

TVC - Dance Forum

1/9/2026 9:00 AM

This transcript only reflects the Dance Success Stories portion of Dance Forum

CONFIDENTIAL ROUGHLY EDITED REALTIME FILE

Compliments of HRICART.com

This file was created in real time by a Human Realtime Captioner for the purpose of communication access. It is not a certified legal transcript and may not be entirely verbatim. It is intended for use by the consumer only as notes of the proceedings. A consumer should check with the presenter for any clarification of the presentation.

>> Good morning, everyone. I'm going to get away from those and have these as my beloved MK Wegman. I'm Lisa Mount. I use she, her, and often sir as my pronouns, especially in the morning when I order fast food.

>> And I'm MK Wegman. I welcome any pronoun.

>> We are your cofacilitators for this morning's dance success stories session and we are so delighted to be back with you again this year. I'm going to give you a little bit of overview and context about how this is going to flow, and then we will be introducing one update [cutting out] and time for you to talk with one another at your tables.

So we're focusing on success because our principle is that success causes learning. Focusing on failure causes only yearning. And there are failures among us aplenty right now in our national and international environment, and we know that failure is useful in the rehearsal studio and in the process, but as we look at outcomes and endeavor to learn from one another, we learn best from when we did it well.

And when things actually work. That's what we can transmit. The headwinds that we are struggling against as a field are stronger than they ever have been in my 51 years being paid to work in the arts. I have never seen an environment like this. So if you're feeling besieged, you are not alone. And yet not despair. Despair gives in to those who would make us succumb to a world view to which we do not agree. So today we're going to bring you opportunities for learning and we're going to bring you opportunities for conversation. We do also want to honor one of our great elders who is in this room and to thank her for leading us to this point. And that, my dear friends, is Rena Shagan. She wasn't expecting that. We couldn't be here if you hadn't done what you did.

>> That's true.

>> [Laughter]. We also want to honor two people who are profoundly important in this work who passed over the last year and that's Liz Silverstein and Lisa Booth. Thank you for being such great ancestors and for leading us on this path. So today's work will not be comfortable. Today's work will not solve every problem you have. Today's work will not when we get the mic going around be the opportunity for you to pitch every project you have to the whole

room. I will interrupt you. [Laughter]. But today will be an opportunity to think about what's working in our landscape and our ecosystem. What holds us up and what keeps us going.

And here, my beloved, is going to tell us about who has made today possible. So dance success stories was created by the dance managers collective in the spirit of sharing positive experiences of presenting dance with a goal of supporting the continuity of dance presenting in a climate in which the past support mechanisms are quickly disappearing. We know that sharing knowledge from across the field of dance is critical to maintaining dance touring. The touring of dance has always been a major part of the performing arts networks in the United States. We gather today to motivate those who are presenting dance along with those who want to present dance. So if you're a first-timer in this room, I hope that you'll learn about presenting dance. The dance managers collective is comprised of dance companies that came together in 2014 to cooperatively schedule dance showcases during APAP at New York City Center and the Ailey Citigroup Theater locations. You can access our schedule of dance showcases taking place from today through Sunday on the QR code that is being projected now.

QR code. Okay. No. Technology. We'll get that up in a minute.

They look forward to welcoming you to our spaces to see as many dance showcases as you can. The dance managers collective is also collecting data to continue the sharing of knowledge through a portal where you will be able to find your dance peeps, but also to review the dance success stories you've heard here today along with those from past sessions. Please scan the QR code on your table. So there's a tent on every table and a QR code on this tent. And that is where you can register to gain access to the portal.

So please scan the QR code and let us know that you were here today and then you will be able to participate in that data. So that QR code is available to you on your table tent.

>> There are two QR codes on your table, for the show case listing, there's -- Laura's waving it. It looks like that. See, many other we are about to begin with an update from one of last year's dance success stories coming from Sarah Lewitus. Sarah, talk to us about the Mid Atlantic Presenters Initiative.

