

5-2012

Dance Exchange: An Internship Report

Colleen Robinson
University of New Orleans, chrobins@uno.edu

Follow this and additional works at: https://scholarworks.uno.edu/aa_rpts



Part of the [Arts Management Commons](#)

Recommended Citation

Robinson, Colleen, "Dance Exchange: An Internship Report" (2012). *Arts Administration Master's Reports*. 136.

https://scholarworks.uno.edu/aa_rpts/136

This Master's Report is protected by copyright and/or related rights. It has been brought to you by ScholarWorks@UNO with permission from the rights-holder(s). You are free to use this Master's Report in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Master's Report has been accepted for inclusion in Arts Administration Master's Reports by an authorized administrator of ScholarWorks@UNO. For more information, please contact scholarworks@uno.edu.

Dance Exchange

An Internship Report

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Arts
in
Arts Administration

by

Colleen Robinson

B.A. Columbia College, 2008

May, 2012

Table of Contents

Abstract	iii
Introduction	1
Chapter 1 – The Organization	
History and Mission	3
Organizational Structure	8
Programs and Projects	10
Funding	14
Marketing	15
Chapter 2 – My Internship	17
Chapter 3 – Analysis	
Strengths	21
Weaknesses	23
Opportunities	25
Threats	27
Chapter 4 – Best Practices	
Statement of Best Practices	30
Similar Organization	37
Chapter 5 – Recommendations	40
Chapter 6 – Conclusion	44
Works Cited	46
Appendices	
Appendix A – School Mission Statement (1998)	47
Appendix B – Board Members	48
Appendix C – Associate Artists and Adjunct Artists	49
Appendix D – HOME Events (Fall 2011)	50
Appendix E – Forward Funder Campaign	53
Appendix F – Marketing Materials	57
Appendix G – Takoma Park 2010 Census Report	63
Appendix H – 2012 FY Budget	67
Appendix I – Dance Place Resident Companies	72
Vita	71

Abstract

As an administrative intern at Dance Exchange in Takoma Park, MD I had the opportunity to study this organization in a transitional phase following the departure of its founder Liz Lerman. I worked with Dance Exchange from September 6th, 2012 to December 16th, 2012. During that time I updated their media and donor lists, social media outlets, maintained the social media outlets, and assisted in the planning and execution of their HOME events, among other tasks. This paper will serve as an organizational analysis of Dance Exchange. Following this analysis, I will offer suggestions on how Dance Exchange might proceed so as to best benefit the organization and help them continue to be a presence in the field of modern dance.

Introduction

Transitional periods within any organization offer the chance for self-assessment, analysis, and the opportunity to make changes. Dance Exchange is an organization that has a strong history in the field of dance. The company, which began in 1976, was founded by Liz Lerman, a dancer and choreographer who had been working in Washington, D.C., teaching senior adults dance. Lerman founded Dance Exchange with the intent of opening dance up to people of all ages as opposed to limiting it to younger and more able-bodied dancers. Throughout its 35 years of existence, Dance Exchange has held true to this, very often employing senior adults as dancers. Today, Dance Exchange is still an intergenerational dance company, and one that asks in its mission “Who gets to dance?” Dance Exchange has expanded its view on full inclusivity, inviting all people, regardless of age, experience, and physical and mental abilities, to experience how movement can be used as a form of expression. In some cases, these people have become a part of dance pieces. In doing this Dance Exchange has held true to Lerman’s original vision while expanding upon it.

I arrived to Dance Exchange just as Liz Lerman was leaving. Therefore, I was able to see Liz Lerman Dance Exchange become simply Dance Exchange, a similar dance company, but one that wanted to grow beyond its roots and re-establish itself within the community. This meant not only a new name, but a new logo and new projects. Chief among these projects was their HOME Series which began during my internship. This weekly series was created with the hope of rebranding Dance Exchange and reaching out to the residents of Takoma Park, MD, where Dance Exchange is located.

The decision to rebrand presents both opportunities and threats. When analyzing Dance Exchange, I found that it was in some ways more akin to analyzing a brand new organization rather than one that has a 30 year history. Dance Exchange has pieces and projects from Liz Lerman's time there. However, in its new formulation, Dance Exchange aims to house and present multiple artistic voices, resulting in a push for new works created by company members. With this new vision of what Dance Exchange wants to become it is necessary to have a plan as the organization moves forward: knowledge of what they hope to accomplish, how they hope to accomplish it, a time frame in which to accomplish it, and a means of quantifying their success or failure.

Chapter 1 – The Organization

Mission and History

Dance Exchange is a modern dance company with the following mission:

The mission of the Dance Exchange is to create dances that arise from asking: Who gets to dance? Where is the dance happening? What is it about? Why does it matter?

Dance Exchange is an intergenerational company of artists that creates dance and engages people in making art. We serve as an incubator for creative research, bringing ideas to action through collaborations that range from experts in the field of dance to unexpected movers and makers. Through these exchanges we stretch the boundaries between the studio, stage, and other environments to make dances that are rooted in the particularity of people and place. We recognize the body and movement as an essential resource to understand and investigate across disciplines. Through local, national, international, and online projects we gather and create community to contribute to a healthy and more sustainable environment.¹

The origins of Dance Exchange go back to 1975 when Liz Lerman began teaching dance to senior adults at the Roosevelt, a residential facility for senior citizens in inner-city Washington, D.C. Using a cast of professional dancers and residents of Roosevelt, she created *Woman of the Clear Vision*, a dance piece about the death of her mother. In 1976, Liz Lerman founded Dance Exchange and opened a school in downtown D.C. for both professional and amateur dancers. Through the rest of the decade, Dance Exchange premiered three pieces (*Ms Galaxy and Her Three Raps With God*, *Bonsai*, and *Who's on First?*) and opened a studio on Rhode Island Avenue.

In 1980, the company moved to new studios in the Lansburgh Building, a former department store. Liz Lerman had been named artistic director for that year's City Dance festival and choreographed a piece for 800 dancers to be performed on the steps of the Lincoln Memorial. It was in this year that Dance Exchange established the Dancers of the Third Age, an adjunct troupe consisting of senior dancers that went on to perform

¹ "Mission & Vision." *Dance Exchange*. Dance Exchange. Web. 20 January, 2012.

numerous times in Washington, D.C., schools and with the main company in many of their major engagements.

Through the 1980s, Dance Exchange continued to explore their role and abilities in the world of dance. *Docudance: Reaganomics* premiered at Dance Place in 1981 and was featured in the Wall Street Journal, NPR's *All Things Considered*, and other national news outlets. In 1983, Liz published a book entitled *Teaching Dance to Senior Adults*. The company also began to expand its touring options in 1984, debuting in New York with *Docudance: Nine Short Dances About the Defense Budget and Other Military Matters*.

In 1985, Dancers of the Third Age went abroad for the first time, traveling to Stockholm, Sweden, for The Other America Festival. The Dance Exchange company also took part in the centennial celebration of the Statue of Liberty with *Still Crossing*, which would become a signature work for them over the next two decades. Liz also began to explore full-evening works focused on major topics, beginning with *Russia: Footnotes to a History*. In 1990, Dance Exchange explored site-specific dance with *May I Have Your Attention, Please?* which was performed at D.C.'s Union Station. This was the beginning of Dance Exchange's use of diverse and sometimes unusual venues which often related to the content of the piece being performed. In 1990, they also premiered *The Good Jew?* a site-specific work that served as part of Kansas University's New Directions Series.

In 1993, Dance Exchange and Dancers of the Third Age combined to create one intergenerational dance troupe and the company was officially named Liz Lerman Dance Exchange. They continued their exploration of dance to discuss major topics with *Safe House: Still Looking* based upon the history of the Underground Railroad. The piece

premiered at The Friends Meeting House in Wilmington, Delaware, once a stop on the Underground Railroad. They returned to Washington for a two-week run at the new Lansburgh Theatre, which had taken the place of their former dance school.

In 1996, Liz Lerman Dance Exchange finished a two-year project known as the Shipyard Project, a collaboration with the Music Hall in Portsmouth, NH, which culminated in a week long festival. This project garnered them attention as they exhibited how the arts could be used to promote social concepts. During this year they also celebrated their 20th Anniversary with *Light Years*, a site-specific gala at the Washington, D.C., Intelsat building, which at the time was managing a constellation of communications satellites. That following year they finished their three-year project known as *Shehechianu*. The piece, which examined the history of 20th Century America, premiered in the Lansburgh building, now a theatre, where Dance Exchange had started.

That same year they also moved their artistic and administrative operations into the building of a former post office in Takoma Park, a Maryland town near the outskirts of Washington, D.C. They created a new mission statement to reflect this move:

Mission and Vision

Liz Lerman Dance Exchange is a cross-generational performance company and learning institution committed to the highest level of aesthetic, technical and educational proficiency, and dedicated to making dance a real part of people's lives. Through a range of local, regional and national activities, Liz Lerman Dance Exchange creates a community of art, action and knowledge that is humane and rigorous, experimental and respectful of tradition, a home to both the spirit and to critical analysis.

Liz Lerman Dance Exchange has a commitment to excellence that requires it to deliver programs of the highest artistic quality, supported by an infrastructure that is accountable and flexible. Because it strives to make a profound impact on people's lives, its actions must be innovative and creative, strategic and nurturing.

By the following year they had also reopened their dance school, this time at their Maple Park studio (Appendix A).

The next big project came in 2000 with their 15-city *Hallelujah* project which lasted three years. It kicked off with a sunrise performance at Eastport, ME. By 2001 the *Hallelujah* tour had created five new dance pieces within five months, spanning five cities from Los Angeles, CA, to Burlington, VT. That year, Liz Lerman Dance Exchange also issued a new mission statement:

Mission Statement

The Liz Lerman Dance Exchange is a not-for-profit national contemporary performance company based in Maryland that shakes up people's ideas about dance and artistic creativity, creating new perspectives about who should dance and how dance is made. The organization forms a community of art, action, and knowledge.

By 2002 the *Hallelujah* project was nearing its end and was capped off with a national gathering of people who had participated in the project, culminating in four performances at the new Clarice Smith Center for the Performing Arts in Maryland. More than 100 people from 15 cities came to take part in two full programs of dance and celebration. That same year Liz Lerman was awarded a MacArthur Fellowship.

In 2003, Liz Lerman Dance Exchange began to include multiple artistic voices within the company, beginning with Peter DiMuro's *Near/Far/In/Out*, a documentary dance that explores the lives of intergenerational gay, lesbian, bisexual, and transgendered people. 2004 saw the release of a new mission statement:

Liz Lerman Dance Exchange is a professional company of dance artists that creates, performs, teaches, and engages people in making art. Since its start in 1976, and in each encounter, Liz Lerman Dance Exchange asks four questions:

Who gets to dance?

Where is the dance happening?

What is it about?

Why does it matter?

In 2005, Harvard Law commissioned them to create a piece commemorating the 60th Anniversary of the Nuremberg Trials, resulting in *Small Dances About Big Ideas*. Next came *Ferocious Beauty: Genome*, which premiered at Wesleyan University in 2006 after two years in development. In preparation for the piece, Lerman interviewed hundreds of scientists, ethicists, and scholars. That year they also began making repairs to the Takoma Park building, including opening up new spaces for rehearsals and classes. They used the reopening to help launch their 30th Anniversary celebrations, including Dance Exchange is the New 30, a party at the Clarice Smith Center for the Performing Arts which included the transfer of Dance Exchange archives into the Center's Performing Arts Library.

In 2008, Lerman began preparing for what would become one of her biggest dance pieces, *The Matter of Origins*, and conducted her own research with a visit to the Large Hadron Collider at CERN in Switzerland. During this time company member Cassie Meador premiered her piece *Drift* at The Kennedy Center Millennium Stage. The piece, which was commissioned by The Kennedy Center, earned Meador a Metro DC Dance Award for Choreography.

2009 brought Dance Exchange to four different continents, with residencies in Japan, Ireland, England, Guyana, and the United States. One stand out piece from the year was *Darwin's Wife*, a work by Lerman that explored the relationship of Emma and Charles Darwin. In 2010 *The Matter of Origins* premiered at the University of Maryland. The format was groundbreaking in that it offered the chance for audience interaction with Act One being the stage performance and Act Two being a tea with the audience

members in which provocateurs led discussions about the piece and its place in the world of physics and philosophy.

Finally, in 2011, Liz Lerman stepped down as Artistic Director of the company, naming Cassie Meador as her successor. This led to the phase of rebranding which I entered as an intern in September of 2011. In this time the company readopted the name Dance Exchange and began the process of recreating themselves as a professional dance company in the Maryland/DC area. During this year company members Sarah Levitt and Benjamin Wegman created and premiered a piece known as *Hammock*. It was also the year Dance Exchange kicked off its HOME Series.

Organizational Structure

Dance Exchange has a ten-person Board of Directors led by Co-Chairs Inés Cifuentes, from the American Geophysical Union, and Martha S. Head, from GlaxoSmithKline Pharmaceuticals (Appendix B). The Board of Directors assists Dance Exchange financially while also helping to bring in donors and create partnerships with people and other organizations. The Board of Directors meets with the core staff every three months to discuss budgets, plans, and possible opportunities.

Dance Exchange's administrative office consists of a ten-person staff while the company is comprised of resident artists (dancers who work with the company full time), associate artists (dancers who work with the company on a regular basis but are not full time employees) and adjunct artists (dancers who are called in for special projects) (Appendix C).

Cassie Meador is the company's current Artistic Director. She is also a part of the Dance Exchange Strategy Team. As such, she has final say in day-to-day management

decisions. The other members of the Strategy Team are Ellen Chenoweth, the Managing Director, and Emily Macel Theys, the Communications and Development Director. John Borstel, the company's Senior Advisor, will usually sit in on Strategy meetings as an advisor. Meg Kelly is the Production Manager and is responsible for the technical aspects of any performances done by Dance Exchange as well as for the electronic and media equipment owned by the company. She usually serves as Stage Manager when the company performs.

