors must have (or develop) an understanding of the business side that supports the artistic development and success of a company. From working with executive directors, boards of directors, strategic planners, grant writers, and development directors to developing budgets for projects and entire seasons, artistic directors are required to know and follow administrative policies, procedures, and the inner workings of running a company or organization.

A similar example is former New York City Ballet (NYCB) Principal Dancer, Damian Woetzel, who, at age 51, is the new president of the Julliard School. As the first former dancer hired for this position, Woetzel has come full circle. At age fifteen, while dancing with the Los Angeles Ballet, he made his New York debut and then began his studies at

⁷⁰ Staff. "Brief History of the American College Dance Association." [acda.dance. https://www.acda.dance/?page_id=66](https://www.acda.dance/?page_id=66).

⁷¹ NDEO, Staff. "NDEO Student Organization (NSO) Program." [Ndeo.org. 2019. https://www.ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=195252](https://www.ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=195252).

Balanchine's School of American Ballet, which was housed in the same building where he now resides as Julliard's president. Before Woetzel's retirement as principal dancer for NYCB (1989 to 2008), he completed his master's degree from Harvard's Kennedy School of Government. Woetzel later taught at Harvard Law School and in 2015 received the Harvard Arts Medal, according to Joceyn Noveck of *Wallstreet Business Network*.⁷²

Over the last decade, Woetzel has headed the Aspen Institute for the Arts and the Vail Dance Festival. "He has choreographed, directed, and produced projects with cellist Yo-Yo Ma, Jazz great Wynton Marsalis, and the Memphis dancer, Lil Buck."⁷³ Woetzel often asks, "What can we do together that we can't do by ourselves?"⁷⁴

Leslie M. M. Blume's article in *Vanity Fair* also sheds light on a few of Woetzel's other achievements: "He directed the inaugural performance of the White House Dance Series in 2010, and served for eight years on the President's Committee on the Arts and Humanities, working on arts education."⁷⁵ Woetzel's mantra and frequent thoughts include, "Too much is never enough. What's the next step? What's the possibility? Where can we go from here? That always feels exciting."⁷⁶

⁷² Noveck, Jocelyn. "Former Ballet Star Damian Woetzel Tapped to Lead Julliard." *Wallstreet Business Network*. May 11, 2017. <https://kdow.biz/news/entertainment/former-ballet-star-damian-woetzel-tapped-to-lead-julliard>.

⁷³ Ibid.

⁷⁴ Ibid.

⁷⁵ Blume, Lesley M. M. "Damian Woetzel's Mantra: "Too Much Is Never Enough". *Vanityfair.com*. 2018. <https://www.vanityfair.com/style/2018/07/damian-woetzel-in-the-details?verso=true>.

⁷⁶ Ibid.

And so it is encouraging that, as artists, dancers have the opportunity to dream, imagine, and create in a world that needs hope, and can benefit from the global contributions of entrepreneurial artists and industry leaders.

Chapter IV

UPPER DIVISION COURSES FOR THE DANCER AS ENTREPRENEUR

Course Participants: Dance Majors, Minors, and Returning Professionals

As dancers discover their *calling* as artists and communities express appreciation and need for community dance organizations, it is important to prepare the next generation in developing efficient, effective, and unique programs that meet the needs of artists and audiences.

The purpose of this course, *The Dancer As Entrepreneur: A New Course in Higher Education That Guides Young Dancers in Developing Community Dance Programs*, is to explore proven methods of establishing community dance organizations. The course will guide young dance professionals in developing new organizations that benefit both artists and their communities. This upper-division course will be offered to dance majors, minors, and returning dance professionals who will design their own model organization through a semester-long course in higher education.

Prerequisites for this three-credit hour course should include Dance History, Technique Classes, Company Membership, plus Rehearsal and Production Classes. The course will play an important role in the university community as it exposes students to professors as guest speakers from diverse disciplines providing perspectives from Business, Marketing, Arts Administration, Education, Theatre, Visual Arts, Music, and other departments.

The challenge for the instructor in developing a new course is to discover content not previously offered. Most dance programs in higher education provide emerging artists with professional dance training and performing opportunities while also satisfying

standard academic requirements. Students also enroll in courses that support the artist's career such as teaching methods, improvisation, choreography, dance history, body science, and technical theatre. While many programs also offer grant writing and arts administration courses, higher education programs historically do not offer courses in developing community dance organizations. Moreover, handbooks and publications addressing the subject are scarce.

In this course, the students will create models of community dance organizations based on their research of established organizations and their personal visions for the role dance should play within communities. The models designed by the students will also enlighten the instructor and fellow classmates as to new possibilities for directions in dance. The author spent thirty-four years developing a community dance organization, an experience central to this course.

While generations of dance artists, teachers, choreographers, and artistic directors have survived without building community dance organizations, this course will explore the benefits of dance artists performing a new role as entrepreneurs, forging relationships within their communities. The hypothesis is that the development of a course that guides dance artists to develop community dance organizations will benefit the artists as well as the communities. By developing a course of this nature, byproducts of the project will shed light on where further study is needed.

Course Objectives: In keeping with the University of Oklahoma's mandate, *The Dancer as Entrepreneur* course will be advanced, scholarly, and focused. Three main goals of the course include the creation of a syllabus with a timeline, an investigation of select community dance organizations, and establishment of desired learning outcomes.

Select dance organizations will be regarded as the precedent and part of the historical review for the course. The syllabus is comprised of five units exploring structures within existing dance organizations. The five units include:

1. Developing a Studio or School of Dance
2. Developing a Nonprofit Organization
3. Developing a Nonprofit Performing Company
4. Developing Arts-in-Education and Community Outreach Programming
5. Developing Community Partnerships

Within each unit, students will investigate logistics in developing and sustaining the important components of community dance organizations. The course will also introduce students to the functions of for-profit and nonprofit organizations.

Creative Work: The student will analyze the artistic needs of both the dancers and their audiences. The student will then assemble a proposal for a community dance organization.

Background Research: Students will observe existing programs through site visits. The student will then create a methodology based on the practices of established organizations. Students will write one paper at the conclusion of each of the five units. At the end of the semester, students will summarize their proposed design in a fifteen-minute class presentation.

Characteristics of Class Meetings: Classes will be varied and will include traditional formats such as lectures, discussions, small groups, and presentations by students and guest speakers. The instructor will also actively engage the students in sample outreach classes, lecture demonstrations, and mini-performances as a means of

exposing them to innovative ways of reaching participants from all socioeconomic backgrounds within community dance organizations.

Course Syllabus: In addition to Academic Integrity Statements, Accessibility Statements, and other relative information generally included in syllabi, the students will receive a detailed course outline (see appendix).

Establishment of the School

In Unit One, the instructor will introduce the establishment of a school. Starting a school of dance, or business, is a major decision that requires serious consideration. In the *Dancer as Entrepreneur* course, the instructor will discuss many issues and logistical concerns for prospective studio owners. These concerns may include, but are not limited to, the importance of consultations with experts in the fields of real estate, insurance, business, law, finance/banker, accounting/CPA, market research, and dance education. Prospective owners will need to make decisions such as the type of business: nonprofit organization (501 (c) 3) or for-profit business (LLC or S-Corporation). Where will the business, or studio, be located—in an urban area, a suburban area, or in a neighborhood? Will the business owner rent an existing space, buy an existing building, or buy land and build from the ground up? Once location and logistical issues have been determined, running the business or studio is the next concern including the development of mission and vision statements, employment of faculty and staff, policies of the studio, ages of target students, curricula to be implemented, and much more. Of special consideration, *how* will the studio, or school of dance, impact or interact within the community?

To help students have a better understanding of owning and operating a business and studio, or school of dance, observations and interviews during site visits to area studios will be conducted. At the conclusion of Unit One, students will submit a five-page paper based on their reflections, research, vision, and goals for planning and designing their own 'mock' studio as part of a community dance program.

Development of a Nonprofit Organization

In Unit Two, through mission and vision statements, the course will include discussion of the purpose and impact of nonprofit organizations. The class will investigate the many types of nonprofit dance organizations; their structure, importance of artistic, administrative, and technical staff, as well as board members, guild members, volunteers, and the communities they serve. Students will discover how the organization's work benefits both artists and audiences from all socioeconomic backgrounds. Research of funding options will be explored as well as building and engaging dance communities. Class discussions will include ideas for fulfilling educational and performing opportunities within the community.

To help students have a better understanding of nonprofit dance organizations, a site visit will be made to area organizations where interviews will be conducted. At the conclusion of Unit Two, students will submit a five-page paper based on their reflections, research, vision, and goals for planning and designing their own 'mock' nonprofit dance organization that serves artists and audiences from all populations.

Development of a Nonprofit Performing Company

Now that the dance community has a nonprofit dance organization, teachers are needed to facilitate educational outreach activities and dance artists from the school are needed to perform throughout the community. Unit Three will investigate the process of establishing a performing company utilizing pre-professional dancers from the community as well as professional dancers who may reside in the area. The company will exist under the auspices of the previously mentioned nonprofit organization, or in lieu of, where the performing company will establish its own the 501 (c) 3, nonprofit organization. The class will discuss the advantages and disadvantages to both scenarios. Regardless of the decision, the directors of the performing company will need to develop mission and vision statements, and if independent of the parent nonprofit organization, will need its own artistic, administrative, and technical, staff, board members, guild members, and volunteers.

A few of the decisions regarding the performing company of dancers may include: establishment of ages and levels, company training and performing requirements, company contracts or agreements with expectations, choreographers and repertoire, seasons of dance, the inclusion of guest artists, performance venues, budget, fundraising events, and more. In addition to community performances, membership in Regional Dance America should be a consideration, which, as America's only national association of dance companies, offers dancers the opportunity to train, audition, network, and perform outside their communities. Many companies now include, for their more advanced dancers, competitions such as Youth American Grand Prix (YAGP).

To help students have a better understanding of nonprofit performing companies, a site visit will be made to area dance companies where interviews will be conducted. At the conclusion of Unit Three, students will submit a five-page paper based on their reflections, research, vision, and goals for planning and designing their own ‘mock’ nonprofit dance company that serves the community, and perhaps the region.

Development of Educational Outreach Programming

Unit Four will explore the many ways dance organizations can impact a community through educational and performance activities. Students will share ways that they may have been involved either through the giving or receiving of outreach activities. Organizations will determine target audiences and how they wish to engage them. Who are the audiences? What are their needs? When will the activities take place? Where will they take place? What activities will specifically help? Who will do the work? There are countless ways to serve communities, but many questions exist to be answered and much planning is needed. In some cases, teachers go directly to the public schools to implement activities, while, in other situations, students are transported to theatres for performances of dance companies. Other activities may include engaging students at arts festivals. In Unit Four, the instructor will lead the students through different methods and activities—engaging the class in the exploration of dance as it relates to curricula, society, or simply to communicate the joy of movement.

To help students have a better understanding of educational and performance outreach activities produced by community dance organizations, a site visit will be made to area institutions where students can observe service work of nonprofit organizations and

interviews will be conducted. At the conclusion of Unit Four, students will submit a five-page paper based on how their own 'mock' nonprofit dance organization serves the community through innovative instruction and performances—and, at times, with at-risk students as the featured performers.

Development of Partnerships Within the Community

Perhaps one of the most important, positive outcomes of a nonprofit community dance organization should be in partnering with other arts and civic organizations. Unit Five will cover the many possibilities of partnerships. By combining artists, audiences, and resources, everyone benefits. As arts organizations face budget constraints, joining forces with other organizations can often cut production costs in half. Collaborations in which artists from varied genres work together can be uplifting and inspiring for artists and audiences—dancers, singers, musicians, actors, poets, writers, sculptors, painters, costumers, fashion designers, lighting designers, set designers, architects, and more. The possibilities are endless.

There is nothing more rewarding for an artist, than to know that he or she has touched a life through his or her craft. Through partnerships, audiences are combined and often produce extraordinary collaborations. Whether partnering with arts councils, schools, arts festivals, symphonies, operas, theatre, film centers, museums, chambers of commerce, tourism bureaus, churches, medical groups, fitness groups, or others, exposure to the arts can be life altering.

The instructor will facilitate a conversation among students concerning the many ways artistic partnerships can inspire and heal communities; bridge cultures and people;

breakdown barriers; and celebrate humanity. As the final unit of the course, students will review the role of the school of dance—or incubator where dancers and art is made, the nonprofit dance organization, the performing dance company, and confirm how, through community outreach and partnerships, lives can be forever changed through the art of dance.

The final two classes will showcase visual presentations of ‘mock’ community dance organizations as envisioned and designed by the students. The class, as well as the instructor, will benefit from these presentations as first steps are taken by *Dancers As Entrepreneurs: Developing Community Dance Programs*

Chapter V

COURSE ASSESSMENT

Procedures: The course material will be presented through lectures, selected reading, class discussions, videotapes/DVD's, and four required site visits to established dance schools and community dance organizations.

Students Present One Paper for Each of the Five Units

During the fifteen-week course, five units will be presented, with the class spending three weeks per unit. Students will write a five-page paper for submission at the end of each unit.

Students Present Community Dance Organization Model

At the conclusion of the course, students will present a fifteen-minute presentation featuring their model for a community dance organization based on their personal research, reflections, vision, and design. Students will also submit their five-page *scripts*, or papers, for the presentation, one summarized page per unit.

Students Submit Self-Assessment

Also, at the conclusion of the course, students will submit a one-page self-assessment to be electronically submitted to the instructor. This fulfills a portion of the student's participation grade. The assessment should reflect the learning outcomes of the course.

Learning Outcomes: The course will build basic humanities skills such as critical thinking and reading comprehension, while strengthening verbal and written communications skills. These skills will be developed through class discussion of lecture

material, DVD's, live demonstrations, and live performances. By the conclusion of the course, the students will have acquired a broader understanding of the structures of successful community dance organizations.

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APPENDIX
FOR
THE DANCER AS ENTREPRENEUR:
A NEW COURSE IN HIGHER EDUCATION THAT GUIDES YOUNG DANCERS
IN DEVELOPING COMMUNITY DANCE ORGANIZATIONS

SYLLABUS
AND
COURSE LECTURES

SYLLABUS

THE DANCER AS ENTREPRENEUR:

A NEW COURSE THAT GUIDES DANCERS IN DEVELOPING COMMUNITY DANCE ORGANIZATIONS

DANC 3XX3 Sec. 900

Mon/Wed 4:30-5:45, Dale Hall 112

Lecturer: Carol Smitherman Anglin

Undergraduate Assistants: TBD

Office: RPAC 3020

Office Hours: 10:50-11:50 am Tuesday/Thursday and by appointment

Email: csanglin54@ou.edu

Course Objectives:

The purpose of this course is for students to explore proven methods of establishing community-based dance organizations. The course will guide young dance professionals in developing new organizations that benefits both artists and their communities. This 3000 level course is offered to dance majors, minors, and returning dance professionals who will design their own model organization through a semester-long course.

Learning Outcomes:

The course will build basic humanities skills such as critical thinking and reading comprehension, while strengthening verbal and written communications skills. These skills will be developed through class discussion of lecture material, DVD's, live demonstrations, and live performances. The classroom atmosphere will be one of kindness with mutual respect and consideration for students, instructors, and teaching assistants. By the conclusion of the course, the students will have acquired a broader understanding of the structures of successful community-based dance organizations. For their final project, the students will design and present their own model organizations based on their research and personal visions.

Procedures:

The course material will be presented through lectures, selected reading, class discussions, videotapes/DVD's, and four site visits.

- Five units will be presented.

- Students are required to attend all four site visits.
- Students will write one five-page paper for each unit.
- At the conclusion of the course, students will present a 15-minute visual presentation featuring their designs and models of a community dance organization.
- Students will also submit their five-page 'scripts' for the visual presentation, one page per unit.
- **Extra Credit:** Students will receive extra credit for each additional site visit with accompanying one-page description.

Grading Breakdown:

ATTENDANCE AND PARTICIPATION – 20%

UNIT I PAPER – 10%

UNIT II PAPER – 10%

UNIT III PAPER – 10%

UNIT IV PAPER – 10%

UNIT V PAPER – 10%

FINAL PROJECT/PRESENTATION – 30%

Course Materials:

There are no required books for this course. Any required readings will be posted on Canvas.

Exams:

The final project/presentation is the final exam and is 30% of the student's grade.

About Papers:

All papers will be turned in via Canvas, and must be a minimum of five full pages, double-spaced, 12 point Times New Roman font, with 1" margins. Student's name, course name and number, and date of submission should be on the first page with name and page numbers on subsequent pages.

All papers may be turned in before the due date.

All papers should be submitted online by 11:59 p.m. on the day they are due. If submitted later, the paper will be counted as late.

A penalty of one letter grade per calendar day will be deducted if the paper is late.

More information about writing papers will be given in class and online.

Attendance and Notes:

Regular attendance and punctuality are crucial and will be considered in final evaluations. Students are expected to arrive on time, read all assigned homework, and be prepared to engage in critical analysis of the material covered. There are no make-up classes. Should a student miss class, the student is responsible for obtaining lecture notes from a fellow student. Attendance and participation are worth 20% of final grades.

Academic Integrity and the Student Code:

Cheating is strictly prohibited at the University of Oklahoma. As a member of the OU community, it is the student's responsibility to protect his or her educational investment by knowing and following the rules. For specific definitions on what constitutes cheating, review the Student's Guide to Academic Integrity at <http://integrity.ou.edu/students.html>.

All submitted assignments must be original student work. Students who engage in academic misconduct should be reported by witness(es) to the instructor or directly to the Office of Academic Integrity Programs. Sanctions for academic misconduct can include expulsion from the University and failure of the course.

Classroom Practices for Success in this Course:

- Sit in the center section as close to the front as possible
- No food or drink in class; water bottles permitted
- Bring paper and pen for lecture notes
- Silence and store phones during class
- No texting during class
- No computers used during class time

Classroom Conduct and Academic Misconduct:

"As a member of The University of Oklahoma, I understand that enrollment creates special obligations beyond those attendant upon membership in the general society. In addition to the requirement of compliance with the general law, I assume the obligation to comply with all University policies and campus regulations. I understand that behavior that is considered, by the instructor; to be a disruption or obstruction of teaching will not be tolerated. I further understand that if my behavior is considered to be of such a nature, I will be asked to leave the classroom and may be formally charged under The University of Oklahoma Student Code of Responsibilities and Conduct and, if so, will be subject to appropriate sanctions under Title 17 of the Code. I also agree to uphold the academic integrity of The University of Oklahoma. I understand that any incidents of academic misconduct discovered by the instructor will be handled in accordance with the Academic Misconduct Code."

Disability Statement:

The University of Oklahoma will reasonably accommodate otherwise qualified individuals with a disability unless such accommodation would pose an undue hardship or would result in the fundamental alteration in the nature of the service program, or activity or in undue financial or administrative burdens. It is the student's responsibility to inform the instructor of the disability. The Office of Disability Services is located in Goddard Health Center, Suite 166, phone 405/325-3852 or TDD only 405/325-4173.

Excused Absences for Religious Observances:

"It is the policy of the University to excuse absences of students that result from religious observances and to provide without penalty for the rescheduling of examinations and additional required classwork that may fall on religious holidays."

The student must notify the instructor prior to a religious observance in order to reschedule exams or other class requirements.

Adjustments for Pregnancy/Childbirth Related Issues:

Should a student need modifications or adjustments to course requirements due to documented pregnancy-related or childbirth-related issues, immediately contact the instructor. Generally, modifications will be made where medically necessary and similar in scope to accommodations based on temporary disability.

Please see www.ou.edu/content/eoo/faqs/pregnancy-faqs.html for commonly asked questions.

Title IX Resources:

For any concerns regarding gender-based discrimination, sexual harassment, sexual misconduct, stalking, or intimate partner violence, the University offers a variety of resources, including advocates on-call 24.7, counseling services, mutual no contact orders, scheduling adjustments and disciplinary sanctions against the perpetrator. Please contact the Sexual Misconduct Office 405-325-2215 (8-5, M-F) or the Sexual Assault Response Team 405-615-0013 (24.7) to learn more or to report an incident.

The Dancer as Entrepreneur: A New Course in Higher Education That Guides Young Dancers in Developing Community Dance Organizations.

SCHEDULE:

WEEK: Readings for each week will be emailed to students' official school email addresses.

