

FOR IMMEDIATE RELEASE

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**Dance/USA's Engaging Dance Audiences Awards
over \$1 Million**

*Additional General Operating Support Stabilizes Budgets
During Economic Crisis*

Washington, DC – October 7, 2009 – Dance/USA, the national service organization for professional, not-for-profit dance, is pleased to announce that nine organizations have been awarded funding by Engaging Dance Audiences (EDA), the first national funding program and related study of audience engagement practices focused specifically on the art form of dance. EDA was established through the generosity of the Doris Duke Charitable Foundation and The James Irvine Foundation. Out of a rigorous national review of 179 idea submissions, 34 were invited to submit full applications, from which nine were selected by a national panel.

Engaging Dance Audiences is a \$1.9 million pilot program that enables Dance/USA to analyze current dance-going activities, and its members to explore and research methods of engaging audiences for dance, learn from peers, and share the learning nationally. EDA was conceived of by Dance/USA in collaboration with the Doris Duke Charitable Foundation, which made a three-year, \$1.5 million award. Additional support in the amount of \$400,000 was granted from The James Irvine Foundation, targeted for the California component of the program.

"EDA has been conceived to significantly increase the dance field's capacity to engage audiences by implementing and documenting the most effective and forward-thinking practices," comments Executive Director Andrea Snyder. "It proactively responds to increasing concerns throughout our membership and the dance community at large about changes in audience behavior. We hope the learning and outcomes from this pilot will catapult the dance field forward." EDA will employ two methods to advance the dance field's effectiveness: a re-granting initiative that will fund projects that explore engagement practices; and research, data gathering, and analysis related to audiences that will be shared with the field.

Project support in the amount of \$1,009,300 will fund Dance/USA members and consortia partners to develop new or refine existing engagement practices and share their discoveries with the dance field. Opting to fully fund projects to help ensure their completion, grants range from around \$60,000 to \$126,000 and projects will take place between January 2010 and June 2011. Research and assessment will be conducted by Alan Brown and Jennifer Novak-Leonard of WolfBrown. Grantees will participate in a learning community about engaging audiences, including regular meetings and other gatherings. Additional opportunities for peer learning among the Dance/USA members and broader dance field will continue in writing, on the web, through social media, and in person throughout the grant period. The first such opportunities have already taken place and include three reports and a gathering at Dance/USA's annual conference in Houston.

In addition, a core operating support grant is being provided to each recipient of project funding for Engaging Dance Audiences. The Doris Duke Charitable Foundation is offering this additional, generous funding to provide greater stability to the arts sector during the global economic crisis and to deepen its

commitment to groups identified as leaders, and Irvine has contributed as well. These special funds, totaling \$291, 450, may be used for whatever purposes best support the organizations. This approach enables the Foundations to deepen their commitment to groups without adding to their administrative burden. It also recognizes and builds on the value of intermediaries and existing peer-review processes in identifying the optimal partners for creating new work and/or adopting innovative organizational change.

“We are delighted to support this roster of grantees and Dance/USA’s Engaging Dance Audiences, which is helping dance artists explore promising approaches for engaging their audiences and communities in new and deeper ways,” said Ben Cameron, Program Director for the Arts at the Doris Duke Charitable Foundation. “We are especially pleased to be able to deepen our support for these organizations during difficult times by adding general operating funds to their project grants—a recognition of their importance in the arts community and our way of promoting their longer term financial health.”

As a pilot, EDA used a two-stage application process. A review panel was made up of seven voting members, all of whom served on both rounds of the review process (panel list is below). The panel included artists in ballet, contemporary dance, and performance art; presenters; consultants in technology and audience development; and administrators. The first stage, a “Call for Project Ideas” (deadline on May 5, 2009), encouraged member organizations to submit a brief project idea. After reviewing the 179 submissions, the panel invited 34 that most fully addressed EDA’s goals to submit applications (deadline on August 4, 2009). During the second stage, the panel reviewed the applications and selected grantees.

The grantees include dance companies, presenters, educational institutions, and museums. (A list of grantees follows, along with project descriptions.) Together, their projects represent a wide range of approaches to audience engagement in ballet, contemporary dance, presenting, and education. Most include web-based technology in viewing performance, communicating with artists, and/or contextualizing work. Some include new approaches to live viewing, such as spontaneous performances and remote access to dance in real time. Several experiment with new approaches to educating audiences about dance, including adapting methods from other art forms and improving audiences’ memory of dance. Many include social networking and multimedia promotion.

The Project Manager for EDA is Suzanne Callahan, founder of Callahan Consulting for the Arts, <http://www.forthearths.org>, who managed the National College Choreography Initiative and American Masterpieces: Dance--College Component, D/USA’s grant cycle for the National Endowment for the Arts. WolfBrown, www.wolfbrown.com, has studied audiences and patterns of cultural engagement for many cultural organizations, arts agencies, and funders.