Sarah Levitt is one of the Resident Artists of Dance Exchange, as well as the company's Communications Coordinator. She helps promote the company with the creation of marketing materials and keeps the Dance Exchange blog up-to-date with upcoming events, discussion of past events, and spotlights on staff and company members. Shula Strassfeld is also a Resident Assistant, as well as the coordinator for Dance Exchange's Healthy Living program. Ouida Maedel is the Partnerships and Development Coordinator. She is responsible for creating partnerships with other organizations, finding opportunities for Dance Exchange, and maintaining the already existing relationships of Dance Exchange. The Facilities Manager, Brian Buck, keeps an up-to-date schedule of happenings in the Dance Exchange building, including the rentals of Dance Exchange's three studios, as well as making sure everything in the building is in working order. Wayles Haynes, the Youth Programs Coordinator, oversees Dance Exchange's youth programs, which includes the Teen and Youth classes, as well as the Creative Convening, an event that brings together young artists around the city to show off their talents and creates partnerships with other arts organizations.

In addition, Dance Exchange hires interns each semester to help out in various departments, including administration, production, and youth coordination. For spring of 2012 they have also hired an intern to work specifically on the *How to Lose a Mountain* project.

Programs and Projects

Dance Exchange is not only a dance company but also a dance school for people of all ages and abilities. Every Monday from 9:00am–10:30am they hold a dance class for adults 50 and older (though they will not turn away younger dancers) and every Friday from 9:30am–11:15am they hold their advanced technique class. Both of these classes are \$12 per class and require no commitment to attend every week. They also have weekly classes for Youth Exchange, their children's program, with Teen Exchange (ages 13-18) holding class every Tuesday and Thursday in the evening and Youth Exchange (ages 8-12) holding class every Tuesday in the afternoon. These classes require payment for each term (Fall, Winter, Spring) or for the entire year.

Dance Exchange also holds two institutes throughout the year. One is their Dances Over 50 Institute, a two-day intensive which occurs three times a year (January, May, and September). The other is their Summer Intensive, a 10-day annual event which includes a performance by the participants at the Capital Fringe Festival.

MetLife Foundation Healthy Living Initiative is a program that arose from Dance Exchange's partnership with MetLife. The program touches upon two things: Arts in Healthcare and Creative Aging. In the Arts in Healthcare section, Dance Exchange creates artistic works with people in healthcare settings, using a multi-disciplinary approach which combines movement, verbal expression, creative challenge, and

collaboration. Dance Exchange has used this method in teaching people with Huntington's disease, brain injury, dementia, addiction, chronic mental illness, and mobility issues. Dance Exchange also uses experiential activities, model teaching, and new frameworks to assist artists, health professionals, and caregivers in exploring how dance and art-making may be used to enhance the effects of therapeutic work and re-energize relationships with patients, family members, and themselves. Furthermore, Dance Exchange's Healthy Living Commissions provide their dancers with research opportunities as well as insights and experiences in healthcare, conference, and stage settings.

For Creative Aging, Dance Exchange offers classes, workshops and intensives specifically designed for dancers over 50, which give senior adults the opportunity to engage in artistically rigorous dance that is adaptable for different bodies. Dance Exchange also hosts a number of national and international workshops and residencies which serve to connect older and younger community members together.²

Dance Exchange also has a continuous project known as The Moving Field Guide. This project, conceived by Cassie Meador, combines art with ecology and is led by experts in both fields. Each Moving Field Guide takes place outside and allows participants to experience the natural environment through movement, discovery, and appreciation. This project is generally performed as a workshop and calls upon partnerships with the ecologists and naturalists from the region where the Moving Field Guide is taking place. The project has been heavily supported by the USDA Forest Service, National Endowment for the Arts, and MetLife Foundation.

² "MetLife Foundation Healthy Living Initiative at Dance Exchange." *Dance Exchange*. Dance Exchange. Web. 20 January, 2012

Dance Exchange has also taken to continuing the project known as the Critical Response Process, a process for giving and receiving feedback which was conceived by Liz Lerman. For 20 years, the four-step Critical Response Process has been utilized by artists, museums, theatres, dance companies, and even educators as a way of facilitating the critique process and helping create a dialogue among the creator, the audience, and the peers. Workshops for this process are performed around the world and Lerman, along with John Borstel, wrote a book on the subject matter entitled *Liz Lerman's Critical Response Process: A method for getting useful feedback on anything you make, from dance to dessert* which is available through Dance Exchange and through Amazon.com.

There are also a number of dance pieces that Dance Exchange offers, one being Liz Lerman's *The Matter of Origins* which was most recently performed at the Museum of Contemporary Art during the Chicago Humanities Festival. Other dance pieces that are still a part of the Dance Exchange repertoire are *Language From the Land*, *Drift*, and *Hammock*. The first two pieces are not only used for entertainment purposes, but as workshops and residencies as well. The *Language From the Land* residencies are used to explore the community where the residency is being held by using the stories from participating citizens to create a dance piece that will be unique to each community. The residency tries to employ a diverse selection of people in an effort to bridge community gaps. In the *Drift* workshops locals within a community are connected to farmers, market organizers, and community gardeners to better understand how and why land is developed over time, what effects it has on a community, and how the food we eat gets to our table. All of the projects and pieces within the current Dance Exchange repertoire are contractible for performance and/or workshop. Furthermore, Dance Exchange offers

itself out for site-specific workshops which include movement workshops, dance classes, and other artistically driven concepts.

During my internship at Dance Exchange they launched a new project known as the HOME Series. This weekly series consists of various events created to reach out to the community of Takoma Park, to attract new patrons from the community and show them what Dance Exchange has to offer. This is another way in which Dance Exchange hopes to rebrand themselves and re-imagine their goals and vision for the company. These events were all held in Dance Exchange's Studio One, their largest studio space.

There was the option of making these events monthly. The choice to make them weekly instead was due to the renting of their studio spaces. Most of the people who rent these spaces do so for classes that are held on a weekly basis. These renters would not be willing to give up their rented space once a month as it would leave them without space for a class and cause confusion among their students. Therefore, it was decided that it would be simpler to keep one studio reserved for their use each week rather than allowing their spaces to be filled and finding themselves with nowhere to hold the event each month.

The events during the fall were chosen from a combination of suggestions by Dance Exchange staff members and the desire to connect certain events with projects that were already underway (Appendix D). While these events were entertaining and educational, some served the Dance Exchange mission less obviously than others. One example would be the *make & bake*³ events which had no focus on dance or movement, though they were based within the creation of art. When I spoke to Ellen and Emily I was

³ The make & bakes are events during which a craft is taught and there are baked goods for attendees to enjoy. During the 2011 Fall HOME series the make & bake events taught quilting and how to create edible cake toppers.

told that in their mind Dance Exchange would differ from other Dance Companies by focusing on art in general and not just dance and movement. Though the current mission statement alludes to the creation of art outside of dance, it is not clear in expressing that Dance Exchange is a place for various mediums of art. The first sentence of the mission statement tells us that their mission is to create dances based on four questions: *Who gets to dance? Where is the dance happening? What is it about? Why does it matter?*

Attendance for the HOME events tended to be lower than hoped.

Funding

Like most non-profit organizations, Dance Exchange gets its funding in two ways: earned revenue and contributions. Their earned funds come from workshops and residencies, ticket sales from performances, their in-house classes, sales of merchandise, and rental of their studio space. Contributions most frequently come from Board Members, individual donors, fundraising events, sponsorships, and grants from multiple sources, including the Arts and Humanities Council of Montgomery County, the GlaxoSmithKline Foundation, Martha S. Head, MetLife Foundation, National Endowment for the Arts, Elliot Rosen and Sharon Cohen, and USDA Forest Service.

During my internship, Dance Exchange also implemented two new strategies for generating contributions. The first, a letter campaign, was targeted at maintaining a good relationship with those who had contributed to Dance Exchange in the past. Each person or family received a personally written letter during the holiday season thanking them for their generous support and wishing them happy holidays. The second was the Forward Funding campaign, a request for existing and new donors to continue their support of Dance Exchange. From \$30 to over \$10,000, each contributor would be named a

Companion, Cultivator, Gatherer, Mover, Maker, Collaborator, Sustainer, or Visionary, depending on how much they donated, and were entitled to specific perks pertaining to their title (Appendix G).

Marketing

The primary staples of marketing for Dance Exchange are e-blasts and e-newsletters. Online marketing is a great resource for any company because it allows you to reach a large number of people at a low cost. Dance Exchange keeps an up-to-date mailing list for patrons, allowing them to let patrons know of upcoming events. Dance Exchange keeps their calendar of events on their own website, as well as announcing them on other D.C. events online calendars, including Dance Metro DC (dancemetrodcc.org), The Pink Line Project (pinklineproject.com), and Brightest Young Things (brightestyoungthings.com). They also utilize social media with their Facebook page and Twitter feed where they post events, link to new blog entries, and mention awards and recognitions. Their website, which was redesigned following Liz's departure, is one of their best marketing tools. It is clear and user friendly, offers users the opportunity to see upcoming events, detailed descriptions of their programs and projects, and blog entries that allow users the chance to meet staff members and see what Dance Exchange is doing, has done, and is going to do.

For physical advertising materials, Dance Exchange uses one-pagers, print outs about each current program and project which they include among their promotional materials. They also have postcards for their dance classes, youth programs, and HOME Series. When performance is coming up they will usually create separate promotional materials to advertise it. During my internship they also created separate promotional

materials for three of their HOME Series events (The Retro Rendezvous, Take the Cake, and Nutcracker Confidential) (Appendix F). All of their promotional materials are designed in-house.

Chapter 2 – My Internship

When I was offered the internship in August of 2011, I was told that I would be working most closely with Ellen Chenoweth (Managing Director) and Emily Macel Theys (Communications and Development Director). However, as the Administrative Intern I would also be assisting with all of the day-to-day operations and helping all departments who needed me.

During my first day at Dance Exchange I was immediately tasked with updating the Dance Exchange website and Facebook page as well as any other online calendars of events with information about our upcoming HOME Events and *Hammock* performances; going through the website and checking for any inconsistencies in information; and putting together press kits. The week I arrived was the same week *Hammock* was to perform at Kennedy Center's Millennium Stage and one week before the HOME Series was set to kick off, so ensuring that those items were included on calendars became a task of the utmost importance. In that first week I also was given a list of all out-of-town residencies and performances that would be taking place during my internship and asked to create specific folders for each one in which to store pertinent information. During my time at Dance Exchange I was in charge of putting together "chrons" (detailed itineraries for any trips taken for the company) and making sure all employees who were traveling had one. These chrons contained the names and contact information of everyone who was traveling, travel itineraries, important contact information for the venue(s) where they would be holding the workshop or performance, a day-to-day schedule of events, including approximate times and places, and even suggestions for places to eat or buy groceries. These trips could involve anywhere from two to twenty people and it was

important that the chrons be as detailed and complete as possible to ensure that those traveling could complete the workshop, residency, or performance with as few problems as possible. I was also responsible for managing traveling logistics.

A large part of my internship involved research in marketing and development. I had a list of current and potential donors and was tasked with researching them to find their guidelines, how much they gave, the deadlines to apply, and, if applicable, previous levels of giving to Dance Exchange. Dance Exchange has not taken advantage of mailing at the non-profit rate, so I researched the discount for which Dance Exchange was eligible, how to register to send at the non-profit rate, and whether it would be cost effective to do so.

I also researched potential media outlets. To this end, I talked with local print media about costs deals to cut back on pricing. I negotiated to have Dance Exchange included on new online calendars to further promote our projects, programs, and upcoming events. I also researched newspaper and radio options for the *How to Lose a Mountain* walk. The journey will be going through Virginia and West Virginia, with stops along the way to promote the project and present workshops with local partners. Therefore, it was necessary to learn with which local media outlets in each locale to speak in order to expand the project's visibility in those areas.

It was also my responsibility to keep all of our social media and online advertisements up-to-date. I wrote occasional blog entries for the Dance Exchange website, and used the Dance Exchange Facebook and Twitter handles to promote upcoming events, announce achievements, and generate excitement about Dance Exchange. I also helped in marketing by posting flyers for our upcoming events and

placing out postcards about our HOME Series and dance classes in multiple places throughout the metropolitan D.C. area.

On the more administrative side of things, I helped create Memorandums of Understanding (MOUs) for people who hired Dance Exchange for a performance and/or workshop and payment agreements (including per diems and salaries) for traveling dancers. I assisted in reviewing a previously approved budget for the upcoming year and making necessary changes based on changes to incoming revenue. Every Tuesday, Dance Exchange has its weekly Inquiries Meeting, a time for all employees present to meet and discuss current and upcoming projects, figure out answers to problems, and suggest ideas in regards to possible projects. I was in charge of taking notes at each of these meetings to be sent out to all Dance Exchange employees to have on file. I also was in charge of taking notes at many of the *How to Lose a Mountain* meetings. I also helped out on a smaller scale, including trips to the post office, purchasing and picking up food for our Board Meeting and Retro Rendezvous event, and even baking a cake to be given away as a prize during our Take the Cake event.

Through the duration of my internship, my Thursday nights were spent at Dance Exchange for each of their HOME Series events. I was responsible for setting up the merchandise and information table, where we had t-shirts and books for sale along with information about Dance Exchange and postcards for upcoming events. In some cases I helped set up the space for the evening, setting out food and drinks, setting up tables and chairs, and putting out any necessary supplies. I also stayed after to return all merchandise to the upstairs office, return the studio to its proper state for the next

morning's class, and make sure any money made was securely locked away. I also helped in selling merchandise during the *Hammock* performance at Dance Place.

Another of my long-term projects was an archival project with John Borstel. Dance Exchange has created a partnership with the University of Maryland and now archives old promotional material, news mentions, and any other important items in the university's library. I spent time each week going through boxes of old materials and sorting them into specific boxes for packaging and sending.

Chapter 3 – Analysis

Strengths

One of Dance Exchange's biggest strengths is their development and fundraising. Because their work tends to cross many different boundaries and cover so many topics, they are able to receive funding in diverse ways. For example, because of their Moving Field Guides, which deal with the environment, they have forged partnerships with such organizations as the USDA Forest Service which has opened the door for funding that and other like projects, such as the *How to Lose a Mountain* project. Dance Exchange also understands the need to keep current donors while continuing to bring in new donors. The opening of the HOME Series was an open house, meant to attract new people and donors to Dance Exchange while also thanking the current donors for the support along the way. The letter writing campaign was done to not only remind donors that we count on their support, but to thank them again. Dance Exchange understands how important the individual giver can be and they do what they can to make sure a donor doesn't regret his or her contribution. They also use their space to their advantage, renting out studios for a supplemental income. They are also able to bring the Moving Field Guides to many schools, helping get the Dance Exchange name out there, interest youth in dance (which could lead to an increase in class attendances and cultivate future dance audiences), and create partnerships with those schools. The same can be said of their partnership with MetLife which has created their Healthy Living Initiative. That program, along with their intergenerational company, senior adult classes and institutes, and their promotion of dance being for all people has given them the opportunity to

receive funding as well as travel to do workshops for such organizations as the Cleveland Clinic and the Leading Age Convention.