UNIT ONE: DEVELOPING A SCHOOL OF DANCE

- 1A Class Orientation. Introductions. Review Syllabus.
- 1B Starting a Business: Mission and Vision. Location. Own vs. Rent. Building a Facility.
- 2A Planning Faculty/Staff, Student Ages, Curriculum/Syllabi, Accommodations, Policies
- 2B Performing Opportunities for Students. Mentoring Students for Careers
- 3A Site Visit to Established School of Dance
- 3B Paper Due on Unit One. Class Discussion

UNIT TWO: DEVELOPING A NONPROFIT ORGANIZATION (NPO)

- 4A Structure of a nonprofit organization. Mission and Vision. Funding for NPOs.
- 4B Ten Ways to Jumpstart Fundraising for Nonprofit Organizations
- 5A Building and Engaging Dance Communities: Know Your Community
- 5B Educational and Performing Opportunities for Artists and Communities
- 6A Site Visit: Observing Educational and Performing Events of Established NPO
- 6B Paper Due on Unit Two. Class Discussion

UNIT THREE: DEVELOPING A NON-PROFIT PERFORMING COMPANY

- 7A Structure of nonprofit company. Mission and Vision. Establish Ages and Levels.
- 7B Operating a Company. Season of Dance. Selecting Repertoire. Performance Venues
- 8A Regional Dance America: Only Nat'l Association of Dance Companies in USA
- 8B Other Opportunities to Consider: YAGP, USA IBC, International Dance Festivals
- 9A Site Visit to Established Company: Observe Studio & Theatre Rehearsals/Performances
- 9B Paper Due on Unit Three. Class Discussion

UNIT FOUR: DEVELOPING ARTS-IN-EDUCATION/OUTREACH PROGRAMS

- 10A Mission and Vision Statements. Training and Curriculum Development-All Ages. Target Schools. Length of Programs. Culminating Performances
- 10B Presentation on 3rd-Grade Program for Week-long Indoor Arts Festival Discussion
- 11A Presentation on 4th-Grade Program for Week-long Outdoor Arts Festival. Discussion
- 11B Presentation on 5th-Grade Program for Symphony and Dance. Discussion
- 12A Site Visit to Established Outreach Program (Class will Participate)
- 12B Paper Due on Unit Four. Class Discussion

UNIT FIVE: DEVELOPING COMMUNITY PARTNERSHIPS

- 13A Mission and Vision Statements. Arts Councils. Joint Projects. Administrative Support
- 13B Partnerships with Schools: Public, Private, Colleges & Universities
- 14A Partnerships with Organizations: Symphonies, Opera, Theatre, Film, Museums, Chamber of Commerce, Tourism, Churches, Medical, Fitness, Special Events
- 14B Culminating Class Discussions
- 15A&B FINAL PRESENTATIONS BY STUDENTS

**THE DANCER AS ENTREPRENEUR:
A NEW COURSE THAT GUIDES DANCERS IN DEVELOPING
COMMUNITY DANCE ORGANIZATIONS**

UNIT ONE: DEVELOPING A SCHOOL OF DANCE

WEEK 1A: Course Overview and History

Welcome and Introductions

Review Syllabus: Course Expectations, Site Visits, Unit Papers, and Final Project

Q & A: (Start Questions & discussions, then resume following visual presentation)

1. What do you hope to learn from this course?
2. What is an Entrepreneur?
3. What is a Dance Entrepreneur?
4. What are examples of dance entrepreneurship in which you are interested?
5. What would you do if you relocated to another state to accept a job teaching dance in the public schools and, upon your arrival, you are notified that the job has been dissolved? You also discover that the dance community is underdeveloped, dysfunctional, and is not a respected or valued part of the arts community.
 - a. Would you stay for a year and work odd jobs until you could afford to move to another city with 'real dance' opportunities/employment?
 - b. Or would you stay the course and try to develop a dance community?
6. What is your idea or vision of a healthy and successful dance community?
7. What do you see yourself doing in 5 years? 10 years? Will it involve dance?
8. If you built a community dance organization, what would your model look like?
9. For what do you wish to be remembered? What will be your legacy?

My personal response to Question 6 was to 'stay the course.' This is my story (1982-2016):

(Portions of the following information will be used in class lectures to demonstrate how artists often need an entrepreneurial spirit to advance the art of dance—and survive!)

In 1982, I moved to Shreveport, Louisiana where I had been hired to teach art and dance at Airline High School, one of Louisiana's top schools. Unfortunately, upon my arrival, the state of Louisiana cut arts funding statewide, and the job was dissolved.

Consequently, as a means of survival, I became very creative, tapping into my entrepreneurial spirit. The end result was the development of a nationally recognized community-based dance organization that, for thirty-four years, served dancers and audiences and impacted nearly 1,000,000 people.

Throughout my thirty-four years in Shreveport, the funding for that full-time job was never reinstated. While we were successful in executing many positive opportunities and achievements for artists and within the community, it was often with much adversity and resistance. People and communities are often reluctant to change, but we stayed the course and became an important facilitator for change within the dance and arts community. I always tried to stay positive and focused by reminding my dancers and myself of a few simple thoughts:

“Oh, the Place You Will Go!” Dr. Seuss

- What you plan for your life is probably not what you will ultimately do.
- There will be many variations on your “theme.”
- Say “thank you” when people tell you “No;” another door will open.
- Maintain an open mind.
- Change is inevitable. Change is good.
- Never let criticism deflect you from your mission.
- Hard work and “staying the course” are generally recognized and rewarded.
- Be prepared for the unexpected.
- Luck is the corner where preparation meets opportunity! Seneca

My story is an example of a young professional who relocated to a southern community for a job teaching art and dance in the public schools, only to discover state funding for the arts had been cut in this racially divided community (and school systems) and the job was dissolved. Also...

- There were no available jobs teaching art or dance in public or private schools in the state of Louisiana.
- There were no available jobs teaching art or dance in colleges and universities in the state of Louisiana.
- There were no available positions teaching dance at area dance studios.
- There WAS a need, and there WERE available positions, teaching dance at community centers for **\$5.00/hour**.
- There WAS a need, and there WERE available positions, for community theatre choreographers, however, **there was no fee for services**; volunteers were invited to apply.
- There were no computers, cell phones, or fax machines; thus the Internet did not exist.
- There were no books or manuals on how to start a dance studio or company.
- Dance studios in the South were often poorly run businesses located in ‘shot gun’ houses.
- Performance opportunities for students were limited to an annual recital.
- Non-profit dance companies typically served the students who paid tuition to the Artistic Director’s ‘for profit’ dance studio.
- The term ‘Business Model’ was not synonymous with dance studio.
- With no certification required of dance teachers or studio owners, anyone could (and can) teach dance. Consequently, a ‘dance teacher’ can be anyone from
 - Someone who only took a few recreational lessons to
 - Someone who is the highest quality professional artist with a lifetime of professional training and performing experience
 - Parents of students were (and often are still) naïve and uneducated about dance and typically did not/do not know the difference.
 - With dance being an ‘after school activity,’ most parents insist they only want ‘exposure to dance’ for their children and are not interested in ‘serious dance training.’
- Most parents looked for convenience of time and location and typically enrolled where their child’s/children’s friends were enrolled.
- In 34 years, not one parent asked me if I had professional experience or a college degree. (If they saw diplomas, certificates, or dance images on my office wall, they often commented, “Oh, I didn’t know you went to college! Why did you go to college if you wanted to teach dance?”

- Dance teachers in north Louisiana were from varied backgrounds, were very insecure and territorial, and would not work together. (Not uncommon, unfortunately, in most communities—which hurts the credibility of the dance profession.)
- For an artist who enjoyed working with other artists, Shreveport was a very isolated and lonely place to live and survive.
- New York and Chicago were a LONG way from Louisiana
- Shreveport DID have a fully functioning airport
 - So I could continue my professional journey in dance in NY, Chicago, Los Angeles, San Francisco as my schedule allowed...
 - So our newly formed community dance organization could bring the 'dance world' to Shreveport

In the meantime....How to survive financially:

- I continued to travel, teaching workshops and performing, 20-25 weekends per year for five years (1982-87), until I could generate enough income to survive financially in Shreveport.
- Fortunately, when the 'Aerobic Dance' movement surfaced (late '70's-early '80's), I attended training courses and became certified to teach through IDEA in Los Angeles (International Dance and Exercise Association) as well as the YMCA programs in Dallas, while also studying with fitness professionals from the Cooper Clinic, also in Dallas.

Earlier, I had returned to school to pursue my degree in dance at the University of Alabama (1980-82) where I developed my own fitness program, *Bodyworks* ©, which was a low-impact, cardiovascular exercise program that incorporated important dance technique and movements for injury prevention. I was very concerned about the development of many high impact aerobics programs that were being introduced by novices who received certification through weekend workshops. These programs were being taught to inactive people and injuries were on the rise. I launched my program while a student at the University of Alabama, then introduced *Bodyworks* in Shreveport when I arrived and discovered I had no employment.

I taught **Bodyworks classes at 5 locations per day** and soon had 500+ teens and adults (men and women) enrolled in the program. A 'real' curiosity for, and interest in, dance soon surfaced from *Bodyworks* classes. Participants were becoming healthier, the experience created a genuine passion for dance in many. Also, I was able to generate enough income to implement the next phase of my dance journey in Shreveport. (I also trained 3 instructors who taught at other locations during this time. All three instructors had excellent dance backgrounds including one of Bill Evans' former students. The eldest of the three instructors taught our classes for senior citizens, so material was adapted. These classes were among the largest, most popular offered, which was a unique offering at that time.)

After 5 years, and as more students enrolled in dance classes, I cut back on teaching fitness classes and was able to focus more on building a school of dance and community dance organization. I recognized the need and talent within the community and began to see more clearly what needed to be done to develop artists and audiences. I now had enrolled – and was personally teaching – 500 students in dance with a strong support group of community leaders (art, civic, political, etc.) all of whom had personally experienced fundamental dance training through *Bodyworks*.

With my 'boom box' and cassette tapes still in hand, **I then began teaching dance at 5 locations per day (10 locations per week)** from 1982 – 1991, with the majority of the classes held at First United Methodist Church downtown Shreveport, which participants and families from Arkansas, Louisiana, and Texas could easily access from I-20. The other locations at which I conducted Bodyworks and dance classes included:

- Shreveport Parks and Recreation
- Shreveport YWCA
- Shreveport YMCA
- Broadmoor YMCA
- Bossier City YMCA
- Broadmoor Methodist Church Gymnasium
- Broadmoor Baptist Church Gymnasium
- Southfield School Gymnasium
- LSU-Shreveport
- Centenary College – Shreveport
- Grambling State University – Grambling, LA (72 miles from Shreveport)

It was also during this time that I choreographed musicals for Shreveport's Symphony, Shreveport Opera, Gilbert and Sullivan Society, Shreveport Regional Arts Council, Shreveport Little Theatre, FMC Performing Arts Center, Peter Pan Players, Arts Festivals, Fitness Conventions, Style Shows, area colleges and universities, and more. (IF I was paid, I received a small honorarium of \$250.00, but was always reminded of the 'exposure' I was receiving!)

Dance was becoming more visible, understandable, and accessible. It was becoming more than the typical 'tap dancing school' or 'ballet school with a Nutcracker' for elite audiences. The word 'inclusion' didn't exist, but classes were becoming more inclusive for all ages, races, and socio-economic backgrounds. In Mr. Ailey's words, we were 'taking dance to the people' and there was newfound enthusiasm and passion within our community and, yes, for the art of dance.

Identify Needs When Building a Community-based Dance Organization...

Evaluate the community:

- What does it have?
- What does it need?
- What must be done to address the need?
- How will the work be done?
- Who will do the work?

Shreveport, LA Needed:

1. More exposure to the art of dance
 - a. Dance Education
 - b. Dance Performances
2. A quality dance program conducive to accommodating diverse dance forms and diverse populations (Artists and Audiences)
3. To improve race relations
4. To give children from lower socio-economic neighborhoods the chance to dance

Thus...

A Business Model / Program Designed to Build a Community Organization and improve the quality of life in Shreveport/Bossier City and North Louisiana:

- **Louisiana Dance Foundation**, non-profit organization; dance presenter (1983-2016)
 - Presented 33 Seasons of Dance that included over 500 community dance events:
 - Performances (Pre-Professional and Professional Dance Companies)
 - Artists-in-Residence, Master Classes, Workshops, Dance Festivals
 - Partnerships with 50+ organizations
 - Outreach Activities that served 25,000+/year = 850,000+
- **Louisiana Dance Theatre (1983-2016)**
 - Resident Dance Company of the Louisiana Dance Foundation
 - Honor Company of Regional Dance America (1991-2016; 25 years)
 - Featured in 33 Seasons of Dance
 - Many LDT Dancers Launched College and/or Professional Careers
- **FUMC Performing Arts Dancer** and nine additional locations (1982-1991; 9 years)
 - **Ten Facilities Used for Training Dancers and Building the Program (1982-1991; 9 years)** By teaching at five locations per day/10 locations per week, I determined there was an interest, and a market, for building a dance program in Shreveport.)

Carol Anglin Dancer, Inc. (CADC) at Pierremont Mall (1991- 2016; 25 years)

- A School of Dance
- Home to the Louisiana Dance Foundation (LDF) & Louisiana Dance Theatre (LDT)
 - *Incubator* for developing dancers, a company, choreography, costumes, music, backdrops, props, and 33 Seasons of Dance
 - Dance classes for students (ages 3-85)
 - Rehearsals
 - Lecture/Demonstrations & Studio Performances
 - Outreach Activities (Artist Residencies, Master Classes, Summer Dance Festivals, etc.)
 - Fundraisers, Patron Parties, Board Meetings

The Strand Theatre (The Official State Theatre of Louisiana; National Historic Registry)

- Home to LDF/LDT for Season performances since reopening (1986-2016; 30 years)
- Home to CADC for student performances since reopening (1986-2016; 30 years)
- National Historic Registry
- One of America's Premiere Theatres
- \$25,000,000.00 spent on original renovation (Phase I)

Community Partners

- LDF/LDT partnered with more than 50 organizations from 1983-2016
- Partnerships combined artists, resources, and audiences
- LDF/LDT's primary partners included:
 - The Strand Theatre
 - Shreveport Regional Arts Council
 - Shreveport Symphony

- Shreveport Opera
- Red River Revel
- Caddo Parish Schools
- Bossier Parish Schools
- Grambling State University; Grambling, LA
- Louisiana Tech University; Ruston, LA
- Louisiana School for Math, Science, and the Arts; Natchitoches, LA
- First United Methodist Church
- Emmett Hook Center; Dr. Will Address, Director
- Extensions of Excellence; Vincent Williams
- And many more organizations

Professional Companies Presented or Co-presented (1984-2010)

- Alvin Ailey II (Presented three times; half-week residencies)
- Dance Theatre of Harlem (Partnered with the Strand Theatre twice; half-week residencies)
 - Arthur Mitchell, Artistic Director; Virginia Johnson, Eddy Shell, other legendary dancers
 - Full-length *Firebird*: Donald Williams and Stephanie Dabney; Geoffrey Holder costumes
- Dance Theatre of Harlem Ensemble (2009 half-week residency featuring LDT's Ashley Murphy)
- Feld Ballet (Eliot Feld and Cora Cahn traveled to LA. with the company; half-week residency)
- Ballet Eddy Toussaint de Montreal (Presented twice; half-week residencies)
 - William Como, Editor-in-Chief of *Dance Magazine*, came to Shreveport to cover event
 - Company featured on front cover of *Dance Magazine* following Shreveport performances
- Universal Ballet of Korea (Presented twice; half-week residencies)
 - First time full length ballets, *Swan Lake* and *Sleeping Beauty*, performed in Shreveport
 - Oleg Vinogradov, Artistic Director, actively director all rehearsals and personally taught the Shreveport dancers their choreography and stage combat roles.
- Jump Rhythm Jazz Project (Two-week residency); Billy Siegenfeld, Artistic Director
 - Louisiana Dance Theatre opened the performance with Siegenfeld's *Getting There*
 - LDT Alum, Brandi Coleman, named JRJP Company member and danced throughout
- Lehrer Dance (Two-Week Residency); Jon Lehrer, Artistic Director
 - Lehrer Dance was in residence for two weeks during LDF's Summer Dance Festival
 - Louisiana Dance Theatre performed two pieces of Jon Lehrer's choreography
 - Two dancers from the summer intensive were selected to perform with Lehrer Dance
- North Carolina Dance Theatre (Partnered with the Strand Theatre; presented residency activities)
 - Salvatore Aiello, Artistic Director taught master classes
- Royal Winnipeg Ballet (Partnered with Strand Theatre; presented master classes for community)
- Elisa Monte (Partnered with Strand Theatre; presented master classes for community)
 - Statewide initiative in commissioning of Elisa Monte's choreography, *Evangeline*
- Baryshnikov and Friends (Partnered with Shreveport Regional Arts Council, at Strand Theatre)
 - In *A Day of Dance* in Shreveport, Louisiana Dance Foundation presented master classes with Judith Jamison (Modern Dance) and Joe Tremaine (Jazz Dance)

Guest Artists: (1983-2016)

The Louisiana Dance Foundation presented more than 100 internationally renowned guest artists from all dance genres and from 14 different countries from 1983-2016.

Community Outreach Project Highlights: (1982-2016)

- *Day of Dance* with Mikhail Baryshnikov, Judith Jamison, and Joe Tremaine (1985)
- *From Russia With Love / Soviet-American Dance Exchange* (1990-1991)
 - First American to teach Modern Dance in Marina Semyonova School/Moscow
 - Partnered with Peace to the Children of the World Soviet organization, Anatoly Alexin, director and children's author (Uncle of Maya Plisetskaya)
 - Thirty American Dancers traveled and performed in former Soviet Union (3 weeks)
 - Forty-five Russian dancers, teachers and choreographers traveled to Shreveport (3 weeks) with culminating performance at the Strand Theatre
 - Performance also held at Louisiana Tech University partnering with thirty painters under the direction of M. Douglas Walton, artist
- *The Leafmen and the Brave Good Bugs / Artistic Director William Joyce* (Oscar & Emmy Award Winning illustrator and children's author); Carol Anglin, choreographer; 3 weeks in Strand Theatre
 - \$150,000.00 Grant from the National Endowment for the Arts
 - Sponsored by the Shreveport Regional Arts Council with Centenary College Theatre Department and Louisiana Dance Theatre as partners (25 dancers performed)
- ArtBreak (LDT Lecture Demonstrations & Performances for 10,000 3rd Graders; 25+ performances)
- Red River Revel Outreach (Annually Taught 7,500-8,000 4th Graders for 18 years)
- Red River Revel Performances (Louisiana Dance Theatre performed at the Revel from 1982-2016)
- Shreveport Symphony (30 collaborations with the Symphony from 1986-2016 including Civic Youth Concerts for 8,000 5th Graders annually for many years)
- Jump Rhythm Jazz Project Residency featuring LDT alum, Brandi Coleman, Principal Dancer
- Dance Theatre of Harlem Residency featuring LDT alum, Ashley Murphy, DTH Principal Dancer
- Green Oaks Performing Arts Academy (2009-2011, built, executed, instructor for dance program)
- Louisiana School for Math, Science, and the Arts (Artist-in Residence from 2008, 2011-13; taught ballet, jazz, & modern)
- Louisiana School for Math, Science, and the Arts performance collaborations with Impulse Dance Theatre and Louisiana Dance Theatre (2003-2013)
- Louisiana Tech/Texas A & M Halftime Performance with 100 Dancers from 8 different Parishes; broadcast on ESPN. 50,000 people in attendance.
- Grambling State University (1972-2016) Artist-in-Residence for 44 years. Louisiana Dance Theatre and GSU's Orchesis Dance Company collaborated in workshops and performances from 1983-2016.

Dancers Continuing the Legacy: (1982-2019)

- Dozens of dancers who trained at CADC and were members of Louisiana Dance Theatre have progressed to pursue dance related careers.

With Community Outreach at the forefront of its mission, Louisiana Dance Foundation was the first dance organization in Shreveport to:

- become a Dance Presenter (LDF presented professional dance companies with artist residencies, master classes, lecture demonstrations, and other outreach activities benefitting more than 850,000 people from all socio-economic backgrounds)
- embrace diversity and outreach
- embrace and present all dance genres

- annually partner with arts and civic organizations (50+ organizations over 33 years)
- present internationally renowned guest artists in north Louisiana on a regular basis (14 countries)
- develop a regional ballet company in Shreveport (Louisiana Dance Theatre was a 25-year member and Honor Company of Regional Dance America)
- develop a racially diverse touring company that became a cultural ambassador for Louisiana with regional, national, and international performances from 1983-2016 (U.S., Canada, Russia, and Europe)
- commission choreographers, composers, costumers, and lighting designers in creating new and cutting edge repertoire for its touring company – which LDT “took to the people”
- assist and mentor its dancers in successfully launching college and professional dance careers. Many of these dancers returned to Shreveport frequently to mentor “the next generation” of dancers and have continued LDF’s mission and vision globally.

**THE DANCER AS ENTREPRENEUR:
A NEW COURSE THAT GUIDES DANCERS IN DEVELOPING
COMMUNITY DANCE ORGANIZATIONS**

UNIT ONE: DEVELOPING A SCHOOL OF DANCE

WEEK 1B: Starting a Business

Instructor Plus Guest Lecturer from School of Business

A BASE OF OPERATION:

The most efficient means of training dancers all ages, developing a dance company, and building a community-based organization is to have a dependable base from which to operate on a day-to-day basis.

A dance studio, or school of dance, can have many 'faces.' From church basements, to recreational centers, to remodeled older homes, to modified spaces in shopping malls, to metal buildings designed and built from the ground up, dance studios have many 'looks' and are typically designed to suit the needs of the owner(s), reflecting the 'plan' or needs for the students and, in many cases, the community.

