





ALLIANCE OF ARTISTS COMMUNITIES

MIND THE GAP :: ARTIST RESIDENCIES AND DANCE

project manager

LILLI WEISZ, RESEARCH ASSOCIATE

report

CAITLIN STROKOSCH, EXECUTIVE DIRECTOR
LILLI WEISZ, RESEARCH ASSOCIATE

funded by

THE ANDREW W. MELLON FOUNDATION

published

APRIL 2011

front cover: *Line Dance*, a collaboration between installation artist KwangWoo Kim and interpretive dancer Biyo KiKuchi, in-residence at Art Farm (2009). *Photo by Ed Dadey*

this page: Choreographer Nehara Kalev and dancer C. Derrick Jones in the Djerassi Resident Artists Program choreography studio (2010). *Photo by Kristofer Mills*

inside back cover: Nicole Bindler in-residence at Mascher Space Co-op. *Photo by Jacques-Jean Tiziou*

TABLE OF CONTENTS

1	INTRODUCTION + FRAMEWORK
4	KEY FINDINGS
6	ANALYSIS
10	RESIDENCY SPOTLIGHTS
16	PLAN OF ACTION
18	CONCLUSIONS
19	APPENDIX A: ARTIST RESIDENCIES AT-A-GLANCE
20	APPENDIX B: RESIDENCIES THAT OFFER SUPPORT FOR DANCE
25	APPENDIX C: ADDITIONAL RESOURCES
26	ACKNOWLEDGEMENTS

INTRODUCTION + FRAMEWORK

ABOUT THE ALLIANCE OF ARTISTS COMMUNITIES

The Alliance of Artists Communities was founded in 1991 and is the national and international association of artists' communities and residencies – a diverse field of more than 1,000 programs worldwide that support artists of any discipline in the creation of new work. In short, they are research-and-development labs for the arts, providing visual artists, writers, dancemakers, composers, filmmakers, designers, and others with time, space, and support for creative development. Believing that the cultivation of new art and ideas is essential to human progress, the Alliance's mission is to advocate for and support artists' communities and residencies, to advance the endeavors of artists.

The hallmark of this field is trust in artists and the creative process, providing support for creative exploration without demands for production or expectations of outcome. As such, the Alliance of Artists Communities is critically positioned to address the state of research-and-development in dance, and we ask our peers – educators, funders, commissioners, presenters, researchers, and professional service providers, for example – to join with us in developing greater resources for dancemakers.

ORIGINS OF THIS STUDY

In August 2009, the Maggie Allesee National Center for Choreography (MANCC) convened *Choreographic Research and Development / Advancing the National Dialogue*. The conference brought together an array of dance artists, university dance departments, funders, presenters, service organizations, and representatives of artist residency programs to explore ways of facilitating research and development in the field of dance in the United States. In preparation for the conference, the Alliance of Artists Communities conducted a brief survey of artist residency programs to determine how many currently support dance and how many are interested in expanding such support. The initial responses laid the groundwork for a larger project, begun in early 2010 in partnership with The Andrew W. Mellon Foundation, to examine the landscape of artist residencies for dancemakers: how does the field of artist residencies currently support dance, how well are dancemakers aware of this support, and what resources are needed for the field to better support dancemakers? Rather than the end product, this study is just one critical phase in this project, and we look forward to our ongoing work to support today's dancemakers in their creative development.



KT Niehoff Dance, Residency Open Studio at Centrum Foundation. Photo by Centrum Foundation

WHY CONDUCT THIS WORK

There are approximately 500 residency programs in North America and more than 1,000 worldwide providing artists of all disciplines with dedicated time and space for the development of new work. Programs in the US provide residencies to more than 10,000 artists annually, though fewer than 10% of these participants are dancemakers.

On the whole, **dancemakers are under-served and under-resourced even as compared to other artists.** According to the National Endowment for the Arts' 2008 report, "Artists in the Workforce," there were 25,651 dancers and choreographers in the US as of 2005, of which only 49% were employed full-time (compared to 72% of all artists and 78% of the total labor force). And while the median income for artists in 1999 was \$30,000 (from all income sources, not just art-related income), dancers and choreographers earned the least – just \$15,000 a year.¹

Support for the creation of new dance is, by many accounts, in crisis. Dancemakers note a lack of adequate time and resources to develop new work, a shortage of suitable space, and dwindling audiences that understand and appreciate contemporary dance. Without support and resources to fully develop new work, the work itself suffers, further diminishing audiences for dance and perpetuating a cycle of decline.

¹ Gaquin, Deirdre, "Artists in the Workforce: 1990 to 2005." National Endowment for the Arts, Research Report #48 (2008).

Indeed, a recent report by NYC Performing Arts Spaces notes, “Midcareer single choreographer-led dance companies...have expressed the concern that their work is not of the caliber they aspire to, largely because rental rehearsal space is not available and not affordable for the extent of time needed.”²

In conducting research for this report, time and again we came across evidence of a “make do” ethos – from NYC Performing Arts Spaces’ report (“We Make Do: More Time is Better, But Budget is King”) to the Urban Institute’s groundbreaking “Investing in Creativity Study,” demonstrating how **dance is undermined by sub-par spaces, miniscule resources, and expectations that dancemakers will “make do.”** “I think dancers are used to taking what they can get,” writes one survey respondent. “The more support you could offer, the better it would be. But mostly, we make work with what we find available.” The Alliance has conducted research with artists of all disciplines for two decades, and **no other group has so clearly and consistently stated the scarcity of support for their work.** “I feel like dancers put up with things no one in any other profession would,” says choreographer Tatyana Tenenbaum in an August 2010 interview with *The New York Observer*.³

“We are all creating work on a ridiculously short time frame – the work has really suffered,” writes Judy Smith of AXIS. “[Residencies] give rep companies like AXIS – who don’t have the opportunity to do R&D – time to workshop and time to explore.”

Residencies are one important component of the greater eco-system of support for artists. They do not exist in isolation from the training, commissioning, funding, presenting, and professional development that are also parts of that eco-system, though residencies are often the only phase in an artist’s creative development to stop, reflect, and explore a new direction without demands for outcome. **If dance is to flourish, it is essential that the field of residencies provide greater opportunities and resources for the development of new dance.**

GUIDING QUESTIONS

We began this project by asking the following:

- What residencies currently exist that support the development of new dance?
- To what extent are dancemakers aware of residency opportunities?
- What do dancemakers value most about residencies?
- What support do residencies offer for the creative dance process?

- What can residencies do to extend opportunities to dancemakers?
- What resources are needed in order for residencies to provide greater support for dance?
- How can the Alliance of Artists Communities, dance organizations, funders, and others provide greater support for dancemakers’ creative development?

RESEARCH DESIGN

At the outset of the study, we defined the primary research terms as follows:

- **Artist Residency:** A program that provides dedicated time and space for the creation of new work and development of creative practice (as distinct from performance-based or teaching residencies). These creative residencies are also known as artists’ communities, colonies, and retreats.
- **Dancemaker:** an individual or group that is generating new work in dance (dancemakers may include choreographers, dancers, set and lighting designers, film/video artists, dramaturges, and others).
- **Dance Residency:** any artist residency program in which dancemakers are eligible to participate, whether the residency program exclusively supports dance or also provides residencies for visual artists, writers, etc.
- **Early-stage Dance Residency:** A residency program that supports the exploration of ideas, pure research, and/or the initial planning of new work in dance.
- **Mid-stage Dance Residency:** A residency program that supports the further development of new work, rehearsals, and/or the presentation of works-in-progress in dance.
- **Late-stage Dance Residency:** A residency program that supports group development, production, and/or public presentation of new work in dance.



SeNSATE, a site-specific performance by Carrie Ahern Dance, with audience at Lower Manhattan Cultural Council’s Vaults at 14 Wall Street. Photo by Lower Manhattan Cultural Council

² NYC Performing Arts Spaces, “We Make Do: More Time is Better, But Budget is King” (2010).

³ Voien, Guelda, “The Crisis in Modern Dance.” *The New York Observer* (Aug 10, 2010).

METHODOLOGY

From February to August 2010, we:

- studied nearly 400 artist residency programs to better understand the field's current support for dancemakers
- conducted an extensive survey of residency programs – with approximately 200 respondents – to document their programs, facilities, and other resources available to dancemakers
- surveyed approximately 600 individual dancemakers to gauge their awareness and experience with dance residencies, and better understand what they most value about these opportunities
- interviewed key dancemakers and residency directors
- engaged funders, researchers, and others interested in dance

NEXT STEPS FOR THE ALLIANCE'S DANCE PROJECT

- Gather more data on international dance residency programs
- Continue to identify dance residency programs within universities
- Develop the capacity of dance residency programs through professional development opportunities, including the Alliance of Artists Communities' annual conference, Leadership Institute, and Emerging Program Institute
- Further develop an online database of artist residencies to include more programs that support dance, and create online research tools specific to dance
- Connect with networks of dancemakers for ongoing dialogue about how residency programs can better respond to their needs
- Build greater connectivity between the field of dance and the field of residencies for increased understanding, information-sharing, and outreach
- Provide models to residency programs on partnerships for presenting and sharing facilities and resources
- Advocate to funders, policy-makers, and other cultural leaders about the need for greater support for dancemakers and their creative development



Bronwen MacArthur, 2010-2011 choreographer-in-residence at Susan Hess Dance. *Photo by Anja Hitzenberger*

“The good news is there is an abundance of residency opportunities around the world open to dance in general. The bad news is...there is a scarcity of residency programs with the capacity to fully support the specific needs of dance, particularly in the mid- and late stages of developing new work.”

KEY FINDINGS

RESIDENCIES FOR DANCE: CURRENT LANDSCAPE

When the Alliance of Artists Communities began this study in early 2010, we knew of only 64 residency programs for dance. To-date we have identified 124 dance residencies in the US and Canada – in 36 states and 3 provinces – and estimate at least another 40 not yet confirmed.⁴ While the number of residencies for dance is encouraging, these 124 programs provided residencies to fewer than 900 dancemakers in 2009.