Dance Exchange does not shy away from the prospect of partnerships. They even have a staff position (Partnerships and Development Coordinator) to initiate potential partnerships and help maintain current ones. To someone who has seen some arts organizations avoid partnerships and the entire idea of relying on another organization, Dance Exchange's openness is refreshing. They recognize that for art of any kind to survive, collaborations are necessary and can help both parties reach new audience members while still holding true to their mission.

Dance Exchange has a strong education base ranging from their youth programs to their senior adult programs. What makes Dance Exchange so attractive for potential students is its accessibility to all different kinds of people. Regardless of age, physical ability, and dance knowledge, everyone is welcome to come and take part, each one taking away something different from the experience. Even those who have never danced a day in their life find that they can still express themselves through movement, even if they have not had formal training.

This openness extends to the office as well. Even as an intern, I was given the chance to sit in on meetings and offer suggestions and observations. While Cassie, Ellen, and Emily have ultimate decision-making power, they take into consideration all other ideas and points of view. Other members of the staff are also encouraged to bring ideas and opportunities to the staff meetings. While it may seem like a small thing, it gave the impression of an organization that wants to be as collaborative as possible and made

working there very enjoyable, even if I did not present many ideas. It also strengthens their claim of wanting multiple artistic voices within the company.

While the office atmosphere at Dance Exchange is open and inviting, the organization is run tightly. They are meticulous about scheduling, travel, and other important details. Meetings are held weekly to discuss ideas for upcoming projects, work out the logistics of current projects, talk about their current development state and plan courses of action, and to make final decisions on pressing issues. When a company or staff member travels for Dance Exchange they are given every piece of information possible to ensure the trip runs smoothly

I think that because of Liz Lerman's long history and pioneering efforts in the field of modern dance, Dance Exchange has a strong history and visibility to help them during this transitional phase. This is one of their strengths and has helped them in gaining supporters and partnerships. With the recent decision to rebrand themselves it is possible that they will lose this edge and may need to begin anew. However, I have not seen enough to support or disprove this concept either way.

Weaknesses

One weakness that immediately became apparent during my time at Dance Exchange was the organization's lack of understanding when it came to legalities. This includes licensing of music and agreements among creators of pieces. Because Dance Exchange mounts pieces created by company members, they are not required to pay the same kind of fees a theatre company does when performing a show that is not in the public domain, but there seems to be a question of ownership of the piece and how it may be used during the future of the company. When Liz stepped down there were contracts

drawn up, giving Dance Exchange rights to her work for which they will pay her a nominal fee. It also gave them certain rights to her Critical Response Process (including exclusive rights to the book), the Dance Exchange tool box she conceived during her time there, and the right to specific use of her name and likeness. This was a good step in the right direction for them, but after the premiere of *Hammock* there was some question of ownership of the piece (which had been created by Sarah Levitt and Benjamin Wegman); as well as questions of whether or not the piece could be reformatted or substituted with other dancers. When I spoke to Ellen and Emily about this, I was told that the artist(s) always own the work but that there is a period of time when it is considered to be within the Dance Exchange rep and is being supported completely by Dance Exchange.

Dance Exchange also does not seem to be completely aware of their target audience. While they acknowledge that due to the kind of pieces they create and the fact that they encourage people of all ages and physical ability to try dance, their target audience is likely outside the realm of an average dance company's, they are not completely certain whom they are trying to reach. They acknowledge that they want their target audience to shift during the transitional phase, but are not sure where they want it to shift. They want to focus on both the areas of Washington, D.C. and Takoma Park as their home and reach out to residents of both. If one of their current goals is to become more visible in Takoma Park, it is important to know the make-up of the town. A look at the most recent census reveals the demographics of Takoma Park (Appendix G).

Despite having been in Takoma Park since 1997/98 they have not yet built up a strong presence within the community. The city of Takoma Park has an artistic, bohemian edge, so it is definitely a town in which they could attract new patrons, but so

far they have not reached as many residents as they can. They seem to be relying mostly on basic marketing tools (flyers, web postings, word of mouth) to connect to Takoma Park. They have spent less time trying to reach the residents through something more community-oriented like their annual Street Festival or other arts organizations. They have managed to forge a partnership with a small number of local businesses, though, which could lead to something bigger.

While the marketing materials for Dance Exchange are eye-catching and bold, I found that they were not always being posted or handed out early enough for them to have much of an effect. As stated elsewhere, my first task when arriving on September 6th was to post announcements on Facebook and other online sites about upcoming events, some of which were happening that week or the next. I am not certain if the reason for the late postings was because the previous intern had not gotten around to posting them, but I think attendance may have been improved if they had gone up sooner. My task of posting flyers around the metropolitan D.C. area was given to me halfway through my internship and part of the information I was putting out pertained to the HOME series (which was halfway finished by this point). This does not mean that the time spent promoting the remaining events was time wasted, but this type of promotion should have begun sooner to reach the greatest amount of potential patrons.

Opportunities

The rebranding of Dance Exchange is an opportunity in itself. They have a chance to rethink who they are, what they want to achieve and how to present themselves to the Maryland and Washington, D.C. areas as a new company with a deep history. This could,

as they seem to hope, bring a new audience to them and expand the organizational boundaries further.

The *How to Lose a Mountain* project has also presented new opportunities for partnerships and funding. Because the massive project will center on the use of natural resources and how it affects the world around us, and will include a 500 mile walk to inspire the piece, Dance Exchange will be eligible for funding from environmentally-focused sources. They have already received funding from the US Forest Service and MetLife and may be getting more from the Virginia Environmental Endowment. They will also be looking to get funding from the EPA, the Environmental Film Festival, and CSPA, among others. These could create partnerships like the ones they already have with the US Forest Service and MetLife and could contribute to future funding. The walk for this project will also feature partnerships with James Madison University, Virginia Tech, University of Maryland, and possibly participation from local Girl Scout troops. They also hope to engage professors and students of science and environment to interview and partner with during each leg of the walk.

The biggest opportunity this walk presents is the chance to create further awareness of the company in areas that are near enough to them that it may help draw in patrons, find new donors, and form new partnerships with locals and businesses. The walk will be a major event and will call upon local citizens to come and participate in certain ways, giving Dance Exchange the opportunity to expand their visibility in surrounding areas of Washington, D.C. and Maryland.

New partnership opportunities seem to crop up frequently for Dance Exchange. During my internship they were invited to perform workshops in Cleveland, Ireland, and

Denmark, as well as perform in Chicago and Minneapolis. They were also invited to do workshops and classes at schools both local and national, to hold workshops with the Girl Scouts, and scores of other chances to create new relationships on local, national, and international levels. Cassie Meador was even invited to the UN Climate Change Convention in Durban, South Africa, to be part of the Initiatives of Change team. They've also been invited by the National Portrait Gallery to take part in an upcoming project about dance.

Dance Exchange has also begun the transformation of their largest studio. In the fall they installed black curtains that could run along the walls and mirrors to create the effect of a black box theater. This could open up the possibility of holding performances in their own space (as of now they have only held performances at other venues) which would help in establishing Dance Exchange within the city of Takoma Park.

The newest implementation, their HOME Series, has the opportunity to bring in new people as well, especially within Takoma Park. It has also opened the door for partnerships. During the fall series they created a partnership with a local fabric store during their quilting night and also partnered with Capital City Cheesecake for one of the events. Though the latter event was eventually cancelled, the partnership stuck and is still open for future possibilities.

Threats

As with any organization right now—and particularly any arts organizations—the biggest threat facing Dance Exchange at the moment is the economy. People are spending less money on what they consider to be frivolous things and as a result the arts are seeing fewer patrons than they may have before. This has also created greater competition for

funding, meaning organizations may not receive funds from the same places or may not receive as much as they had in the past. During my time there Dance Exchange had to reassess their budget for the upcoming year because they hadn't brought in as much funding as they had initially predicted. They have had to look outside the common funding circles.

While I referred to Dance Exchange's period of rebranding as an opportunity, it can also be a threat. Not only do they risk losing patrons who may have been loyal to Liz (and who may see the rebranding as a way of turning their backs on the history Liz has with the company), but it also means they have a great deal of work ahead of them to educate new and existing patrons on who they are, what has changed, why things have changed, and to make sure the new brand they have set for the organization sticks. They cannot be certain how this may change people's perception of Dance Exchange.

Another threat is their lack of visibility in Takoma Park. While they have been there over ten years, they have not established themselves as an organization for the area so much as an organization for D.C. and the rest of the country. Many people may not know the dance company even exists. As of now, Dance Exchange is trying to figure out what their focus will be with this rebranding. Will they continue to look more nationally than locally for opportunities? Would it be a risk to focus more on Takoma Park than Washington, D.C. and other areas in which they have already established themselves? Is it even worth it to try to make themselves more visible in Takoma Park right now? It feels as though they are focusing on the short term goals right now rather than worrying about the long term goals. While short term goals are the most immediate and can be

stepping stones to long term goals, it is important for them to have a big picture of where they would like to see Dance Exchange go as well.

At this point I would say that the HOME Series could also be a threat. Attendance for these events was mostly low, consisting of employees and a small number of already existing patrons. Very few new people were brought in by the series. There was also uncertainty as to whether or not certain events would be free (with suggested donation) or would have an entrance fee. While many of the events cost little to nothing, some of them did require the purchase of food, drink, and other materials and the salary of a professional to come in and assist. However, this being a brand new program it may need a little more time to build up.

Chapter 4 – Best Practices

Statement of Best Practices

For this section I will be referencing parts of Michael M. Kaiser's *The Art of the Turnaround: Creating and Maintaining Healthy Arts Organizations*. Kaiser, who received his Masters in Management from M.I.T.'s Sloan School of Management, has served as the President of the Kennedy Center for the Performing Arts since 2001 and in that time he helped lead the country in arts management training. Kaiser works as an advisor to performing arts organizations around the world and has created a program known as *Arts in Crisis: A Kennedy Center Initiative* which has provided free consulting to national non-profit arts organizations.

Though Dance Exchange is not necessarily in need of a turnaround as the organizations detailed in Kaiser's book, the organization's want for rebranding and rethinking what they want for Dance Exchange makes Kaiser's rules applicable to them:

1. Someone Must Lead

As Kaiser details, many times when an arts organization is in a new and perhaps precarious situation, the role of leader often divides into two separate and opposing groups. Generally, this ends up becoming a "war" between the staff and the board members, with each thinking the other is not properly doing their job and, in some cases, one side infringing upon the responsibilities of the other. While this is not the case with Dance Exchange, the departure of Liz Lerman did create questions and uncertainties within the organization about where they would go from there and how the organization would change.

Leadership at Dance Exchange comes primarily from the Strategy Team. Cassie, Ellen, and Emily are the heads of the organization and are responsible for the final decisions. While Kaiser calls for one leader with a unified vision, the use of a team can derive better results, especially when each has a better understanding of their department than the other two. Cassie is the leader for artistic management, Ellen is the leader for financial management, and Emily is the leader for marketing and development efforts. Combined, this creates the same quality of leadership Kaiser details.

2. The Leader Must Have A Plan

For any organization, new or old, a plan is important in achieving goals and upholding the mission. For a new or transitioning organization it is vital to understand what it is you wish to achieve and map out how you plan to do so. Kaiser states that a plan must contain the following points:

- *An explicit discussion of the mission of the organization.*

In their transitional phase, Dance Exchange has created a new mission for themselves, one that asks the same four questions as their 2004 mission. It holds true to Liz Lerman's original vision for Dance Exchange while establishing their own vision for where the organization is headed, giving a particular emphasis on the idea of Dance Exchange serving as a place that urges creativity and the use of dance and movement across various disciplines. This mission is clear and concise and makes it known what their vision is.

- *A cogent review of the environment in which the organization operates.*

Dance Exchange has a good idea of their funding environment and the current environment of modern dance. They understand the economic threats facing all arts

organizations, including diminishing available funds, and know their competitors in the metropolitan D.C. area. What they have a lesser understanding of is the city of Takoma Park, which is where they should focus a major portion of their environmental scan if they wish to establish themselves to the residents there.

- *An honest evaluation of the strengths and weaknesses of the organization.*

Dance Exchange has a good idea of where their strengths and weaknesses lie and are willing to examine ways to correct weaknesses and build off strengths. For example, discussions were held regarding strengthening their understanding of the legal necessities for using copyrighted materials and plans to implement protocol for creating contracts for new works that come from Dance Exchange company members.

- *A coherent set of strategies that will help the organization achieve its mission given the environment in which it operates and its own assets and liabilities.*

Since Liz announced her departure from the company, the Dance Exchange staff has held two planning retreats (one in April and one in early January) to discuss their vision, create strategies for implementing new ideas, and plan out their season. The January planning retreat was focused heavily on figuring out where they plan to go now that Liz has stepped down and how the organization would change over the season.

- *A detailed implementation plan that assigns responsibility for every strategy to one or several stakeholders*

Dance Exchange has an idea of where it wishes to go from here, but I do not believe they have established clear, long term goals for themselves. Much of their

planning during my time there went toward immediate goals or their How to Lose a Mountain project.

- *A financial plan that reveals the fiscal implications of the plan*

As of the end of my internship, the only financial plan I had seen was the budget for the 2012 fiscal year. The budget, which had originally been approved in June 2011, was revised when Dance Exchange's 2011 income was not as great as had been expected (Appendix H).

3. You Cannot Save Your Way To Health

No organization can bring in money without spending money. An organization should not save money by cutting necessary costs; this will make it more difficult to bring in money, be it earned or contributed.

Dance Exchange has been careful not to lose their core programs in this transition. Their problem lies in spending too little on marketing. They save money by creating their advertisements and marketing materials in-house, but that money could be spent on expanding their visibility through print advertisements, mail-outs, and other promotional tactics, especially in the Takoma Park area.

4. Focus On Today And Tomorrow, Not Yesterday

With their choices to drop "Liz Lerman" from their name and redesign their logo, Dance Exchange has made it clear that they are looking to the future. However, as stated, they are currently more focused on short-term goals than they are on long-term goals. This is natural considering they have just undergone a major change, but, as Kaiser suggests, it is important to ensure that plans for programming, development, and other

activities will include goals for the next few years as well as those focused within the current year.