The entrepreneur must make many decisions in the startup of a dance studio, school of dance, or small business. Some logistical considerations may include:

- Determine type of business
 - Conservatory-type school of dance
 - Commercial-type competition studio, or
 - Combination of both
- Determine type of organization
 - Nonprofit school of dance: (501 (C) 3) or
 - 'For profit' school of dance/business (LLC, C or S-Corporation)
- Secure an attorney to establish a not-for-profit or for-profit business
- Secure a Certified Public Accountant (CPA)
- Research, design, and execute a Business Plan
- Determine location of studio or business (Realtor)
- Determine 'own vs. rent' of facility
- Determine physical requirements of a building
- Secure an architect and builder to design and execute the property
- Determine financial plans for purchasing or renting the property and/or facility

No matter what the entrepreneur desires to develop, a great deal of artistic and business planning, counseling, consulting, and advising is highly recommended.

“If you fail to plan, you are planning to fail.” Benjamin Franklin

Creating a mission and vision statement is a good starting point. Many organizations also encourage creating a values statement and a code of ethics. **The Society for Human Resource Management (SHRM) recommends the following for business and organizational development:***

- **Mission Statement**
 - A mission statement is a concise explanation of the organization's reason for existence.
 - It describes the organization's purpose and its overall intention.
 - The mission statement supports the vision and serves to communicate purpose and direction to the employees, customers, vendors, and other stakeholders.
 - Questions to consider when drafting mission statements:
 - What is our organization's purpose?
 - Why does our organization exist?
- **Vision Statement**
 - A vision statement looks forward and creates a mental image of the ideal state that the organization wishes to achieve.
 - It is inspirational and aspirational and should challenge employees.
 - Questions to consider when drafting vision statements:
 - What problems are we seeking to solve?
 - Where are we headed?
 - If we achieved all strategic goals, what would we look like 10 years from now?
- **Values Statement**
 - A values statement lists the core principals that guide and direct the organization and its culture.
 - In a values-led organization, the values create a moral compass for the organization and its employees.
 - It guides decision-making and establishes a standard against which actions can be assessed.
 - These core values are an internalized framework that is shared and acted on by leadership.
 - When drafting values statements, questions to consider might include:
 - What values are unique to our organization?
 - What values should guide the operations of our company?
 - What conduct should our employees uphold?
- **Code of Ethics**
 - In conjunction with a values statement, a code of ethics puts those values into practice.
 - It outlines the procedures in place to ensure the organization's values are upheld.
 - Questions to consider when creating codes of ethics might include:
 - What are common ethical issues in our industry?
 - What should someone do if he or she sees a violation of our values?
 - Management cannot create a new values statement or ethics code and expect immediate change.
 - For an organization to have an effective values statement, it must fully embrace its values and ethics at all levels of the company and use them daily to guide its attitudes, actions, and decision-making.
 - Discussion: What does it mean to have a values-based organization?

IMPORTANT DETAILS IN STARTING A NEW BUSINESS (VARIES FROM STATE-TO-STATE)

The U.S. Small Business Administration's Resource Guide offers valuable information when considering the startup of a small business. (sba.gov)*

- The Startup Logistics
 - Even if you are running a home-based business, you will have to comply with many local, state, and federal regulations.
 - Taking the time to research the applicable regulations is as important as knowing your market.
 - Carefully investigate the laws affecting your industry.
 - Non-compliance could leave you unprotected legally, lead to expensive penalties, and jeopardize your business.
- Market Research
 - Census Business Builder: Small Business Edition: cbb.census.gov
 - Filter your search by business type and location to view data on your potential customers
 - Including consumer spending
 - Summary of existing businesses
 - Available as a map and report
- Business License and Zoning
 - Licenses are typically administered by a variety of state and local departments.
 - It is important to consider zoning regulations when choosing a site for your business.
 - Contact the local business license office where you plan to locate your business.
- Name Registration
 - Register your business name with the county clerk where business is located.
 - If you are a corporation, also register with the state.
- Taxes
 - Any business with employees must register with the IRS and acquire an Employer Identification Number, also known as the Federal Tax ID Number, and pay federal withholding tax at least quarterly.
 - The IRS Small Business Self-Employed Tax Center: irs.gov/businesses where you can find the online tax calendar, forms and publication, and online learning.
- Social Security
 - If you have any employees, including officers of a corporation but not the sole proprietor or partners, you must make periodic payments, and/or file quarterly reports about payroll taxes and other mandatory deductions.
 - For information, assistance, and forms: socialsecurity.gov/employer or (800) 772-1213
 - You can file W-2's online or verify job seekers through the Social Security Number Verification Service.
- Employment Eligibility Verification
 - The Federal Immigrations Reform and Control Act of 1986 requires employers to verify employment eligibility of new employees.
 - The law obligates an employer to process Employment Eligibility Verification Form I-9
 - The U.S. Citizenship and Immigration Services Office of Business Liaison offers information bulletins and assistance through its employer hotline.

- E-Verify, operated by the Department of Homeland Security in partnership with the Social Security Administration, electronically verifies the Social Security number and employment eligibility information reported on form I-9.
- It's the quickest way for employers to determine the employment eligibility of new hires.
- Visit dhs.gov/e-verify, call (888) 464-4218, or e-mail e-verify@dhs.gov.
- Health and Safety
 - The U.S. Department of Labor promotes and develops the welfare of the wage earners, job seekers, and retirees of the United States.
 - It improves working conditions, advancing opportunities for profitable employment, and assuring work-related benefits and rights, dol.gov.
 - All businesses with employees are required to comply with state and federal regulations regarding the protection of employees.
 - The Occupational Safety and Health Administration provides information on the specific health and safety standards used by the U.S. Department of Labor. Call 800 321-6742 or visit osha.gov.
- Employment Insurance
 - Check with state laws to see if you are required to provide unemployment or workman's compensation insurance for your employees. For health insurance options, visit healthcare.gov.
- Environmental Regulations
 - State assistance is available for small business that must comply with environmental regulations under the Clean Air Act.
 - To learn more about these free services, visit nationalsbeap.org/sates/list.
- Disability Compliance
 - For assistance with the Americans with Disability Act
 - Call (800) 669-3362 or visit ada.gov.
- Child Support Program
 - Employers are essential to the success of the child support and are responsible for collecting 75 percent of support nationwide through payroll deductions.
 - "A Guide to an Employer's Role in the Child Support Program" is available at the Office of Child Support Enforcement's website at acf.hhs.gov/programs/css/resource/a-guide-to-an-employers-role-in-the-child-support-program.
- Intellectual Property
 - Patents, trademarks, and copyrights are types of intellectual property that serve to protect creations and innovations.
 - Intellectual property may be valuable assets for small businesses and entrepreneurs, and are important to consider in the development of any business plan.
- Patents and Trademarks
 - For information and resources about U.S. patents and federally registered trademarks: Visit uspto.gov or call the U.S. Patent and Trademark Office Help Center at (800) 786-9199.
 - Additional information and resources are at the Texas Regional Office in Dallas, Texas, serving Alabama, Arkansas, Louisiana, Mississippi, New Mexico, Oklahoma, Tennessee, and Texas, uspto.gov/texas.

- A patent for an invention is the grant of a property right to an inventor, issued by the patent office. (uspto.gov/inventors)
- A trademark or service mark includes any word, name, symbol, device, or any combination used or intended to be used to identify and distinguish the goods/services of one seller or provider from those of others, and to indicate the source of the goods/services. (uspto.gov/trademarks)
- Copyrights
 - Copyrights protect original works of authorship, including literary, dramatic, musical and artistic, and certain other intellectual works.
 - Copyrights do not protect facts, ideas, and systems, although it may protect the way these are expressed. Visit copyright.gov or call (202) 707-3000 or toll free (877) 476-0778

**WRITE YOUR BUSINESS PLAN:
(Small Business Resource Guide from the U.S. Small Business Administration)***

Your business plan is the foundation of your business and will help you run your business. A good plan guides you through each stage of starting and managing your business. You will use your business plan as a roadmap for how to structure, run, and grow your new business. It's a way to think through the key elements of your business.

Business plans can help you get funding or bring on new business partners. Investors want to feel confident they will see a return on their investment. Your business plan is the tool you will use to convince people that working with you – or investing in your company – is a smart choice.

Entrepreneurs should pick a Business Plan Format that works for the proposed business:

- There is not right or wrong way to write a business plan.
- What is important is that **your plan meets your needs**.
- Most business plans fall into one of two common categories:
 - Lean Startup
 - Are less common but still use a standard structure
 - They focus on summarizing only the most important points of the key elements of your plan
 - Can take as little as one hour to make and typically only one page.
 - Some lenders and investors may ask for more information.
 - Traditional Business Plans
 - Are more common
 - Use a standard structure
 - Encourage you to go into detail in each section
 - Tend to require more work upfront and can be dozens of pages long
 - Plan to request financing from traditional resources

LEAN STARTUP PLAN FORMAT*

Lean startup is the desired format for those who wish to explain or quickly start a business; the business is relatively simple; or plans are to regularly change and refine the business plan.

Lean startup formats are charts that use only a handful of elements to describe the company's value proposition, infrastructure, customers, and finances. They are useful for visualizing tradeoffs and fundamental facts about the company.

There are many versions of lean startup templates, but one of the oldest and most recognized is the Business Model Canvas, developed by Alex Osterwalder. Templates of Business Model Canvas and other versions are available on line. The nine basic components of the Business Model Canvas include:

- Key Partnerships
 - List the other businesses or services with whom you will work to run your business.
 - Think about suppliers, manufacturers, subcontractors, and similar strategic partners.
- Key Activities
 - List the ways your business will gain a competitive advantage.
 - Highlight things such as selling directly to consumers or using technology to tap into the sharing economy.
- Key Resources
 - List any resource you will leverage to create value for your customer.
 - Your most important assets could include staff, capital, or intellectual property.
 - Don't forget to leverage business resources that might be available to women, veterans, Native Americans, and HUBZone – certified businesses.
- Value Proposition
 - Make a clear and compelling statement about the unique value your company brings to the market.
 - List community and economic impact.
- Customer Relationships
 - Describe how customers will interact with your business.
 - Is it automated or personal?
 - In person or online?
 - Think through the customer experience from start to finish.
- Customer Segments
 - Be specific when you name your target market.
 - Your business will not be for everyone, so it is important to have a clear sense of customers for whom you plan to serve.
- Channels
 - List the important ways you will talk to your customers.
 - Most businesses use a mix of channels and optimize them over time.
- Cost Structure
 - Will your company focus on reducing costs or maximizing value?
 - Define your strategy, and then list the most significant costs you expect to face in the process.
- Revenue Streams

- Explain how your company will actually make money.
- Some examples are direct sales, membership fees, and selling advertising space.
- If your company has multiple revenue streams, include all sources.

TRADITIONAL BUSINESS PLAN FORMAT (Typically use the following nine sections, but can be modified to meet the needs of the business)*

- Executive Summary
 - Briefly tell your reader what your company is and why it will be successful.
 - Include the following
 - Mission Statement
 - Product or Service
 - Basic information about your company's leadership team, employees, and location
 - Financial information and high-level growth plans if you plan to ask for financing.
- Company Description
 - Use your company description to provide detailed information about your company.
 - Explain the problems your business solves.
 - Specifically list the consumers, organizations, or businesses your company plans to serve.
 - Explain the competitive advantages that will make your business a success.
 - List experts on your team.
 - Describe advantages of your location.
 - Use this section to reveal your strengths.
- Market Analysis
 - You will need a good understanding of your industry outlook and target market.
 - Competitive research will show you what other businesses are doing and what their strengths are.
 - In your market research, look for trends and themes.
 - What do successful competitors do?
 - Why does it work?
 - Can you do it better?
 - Now is the time to answer these questions.
- Organization and Management
 - Tell your reader how your company will be structured and who will run it.
 - Describe the legal structure of your business.
 - State whether you have, or intend to, incorporate your business as a C or an S Corporation
 - Form a general or limited partnership
 - Form a sole proprietorship, or LLC
 - Use an organizational chart to lay out who is in charge of what in your company.
 - Show how each person's unique experience will contribute to the success of your venture. Consider including resumes or CVs of key members of your team.
- Service or Product Line
 - Describe what you sell or what service you offer.
 - Explain how it benefits your customers and what the product lifecycle looks like.
 - Share your plans for intellectual property, like copyright or patent filings.
 - If you are doing research and development for your service or product, explain it in detail.

- Marketing and Sales
 - There is no single way to approach a marketing strategy.
 - Your strategy should evolve and change to fit your unique needs.
 - Your goal in this section is to describe how you will attract and retain customers.
 - You will also describe how a sale will actually happen.
 - You will refer to this section later when you make financial projections, so make sure to thoroughly describe your complete marketing and sales strategies.
- Funding Request
 - If you are asking for funding, this is where you will outline your funding requirements.
 - Your goal is to clearly explain how much funding you will need over the next five years and for what you will use it.
 - Specify whether you want debt or equity, the terms you would like applied and the length of time your request will cover.
 - Give a detailed description of how you will use your funds.
 - Specify if you need funds to buy equipment or materials, pay salaries, or cover specific bills until revenues increase.
 - Always include a description of your future strategic financial plans, like paying off a debt or selling your business.
- Financial Projections
 - Supplement your funding request with financial projections.
 - Your goal is to convince the reader that your business is stable and will be a financial success.
 - If your business is already established, include income statements, balance sheets, and cash flow statements for the last three to five years.
 - If you have other collateral you could put against a loan, make sure to list it here.
 - Provide a prospective financial outlook for the next five years.
 - Include forecasted income statements, balance sheets, cash flow statements, and capital expenditure budgets.
 - For the first year, be even more specific and use quarterly – or even monthly – projections.
 - Make sure to clearly explain your projections, and match them to your funding requests.
 - This is an excellent place to use graphs and charts to tell the financial story of your business.
- Appendix
 - Use your appendix to provide supporting documents or other materials that were specially requested.
 - Common items to include are credit histories, resumes, product pictures, letters of reference, licenses, permits, patents, legal documents, and other contracts.

TIPS TO HELP BUILD AND GROW A STAND-OUT SMALL BUSINESS BRAND*

Build a better business with these time-tested tips.

(Caron Beesley, contributing writer)

The United States loves small businesses. That is, according to a survey by the Pew Foundation, reported by Small Business Trends (smallbiztrends.com), which found that 71% of Americans view small business more favorably than any other institutions, including religious organizations.*

Small businesses are in a unique position to create valuable customer experiences. Their products and services are often unique; the target customer is very defined; and business operations are agile and unconstrained by corporate rules and processes. Small businesses are also trusted for their integrity, community engagement, and customer service. These qualities combine to create competitive value proposition – and are the cornerstone of your brand. The entrepreneur’s job is to leverage these experiences and grow the appeal of the brand – without breaking the bank. Ten tips that can help include:

- What is Your Brand?
 - A brand is more than a logo, merchandising, or products.
 - The brand is about the sum total of the experiences customers have with your business which helps establish the trust and credibility.
 - Visual elements of the business
 - What you do
 - How you do it
 - What customer interactions are like
 - Type of information you share in your marketing and on social media
- Stand Out
 - Standing out means being different
 - If your brand is going to be strong, you need to be able to pinpoint what it is that makes what you do unique.
 - What differentiates you from others in your industry?
 - A SCORE mentor, sba.gov/score can help you use competitive differentiators to build your business brand.
 - Don't forget to weave your differentiators into your company's messaging and marketing.
- Have Great Products and Services
 - Word of mouth is often a small business's greatest lead generator, so having great products and services that people talk about is a critical part of your brand and why you are in business.
 - Even the most outgoing and charming small business owner is not going to succeed in bringing customers back unless the product or service they provide delivers and exceeds expectations.
 - Don't lose sight of your product – keep refining it, testing new offerings, and making sure you always put product first, not the money it brings in.
- Make Sure Your Customers Know the Face Behind the Product
 - One of the biggest reasons that small businesses fail is because of the persistent absence of the business owner.
 - You only need to look at a few episodes of business makeover TV shows to witness what can go wrong when a business is left to run itself.
 - Without an actively engaged owner, employees lose motivation and structure, which can quickly lead to sloppy service, a poor product, and customer churns.
 - Your business needs to be able to function without your constant presence, but it's important to strike a balance.
 - Find ways to make sure your customers know you and connect with the face behind the business.
 - Businesses really thrive when the energy of the owner is present.
- Get Your Name and Logo Right

- This is essential to brand recognition and it's important to get it right the first time. (Changing your name and logo can be costly down the road.)
- Your logo and name should be easily recognizable and reflect the nature and tone of your business as well as appeal to your target market.
- Names and logos should reflect the personality of their brands, what they stand for, the products they offer, their market, and the overall tone of their businesses.
- Logos that make the customer feel good and have an affinity with the business is something for which the entrepreneur should strive.
- Have a Distinct Voice
 - A great way to ensure your distinct brand message is delivered consistently across your business is to focus on how you and your employees interact and communicate with customers in person, on the phone, and on social media.
 - For those unsure of what your 'voice' should be, look to other brands
 - What do they do that you would like to emulate?
 - How do they greet and interact with customers?
 - What is it that they do that makes you feel good about doing business with them?
- Build Community Around What You Do
 - A successful brand is one that is trusted and respected by customers.
 - Building a strong community online and offline can help you achieve this.
 - Many successful brands concentrate almost exclusively in online and offline community building as opposed to engaging in more expensive, traditional advertising.
 - Facebook, Twitter, and blogs are excellent outlets for this.
 - Offline participation in community activities and local events such as fundraisers and charities.
 - Hosting 'in house' events such as workshops or loyal customer events can help build community and extend the trust your brand has earned.
- Be an Advocate For Your Business – Not Just a Salesman
 - You don't have to be the greatest salesman to succeed in business.
 - Selling takes many forms and being a passionate, brand advocate is highly recommended.
 - Make sure people understand what you do, the story behind your products/services, what your products/services have done for people – all utilizing your methods and mission.
- Be Reliable
 - Letting your customers down by failing to live up to your own promises and brand standards can be particularly harmful for small business that depend heavily on referrals.
 - The foundation of brand loyalty lies in great service; a happy customer is a loyal customer.
 - Don't make promises you can't keep; stand by your promises.
- Have a Value Proposition
 - Value, not to be mistaken with price, can help you define your brand and differentiate you from the competition. (#2: Stand Out!)
 - What niche do you serve?
 - What do you do well in that niche that makes you different from everyone else?
 - What are the emotional benefits of what you do?
 - The answers to these questions will help define what your value is to your customers.
 - Is it your great customer service, product quality, innovation, or any combination of these?

Wrap-up: Instructor to class:

- You may be thinking, “This is not what I signed up for; I just wanted to teach dance and perhaps open a studio.”
- Well, if you ‘hang out your shingle’ to teach dance classes, you must follow the laws in order to do so.
- Dance education, dance companies, and the dance industry at large have not garnered the respect they deserve. Though ‘schools of dance’ are service organizations, unless and until we operate as businesses, we will never earn the respect of the general public and communities at large – nor will we be able to sustain our organizations and keep our doors open.

As artists, we generally are not equipped or trained to own and operate businesses. However, there are many resources available today to educate artists in helping them become successful entrepreneurs and business owners:

- U.S. Small Business Administration
- Small Business Administration’s Emerging Leaders Program
- SBA’s Women-Owned Small Business Certification
- Chambers of Commerce and Women’s Business Councils
- Programs for Entrepreneurs

Note: As a small business owner from 1982-2016, the first organizations I joined were the Shreveport Chamber of Commerce, its Women’s Business Council, the Shreveport/Bossier City Tourism Bureau, and the Louisiana Tourism Bureau. Through the years, I received many nominations and awards within the Shreveport business community. My school of dance and community dance organization was unique; there were no other member arts organizations within the Shreveport business community for at least another fifteen years.

In 2001, as an artist who became an entrepreneur in north Louisiana, I received Shreveport’s Chamber of Commerce’s **Small Business of the Year Award** and was one of ten statewide businesses honored at the Governor’s Mansion in Baton Rouge, LA.

When I received that award in 2001, for the first time in Shreveport’s history, I felt dance was finally receiving the respect it deserved within the arts and business communities. It only takes a lifetime!