The vast majority of dance residencies are administered by nonprofit arts organizations, and while many are stand-alone residency programs others are associated with colleges and universities, presenting organizations, museums, and other institutions. There are dozens more outside North America and we look forward to conducting further research on international opportunities.⁵

The good news is there is an abundance of residency opportunities around the world open to dance in general. The bad news is two-fold: many of these opportunities are underutilized due to a lack of information, misperceptions about the support available, and limited funds to take advantage of what is offered; and there is a scarcity of residency programs with the capacity to fully support the specific needs of dance, particularly in the mid- and late stages of developing new work.

DANCE RESIDENCIES AT-A-GLANCE (NORTH AMERICA)

There are approximately 500 residency programs in North America and greater than 30% offer support for dance – exclusively or in addition to support for visual arts, writing, music, film, and other disciplines. Dance residencies vary widely in their support for each stage of the dance-making process, as well as in location, size, and facilities. A dancemaker may participate in a rural retreat in the Blue Ridge Mountains of Appalachia, for example, a creative incubator in a small Midwestern town, or an urban residency program in downtown Manhattan.

Total number of artist residency programs in North America:

- 500 (estimate)
- that support collaborative/group residencies: 91% of all residencies (455)
- that offer support to dancemakers: 33% (164)
- with dance studios: 14% (68)
- that exclusively or predominantly support the development of new dance and other performance-based work: 10% (50)

BARRIERS TO PARTICIPATION IN DANCE RESIDENCIES

Awareness

While many dancemakers know residencies for dance exist, there is a lack of awareness about the breadth and diversity of opportunities available. Of the nearly 600 survey respondents, approximately 75% of dancemakers are aware of the existence of dance residencies, though most indicate only knowing of two or three different programs. Not surprisingly, dancemakers are most familiar with those residency programs that serve dance exclusively – MANCC, Jacob's Pillow, and The Yard, for example. Dancemakers find researching residencies to be challenging, particularly in comparing facilities, resources, and expectations, and say that despite “always searching,” finding appropriate residencies that support their work remains difficult.

To this end, the Alliance is further developing its online database of residency programs to include more of those that offer support for dance and is creating dance-specific online resources so that dancemakers have a single go-to place for finding out about residency opportunities.



Mexican choreographer Claudia Lavista, in-residence at Bates Dance Festival (2010). Photo by Arthur Fink

⁴ See Appendix B for a complete list of dance residencies confirmed to-date.

⁵ The Alliance's research for this report focused primarily on North American artist residency programs. We have included 34 dance residency programs outside of North America, in 21 countries, to provide an international sample, and the list is not intended to be representative or comprehensive. We plan to conduct more extensive research on international dance residencies in 2011 in collaboration with Res Artis and will post the results of that research online.

Perception

Only 46% of dancemakers surveyed have participated in a residency program. For the others, there are many perception (or misperception) barriers that keep dancemakers from even applying to residencies.

Some common misperceptions include:

- A specific outcome (product, performance, etc.) is expected at the end of a residency
- Residencies do not offer the flexibility to accommodate artists working across disciplines
- Residencies only support visual artists or writers
- Most residencies charge artists to attend
- Residencies only accommodate a single artist working alone
- Residencies are solitary and not engaged in the community

Accurate and accessible information is critical so that dancemakers can take advantage of the many opportunities available to them, and residency programs can improve their communications to address these common misperceptions. The Alliance, too, can address these barriers by providing more information tailored to the needs of dancemakers.

Cost of Participating

While all artistic disciplines are under-resourced, the dance community has been hit especially hard by the recent recession. According to Dance/USA's 2009 "Rough Waters Survey," 84% of dancemakers and dance presenting organizations have suffered a significant decrease in foundation support and 42% report that individual donations have significantly fallen short of expectations in recent years.⁶ For an already under-resourced field, this is particularly discouraging.

We cannot overstate the financial challenges faced by dancemakers. Taking a week, a month, or a year to focus on the development of new work is a costly endeavor for any artist. Few dancemakers who are given the opportunity to *present* their work are also provided with resources and an ample amount of time to *develop* that work with all the key players involved in production. Dancemakers in particular require a great deal of resources to bring new work to fruition: wages to dancers during all stages of development; payment to set, lighting, and video designers, directors, composers, and musicians; space rental; marketing; costumes; and more. Sixty-one percent of all artist residencies offer their programs at no cost to all participants and more than 25% offer stipends to artists-in-residence, though very few have sufficient funds to support the level of resources needed by dancemakers, particularly in the later stages of their development process. And while a single choreographer working in solitude might find a free residency or a modest stipend adequate, most dancemakers must take on significant personal expense paying fees to dancers and other collaborators or forgo residency opportunities altogether.

⁶ Dance/USA, "Rough Waters Survey I" (2009).

"Artists...are often told to 'make do' with what they have in the way of substitute equipment or materials [but] the consequences for artistic quality can be great."



Incubation Incarnacion at Wild Rose Farm Artist Retreat. Photo by Wild Rose Farm

ANALYSIS

In an effort to differentiate among the variety of dance residencies, we have divided residency programs into the stages of dance development each supports: early, mid-, and late. Similarly, NYC Performing Arts Spaces in its “We Make Do” report outlines four corresponding stages and proposes that residencies “serve the key junctures in the creative process: time for research and reflection, initial explorations with dancers, choreography and rehearsals, and extending to a more technically-outfitted, pre-production/design development period.”⁷ Naturally, these are loose definitions of a creative process that exists along a continuum, and residencies may offer support to artists during one or more stages.

EARLY-STAGE DANCE RESIDENCIES

A residency program that supports the exploration of ideas, research, and/or the initial planning of new work in dance

The majority of residency programs that offer support for dance fall into this early-stage category (60%), and 82% of dancemakers surveyed are interested in participating in an early-stage dance residency. These residencies often have little in terms of dance-specific resources (dance studios, theater space, and stipends for dancers and other collaborators, for example), but provide ample time for research and reflection, general-purpose space for working and performing, and a supportive environment in which to create and exchange ideas with other artists. Residency programs are deeply committed to supporting artists working in the early stages of developing new work, though these opportunities are particularly unknown and underutilized by dancemakers.

Research and Reflect

Dancemakers express an interest in the opportunity to experiment, make mistakes, revise ideas, and remain purely focused on the creative process without the pressure that accompanies commissioned works. Correspondingly, 94% of artist residencies surveyed respond that providing an opportunity for dancemakers to have “unfettered creative exploration and expression” is an important aspect of their program’s mission. For example, Christopher Morgan, director of Dance OMI at the OMI International Arts Center in Ghent, New York, describes the no-strings-attached support his residency program offers dancemakers in the early stages of developing new work: “OMI aims to encourage and support daring, new explorations. It is a safe place where artists feel they can experiment. Though the program culminates in informal showings on the OMI campus and in New York City, the emphasis is not a performance product but a gently facilitated process of experimentation and collaboration.”

Studio Space

It is not surprising that 80% of dancemakers surveyed respond that it is important for early-stage dance residencies to offer some form of dance-specific studio space (e.g., dance floors). Of those residency programs that offer support for dance, however, only 40% have dance studios or flooring. This translates into just 14% of the entire residency field that has facilities equipped for dance.



The Hayloft at Meeting in Zdonov. Photo by Meeting in Zdonov

While nearly half of all dance residencies do not have dance facilities, dancemakers will find no shortage of general-purpose studios and/or outdoor space for their work, from rustic barns to urban courtyards. The development of facilities that are better equipped for dance is critical, though anecdotal evidence suggests that not only are dancemakers remarkably resilient in adapting to available space (there’s that “make do” ethos again), some dancemakers actually prefer to step out of traditional dance studios. Dancemakers surveyed are interested in working in “interesting spaces with history that may inform the nature of the work,” while others would like “a space where I can be messy and screw things into the floor and not worry about messing it up.” Many state that they simply require a “performable, creative” space. Dancemakers express their willingness to be “flexible in making work according to the space that’s available.” That being said, there is no substitute for quality space. As detailed in the Urban Institute study, “Investing in Creativity,” “Artists...are often told to ‘make do’ with what they have in the way of substitute equipment or materials. Many of our respondents expressed extreme concern about this sentiment, saying that the consequences for artistic quality can be great.”⁸

7 NYC Performing Arts Spaces, “We Make Do: More Time is Better, But Budget is King” (2010).

8 Jackson, Maria-Rosario, “Investing in Creativity: A Study of the Support Structure for U.S. Artists.” The Urban Institute (2003).

Artist residencies without dance-specific facilities still have much to offer dancemakers, and some are already building partnerships with other local organizations – dance schools, universities, community centers, and recreation facilities, for example – to provide access to dance studio space. As Crystal Bell of Red Gate Residency in Beijing states, “Red Gate aims to support dancemakers’ creative process with whatever tools we have” and residency programs willing to open their doors to dancemakers should not shy away from offering whatever is available.

Inter-Disciplinary Collaboration

Of dancemakers surveyed, only 42% state that the opportunity to “collaborate with non-dance artists-in-residence” is an important part of an early-stage residency. And while 89% of residencies say that providing the opportunity to collaborate with artists in other disciplines is an important part of their mission, for most organizations this is a natural by-product of any residency rather than a formal expectation.

“Artist communities can be everything from writer- to [visual] artist-based, but it is often uncertain how choreography harmonizes with those disciplines,”⁹ writes Ted Bale. While it is not uncommon for artists-in-residence to develop unplanned collaborations with other residents, most of this happens on an individual basis rather than as a specific tenet of the organization. Residencies are fertile ground for collaboration and exchange among artists, though performance-based artists may not seek out this aspect as much as other artists given that their work is almost always collaborative already. **Early-stage residencies may indeed offer dancemakers a rare opportunity for solitude.**

Sharing Work with the Public

Of those dancemakers who indicate an interest in participating in an early-stage dance residency, 51% respond that the opportunity to share work with the public is one of the most appealing aspects of an early-stage dance residency. On the other hand, most early-stage residency programs aim to provide artists with an opportunity to explore the creative process without expectations of production or public presentation. Some residency programs actively discourage artists-in-residence from seeking performance opportunities or focusing on production while in-residence. Workspace for Choreographers, a retreat-style residency in Sperryville, Virginia, for example, states that only dancemakers who “are free of immediate production deadlines are eligible to apply.”