5. Extend Your Programming Planning Calendar

The more time an organization has to plan a program, the more time they have to plot out logistics, find solutions to problems, and create a strong marketing plan. Dance Exchange has a tangible programming calendar set for one year as well as an online calendar (30 Boxes) which allows them to plan as far into the future as they need.

Though most of their programming plans deal only with events occurring within the next twelve months, they have begun setting up events and programs for two years into the future. More important than putting these events on the calendar is making sure not to wait too long to implement strategies and marketing for them.

In this section Kaiser also suggests that an organization reduce operational risks by creating joint ventures with other organizations. Dance Exchange has already shown that they are willing to partner with other organizations. In the course of my internship they partnered with another local company, Dance Place, to perform *Hammock* in late December and had plans to partner with Artisphere in Rosslyn, VA, for an event in January (this event was later cancelled due to cost).

6. Marketing Is More Than Brochures And Advertisements

In this section, Kaiser discusses the importance of not only marketing individual projects that will bring in earned revenue, but also marketing the organization as a whole. Institutional marketing, as he refers to it, will not only bring in patrons, but will also make them excited to support the organization on a continuous basis. Kaiser suggests

creating “a systematic program of public relations and other activities aimed at increasing institutional visibility.”⁴

During my internship, most of the marketing and advertisements went toward individual upcoming events or programs. However, there was groundwork being laid for creating relationships with the local press, including a possible relationship with Eric Bond, the Executive Editor of The Takoma Voice. They have sent out press kits which contain information on the entire organization, including programs and pieces currently in their repertoire. They have also elected to take part in events that would help expand their visibility, such as Parking Day in Rosslyn, VA, (in association with Artisphere) and the Dan\$e and Drink\$ event at Jackie’s Sidebar.

7. There Must Be Only One Spokesman And The Message Must Be Positive

While Cassie Meador may be recognized as the head of Dance Exchange there was no identifiable spokesman for the organization during my internship. It seems more like each staff member acts as an ambassador for their own specific projects. However, the lack of spokesman may be attributed to the fact that Dance Exchange had just lost Liz Lerman, their spokesman up to that point.

I agree with Kaiser that the message should be positive. If an organization speaks negatively of itself, how could it possibly hope to attract new patrons and keep current patrons interested? When speaking of their organization, the staff and company members of Dance Exchange are nothing if not optimistic, even when plans do not come together as they have anticipated.

⁴ Kaiser, Michael M. "Ten Rules." *The Art of the Turnaround: Creating and Maintaining Healthy Arts Organizations*. Hanover: University of New England, 2008. 9. Print.

8. Fund-Raising Must Focus On The Larger Donor, But Don't Aim Too High

Kaiser suggests that when fundraising, organizations “focus on contributions that are large enough to make a difference.”⁵ He acknowledges that small contributions are always appreciated, but that the organization should focus on the larger contributions foremost. Kaiser also insists that an organization not allow their hopes to exceed reality and to set reasonable goals for their fundraising efforts.

It is likely that an organization will gain more with a small number of large contributions than with a large number of small contributions, but it is also more difficult to convince people to give large contributions, especially in a situation where they are unsure where the organization is headed and whether it will continue to be an organization they wish to support. By getting people to contribute smaller amounts in the beginning, you at least get them into the donor's circle. In time you can continue to cultivate or re-cultivate a relationship with them, making them more certain of contributing larger amounts of funding within the coming years.

Because Dance Exchange has undergone a recent transition, some of their previous and prospective donors may not be certain they wish to offer large contributions. Some donors may have supported Liz Lerman more than Dance Exchange, and with Liz now gone they may choose to withdraw support or contribute less than they have in previous years. The use of their Forward Funder campaign gives all donors the opportunity to be part of the new Dance Exchange at varying levels of support. Even if a donor only gives at the lowest level of \$30, they feel as though they are a part of the

⁵ Kaiser, Michael M. "Ten Rules." *The Art of the Turnaround: Creating and Maintaining Healthy Arts Organizations*. Hanover: University of New England, 2008. 12. Print.

company. If Dance Exchange continues to provide thriving programs and develop great successful pieces, donors will be more likely to contribute more.

Similar Organization

Dance Place is a dance organization with the following mission:

The mission of Dance Place is to transform lives through performing arts and creative education programs that inspire personal growth, professional success, physical wellness and community engagement. Through truly affordable and free programs, Dance Place serves diverse audiences, artists, students, families, adults and children in the greater DC Metropolitan area.⁶

Like Dance Exchange, Dance Place got its start in the late 1970s and was originally situated in Washington, D.C., before moving to its current home near Brookland, MD, only two stops away from Takoma Park on the metro red line. Unlike Dance Exchange, Dance Place is a dance presenter first and foremost, hosting performances of many different styles of dance, including modern, African, tap, hip hop, and performance art. They also offer a wide array of dance classes for adults and youths. In addition, Dance Place offers performances, workshops, and classes for local schools.

Dance Place has its own stage within their venue. The house can seat up to 155 people. When a performance is staged there, Dance Place provides the company with a complete front of house staff, one to two board operators for tech rehearsals and performances, and at least one backstage technician for all evening rehearsals and performances. It was in this space that Dance Exchange presented their December performances of *Hammock* as part of a partnership with Dance Place.

Though primarily a presenter, Dance Place does house a number of resident dance companies (Appendix I). These companies are based at Dance Place and are regularly

⁶ "Mission." *Dance Place*. Dance Place. Web. 13 March, 2012.

booked for performances, workshops, and other engagements at schools, theatres and other performance venues.

In addition to the classes offered at Dance Place, the organization also has other arts education programs. The Energizers program includes four sections (Energizers Summer Camp, Energizers After-School Club, Energizers Junior Staff Program, and Energizers NEXTLevel) which are used to encourage, inspire, teach, and provide youths with tools and skills that will help them in all stages of life. The Family Series Performance invites families to attend Dance Place events to experience art together. The InReach Performances program works to bring school children into their space to experience performances. Their OutReach Performances program brings art to the schools, matching professional instructors and dance companies with local schools and community organizations to reach youths with workshops and performances. They also offer opportunities for education through their internship and work/study programs.

Dance Place has received funding from a number of sources, including Disney Worldwide Outreach, the DC Commission on the Arts and Humanities, the John F. Kennedy Center for the Performing Arts, the National Endowment for the Arts, and the National Performance Network. They also have created partnerships with seven D.C. and Maryland restaurants, offering coupons for 20% off upcoming events through those establishments. Dance Place also generates income through the rental of their studios. In December 2011 they took part in the Takoma Park Alternative Gift Alternative Gifts Fair, an event created to help local non-profits bring in more contributions during the holiday season.

Dance Exchange and Dance Place are similar organizations, but there are differences. Aside from having its own performance space, Dance Place is more focused on bringing dance to their venue than creating it there, while Dance Exchange is focused on the creation of the dance. Dance Place works and performs on a local basis whereas Dance Exchange works locally, nationally, and internationally. Both are also dedicated to education for both children and adults.

Looking at the organizations side-by-side, both conform well to the above stated Best Practices. However, there are ways in which Dance Exchange could strengthen themselves by examining Dance Place. Dance Exchange hopes to become more visible on a local scale while Dance Place has already obtained visibility in both the D.C. area and the Maryland areas near D.C. The December performance of *Hammock* on the Dance Place stage helped to reach new audiences, but Dance Exchange could also examine Dance Place's practices in reaching out to their local residents and use those when reaching out to Takoma Park residents. One thing they may see, for example, is that Dance Place took part in a fundraising event in Takoma Park, something that Dance Exchange could add to development planning.

In addition, Dance Place has an understanding of their target audience and they already know that their focus is on a local level. Dance Exchange is still working to figure out how their target audience is changing and whether they want their focus to be local, national, international, or a combination of the three. These uncertainties are natural given their current phase of transition but they are questions they will need to answer soon if they wish to move Dance Exchange in a new direction.

Chapter 5 – My Recommendations

Dance Exchange has a wonderful history in the Washington, D.C. area and has made great breakthroughs in the field of modern dance. In this transitional period they have many opportunities to rebrand, re-examine, and expand their visibility to reach new audiences. I make the following recommendations:

1. Legal

Dance Exchange needs a strong understanding of artistic legalities if they will continue their work. Not properly obtaining rights for copyrighted material will create both short-term and long-term problems. I suggest they hire a lawyer on retainer to assist them in legal matters and in understanding the proper steps for purchasing rights to copyrighted material. Because Dance Exchange now wishes to emphasize multiple artistic voices and will present work created by multiple artists within the company, I recommend an in-depth discussion regarding ownership of these works and what rights Dance Exchange and the creator(s) have in performing the work. They should draft a contract to be signed by both parties, detailing how long the work will be considered part of the Dance Exchange repertoire, whether the creator(s) will have the right to perform the work independently of Dance Exchange, and any other necessary details, such as the right to make alterations to the piece or the right to recast the piece. This will help them avoid legal clashes over the works in the future.

2. Takoma Park

If Dance Exchange wishes to make themselves known to Takoma Park, they will need to go to the residents rather than hoping the residents will come to them. I would recommend that Dance Exchange spend time researching the city of Takoma Park and

understanding the residents of the city. The Takoma Park website offers opportunities to get involved with the community, including a calendar of events with information on how to take part in them. There is also information on city council meetings. These events and meetings would offer Dance Exchange the chance to introduce themselves to those who do not yet know them and announce upcoming events to residents. I would suggest taking part in these events to show that they consider themselves a part of the Takoma Park community and to help build up new partnerships. While Dance Place took part in Takoma Park's Alternative Gift Fair, Dance Exchange was missing from the list of participants, a fact that puzzled me as it would be a fundraising opportunity as well as an opportunity to connect with Takoma Park residents.

I would also suggest that they look at venue options within Takoma Park for upcoming projects and performances. Because they currently do not have a viable performance space within their own building their performances are generally held in D.C. venues. By keeping some of these performances within Takoma Park they'd be showing the residents what they have to offer.

3. Marketing

As of now, Dance Exchange spends far less than 10% of their budget on their marketing materials. While they do save money by creating their own materials, the money they save could be put to use within the marketing department as well. I would recommend that Dance Exchange set aside more funding for marketing and that they rely less on flyers, postcards and simple word-of-mouth advertising. While advertising in newspapers and magazines is more expensive, it will allow them to reach a wider audience, something that is necessary if they wish to alter their target market.

I recommend that Dance Exchange create and implement a full marketing plan which will include a list of their current marketing materials and potential materials, a list of media outlets to utilize, a detailed budget for all of their marketing materials and expenses, and a time line of when these materials should be printed, posted, published, or mailed. This will allow them to announce upcoming events far enough in advance that potential patrons will have time to learn about them.

4. HOME Series

Though it springs from a good concept, I would recommend that Dance Exchange consider revamping or completely cutting this series. The attendance was low, consisting mostly of Dance Exchange staff and/or company members and a few close patrons. In some cases the money earned during the event did not cover the amount of money spent.

If Dance Exchange were to revamp the program, I would recommend altering it from a weekly event to a monthly event. Though the reason to making it weekly was due to the uncertainty of whether or not they would have space within their building, I do not feel they will be able to attract a reasonable number of people on a weekly basis. I would also suggest that they examine the event ideas and determine how well the series upholds their mission and contributes to their vision for the organization. While listening to recommendations from the staff and artists can generate strong ideas, it would be more resourceful to focus on using the HOME events primarily as a way of promoting current and upcoming projects and programs.

More generally, Dance Exchange needs to have a plan and a goal for each event. What do they hope to accomplish with this event? What will be its purpose? Is the goal to raise funds, to showcase an upcoming Dance Exchange project or feature, or to educate in

some way? The sooner they have a concept for the event and what it will entail, the sooner they can begin advertising it and making sure they reach as many potential attendees as possible.

Another recommendation is to consider holding events outside of their own building. Part of the reason for the HOME Series is to reach out to Takoma Park and they would be more visible in the area if they held some of their events in recognizable Takoma Park venues. Again, this is how they bring themselves to Takoma Park residents rather than hoping the residents will come to them.

Chapter 6 – Conclusion

My internship with Dance Exchange was both rewarding and educational. I was given hands-on experience and the chance to evaluate an organization as arts administrator, applying the practices and lessons I've learned through my time in the University of New Orleans' Arts Administration program. I also had the opportunity to work within a wonderful and open arts organization, one that pushes the boundaries and breaks through preconceived notions of who can dance. Dance Exchange is truly dedicated to teaching, engaging, and inspiring all people to create their own art.

The moment I walked into Dance Exchange on my first day I was immediately welcomed warmly into the group and was never once made to feel like an outsider. My opinions were heard, my questions were answered, and my work was noted and appreciated. I felt as though I was truly a part of the company, not simply a student intern being loaned to them for a few months.

As an intern, my short-term contributions to Dance Exchange included promoting their events, coordinating travel information, creating business documents, and working front of house for a number of events. My long-term contributions included research on new marketing outlets, potential donors and grants, and possible partnerships, and assisting in the archival of Dance Exchange materials. I hope that what I contributed to them is equitable to what I received in return.

Because I was joining Dance Exchange during this transitional period, I was able to analyze the organization as though it was newly founded rather than an organization with a thirty year history. With its founder stepping down, the organization was creating a new mission, rebranding itself with a new logo, and rethinking its vision and focus, a

process that was still in development when my time there was finished. The development of this new Dance Exchange is still a work-in-progress. I believe, though, that the organization has the potential to continue to be a force in the field of modern dance and keep Liz's original vision while adding its own. I look forward to seeing where they go from here and hope I will have the chance to see their work in the future.

Works Cited

Chenoweth, Ellen, and Theys, Emily. Personal interview. 7 Dec. 2011.

Dance Exchange Website. Dance Exchange. Web. 20 Jan. 2012.

Dance Place Website. Dance Place. Web. 12 Mar. 2012.

Kaiser, Michael M. *The Art of the Turnaround: Creating and Maintaining Healthy Arts Organizations*. Hanover: University of New England, 2008. Print.

"Takoma Park, Maryland." *American FactFinder*. U.S. Census Bureau. Web. 16 Mar. 2012.

Appendix A – School Mission Statement (1998)

Liz Lerman Dance Exchange is a community of art, action and knowledge.