**THE DANCER AS ENTREPRENEUR:
A NEW COURSE THAT GUIDES DANCERS IN DEVELOPING
COMMUNITY DANCE ORGANIZATIONS**

UNIT ONE: DEVELOPING A SCHOOL OF DANCE

WEEK 2A: Planning Faculty, Staff, Students, Curriculum, and Policies

- The success of any small business and school of dance is often determined by the annual budget.
 - It is important to frequently review previous years' budget (1-5 years).
 - It is important to frequently review the projections and forecasting.
 - No matter the size of a business, having a business budget in place is essential to the growth of any company.
 - Business budgets guide companies in making strategic decisions about growth, cutbacks, and the general health of a company.
 - Track income against expenses to ensure no item goes unseen and that all savings, spending, and debt repayment goals are achieved.
- With most dance schools or studios being 'after school' programs, it is often difficult to predict income and plan a budget.
 - Recruitment and retention of students is critical for the success of the school/business
 - For the development of a stable business
 - For the development of young dancers
 - For the future of a community dance organization
 - The majority of the students who enroll are ages 3-18.
 - Most parents only want children to attend classes one day per week.
 - Most parents only want children to attend classes during the school year from August/September – May/June
 - A smaller percentage of students typically enroll in summer classes.
 - Most parents enroll children in a school of dance based on 'word of mouth.'
 - Most parents understand very little about dance training and need to be educated and informed about the training process.
 - Additional income studios can be gained by offering adult dance and other programs
 - Traditional adult dance courses
 - Dance-exercise courses
 - Pilates Classes
 - Yoga Classes
 - Ballroom Classes
 - What other courses can be offered? (Discussion)
- What type of studio is desired?
 - Commercial?
 - Conservatory-based?
 - Combination of both?
- What 'divisions' will be offered in the school?
 - General Division
 - Students enrolled in 1-10 hours per week

- All ages
 - Pre-professional Division
 - Students enrolled in 10 or more hours per week
 - Ages 10 and older
 - Other proposed divisions?
- What dance courses will be offered to general students?
 - Classical Ballet
 - American Ballet Theatre Curriculum?
 - Cecchetti Syllabus (Italian)
 - RAD – Royal Academy of Dance Syllabus (British)
 - Vaganova Syllabus (Russian)
 - Paris Opera-based Syllabus (French)
 - Modern Dance
 - Horton Technique
 - Graham Technique
 - Limon Technique
 - Other?
 - Jazz
 - Gus Giordano Technique
 - Luigi Technique
 - Matt Mattox Technique
 - Other?
 - Contemporary/Lyrical
 - Musical Theatre/Broadway Dance
 - Hip-Hop
 - Tap
 - Creative Movement
- How many age groups will be accommodated? How many levels offered within each age group?
How will levels be determined?
 - Pre-elementary (Ages 3-5)
 - Elementary (Ages 6-9)
 - Pre-Teen (Ages 10-12)
 - Teen/Adult (Ages 13-20)
 - Adult (Ages 21 and older)
- Who will teach the classes?
 - Full-time
 - Part-time
 - Instructor Requirements/Background?
 - Responsibilities
 - Teacher/Instructor
 - Assistant Instructor
 - Choreographer
 - Repetiteur
 - Administrative Work
 - Other?

- Administrative Staff
 - How many positions are needed?
 - How many people can the business afford to hire? (Job descriptions for all)
 - Administrative Assistant
 - Office Manager/School Supervisor
 - Bookkeeper
 - Receptionist
- School Enrollment: Activities and Policies
 - Back-to-School Orientation for Parents and students
 - Review Policies and Expectations
 - Annual Calendar of Activities
 - Financial Responsibilities for Tuition (Training)
 - Credit Card or ACH Draft
 - Monthly, Quarterly, Semester, or Annual Payments
 - Financial Responsibilities for Other Fees
 - Annual Registration Fees
 - Recital Fees
 - Costume Fees
 - Program Book Fees
 - Other?
 - General Rules for All Students
 - Compliance/Non-compliance
 - Communication
 - Class Placement and Schedule Changes
 - Attendance / Absences
 - Tardiness
 - Inclement Weather
 - Dance Bags & Identification
 - Parent Etiquette
 - Classroom Etiquette for Students
 - Dress Code
 - Uniform
 - Hair
 - Nails
 - Jewelry
- Performances
 - Annual Recitals?
 - Biennial Recitals?
 - Parents Observation Opportunities
 - Quarterly?
 - Semester only?
 - Other Performance Opportunities
 - Guest Artist Workshops
 - Community Performances

Other important matters that should be discussed:

- Researching and securing Dance Studio Business Software (Paying monthly fees or designing own software; list of current, most efficient programs, etc.)
- Business ethics, integrity, etc. (ie: not recruiting students from other studios)
 - Recovering from former students or employees opening a studio/recruiting students
 - Losing individual students
 - To other studios
 - To other activities
 - Losing larger groups of students
 - Dealing with difficult students and/or parents
 - Recommendations on dealing with these and other related matters

Discussion/ Wrap-up

**THE DANCER AS ENTREPRENEUR:
A NEW COURSE THAT GUIDES DANCERS IN DEVELOPING
COMMUNITY DANCE ORGANIZATIONS**

UNIT ONE: DEVELOPING A SCHOOL OF DANCE

WEEK 2B: Performing Opportunities for Students

The following lecture applies to: providing performing opportunities for **general students** enrolled in dance studios. **Lectures from Units 2 and 3 will cover performing opportunities for non-profit companies for more advanced, pre-professional dancers.**

While the goals of dance schools, or studios, are unique and varied, most offer students basic educational and performing opportunities that include weekly classes generally held from August/September to May/June with culminating, end-of-year recitals, or performances. Studio performances are also offered throughout the year to keep parents and guardians informed of the students' progress.

- **Performance Opportunities for General Dance Students**
 - Annual or Biennial Recitals or Performances
 - Venue: Where to present?
 - Professional, Union Theatre
 - Community Theatre
 - College or High School Auditoriums
 - Church Theatres
 - Labor
 - Professional, union stagehands (IATSE)
 - Non-professional, paid stagehands
 - Trained, volunteer stagehands
 - Untrained, volunteer stagehands
 - Technical Director
 - Union
 - Non-union
 - Stage Manager
 - Union
 - Non-union
 - Lighting Designer
 - Professional lighting designer
 - Union
 - Non-union
 - College or University
 - Non-professional lighting designer
 - Community Theatre
 - Student Intern

- Lighting Equipment
 - Fully equipped theatre
 - Partially equipped theatre
 - Purchasing equipment
 - Renting equipment
- Music and Sound
 - Music professionally edited and recorded by sound engineer
 - Music edited and recorded by dance teachers/ choreographers
 - Format of music (CD, Digital, or other)
- Costumer/Wardrobe:
 - Union
 - Non-union
 - Theatre Volunteers
 - Parent Volunteers
- Costumes
 - Formal Recital/Performance: General Students pay for and own commercial costumes ordered from costume companies
 - Informal Recital/Performance: General students wear classroom attire
 - Advanced students or company members often wear existing company costumes rented to - or provided for – them when staging or creating story ballets, for example.

ADDITIONAL PERFORMANCE OPPORTUNITIES:

With increased popularity in commercial dance offerings such as conventions, competitions, and televised dance shows, many students and parents want – and expect – more performing opportunities incorporated into the dance studio experience. While performing is an important part of a dancer’s development, experience, and overall dance education, it is essential for dance directors to remember the importance of training, and not succumb to the parental pressures, demanding more performance opportunities.

- These additional performing opportunities may include, but are not limited to:
 - Dance Conventions and Competitions
 - Community Dance Performances
- With increased performing opportunities, students are required to spend additional time preparing for events.
 - Teachers should avoid the use of instructional time to prepare students for performances
 - Teachers and directors should establish appropriate performing tracks within curricula to accommodate different ages and levels of students who desire more performing opportunities.
- Also, with increased performing opportunities, expenses escalate.
 - Teachers and/or directors should create performance project budgets to include additional expenses
 - determine who will pay for the expenses
 - communicate with parents at the beginning of the season any additional responsibilities they will incur – which usually involve time and money.

- Who pays for the additional expenses? (*The following varies from studio to studio*)
 - Studio Directors often include recital/performance fees in overall tuition charged, which parents pay
 - Studio Directors may charge performance fees for each event, which parents pay
 - Studio Directors may allow parents and students to hold fundraisers (Car washes, bake sales, candy sales, etc.)
 - This practice involves collecting and calculating funds; completing and filing reports
 - Important: Is this taxable income for the studio?

- Expenses may include, but are not limited to: (*The following varies from studio to studio*)
 - Choreography
 - Some studio directors pass these costs on to the parents of students in performing groups/studio companies
 - The fee is often equally divided among the dancers
 - Additional rehearsal time
 - Directors often pass these costs on to parents of students in performing groups/studio companies
 - The fee is often equally divided among the dancers
 - Costumes
 - Students often 'recycle' costumes from previous recitals/performances
 - Students often purchase new costumes, which they will keep
 - Studios often have fundraisers to offset the expense of costumes
 - Some directors will rent existing costumes to students
 - Fees for Dance Competitions
 - These fees are often paid by the dancers' parents
 - Approved fundraisers are sometimes held to pay for competition fees
 - Hotel, Meals, and Transportation Expenses
 - Parents typically pay these expenses
 - Approved fundraisers are also held to pay these expenses
 - QUESTIONS FOR STUDENTS:
 - Was your studio involved in competitions?
 - How were your expenses paid?

DANCE COMPETITIONS: Pros and Cons

- Pros of Regional and National Competitions
 - Dancers and parents love winning trophies (taking home 'the gold')
 - Many dance studio owners are competitive and thrive on winning
 - Studios use competition trophies to recruit new students which often appeals to competitive families
 - Students often work harder when they have a competition goal
 - Competing against students in major metropolitan communities is often a 'wake-up call' for students from smaller communities who may have become complacent in their training
 - Many dancers develop strong performance qualities from competitions (but is it the quality a director desires from students?)

- Many studios profit financially from competitions by charging students more than actual costs
- Cons of Regional and National Competitions
 - Focus is often placed on learning and perfecting routines as opposed to important technical training for young dancers at a critical time in their development
 - Students often develop bad habits in competition dance that teachers later cannot correct
 - Competitions can be very ruthless and often bring out negative qualities in young dancers – and parents
 - Competitions are expensive. Studios often struggle collecting monthly tuition when students attend competitions
 - With each convention and competition, thousands of dollars leave the community
 - Many studios lose money on competitions due to a myriad of reasons

Suggestions regarding competitions:

- Take students to conventions and competitions during the summer months
- Attend conventions and competitions in moderation
 - AFTER students have completed a year of uninterrupted training
 - AFTER students have completed their end-of-year recital or performance
 - AFTER all student tuition and related fees have been paid to the studio in which they train
 - AFTER students have enrolled in summer training to prepare for the competition
 - This encourages continued training during the lean summer months which benefits the students and the studio

COMMUNITY PERFORMANCES:

Recommendation: Encourage more emphasis on community service and outreach through community performances, and less emphasis on expensive competitions. Consider spending more time, energy and money investing in the community, which also benefits the students and the studio.

- Benefits for the community:
 - Creates positive relations within the community
 - Encourages partnerships combining artists, audiences, and resources
 - Builds audiences from all socio-economic backgrounds
 - Increases awareness of dance as an art form
 - Generates support of area youth
 - Teaches students the importance of serving the community
- Benefits for the studio or dance organizations
 - Provides professional quality performing opportunities for its students all ages and levels within their communities
 - Provides its dancers with performing opportunities that are not as expensive as competitions
 - Gives the studio positive exposure within the community
 - Visibility and name-recognition are important for sustaining and growing the school, as word-of-mouth is typically the best form of advertising.
 - Visibility and name-recognition are important in developing community involvement and support

- Benefits for dance students
 - While community performances are typically executed by more advanced dancers, and, in some cases, a studio's 'company of dancers,' it is often advantageous to include younger, less experienced dancers.
 - In many cases, parents enroll children in dance and other activities on a short-term, 'trial basis.' Performing often motivates young dancers to continue their training beyond the 'trial basis.'
 - Performance opportunities also encourage the studio's younger dancers to pursue additional training to further develop existing talent, skills, and abilities.
 - Performances are important for the dancers as they
 - develop performing skills
 - build self-confidence
 - generate parental and peer support for the dancers

Audience applause is for every dancer – as opposed to winning trophies by a select few

Community Performances: Plan carefully and be selective

- Community performances and partnerships can be a win-win situation allowing organizations to combine their artists, audiences, and resources. However, Dance Directors should be selective when partnering with organizations with whom the studio is, or students are, presented.
 - Researching the organization and proposed event is imperative when a dance director's studio and students are involved.
 - There are liability and risks involved as well as upholding the reputation of the studio or school.

Examples of community performing opportunities:

- Visual and Performing Arts Organizations
- Arts Festivals (Indoor and outdoor performances)
- Performances with live music (Instrumental, Choral, or both)
 - Professional Symphony performances
 - Community Orchestra performances
 - Youth Orchestra performances
- Professional Opera Performances
 - Community Choral Productions
 - Youth Choirs
- Theatre or Film Productions
 - Professional Theatre Productions
 - Community Theatre Productions
 - College and University Theatre Productions
 - K-12 School Plays
- Church productions
 - Traditional and Contemporary Services
 - Holiday productions
 - Musicals
 - Liturgical performances
- Educational institutions
 - Public School performances

- Private School performances
- College and University performances
- Other organizations:
 - Museums
 - Libraries
 - Film Centers
 - Community Centers
 - Assisted Living Centers and Nursing Homes
 - Hospitals
 - Prisons
 - Fundraisers for non-profit organizations
 - Private parties for arts patrons
 - Shopping Malls, and more
- HAVE STUDENTS NAME OTHER OPTIONS

Get to know the organization through meetings and planning sessions

- Is the organization non-profit or for-profit? (Differences will be discussed)
- What is the mission and vision of the organization?
- What is the reputation of the organization?
- What is the organization's history in presenting community performances with other organizations or partnerships?

Planning the community performance/event with the presenting organization, or partner (Develop a checklist. Ask questions. Don't assume anything):

- What is the purpose, or goal, of the event?
- Is this an annual event or new project?
- Will there be a project manager or committee with whom the dance director will work?
- Where is the event location?
- Is it a private event by invitation or will it be open to the community?
- Is there a fee to attend, or will the event be free and open to the community?
- Who is the desired audience?
- How many people does the project, or event, propose to serve?
- Will the event appeal to all socio-economic populations?
- If so, is the event accessible to all populations?
- Will the studio or director be compensated for dance performance?
 - To cover expenses
 - To pay the director, choreographer, and or coordinator

No matter how small the event or project, every performance imposes on the time and money of all parties involved.

Production Requirements: Once performance details and logistics have been determined, a Contract and Technical Rider should be drawn and executed so all parties are aware of expectations.

Logistics in presenting students in community performances:

- The director and project manager should schedule a site visit to make sure production provisions are made for accommodating the dancers and the performance(s).
- Based on the community organization and event, the director will determine
 - Theme of performance: develop a program
 - Length of performance
 - Venue
 - Music for performance
 - Choreography to be performed
 - Performers
 - General Students
 - Company Dancers
 - Both
- Confirmation of Participating Dancers
 - A roster and checklist should be completed for participating dancers
 - Communication with Parents or Guardians should be established
 - Required Meeting must be attended by parents or guardians
 - Written information with details should be distributed

Consent forms should be developed and signed by all parties

- Transportation of Dancers (Liability and risks involved)
 - Transportation Roster should be created, posted, and distributed
 - Hold Harmless and Indemnity waivers should be signed
- Chaperones should be assigned to monitor dancers (Liability and risks involved)
 - Chaperone Roster should be created, posted, and distributed
 - Hold Harmless and Indemnity Waivers should be signed
- Costumes for dancers
 - General Students should transport personal costumes
 - Company-owned costumes are typically transported by staff
- Dressing Rooms
 - Female dancers (If possible, divide into age groups)
 - Elementary
 - Middle School
 - High School
 - Male dancers (If possible, divide into age groups)
 - Elementary
 - Middle School
 - High School

Discussion: Wrap up.

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UNIT ONE: DEVELOPING A SCHOOL OF DANCE

WEEK 3A: Preparing for Site Visits to an Established School of Dance

(Reminders regarding Site Visits will be discussed and mentioned at the conclusion of each lecture)

- The instructor will contact area studios to request student site visits and interviews for the course.
- A list of consenting and participating studios with addresses and contact information will be announced and posted the first week of classes.
- Sign up Sheets will be posted the first week of classes with the list of participating dance studios.
- For site visits, only one student per studio, unless there are more students than studios. If this is the case, two or three students may visit the same studio, however, students must plan to attend at the same time so the director or tour guide has only one scheduled visitation and interview.
- Site visits should last no more than one hour, which should include
 - Tour of facility
 - Taking notes during the tour (take a notebook)
 - Conducting brief interview with the tour guide (This could be a director, instructor, or receptionist)

LECTURE NOTES:

Before the site visit, research the studio/business and prepare questions:

- Visit the website in advance and gather as much information as possible about
 - The history of the school and program
 - Year established
 - Number of years in operation
 - Mission and vision of school and program
 - Name and background of founding director
 - Name and background of current director
 - Names and background of faculty and staff, if posted
 - Discuss other important questions students desire to ask

- Before the interview, develop ten appropriate questions from class discussions of subjects below:
 - Starting or acquiring the studio and business
 - History of start-up
 - Does the director own or rent the facility?
 - Did the director build or renovate the facility?
 - Daily operations
 - Software used for the business
 - Questions about faculty and staff
 - Questions about students: ages, divisions, etc.
 - Questions about scheduling, number of studios, subjects and levels offered
 - Curriculum or syllabi used in different dance genres offered at the studio

- Dress Code and other policies
 - Performing Opportunities
 - Recitals (Annual or Biennial?)
 - Studio performances
 - Dance Conventions
 - Dance Competitions
 - Community Performances
 - Other areas of interest discussed, or not discussed, in class
- Following the interview
 - Write a thank you note to the school director or tour guide thanking them for their time.
 - Prepare an eight to ten minute visual presentation regarding the site visit for the next Dancer as Entrepreneur class meeting (length determined by number of students presenting)
 - Coordinate the presentation with fellow students if more than one visited the same studio

IMPORTANT: During the visit and subsequent presentation, highlight innovative and unique practices of this studio, which might inspire students in designing studios and businesses.

PLEASE NOTE: Credit should be given to the studio owner, director, or teacher who has developed distinctive and successful practices within their businesses. Also remember that these ideas are the intellectual property of the individuals and should not be copied or plagiarized.

- If the director shares brochures, policy sheets, or other materials, student should request permission of use in class presentation.
- If website images or pictures taken at the studio are used in the presentation, student should request permission to use in class the presentation.
- Student should also communicate with the director that the interview information and support materials will only be used during a closed class with the instructor and classmates in attendance.

FINAL NOTE: In a very competitive industry where directors and teachers depend on tuition income from students for financial survival, many are unwilling to share business matters or 'secrets' of success for fear of losing students to other studios/businesses. Although many teachers require employees to sign non-competitive agreements, many have survived situations (or have closed their studios) when former students and employees open competitive studios – often within close proximity – creating a significant loss of income and valuable years invested in training students. So, if a director is reluctant to share information, ask another question!

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UNIT ONE: DEVELOPING A SCHOOL OF DANCE

WEEK 3B: Student Presentations of Site Visits to Established Schools of Dance

- During this class, the students will give 8-10 minute presentations on recent site visits to dance studios.
- The number of students in the class will determine the length of each visual presentation.
- A brief Q&A will follow each presentation.

Students will also submit Unit One papers at the beginning of this class. (Five pages total required/unit)
PROCESS IN DEVELOPING UNIT PAPERS:

- Students will develop one page papers following each lecture (Five lectures per unit)
- (No paper required following students' visual presentations).
- After 'processing' each lecture, students will be encouraged to use the information as a point of reference, or resource, in creating individual business or studio plans for that lecture.
- Students will also be encouraged to research other studios on line (or from personal experience) in developing a business that reflects his/her vision or mission – to be included in papers.
- At the conclusion of each three-week unit, students will have completed 5-page papers, which will develop into the final, culminating paper at the end of the course.
- Instructor will remind students to complete one-page papers following each lecture.

The above process will be thoroughly covered during the first meeting when reviewing the course syllabus. Also, the students will be reminded to complete the one-page assignment following each lecture.

**THE DANCER AS ENTREPRENEUR:
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UNIT TWO: DEVELOPING A NON-PROFIT ORGANIZATION

WEEK 4A: Structure of a non-profit organization. Vision & Mission. Funding for NPO's.

This lecture will be based on *STREETWISE: Managing a Nonprofit* by John Riddle with Tere Drenth, however, there are several other publications that will be referenced and included.

Understanding Nonprofit Agencies

- What is a Nonprofit Agency
 - The Many Faces of a Nonprofit
 - IRS Rules and Regulations
 - Characteristics of a Nonprofit Agency
- Crafting a Mission Statement
 - What is a Mission Statement?
 - Knowing what to do with a Mission Statement
 - Developing a Mission Statement
 - Reviewing and Refreshing an Existing Mission Statement
 - Sample Mission Statements

Guiding a Nonprofit to Success

- Building a Nonprofit Team
 - Employees of Nonprofits are a Breed Apart
 - What Employees Want
 - Why Employees Excel or Fail
 - Finding Volunteers
 - Case Study: How One Nonprofit Created a Unique Volunteer Program
- Working with a Board of Directors
 - Building a Better Board
 - What Makes a Board Member Tick?
 - The Board Meeting: Dream or Nightmare?
 - When Board Members Disagree with You
- Improving Day-to-day Management Skills
 - Career as a Nonprofit Manager
 - Wearing Multiple Hats
 - Becoming Super Organized
 - Time Management Tips for Nonprofit Managers
 - How Your Schedule Can Make or Break Your Day
 - Know When to Delegate and When Not To
 - Letting Go
- Paperwork: Corporate Bylaws and Financial Statements
 - Nonprofit Bylaws

- Financial Reporting
- Where to Find a Great Auditing Firm
- Filing Requirements for Nonprofit Agencies

Fundraising 101

- Making Fundraising Your Best Friend
 - A Lesson from the Playground
 - What is Fundraising?
 - Who is Responsible for Fundraising?
 - Fundraising as Priority One
 - How to Start a Fundraising Program
 - Fundraising Software
- Special Events
 - What is a Special Event?
 - Are Special Events Cost Effective?
 - Brainstorming for Dollars
 - Special Event Ideas
 - Getting on the Sponsorship Train
 - Keeping Special Event Costs Down
 - Putting All your Special Event Ideas Together in an Example
- Corporate Donations: Learn the Rules, Reap the Benefits
 - Why Corporations Give
 - Create Corporate Information Files
 - Plot Strategy
 - Begin Corporate Contribution Request Campaign
 - Don't Take "No" for an Answer
 - Raising Operating Funds" Difficult but Not Impossible
 - How to Make Your Pitch for Support
 - Cause-related Marketing
- Direct Mail
 - Creative Direct-Mail Appeals That Worked: "No Go, No Show"
 - Creative Direct-Mail Appeals That Worked: Fund Time at a Mother's Day Tea Party
 - What Makes a Good Direct-Mail Letter?
 - Should You Include a Premium?
 - How Do You Handle Mailing Lists?
 - How to Select the Right Direct-Mail Service Provider
- Understanding Foundations and Endowments
 - What Foundations Are
 - Understanding the Types of Foundations
 - Forming an Endowment
- Obtaining Grants
 - Getting Ready to Apply for a Grant
 - Sections of a Grant Proposal
 - Following Up
 - Which Way to Government Cooffers?

