



Dance/USA National Conference 2010: Philadelphia Idea Share List

Below is a list of resources, ideas, inspiring quotes, and favorite experiences from the 2010 Dance/USA Nat'l Conference that were taken away and shared by Philadelphia dance community members. Each nugget of information has been loosely categorized, with the subject in bold, but there is much cross over. Scroll through, do your own research, and take it one step beyond.

The Conference provided the opportunity to commiserate and to connect with others of both similar and divergent perspectives. This need not be exclusive to the Conference! Our community is our best resource. So get to sharing. . .

Resources:

Center for Sustainable Practice in the Arts (CPSA) - The CSPA provides a network of resources to arts organizations, which enables them to be ecologically and economically sustainable while maintaining artistic excellence. The CPSA supports the infrastructure of this network by supplying artists with the information, education and intellectual community they need to make the best choices for their sustainability.

<http://www.sustainablepractice.org/>

OurGoods - OurGoods is a peer-to-peer online network that facilitates the barter of goods and services between artists in an effort to eliminate the "scarcity model" and embrace the many assets that artists do have. The site matches barter partners, provides accountability tools, and offers technical resources to help artists complete their barter and their projects successfully.

OurGoods emerges in response to the current economic crisis. To some extent, the arts have always existed in a recession economy. Independent artists in particular are experts at making do with very limited resources. As it becomes clear that even those limited resources will shrink in the coming years, OurGoods enables us to create a support system for ourselves.

www.ourgoods.org (*This site is not fully live but stay tuned!*)

Galapagos Art Space – Galapagos is a for-profit venue in DUMBO, Brooklyn. The venue is 9,000 sq ft and entirely green, offering an example of both financial and environmental sustainability. It offers a Residency exchange program with a dance center in Basel, Switzerland and is available for rentals. The Director, Robert Elmes,

is planning on expanding by opening a partner space in Berlin, then Mumbai and Beijing.

www.galapagosartspace.com

PopTech – PopTech is a unique innovation network – a global community of cutting-edge leaders, thinkers, and doers from many different disciplines, who come together to explore the social impact of new technologies, the forces of change shaping our future, and new approaches to solving the world’s most significant challenges. The organization hosts an annual conference in which the arts are extensively integrated as well as a fellowship program.

www.poptech.org

Great blogs (google them): Beth Kanter, Nina Simon, Rebecca Krause Hardie, Shelley Bernstein (Brooklyn Museum), Cottmail (Thomas Cott – Alvin Ailey), groundswell

Animus3 – As an alternative to other social networking sites, Animus3 is a photoblog community that allows you to make personal photoblogs (that can be used as your website) and to connect with other photographers around the world.

www.animus3.com

Ning – Ning allows you to customize your own social network site around any topic.

www.ning.com

ChipIn – ChipIn is an online service and great resource for microfundraising. It makes it easy to collect money, to communicate with people about what you’re raising money for, and to keep people updated on your progress.

www.chipin.com

Acxiom – Acxiom is an interactive marketing services organization. Along with other client services, Acxiom can provide additional information about your customers, including mailing addresses.

www.acxiom.com

Wordpress – Wordpress is an open source blog platform that also provides free website hosting and templates.

www.wordpress.com or www.wordpress.org

Dance Heritage Coalition and the Jerome Robbins Dance Division of the New York Public Library are involved in the development of a new secure, media network. It would allow digitized video materials to be shared between libraries. Artists could donate to the secure media network directly, and it will change the landscape of **dance documentation** – keep your eyes open for developments being posted on Dance/UP’s website.

Students are graduating from dance programs unprepared for the field itself, specifically often without teaching experience. The **Dance Education Laboratory** (DEL) at the 92nd St Y in New York offers professional development courses in developing dance education curricula.

www.92y.org

General Tips:

From Mark Kirschner, founder and General Manager of Tendu TV (tendu.tv): If you go to Hulu and watch So You Think You Can Dance, even just for 30 seconds, and then click on another dance video (e.g. DancePulp or Dance on Camera), you generate a link that will then be suggested to anyone who watches So You Think You Can Dance, potentially exposing them to dance that they wouldn't otherwise see. The more you do it, the more Hulu will suggest the link to others.

Copyright, copyright, copyright. Get **copyright** now and not later, when you are still in contact with the designers and collaborating artists. A link for copyright forms will be posted on the Dance/UP website under "Resources" in the near future.

Opportunities:

Tedx events – TEDx is a program that enables local communities, organizations, and individuals to organize their own TED-like events (conferences/forums with speakers around a particular topic with the goal of engaging with "ideas worth spreading"). TEDx events are designed individually and streamed live. Get the live feed and find out what others are discussing.

www.ted.com

Ideas/Inspiration:

"The technology we use will be completely different five years from now. Strategies need to transcend the technology - the mission as well. Don't get trapped in; it's not just about Facebook, Youtube, etc." – Rebecca Krause-Hardie, Audienceworks.com

Adopt an Artist campaign – How can you establish a short or long term patronage situation in unlikely places? Or how can a service organization facilitate that opportunity for its constituency? One artist approached a dance club that was not in use during the day and organized free space usage. Dance/UP is interested in how the DancePass program can extend to involve an Adopt the Artist campaign – stay tuned on those developments.