Liz Lerman Dance Exchange is multi-generational
-cultural
-disciplinary

Liz Lerman Dance Exchange isn't: exclusive
 always comfortable
 finished

Liz Lerman Dance Exchange says “no” to EITHER/OR and “yes” to AND, as in...

 personal vision **and** active citizenship
 dance traditions **and** new (r)evolutions
 everybody taking part **and** high standards in art
 bodies **and** brains
 rigor **and** safety

Liz Lerman Dance Exchange is
 a place where you ... learn to dance and learn by dancing
 ... get to know a neighbor, a friend, yourself
 ... start by making art and keep on learning

“NON-DISCRIMINATION CLAUSE” (used in Dance Exchange school materials, starting 1998)

Non-Discrimination Clause

Some dances are about how high you can jump. Some dances are about how deep you can think.

Some dances are about everybody. Some dances are about you alone. Some dances are about being with your tribe, whoever your tribe is at the moment.

Not everybody gets to join every dance. But everybody gets to dance.

Liz Lerman Dance Exchange does not discriminate.
Dance is big. There's plenty of room inside

Appendix B – Board Members

Inés Cifuentes (Co-chair), American Geophysical Union
Martha S. Head (Co-chair), GlaxoSmithKline Pharmaceuticals
Charles Gravitz (Treasurer), Fonkoze USA
Elliot Maxwell (Secretary), eMaxwell & Associates
Sarah Anne Austin, ABS Capital Partners
Ellen Coren Bogage, Chesapeake Public Strategies
Theresa Cameron, Americans for the Arts
Christy Swanson, Washington Adventist Hospital
John Urciolo, Urciolo Properties, LLC
Lew Winarsky, Attorney and Real Estate Developer

Appendix C – Associate and Adjunct Artists

Associate Artists:

Margot Greenlee
Elizabeth Johnson
Michelle Pearson
Keith Thompson
Benjamin Wegman
Martha Wittman

Adjunct Artists:

Ronya-Lee Anderson
Meghan Bowden
Graham Brown
Ami Dowden-Fant
Thomas Dwyer
Ralph Glenmore
Wayles Haynes
George Hirsch
Ted Johnson
Dorothy Levy
Matt Mahaney
Gesel Mason
Paloma McGregor
Stephanie Miracle
Christopher Morgan
Tamara Pullman
Suzanne Richard
Ashley Searles
Samantha Speis
Vincent Thomas
Andy Torres
Daniel Zook

Appendix D – HOME Events (Fall 2011)

September 15th – Welcome HOME: Meet the DX

A night for toasting the present and dreaming up the future. Join us for a lively town hall meeting where we'll dedicate our largest studio, share plans for the upcoming year, and hear your ideas for what you'd like to see in our home space. Come celebrate being at HOME with us!

September 22nd – International Guest Artist Arno Schuitemaker

Spend an evening with Dutch dance artist Arno Schuitemaker! Arno Schuitemaker, an artist from the Netherlands, will give a presentation about his work as a choreographer, as well as his research about the relationship between mirror neurons and performance. Mirror neurons... are active agents for how our minds share actions, emotions, and experience. He will discuss how their properties can be used and explored in performance, and he will also share his views on how to approach subject matters and the role of the audience in his choreographic works. After his presentation everyone is invited to join a wider discussion on the themes brought up in the lecture.

September 29th – “Conglomeration of Light,” video installation by Brian Buck

Conglomeration of Light! is a video installation by Brian Buck, re-imagining the world of dance through various forms and configurations of translucent lights. It is a miniature labyrinth of sorts. Flickering videos transform the space in a configuration wrapped around itself as a means of offering a journey through a world of lights and sounds.

October 6th – make & bake

Dance Exchange gets crafty! We'll have commissioned baked goods to enjoy while resident artist Shula Strassfeld gives us a lesson in the basics of quilting. Bring your own quilting supplies or we'll have some on hand. If you're an experienced quilter, bring your friends and spread the love.

October 13th - D|Lab Launch Party

It's here--the launch of D|Lab, Dance Exchange's online platform for virtual collaborations across distance and discipline. Test out the new site, and hear about its origins and future.

October 20th – dance history to go

We love dance history: white-hot passions, characters you couldn't make up, and loads of sweat, all in the service of an ephemeral art form. We invite some of our favorite local leading choreographers, administrators, historians, and teachers to share an image from dance history that resonates with them. Come hear the stories that form the roots of contemporary dance.

October 27th – i.v. Two for One

This month (and future ones!), I.V. is partnering with Dance Exchange to activate i.v. Two for One, a works-in-progress series not for the faint of heart! This lab is about RESEARCH. Here's how it works:

Each i.v. Two for One is the domain of TWO choreographers who get ONE hour each to share and get feedback on their work-in-progress. The artist can divide that hour as they choose: 10 minutes of sharing work allows 50 minutes of feedback; 40 minutes gives 20 left to chat. Artists are encouraged to use their time as actual research--try out a single idea or show all you've got. Then the artist will guide the audience discussion as needed to gain information about a specific idea that is particularly perplexing or ask for feedback in whatever form is useful--it's about helping the artist get what is needed to continue and grow now!

November 3rd – Retro Rendezvous

Dust off your best vintage dress and duds and pretend like you're a Mad Men extra. Multi-talented choreographer Wayles Haynes will be sharing hair styling tips and doing a demonstration from 6-7, followed by a lesson in East Coast swing from Wayles and Jason. Retro mixologist Alex Pile will be serving up some old-school cocktails as we enjoy an East Coast swing dance party. No experience necessary and a good time will be had by all!

November 10th – Eat Your Art Out

A chance to visit three great art-loving spaces all in one evening! We'll start at Pyramid Atlantic with a 90 minute workshop making wearable art (either a scarf, a vest, or a hat) from handmade paper. From Pyramid Atlantic, we'll progress to Dance Exchange, by foot or by car. At Dance Exchange, we'll be engaged in a short movement workshop, incorporating our new garments. We'll finish up the evening at Capital City Cheesecake, relaxing with some wine or cheesecake.

November 17th – DX 101: Critical Response Process, an introduction

As part of its weekly HOME series, Dance Exchange presents an open house for one of our biggest exports, Liz Lerman's Critical Response Process (CRP). Have you ever felt any discomfort about giving or getting feedback? Most people have. Join us for this workshop if you are looking for effective ways to experience critique on art or any kind of work in progress. We'll reflect on the values of effective feedback, learn and practice this simple-but-deep four-step process. Developed by Dance Exchange founder Liz Lerman, CRP has been in use for over 20 years and has been widely embraced by artists and educators in diverse disciplines throughout the U.S. and abroad.

December 1st – make & bake

It's time for our second make & bake, the event that combines arts and crafts with tasty treats! Our good friend Alex Iammarino will be giving us a simple demonstration on how to make cake toppers just in time for the holiday season. Come on by and get your creative juices flowing! Sweet treats will be provided by the Dance Exchange staff.

December 8th – Take the Cake: an evening of parlor games

Join us for an evening of old-fashioned art-inspired parlor games. Bring your sense of whimsy and we'll provide the rest of the ingredients needed for some adult Surrealist fun.

Game prizes will include homemade cakes whipped up by the talented crew of Dance Exchange bakers.

December 15th – Nutcracker Confidential

You can't escape THE NUTCRACKER! At Christmas it's as unavoidable as carols, tinsel and fruitcake. Why do we love it (or hate it) so much? How much of the national dance GDP does it account for? And what's it really like to be dancing up there as a rat, a flake or a fairy? All will be revealed at NUTCRACKER CONFIDENTIAL, an irreverent evening of stories, conversation, trivia and surprises. Expect a party atmosphere as Dance Exchange invites special guests to reveal the onstage scoop and backstage dirt on America's favorite holiday ballet.

December 22nd – “Red Hips” and “Ground Truth”

It's a two for one at Dance Exchange! First, we'll view "Red Hips," a video/dance installation by Brian Buck and Lori Yuill that uses the idea of a flip book to explore how different parts of the body are related to one's sense of being and what they project into and absorb from the world, as well as the relationship of live performer to video image in an effort to discover a way to create a duet between a digital image and a real live human being.

After that, dancer Emily Tschiffely will perform excerpts from her work "Ground Truth," her new collaboration with Paperclip Scientists.

Appendix E – Forward Funder Campaign

Who gets to dance? Where is the dance happening? What is it about? Why does it matter?

Dear Friend of Dance Exchange,

This has been a year of incredible transition as Dance Exchange extends in new directions. While our look and leadership has shifted, our commitment to the values and vision of the past 35 years is still at the core of who we are and what we do. In fact, it's stronger than ever.

From our youth programming to our classes for people 50 and over, and with every generation on stage, we are still working with **dancers of all ages**. We are still a home to **multiple artistic voices**: this season we premiered *Hammock* by Sarah Levitt and Ben Wegman at the Kennedy Center, and performed a suite of six healthcare-themed dance works by Dance Exchange artists commissioned by the MetLife Healthy Living Initiative. Meanwhile, we are preparing for a 500-mile walk this Spring to inspire the choreographic process of my next project, *How To Lose a Mountain*. We are still **gathering** unexpected movers and makers, from farmers to physicists, from Girl Scouts to the U.S Forest Service. We are still **moving** in hospitals and theaters, in studios and in parks. We are still **making** dance locally, nationally, and internationally.

And, above all, **we are still asking questions: Who gets to dance? Where is the dance happening? What is it about? Why does it matter?**

Why does Dance Exchange matter?

It matters because we believe every body dances.

It matters because we embrace diversity in age, culture, ability, background, and discipline.

It matters because our studios are a cultural hub of activity for various art making experiences.

It matters because we are building on Liz Lerman's legacy and continuing to push the boundaries of what a contemporary dance company is and does—by providing tools to artists to make, teach, and engage; by building virtual spaces for creative conversations; by leading people out into the natural world to experience the environment through movement.

Your support matters—now more than ever—to ensure we can keep asking questions and continue gathering, moving, and making. Become a **Forward Funder** of the Dance Exchange and pledge your commitment to an organization that thrives because of people like you.

Sincerely,

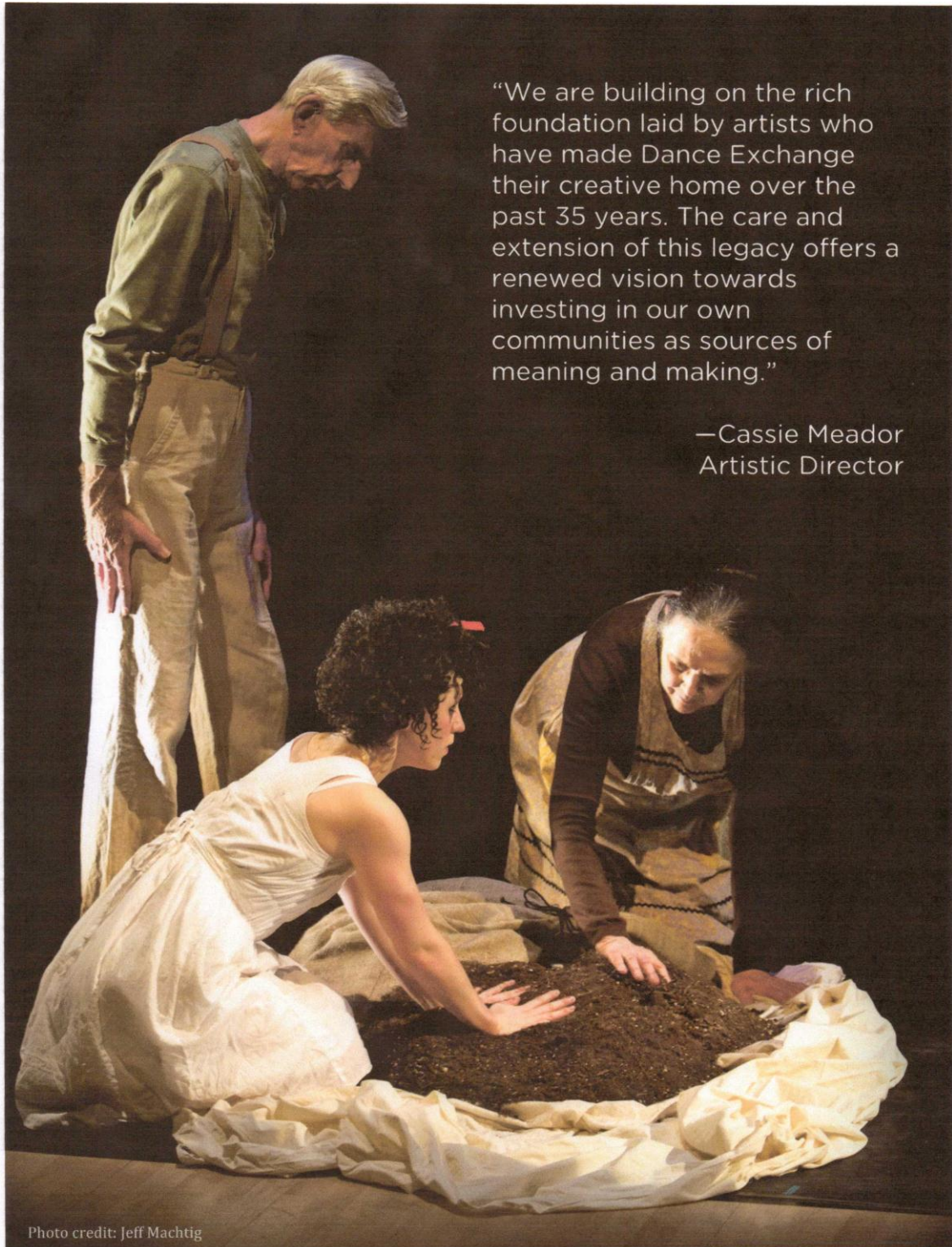


Cassie Meador, Artistic Director

DANCE  EXCHANGE
GATHERING | MOVING | MAKING

7117 MAPLE AVENUE
TAKOMA PARK, MD 20912

DanceExchange.org



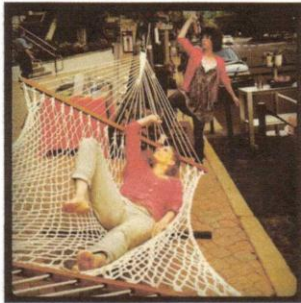
“We are building on the rich foundation laid by artists who have made Dance Exchange their creative home over the past 35 years. The care and extension of this legacy offers a renewed vision towards investing in our own communities as sources of meaning and making.”