- The Board's Role in Fundraising
 - Are All Board Members Responsible for Fundraising?
 - How to Help Board Members Conquer a Fear of Fundraising
 - How to Encourage Board Participation in Fundraising
 - Raising the Roof While Raising Money
 - Board Fundraising Manual: Does Your Nonprofit Have One?

Marketing, Public Relations, and the Internet

- Why Market Your Nonprofit?
 - Fighting Marketing Resistance
 - How Marketing Differs in the Nonprofit World
 - Determining Your Marketing Needs
 - The Six Ps of Marketing
 - Going Forward with Your Marketing Initiative
- Using Advertising
 - Knowing When to Use Advertising
 - Preparing Public Service Announcements
 - Advertising Strategies: How to Find Free Expertise and Ad Space
- Public Relations
 - How to create a PR Office on a Shoestring Budget
 - Ten Ways a Nonprofit Can Get Free Publicity
 - Developing Relationships with the Media
 - Priming a Staff for PR and Media Coverage
- Making the Most of the Internet
 - Building a Nonprofit Home on the Web
 - Using e-mail

SAMPLES OF THE FOLLOWING WILL BE AVAILABLE TO STUDENTS ON CLASS SITE/INTERNET:

- Nonprofit Board Assessment Tools
- Sample Bylaws
- Sample Grant Proposal
- Links to Government Grants
 - Community foundations by state
 - Information about Federal Government Grants

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UNIT TWO: DEVELOPING A NON-PROFIT ORGANIZATION

WEEK 4B: Ten Ways to Jumpstart Fundraising for Nonprofit Organizations*

Dan Kimble of **Aplos** has been involved in helping nonprofit organizations with fundraising for more than twenty years. According to Dan, fundraising is a relationship business. Rather than provide endless lists of fundraising activities, Dan recommends developing new strategies – or revise existing ones – for improving fundraising within nonprofit organizations. (Aplos, built for nonprofits, has helped more than 40,000 organizations in 50 countries raising more than \$200 million.)

Strategies will include:

- How to build better relationships with current donors
- How to secure funding and support from individuals, both in person and online
- How to leverage the fundraising potential of Facebook, Twitter, and other social media outlets
- How to engage board members in supporting the organization's fundraising efforts

Donors are more important than donations.

Those who make small gifts should be treated equally as important as those making large gifts.

TEN STRATEGIES FOR FUNDRAISING:

1. Change Ways of Thinking

- Move from the “Tin-Cup” mentality to telling the nonprofit organization's story and value.
 - The tin-cup mentality is the state of mind that says, “This organization is a poor, lowly charity that needs your money.”
 - Shouting about financial needs does not inspire confidence among philanthropists, who are investors.
 - Donors are not going to make bad investments.
 - This practice also gives rise to undesirable fundraising habits such as, “Let's raise whatever we can and then figure out how to spend it.” (Ellen Bristol of the Bristol Group)
- The Art of Storytelling: tell the organization's story!
 - Include the organization's vision.
 - Communicate the vision as well as the organization's value to world; celebrating its triumphs.
 - Use personal stories about the work being done to connect with donors.

2. Relationships Matter: Reach Out to a Donor or Prospect

- Regardless of how much money the organization is trying to raise, one of the most important aspects of fund development is the strength of building relationships.
 - “Money goes where the relationship flows.”
 - Take a break from ‘doing’ and have conversations with people.

- Reach out to
 - New donors
 - Longtime donors
 - Board members
 - Key volunteers
- Some of the largest donations contributed to nonprofit organizations often start with regular conversations over coffee, lunch, or dinner.
- Recommended reading: *Let's Have Lunch Together* by Marshall Howard

3. Review the Organization's Database

- What is in the Donor Database?
 - Why spend time and money on something and not keep it updated?
- Maintaining a donor database is imperative.
 - Merging, deleting, and updating addresses is time consuming, but ultimately saves money for the organization.
 - Check the database for records that are inactive.
 - Investigate means of contacting inactive donors
 - Utilize National Change of Address (NCOA) to help locate lost donors.
 - Identify donors who made donations last year, but not this year.
 - Identify donors who gave less (or more) this year compared to last year?
 - Identify history of donor contributions over past years (increase or decrease).
 - Recognize recent stewardship activities that have been performed for top donors.
 - Identify those who performed stewardship activities.
 - Investigates means of adding more people into the database.
- Coding and grouping of donors in the database.
 - Identify occupations and interests of donors.
 - Involve donors in areas of experience and interests.

4. Spend Time With Results

- Data results provide an excellent resource for ideas on messaging.
 - Spend time reflecting on what has worked, or not worked, in the past.
 - Build new ideas on past successes.
- What have donors responded to in the past?
- In what areas of the organization's mission have donors been most interested?
 - What areas have not been as appealing or successful?
- From data, reach out to donors with a message of results and identify how donor support has assisted in the organization's overall success.
 - Visual images of activities funded are inspiring and motivating.
 - Direct feedback to donors is vital.

5. Review Fundraising Plan

- Develop a fundraising plan if the organization does not have one.
 - Fundraising plans serve as roadmaps to help identify the organization's goals, plans, and timelines.
 - Fundraising plans help the organization meet its financial goals

- Fundraising plans present opportunities to flesh out which options are best for specific organizations.
- Fundraising plans keep the organization focused on the most effective means of drawing in dollars.
- At the core of a fundraising plan, the following elements should be considered:
 - What funding is needed for the organization?
 - How much money does the organization need to raise annually?
 - How many fundraisers will be held annually to meet financial goals?
 - What types of activities will serve as fundraisers?
 - When will the fundraisers be held?
 - What other sources of funding are obtainable?
 - NPO's may apply for local, state, and national **grants** from appropriate grant-funding agencies.
 - NPO's often present **Special Events** as a means of fundraising.
 - **Online Fundraising** has become more popular and successful in recent years.
 - NPO's depend on **In-kind donations** as a major source of survival.
 - What activities need to happen to raise funds?
 - When do they need to happen?
 - Who will plan and execute the activities?

6. Saying “Thank you” to Donors

- The nonprofit organization should have in place a system for thanking donors such as:
 - a standard thank you letter, which includes tax information for filing with the IRS.
 - a hand-written note by staff, board, or guild members.
 - a hand-written note or drawing by children who benefited from the donation.
 - a follow-up message which includes documentation of an event for which donation was used (post card or flier with images).
 - a public thank you to donors/sponsors at events to which they have been personally invited.
 - A list of donors or sponsors on printed materials such as fliers, posters, or program books, if possible.
 - An ‘end-of-year’ event inviting all donors – no matter the size of the event:
 - acknowledging all donors/sponsors for their support of time and resources.
 - a highlight video showing footage of activities made possible through donations.
 - a “thank-a-thon” where staff, board, and guild members make ‘thank you’ calls once a year.
- Saying ‘thank you’ is an excellent motivator when donors consider making future donations.

7. Create a Specific Donation Impact Page

- In addition to the website, a page designed specifically for donations should be created.
- Make it easy for people to donate.
- Example:
 - A young girl walks home after collecting water in rural Rwanda. \$20.00 can give one-person access to clean drinking water for 20 years. (Image of girl with water)
 - Help today: charitywater.org/donate

8. Leverage e-Newsletters

- The newsletter should tell a story.
- Newsletters should be brief and impactful.
 - People receive MANY emails and newsletters; be selective in material sent.
 - Frequency and regularity in sending newsletters should be pre-determined.
 - Make email visually appealing.
- Incorporate strong calls to action
 - Include 'donate now' button
 - Include other pertinent information.
- Suggest donation amount and frequency.

9. Foster and Grow Sustainable Giving

- For many NPO's, a large portion of total donations probably comes from monthly donors.
- Over time, monthly donations often total more than one-time donations.
- Consider asking donors/supporters to give a smaller sum each month instead of a larger, one-time amount.
- Offer tribute and memorial giving to honor individuals, families, friends, and loved ones.
- Encourage memorials in lieu of flowers or gifts.
- As the sustainable giving program grows, organize donors, potential donors, and supporters into specific groups for future fundraising, a campaign, or other purpose.

10. Engage and Mobilize the Board of Directors

- There are three things all board members can do:
 - Give money to the organization.
 - Recommend names of prospective donors.
 - Participate in functions.
- When board members contribute, it is easier for them to ask others to contribute and get involved.
- Donors are more likely to contribute when they know 100% of board members have made donations.
- Board members often become more engaged if training and materials are provided to guide them raising money.
- Viewing board engagement as a partnership, rather than 'us vs them' mentality, is recommended.
 - Examples of board Involvement:
 - Make thank you calls
 - Sign letters
 - Participate at events
 - Include board profiles in publications
 - Include board testimonials and other individual testimonials at board meetings
 - Deliver gifts, photos, logo items, etc.
 - Make introduction – open doors.
 - Host receptions and events.

In summary, NPO's can improve fundraising by applying ten important strategies:

- Change ways of thinking
- Reach Out to a Donor or Prospect: Relationships Matter

- Review Database
- Spend Time with Database Results
- Review and Revise Fundraising Plan
- Say “Thank You”
- Create a Specific Donation Impact Page
- Leverage e-Newsletters
- Foster and Grow Sustainable Giving
- Engage and Mobilize the NPO’s Board of Directors

(The majority of this lecture is derived from Dan Kimble’s recommendations for developing and improving strategies for nonprofit organization fundraising. Aplos.com)

**THE DANCER AS ENTREPRENEUR:
A NEW COURSE THAT GUIDES DANCERS IN DEVELOPING
COMMUNITY DANCE ORGANIZATIONS**

UNIT TWO: DEVELOPING A NON-PROFIT ORGANIZATION

WEEK 5A: BUILDING AND ENGAGING DANCE COMMUNITIES – Know your Community!

According to Doug Borwick, author of *Engage Now! A Guide to Making the Arts Indispensable....**

“Arts organizations cannot long survive without earning impassioned support from the communities they serve. Those communities cannot reach their full potential without the benefits the arts can provide.”

Borwick also states...

“For some, *the arts as indispensable* is a preposterous idea, yet nearly every stakeholder in the industry believes the arts’ value to be unquestionable. That gap accounts for most of the challenges arts organizations face. As long as the arts are seen as an amenity (at best), they will struggle in a world that only has time for that which is necessary. “Mere’ relevance will not suffice. To compete in the marketplace of public value, the required standard is indispensability.”

So how do community dance organizations develop engaged communities? Borwick believes:

“Success in deep community engagement most demands three things:

- Care for the community, those who are served through the art.
 - This is the prime directive.
- Love the art, but don’t let it become more important than the people whom the art will inspire.
- Pursue (and achieve) excellence, not for its own sake but for the sake of the community. They deserve it.”

UNDERSTANDING YOUR COMMUNITY

- The following questions provide a beginning framework to identify individuals within any community who might be partners (or means of access to partners) for community engagement activities. The list should be updated regularly.
- If the organization does not have the answers to all (or most) of the questions below, get them. Enlist the services of others for securing information not readily available.

GOVERNMENT

Executive/Legislative

- Who is the current mayor/elected community leader?
 - Who is his/her chief-of-staff or personal assistant?
- Who is the president/leader of local council (city/town and country)?
- Which elected official(s) is(are) generally the most influential with the public?
- Which elected official(s) is(are) generally the most influential with other officials?
- Which elected official(s) is(are) most responsive to community concerns?

SCHOOLS

- Who is the president of the local Board of Education(s)?
- Who is the Superintendent of Schools?
- Who is his/her chief-of-staff or personal assistant?
- Which board member(s) demonstrate(s) support for arts programs in schools?
- Who is the area's high school/middle school choral director(s)?
 - Theatre director(s)?
 - Art teacher(s)
 - Band director(s)
 - Orchestra director(s)
 - Dance director(s)
- Which school administrator(s) demonstrate(s) support for arts program in his/her building?
- Who are the presidents/leaders of local PTO/similar organizations (PTA/PTSA)

BUSINESS COMMUNITY

- Who is the head of the local Chamber of Commerce?
 - Paid Staff?
- Who are the most influential business spokespersons in the community?
- What are the major businesses in the community?
 - Who are the CEO's?
 - Who determines the type of support and/or makes final decisions for each?
- What are the principal locally-owned businesses in the community?
 - Who are the owners or CEO's
 - Who determines the type of support and/or makes final decision for each?

NONPROFIT COMMUNITY

- Is there a county, parish, or state organization providing service and support to nonprofits in the area?
- Who are the executive directors?
- When do they hold trainings/conferences?

ARTS AND CULTURE (Community Orchestras, Choirs, Writers, Theatres, Artists, Dancers, Historians, etc.)

- Who are the Board Presidents and paid staff for each arts organization in the community?
- Who is(are) the more obvious shaker/s-and-mover/s within each local arts organization?
- Who is(are) the key spokesperson/s for the arts organizations in the community?

SERVICE ORGANIZATIONS

Social/Community Services

- Who are the CEO and Board President of the United Way?
- Who are the community-wide opinion leaders in the social service realm?
- Who is the president of each local service organization?
- Do any organizations directly sponsor or underwrite community arts programming?
- Who is(are) the individual/s leaders responsible for decision-making?

Private/Parochial/Charter Schools

- Who is the principal and Board chair of each?
- Who are the arts personnel in each (see questions above under Schools)

FAITH-BASED INSTITUTIONS

- What faiths are represented in the community?
- What are the consortia of faith-based organizations in the community?
 - Who are the leaders (paid and volunteer) of each?
- Who are the paid and lay leaders of each faith-based institution?
- Who are the musicians (pianists, organists, music directors, etc.) in each?
 - Are other art forms supported in worship or educational programs?
- Which sponsor public performance events/pageants/holiday programs?
- Who directs/organizes each of them?

GRASSROOTS COMMUNITIES

- Are there community-wide groups that exist to support community building?
 - If so, who are the leaders (staff and volunteer) of each?
- Are there community coalitions?
 - If so, who are the leaders (staff and volunteer) of each?

NEIGHBORHOODS

- Are there coalitions of neighborhood organizations?
- What neighborhood associations exist?
- Who are the leaders?

CULTURAL/ETHNICITY

- Are there associations of immigrant groups?
- If so, who are the leaders (staff and volunteer) of each?

SOCIO-ECONOMIC

- Do service organizations for economically disadvantaged sponsor client organizations?
- What organizations/means exist to connect with individuals not affiliated with other organizations included in this list? (Community festivals, interest groups – e.g., book clubs, children’s athletic activities – soccer, Little League, etc.)
 - *This is a particularly important (and difficult) question in thinking about developing relationships with the wide swathe of the community not directly involved in government, business, or the nonprofit community.*
 - *Churches and schools are one mode of connecting but though needs to be given to learning about the people organizations seek to reach and identifying how to begin to develop relationships with them.*

RURAL (as applicable)

- Who are the formal and informal leaders of the community?
- What social and service organizations exist?
 - Who are the leaders?
- In what locations and circumstances (formal and informal) do people meet?
 - Are there leaders in any of these situations?

COUNTY/PARISH/STATE/NATIONAL COOPERATIVE EXTENSION SERVICE

- Who is the chairperson of the Cooperative Extension Service in the region?
- Who is the Coop Extension staff member responsible for supporting the arts in the region?
- Does Coop Extension currently sponsor or produce arts programs in the region?
 - If so, who is responsible for providing staff leadership?

CROSS-SECTORIAL

- Is there an organization devoted to community wide planning (sometimes including government, schools, business, nonprofit, and grassroots leaders)?
 - If so, who are the leaders (staff and volunteer)?

GENERAL QUESTIONS

- Economy
- Education
- Transportation
- Public Safety

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UNIT TWO: DEVELOPING A NON-PROFIT ORGANIZATION

WEEK 5B: Educational and Performing Opportunities for Artists and Communities

GETTING STARTED: HOW TO DEVELOP AND PRESENT SUCCESSFUL EDUCATIONAL AND PERFORMING OPPORTUNITIES FOR ARTISTS AND COMMUNITIES:

- Once the nonprofit organization's board of directors has become more familiar with the community, it must identify the areas and populations it desires to serve.
- If the non-profit organization has within its mission, goals of presenting educational and performance opportunities for artists and communities, the board of directors must decide:
 - WHO is the target audience(s)?
 - WHO will do the work? (Local dance artists and/or guest artists and companies)?
 - WHAT does the organization plan to do?
 - WHAT is the name of the project (or 'residency' that includes educational and/or performance opportunities?)
 - WHEN will the project(s) be presented?
 - WHERE will the project(s) take place?
 - HOW will the organization execute the activities?
 - HOW will the organization pay for the project?
- Both short term and long-range goals should be developed with specific plans for implementing these goals.
- Goals should be revisited periodically as determined by the board of directors
 - Quarterly
 - Biannually
 - Annually

DETERMINE WHO WILL BENEFIT FROM OUTREACH PROJECTS:

- Public Schools (General, Special Needs, and/or At-risk students)
 - Elementary students
 - Middle School students
 - High School students
 - Colleges and Universities
- Schools for Special Needs Students
 - Physical – muscular dystrophy, multiple sclerosis, chronic asthma, epilepsy, etc.
 - Developmental – down syndrome, autism, dyslexia, processing disorders
 - Behavioral/Emotional – ADD, bi-polar, oppositional defiance disorder, etc.
 - Sensory Impaired – Blind, visually impaired, deaf, limited hearing
- Senior Citizens
 - Assisted Living Centers
 - Nursing Homes
- Patients in Hospitals and Rehabilitation Centers

- Underserved Populations
- Veterans
- Arts Festivals
- Discussion of other populations and communities to include

DETERMINE WHERE OUTREACH ACTIVITIES WILL BE SCHEDULED:

- Public School Facilities (General, Special Needs, and/or At-risk schools)
 - Elementary Schools
 - Middle Schools
 - High Schools
 - Schools for Special Needs students
 - Schools for At-risk students
- College and University Facilities
- Theatres or Auditoriums
- Nursing Homes
- Assisted Living Centers
- V.A. Hospitals
- Neighborhood Community Centers
- Churches
- Prisons
- Arts Festivals
- Parks and outdoor spaces
- Discussion of other venues and activity areas

PRESENTING EDUCATIONAL AND PERFORMING OPPORTUNITIES

- Regardless of the size of the community, the educational and performing opportunities presented must be:
 - Well planned and communicated with all parties involved
 - Identify and meet with contact person(s) with whom project director will work
 - Visit project sites in advance for comprehensive planning
 - Identify technical person/staff if equipment is involved
 - Address needs for teaching artists
 - Address needs for lecture demonstrations or performances
 - Organized
 - Specifically designed for the target audience
 - The highest professional quality
- If the organization is young and just getting started, directors should work within these parameters.
 - Investigate what has/has not been presented within the community in the past
 - Examine what other regional organizations have successfully presented within similar communities
 - Explore successful programming achieved by established national organizations
 - Solicit the help of other individuals or organizations for guidance and mentoring

- If the non-profit organization is established and already has programs in place, regularly evaluate the outcomes – always seeking ways to improve and update educational and performance programming. Evaluations should be done by
 - Service providers
 - The community organization providing the service, or project
 - Project Director(s)
 - Sponsors (Corporate, Small Businesses, Individuals)
 - NEA, State Arts Organizations, Local Arts Councils, and/or Foundations who awarded project grants
 - Individual teaching and performing artists providing the services
 - Contracted dance company providing lecture demonstrations and/or performances
 - Service Receivers
 - Educational institutions or organizations benefiting from outreach activities
 - Individuals benefiting from outreach activities

Regardless of the size of the nonprofit, community dance organization, becoming a ‘performing arts presenting organization’ should be a consideration.

*Definition: A performing arts presenting organization is an organization, or department, or program of a larger organization, that works to facilitate exchanges between artists and audiences through creative, educational, and performance opportunities. The work that these artists perform is produced outside of the presenting organization. (The Urban Institute: Center on Nonprofits and Philanthropy)**

Many nationally or internationally recognized professional teaching artists and/or dance companies have successful programs designed to engage artists and audiences through:

- Master classes for:
 - Dancers
 - Non-dancers
 - Special needs populations
 - At-risk populations
 - Seniors citizens
 - Discuss other possible populations
- Artist Residencies with professional artists and/or companies may include:
 - Master classes
 - Lecture demonstrations
 - Public performances
 - Choreography
 - Film Screenings
 - Gallery Exhibits
 - Creative Interactions
 - Auditions for summer intensives or year-round programs
 - Discuss other possible activities

How do organizations find and identify the best teaching artists, performing artists, or dance companies for community presentations?