It is worth noting that artists of other disciplines (visual artists, writers, etc.) are generally less interested in sharing their work-in-progress with the public during a residency.¹⁰ Given the nature of dance as a predominantly live-audience medium, this difference is not surprising, though it presents some challenges to residency programs that do not normally program public showings. While early-stage residencies may be wary of encouraging a more product- than process-centered residency, organizations and

artists alike can distinguish between formal performances and less formal conversations with the public, demonstrations of works-in-progress, and opportunities for critical feedback even in a work’s earliest stages. Such engagements can be of enormous benefit to both artists and audiences, particularly in encouraging greater public understanding of the arduous work artists undertake and the value artists and their creative process brings to our view of the world.

Tere O’Connor, artist-in-residence at MANCC, echoes this idea: “I was offered a public forum during the incubatory stages of creation, where I was able to talk about my process to an audience. It is so incredible to talk in a moment where no one is expecting exactitude or the performance of ‘mastery.’ Instead they are observing you at an initial moment. They see you in a role that may be at odds with romantic ideas about artists. I feel that the **dismantling of these points of view through this type of activity could be the basis for a whole new kind of audience development that isn’t based on finances but on the currency of ideas.** This kind of activity reveals the circularity of the artistic process by situating the audience as an ongoing participant in ideas, not just a consumer of final products.”



Rulan Tangen, founder and choreographer for the indigenous dance troupe Dancing Earth, in-residence at Santa Fe Art Institute (2010). Photo by Santa Fe Art Institute

⁹ Bale, Theodore and David Sheingold, “MANCC FORUM: Advancing the National Dialogue.” Maggie Allesee National Center for Choreography (2009).

¹⁰ Alliance of Artists Communities. *Engaging Communities: Lessons Learned* (2004).

MID-STAGE DANCE RESIDENCIES

A residency program that supports the further development of new work, collective creation, and/or the presentation of works-in-progress in dance

More than 90% of dancemakers surveyed express an interest in participating in a mid-stage dance residency, while only an estimated 25% of residency programs that offer support for dance provide residencies geared toward the mid-stage development of new work. Mid-stage residencies are difficult to define, as they exist somewhere along the continuum between those residencies that are best suited to single choreographers working on research or the initial development of ideas and those that offer full production resources.

Facilities and funding are often key to making the distinctions between these stages. Residency programs that wish to support mid-stage development of work might offer studio space with a dance floor, the opportunity to experiment with sound and lighting, open studios or other public works-in-progress presentations, and resources for collaborative groups (from identifying local dancers with which a choreographer can work to offering financial support for dancemaking collectives to be in-residence together).

In addition to similar concerns and challenges in early-stage development, dancemakers highlighted audience space and documentation as two important resources during mid-stage development.

Space for Audiences

Of those dancemakers interested in participating in a mid-stage residency, 64% consider important the opportunity to work in a theater or in a studio that can accommodate an audience. On-site facilities are limited, however, with only 35% of dance residencies offering theater space and 51% with studio space that can accommodate an audience.

Dancemakers in the mid-stage of developing new work value the opportunity to share their works-in-progress with an audience, but do not necessarily require the technical and creative resources that a dedicated production space provides. And dance residencies that do not have performance spaces can still support dancemakers' interest in connecting with the public by partnering with local facilities. For example, The Hambidge Center for Creative Arts & Sciences in Rabun Gap, Georgia, has "arranged performance space in a nearby prep school," and the Santa Fe Art Institute – located on the campus of the College of Santa Fe – has "access to the college's rehearsal and performance spaces." Frequently, however, residency programs do not publicize partnerships with local facilities, and organizations often look elsewhere for space only when the need arises and/or at the request of a dancemaker. Therefore, it is important for residency programs to communicate the full range of support they are willing to make available so that dancemakers can better make use of residencies at this stage; likewise, dancemakers should ask a residency program about the availability of nearby space before passing up an opportunity based on what facilities are on-site.



The Helene B. Roberson Dance Studio at Atlantic Center for the Arts and entrance to the Joan James Harris Theater. *Photo by Tariq Gibrán*

Documentation

Seventy-four percent of dancemakers respond that having access to video equipment to document their work is an important resource for mid-stage dance residencies to offer (in fact, dancemakers working in all stages of development indicate a strong interest in having access to video equipment to document their creative process). The number of residency programs who offer video equipment for artists-in-residence to use is on the rise, and this is a valuable – and relatively affordable – resource for those programs interested in supporting dance and other time-based media to develop. Many dancemakers are interested in video equipment not just to document and review their work while in-residence but to incorporate video into their productions as well. Nichole Canuso, for example, was recently in-residence at MANCC, and access to MANCC's technical equipment was critical in the development of her new work: "Within four large walls of a scrim tent that served as a surface for video projections of the dancers, Nichole Canuso and her collaborators showed excerpts from TAKES. While the dance had its origins in prior residencies at other venues, her residency at MANCC in partnership with the Philadelphia Live Arts + Fringe Festival marks the first time that she and her collaborators had actually assembled the scrim tent with projections and worked within the performance environment for any extended period."¹¹ Whether to incorporate video within dance or for documentation and critique, video equipment is increasingly important for dancemakers to have access to while in mid- and late-stage residencies.

¹¹ Dance/USA, "Rough Waters Survey I" (2009).

LATE-STAGE DANCE RESIDENCIES

A residency program that supports group development, production, and/or public presentation of new work in dance

There is especially strong interest among dancemakers in participating in a residency that allows them to focus on pre-determined work and production – 88% of survey respondents. As one dancemaker writes, “It is helpful to be in residence at the site where the performance will happen, or in a ‘lab’ type space where one can workshop work and move it to the presenting venue.”

Of residency programs in North America that support dance, an estimated 16% offer residencies geared toward late-stage development of new work and provide fully-equipped theater space for production and performance. Almost all of these primarily or exclusively support the performing arts, and many are housed within colleges and universities – including Bates Dance Festival at Bates College, MANCC at Florida State University, and Time and Space for Dance at Swarthmore College; or within presenting organizations – including Boston Center for the Arts, New York Live Arts (formerly Dance Theater Workshop), Links Hall, MASS MoCA, Packing House Center for the Arts, and Tribeca Performing Arts Center. Identifying university-based dance residency programs has proven particularly challenging, as many exist under the radar and opportunities are not well publicized. We will continue to research such programs, as university-based residencies – that typically have access to the school’s production, facility, audience, marketing, and financial resources – can offer a critical antidote to the scarcity of late-stage development opportunities in dance.

Production Resources

Of dancemakers interested in late-stage residencies, 95% respond that access to dedicated theater or performance space is important, and 92% state that access to video, sound, and lighting equipment is also significant. Dancemakers working in the late stages of development require access to the space and technical resources necessary to stage and rehearse a final piece. The financial support, production facilities, and equipment offered by MANCC, for example, not only allow dancemakers to explore new directions in their work but also offer the opportunity to develop the full production elements of their work over time, “demonstrating the need for more residencies in the US geared to production and offering an environment that is as close as possible to the desired performance space.”¹² With so few residency programs offering these resources on-site, organizations can go a long way in supporting dancemakers by developing partnerships with local organizations. Vermont Performance Lab, for example, “partners with a recording studio to offer space for rehearsals and music production for many of our residencies and we partner regularly with organizations in the community to leverage additional resources for artist projects.” Joan Rabinowitz of Jack Straw Productions Artist Support Program, an interdisciplinary residency program in Seattle, states, “We have always enjoyed

working with dancers. We partner with other organizations for additional space, especially larger performance venues, and would be delighted to increase our opportunities [for dancemakers], possibly through more partnerships.”

There are other needs during late-stage development that residency programs can provide beyond production facilities and equipment. For example, 62% of dancemakers are interested in assistance with the administrative and planning challenges that come with the final stages of artistic presentation (e.g., budgeting, technical needs, timeline, marketing, etc.).

It’s Showtime, Folks

Almost all dancemakers (95%) are interested in sharing their work with the public during a late-stage residency, as either works-in-progress or completed pieces. And while many residency programs state that they support artists-in-residence in sharing their work with the public, few have the facilities, equipment, financial support, and other resources to do so to the satisfaction of dancemakers. To fully support late-stage development, “more time is better, but budget is king,” as NYC Performing Arts Spaces reports. Dancemakers need the financial support to work with dancers and others involved in the work’s creation and to support all the material aspects of a production (sets, costumes, etc.). Finding partners that can provide space, marketing, and other support may create more administrative challenges for residency programs, but such arrangements can be transformative for dancemakers, partnering organizations, and audiences who are able to experience work never before seen by the public.

Supporting late-stage development in dance is essential in the full incubation of new work. And yet so few dancemakers are afforded this opportunity to allow their work to unfold fully, to continue experimenting and taking risks even toward the end of a work’s development, to flesh out production ideas on stage, and to receive audience feedback before the high stakes of presenting and touring.

“It is so incredible to talk in a moment where no one is expecting exactitude or the performance of ‘mastery.’ ... This kind of activity reveals the circularity of the artistic process by situating the audience as an ongoing participant in ideas, not just a consumer of final products.”

¹² Dance/USA, “Rough Waters Survey I” (2009).

RESIDENCY SPOTLIGHTS

CALDERA

EARLY- AND MID-STAGE

Caldera is nestled on the shore of a cerulean blue lake formed in the cinder cone of an extinct volcano in the Central Cascades. The site is located at an altitude of 3,500 feet and set amid 90 acres of Douglas fir and ponderosa pine surrounded by the Deschutes National Forest, 17 miles west of Sisters, Oregon – all of which is transformed each winter into a snowy wonder.