>> Hi, everyone, good morning. My name is Sarah Lewitus. I use she and her pronouns. I'm a white woman in my mid 30s with dark brown hair, a red sweater, and floral skirt. I'm an arts worker with a background in dance and I work at Mid Atlantic Arts, which is a regional regranting organization as the program director for performing arts and the accessibility coordinator.

Mid Atlantic Arts offers regional and national grant opportunities and is one of six regional arts organizations or RAOs. If you attended the Dance Forum last year, you may have heard me talk about some of Mid Atlantic Art's grant programs and how they support dance touring. I'm grateful to be invited back to share an update of -- as several of Mid Atlantic Arts programs are undergoing significant changes but will continue to support dance touring. A new program to look out for is the Mid Atlantic Presenter Initiatives program. For this program, presenting organization based in Mid Atlantic Arts funding region, which includes Delaware, the District of Columbia, Maryland, New Jersey, New York, Pennsylvania, Puerto Rico, the US Virgin Islands, Virginia, and West Virginia, presenting organization based in one of those places contracts a performing artist or ensemble for at least two community engagement

activities at least one of which is a public performance.

The artist can be touring or local to a presenter's community. No consortium is required for this program. Presenting organizations can receive up to \$5,000 to subsidize the artist fee with a one- to- one match. In other words, a presenter can receive up to \$5,000 if they have contracted an artist for a fee of \$10,000. The application opens this week and closes in late April 2026 and the project period is between September 1st, 2026, and December 31st, 2027. So if you're a presenter and want to learn more about how to apply, or if you're an artist or agent or manager and want to understand how you can potentially leverage this program to support your work, please be in touch with me. You can find my e- mail at MidAtlanticArts.org or we can connect this week at APAP.

So if you're not in the Mid Atlantic region, if you're like I don't live in those places, I do recommend you check out the regional arts organization that represents your geographic area and I know y'all are going to hear from Adrienne at NEFA in just a minute too.

So while I'm excited that Mid Atlantic Arts is offering a Mid Atlantic Presenter Initiatives grant, I want to let you know that this is something of a transitional program. You may be aware that other longstanding programs at Mid Atlantic Arts like Arts Connect, Mid Atlantic Tours are not running in the upcoming cycle and you may be wondering, justifiably, where did that money go. It's a totally fair question. The answer is two- fold. Part of the funding that's going towards this Mid Atlantic Presenter Initiatives program that I just shared about is funded through the dollars that had been used to support those programs but also the other portion is being held for our next fiscal year in a maneuver that's going to allow us to make a timeline shift in how we distribute funds with a long- term goal of smoothing out the timeline for grantees between submitting your application and receiving your grant award.

I won't go into the details of how that works right now, but I would love to talk with you about it so if you're curious about the how and why, please come find me this weekend.

In terms of next steps, Mid Atlantic Arts is working from a recently completed external evaluation of some existing programs like arts connect along with our newly adopted strategic plan to reimagine what Mid Atlantic Arts support for dance touring in the region could look like. Mid Atlantic Arts process for updating or reimagining these programs over the coming months will include external feedback. So I hope that you'll stay in dialogue with me and with the organization in this moment of transition. Please reach out to me any time with questions, concerns, or ideas related to Mid Atlantic Arts programming and I invite you to stop by our booth, Mylander 182, and join my colleagues for an in- person informational session about all the programs at Mid Atlantic Arts. That's going to be this Sunday from 2:30 to 3:30 here at the Hilton. So as a former dance presenter, I deeply understand the value of supporting the development of new work, of having the opportunity to tour that work, if touring is part of the artist vision.

It's really an honor to be here with you all this morning. And I appreciate the opportunity to share these updates. Thank you.

>> Awesomeness incarnate. For the first of our dance stories speakers, we want to invite Danae Rees from Axis Dance Company to come and spend three and one half minutes telling you a success story.