What if there were more of a **connection between service organizations and presenters?** Independent artists are not necessarily equipped to deal with the pragmatics of presenters and theaters – is it possible for presenters and service

organizations to generate a tool kit for artists on how to navigate those situations? In doing so, could that open up a platform for dialogue between presenters and artists regarding how to make the work better? Or presenters and service organizations could orchestrate a recommendation program where a presenter can direct their audience to more local artists in order to increase present and future viewership.

Dance Source (Houston, TX) – Dance Source is a service organization that has a stable of writers whom they pay to preview and review concerts. Getting a write up is a 1/yr benefit of membership, and artists can call Dance Source directly to request a preview/review. Originally the write-ups were only posted on the Dance Source blog, but they are now being picked up by local and national outlets.

“How do we make something that elevates both of our work but doesn’t reduce it?”
– Rueben Margolin about **collaborating across disciplines** with Gideon Obarzanek, Artistic Director of Chunky Move

“Sorry I missed Your Show” is a newly created event in NYC that screens past performances for those of us who, er, uh, missed it. The artist and/or curator is present to talk about the work so that you not only get a second chance to see the work, you also get the chance to ask the artist questions about the work.

Local embassies can play an important role and be an ally in helping **move dance across the globe**. How can that help support your art? Mexico is a great partner for cultural exchange; most of the 50 Mexican consulates in USA have cultural attaches to nurture exchange and collaboration.

There is a **shift in the Ballet world** where in new works, dancers are being asked to be themselves as performers.

Don’t ask for **permission**. Accomplishing what you want does not happen in the process of gaining permission or thinking it is necessary.

Phillipa Hughes, Director of the **Pink Line Project** sets an inspiring example in how to connect people who are interested in art but don’t necessarily desire to be an artist themselves. The Pink Line Project acts as an event calendar, but the Project has also begun to organize events, including art parties that have been very well attended. The art parties and Project in general aims to gather and encourage people to act as active supports, through both financial support and spreading the word. The artistic community should not just be composed of artists but also of our allies. “The Pink Line Project is a catalyst for the culturally curious. We encourage emerging art collectors.”

www.pinklineproject.com

What is **the value of demand-based pricing**? Anna Bedic of PA Ballet engaged in an interesting dialogue about it at the Conference.

“All the smart artists are now moving to Austin, Chapel Hill, and Philadelphia.” – Robert Elmes, Galapagos Art Space Director, about the **change in landscape**

What if we have a network of dance “specialists” looking to promote the work of young choreographers as opposed to isolated and singular individual presenters? **Aerowaves** provides a great example; it is a project in Europe in which 32 partner “specialists”, from different countries, encourage artists from their local communities to apply and then work as a group to promote emerging work that has not yet had much opportunity to tour. As of yet, Aerowaves has secured shows in 22 different European cities.

Instead of thinking of our constant lack of resources, what is the thing we have in abundance? How can we frame ourselves as an asset, not as needy?

When considering **branding**, how can we think outside the box and consider what we deliver in a different way. One marketing speaker gave the example of how Amtrak used the fact that you can bring your car on a train as a selling point by framing the car as a giant suitcase. In the campaign, taking Amtrak meant the luxury of bringing more stuff comfortably with you. How you can apply that same mode of looking to your organization and/or arts practice and how you interface with the public?

Dancers Group in San Francisco has some great ideas. They rent out flip video cameras for \$10/day – offering a low cost service to artists as well as generating income for the organization.

They’ve also begun to an effective audience survey strategy: The organization helps companies get audience feedback through paper surveys. Dancers Group bought one hundred clipboards, and they send volunteers to concerts with the clipboards and Hershey kisses to engage the audience in basic and in depth discussion after the show. And they use the motto “a kiss for your thoughts”.

Encourage, pursue, and support **New England presenters** in moving their annual April 2011 meeting to Philadelphia so that we can also get them to the Philadelphia Dance Showcase.

Fundraising through the consortium model – e.g. Dance New Amsterdam/Lower Manhattan Arts League; Dixon Place/ Here Arts Center (whose collaboration leveraged the geographic link). How can organizations and individuals link up to collaborate on fundraising: efficiently distribute the work and maximize the benefit.

Sung Myung Chun, is an interesting sculptor collaborating with Dean Moss/Gametophyte on his current project.

One conference goer found it most meaningful to skip conference events in order to have more involved and rich one-on-one or small group interactions.