Caldera's vision is one of inclusivity and exchange: "Creativity is not discipline-specific but rather is an innate quality of all individuals, transcending age, gender, race, and culture. We believe a blend of disciplines will enhance the experience of the residencies at Caldera, creating a broader arena of ideas in which participants can share their work."



Collaboration between Fist & Heel (Reggie Wilson, Rhetta Aleong, Paul Hamilton, and Anna Schon) and Cie 1er Temps (Fatou Cisse, Andreya Ouamba, and Marcel Gbeffa) at Caldera. Photo by Caldera

From Tricia Snell, Executive Director

"We're about process. We're about getting your work created. We're not about performance. We love work-in-progress demonstrations to help the community understand what we're doing, but we don't want you to come here and do performances.... I think it's just about talking to dancers, asking what they need, bringing them into your space and saying, 'What do you think?' And then just trying it! Do you need a Marley or don't you? Not everyone needs a Marley floor. The Oregon Ballet Theatre has been very generous in lending theirs, so probably somewhere in your community somebody will lend a Marley and you don't even need to buy it."

"We can be a cauldron for you. Caldera literally means cauldron. We're not going to compete with you. This is not the career world of dance. This is not a time pressure place. We can just welcome you and be here for you and support you in what you want to do."

"We're not going to compete with you. This is not the career world of dance. This is not a time pressure place. We can just welcome you and be here for you and support you in what you want to do."

CALDERA AT A GLANCE

Location: Sisters, Oregon

Residency length: 1 month

Average number of artists in-residence at a time: 1 - 5

Residency season: January - March

Approximate % of residents that are dance makers: 5%

Disciplines supported: visual arts, writing, dance, music, performance art, media art, design, architecture, science, engineering, and interdisciplinary arts

Facilities: Caldera offers general-purpose studio space that may accommodate an audience and the organization has access to a portable Marley floor. In addition, exhibition and outdoor space may be used.

Public access: On a Saturday afternoon near the end of each residency, Caldera artists-in-residence are asked to showcase their works-in-progress in an Open Studio event that is free and open to the public (participation is encouraged, though not mandatory). Artists-in-residence who wish to do so are also invited to show their work in an outreach presentation or workshop to a public school class in the area.

www.calderaarts.org

THE BANFF CENTRE | THEATRE ARTS RESIDENCIES EARLY-, MID-, AND LATE-STAGE

"There is something about this magical setting that becomes a crucible for creation."

BANFF CENTRE'S THEATRE ARTS RESIDENCIES AT A GLANCE

Location: Banff, Alberta CANADA

Residency length: 1 week - 3 months

Average number of artists in-residence at a time: 1 - 91

Residency season: October - April

Approximate % of residents that are dancemakers: 40%

Disciplines supported: theatre, dance, opera, musical theatre, Aboriginal arts, and playwriting

Facilities: The Theatre Arts Department offers three theaters: The Eric Harvie Theatre, a 946-seat main stage fly house; The Margaret Greenham Theatre, a 246-seat black-box theatre; and The Club, the 115-seat underground cabaret space (a licensed facility). In addition, there are The Leighton Colony Studios, a secluded enclave of 8 individual studios for creative work, including 3 studios with grand pianos. The Leighton Colony also includes The Painter House, specifically for collaborative groups (accommodating groups of 4 - 8 artists).

Public access: The Banff Centre showcases work in public performances, events, and exhibitions throughout the year, and presents the annual Banff Summer Arts Festival. Artists-in-residence have ample opportunities to show their work to other residents as well as the public.

www.banffcentre.ca/theatre/residencies

In The Banff Centre's powerful mountain setting in the heart of Banff National Park, exceptional artists and leaders from around the world create and perform new works of art, share skills and knowledge in an interdisciplinary environment, and explore ideas and develop solutions in the arts and leadership. The Banff Centre is a non-degree-granting, post-secondary institution for the continued education and training of emerging and established artists, and Arts programs are at the core of The Centre.

The Theatre Arts Department invites project proposals from artists, artistic collectives, and companies to develop new work in the Theatre Arts department's facilities and in the Leighton Artist Colony studios. And The Banff Centre is committed to the commissioning, development, and production of new works in *all* major performance disciplines, not just Theatre Arts.

From Roxanne Miller, Program Manager, Theatre Arts

"The Banff Centre has been a place for artists for over 75 years and a leader in the creation and encouragement of dance for almost 65 years. The experience of attending a residency or participating in a program at The Banff Centre has often been referred to by the participant as 'transformative.' The very site The Banff Centre occupies on the lower slopes of Tunnel Mountain is considered by many of our indigenous persons to be a power place, a place of ritual. There is something about this magical setting that becomes a crucible for creation."

"The Banff Centre is a village on a mountain in which the arts are the most important thing in the world. Theatre artists can meet and mingle with other artists from many different disciplines, including musicians, visual artists, writers, and film and media artists. Many unexpected

collaborations are begun over a plate of scrambled eggs in the dining room. The opportunities for cross-disciplinary collaboration between artists is limited only by their imaginations."

"Theatre Arts Residencies can take many forms. Creation residencies allow the artists to work on a new piece of dance or theatre in the privacy of the studio or rehearsal hall. Or, if a company is preparing for the final phase of a work prior to opening, a production residency in one of the theatres can offer them the most precious resources of time, the significant technical resources of the theatre, and the skilled production expertise of our crew and work-study participants. From world-class productions preparing to tour to emerging artists about to premiere a new work, the residency program provides an unparalleled opportunity to the artists for the creation of their work."



Aszure Barton & Artists perform "Busk II" after a month-long residency at The Banff Centre. Photo by Don Lee

MAGGIE ALLESEE NATIONAL CENTER FOR CHOREOGRAPHY (MANCC) MID- AND LATE-STAGE

The Maggie Allesee National Center for Choreography (MANCC) is a dance and choreographic research center affiliated with the School of Dance at The Florida State University. Choreographers and companies are brought into the center for two- to four-week research-based choreographic residencies to experiment, reflect, edit, and hone their research and choreographic process and ultimately develop new work. Artists are selected through a competitive nomination and panel review process, in partnership with other organizations and/or by invitation of the Director. Artists are free to maximize the use of the center's facilities and other resources, including technology, and are encouraged to take full advantage of MANCC's laboratory environment in whatever ways are most useful to their own artistic development. This might involve the testing of new ideas on professional dancers; working with lighting designers, dramaturges, composers, other collaborators, and/or audiences in the creative process; or the development of dialogue about their work.

From Jennifer Calienes, Executive Director

"When working with artists, we ask a very specific list of questions which in many cases challenge artists to think about their research in ways they haven't yet had time to. As a national center, we must make selective choices about who we work with. For our emerging artists, they must have at least the beginnings of a national profile to be considered for our program, and they must be at a point in their career that they can take full advantage of the resources we provide. We encourage artists to maximize this opportunity and work with collaborators they may not get significant time with elsewhere. Artists who can present a clear vision for their work and working process, articulate strategies for relevant inquiry to advance their research (whether through conceptual, experiential, scientific, or physical means), and offer opportunities for shared inquiry are a good fit for our program. We value experimentation."

"We value research and development at all phases of work, but artists tend to come to us towards the later stages of the development based on the resources we are able to provide. In addition to a black box environment and fully equipped dance studio, there are additional resources available because we live within a research university that places a high value on the arts in general and dance in particular. We have access to specialized technical equipment and support as well as a community of scientists, students, and faculty that are all in this place of inquiry. That's been part of our success."

"MANCC also offers artists-in-residence a media toolkit as they exit the residency to help with documentation and to contextualize and promote themselves, their process and – when appropriate – the work that ultimately develops from their time with us. These materials are developed with the artist and in some cases with consultation from presenting institutions, agents, managers, or other relevant distribution outlets."



"Retrospective Project" by Eiko & Koma, in-residence at MANCC (2009). Photo by MANCC

"We value research and development at all phases of work, but artists tend to come to us towards the later stages of the development based on the resources we are able to provide."

MANCC AT A GLANCE

Location: Tallahassee, Florida

Residency length: 2 - 4 weeks

Average number of artists in-residence at a time: 2 - 20

Residency season: year-round

Approximate % of residents that are dancemakers: 100%

Disciplines supported: dance

Facilities: MANCC shares facilities with the School of Dance at The Florida State University. Considered one of the premier facilities for dance in the US, resident artists have access to 7 dance studios, a fully-equipped 380-seat proscenium theater, black box studio, audio lab, computer media lab, costume shop, dressing rooms, conditioning studio, and conference rooms.

Public access: MANCC asks artists to provide multiple entry points for audiences. Artists are invited to share their choreographic process with the University (students, staff, and faculty) and/or the greater Tallahassee community. Rather than the usual lectures and master classes, artists are encouraged to form intimate interactions that are engaging rather than simply presentational.

www.mancc.org

"[We are] creating a structure where the line between development and presentation of work can productively blur."

THE CHOCOLATE FACTORY AT A GLANCE

Location: Long Island City, New York

Residency length: 10 - 12 months (in 4- to 6-week segments)

Average number of artists in-residence at a time: 1

Residency season: year-round

Approximate % of residents that are dancemakers: 75%

Disciplines supported: theater, dance, music, and multimedia arts

Facilities: The Chocolate Factory is a 5,000-square-foot two-story renovated commercial garage, with two performance spaces designed for flexible use.

Public access: The Chocolate Factory supports performances in a variety of settings including early works-in-progress, full engagements of 1 - 4 weeks, and festivals of new work. Resident artists' work is given numerous public showings in various stages of development prior to its official opening. These showings provide artists with direct audience feedback on the progress of the piece, which is then incorporated as rehearsals and development continue.

www.chocolatefactorytheater.org

A MULTI-STAGE COLLABORATION

In response to the need for more comprehensive support for dancemakers that spans several stages of the development of new work, a cohort of organizations is in the planning phase of a collaborative residency project. The project brings together three organizations in three different cities – The Chocolate Factory, Live Arts Brewery | Philadelphia Live Arts Festival, and Vermont Performance Lab – to create a robust model of support for artists and organizations. With a shared dedication to artistic process, each partner brings unique attributes and strengths to the collective, which can vastly deepen an artist's residency experience, expose an artist to multiple markets, and sustain the creative process over an extended period of time.