>> Good morning, everybody. My name is Danae Rees. I'm executive director at Axis Dance Company. I'm a white woman using she/her pronouns with dark brown hair pulled back, large

hoop- like earrings. I'm wearing a short black denim dress with long sleeves, collar, buttons down the front, black boots, black tights, and my access needs today is that I need to use my laptop to keep me on track. Before we start the three minutes, I want to take a collective breath in because we need to regulate.

And let it out. Okay. For those of you who don't know who Axis is, where have you been? We are a company of disabled nondisabled deaf and neurodiverse artist who create world class productions that challenge the perceptions of dance in disability based in Berkeley, California. As a self- booking company that tours nationally and internationally, we work directly with presenters for the entire booking process including meeting the access needs of both our company and audiences alike because making space for us all means that access is for everyone.

In 2024 we created the access guide for presenting and touring performing arts thanks to the support of the Hewlett Foundation and the National Dance Project out of our own experiences as a touring company. Intended for performing arts venues and presenters, it came not just out of our needs as a company but the industry as a whole to address long overdue work to make dance and performing arts spaces accessible to artists, venue workers, administrators and audiences with disabilities. Our goal, to promote deeper understanding of accessibility within the performing arts, support presenters, venues, touring staff, and organizations to design their own journeys through long- term explorations of and commitments to accessibility that can better serve your mission. To make it easier for disabled artists to navigate and excel in the field of dance and performing arts, and spotlight innovative practices of disabled artists. We work closely with presenters and venues during the booking process to create a holistic approach to the presentation of our work that incorporates accessibility in all aspects, not just the physical needs.

Access provides a full package of assets to presenters with accessibility already embedded. Images with alt text descriptions, videos for web and social that include captions, the option to utilize our fully accessible digital program that can be updated to include presenter acknowledgements, strategies and work around for ticketing systems that do not provide accessibility in the ticketing process so that you can capture the access needs of your audiences in advance and make better seating choices.

And to also address the access needs of the artist which is often neglected.

And how to best communicate these across all marketing strategy for services that are available to your patrons. Engaging directly with venue staff across all departments, we are a sounding board for their team with ways to embed these strategies into the work, not just for access shows.

But all presentations moving forward. As one presenter commented after one of our work response with their team, it was taking what we often theoretically talked about amongst ourselves and making it more tangible and practical. Creating spaces where everyone feels welcome before they arrive, artists and audiences, is a cornerstone to ensuring access is truly for everyone.

When we collectively create spaces where everyone belongs, we inevitably see audiences grow. The access guide we've created has provided opportunities to engage more deeply with presenters, venues, and their audiences before, during, and after the presentation. We have seen the impact of this with venues long after shows have come and gone.

Disabled people long having been the natural experts in access and design are being recognized as key partners in this work. We hope that the access guide will be a supportive tool to presenters, organizations, and your teams, and that the guide may one day be out of date. That would be an indication that the evolution of this work and that the field is prioritizing and cultivating access as a creative practice.

I am happy to share more. It is a website. You can get all the information there on Accessguide.axis.org. I have postcards if anybody would like to find out more. And let's keep going.

>> Thank you, Danae. Next up is Mark Wilson from the Zoellner Arts Center.

>> Good morning, I'm Mark Wilson from Zoellner Arts Center at Lehigh University. I'm a bald headed black man, middle aged with a multi-colored shirt and blue suit. Zoellner Arts Center located at Lehigh University on the south side of Bethlehem where 49 percent of our residents are Hispanic. So when I started there over five years ago, I intentionally went into the neighborhood and spoke with people about their hopes and vision for Zoellner. One resident of 75 years explained to me that although the university did not have physical barriers separating the community from the campus, there were these emotional barriers that made them feel unwelcome and coming to the university campus and from fully engaging with Zoellner Arts Center. So with that background, I hope you can understand why we invited the company manager from dance company New York to come visit the Hispanic center and also an elementary school on the south side. We wanted our partners to have the opportunity to meet with the company directly. We wanted them to be a part of the creative process. We did not want to tell the community what they needed. We wanted them to understand that they could be collaborators, co-creators with us. We did not want to be the gate keepers of the artistic process for them.