—Cassie Meador
Artistic Director

Photo credit: Jeff Machtig

Become a Forward Funder!

Be a catalyst for Dance Exchange to celebrate our legacy and future!



Companion \$30+

(fully tax-deductible)

- Recognition on the DX website and annual report

Cultivator \$100+

(fully tax-deductible)

- Invitation to a studio showing
- Recognition on the DX website and annual report



Gatherer \$300+

(\$275 tax-deductible)

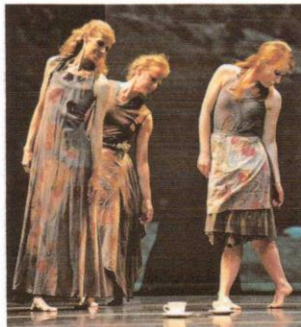
- Exclusive tote bag
- Invitation to a studio showing
- Recognition on the DX website and annual report



Mover \$500+

(\$450 tax-deductible)

- Two tickets to a DX performance
- Exclusive tote bag
- Invitation to a studio showing
- Recognition on the DX website and annual report



Maker \$1000+

(\$920 tax-deductible)

- Autographed copy of Liz Lerman's *Hiking the Horizontal*
- Two tickets to a DX performance
- Exclusive tote bag
- Invitation to a studio showing
- Recognition on the DX website and annual report

Collaborator \$2500+

(\$2400 tax-deductible)

- Autographed copy of Liz Lerman's *Hiking the Horizontal*
- Four tickets to a DX performance
- Exclusive tote bag
- Invitation to a studio showing
- Recognition on the DX website and annual report

Sustainer \$5000+

(\$4,850 tax-deductible)

- Special dinner with dancers and staff of DX
- Autographed copy of Liz Lerman's *Hiking the Horizontal*
- Four tickets to a DX performance
- Exclusive tote bag
- Invitation to a studio showing
- Recognition on DX website and annual report

Visionary \$10,000+

(\$9,850 tax-deductible)

- Special dinner with dancers and staff of DX
- Major recognition in DX building, on website and annual report
- Autographed copy of Liz Lerman's *Hiking the Horizontal*
- Four tickets to a DX performance
- Exclusive tote bag
- Invitation to a studio showing

Photo credits (top to bottom):
Emily Theys, Alexis Iammarino,
Jimmy Miracle, Jaclyn Borowski.

Want to have a lasting impact? Be a Forward Funder
Perennial Supporter by make a multi-year pledge to the
Dance Exchange!

DANCE  EXCHANGE
GATHERING | MOVING | MAKING

7117 MAPLE AVENUE
TAKOMA PARK, MD 20912

DanceExchange.org

place in the larger society, not just to make things beautiful, but to make things seen and felt.”

—Liz Lerman

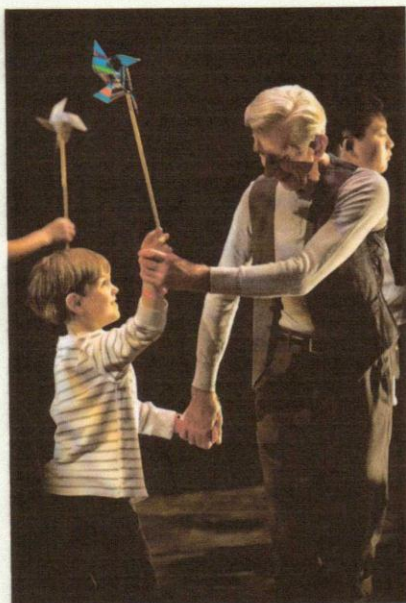
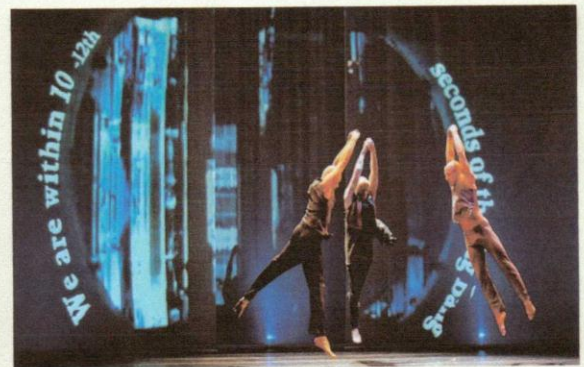
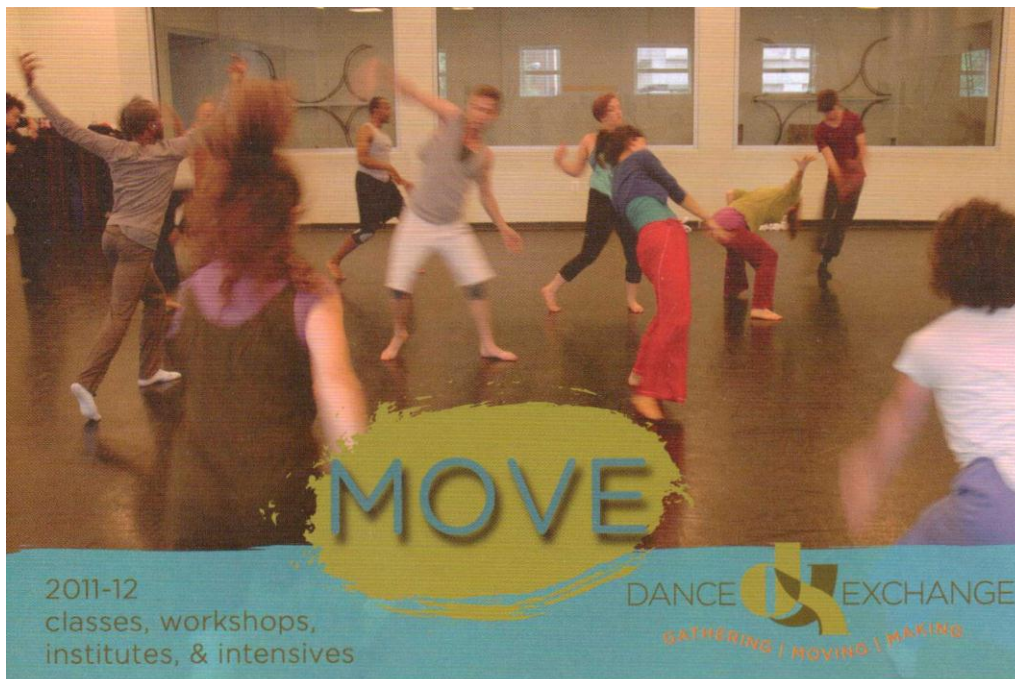


Photo credits (clockwise from top): Alexis Iammarino, Jaclyn Borowski, Dennis Deloria, Jeff Machtig, and Matt Mahaney.

Appendix F – Marketing Materials

Marketing for Classes (All) - Front



Marketing for Classes (All) - Back

MOVE
classes, workshops,
institutes & intensives
2011-12

every.body.dances.
Fresh possibilities emerge
when people of different
ages, abilities, and life
experiences dance together.
The expressive range of the
art form expands and every
dancer discovers new
capacities. From dance
professionals to newcomers,
Dance Exchange offers
options for all levels and ages.

7117 Maple Avenue
Takoma Park, MD 20912

for more information, go to
www.danceexchange.org.

photo by John Borstel

Weekly Classes

Mondays, Technique for adults over 50.
9-10:30am, \$12. Starting September 12.

Fridays, Professional-level technique classes.
9-10:30am, \$12.

Institutes

Dancers Over 50 Institutes
October 12-13, 2011; January 4-5, 2012; May 2-3, 2012
12:30-4:30pm, \$150 per Institute.

Dance Exchange Summer Institutes
July 2012, exact dates TBD. \$450 per week.

Youth Programs at the Dance Exchange

September 13, 2011-May 24, 2012

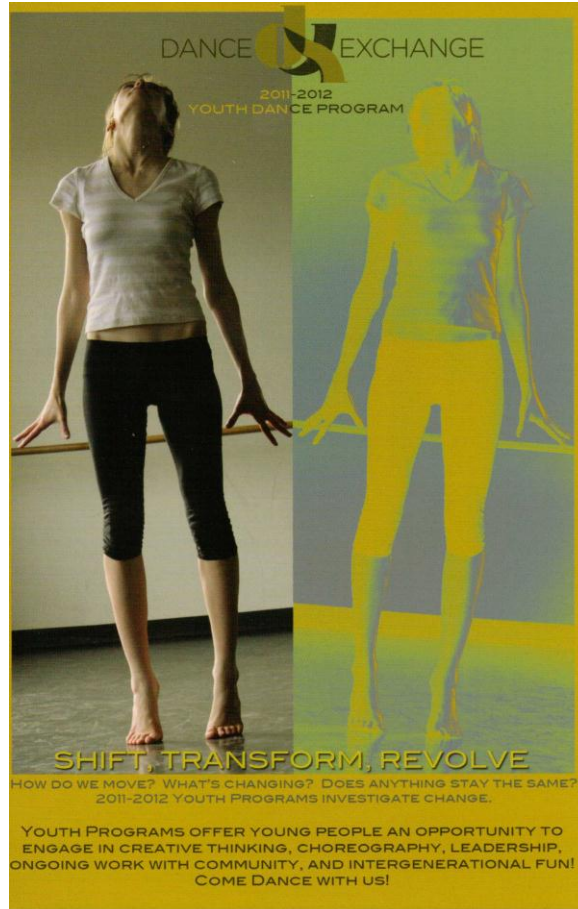
Teen Exchange (ages 13-18)
Tuesdays 5-6:30pm, Thursdays 4-6pm
\$750 for full year.

Youth Exchange (ages 6-12)
Tuesdays 4-5pm
\$350 for full year.



DANCE
EXCHANGE

Marketing for Youth Programs – Front



Marketing for Youth Programs – Back



TEEN EXCHANGE (AGES 13-18)
TUESDAYS 5:00-6:30 & THURSDAYS 4:00-6:00
TUITION: \$750 FOR THE FULL YEAR
SEPT. 13 THROUGH MAY 24

YOUTH EXCHANGE (AGES 6-12)
TUESDAYS 4:00-5:00PM
TUITION: \$350 FOR THE FULL YEAR
SEPT. 13 THROUGH MAY 24

*INDIVIDUAL PRICES FOR FALL, WINTER, AND SPRING SESSIONS ALSO AVAILABLE FOR BOTH TEEN EXCHANGE AND YOUTH EXCHANGE

IN YOUTH PROGRAMS AT DANCE EXCHANGE, YOUNG PEOPLE EXPLORE CONCEPT-BASED INQUIRY, COLLABORATE WITH PEERS, AND CULTIVATE PERSONAL MEANING-MAKING AS DANCERS, DANCE MAKERS, AND LEADERS.

EVENTS INCLUDE:
-YOUTH CREATIVE CONVENING: SUNDAY DEC. 4, 1-5PM
-YOUTH ARTS NIGHT PERFORMANCE: THURSDAY MAY 24, 7PM
-ONGOING INTERGENERATIONAL COMMUNITY ENGAGEMENT IN MONTGOMERY COUNTY

TX AND YX LED BY WAYLES HAYNES
YOUTH PROGRAMS COORDINATOR
WAYLES@DANCEEXCHANGE.ORG

FOR MORE INFORMATION VISIT: WWW.DANCEEXCHANGE.ORG

YOUTH PROGRAMS AT DANCE EXCHANGE:
-IMPROVE COORDINATION, COLLABORATION AND PROBLEM SOLVING SKILLS.
-DEVELOP INDIVIDUAL VOICE AND TELL PERSONAL STORIES.
-GET MOVING AND HAVE FUN!



TEEN EXCHANGE



DX YOUTH



PHOTO CREDIT: ALEXIS IAMMARINO


Marketing for Fall 2011 HOME Series – Front and Back

how long has it
been since
you've been




H O M E

thursday evenings
7117 maple ave
takoma park, md



DANCE EXCHANGE
GATHERING | MOVING | MAKING

FALL
2011




H O M E

Thursday evenings @ 7 pm
Dance Exchange
7117 Maple Avenue
Takoma Park, MD 20912

Each week, come HOME to the Dance Exchange for a variety of art-making experiences, including works-in-progress showings, storytelling sessions, interactive craft nights, and dance installations. See danceexchange.org for pricing and details.

Sept 15 Welcome HOME: Meet the DX
Sept 22 international guest artist: Arno Schuitemaker
Sept 29 *Conglomeration of Light*, video installation by Brian Buck
Oct 6 make and bake
Oct 13 D|Lab Launch Party
Oct 20 dance history to go
Oct 27 i.v. lab, a showing
Nov 3 Retro Rendezvous
Nov 10 Eat Your Art Out (co-hosted with Pyramid Atlantic Art Center)
Nov 17 DX 101: Critical Response Process, an introduction
Dec 1 make and bake
Dec 8 Take the Cake: an evening of parlor games
Dec 15 Nutcracker Confidential
Dec 22 *Red Hips*, video/dance installation, by Brian Buck and Lori Yuill

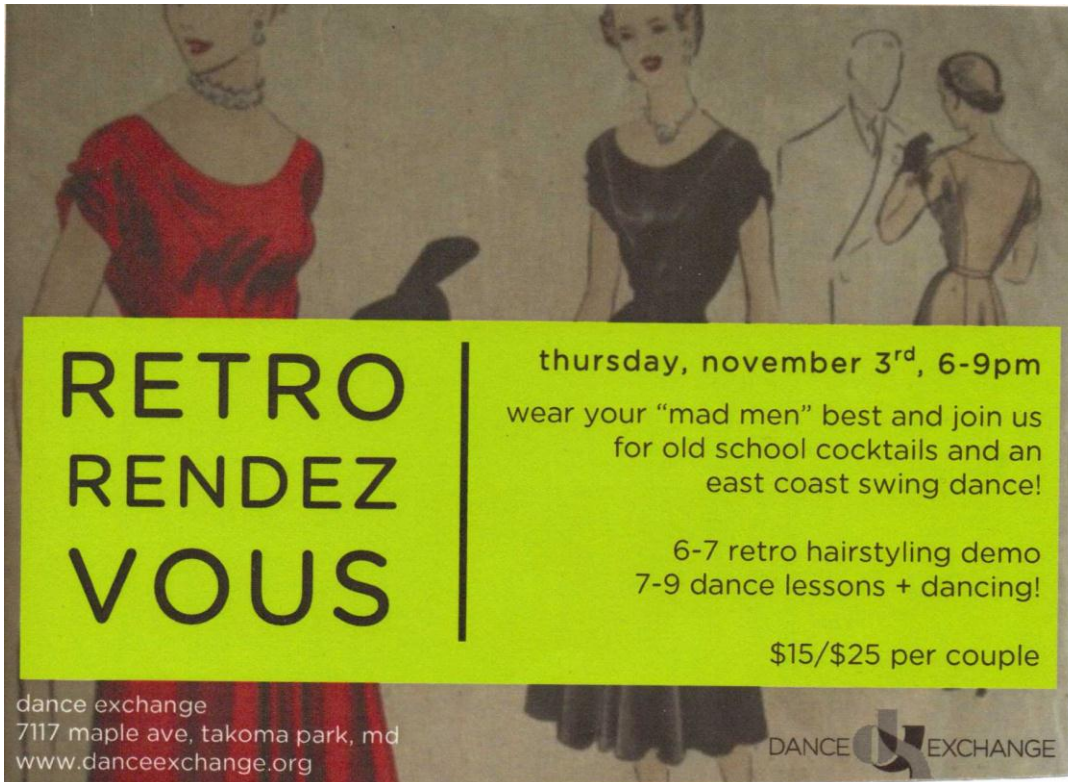
(schedule subject to change)



DANCE EXCHANGE

for more information visit
www.danceexchange.org
or email Ellen Chenoweth,
ellen@danceexchange.org

Marketing for Retro Rendezvous



**RETRO
RENDEZ
VOUS**


thursday, november 3rd, 6-9pm

wear your "mad men" best and join us
for old school cocktails and an
east coast swing dance!