The cohort of residency sites will provide artists with financial support, access to various creative spaces and technical support, housing, and project management to assist in the creation, dissemination, and promotion of their work. Artists will have opportunities to explore their work with audiences at critical stages of development and will have at least one formal presentation of their work following the residency period. Throughout the process, the partners will function as a learning community to reflect upon and enhance their practice and, over time, to build a sustainable model to share with the residency field.



Brian Rogers' "Selective Memory" at The Chocolate Factory (2010). Photo by Paula Court

THE CHOCOLATE FACTORY

The Chocolate Factory values the process of creation and the spirit of experimentation. Artists invited to work at The Chocolate Factory receive dedicated rehearsal and performance residencies and are encouraged to put the space and technical resources to use in imaginative ways, with very few practical limitations.

From Brian Rogers, Artistic Director

"I am excited for the opportunity to work closely with a select group of partners to support the work of artists in a targeted, long-range, and flexible way – creating a structure where the line between development and presentation of work can productively blur."



"Platypus" by Les Rivera, in-residence at Live Arts Brewery (2011). Photo by Robin Barnes

LIVE ARTS BREWERY | PHILADELPHIA LIVE ARTS FESTIVAL

A laboratory for research and development, the Live Arts Brewery (LAB) supports artistic research, experimentation, and exploration of contemporary theater, dance, and cross-genre live performance work through a variety of initiatives designed for local and visiting artists. The LAB Fellowship program provides up to eight local artists with one-year residencies and an integrated curriculum designed to actively engage the artists in experimentation and development. The LAB also provides production residencies, allowing an artist to explore the technical issues of a piece and show their work in front of invited audiences throughout the creative process.

From Craig Peterson, Director, Live Arts Brewery

"While networks and structures exist for the presentation of artists' work, there is limited access for collaborative, organizational artist support in the creation of work. This collaborative model is an integrated and comprehensive way to support artists over a sustained period of time. Having the support of three organizations will nourish the process in a way that rarely exists for artists."

"While networks and structures exist for the presentation of artists' work, there is limited access for collaborative, organizational artist support in the creation of work."

LIVE ARTS BREWERY AT A GLANCE

Location: Philadelphia, Pennsylvania

Residency length: local artists, ongoing for 1+ year; visiting artists, 1 - 4 weeks at a time

Average number of artists in-residence at a time: local artists, up to 10; visiting artists, 1 - 2

Residency season: year-round

Approximate % of residents that are dancemakers: 50%

Disciplines supported: theater, dance, and multidisciplinary performance work

Facilities: The LAB provides artists with a state-of-the-art theater facility at the Live Arts Studio, a 2,400-square-foot space housed in a former brewery adjacent to the Live Arts Festival and Philly Fringe administrative offices. The theater is equipped with professional sound equipment and a lighting grid. An additional 4,000-square-foot space houses a studio dedicated to research and development activity.

Public access: The LAB provides opportunities for works-in-progress showings, informal performances, and full production of new work. The LAB is particularly invested in engaging audiences in the creative process and actively encourages artists to share work at various stages of development.

www.livearts-fringe.org

"By joining forces with other like-minded organizations that value the artist-centered approach we can collectively develop inventive models for supporting artists and our various communities."

VERMONT PERFORMANCE LAB AT A GLANCE

Location: Guilford, Vermont

Residency length: 3 days to 2 weeks

Average number of artists in-residence at a time: one company/ensemble

Residency season: year-round

Approximate % of residents that are dance/dancers: 80%

Disciplines supported: dance, music, puppetry, and theater

Facilities: VPL partners with Guilford Sound, Marlboro College, and other local community organizations to leverage space and resources for artists.

Public access: As part of every residency, VPL engages the local community in the artist's research and development process through open rehearsals, artist talks, workshops, demonstrations, exhibitions, community involvement in the making of work, and performances. A typical residency includes multiple creative periods over an 18-month period. VPL often partners with local organizations to host such residencies and create meaningful connections between artists and communities.

www.vermontperformancelab.com

VERMONT PERFORMANCE LAB

The Lab Program is at the heart of Vermont Performance Lab's (VPL) mission to support the creation and development of new work by contemporary performing artists. Each year VPL selects three to four artists to participate in the Lab Program – a creative residency where artists have access to various kinds of creative space in a small rural Vermont community. In this retreat-like setting, artists can concentrate on research and experimentation and test performance ideas with small audiences.

By pooling resources with local partners, VPL can offer artists top-rate creative space, comfortable housing, and opportunities for artists to engage with scholars, students, artists, and the community at large. As the program grows, VPL plans to develop on-site housing in Guilford and expand its reach to include collaborations with other regional and national arts organizations to provide more comprehensive support for the artists VPL serves.

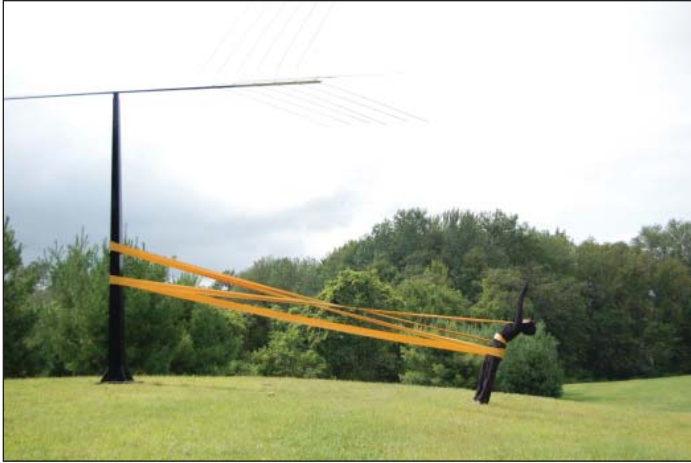
From Sara Coffey, Director

"Our primary focus in Vermont is on supporting artists in the research and development of new work and re-thinking how artists can engage with communities. We tailor each residency to the needs of the artists. By joining forces with other like-minded organizations that value the artist-centered approach we can collectively develop inventive models for supporting artists and our various communities."



Choreographer/performer Candice Salyers during a Vermont Performance Lab residency for the development of "Significant Figures" (2010). Photo by Jeff Woodward

PLAN OF ACTION



Lynn Neuman in-residence at Dance Omi | OMI International Arts Center (2006). Sculpture by Robert Perless. Photo by Ross Willows

WHAT RESOURCES ARE NEEDED FOR RESIDENCIES IN ORDER TO PROVIDE GREATER SUPPORT FOR DANCE?

1. **INFORMATION:** Knowledge of dance networks through which to promote opportunities, and a better understanding of the needs of dancemakers.
2. **MONEY:** Increased financial support for stipends (for single choreographers as well as groups of dance-makers), housing, meals, and travel, as well as funding for technical equipment and support.
3. **SPACE:** Flexible space that can accommodate a variety of creative dance processes – this does not only mean a traditional dance studio (see # 4 and 5 in the next column). And while there are many acceptable, rather than optimal, spaces that can accommodate dancemakers, quality space still matters.
4. **PRESENTING OPPORTUNITIES:** Whether showing a work-in-progress to local community members, sharing new movement ideas with other artists, or presenting a fully staged production in a theater, dancemakers can greatly benefit from the opportunity to preview or polish their work in front of an audience.

WHAT CAN ARTIST RESIDENCIES DO TO EXTEND OPPORTUNITIES TO DANCEMAKERS?

1. **OPEN YOUR ARMS TO DANCE:** Stretch the disciplinary boundaries of your artist residency. Chances are your program can already accommodate dancemakers in some way. Consider, too, how you can better serve artists working collaboratively. Writers, visual artists, musicians, theater artists, and others engage in collective art-making as well, and residencies that do not allow for collaborative groups to work together are closing the door to more than just dance.
2. **WE WANT YOU!:** Publicize your enthusiasm for applications from dancemakers; stating that residencies are “open to artists of all disciplines” is not enough. And ensure informed consideration of applicants by including dance professionals on judging panels or as advisors to the selection process.
3. **SEEK OUT DANCEMAKERS:** Access dance networks, former artists-in-residence, dance media, etc., for promotion and outreach of the opportunities you offer. Craft marketing materials that speak specifically to dancemakers, and share stories of impact from dancemakers who have already participated in your program or a similar program.
4. **DON'T TAKE YOURSELF OUT OF THE GAME:** Allow dancemakers to assess for themselves whether your facilities and resources would be adequate for their stage of the creative process. Be clear and honest about what you can provide and don't assume you don't have anything to offer, even if you don't have a dance studio.
5. **POOL YOUR LOCAL RESOURCES:** Increase dancemakers' access to facilities and resources by partnering with local organizations such as schools, houses of worship, opera houses, skate parks, empty warehouses, etc. Be creative about the space and resources you can offer dancemakers, and figure out together how to make the most of it.
6. **BE STAGE-SENSITIVE:** Understand the particular needs and interests of dancemakers in each stage of their creative process. Assess your present capacity to support early-, mid-, and/or late-stage work and make strategic choices about how you want to support dancemakers.
7. **MAKE IT PUBLIC:** Support the desire of dancemakers – in mid- and late-stages of development in particular – to share their work with the public, whether work-in-progress, previously completed work, open rehearsals and workshops, or new productions.
8. **AUDIENCE DEVELOPMENT:** Consider collaborating with presenters who can help bring the work developed at your residency to a wider audience. These collaborations can help to sustain the careers of dancemakers. Presenters do not need to be located near the residency – they can be anywhere!