So what happened from the 18 months when we brought them to come have that visit from April of 2026 when they came, the artists visited with Donell Elementary School to be a part of the world's culture day where they taught folklore dances from Mexico to students and the teachers and they shared the cultural history behind those movements. They visited with the Hispanics in Lehigh Valley where they led community workshops including mini performance, dance instruction, and also conversation about the tradition of Mexican costumes and storytelling through movement. The company also performed a school show where we had over 800 kids from across Lehigh Valley coming to see the dance. And the residency concluded with a public performance of Puebla the story of Cinco de Mayo, celebrating Mexican heritage through dance, music, and narrative. So what did we learn? We learned that in order to remove emotional barriers, we needed to cede power, release some of our power that we had. We learned to communicate early and often with our dance professionals and the community. We learned that even though we are the content experts, our community partners are the context experts of the community that we serve.

When we work together, we can build long lasting trust. That trust allowed us to bring a wide variety of dance programs since those five years. Thank you.

>> Thank you, Mark, for the visual, for the content, and the context. Next up -- there we are. Next up, we want to welcome the incredible Adrienne Petrillo from the New England Foundation for the Arts.

>> Good morning, I'm Adrienne Petrillo. I'm the interim director of program strategy at the

New England Foundation for the Arts or NEFA it's more known. NEFA is a regional arts organization similar to Mid Atlantic as Sarah mentioned but I'm sure many of you are familiar with the National Dance Project, which is run by my incredible colleagues in Indira, Sherry, and Kristin. As a regional arts organization, NEFA also has grant programs that serve presenting and performing arts organizations specifically within our region. So one of those programs is called crossroads, formerly it was called nest 3 and it supports artists touring to three or more presenters across New England and for those who aren't sure what our six tiny states are, they are Connecticut, Rhode Island, Massachusetts, Vermont, New Hampshire, and Maine. A significant program is the collaborative planning among presenters and the artists to use their collective resources to build the tour that provides a meaningful experience for the artist, the partner organizations, and their communities last year the crossroads program provided a grant for a tour by New York- based choreographer Leslie Cuyjet. The presenters on the tour were the Institute of Contemporary Art or the ICA in Boston, Bates Dance Festival in Lewiston, Maine, and Motion State Arts in Providence, Rhode Island.

Each organization received their own grant from NEFA, which covered a portion of the fee being paid to the artist. The range of the grant and how much of the budget it covered really depended on each presenter and their engagement. And these three presenters have very different scales and models. So, for instance, at the ICA, their grant, while it was the largest, only covered about a quarter of their budget whereas at Bates Dance festival in motion states art the grant covered about 50 percent of their budget.

They each collaborated on an overall tour but also had activities and programs that were specific to their community. So the ICA in Boston presented the piece for all your life just this past fall and Bates Dance festival will present that same piece next -- well, I guess now it's 2026. This year at their festival in July.

At the ICA in addition to the performance, Cuyjet also had two additional days of production residency work which helped her expand the lighting and sound design for the piece so that it could work in larger spaces it previously had been done in relatively small theaters. And so having that time and space allowed the work to develop and also had the potential to increase its touring potential and capabilities to go into larger spaces.

Cuyjet is performing at Bates dance festival this summer but she was actually at the 2025 festival as a performer with Cynthia Oliver and while there she was able to work with festival students and also have residency time to develop her own work for this summer's performance.

Motion state is presenting Leslie Cuyjet in February and they are actually doing a piece called Blur which is an older piece because they really wanted to support the artist's desire to revisit an older work because the life cycle of a dance piece can be so brief, that was something the artist was really hoping to do and they were able to do -- support her in doing that.