- Attend Annual APAP Conferences in New York City (Association of Performing Arts Professionals)
 - Attend Showcases of Professional Performing Artists and Company Performances
 - Attend seminars for presenters
 - Network with other presenters

- Research Arts Management Groups such as:
 - Columbia Arts Management
 - Opus 3 Artists
 - Rena Shagan Associates, Inc.
 - Sunny Artist Management
 - Mark Kappel Management - Dance
 - Gardner Arts Network

- Make lists of companies (small, medium, and large) who offer residency programs that address the goals of the community dance organization as well as the needs of the community.
 - Get bids on presenting master classes, half-week, and full-week residencies
 - Investigate all of the possibilities of artist residencies (Master Classes, Lecture Demonstrations, Public Performances, and other options)
 - Some organizations make the mistake of presenting **performances only**. If the organization is paying for a professional company to travel to the community for a performance (or performances), consider including residency activities such as master classes and lecture demonstrations for schools so the project can also include and benefit trained dancers from the community, underserved populations, and at-risk youth while also increasing the impact on the community at large.
 - Inquire about upcoming tour schedules of companies for potential *block-booking* which can significantly lower presenters' costs
 - Examples of companies with successful residency programs/outreach activities
 - Alvin Ailey American Dance Theatre (More expensive)
 - Ailey II (Less expensive than Alvin Ailey American Dance Theatre)
 - Dance Theatre of Harlem
 - Hubbard Street Dance Company
 - Ballet Hispanico
 - Houston Ballet (More expensive)
 - Houston Ballet II (Less expensive)
 - Paul Taylor Dance Company (More expensive)
 - Taylor II (Less expensive)
 - Merce Cunningham Dance Company
 - Martha Graham Dance Company

After investigating what the artists or companies offer, design a residency that will address the needs and impact the community's artists and audiences.

After determining which artist(s) or company the organization wishes to present, contact the artist representative or management to discuss and develop a contract based on the desired residency.

- Planning for residencies usually requires one-to-two years in advance
- Occasionally, an unexpected opportunity to present a teaching artist or choreographer occurs on short notice. If budget, scheduling, and board authorization transpire, unplanned projects can also achieve success. However, it is generally in the best interest of all parties, to ensure sufficient time to satisfactorily plan and execute projects.

The Project Director(s) and his/her team should keep accurate records throughout the project, as final reports are required at the conclusion of the project(s):

- Financial (Income and expenses)
- Written documentation of the process: planning and executing the project(s)
- Visual documentation of the project: residency activities, rehearsals, performances, audiences, and more
- Evaluations submitted by participating parties

The presenting organization's Project Director(s) will oversee the execution of residency activities all of which must be approved by the board of directors in advance:

- Budget: Plan the budget well in advance with allowance(s) for unexpected expenses.
 - **Make complete lists of all residency expenses**
 - For the artist(s) or company (ies)
 - One set fee paid to the management company that covers all expenses
 - Or split fees
 - Artist/Company Fee (Paid by presenter directly to management)
 - Hotel (Paid by presenter directly to the hotel)
 - Transportation (Paid by presenter directly to travel agent or airlines)
 - Meals (Paid by presenter to vendors; provided on location)
 - Per diem (Paid by presenter directly to artists)
 - Local presenting expenses
 - Theatre (Paid by presenter directly to the theatre)
 - Stagehands/Labor (Paid by presenter directly to theatre or labor organization / stagehands union/IATSE – depending on the situation)
 - Box Office and Ticket handling fees (Paid by presenter directly to Theatre as part of settlement fees or through ticket handler)
 - Marketing and Advertising (Paid by presenter directly to individual or firm)
 - Design of materials for print, internet, media
 - Print (Ads for newspapers, magazines, posters, fliers, etc.)
 - Direct mail (materials and labor – or fulfilled by volunteers)
 - Television or radio
 - Internet/Social Media
 - Discuss other marketing and advertising expenses
 - Discuss other production expenses
 - In-kind services: Non-profit organizations often receive 'In-kind' donations of goods or services. In-kind services should also be documented.
 - **Make complete lists of all income designated for educational and performance outreach projects**
 - Percentage of Annual Budget

- Fundraisers
- Grants for outreach projects
- Underwriters
- Corporate Sponsors
- Small Business Sponsors
- Individual Donors
- Program book ads
- Silent Auctions
- In-kind donations
- Ticket sales from performances
- Fees charged for master classes, workshops, or public activities
- T-shirt sales
- Discuss other possible sources of income

Project Profit/Loss Statement for presenting, community dance organization:

- At the conclusion of each project, a profit/loss statement must be compiled with the organization's treasurer and presented to the board of directors at scheduled meetings.
 - Income should be updated and totaled to include project-generated donations, ticket sales, workshop fees, t-shirt sales, etc.
 - Invoices are required for ALL expenses; copies must be included

Final Reports must be completed for any grants received:

- Referring to the Project's Profit/Loss statement, grant recipients must complete final budget forms for grants
- Narratives must be completed describing the actual project noting any changes or differences from the original project proposal
- Visual documentation of the project must be submitted via images and videos of the actual project.
- More forms must be completed to include actual numbers of populations served, and more.
- Evaluations by participants (individual and institutional) should also be included

In conclusion, a community dance organization that presents educational and performance opportunities for artists and audiences is improving the quality of life of individuals and the community at large. These artist residencies and other projects are healing, inspiring, and often life-changing for children and adults from all socio-economic backgrounds.

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UNIT TWO: DEVELOPING A NON-PROFIT ORGANIZATION (NPO)

WEEK 6A: Preparing for Site Visits to an Established Nonprofit Presenting Organization
(Reminders regarding Site Visits will be discussed and mentioned at the conclusion of each lecture)

- The instructor will contact area nonprofit organizations to request student site visits and interviews for the course.
 - If there are no *nonprofit presenting organizations* in the area, other nonprofit organizations (performing or visual) will be recommended
- A list of consenting and participating nonprofit organizations with addresses and contact information will be announced and posted the first week of classes.
- Sign up Sheets will be posted the first week of classes with the list of participating NPO's.
- For site visits, only one student per NPO, unless there are more students than NPO's. If this is the case, two or three students may visit the same NPO, however, students must plan to attend at the same time so the director or tour guide has only one scheduled visitation and interview.
- Site visits should last no more than one hour, which should include
 - Touring the facility/office/board room or project site
 - Taking notes during the tour (take a notebook)
 - Conducting a brief interview with the tour guide (This could be a director, board member, staff member, or volunteer)

LECTURE NOTES:

Based on the previous four lectures, students will ask the participating NPO specific questions about the organization and how it operates within the community:

1. Structuring a Nonprofit Organization
2. Ten Ways to Jumpstart Fundraising for Nonprofit Organizations
3. Building and Engaging Dance Communities
4. Providing Educational and Performing Opportunities for Artists and Communities

Before the site visit, research the NPO and prepare questions from lectures and/or suggestions below.

- Visit the website in advance and gather as much information as possible about:
 - The history of the NPO
 - Year established
 - Number of years in operation
 - Mission and vision of the NPO
 - Name and background of founding director (Artistic and/or Executive)
 - Name and background of current director (Artistic and/or Executive)
 - Names and backgrounds of staff, if posted
 - Names of artists who are employed (full time, part time, and/or guest artists)
 - WHO does the organization serve and HOW are the recipients' chosen (Criteria?)
 - Public Schools? (Ages, populations, etc?)

- Community Centers, Nursing Homes, etc?
 - WHAT do they do?
 - Master Classes, Workshops, Artist Residencies?
 - With local, regional, national, and/or international artists?
 - Lecture Demonstrations, Performances?
 - Provided by local artists/companies or professional touring companies?
 - Other Outreach Activities?
 - WHEN do they offer educational and performance outreach activities?
 - WHERE do they offer educational and performance outreach activities?
 - HOW are these activities implemented?
 - HOW are the activities funded?
 - Annual Budget and sources of annual income:
 - Season Sponsors
 - Corporate Donations
 - Small Business Donations
 - Individual Donations
 - Fundraisers (What kinds and how many annually?)
 - Special fundraising events
 - Grants
 - Ticket sales
 - Boutique items
 - Other sources
 - Software or means of maintaining donor base
 - Marketing
 - Advertising
 - Public Relations
 - Publicity
 - Branding
 - Direct Mail
 - Social media
 - What works best for the organization?
 - Discuss other important questions students desire to ask
- Following the interview
 - Write a thank you note to the NPO director or tour guide thanking them for their time.
 - Prepare an eight to ten minute visual presentation regarding the site visit for the next Dancer as Entrepreneur class meeting (length determined by number of students presenting)
 - Coordinate the presentation with fellow students if more than one visited the same studio

IMPORTANT: During the visit and subsequent presentation, highlight innovative and unique practices of the specific NPO, as potential inspiration for fellow students in designing an NPO for a community-based dance organization.

PLEASE NOTE: Credit should be given to the NPO director, board members, or others who have developed distinctive and successful practices within the organization.

IMPORTANT: These ideas are the intellectual property of the individuals and or NPO and should not be copied or plagiarized.

- If the director shares brochures, policy sheets, or other materials, students should request permission of use in class presentations.
- If website images or pictures taken during the interview are used in the presentation, students should request permission for use.
- Students should also communicate with the director that the interview information and support materials will be used during a closed class with the instructor and classmates in attendance.

FINAL NOTE: In a very competitive industry where NPO's depend on donations and fundraising for financial survival, many are unwilling to share business matters or 'secrets' of success for fear of losing revenue to other NPO's. Often, NPO's will lose employees or volunteers to other NPOs, causing loss of revenue. Therefore, if a director is reluctant to share information, ask another question!

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UNIT TWO: DEVELOPING A NONPROFIT ORGANIZATION (NPO)

WEEK 6B: Student Presentations of Site Visits to Established Nonprofit Organizations

- During this class, the students will give 8-10 minute presentations on recent site visits to dance studios.
- The number of students in the class will determine the length of each visual presentation.
- A brief Q&A will follow each presentation.

Students will also submit Unit One papers at the beginning of this class. (Five pages total required/unit)

PROCESS IN DEVELOPING UNIT PAPERS:

- Students will develop one-page papers following each lecture (Five lectures per unit)
- (No paper required following students' visual presentations).
- After 'processing' each lecture, students will be encouraged to use the information as a point of reference, or resource, in creating individual nonprofit organization goals from that lecture.
- Students will also be encouraged to research other NPO's on line (or from personal experience) in developing a nonprofit organization that reflects his/her vision or mission – to be included in papers.
- At the conclusion of each three-week unit, students will have completed 5-page papers, which will develop into the final, culminating paper at the end of the course.
- Instructor will remind students to complete one-page papers following each lecture.

The above process will be thoroughly covered during the first meeting when reviewing the course syllabus. Also, the students will be reminded to complete the one-page assignment following each lecture.

**THE DANCER AS ENTREPRENEUR:
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UNIT THREE: DEVELOPING A NON-PROFIT PERFORMING COMPANY

WEEK 7A: Structuring a Nonprofit Performing or Dance Company. Mission and Vision.

In this lecture, the instructor will review a few of the requirements from:

Lecture 4A: Developing a Nonprofit Presenting Organization (NPO)

In developing a **nonprofit performing or dance company**, the Board of Directors of the NPO should discuss, determine, and vote on how to structure its organization.

EXAMPLE: Celebrating 60 years, the structure and mission of one of America's premiere modern dance companies located in New York City, is listed below: (alvinailey.org and guidestar.org)

- **Alvin Ailey Dance Foundation, Inc.***
- Governed by its Board of Trustees and run by its Administrative Staff
 - Performing Companies
 - Alvin Ailey Dance Theatre
 - Ailey II
 - Dance Education
 - The Ailey School
 - The Ailey Extension
 - Community Outreach
 - Arts in Education
 - AileyCamp

Ailey's Mission

The mission of the Alvin Ailey Dance Foundation is to further the pioneering work of Alvin Ailey by establishing an extended cultural community which provides dance performances, training, and community programs for all people. As important as its artistic and educational mission, this performing arts community plays a social role, using the beauty and humanity of the African-American heritage and other cultures to unite people of all races, ages and backgrounds.*

Ailey Performing Arts

The Alvin Ailey Dance Foundation constitutes a unique dance institution committed to quality repertory performances, Arts In Education activities, and professional dance training for all people, regardless of race, background, or economic status. These vital programs reach nearly half a million individuals each year.*

Accountability: What are the organization's current programs, how do they measure success, and who do the programs serve? (Questions asked of nonprofit organizations)*

With an annual budget of \$22,500,000.00, the Ailey organization annually serves over 1,000,000 people.*

(A visual presentation of the Ailey organization and other prominent companies will be shown.)
Students are encouraged to research companies – all sizes, for inspiration in designing a community-based dance organization.

Note: It is not necessary to set up a **nonprofit presenting organization** AND a **nonprofit dance company**. Many nonprofit dance companies also present professional companies, guest artists, artist residencies, etc. during their annual seasons of dance. However, it can be beneficial for the presenting organization to focus on presenting and producing community-based activities such as:

- Master Classes
- Workshops
- Artist Residencies
- Dance Festivals
- Collaborations
- Performances
 - Featuring locally based companies
 - Regional Companies
 - National/international companies
- And other activities

If the **nonprofit presenting organization** produces these activities, then the artistic director of the **nonprofit dance company** can focus on development of the company, its dancers, repertoire, and season performances.

Preliminary Research in Starting a Dance Company

- As discussed in previous lectures, the individual and/or board of directors interested in starting a dance company should also learn as much as possible about the community and state in which the nonprofit dance company will exist – or currently exists.
- In addition to the information covered in Lectures 4A, 4B, 5A, and 5B (concerning the nonprofit organization's structure, vision, mission, fundraising; building and engaging dance communities; plus educational and performing opportunities), **more information is needed before starting a nonprofit dance company – or restructuring an existing one.**
 - What is the size and location of the community?
 - Urban?
 - Suburban?
 - Rural?
 - If a rural community, is the organization in close proximity to urban or suburban communities?
 - Are other rural communities within close proximity
 - How far is the nearest airport?
 - How many nonprofit dance companies currently exist within the community?
 - What kind of nonprofit dance companies exist?
 - Professional?
 - Pre-professional?
 - Mixture of professional and pre-professional?
 - Pre-professional with guest artists?
 - Young student companies?

- What dance genres are represented within these companies?
 - Classical Ballet?
 - Contemporary/Modern?
 - Combination of Classical and Contemporary?
 - Jazz/Musical Theatre/Tap?
 - Lyrical/Hip-Hop?
 - World Dance Forms?
 - Other?
- Which companies have the strongest presence within the community?
 - Do these companies present annual seasons of dance?
 - Where do they present season performances?
 - What theatre is used as their 'home theatre'?
 - What other venues do they rent to present dance performances?
 - Do the companies partner with other organizations in community performances?
 - Symphony?
 - Opera?
 - Theatre?
 - Educational Institutions?
 - Other?
 - What do they present within their seasons of dance?
 - Fall/Winter performances?
 - Dracula or Mixed Repertoire performances?
 - Annual *Nutcracker* performances?
 - Winter/Spring performances?
 - Mixed Repertoire performances?
 - Spring Classical Story Ballet performances?
 - Summer Performances?
 - Featuring Summer Intensive students?
 - Other season or community performances or collaborations?
 - If presenting full-length, classical story ballet performances like the *Nutcracker*, how does the company/do the companies cast large-scale productions?
 - With students from a 'feeder' ballet school?
 - Hold auditions open to students from other schools within the community?
 - Who are the audiences – or target audiences – of the other nonprofit dance companies (Based on income, education, and occupation)?
 - Upper Class – Elite
 - Upper Middle Class
 - Lower Middle Class
 - Working Class
 - Poor
 - What is the budget of the other nonprofit dance organizations?
 - What is the main source of funding of the other nonprofit dance organizations?
 - Corporate Support?
 - Small Business Support?
 - Individual Support?

- Grants?
- Tickets Sales?
- Fundraisers?
- *Nutcracker*/Nutcracker Market?
- Other?
- Do the other nonprofit dance companies tour?
 - Regionally?
 - Nationally?
 - Internationally?
- Do the other nonprofit dance companies belong to national organizations?
- Do the other nonprofit dance companies present:
 - Master Classes?
 - Workshops?
 - Artist Residencies?
 - Dance Festivals?
 - Collaborations?
 - Performances?
 - Featuring locally based companies?
 - Regional Companies?
 - National/international companies?
 - Educational Outreach?
 - Other activities?

By gathering this information – and more, Artistic Directors and their Board Members will have a clearer vision of:

- What dance activities are currently being presented within the community by existing dance companies?
- What activities are NOT being fulfilled within the community by existing dance companies?
- What cultural needs are NOT being met by existing dance companies?
- How can the new company present a fresh and unique voice within the community while fulfilling needs?

Many companies often start with a choreographer who wants to perform or create new works. From creating one ballet, to producing one concert, to presenting an entire season, these evolving challenges can be daunting artistically, logistically, and financially. According to an article in *Dance Teacher Magazine*, when developing a dance company:

- Be specific in developing and defining the company's mission.
- Maintaining flexibility is an important part of artistic growth.
- Ask more questions such as:
 - Why am I starting a company?
 - What do I hope to achieve?
 - What will set this company apart from existing companies?
 - Why does the community need this kind of company?
- Develop a distinctive approach that can bring a wider range of opportunities.
- Avoid becoming a cookie-cutter company.
- Create repertory that draws upon the unique history or culture of the area.

- Bringing a work to the stage involves many artistic decisions that frame the movement: costumes, venue, music, sets, and lights.
- Do the company's overarching goals translate into a viable financial enterprise?
 - How will the company be funded?
 - Are there suitable and affordable venues in the area for rehearsing and performing?
 - Are there local dancers and administrators who can realize the company's vision?
 - Will the organization hire professional dancers from other communities?
 - Will the organization use local dancers and train them?
 - Is there an audience interested in attending performances?
- Develop three-to five-year plans – a blueprint for action, which can keep plans and dreams grounded in reality.

Answering these questions – and more – will hopefully guide the artistic director and board of directors in developing the mission and vision of the company:

- What have dance companies previously offered within the community?
- What do dance companies within the community currently offer?
- What are dance companies within the community not offering?
- What does the new dance company propose to offer?
- How will the new dance company achieve its goals?
- Who will do the work?

Structuring the nonprofit dance company:

- Will the company have a nonprofit presenting organization AND dance company?
- Will the company be professional, pre-professional, or combination of the two?
- Will two companies exist, or just one?
 - Professional Company or Pre-professional 'Senior Company'
 - Second Company or Pre-professional 'Junior Company'
- Will the nonprofit organization have a school of dance as part of its mission, or will company dancers attend dance studios of their choice within the private sector?
- Will the nonprofit organization include community outreach as part of its mission?

Hopefully, this information will be useful in guiding the artistic director and board of directors in developing its company with considerations of age, experience, rankings, repertoire, and more.

**THE DANCER AS ENTREPRENEUR:
A NEW COURSE THAT GUIDES DANCERS IN DEVELOPING
COMMUNITY DANCE ORGANIZATIONS**

UNIT THREE: DEVELOPING A NON-PROFIT PERFORMING COMPANY

WEEK 7B: Operating a Nonprofit Dance Company
 Selecting Repertoire and Building a Season of Dance
 Securing Performance Venues

Regardless of whether or not the nonprofit dance company is professional or pre-professional, titles and positions should be defined such as the example below (More or less depending on size and budget of company):

- Board of Directors
 - Artistic Director
 - Assistant Artistic Director
 - Resident Choreographer
 - Ballet Master/Ballet Mistress
 - Répétiteurs
 - Dance Notators
 - Managerial Staff
 - Executive Director
 - Accounting
 - Marketing
 - Production Staff
 - Costumers
 - Stage Managers
 - Prop Makers
 - Builders
 - Stagehands
- **Company of Dancers**
 - Principal Dancer
 - Soloist (or First soloist)
 - Demi-soloist (or Second soloist)
 - Corps de ballet
 - Apprentice

There are many variations on the hierarchy of a dance company, depending on the size and budget.

- An operating schedule will be established to include daily company classes and rehearsals.
- A performance schedule will be announced each spring for the following season, which typically runs from September through May.
- Contracts for professional dance companies vary and may include 30-40 week contracts

- Smaller companies with six to eight dancers may receive fewer weeks or are paid per performance.
- Student companies are typically not paid, but often have a contract or letter of intent to sign.
 - Most government grants do not allow grant fees to be paid to students, or minors.

Developing a company's Season of dance:

Every company is different and will build each season on many factors such as

- Artistic vision
- Budget
- Size of company
- Availability of venue(s)
 - Venues are typically booked 2-5 years in advance
- What are other contributing factors?

An example of a professional ballet company season is below:

Tulsa Ballet

2019-2020 PERFORMANCES

TBII: ON YOUR RADAR

August 23-25, 2019

A triple-bill evening of dance featuring new works.

CREATIONS IN STUDIO K

September 12-22, 2019

Kick off the season with three exciting world premieres.