9. **SHARE BEST PRACTICES:** Build a strong peer network among artist residencies – those specifically committed to supporting the work of dancemakers as well as other artist residencies in general. Share information about how best to support dancemakers and performing artists, explore possibilities for collaboration, exchange marketing and outreach information, and use each other to troubleshoot and problem-solve.
10. **SPEAK OUT:** Advocate to funders, policy-makers, and the media about the needs of dancemakers in the development of new work and encourage greater attention and investment in this under-served group of artists. Articulate the effectiveness and impact of a residency on an artist's career and on the cultural world at large.



Summer Stages Dance 2010 Choreographers' Project Showcase at the Institute of Contemporary Art/Boston. *Photo by Liza Voll*

HOW CAN FUNDERS, DANCE ORGANIZATIONS, THE ALLIANCE OF ARTISTS COMMUNITIES, AND OTHERS PROVIDE GREATER SUPPORT FOR THE DEVELOPMENT OF NEW DANCE THROUGH RESIDENCY PROGRAMS?

1. **SHARE INFORMATION:** Highlight the opportunities for dancemakers through online databases, publications, social networks, etc. Share links to resources that already exist and make it easier for dancemakers to explore the abundance and diversity of available opportunities. Develop networking opportunities among dance residencies, dancemakers, and other stakeholders to assess the state of the field. Recommend dance professionals as jurors and advisors to residency programs.
2. **SUPPORT RESIDENCY PROGRAMS:** Encourage the professional development of dance residencies through the Alliance of Artists Communities and other service providers. Support new facilities, programs, partnerships, and outreach that serve dancemakers. Consult with artist residencies on how best to build their capacity to support dance.
3. **ENCOURAGE COLLABORATION:** Provide models to residency programs for leveraging existing facilities and resources to meet the needs and respond to the challenges of dancemakers in different stages of their creative process. Help connect residency programs with presenters, universities, dance schools, and others.
4. **PROVIDE FUNDING FOR THE CREATION OF NEW DANCE:** Offer stipends, travel subsidies, and scholarships for dancemakers participating in residency programs. Provide grants directly to dancemakers. Support presenters and others in offering space to dancemakers to develop, rehearse, and workshop without immediate production demands.
5. **OUTREACH TO DANCEMAKERS:** Maintain a database of dancemakers, networks, media, and other avenues for promoting residencies. Encourage dancemakers to seek out residencies.
6. **SPEAK OUT:** Advocate to your peers about the needs of dancemakers in the development of new work and encourage greater attention and investment in this under-served group of artists.

"We strive to mind the gaps – to challenge ourselves and the field . . . to shift from an environment of 'we make do' to one of abundance."

CONCLUSIONS

Studying the conditions for the creation of new dance inspires hope and dismay in almost equal parts. On the one hand, dancemakers are struggling now more than ever to find adequate and appropriate support for their work. And on the other hand, literally hundreds of organizations are eager to serve – and even expand their service to – the field of dance. Standing in the gap between these two are three critical components: money, space, and information.

Artist residency programs offer one of the only opportunities for artists to engage in research-and-development – in the exploration of new ideas free from outcome expectations. **Without time and resources for creative development, all other components suffer** – performances and tours, workshops and training, and of course the art itself.

Artist residency programs that wish to play a role in bridging the gap for dancemakers can take on these efforts in a number of ways. On a small scale, by improving communications and outreach to dancemakers. On a mid-sized scale, by developing

partnerships for studio space or equipment, borrowing or buying a portable dance floor, or offering opportunities for dancemakers to show works-in-progress to a local audience. And on a larger scale, by creating or partnering with theater facilities and developing funding to more fully support the creation of dance, theater, and other performance-based work.

For our part, the Alliance of Artists Communities is committed to reaching out to dancemakers and providing tools that better enable them to find support for their work. And recognizing that these challenges are not exclusive to dance, **we strive to mind the gaps** – to challenge ourselves and our field to build support for under-served artists, and to advocate to funders, researchers, and others in order to shift from an environment of “we make do” to one of abundance for artists and artist residency programs.



Kate Weare Company at Jacob's Pillow's Creative Development Residency. *Photo by Kurt Perschke*

APPENDIX A

ARTIST RESIDENCIES AT-A-GLANCE

OVERVIEW

- estimated # of artist residency programs in North America500
- artist residency programs worldwide 1,000+
- artists provided with residencies in North America annually10,000+
- applications for residencies in North America annually80,000+
- average length of residency8 weeks

ARTISTIC DISCIPLINES

Artist residency programs that offer residencies in:

- visual arts (exclusively or in addition to other disciplines)91%
- writing 77%
- media arts 64%
- music58%
- architecture / design 49%
- scholarship 40%
- dance32%
- a single field or discipline only30%

GEOGRAPHY (WITHIN NORTH AMERICA)

Artist residency programs in:

- rural areas 42%
- urban areas 29%
- small towns21%
- suburban areas 9%

FEES + STIPENDS (WITHIN NORTH AMERICA)

- programs that offer residencies at no cost61%
- programs that offer residencies at no cost and also provide stipends 26%
- programs that offer fee-based residencies39%
- programs that offer fee-based residencies but also provide scholarships and subsidies34%
- estimated value of support and services provided to artists-in-residence annually \$40 million

APPENDIX B

Please note: We continue to identify additional residency programs that offer support for dance and do not intend for these lists to be comprehensive. Please visit www.artistcommunities.org for more up-to-date information.

NORTH-AMERICAN RESIDENCIES THAT OFFER SUPPORT FOR DANCE (CONFIRMED AS OF OCTOBER 2010)

* Indicates artist residencies that exclusively or predominantly support performance-based work

119 Gallery	Lowell	MA	www.119gallery.org
18th Street Arts Center	Santa Monica	CA	www.18thstreet.org
Acadia National Park	Acadia National Park	ME	www.nps.gov/archive/volunteer/air.htm
Edward F. Albee Foundation	Montauk	NY	www.albeefoundation.org
* American Dance Festival	Durham	NC	www.americandancefestival.org
Anderson Center for Interdisciplinary Studies	Red Wing	MN	www.andersoncenter.org
Art Farm	Marquette	NE	www.artfarmnebraska.org
Art342	Fort Collins	CO	www.art342.org
Artula Institute	Bandon	OR	www.artula.org
* Asia Pacific Performance Exchange Fellowship	Los Angeles	CA	www.wac.ucla.edu/cip/residency/asia-pacific-performance-exchange
Atlantic Center for the Arts	New Smyrna Beach	FL	www.atlanticcenterforthearts.org
The Aurora Project	Aurora	WV	www.auroraproject.org
Badlands National Park	Interior	SD	www.nps.gov/archive/volunteer/air.htm
* The Banff Centre Theatre Arts Residencies	Banff (Canada)	AB	www.banffcentre.ca/theatre/residencies
* Baryshnikov Arts Center	New York	NY	www.bacnyc.org
Bates Dance Festival	Lewiston	ME	www.batesdancefestival.org
Bearnstow	Mount Vernon	ME	www.bearnstow.org
Bemis Center for Contemporary Arts	Omaha	NE	www.bemiscenter.org
Blacklock Nature Sanctuary	Moose Lake	MN	www.nps.gov/archive/volunteer/air.htm
Blue Mountain Center	Blue Mountain Lake	NY	www.bluemountaincenter.org
Blue Sky Dayton Project	Dayton	OH	www.blueskydayton.org
* Boston Center for the Arts Dance Residency	Boston	MA	www.bcaonline.org
Brooklyn Arts Exchange (BAX)	Brooklyn	NY	www.bax.org/artist-services/artists-in-residence/
Buffalo National River	Buffalo National River	AR	www.nps.gov/archive/volunteer/air.htm
Burlington City Arts Artist-in-Residence	Burlington	VT	www.burlingtoncityarts.com/opportunities
Caldera	Sisters	OR	www.calderaarts.org
Cape Cod National Seashore: C-Scape Dune Shack	Provincetown	MA	www.nps.gov/archive/volunteer/air.htm
Centrum	Port Townsend	WA	www.centrum.org/residencies
* Chicago Department of Cultural Affairs DanceBridge	Chicago	IL	www.cityofchicago.org/city/en/depts/dca/supp_info/learn_more_aboutdancebridge.html
* The Chocolate Factory	Long Island City	NY	www.chocolatefactorytheater.org
* Community Education Center New Edge Residency	Philadelphia	PA	www.cecarts.org
* Summer Stages Dance at Concord Academy Choreographer's Project	Concord	MA	www.summerstagesdance.org