So you can see each presenter is taking their own approach that makes sense for their organization and their community. Two presenters are providing support for development and presenting the newer piece, and one presenter is giving an opportunity to revisit an older piece.

Though both pieces have linked thematic elements and multiple opportunities for community engagement and partnerships. The presenters work together to collaboratively plan the tour. They shared timelines, budgets, project scope, and other details, and all observation -- three

organizations worked together to cross promote, which actually started in the spring of 2025. So one of the things that's really interesting and part of a big reason why this tour was funded was because of the collaboration and one of the things that stood out is that the ICA is a significantly larger organization and their resources made it possible for the other two presenters to present this artist, Motion State which is a teeny tiny basically artist, small artist- run almost volunteer- run organization, and they would not be able to present an artist of this scale without the support of the other presenters.

Thank you.

>> Our final success story of this morning comes from Aisha Ahmad-Post from the Newman Performing Arts Center in Denver.

>> Good morning, everyone. Thank you so much for the opportunity to be here. I'm Aisha Ahmad-Post. I'm the executive director at the Newman Center for the Performing Arts at the University of Denver. DU is a private R1 research university dedicated to the public good. The Newman Center has a thousand-seat beautiful opera hall which is both the joy and the bane of my work. We want to be able to bring different artists that weren't necessarily beholden to selling a thousand seats every single time they came to Denver, and we wanted to build opportunities for dance artists to come to Denver and build relationships and networks beyond just doing a performance in this hall. And so we wanted to try a pilot in which we brought a company, specifically La Mezcla and Vanessa Sanchez -- yes, we love them -- and they were such incredible joyous partners to work with. We wanted to try and decenter the performance in that concert hall as the singular event of a residency. And so La Mezcla came to Denver for a series of workshops and residencies. We were honored to have over members across Denver schools and predominantly Latina elementary school and high school. We were able to work with a local company who helps provide under represented -- or excuse me, underserved students access to folklorico and indigenous dance traditions, and we brought a celebratory dance concert to a new performing venue out in Aurora, which is our next door neighbor, a space called Manos Sagrados, which was created by an incredible entrepreneur who is also a core part of the community in Denver. We had to think about how we were going to fund this because normally we would fund our performance with ticket sales. That was not going to be possible in this situation. We were fortunate to be able to get a grant from Denver arts and venues. We were also able to employ some of our education funds to be able to make this work possible. In this end, we were able to engage with over 750 people from across our communities in ways that we had never really been able to do before. We had a two- way street of communication and engagement, La Mezcla was able to work with the very strong Chicano community in Denver but they also infused our local ecosystem with new ideas and ways of working within the dance space and ultimately we plan to bring them back and have that performance in the big hall, but ultimately, I think what I really loved about this was that we had an opportunity to build long- term relationships with a dance company that is not part of our community but very much is in conversation and dialogue with what we have in Denver and to be able to build long standing audiences, networks, and opportunities for the artist and our communities alike. Thank you so much for the opportunity.

>> I love working within a time- based art form. Every single success story was successful at nailing three and a half minutes. I'm going to invite MK Wegman now to give you just her

quick distillation of what we heard, a came of salient points that we hope will fuel discussions at your table and I'll stage manage that in a moment. Hello, MK.

>> So among the things we heard, I think there are three important points. First of all was how deeply each of these presenters engaged the artists in their process of generating participation in the community and artists. The second is their active solicitation and relationship building with community partners who were really critical in as one of the presenters said, decentralizing the power that the presenter holds in the relationship between the artist and the community and the audience. And the final major point here was the use of residency activities that the engagement with the artist was just not just a one off of selling tickets in a hall and that is what the relationship is going to be, but forging deeper relationships over time with the artists and the community and the community partners to create a holistic approach. I think it's important to understand -- to remember that access has created a guide which is applicable not just to presenting artists and companies with disabilities, but to recognizing the deep relationships that have to exist between the presenter and the community and the artist in order to successfully address the barriers that come in access case with presenting work with artists with disabilities but across the board the disconnects that can happen between the relationship with artists and presenters.