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About the Doris Duke Charitable Foundation

The mission of the Doris Duke Charitable Foundation (www.ddcf.org) is to improve the quality of people’s lives through grants supporting the performing arts, environmental conservation, medical research and the prevention of child maltreatment, and through preservation of the cultural and environmental legacy of Doris Duke’s properties.

About The James Irvine Foundation

The James Irvine Foundation (www.irvine.org) is a private, nonprofit grantmaking foundation dedicated to expanding opportunity for the people of California to participate in a vibrant, successful and inclusive society. The Foundation’s grantmaking focuses on three program areas: Arts, California Democracy and Youth. Since 1937 the Foundation has provided over \$1 billion in grants to more than 3,000 nonprofit organizations throughout California. With \$1.3 billion in assets, the Foundation made grants of \$78 million in 2008 for the people of California.



About Dance/USA

Dance/USA, the national service organization for the professional, not-for-profit dance field, sustains and advances dance by addressing the needs, concerns, and interests of artists, administrators, and organizations. By providing services and national leadership, Dance/USA enhances the infrastructure for dance creation, education, and dissemination. Established in 1982, Dance/USA is a membership organization serving a broad cross-section of professional dance (currently over 580 ballet, modern, ethnic, jazz and tap companies, dance service and presenting organizations, individuals, and related organizations). Its member organizations range in size from those with operating budgets of under \$50,000 to over \$50 million, and it is increasingly engaging even smaller ensembles and individual artists. For over 25 years, Dance/USA has provided a means for the dance field to communicate, share knowledge, and strengthen its voice, while working to help shape cultural policy and community priorities. learn more about Dance/USA and its branch offices by visiting its website, www.danceusa.org.

Engaging Dance Audiences Panelists

Cathy Edwards

Director of Performance Programs
New Haven Festival of Art and Ideas
New Haven, CT

Joanna Haigood

Artistic Director,
Zaccho Dance Theatre
San Francisco, CA

Charles (Chuck) Helm

Director of Performing Arts
Wexner Center for the Arts
Columbus, OH

Rebecca Krause-Hardie

Consultant
AudienceWorks
Royalston, MA

Tom Mossbrucker

Artistic Director
Aspen Santa Fe Ballet
Aspen, CO

Alyson Pou

Associate Director
Creative Capital
New York, NY

Jerry Yoshitomi

Independent Consultant
Port Hueneme, CA



Grantees

American Dance Festival, Durham, NC

\$162,568 (\$126,111 project support plus \$36,457 core operating support)

In consortium with: Memory for Movement Laboratory, Duke University

To provide pre-performance sessions for ADF audiences that improve their perception and memory of dance, measure the results, and augment existing research about the mental processes of audiences.

Minnesota Shubert Performing Arts and Education Center, Minneapolis, MN

\$162,568 (\$126,111 project support plus \$36,457 core operating support)

In consortium with: ARENA Dances; Black Label Movement; James Sewell Ballet; Minnesota Dance Theatre; Ragamala Dance; Stuart Pimsler Dance & Theater; Zenon Dance Company; Zorongo Flamenco

To support a collaborative audience engagement project designed to transform existing audiences that are currently tied to single companies into advocates of the dance community as a whole, through methods that include shared evenings, lectures, discounted ticket packages, and audience dialogues.

Misnomer Dance Theater, Brooklyn, NY

\$162,568 (\$126,111 project support plus \$36,457 core operating support)

To help artists/companies adopt and utilize the web-based Audience Engagement Platform (AEP), which is designed to facilitate two-way interactions between dance audiences and artists. Funding will be used for beta-testing and training materials.

On the Boards, Seattle, WA

\$130,277 (\$101,111 project support plus \$29,165 core operating support)

To launch OtBTV, an online programming series of full-length, high-definition contemporary dance, made available on a pay-per-view basis, using funds to significantly expand the dance content available.

Stanford Lively Arts, Stanford, CA

\$162,568 (\$126,111 project support plus \$36,457 core operating support)

To produce four dance artist residencies and evaluate the various approaches to audience engagement used in each residency.

STREB, Brooklyn, NY

\$162,568 (\$126,111 project support plus \$36,457 core operating support)

To support SLAM REMOTE, a new presentation model that employs interactive technology to connect remote audiences to live performance and engagement activities.

Trey McIntyre Project, Boise, ID

\$117,360 (\$91,111 project support plus \$26,249 core operating support)

To support TMP's audience engagement initiative, embedding its at-home methods into its touring program in 2010 and 2011, and including a range of performance formats, events, social networking, and multi-media promotion.

Walker Art Center, Minneapolis, MN

\$162,568 (\$126,111 project support plus \$36,457 core operating support)

To employ and test online and on-site engagement strategies to draw younger tech-savvy and new audiences during its 2009-10 and 2010-11 dance seasons.

Yerba Buena Center for the Arts, San Francisco, CA

\$77,706 (\$60,411 project support plus \$17,295 core operating support)

To develop Dance Savvy, a dance engagement program designed to demystify contemporary dance for the Center's visual arts patrons and incorporating kinetic pedagogy in performances and other events.