* CounterPULSE	San Francisco	CA	www.counterpulse.org/programs/artist-in-residence-program/
Crater Lake National Park	Crater Lake	OR	www.nps.gov/crla/air.htm
Cuyahoga Valley National Park	Peninsula	OH	www.nps.gov/archive/volunteer/air.htm
Djerassi Resident Artists Program	Woodside	CA	www.djerassi.org
Dorland Mountain Arts Colony	Temecula	CA	www.dorlandartscolony.org
The Cultural Center at Eagle Hill STAR Residency	Hardwick	MA	www.centerateaglehill.org
* Earthdance	Plainfield	MA	www.earthdance.net
* East Village Dance Project GOH Productions	New York	NY	www.eastvillagedanceproject.com
Emerson Landing Artist Retreat Center	Wye Mills	MD	N/A
* EMPAC (Experimental Media & Performing Arts Center)	Troy	NY	www.empac.rpi.edu
Exploratorium	San Francisco	CA	www.exploratorium.edu/arts
* Flying E Ranch Residency Del E. Webb Center for the Performing Arts	Wickenburg	AZ	www.delewebbcenter.org/about_the_center/flying_e_residency
* Footloose Dance Company AIM: Artists in Motion	San Francisco	CA	www.ftloose.org
Isabella Stewart Gardner Museum	Boston	MA	www.gardnermuseum.org/contemp/artists.asp
Goldwell	Rhyolite	NV	www.goldwellmuseum.org
Grand Canyon National Park	North Rim	AZ	www.nps.gov/archive/volunteer/air.htm
* Group Motion	Philadelphia	PA	www.groupmotion.org
Hambidge Center for Creative Arts & Sciences	Rabun Gap	GA	www.hambidge.org
Harold Arts	Chesterhill	OH	www.haroldarts.org
Headlands Center for the Arts	Marin Headlands	CA	www.headlands.org
Herbert Hoover National Historical Site	West Branch	IA	www.nps.gov/archive/volunteer/air.htm
The Hermitage Artist Retreat	Englewood	FL	www.hermitage-fl.org
* Susan Hess Modern Dance Choreographers Project	Philadelphia	PA	www.hessdance.org/choreographers-project
Homestead National Monument of America	Beatrice	NE	www.nps.gov/home
Hopscotch House	Prospect	KY	www.kfw.org/hophouse.html
Hot Springs National Park	Hot Springs	AR	www.nps.gov/archive/volunteer/air.htm
Isle Royale National Park	Houghton	MI	www.nps.gov/archive/volunteer/air.htm
Jack Straw Productions Artist Support Program	Seattle	WA	www.jackstraw.org
* Jacob's Pillow	Becket	MA	www.jacobspillow.org/about/creative-development.php
* Kaatsbaan International Dance Center	Tivoli	NY	www.kaatsbaan.org
* Rebecca Kelly Ballet Choreography Mentorship Lab	New York	NY	www.rebeccakellyballet.com
John Michael Kohler Arts Center Connecting Communities	Sheboygan	WI	www.jmkac.org/connectingcommunities
The Laundromat Project	Brooklyn	NY	www.laundromatproject.org
* Links Hall LinkUP Residencies	Chicago	IL	www.linkshall.org/o-linkup.shtml
* Live Arts Brewery Philadelphia Live Arts Festival	Philadelphia	PA	www.livearts-fringe.org
Longhouse Education and Cultural Center Native Artists in Residence	Olympia	WA	www.evergreen.edu/longhouse/residence.htm
Lower Manhattan Cultural Council Swing Space	NY	NY	www.lmcc.net/residencies/swingspace
The MacDowell Colony	Peterborough	NH	www.macdowellcolony.org

* Maggie Allesee National Center for Choreography	Tallahassee	FL	www.mancc.org
* Mascher Space Co-op	Philadelphia	PA	www.mascherdance.com
MASS MoCA	North Adams	MA	www.massmoca.org/submissions.php
* Miami Light Project	Miami	FL	www.miamilightproject.com
Montalvo Arts Center Lucas Artists Programs	Saratoga	CA	www.montalvoarts.org
Montana Artists Refuge	Basin	MT	www.montanarefuge.org
* Movement Research Artist-in-Residence Program	New York	NY	www.movementresearch.org/artistopportunities/air/index.php
Myrna Loy Center	Helena	MT	www.myrnaloycenter.com
* National Performance Network Performance Residency Program	New Orleans	LA	www.npnweb.org/whatwedo/programs/performance-residency/
* nEW Festival	Philadelphia	PA	www.newfestival.net
* New York Live Arts (formerly Dance Theater Workshop)	New York	NY	www.newyorklivearts.org
New York Mills Regional Cultural Center	New York Mills	MN	www.kulcher.org
North Cascades National Park	Sedro-Woolley	WA	www.nps.gov/archive/volunteer/air.htm
OMI International Arts Center	Ghent	NY	www.artomi.org
* Packing House Center for the Arts	Denver	CO	www.controlgroupproductions.org
Philadelphia Art Hotel	Philadelphia	PA	www.philadelphiaarthotel.org
PlatteForum	Denver	CO	www.platteforum.org
Playa	Summer Lake	OR	www.playaatsummerlake.blogspot.com
Portland Institute for Contemporary Art	Portland	OR	www.pica.org/programs/residencies.aspx
Prairie Center of the Arts	Peoria	IL	www.prairiecenterofthearts.org
Ragdale Foundation	Lake Forest	IL	www.ragdale.org
Red Cinder Creativity Center	Na'alehu	HI	www.red-cinder.com
Red Poppy Art House	San Francisco	CA	www.redpoppyarthouse.org
* Rhode Island College Dance Company	Providence	RI	www.ric.edu/mt/danceProgram_dancecompany.php
Rocky Mountain National Park	Estes Park	CO	www.nps.gov/romo/supportyourpark/artist_in_residence.htm
SAFEhouse RAW: Resident Artist Workshop	San Francisco	CA	www.975howard.com
Santa Fe Art Institute	Santa Fe	NM	www.sfai.org
Sea Change Residencies	Provincetown	MA	www.seachangeresidencies.org
* Silo Guest Artist Residencies	Springtown	PA	www.dancenownyc.org/silo.php
Sitka Center for Art & Ecology	Otis	OR	www.sitkacenter.org
Hobart and William Smith Colleges	Geneva	NY	www.hws.edu
Spiro Arts	Park City	UT	www.spiroarts.org
STUDIO for Creative Inquiry	Pittsburgh	PA	www.cmu.edu/studio
A Studio in the Woods	New Orleans	LA	www.astudiointhewoods.org
The Studios of Key West	Key West	FL	www.tskw.org
Sustainable Arts Society	Dial	GA	www.sustainable-arts.org
* The Swarthmore Project Time & Space for Dance	Swarthmore	PA	www.swarthmore.edu/x18824.xml
Tofte Lake Center at Norm's Fish Camp	Ely	MN	www.toftelake.com
* Tribeca Performing Arts Center	New York	NY	www.tribecapac.org/air.htm

Ucross Foundation	Ucross	WY	www.ucrossfoundation.org
* University of Notre Dame DeBartolo Performing Arts Center	South Bend	IN	www.performingarts.nd.edu
* Urban Bush Women Summer Leadership Institute	Brooklyn	NY	www.urbanbushwomen.org
Vancouver Board of Parks and Recreation	Vancouver (Canada)	BC	www.vancouverparks.ca
* Vermont Performance Lab	Guilford	VT	www.vermontperformancelab.com
Virginia Center for the Creative Arts	Amherst	VA	www.vcca.com
Wassaic Project	Wassaic	NY	www.wassaicproject.com
Wexner Center for the Arts	Columbus	OH	www.wexarts.org
Wild Rose Farm Artist Retreat	Mansfield (Canada)	ON	www.wildrosefarm.ca
Wildacres	Little Switzerland	NC	www.wildacres.org
Woodstock Byrdcliffe Guild	Woodstock	NY	www.woodstockguild.org
* Workspace for Choreographers	Sperryville	VA	N/A
Writers & Books	Rochester	NY	www.wab.org
Yaddo	Saratoga Springs	NY	www.yaddo.org
* The Yard	Chilmark	MA	www.dancetheyard.org

A BRIEF LISTING OF RESIDENCIES OUTSIDE NORTH AMERICA THAT SUPPORT DANCE

* Indicates artist residencies that exclusively or predominantly support performance-based work

ACOSS	Yerevan	Armenia	www.acoss.org
Akademie Schloss Solitude	Stuttgart	Germany	www.akademie-solitude.de
The Arctic Circle	Svalbard	Norway	www.theartticcircle.org
ARTErra Residências Rurais Artísticas	Tondela	Portugal	www.arterra.weebly.com
Bains Connective	Brussels	Belgium	www.bains.be
Beijing Studio Center	Beijing	China	www.beijingstudiocenter.org
Bellagio Creative Artist Residencies	Bellagio	Italy	www.rockefellerfoundation.org/bellagio-center
Bogliasco Foundation Liguria Study Center	Bogliasco	Italy	www.bfny.org
Centre d'art marnay art centre (CAMAC)	Marnay sur Seine	France	www.camac.org
Centro Rural de Arte	Mayo City	Argentina	www.centroruraldearte.org.ar
* danceWEB Scholarship Programme	Vienna	Austria	www.jardindeurope.eu
Denkmalschmiede Höfgen	Grimma	Germany	www.hoefgen.de
Gullkistan	Laugarvatn	Iceland	www.gullkistan.is
Ionion Center for the Arts and Culture	Kefalonia	Greece	www.ionionartscenter.gr
* Association Jant-Bi l'Ecole des Sables	Toubab Dialaw	Senegal	www.jantbi.org
Kunstenaarslogies	Amersfoort	The Netherlands	www.kunstenaarslogi.es
La Napoule Art Foundation	La Napoule	France	www.lnaf.org
Lijiang Studio	Lijiang	China	www.lijiangstudio.org



Estúdio Ar, the new dance studio at Instituto Sacatar in Itaparica, Brazil. *Photo by Alex Esquivel*

La Macina di San Cresci	San Cresci	Italy	www.chianticom.com
Maryland Institute College of Art	Léhon	France	www.mica.edu/programs_of_study/international_and_off-campus_programs/mica_artist_residency_in_brittany.html
Meeting in Zdonov	Templce Nad Metuji	Czech Republic	www.meetinginzdonov.nl
Milkwood Artist Residence	Cesky Krumlov	Czech Republic	www.milkwoodinternational.org
NAO Nuovi Autori Oggi	Milan	Italy	www.naonuoviautorioggi.net
Officina Zone Umane (OZU)	Monteleone Sabino	Italy	www.ozu.it
* PAF Performing Arts Forum	St. Erme	France	www.pa-f.net
Palazzo Rinaldo Artists' Residence	Basilicata	Italy	www.palazzorinaldi.com
Polli Talu Arts Center	Vitsu	Estonia	www.pollitalu.org
Raumars A.i.R	Rauma	Finland	www.raumars.org
Red Gate Residency	Beijing	China	www.redgateresidency.com
Instituto Sacatar	Itaparica	Brazil	www.sacatar.org
Skopelos Foundation for the Arts	Skopelos	Greece	www.skopart.org
Taipei Artist Village	Taipei	Taiwan	www.artistvillage.org
Fundación Valparaíso	Mojacar	Spain	www.fundacionvalparaiso.org
Villa Sträuli	Winterthur	Switzerland	www.villastraeuli.ch