I think those are the main points that were raised but strong community partnerships, deep communication, sharing power, and finally, I want to mention that in the case of the Newman presentation, how to fund this aspect of the deeper community relationship and partnerships by looking at your local resources. They had resources within their university education funds, but they also went to a local arts agency because their community luckily has some regrating funds that would be available for this.

So not expecting that the full cost might have to come from ticket sales, which narrows your choices in the artist that you might present, but finding audiences and ticket revenue and other resources that deepen the relationship with your communities and with the artists. Thank you.

>> Thank you. She's amazing. You are amazing. And the knowledge in this room far exceeds anything that we could put on this stage for three and a half minutes. So here's how we're going to roll. At your tables, this is an opportunity for wondrous conversation about things that are working. We know that our brains are webs made of stories. Something landed at one point on that web in these conversations that's shaking loose something else that you've done or you've experienced. So we're going to take 15 whole minutes. Wow. Big time budget. For conversations at your tables. If all of you can speak, that's great. If it's half and half, you do you. We'll take three shares out of that when we're done with mics running around the room. So if there's someone who tells you an amazing story that continues to move this work forward through successes, please be sure to nominate them to the table so that they give their consent to share their story when we do it. All right. Ready? 15 minutes. Talk to yourselves.

>> [Table interactions].

>> It's so hard to let go of these connections when they are so brief. But dear friends, kind hearts, and gentle people, my inner stage manager is on fire and I am calling us back to our plenary session. Please bring your conversations to a graceful close.

>> We're going to take just a few minutes for you to share a couple of quick stories. I'm going

for three. We might extend it to four if people are appropriately brief. My friends over here who aren't at a table caught my attention and said let us be first. Okay. They advocated on behalf of their own selves. So --

>> Hello, everybody. How y'all doing?

>> Everybody say dance.

>> Dance. Dance. Dance. That's what I'm talking. All right. So I'm going to let my colleagues introduce themselves --

>> No, baby, just you, just you, just you.

>> All right. So my name is Ronnie Hill, executive director of Rennie Harris Puremovement American Street Dance Theater. So when we were talking about how to continue to keep pushing dance forward and the communities. So, you know, companies let's just say Lehigh University, for example, we all went there. So what we do is we pass on our experience to the next company that's coming through of what we did in our community and also let's just say we went five miles out where that presenting organization doesn't have any connection to, they don't know these folks or anything like that, and we go out, we do some outreach down there, and then we bring those people to the theater. And then we talk about that experience to the other companies that are coming in. Real quick story. So Rennie Harris says listen, man, we cannot get any school districts in Philadelphia and the suburbs. So what I did was I said I'm going to become a council member and figure out how to get in these schools. So I ran local government and I won. And then I got reelected. So now we are in all of the schools in the suburbs of Philadelphia where they were gatekeeping. Listen, I'm a strategist. And then residency company at the Annenberg Penn live arts residency company there where we bring new work there every year, and we bring those thousands of people to that theater to see us perform. And guess what? A lot of them said we've never even been in a theater before. Those people in that community had never been downtown with that presenter and that education department, that's a new connection. So that's called keeping it forward. So my thing is all of the presenters in here, create a platform where the artist can talk to one another as they're leaving that presenting organization to say look, this is what we did. This is what we experience. So when y'all go there, go down there to Ms. Patty's, she's got a thousand kids. Bring those kids all the way up to the theater. It's called keep the connection going. All right, y'all, that's my time.

>> Yes. Right over here. Right over here.

>> Thank you. And bear with me. My name is Natasha Goda in. Represent the organization go dance. The founding artistic director is Armani go dance. We are based in New York and New Orleans. We have taken fundraising efforts into our own hands. We have our most ambitious project going right now which is a giveaway for a house in New Orleans. We -- yeah. Thank you for that.