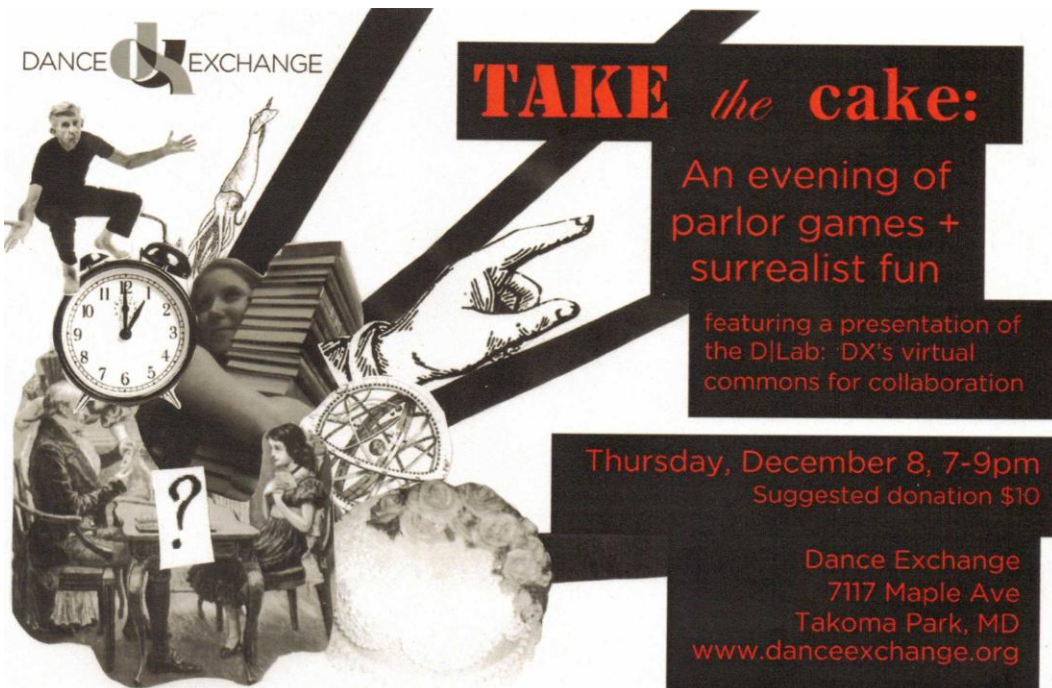
6-7 retro hairstyling demo
7-9 dance lessons + dancing!


\$15/\$25 per couple

dance exchange
7117 maple ave, takoma park, md
www.danceexchange.org

DANCE  EXCHANGE

Marketing for Take the Cake



DANCE  EXCHANGE

TAKE *the* cake:

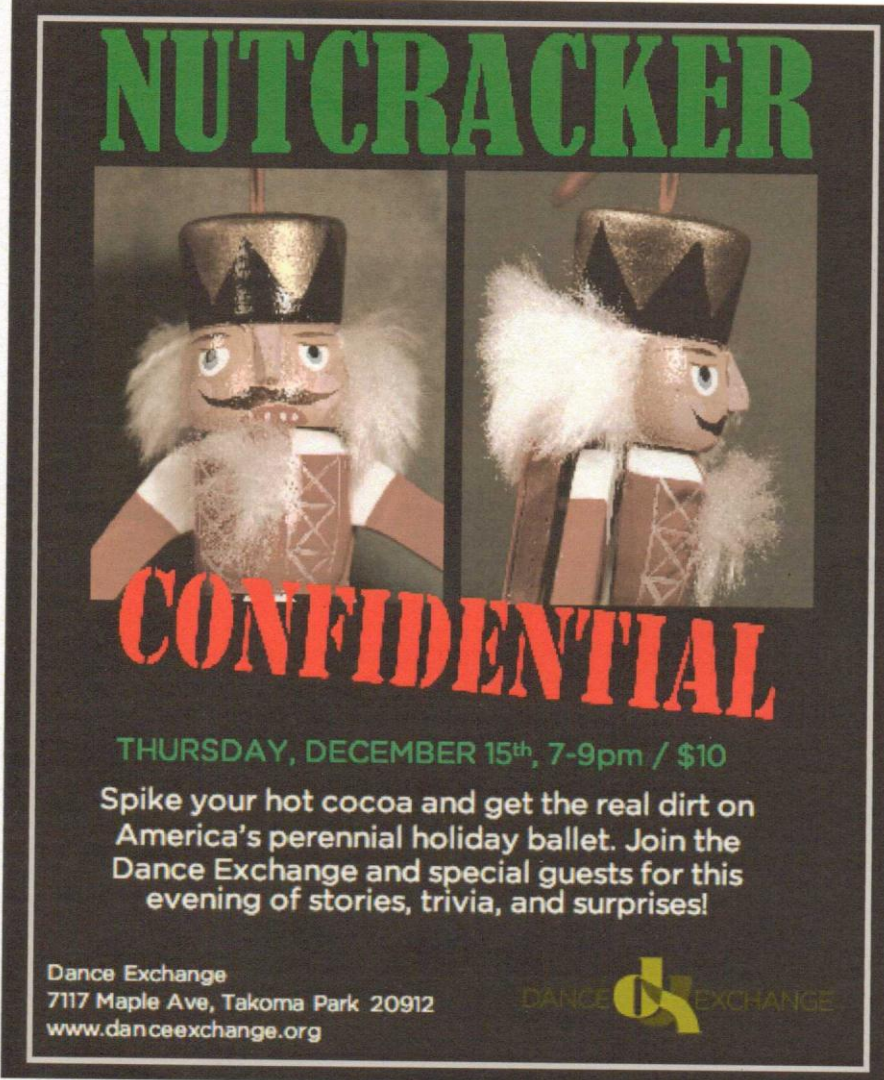
An evening of
parlor games +
surrealist fun

featuring a presentation of
the D|Lab: DX's virtual
commons for collaboration

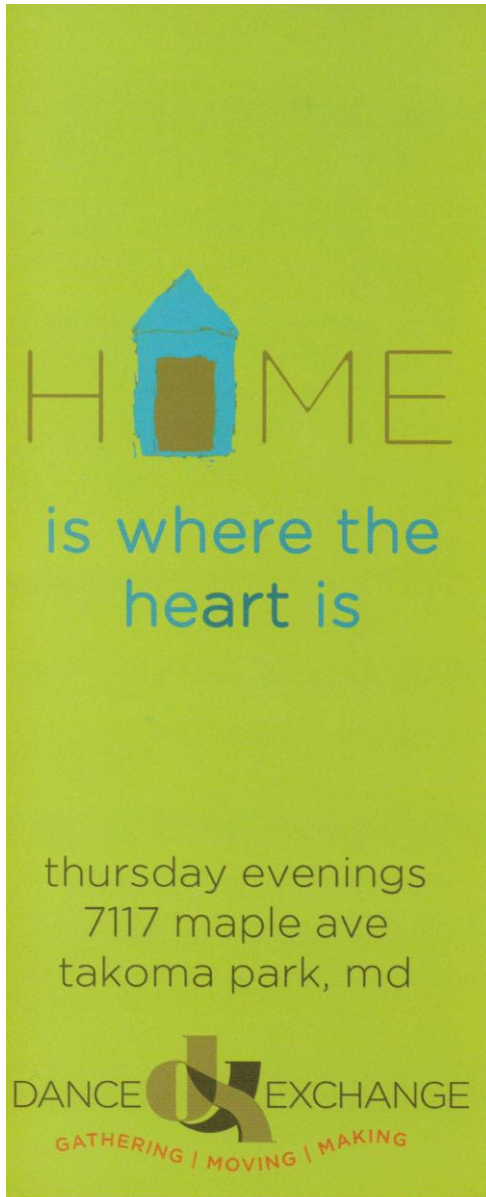
Thursday, December 8, 7-9pm
Suggested donation \$10

Dance Exchange
7117 Maple Ave
Takoma Park, MD
www.danceexchange.org

Marketing for Nutcracker Confidential

A poster for a performance titled "NUTCRACKER CONFIDENTIAL". The title "NUTCRACKER" is in large green letters at the top, and "CONFIDENTIAL" is in large red letters below it. Between the two titles are two side-by-side images of nutcracker puppets. Below the images, the text "THURSDAY, DECEMBER 15th, 7-9pm / \$10" is written in green. A paragraph of white text follows: "Spike your hot cocoa and get the real dirt on America's perennial holiday ballet. Join the Dance Exchange and special guests for this evening of stories, trivia, and surprises!". At the bottom left, the "Dance Exchange" name, address "7117 Maple Ave, Takoma Park 20912", and website "www.danceexchange.org" are listed. At the bottom right is the "DANCE EXCHANGE" logo, which features a stylized green "dx" monogram.

Marketing for Spring 2012 HOME Series – Front and Back



HOME SPRING 2012	JANUARY	FEBRUARY	MARCH	APRIL	MAY
	JaM ON!	4 definitions of love	MOVIE MADNESS	big brain dance series	musings, muses, & music
<p>Thursday evenings @ 7 pm Dance Exchange 7117 Maple Avenue Takoma Park, MD 20912</p> <p>Each week, come HOME to the Dance Exchange for a variety of art-making experiences. See danceexchange.org for pricing and details.</p>	<p>1/12 Capital Jam Improv Lab</p> <p>1/19 Climate Conversations w/ DX Artistic Director Cassie Meador</p> <p>1/26 two for one! L.v. lab works in process, facilitated by Kelly Bond</p>	<p>2/2 A Romance to Remember: Your Body & Gravity (Alexander Technique) w/ Mary Naden</p> <p>2/9 Open Your Heart to Bartenieff w/ Wayles Haynes</p> <p>2/16 Love Your Badass Self w/ Nancy Bannon</p> <p>2/23 Less Tension, More Love, couples massage workshop w/ Ilana Silverstein</p>	<p>Join us this month for DX film series which includes curation of the freshest dance on the web, live performances paired with films, environmentally themed movies that inspire us, and documentaries of beloved dance icons!</p>	<p>4/5 Cut it Up! Video editing w/ Matt Mahaney</p> <p>4/12 #thisishappening w/ social media guru Sydney Skybetter</p> <p>4/19 Straight Outta Harvard: Liz Lerman on researching your work</p> <p>4/26 The Dance Writing Distillery, a workshop w/ Emily Theys</p>	<p>5/3 two for one! L.v. lab works in process, facilitated by Kelly Bond</p> <p>5/10 make & bake</p> <p>5/17 SongRise, DC's all women social justice a cappella group</p> <p>5/24 Youth Arts Night, featuring Youth Exchange, Teen Exchange, & much more!</p>
	danceexchange.org				

Appendix G – Takoma Park 2010 Census Report

U.S. Census Bureau

AMERICAN
FactFinder

DP-1

Profile of General Population and Housing Characteristics: 2010

2010 Demographic Profile Data

NOTE: For more information on confidentiality protection, nonsampling error, and definitions, see <http://www.census.gov/prod/cen2010/doc/dpsf.pdf>.