APPENDIX C

ADDITIONAL RESOURCES

1. Alliance of Artists Communities
Video interviews with leading dancemakers and residency directors, including Reggie Wilson, Alex Ketley, Caldera, and MANCC
Detailed results of these surveys
Updated list of residency programs that offer support for dance
Other resources for dancemakers
www.artistcommunities.org/dance
2. Bale, Theodore and David Sheingold. "MANCC FORUM: Advancing the National Dialogue." Maggie Allesee National Center for Choreography (2009).
www.mancc.org/forum/12.html
3. Dance/USA. *Rough Waters Survey I* (2009).
www.danceusa.org/roughwaters
4. Gaquin, Deirdre. "Artists in the Workforce: 1990 to 2005." National Endowment for the Arts, Research Report #48 (2008).
www.nea.gov/research/ArtistsInWorkforce.pdf
5. Jackson, Maria-Rosario. "Investing in Creativity: A Study of the Support Structure for U.S. Artists," Urban Institute (2003).
www.urban.org/publications/411311.html
6. NYC Performing Arts Spaces. "We Make Do: More Time is Better, But Budget is King. A Report Assessing Dance Rehearsal Space Needs and Availability, Focused on Mid-Career, Single-Choreographer-led Companies" (2010).
www.mellon.org/grant_programs/programs/documents/We-Make-Do-Nov-2010.pdf



Kari Mosel of Stuart Pimsler Dance & Theater Company, in-residence at Tofte Lake Center. *Photo by V. Paul Virtucio*

ACKNOWLEDGEMENTS

SPECIAL THANKS

This project owes its life to the initiation and ongoing efforts of many individuals and organizations. First and foremost, thanks goes to **Diane Ragsdale** for her leadership, imagination, and instigation of this work during her tenure with The Andrew W. Mellon Foundation. Thanks, too, to **Don Michael Randel**, President, and **Susan Feder**, Performing Arts Program Officer, at The Mellon Foundation, for unparalleled support of dance in the United States and for providing the funding to allow the Alliance of Artists Communities to dramatically expand its efforts on behalf of dancemakers around the world.

To **Jennifer Calienes**, Director of the Maggie Allesee National Center for Choreography, and **David Sheingold**, consultant, for involving the Alliance in their early conversations about dance research-and-development and bringing us to the table. And to some of the project's most devoted cheerleaders: **Craig Peterson**, Live Arts Brewery; **Lois Welk**, Dance/USA Philadelphia; and **Jane Forde**, National Dance Project | New England Foundation for the Arts.

To the participants of the **Philadelphia focus group** who met with us to share their ideas, insights, challenges, and humor.

To **Reggie Wilson** and **Alex Ketley** for making the time to be interviewed and share their experiences with us.

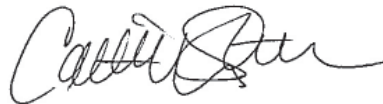
To Res Artis – in particular, **Mario Caro**, President, Res Artis; **Rudolf Brünner**, Director, ufaFabrik; and **Peter Legemann**, Director, Schloss Bröllin – for inviting the Alliance to present this project in Montreal and to join the newly formed Performing Artists-in-Residence steering committee, so that we may expand our support to dancemakers through opportunities worldwide.

To all the residency directors, arts leaders, and advisors who offered their wisdom, including: **Judy Anderson**, PlatteForum; **Mary Cochran**, Barnard College; **Sara Coffey**, Vermont Performance Lab; **Sharon Dynak**, Ucross; **Laura Faure**, Bates Dance Festival; **Manfred Fischbeck**, Group Motion; **Miriam Giguere**, Drexel University; **Regin Igloria**, Ragdale; **David Johnston**, NYC Performing Arts Spaces; **Barbara Kaplan**, former publisher of *Dance Magazine*; **sharon maidenberg**, Headlands Center for the Arts; **Roxanne Miller**, The Banff Centre; **Carla Peterson**, Dance Theater Workshop; **Casey Prescott**, formerly of The Banff Centre; **Brian Rogers**, The Chocolate Factory; **Terry Schockley**, Community Education Center; **Victoria Smith**, Dance/USA; **Tricia Snell**, Caldera; **Douglas Sontag**, National Endowment for the Arts; **Zornitsa Stoyanova**, Mascher Space Co-op; **Nick Stuccio**, Philadelphia Live Arts + Fringe; **Kay Takeda**, Lower Manhattan Cultural Council; and **Dana Whitco**, Center for Creative Research.

To the **200 residency programs** who generously provided information and encouragement throughout this study, and to the **600 dancemakers** who offered candid feedback and reached out to their peers on our behalf.

To the Alliance of Artists Communities' **Board of Trustees** – the most passionate, dedicated, supportive, and lively group of individuals one could hope to work with.

And finally, praise and gratitude to **Lilli Weisz** who saw this study through from beginning to end, whose infectious enthusiasm inspires all of us, and who turned our fledgling ideas into something greater than we imagined.



Caitlin Strokosch
Executive Director
Alliance of Artists Communities

PROJECT STAFF

Caitlin Strokosch, Executive Director

Caitlin has been involved in professional arts management for nearly two decades, first in the performing arts and later on behalf of artists of all disciplines. She has served the Alliance since 2002 and was appointed Executive Director in 2008. During her tenure with the Alliance, she has launched several major initiatives, including the Emerging Program Institute – a bootcamp for those developing new artist residency programs; the Leadership Institute – an intensive leadership training retreat; The Sustainability Project – helping the field of artist residency programs develop organizations that not only survive but thrive; and New Voices of Modern Arab Literature – a collaboration with the Alliance and more than 20 residency programs to support emerging Arab writers. Under her leadership, the Alliance membership has grown by 40%, conference attendance has doubled, and the organization has granted \$1 million in funds to artists and residency programs.

Prior to joining the Alliance, Caitlin served as General Manager of Bella Voce (formerly His Majesties Clerkes), an early-music choral ensemble, and as Executive Director of CUBE, a new music group, both in Chicago. She is a frequent presenter and guest lecturer, and is a member of the Support for Individual Artists steering committee of Grantmakers in the Arts. Caitlin has served as a grants panelist for the National Endowment for the Arts, The Joyce Foundation, and Rhode Island State Council on the Arts. She holds a Bachelor's Degree in music performance from Columbia College Chicago and a Master's in musicology from Roosevelt University, where her research focused on music as a tool for building communities of resistance and social dissent.

Lilli Weisz, Research Associate

Lilli joined the Alliance in 2010 as the new Research Associate, with a specific focus on supporting dance residencies. Lilli has an MA in Nonprofit Arts Management with a concentration in performing arts from New York University, where she completed her thesis "Supporting the Artist, Not Just the Art: A Consideration of Artist Support in a Challenging Environment." She has worked as a performing arts manager at the 92nd Street Y, Brooklyn Academy of Music, and Chicago's Department of Cultural Affairs. Lilli served as a Research Consultant at New York Foundation for the Arts, surveying more than 100 artist service organizations and 1,700 artists nationwide. She also freelances as a professional organizer, creating systems of organization for homes, offices, and artist studios. Lilli recently moved back to New York City where she is working as an independent consultant, and lives with her husband Jed (a philosopher) and their dog Rufus.



"Lau Nay" by choreographer Alessandro Carboni, with dancer Sayaka Kaiwa, in-residence at NAO Nuovi Autori Oggi (2010). *Photo by NAO*



The Alliance of Artists Communities' Dance Project and *Mind the Gap: Artist Residencies and Dance* are funded wholly by The Andrew W. Mellon Foundation

The Andrew W. Mellon Foundation

Additional funding in 2011 for the Alliance of Artists Communities is provided by:

3Arts	The Doris Duke Foundation for Islamic Art Building Bridges Program	The Joan Mitchell Foundation
The Alliance of Artists Communities' Patrons Council	The James Irvine Foundation	The National Endowment for the Arts
Bank RI	The Joyce Foundation	The Rhode Island Foundation
City of Providence Dept. of Art, Culture + Tourism	The Kresge Foundation	Rhode Island State Council on the Arts

2011 Board of Trustees

Hunter O'Hanian, Chair <i>Massachusetts College of Art + Design</i>	Amanda Kik <i>Institute for Sustainable Living, Art + Natural Design</i>
Jason Kalajainen, Vice-Chair <i>Ox-Bow</i>	Leslie King-Hammond <i>Maryland Institute College of Art</i>
Wayne Lawson, Vice-Chair <i>Ohio Arts Council</i>	David Macy <i>The MacDowell Colony</i>
Paul Hogan, Treasurer	Linda Marston-Reid <i>The Rockefeller Foundation</i>
Ruth Davis <i>Ruth Davis Associates</i>	Stephanie L. Olmsted
Sara Jane DeHoff	Bruce Rodgers <i>The Hermitage Artist Retreat</i>
David Fraher <i>Arts Midwest</i>	Tom Swanston <i>Artist</i>
Diane Frankel <i>Artists' Legacy Foundation</i>	Lava Thomas <i>Artist</i>
Linda Golding <i>The Reservoir</i>	
Esther Grimm <i>3Arts</i>	

Honorary Board

Ted Berger <i>The Joan Mitchell Foundation</i>
J. Richard Braugh <i>UBS Financial</i>
Mary Carswell
Mel Chin <i>Artist</i>
Jhumpa Lahiri <i>Writer</i>
Liz Lerman <i>Choreographer</i>
Roger Mandle <i>Qatar Museums Authority</i>
Clay Rockefeller <i>Artist and real estate/community developer</i>
Lowery Stokes Sims <i>Museum of Arts + Design</i>
Mary T. Wolfe

The Alliance of Artists Communities is an international association of artists' communities, colonies, and residency programs – places that support artists of any discipline with time and space for the creation of new work. Believing that the cultivation of new art and ideas is essential to human progress, the Alliance's mission is to advocate for and support artists' communities, to advance the endeavors of artists.

Alliance of Artists Communities

255 South Main Street
Providence, Rhode Island 02903 USA
401.351.4320 (tel)
401.351.4507 (fax)
www.artistcommunities.org

www.artistcommunities.org/dance