>> Sign me up. Oh, wait, I already have one.

>> We have leveraged collaborative partnerships in the community to be able to do that ambitious fundraiser. We also partnered with an organization that 32 years in existence. The reason we're doing it is to provide affordable artist residency housing so we also have the house. Thank you for that. And a few more houses. We leverage historical tax credits. We leverage state capital outlays in order to make these things work. So don't just concentrate on the grant which we really appreciate the state of New York recently gave a

grant as well but we're layering funding and we're leveraging collaborative partnerships to make sure that the dance artist and performing artists have living wages, not just -- thank you for that.

>> No free performance is living wages and in order to do that, you have to create your own pools of money and those you can turn historical tax credits, state credits into real money once it's done. So we leverage the skills of other community collaborators. We partner, we barter, especially with presenting organizations as well. Done. Thank you.

>> There you go. Yes. Godan, godan. All the way in the back, you've got the enthusiasm layering leverage. I love this. All right. Our final story out of this round, but there will be more opportunities to talk and to share. Go ahead.

>> Hi, my name is Heather Stewart. I was not expecting to be on a microphone this morning, but here I am. I'm with Little House Dance which is a small dance company based in Portland Maine. Thank you. [Laughter].

>> And we've been doing a lot of work there for the last five years to help presenters and audiences see that dance can exist in places that weren't historically centralized dance hubs. So we're looking at bringing dance to communities where it hasn't been before. And the success story that I wanted to share with you all is a little bit personal but something that I've been realizing as an artist in my own work the last few years is how much telling our personal stories really connects and broadens who can come into our audience. I have two projects in particular that I've felt have really demonstrated this to me. One is a project that looks at women's healthcare and healthcare that people with vulvas experience. And the stories of women and people who have gone through various medical procedures that have been really quite traumatizing. And in that project, the amount of people that reach out and share our stories with us has been really amazing and we've really connected with an audience that's so much bigger than just people who go and see dance or people who go and see contemporary dance. And then the other project is a solo work that explores addiction and recovery. And through that we've been connecting with a lot of people in the local recovery community in Portland, Maine, and it's just been amazing to be able to be in a room with people from our community who haven't known anything about dance, haven't had any experience with dance before, but immediately come in and are able to feel connected to the work and then feel like they want to come back and feel like they want to see more of that. And I'll just say that that work is being shown tonight at studio 5 at City Center at 6:00 p.m. Thank you.

>> Thank you. Awesome. Okay, friends. We are doing an unprecedented thing in my experience of the Dance Forum. We are on time. So this next opportunity for more conversation as your table needs my next slide.

There was an initial survey that was done of you all and the questions that you had and we took that and we distilled it. So we want to offer you four potential prompts for this next conversation based on what you said was important. I'm going to read them out. If we get a slide, we get a slide.

What can be done to expand the forms and styles of dance that get presented? If you've got a success story about that, please talk about it.

What are the potential innovations in connecting dance to audiences? You've heard three amazing stories already. Two amazing stories plus one that deals with the third one on the list. Where's the money? Long-term approaches to funding and to audiences both at home

and on tour. And the fourth question that we distilled was let's talk about dancer health. Let's talk about dancer health.

So we want to offer those as prompts to you in our on- time zone for just a quick ten- minute check- in. Again, follow the passion as we have done today. If there's somebody at your table who really has a brilliant story about expanding what gets presented about innovations and connecting to audience, about finding the money, and about supporting dancer health, please offer those. We're going to run this for about ten minutes, we'll hear one or two and then we'll close this up and send you out. Invite our Dance/USA colleagues and send you out into the wild APAP world. Off you go. Speak and speak.

>> [Table interactions].