PETER AND THE WOLF

Sept 27, Nov 8, Jan 17, Apr 3

Our family-friendly children's series debuts with a brand new performance!

GISELLE

October 31 - November 3, 2019

An eerie and tragically romantic ballet

THE NUTCRACKER

December 7-22, 2019

Tulsa's favorite holiday tradition!

DOROTHY & THE PRINCE OF OZ

February 13-16, 2020

Follow Dorothy and Scarecrow on a dazzling new adventure to save Oz!

VENDETTA

March 26-29, 2020

A thrilling performance where Broadway meets film noir.

TBII: NEXT GENERATION

April 24-26, 2020

A triple-bill evening of dance featuring new works.

SIGNATURE SERIES

May 7-10, 2020

A quirky and inspiring evening of fun contemporary dance.

An example of a pre-professional dance company, Louisiana Dance Theatre, will be viewed next:

(See attached)

- Louisiana Dance Theatre's season of dance includes collaborations with community partners, outreach activities, Regional Dance America adjudication and National Festival performance in Montreal, outdoor festival performances, fundraisers, Summer Dance Festivals, and more.
- While Louisiana Dance Theatre's budget was a fraction of a mid-sized, professional company, like Tulsa Ballet, it is still relevant serving more than 25,000-50,000 people annually, depending on the year.
- While a company like Tulsa Ballet has an established audience of patrons and others from middle to upper socioeconomic backgrounds, Louisiana Dance Theatre's audiences typically included lower socioeconomic backgrounds with children who would otherwise never have the chance to dance or see a dance performance.
- By combining artists, audiences, and resources, Louisiana Dance Theatre was able to annually reach and impact more people from all socioeconomic backgrounds than other area dance companies.

"To *Nutcracker* or Not"

Most companies, professional or pre-professional, depend on the *Nutcracker* revenues to provide almost 50% of their annual budget. As attendance continues to increase annually, companies should consider revamping *Nutcracker* productions to incorporate more diversity and inclusivity.*

Dance/USA's most recent Annual Financial Survey (2017)¹, shows that *Nutcracker*/holiday revenue now represents an average of 48 percent of the surveyed dance companies' overall season revenues and a median of 55 percent. As a percentage of total revenues, it represents an average and median of 15 percent. The data indicate that *Nutcracker* has not only rebounded, but that the dependence on the success of *Nutcracker* has more than doubled since 2008 as it relates to a dance company's overall season.*

In an analysis covering the past 10 years (2008-2017) of *The Nutcracker*, 16 to 24 Dance/USA member companies surveyed reveal the following trends:*

- *Nutcracker* ticket sales amongst survey respondents represented \$51M in 2017 versus \$30M in 2008.
- Dance companies have had to add, on average, two more performances per season to meet the demand, which is a 29 percent increase in number of performances.
- Attendance has increased by 14 percent, or more than 83,000.
- Average ticket prices have almost doubled since 2008 and attendance has increased.

- Marketing spend as a percentage of ticket sales has remained at 10 percent to 12 percent on average.*

Concluding remarks on nonprofit company development, seasons, repertoire, and the *Nutcracker*.

**THE DANCER AS ENTREPRENEUR:
A NEW COURSE THAT GUIDES DANCERS IN DEVELOPING
COMMUNITY DANCE ORGANIZATIONS**

UNIT THREE: DEVELOPING A NON-PROFIT PERFORMING COMPANY

WEEK 8A: Regional Dance America: America's Only National Association of Dance Companies
(www.regionaldanceamerica.org)*

What is Regional Dance America (RDA) and why is membership in the organization important?

Regional Dance America is a 501 (c) (3), nonprofit organization that fosters a network of pre-professional dance companies throughout the United States. RDA provides increasing opportunity, exposure, and connection for its members to inspire a community of excellence in dance education and performance. RDA nurtures the artists of tomorrow. (regionaldanceamerica.org)

Benefits of Regional Dance America membership for community-based dance organizations:

- As America's only national association of dance companies, membership in this historic and important organization gives credibility to the community-based dance company.
 - Membership in Regional Dance America transpires through a thorough evaluation with annual assessments conducted by nationally recognized adjudicators who are often artistic legends in the dance industry.
 - Member companies are required to attend annual RDA Festivals.
 - RDA Festivals are unlike dance conventions or competitions where dancers and companies simply pay money to attend and perform; only member companies participate.
 - Technical and artistic standards must be met and maintained to sustain RDA membership.
 - Through daily training, rehearsals, and community performances, the community-based dance company is constantly trying to improve its technical and artistic standards as exemplified by other RDA companies.
 - Motivated to reunite with fellow RDA dancers and companies at annual festivals, the dancers seek improvement individually and as a company.
 - Artistic Directors and choreographers are inspired to attend annual Festivals where they network with other directors, choreographers, dancers, musicians, and teaching artists.
 - Directors are also motivated to attend annual Festivals to showcase the growth of their community-based company of dancers and premiere of its newly commissioned choreography.
 - The artistic director, choreographers, board, and guild members are focused throughout the year as they support and prepare the company for festival performances.
 - Excited to see their children perform at regional, national, and international Festivals, parents are motivated to support the dancers, choreographers, directors, and process.
- With RDA's emphasis on the development of emerging choreographers, the artistic director(s), choreographers, and dancers are continually creating new and unique ballet's to adjudicate and present at RDA Festivals. This process for a community-based dance company may include:

- The choreography is first presented to the community in studio – or informal – performances as a work-in-progress that is ‘under construction.’ Written and verbal feedback is encouraged and received from audiences in attendance.
- Once the choreography has been adjudicated and ‘tweaked,’ it is formally presented in a proper theatre discussing with the audience the process undergone in creating the new work.
- With standing ovations and positive feedback given to the dancers for their execution of the new, world-premiere choreography, the community understands that the ballet was conceived, born, and raised locally – and becomes a gift to the community.
- Presenting world-premiere choreography at RDA Festivals
 - Provides the company the opportunity to perform before a ‘dance audience.’
 - Generates creative conversations with colleagues and other professionals.
- With RDA’s emphasis on dance education and the training of dancers, festival hosts seek to hire internationally recognized teaching artists who are passionate about supporting and training the next generation of dancers.
 - While the main focus is classical ballet, pointe, partnering, and character, additional classes are often presented in modern/contemporary, improvisation, jazz, musical theatre, and Pilates.
 - Professional musicians are hired to accompany ballet and modern classes.
- RDA performances are held in professional theatres with lighting designers, union crew, and other production staff.
 - Three nights of performances are held to feature the adjudicated ballets in Emerging, Showcase, and Gala Concerts.
 - 3,000-6,000 people attend festival performances, depending on the festival site.
 - These performances are not only attended by member company families of dancers, board members, and guild members, but also by professionals in the dance industry who give invaluable feedback to directors, choreographers, and dancers.
 - Reviews of performances often appear in local print media and television.
 - National reviews and promotions of festivals are also published in *Dance Magazine*, *Pointe Magazine*, and other industry publications.
- Through festival auditions, dancers annually receive
 - Acceptance to summer intensives
 - Acceptance to college and university programs
 - Thousands of dollars in scholarships to further dance careers
- Dancers, directors, and choreographers can make lifelong, professional connections and personal friendships at Regional Dance America Festivals.

Professional Companies that began as Regional Dance America Members:

- ***Professional Companies that began as members of RDA/Southeast:***
- Atlanta Ballet, Augusta Ballet, Ballet South, Carolina Ballet, Charleston Ballet Theatre, Dance Alive!, Louisville Ballet, Richmond Ballet Southern Ballet Theater, Washington Ballet
- ***Professional Companies that began as members of RDA/Northeast:***
- Ballet Metropolitan, Berkshire Ballet, Boston Ballet, Dayton Ballet, Dayton Contemporary Dance Company, Philadanco, Princeton Ballet
- ***Professional Companies that began as members of RDA/Southwest:***
- Ballet Austin, Ballet Oklahoma, Dallas Ballet, Delta Festival Ballet, Tulsa Ballet Theater

- **Professional Companies that began as members of RDA/MidStates:** Ft. Wayne Ballet, Grand Rapids Ballet, Harbinger Dance Company, Indianapolis Ballet Theatre, MADCO, Minnesota Dance Theater

Who Can Become a Member of RDA? Membership Requirements include:

- Prospective companies must be incorporated as a 501 (c) (3), nonprofit organization for a minimum of two years in the state in which it operates.
- Company Roster must include at least eight dancers who are twelve years of age and older.
- Prospective companies must present at least two ticketed, public performances annually under its chartered name.
 - Performances should be at least sixty minutes in length
 - Performances should reflect diverse choreography

Applying for Membership to Regional Dance America:

- Prospective companies must first apply directly to Regional Dance America's National Board of Directors by submitting proof of qualifications:
 - A copy of the 501 (c) (3) letter of determination from the Internal Revenue Service (IRS) with nonprofit Charter and IRS number.
 - A current video of the Artistic Director or Ballet Master teaching company class (with current company members, ages twelve and older).
 - Company dancers must demonstrate achievement of a strong, technical level in classical ballet training.
 - Video of technique class should reveal highlights of a well-structured, intermediate/advanced level ballet class.
 - A current video of the prospective company in performance(s)
 - Performance should feature its member dancers performing at least sixty minutes excerpts from the company's diverse repertoire (classical and contemporary).
 - Video should feature dancers in actual performance(s) in a proper theatre with an audience and traditional production elements (lighting, costumes, backdrops/cyc)
 - Printed material of program books, annual seasons of dance, reflecting strong representation of the company's engagement within the community.
 - List of artistic and administrative staff, board members, and dancers (a minimum of eight).
- If accepted by RDA's national membership committee, interested companies are required to evaluate for membership into their geographical region.
 - Artistic Directors/Board Members from each region vote on the companies who evaluate.
 - Prospective companies will attend the respective region's Fall Board Meeting for the evaluation. The demonstration for Artistic Directors/Board Members includes:
 - Presentation of ballet class showing barre, center, progressions, and pointe work.
 - Presentation of choreography (classical and contemporary).
 - If accepted, evaluating companies are accepted as an **Intern** or **Performing Company**.
 - If accepted as an **Intern Company**, the company must attain **Performing Company** status within three years by re-evaluation.
 - If accepted as a **Performing Company**, a company must appear on Showcase or Gala Concerts three out of five years to maintain the status.
 - The status of **Honor Company** must be earned.

- Companies who are selected to perform on Festival Gala Performances three out of five years are promoted to 'Honor Company' status. The process must continue to maintain the title.
- Once accepted, the new RDA member company is required to attend annual festivals within its region and follow all rules as set forth by Regional Dance America as well as by-laws set forth by its region.

About Regional Dance America, Adjudications, and Annual Festivals:

- Established in 1956 as **National Association of Regional Ballet (NARB)**.
- NARB re-established in 1987 as **Regional Dance America (RDA)**.
- RDA remains America's only national association of pre-professional dance companies.
- RDA is comprised of five regions (SW, SE, NW, Midstates, and Pacific) and 75 companies.
- Each region of the five regions presents an annual Spring Festival hosted by member companies.
- Prior to annual festivals, RDA's nationally approved adjudicators travel to each company in each of the five regions to adjudicate choreography and evaluate member companies.
- During the adjudication tour, the adjudicator will view and select choreography to be presented at spring festivals.
- An adjudication report is sent to all member company artistic directors to review and make recommended changes prior to attending festival.
- Only member companies may attend RDA Festivals; observers are welcome.
- Festivals are three days in length (usually held on Thursday – Saturday or Friday – Sunday).
- Dancers attend daily classes from 9am to 4pm (Ballet, pointe, variations, partnering, and character with additional classes offered in modern/contemporary, improvisation, jazz, and Pilates).
- Seminars are also offered for dancers and directors on nutrition, body science, careers, costuming, pointe shoe fittings, board development, fundraising, and more.
- Auditions are also held during festivals, which are attended by directors from professional dance companies, summer intensives, as well as college and university programs.
- Dancers attend technical and dress rehearsals in the theatre at assigned times on the day in which their company will perform.
- Dancers attend performances each night featuring member companies.
- Parties and receptions are held for dancers, directors, faculty, and other guests throughout the Festival.
- Thursday night: **Emerging Choreography Performances**
- Friday night: **Showcase Performance**
- Saturday night: **Gala Performance**
- A **Gala Banquet** is typically held following Gala Performances.
 - The adjudicator, faculty, musicians, festival hosts, and other dignitaries are recognized
 - Scholarships awarded to dancers are announced
 - The Choreographer/Choreography selected for the National Choreography Plan is announced
 - An award for an outstanding Artistic Director is selected and announced in some regions

Also dedicated to fostering choreographers in the development of new works, Regional Dance America offers its annual **National Choreography Intensive (NCI)** each summer on a college or university campus.

- The purpose of the NCI is *to provide a one-of-a-kind experience for choreographers to explore the craft of choreography and for dancers to study in a variety of dance styles and with diverse choreographers.*

The RDA National Choreography Intensive (NCI) is a multifaceted program, providing dancers, emerging choreographers, and seasoned choreographers the unparalleled opportunity to work, study, and create under the guidance of nationally recognized professionals in the fields of dance and music.

Tracing its roots back to 1961, the NCI has been guided by luminaries from the professional dance world. For dancers, daily master classes enrich training in many genres of dance while afternoon work with new choreographers provides depth and understanding for nightly performances. For choreographers, daily exploration of choreography concepts with NCI's Directors of Choreography and Music followed by daily choreography sessions filled with dancers, space, and time enables choreographers to hone in on their craft and develop their choreographic voice. (regionaldanceamerica.org)

FROM NARB TO RDA

With the closing of the national office of the National Association of Regional Ballet in 1983, regional dance found itself in a state of flux. The five regional entities remained intact and continued to operate as independent organizations, but without a national identity.

During this period, five people worked tirelessly to reorganize the regional dance movement and see it through a vital transition. The vision of these five people, Barbara Crockett, Cassandra Crowley, Glenda Brown, Peggy Girouard and Lila Zali, led to the reorganization of the national association while maintaining contact with the five individual associations.

In 1987, Regional Dance America was formed and the second chapter in the regional dance movement began. We are forever grateful to these five women and the leaders of the five individual associations for realizing the importance of the regional dance movement and for seeing the organization through an important transition. (regionaldanceamerica.org)

MISSION

- Elevating the future of dance in America – giving dancers experience and directors perspective.

VISION

- We envision a future with increasing opportunities, exposure, and connection for pre-professional dance companies around the United States. RDA will inspire a growing community of excellence in dance education, choreography, and performance.

CORE VALUES

- Honoring our legacy
Connecting experiences
Fostering creativity
Promoting excellence
Providing opportunities
Reaching beyond

LEADERSHIP:

From its earliest days as a small group of advisors, the Regional Dance America National Board has expanded over time to include an elected president, coordinator, and representative from each Region, creating a true leadership alliance across the country. The National Board advises RDA's policy and direction, fostering bonds between regional pre-professional dance companies and encouraging development of member companies. Comprised of directors from across the country, the National Board offers enrichment, encouragement, and guidance to the RDA Regions and their members companies. (regionaldanceamerica.org)

REGIONAL DANCE AMERICA TIMELINE

- **1956**

First regional festival in Atlanta, GA

- **1959**

First Northeast Festival in Scranton, PA

- **1961**

First Craft of Choreography Conference at Union College in Schenectady

- **1963**

First Southwest Festival in Austin, TX

NARB incorporated

- **1966**

First Pacific Festival in Sacramento, CA

- **1972**

First MidStates Festival in Kansas City, MO

NARB opens NY office

Doris Hering named Executive Director

- **1975**

National Choreography Plan Launched

- **1976**

NARB Professional Wing organized

- **1978**

First Monticello College Foundation Grants awarded

- **1987**

NARB officially becomes Regional Dance America

- **1997**

First National Festival in Houston, TX

- **2007**

Second National Festival in Pittsburgh, PA

Gretchen Vogelzang named Executive Director of RDA

- **2012**

Third National Festival in Montreal, Canada

- **2017**

Fourth National Festival in Phoenix, AZ

HISTORY: Scarcely two generations ago, viewing beautiful, powerful dance performances were often limited to urban centers across this country. However, the national dance landscape began to change in 1956 through commitment, hard work and a vision set by the National Association for Regional Ballet. Its

prime purpose, continued by Regional Dance America since 1987, has been to decentralize dance throughout the United States by creating standards and fostering quality at all levels of development in order to provide pre-professional performance opportunities for dancers and audiences throughout the United States and Canada.

It became evident to Anatole Chujoy, editor of *Dance News*, that a festival, which would bring together dancers and choreographers within a specified region could offer quality training found in larger metropolitan areas to the smaller corners of dance across this country. Chujoy proposed the festival concept to Dorothy Alexander, director Atlanta Civic Ballet. The seeds of the idea could not have been planted in a more fertile mind for Mrs. Alexander, a visionary and leader enthusiastically developed the idea. In 1956 the Atlanta Civic Ballet hosted the first regional festival in its home city where eight Southeastern companies were invited to participate. The success of this event immediately led to the formation of the Southeastern Regional Ballet Festival Association.

By 1958 it became apparent that there was a nucleus of persons consistently interested in the festivals and capable of objectivity concerning the aim of a regional movement. This group: Dorothy Alexander, Atlantic Civic Ballet; Anatole Chujoy, founder/editor, *Dance News*; Doris Herring, associate editor & principal critic, *Dance Magazine*; Lydia Joel, editor, *Dance Magazine*; P. W. Manchester, managing editor, *Dance News*; Ben Sommers, "Mr. Capezio"; and Alice M. Bingham of Capezio; developed into an advisory board with Dorothy Alexander elected as chairman. From this point forward, The National Association for Regional Ballet continued to evolve in order to meet the needs of its member companies.

Expansion of the festival experience began because among the important guests who attended the first Atlanta Festival in 1956 was Alexi Ramov, director of the Scranton Ballet Guild. He was so inspired that he promptly set about organizing a similar association for his area—the Northeast Regional Ballet Association. So in 1959, the Northeast Region held its own first event. Barbara Weisberger, director of the Wilkes-Barre Ballet, joined Ramov in sponsoring the festival.

Word began to spread across the country with Ben Sommers, president of Capezio, Ballet Makers, being a great supporter and chronicler of the new phenomenon. In 1963, the Southwestern Regional Ballet Association was formed and held its first festival with Barbara and David Carson of the Austin Civic Ballet as hosts. This was followed in 1966 by the formation of the Pacific Western Regional Ballet Association with its first festival hosted by Deane and Barbara Crockett of the Sacramento Civic Ballet. Finally, the Mid-States Regional Ballet Association held its first festival in Kansas City in April, 1972, hosted by the Kansas City Ballet.

In 1963 at the urging of the Regional Associations, the National Association for Regional Ballet was incorporated as a non-profit organization and chartered under the laws of the State of New York. The original advisors became a Board of Directors, which continued to act in an advisory rather than a legislative capacity. The Board was expanded and, most importantly, each Region elected a coordinator to be its representative on the National Board. Thus a strong bond between the Regions and the Board was formed.

After the first festival in Atlanta and under the guidance of the NARB, the regional ballet movement gained impetus and became one of the liveliest of all grass roots, cultural activities. Initially there were perhaps thirty-five local or civic companies spread throughout the United States, which existed in great isolation. The regional movement created opportunity for connectivity of companies who were committed to

standards and the festival experience. NARB produced an enormous impact on dance and its decentralization in this country and certainly shouldered a great deal of the responsibility for the much-talked-about dance boom of the sixties and seventies and a significant role in the development of renowned professional companies. Boston Ballet, Sacramento Ballet, Dayton Contemporary Dance Company, Atlanta Ballet, Washington Ballet, and Philadanco are companies representative of those who had their start as members of NARB or RDA. Today, due to NARB and RDA the number of member companies has expanded almost ten-fold from thirty-five to three hundred.

The annual festivals within each region continue to be the focal point of the regional ballet movement and have raised public awareness and knowledge of the scope of regional ballet in this country. Through the adjudication process, master classes, seminars, and performances, the festivals truly serve to raise the standards of those amenable, diligent companies and individual dancers. The evening performances of the three-day festival give each member company the opportunity to demonstrate the development and growth of artistic standards. Hence, the festivals typically held in spring have become the season's grand finale for both dancers and directors.

The Summer Choreography Conference (now known as the National Choreography Intensive) was first developed in the Northeast Region under the guidance of Josephine Schwarz, artistic director of Dayton Civic Ballet 1961 It was found to be so successful that with the support of the five regions the National Board assumed the role of running the conferences making it a national project. With funding from the NEA as well as other sources, the conferences were successfully presented for fifteen years, generally using the format of two summer conferences per year in alternate regions. This method of encouraging and raising the standards of choreography assisted in the development of many young choreographers who have gone on to productive careers as freelance choreographers and/or artistic directors. Dancers in attendance have also found it exciting and helpful in learning to work well with many genres of choreography and choreographers.

Since the transition of National Association of Regional Ballet to Regional Dance America in 1987, a two-week Choreographic Conference has continued to take place in various regions of the country each summer through the strong support of the five regions. A unique experience is provided for dancers and choreographers. For the dancers, master classes in different genres and experiencing the choreographic process with emerging and young newly established choreographers adds depth and understanding for daily performances. The choreographers are given time, opportunity, and guidance to experiment and hone their craft. This equates to the regional movement continuing to be the source of some of America's most meaningful choreographers.