Geography: Takoma Park city, Maryland

Subject	Number	Percent
SEX AND AGE		
Total population	16,715	100.0
Under 5 years	1,254	7.5
5 to 9 years	1,038	6.2
10 to 14 years	909	5.4
15 to 19 years	934	5.6
20 to 24 years	975	5.8
25 to 29 years	1,145	6.9
30 to 34 years	1,312	7.8
35 to 39 years	1,361	8.1
40 to 44 years	1,332	8.0
45 to 49 years	1,269	7.6
50 to 54 years	1,297	7.8
55 to 59 years	1,264	7.6
60 to 64 years	957	5.7
65 to 69 years	579	3.5
70 to 74 years	394	2.4
75 to 79 years	288	1.7
80 to 84 years	223	1.3
85 years and over	184	1.1
Median age (years)	38.0	(X)
16 years and over	13,320	79.7
18 years and over	12,966	77.6
21 years and over	12,421	74.3
62 years and over	2,197	13.1
65 years and over	1,668	10.0
Male population	7,786	46.6
Under 5 years	622	3.7
5 to 9 years	513	3.1
10 to 14 years	450	2.7
15 to 19 years	468	2.8
20 to 24 years	450	2.7
25 to 29 years	504	3.0
30 to 34 years	592	3.5
35 to 39 years	660	3.9
40 to 44 years	609	3.6
45 to 49 years	595	3.6
50 to 54 years	592	3.5
55 to 59 years	609	3.6
60 to 64 years	444	2.7
65 to 69 years	272	1.6
70 to 74 years	145	0.9
75 to 79 years	111	0.7
80 to 84 years	92	0.6
85 years and over	58	0.3

Subject	Number	Percent
Median age (years)	37.3	(X)
16 years and over	6,094	36.5
18 years and over	5,926	35.5
21 years and over	5,652	33.8
62 years and over	921	5.5
65 years and over	678	4.1
Female population	8,929	53.4
Under 5 years	632	3.8
5 to 9 years	525	3.1
10 to 14 years	459	2.7
15 to 19 years	466	2.8
20 to 24 years	525	3.1
25 to 29 years	641	3.8
30 to 34 years	720	4.3
35 to 39 years	701	4.2
40 to 44 years	723	4.3
45 to 49 years	674	4.0
50 to 54 years	705	4.2
55 to 59 years	655	3.9
60 to 64 years	513	3.1
65 to 69 years	307	1.8
70 to 74 years	249	1.5
75 to 79 years	177	1.1
80 to 84 years	131	0.8
85 years and over	126	0.8
Median age (years)	38.7	(X)
16 years and over	7,226	43.2
18 years and over	7,040	42.1
21 years and over	6,769	40.5
62 years and over	1,276	7.6
65 years and over	990	5.9
RACE		
Total population	16,715	100.0
One Race	15,911	95.2
White	8,192	49.0
Black or African American	5,843	35.0
American Indian and Alaska Native	45	0.3
Asian	730	4.4
Asian Indian	329	2.0
Chinese	93	0.6
Filipino	87	0.5
Japanese	35	0.2
Korean	49	0.3
Vietnamese	43	0.3
Other Asian [1]	94	0.6
Native Hawaiian and Other Pacific Islander	10	0.1
Native Hawaiian	0	0.0
Guamanian or Chamorro	1	0.0
Samoan	3	0.0
Other Pacific Islander [2]	6	0.0
Some Other Race	1,091	6.5
Two or More Races	804	4.8
White; American Indian and Alaska Native [3]	51	0.3
White; Asian [3]	183	1.1
White; Black or African American [3]	195	1.2
White; Some Other Race [3]	118	0.7
Race alone or in combination with one or more other races: [4]		
White	8,814	52.7
Black or African American	6,225	37.2
American Indian and Alaska Native	198	1.2

Subject	Number	Percent
Asian	1,016	6.1
Native Hawaiian and Other Pacific Islander	42	0.3
Some Other Race	1,309	7.8
HISPANIC OR LATINO		
Total population	16,715	100.0
Hispanic or Latino (of any race)	2,417	14.5
Mexican	231	1.4
Puerto Rican	91	0.5
Cuban	89	0.5
Other Hispanic or Latino [5]	2,006	12.0
Not Hispanic or Latino	14,298	85.5
HISPANIC OR LATINO AND RACE		
Total population	16,715	100.0
Hispanic or Latino	2,417	14.5
White alone	948	5.7
Black or African American alone	158	0.9
American Indian and Alaska Native alone	24	0.1
Asian alone	3	0.0
Native Hawaiian and Other Pacific Islander alone	0	0.0
Some Other Race alone	1,026	6.1
Two or More Races	258	1.5
Not Hispanic or Latino	14,298	85.5
White alone	7,244	43.3
Black or African American alone	5,685	34.0
American Indian and Alaska Native alone	21	0.1
Asian alone	727	4.3
Native Hawaiian and Other Pacific Islander alone	10	0.1
Some Other Race alone	65	0.4
Two or More Races	546	3.3
RELATIONSHIP		
Total population	16,715	100.0
In households	16,337	97.7
Householder	6,569	39.3
Spouse [6]	2,690	16.1
Child	4,469	26.7
Own child under 18 years	3,375	20.2
Other relatives	1,133	6.8
Under 18 years	309	1.8
65 years and over	130	0.8
Nonrelatives	1,476	8.8
Under 18 years	60	0.4
65 years and over	50	0.3
Unmarried partner	459	2.7
In group quarters	378	2.3
Institutionalized population	66	0.4
Male	21	0.1
Female	45	0.3
Noninstitutionalized population	312	1.9
Male	131	0.8
Female	181	1.1
HOUSEHOLDS BY TYPE		
Total households	6,569	100.0
Family households (families) [7]	3,904	59.4
With own children under 18 years	2,019	30.7
Husband-wife family	2,690	40.9
With own children under 18 years	1,415	21.5
Male householder, no wife present	281	4.3
With own children under 18 years	113	1.7
Female householder, no husband present	933	14.2
With own children under 18 years	491	7.5

Subject	Number	Percent
Nonfamily households [7]	2,665	40.6
Householder living alone	2,034	31.0
Male	769	11.7
65 years and over	190	2.9
Female	1,265	19.3
65 years and over	383	5.8
Households with individuals under 18 years	2,205	33.6
Households with individuals 65 years and over	1,341	20.4
Average household size	2.49	(X)
Average family size [7]	3.12	(X)
HOUSING OCCUPANCY		
Total housing units	7,162	100.0
Occupied housing units	6,569	91.7
Vacant housing units	593	8.3
For rent	132	1.8
Rented, not occupied	9	0.1
For sale only	99	1.4
Sold, not occupied	11	0.2
For seasonal, recreational, or occasional use	23	0.3
All other vacants	319	4.5
Homeowner vacancy rate (percent) [8]	2.8	(X)
Rental vacancy rate (percent) [9]	4.0	(X)
HOUSING TENURE		
Occupied housing units	6,569	100.0
Owner-occupied housing units	3,444	52.4
Population in owner-occupied housing units	9,248	(X)
Average household size of owner-occupied units	2.69	(X)
Renter-occupied housing units	3,125	47.6
Population in renter-occupied housing units	7,089	(X)
Average household size of renter-occupied units	2.27	(X)

X Not applicable.

[1] Other Asian alone, or two or more Asian categories.

[2] Other Pacific Islander alone, or two or more Native Hawaiian and Other Pacific Islander categories.

[3] One of the four most commonly reported multiple-race combinations nationwide in Census 2000.

[4] In combination with one or more of the other races listed. The six numbers may add to more than the total population, and the six percentages may add to more than 100 percent because individuals may report more than one race.

[5] This category is composed of people whose origins are from the Dominican Republic, Spain, and Spanish-speaking Central or South American countries. It also includes general origin responses such as "Latino" or "Hispanic."

[6] "Spouse" represents spouse of the householder. It does not reflect all spouses in a household. Responses of "same-sex spouse" were edited during processing to "unmarried partner."

[7] "Family households" consist of a householder and one or more other people related to the householder by birth, marriage, or adoption. They do not include same-sex married couples even if the marriage was performed in a state issuing marriage certificates for same-sex couples. Same-sex couple households are included in the family households category if there is at least one additional person related to the householder by birth or adoption. Same-sex couple households with no relatives of the householder present are tabulated in nonfamily households. "Nonfamily households" consist of people living alone and households which do not have any members related to the householder.

[8] The homeowner vacancy rate is the proportion of the homeowner inventory that is vacant "for sale." It is computed by dividing the total number of vacant units "for sale only" by the sum of owner-occupied units, vacant units that are "for sale only," and vacant units that have been sold but not yet occupied; and then multiplying by 100.

[9] The rental vacancy rate is the proportion of the rental inventory that is vacant "for rent." It is computed by dividing the total number of vacant units "for rent" by the sum of the renter-occupied units, vacant units that are "for rent," and vacant units that have been rented but not yet occupied; and then multiplying by 100.

Source: U.S. Census Bureau, 2010 Census.

Appendix H – 2012 FY Budget

Dance Exchange, Inc.

FY12 Budget

INCOME	FY11	FY12 - board approved in June	FY12 - smaller, actual budget, to be approved		
INCOME-EARNED					
Earned Income	480,000	260,000	254,500		
Education (inhouse)	22,000	25,500	32,000		
Healthy Living and Local	20,000	20,000	35,000		
Inhouse programming		3,000	3,000		
Merchandise Sales	7,000	7,700	8,000		
Interest Income	500	100	100		
Studio Rental Income	80,000	80,000	75,000		
Other Income	5,000	5,200	2,500		
TOTAL EARNED INCOME	614,500	401,500	410,100		
INCOME-CONTRIBUTED					
Individuals	89,350	65,000	70,000		
Board of Directors	45,000	45,000	45,000	120,000	individuals
Government-State	80,000	80,000	68,140		
Government-Local	100,000	80,000	57,420		
Government-Federal	211,150	156,500	185,000	310,560	government
Foundations	280,000	125,000	93,270		
Corporate Foundations	125,000	220,000	193,000		
Corporate Sponsorships	5,000	15,000	15,000	301,270	foundations/corporations
Fundraising Events	5,000	5,000	5,000		
TOTAL CONTRIBUTED	940,500	791,500	731,830		
TOTAL INCOME	1,555,000	1,193,000	1,141,930		
		0			
EXPENSES					
SALARY EXPENSE					
Admin Salaries	230,000	113,300	113,300		
Artistic & Program Salaries	400,000	342,750	263,283		
FICA Admin	17,600	8,665	8,667		
FICA Artistic	30,000	26,220	20,141		
Workers Comp	10,000	7,000	7,000		
Admin Health Insurance	13,000	10,000	8,000		
Artistic Health Insurance	55,000	35,000	32,000		
Life Insurance	1,500	0	0		
D&O Insurance	1,565	1,565	1,565		
Unemployment Taxes	6,000	4,000	6,000		
Retirement plan admin	1,600	1,000	1,000		
SALARY EXPENSE TOTAL	766,265	549,500	460,957		
MARKETING					

Printing	3,000	9,500	8,500
Design for print materials	1,000	2,000	2,000
Education marketing	1,000	1,000	1,000
Photography	1,500	3,000	3,000
Video documentation		2,500	2,500
Web Design & Maintenance	2,500	1,000	1,000
Advertising	600	1,500	1,500
Presenter travel subsidies	5,000	5,000	2,500
TOTAL MARKETING	14,600	25,500	22,000

DEVELOPMENT

Travel	600	1,000	1,000
Postage	3,000	1,500	1,500
Design for printed materials	1,000	500	500
Printing	3,000	1,400	1,400
Cultivation and Stewardship	600	2,500	2,500
TOTAL DEVELOPMENT	8,200	6,900	6,900

PROGRAM EXPENSE

Adjunct Artistic Staff	75,035	80,000	98,000
Adjunct Education Staff	3,000	3,000	14,500
Interns	4,600	9,000	9,000
Music/Sound	15,000	9,000	9,000
Set/Costume/Props			
Design/Creation	25,000	10,000	15,000
Lighting			
Design/Prod/Maint/Supplies	16,000	9,000	9,000
Adjunct Production Staff	15,000	7,500	9,000
Production Misc	6,000	8,500	8,500
Videography & Video			
Production	38,500	12,000	12,000
Shipping	16,000	5,000	5,000
NSF deliverables	50,000	30,000	30,000
Cummings deliverables	35,000	0	0
Healthy Living expense	20,000	20,000	20,000
Local programming expense		2,750	2,750
Professional Development	1,400	2,000	2,000
Travel - Touring	73,000	66,500	74,000
Travel - Local	20,000	20,000	20,000
Virtual Commons	0	30,000	20,000
Publications Design/Print	0	0	0
Research	500	400	500
TOTAL PROGRAM EXPENSE	414,035	324,650	358,250

OFFICE ADMINISTRATION

Dues/Subscriptions	2,000	2,000	2,000
General Postage	3,000	2,200	2,000
Accounting & Audit Fees	35,000	33,000	32,000
Hospitality	1,000	500	500
Telephone/Fax	10,000	9,000	10,000
Supplies/Office & Building	3,000	7,000	6,500
Bank fees	1,500	2,300	2,300

Computer Maintenance	12,000	10,000	10,000
Computer equipment	0	3,000	3,000
Consulting Expense	40,000	25,000	20,000
General Office Expense	3,000	1,000	750
Off-site storage	3,000	2,000	2,000
Copier Lease	2,500	2,750	3,000
Travel (non-program)	600	600	600
Merchant Account Fees	2,000	1,000	1,000
OFFICE ADMIN TOTAL	118,600	101,350	95,650
FACILITY			
Utilities	25,000	22,000	22,000
Repairs & Maintenance	15,000	18,000	20,000
Building Insurance	7,000	6,000	6,000
Property Tax Expense	800	800	1,000
Mortgage-Interest	34,000	32,000	34,000
Mortgage-Principal	16,000	18,000	16,000
Depreciation	67,000	63,000	62,000
FACILITY TOTAL	164,800	159,800	161,000
CONTINGENCY/CASH RESERVE			
Line of Credit pay-off thru Sept	20,000	15,000	0
City Loan payment - 12 months	6,000	0	25,000
Urciolo Loan payment	5,000	5,600	5,000
	12,500	4,500	4,500
TOTAL EXPENSES	1,530,000	0	1,139,257
surplus/deficit	25,000	- 200	2,673

Appendix I – Dance Place Resident Companies

Carla & Company

Led by Carla Perlo, Dance Place's Founding Director, Carla & Company is known for its high-energy performances and dedication to bringing the arts to people of all ages and cultural backgrounds.

REVISION dance collaborative

REVISION is contemporary modern dance company which aims to engage audiences of all ages in critical thinking about social issues that surround our everyday lives.

Deborah Riley Dance Projects

Deborah Riley Dance Projects is a modern dance company which presents performances and workshops that illuminate the landscape of emotions, ideas, perspectives and concerns of women. The company performs the choreography of Dance Place Co-Director, Deborah Riley who joined Dance Place as an Artist-in-Residence in 1987.

Coyaba Dance Theater

Coyaba Dance Theater was founded in 1997 by Founder/Artistic Director Sylvia Soumah and performs traditional and contemporary West African dance and music focusing on the diverse ethnic groups and various humanitarian themes of West African culture.

Dance Place Step Team

The Dance Place Step Team has represented the best in youth talent since its inception in 2000, with members ages 6 and up. The vision of the Step Team and Artistic Director Donna Kearney is to maintain a core group of outstanding students who strive academically as well as theatrically to be their best.

Vita

Colleen Robinson was born and raised in Louisiana. Following Hurricane Katrina, she attended Columbia College in Chicago where she earned her B.A. in Theatre in 2008. Following graduation, Colleen returned to Louisiana and continued to work in theater, serving as stage manager, production assistant, and performer for various productions, as well as working in the box office of the Utah Festival Opera company in the summer of 2009 and working as an intern at Southern Rep in the summer of 2010. She entered the Arts Administration program in the spring of 2010. Colleen currently resides in LaPlace, Louisiana and continues to involve herself with local theatrical productions.