>> All right, my friends. Now comes the time to bring these conversations to a gracious and elegant completion. If we're closing it up in 5, 4, 3, 2, 1. We've reached the 0 moment of conversation. I love the peer to peer learning that is going on. I love the lateral and intergenerational mentorship that I am seeing. This is such brilliance in this room. Thank you all for gathering. We're going to take two more shout outs from the most passionate table of somebody who wants to speak and immediately leaps to their feet. There you are. Please tell us who you are and be short but brief.

>> I'm David Dorfman. I'm representing this table and I just turned 70 and I don't want -- thank you. Thank you. There's a lot of people that are here that have been around for a while, and that -- no seriously, and that are tired of begging --

>> Hello.

>> For things. Michelle gave this gesture. We don't want to do that as we train our board members. We want to ask and we want to be affirmed and be affirmative in this asking because we've worked hard and trained and deserve to receive. And so sometimes when we think what is our worth, and then we -- I'm just going to give an example. We double it and then someone says yes as an artist, it's like, man, that feels good. Probably should have been doubling it for the past 70 years. But the notion and then from a presenter aspect, is that we can have an honest human to human non-transactional, even though it is business, non-transactional way of bringing art together to people and honor the creation.

>> Thank you, David. All right. Here we have our final table speaker of the morning.

>> Hi, I'm Mila with the Charlotte ballet. We talked about dancer health and organizations in the state of North Carolina, we got three proposals back and we managed to create a partnership with Novant Health and what they are offering us is three years of services full- time athletic therapist in house two personal trainers, a physical therapist, access to all of their different medical networks, and this is an in kind donation or in kind partnership so that we who have Novant art healthcare partner, all over our website and everywhere. So that was a way of providing really incredible on the ground comprehensive care to our dancers. They not only do the treatment but they do a lot of preventive work. They've gotten to know our rehearsals and watch what we're doing. They know what rep is coming up and they prepare the dancers for that to go from contemporary to pointe work to back and forth. So a really wonderful partnership.

>> So active and preemptive health. What a concept. MK has been taking notes and listening deeply. She's going to give us a final synthesis. We're going to thank some folks, and then turn this back over to Sara Nash.

>> So I want to harken back to our panel of four presenters. The points that were raised there, which ended up being followed through by the other responses from the table conversations, that engaging artists very deeply in the process not just performing or doing community residencies, but engaging and communicating with your community, the value of building community partnerships to make your space accessible to the audiences that are there for you. And the value of residencies in building a healthy touring engagement. In the table reports, I think hearing that artists are interested in passing on the relationships that they build in their residency in a community to the next artist coming in, which means that's -- that's evidence of the deepness of artists engaged in the process. The leveraging, layering, and living wage approach, about looking beyond the traditional funding resources, looking at things like capital assets as a way to build and leverage resources for the -- for the artists, and finally, the idea of connecting artist personal stories, which is the content -- can be the content of their work to presenters. So it's not just that the presenter is booking a piece about healthcare, as an example, but actually knowing that that is a personal experience of artists and how that can enable them to go deeper into the community and, again, bring in new people to the work. In these last two, the idea of a non-transactional relationship between the artist and the presenter, that you have a mutual interest in the audience and in the community, and how you build on that mutual interest rather than a dollar exchange is a really healthy way to think about successful presenting of dance and touring. And, again, the idea of finding a partnership around dancers' health with a local health agency, which is providing in-kind services to the dancers, is just an incredible way, another way to build resources and partnerships in a community. So I think it's really, really a terrific -- so many ideas today. So many positive ideas, and ideas of success. So I want to thank the dance managers collective for organizing this session. I hope that it has been beneficial to you, and, of course, thank Dance/USA for hosting it. We want to call out each member of the dance managers collective, not in alphabetical order. Anne Camille Hersh, Cathy Persian, Sandy Garcia, Jennifer Morris, Michelle Co., and Laura are Colby. Great work. And now we want to turn it over to Sara Nash from Dance/USA to close us out. Thank you.