In 1990 Regional Dance America was invited by Thalia Mara, artistic director of the International Ballet Competition, to perform in Jackson, Mississippi. Through an adjudication process, one company was selected from each of the five regions and an RDA Exhibition Performance was presented on the single free day of the competition. This afforded RDA validation as a dance organization that provided artistic standards of quality and exposure to an enthusiastic international audience. IBC continues to be in Jackson every four years, and RDA continues to be committed to the event sending dancers/companies from each of the five Regions to perform a selected piece of choreography.

A milestone—a significant change for RDA—came in the form of the first National Festival in Houston, Texas, in 1997. All five Regions, Mid-States, Northeast, Pacific, Southeast, and Southwest, comprised the 100 companies, 1,500 dancers, and 500 artistic directors, teachers, chaperones, and board members in

attendance for the five full day experience. Glenda Brown, artistic director of Allegro Ballet, served as Festival Host with the support of the National Board and member companies from across the country. The success of the first National Festival inspired three ensuing National Festivals.

Gretchen Vogelzang, Managing Director of RDA and now RDA's Executive Director has led RDA through three National Festivals. "See America Dancing" in Pittsburgh, Pennsylvania, was the second National Festival, which celebrated 50 years of Regional Dance. As with the first National Festival, over 2,000 dancers, teachers, chaperones and board members were afforded a diverse experience—national and international faculty provided new insight, performances offered inspiration, and time between classes afford connecting and networking for all attendees.

The third National Festival in 2012 crossed the border and became an international festival; a festival in the "City of Lights," Montreal, Quebec, Canada. "Festival de Danse" afforded RDA's 2,000 dancers, 250 directors and teachers the opportunity to be embraced by a community with a thriving and diverse dance population supported by a very strong arts and entertainment district. Exposure to a diversified culture created a depth, and experience like no other festival, regional or national, for the RDA dancers.

RDA recently held its fourth National Festival in Phoenix, Arizona, in the spring of 2017. Like the previous three, the vision and success is accomplished through the dedication of the National Board and commitment of the Regions in order to provide a unified, positive experience for each company, each dancer, and each choreographer— to show that RDA is of significance to the dance world. National Festival by National Festival will see RDA traverse across this country Region by Region in order to fulfill dancers' passion and audiences' appreciation for the art of dance.

The future of RDA lies in its steadfast commitment to dancers and choreographers. It endeavors to elevate the level of dance across the nation through established rigorous standards in education and performance opportunities. Regardless of geographic boundaries, dancers and choreographers are provided quality training in order to master their craft. Through the effort of RDA and its Regions, tens of thousands of dollars are given to dancers to attend prestigious colleges/universities, professional, and choreographic intensives throughout the U.S. RDA is an organization of distinction which provides situations that may open dancers' eyes to the full dance experience—traveling to a new venue, a variety of dance genres, master teachers and corrections, auditions, performances to peers. Ultimately, revealing possibilities of enriching our country in world of dance. (This history was written for RDA by Doris Hering and Barbara Crockett with subsequent contributions by Gretchen Vogelzang.)*

**THE DANCER AS ENTREPRENEUR:
A NEW COURSE THAT GUIDES DANCERS IN DEVELOPING
COMMUNITY DANCE ORGANIZATIONS**

UNIT THREE: DEVELOPING A NONPROFIT PERFORMING COMPANY

WEEK 8B: Other Performing Opportunities to Consider

Depending on the age and level of the dancer, many competitions are available if regarded as important in the advancement of the dancer's career.

- The class will discuss the history and value of each competition.
- Videos of previous competitions will be viewed and discussed.
- Students will provide input with pros and cons of competitions from their perspective.

Primary competitions discussed will include:

- Youth American Grand Prix (YAGP)*
 - The world's largest global network of dance. It fulfills its mission of dance education through scholarship auditions, master classes, alumni services, educational and outreach activities, performances, and films.
 - Mission Statement: To support and develop world-class dancers, ages 9-19, of all economic, ethnic, and geographic backgrounds by providing scholarship auditions, performance and education opportunities, and by serving as the global network of dance, connecting students, teachers, schools, dance companies, dancers, and audiences.
 - YAGP reaches over 12,000 dance students annually by holding workshops, scholarship auditions, master classes, and audition classes in 25 U.S. cities and 8 international locations. Each season culminates in the week-long New York Finals, where more than 1,200 of the world's most promising dancers receive in-depth mentoring and greater scholarship, professional, and performance opportunities. The New York Finals closing night "Stars of Today Meet the Stars of Tomorrow" Gala features the students showing the most potential alongside the stars of today's leading dance companies.
- Prix de Lausanne
 - Located in Lausanne, Switzerland, and established in 1973, The Prix de Lausanne, is an international competition for young dancers. The competition is open to young dancers of all nationalities aged 15 to 18 who are not yet professionals.
 - Mission: To reveal the potential of exceptionally talented young dancers from around the globe by having them perform before a jury of world-renowned dance personalities
 - To open the doors to the world's finest schools and companies for them by providing scholarships to the most prestigious international schools and companies
 - To promote their scholastic education (a dancer's career is short-lived: from about age 18 to 38) by ensuring that they earn a high school diploma which will facilitate their career transition

- To preserve their health by applying a strict health policy: eating habits and body mass index are scrutinized before the competition
- USA International Ballet Competition
 - Mission
 - History: The first International Ballet Competition premiered in Varna in 1964 and eventually grew into a cycle of ballet competitions that rotated among the three cities of Varna, Moscow and Tokyo. In 1975, the Jackson Ballet Guild invited Thalia Mara, renowned ballet teacher and educator, to develop a professional ballet company and school for the state of Mississippi. As a part of her development plan, she introduced city leaders to the idea of ballet competitions and convinced them to secure the USA IBC for the city of Jackson. In 1978, the nonprofit corporation, Mississippi Ballet International, Inc. (MBI), was created to produce the first International Ballet Competition in the United States. Robert Joffrey, renowned Artistic Director of the Joffrey Ballet, agreed to chair the first international panel of jurors. With the help of local, national and international endorsements, combined with the energy and commitment of the citizens of Jackson, the first USA International Ballet Competition was held in June 1979, featuring 70 dancers from 15 countries.
 - At the conclusion of the first competition, a sanction was received from the International Dance Committee of the International Theater Institute (ITI) of UNESCO for the USA IBC. Thus, Jackson joined other ITI-sanctioned competitions that rotated each year among Varna, Moscow, and Tokyo.
 - In 1982, the United States Congress passed a Joint Resolution designating Jackson as the official home of the International Ballet Competition. The second USA IBC was held the same summer with 78 dancers representing 19 countries. The 1982 competition was featured in a 90-minute ABC/PBS film, To Dance For Gold, which aired around the world. Subsequent competitions have enjoyed an ever-growing number of competitor applications in addition to worldwide publicity and acclaim.

Dancers will recommend discussion of other competitions deemed important.

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UNIT THREE: DEVELOPING A NONPROFIT PERFORMING COMPANY

WEEK 9A: Preparing for Site Visits to an Established Nonprofit Performing Company
Observe Studio and Theatre Rehearsals/Performances

(Reminders regarding Site Visits will be discussed and mentioned at the conclusion of each lecture)

- The instructor will contact area nonprofit performing dance companies to request student site visits and interviews for the course.
 - If there are no *nonprofit performing dance companies* in the area, other performing arts organizations will be recommended
- A list of consenting and participating nonprofit dance companies with addresses and contact information will be announced and posted the first week of classes.
- Sign up Sheets will be posted the first week of classes with the list of participating companies.
- For site visits, only one student per dance company, unless there are more students than companies. If this is the case, two or three students may visit the same company, however, students must plan to attend at the same time so the director or tour guide has only one scheduled visitation and interview.
- Site visits should last no more than one hour, which should include
 - Touring the facility/office/board room or project site
 - Taking notes during the tour (take a notebook)
 - Conducting a brief interview with the tour guide (This could be a director, board member, staff member, volunteer, or dancer)

LECTURE NOTES:

Based on the unit lectures, students will ask the participating dance company specific questions about the organization and how it operates within the community:

- Structure of the nonprofit dance company; mission and vision
- Operation of the company and funding. Repertoire, seasons, and performance venues
- Building and Engaging Dance Communities
- Providing Educational and Performing Opportunities for Artists and Communities

Before the site visit, research the dance company and prepare questions from lectures / suggestions below.

- Visit the website in advance and gather as much information as possible about:
 - The history of the dance company
 - Year established
 - Number of years in operation
 - Mission and vision of the dance company
 - Name and background of founding director (Artistic and/or Executive)
 - Name and background of current director (Artistic and/or Executive)
 - Names and backgrounds of staff, if posted
 - Names of artists who are employed (full time, part time, and/or guest artists)

- WHO does the organization serve and HOW are the recipients' chosen (Criteria?)
 - Public Schools? (Ages, populations, other?)
 - Community Centers, Nursing Homes, other?
- WHAT do they do?
 - Master Classes, Workshops, Artist Residencies?
 - With local, regional, national, and/or international artists?
 - Lecture Demonstrations, Performances?
 - Provided by local artists/companies or professional touring companies?
 - Other Outreach Activities?
- WHEN do they offer educational and performance outreach activities?
- WHERE do they offer educational and performance outreach activities?
- HOW are these activities implemented?
- HOW are the activities funded?
- Annual Budget and sources of annual income:
 - Season Sponsors
 - Corporate Donations
 - Small Business Donations
 - Individual Donations
 - Fundraisers (What kinds and how many annually?)
 - Special fundraising events
 - Grants
 - Ticket sales
 - Boutique items
 - Other sources
- Software or means of maintaining donor base
- Marketing
 - Advertising
 - Public Relations
 - Publicity
 - Branding
 - Direct Mail
 - Social media
 - What works best for the organization?
- Discuss other important questions students desire to ask
- Following the interview
 - Write a thank you note to the company director or tour guide thanking them for their time.
 - Coordinate and discuss results with fellow students if more than one visited the same studio
 - Prepare slides or video footage for respective visit to be included in Dancer as Entrepreneur final visual presentation at final class meeting (length determined by number of students presenting)

IMPORTANT: During the visit and subsequent presentation, highlight innovative and unique practices of the specific dance company as potential inspiration for fellow students in designing a performing company for a community dance organization.

PLEASE NOTE: Credit should be given to the nonprofit performing dance company director, board members, or others who have developed distinctive and successful practices within the organization. IMPORTANT: These ideas are the intellectual property of the individuals and/or organization and should not be copied or plagiarized.

- If the director shares brochures, policy sheets, or other materials, students should request permission of use in class presentation.
- If website images or pictures taken during the interview are used in the presentation, students should request permission for use.
- Students should also communicate with the director that the interview information and support materials will be used during a closed class with the instructor and classmates in attendance.

FINAL NOTE: In a very competitive industry where dance companies depend on donations and fundraising for financial survival, many are unwilling to share business matters or 'secrets' of success for fear of losing revenue to other dance companies. Often, these organizations will lose employees or volunteers to other organizations sometimes causing loss of revenue or time in training new employees. Therefore, if a director is reluctant to share information, ask another question!

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UNIT THREE: DEVELOPING A NONPROFIT PERFORMING COMPANY

WEEK 9B: Paper due on Unit Three. Class Discussion

- During this class, the students will give 8-10 minute presentations on recent site visits to observe nonprofit performing dance companies.
- The number of students in the class will determine the length of each presentation.
- A brief Q&A will follow each presentation.

Students will also submit Unit Three papers at the beginning of this class. (Five pages total required/unit)
PROCESS IN DEVELOPING UNIT PAPERS:

- Students will develop one-page papers following each lecture (Five lectures per unit)
- After 'processing' each lecture, students will be encouraged to use the information as a point of reference, or resource, in creating individual performing arts organization goals from that lecture.
- Students will also be encouraged to research other performing arts organizations on line (or from personal experience) in developing a performing arts organization that reflects his/her vision or mission – to be included in papers.
- At the conclusion of each three-week unit, students will have completed 5-page papers, which will develop into the final, culminating paper at the end of the course.
- Instructor will remind students to complete one-page papers following each lecture.

The above process will be thoroughly covered during the first meeting when reviewing the course syllabus. Also, the students will be reminded to complete the one-page assignment following each lecture.

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UNIT FOUR: DEVELOPING ARTS-IN-EDUCATION / OUTREACH PROGRAMS

WEEK 10A:

Discuss Importance of Mission and Vision Statements Regarding Educational Outreach Programs

- Lecture and visual presentations with videos will be used during the class
- Students will be encouraged to contribute to the discussion and participate throughout the class

- **Who are the target audiences the organization desires to reach?**
 - Potential programs to benefit from the outreach activities will be discussed
 - Public schools, private schools, community centers, nursing homes, other
- **What will be offered?**
 - Training, curriculum, and theme(s) of outreach will be discussed
 - Dance genres appropriate for implementation of outreach projects and activities
 - Possibility of culminating performances will be discussed (Informal or formal)
- **When will the outreach projects be offered?**
 - School year or summer months?
 - Length of programs (ONE: day, week, month, semester, or year)
- **Where will the outreach projects take place?**
 - School gymnasiums, on stage, multipurpose rooms, classrooms
 - Festival Sites (Indoors or outdoors)
- **Who will do the work?**
 - Identify persons best suited for each project
 - Project directors, coordinators, choreographers, and instructors

WEEK 10B:

Presentation and Discussion of 3rd-Grade Dance Outreach Program for Week-long Indoor Arts Festival

Lecture and visual presentations with videos will be used during the class

Students will be encouraged to contribute to the discussion and participate throughout the class

- Festival activities will include visual and performing arts
- Students rotate to different activities on schedule designed by host organization
- Dance: Lecture Demonstration format will be used
- 10,000 3rd graders = 2,000 per day, Monday – Friday
- Four lecture demonstrations per day, 500 students per class; 45 minutes in length
- Each 'set' or performance will consist of five, three-minute dance demonstrations in Ballet, Modern, Jazz, Tap, and Hip-hop performed by resident dance company
- Interactive activities for audience (seated students) will take place between the dances while the dance company is changing costumes:
- "Welcome/**Ballet**/Activity/**Modern**/Activity/**Jazz**/Activity/**Tap**/Activity/**Hip-hop**/Final Activity"
- **Sample Schedule:** 9:00 – 9:45 am / 10:30 -11:15 am / 12:00 – 12:45 pm / 1:30 – 2:15 pm

- Both seated and standing activities will be given to the 3rd graders (Theatre seating or pre-set portable chairs, depending on location)

To help the *Dancer as Entrepreneur* students fully understand the process, the instructor will show a video sample of each dance genre presented and will then lead the class through five-minute interactive activities related to each dance style.

Following the 'mock' demonstration, the class will discuss other means of effectively and efficiently introducing students to different dance genres as well as other ways of engaging the students between the dances (while the company dancers are changing costumes).

WEEK 11A: Presentation of 4th-Grade Dance Outreach Program for Week-long Outdoor Arts Festival
Lecture and visual presentation with videos will be used during the class
Students will be encouraged to contribute to the discussion and participate throughout the class

- Festival activities will include visual and performing arts as designated by host organization
- Students rotate to different activities on schedule designed by host organization
- Dance Component: *Discovering the Dancer in You* (Students participate throughout class)
- Schools/Teachers are given dance study guides prior to the arts festival field trip
- Dance Participation for 8,000-10,000 4th graders
- Five classes per day, 250-400 students per class; 30 minutes in length
- Dance Activity takes place in a permanent pavilion/structure with per overhead covering/roof
- One instructor on stage assisted by 8-10 high school students
- Instructor has to train each group of high school volunteers at 8:00 am each morning
- Assisted by high school volunteers, students file in, line by line, arms distance apart.

Sample Class:

- 9:00-9:05 am... Students file into lines; standing next to 'partner' of their choice
 - Students are seated on the ground for welcome, introductions, and expectations
 - This is the most important part of the class, where the instructor builds trust with the students
- 9:05-9:10 am Standing warm-up exercises to drum music (instrumental only; lyrics distract)
- 9:10-9:15 am... Teach 4-5 basic steps; repeat steps; introduce sequence (instrumental music)
 - Teacher also allows dancers to freestyle or improvise, creating own choreography
 - *Your only limitation is your imagination! Be creative! Be different! Be YOU!*
- 9:15-9:20 am... Teach partner work (without music)
- 9:20-9:25 am... Combine all steps, improvisation, and partner work together into one dance (using current, familiar, popular song)
 - While students execute the dance for the first time, high school volunteers 'identify' six-eight 'couples' who have proficiently mastered the steps.
 - At the conclusion of the first 'run through,' these couples are quickly brought onto the stage where they join the instructor in leading the students. (The students become the 'rock stars.' Subsequent students and classes hear about the possibility of getting on stage and, thus, work hard in hopes of being chosen to perform for their peers.)
- 9:25-9:30 am... The instructor congratulates ALL of the students, encourages them to have the same open mind in their remaining festival classes. The instructor strategically gets the volunteers to escort the current group to exit house left as the next group begins to enter house right.

- **Repeat this class four-five more times, which will always vary a bit.** Throughout the day, the instructor needs to keep eyes open, microphone on, and be ready to 'punt' at any given time. Classes may be late and fights can break out. Teachers are not always around to assist.

NOTE: The instructor asks schools/teachers to bring students in wheel chairs, and other students with special needs, to a section in the front of the stage to keep them out of harms way, as general students can become enthusiastic and rowdy.

WEEK 11B: Presentation of 5th-Grade Dance Outreach Program for Symphony and Dance

Lecture and visual presentations with videos will be used during the class

Students will be encouraged to contribute to the discussion and participate throughout the class

Year One: As 3rd-graders, the students sat in chairs, watched an informal dance company performance of different dance genres and participated in dance activities between dances while either sitting or standing.

- Schools/Teachers are given dance study guides prior to the arts festival field trip

Year Two: As 4th-graders, the students fully participated in a dance class warm-up, learned basic dance steps, danced with a partner, improvised, then combined all of the ingredients where they created and performed a dance.

- Schools/Teachers are given dance study guides prior to the arts festival field trip

Year Three: As 5th-graders, the students will sit in the theatre and listen to a 60-piece orchestra and watch a dance company perform to live music.

- Schools/Teachers are given dance study guides prior to the arts festival field trip
- Music and Dance Project with Symphony Orchestra and Dance Company (Wed., Thur., and Fri.)
- Symphony and dance performance for 8,000-10,000 5th graders
- Three performances per day, 1,000 students per performance; 50 minutes in length
- Performances take place in a professional theatre
- Volunteer ushers assist teachers in seating the students in the orchestra and balcony

Format of program:

- Introductions/ Music/ **Dance**/ Music/ **Dance**/ Music/ **Dance**/ Music/ **Dance**/ Closing remarks and dismissal
- The 60-piece orchestra is set up on the stage
- The dance performances take place on the orchestra with professional dance floor/covering
- The symphony's music director and dance artistic director work together each year on the theme and specific music and dance to support the theme. Examples may include:
 - *Can't Stop Dancin' – A Jazz Tribute*
 - *Invitation to the Dance*
 - *Exploring Space*
 - *Math, Music, and Movement*

Students and teachers complete surveys each year following activities attended.

WEEK 12A: Preparing for Site Visits to an Established Nonprofit Dance Organization's Outreach Activities

- Observe Outreach Activities in schools, at festivals, or other locations
- The class will follow the same format as in previous lectures in developing questions and conducting interviews for site visits.

WEEK 12B: Papers Due on Unit Four. Class discussion.

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UNIT FIVE: DEVELOPING COMMUNITY PARTNERSHIPS

WEEK 13A, 13B, 14A:

Discuss Importance of Mission and Vision Statements Regarding Community Partnerships

- Lecture and visual presentation with videos will be used during the class
- Students will be encouraged to contribute to the discussion and participate throughout the class

- **Who are the potential partners in the community?**
 - Potential arts organizations:
 - Symphony, Opera, Arts Councils, Arts Festivals, Theatres, Museums
 - Other dance organizations and community programs
 - Potential schools and other institutions
 - Public schools, private schools, day care centers, nursing homes, hospitals
 - Colleges, universities, community colleges, junior colleges, libraries
 - Other recommendations?
- **What is the purpose of the partnership?**
 - Increase audience base?
 - Combine performing artists?
 - Combine resources?
 - Impact community through the arts?
 - Possibility of culminating performances will be discussed (Informal or formal)?
 - Other?
- **When will the partnership projects be presented?**
 - School year or summer months?
 - Length of programs (ONE: day, week, month, semester, or year)
- **Where will the outreach projects take place?**
 - Professional Theatres?
 - School auditoriums, gymnasiums, multipurpose rooms, classrooms, courtyards
 - Festival Sites (Indoors or outdoors)
- **Who will do the work?**
 - Identify persons best suited for each project
 - Project directors, coordinators, choreographers, rehearsal directors

WEEK 14B: Culminating Class Review, Discussions, and Questions

Instructor will review criteria for final papers and visual presentations.

The instructor, with student discussion and questions, will review course content.

UNIT FIVE: DEVELOPING COMMUNITY PARTNERSHIPS

WEEK 15A: Final visual presentations by students

WEEK 15B: Final visual presentations by students

APPENDIX NOTES*

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