



Winter Forum 2009

Human Resources & Organizational Performance

January 31, 2009

92nd Street Y, Harkness Dance Center

New York City

Open Space Technology Book of Proceedings

This document is the result of a one-day "Open Space" - a way to format a group meeting, retreat or conference that generates communication, collaboration, innovation, and other solutions to challenges and transitions. At the beginning of the day, the participants were invited to offer topics of conversation - all told, there were at least twenty topics discussed during five sessions throughout the day. Participants self-selected which conversation they wanted to join.

The contents of this document are the summary notes that volunteer scribes submitted following particular sessions, plus the individual spoken comments and the anonymous written comments, both expressed during the "closing circle". They do not necessarily reflect the views or policies of Dance/USA or all the members of any given session. If you would like more information or clarification about what was discussed, please contact the convener of the topic.

For more information about Open Space Technology: www.openspaceworld.org

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Session 1 Summaries

Cultivating a Solid Dependable Volunteer Network

Convener: Paula Sharik

Notes-taker(s): Lacey Althouse

Other members: Peter DiMuro, Marvin Preston, Marie Louise Stegall, Cheryl Carson, Martha Whitfield, Elizabeth Fox, Virginia Johnson, Andrea Snyder, Esther Palmer

Please list below the essences or key points of the conversation (3-5)
(This may include key understandings or new learning, outstanding questions, observations, and, if appropriate to this discussion - action items, next steps)

- Our challenges:
 - Finding the right people
 - Training and patrolling staff
 - Working with creative personalities, being sensitive

- New Learning:
 - Technical Resources
 - Facebook, Let's Meet, volunteer match
 - Involve Volunteer staff in the big picture
 - Go to other organized groups to find volunteers

- Moving Forward:
 - Offer volunteer incentives
 - Write volunteer job description with great care
 - Use your board to help
 - Regional service organizations should develop a volunteer group to all to use

Leveraging Organizations to Transform Expenses to Assets AND Copyright Issues - Fair Use, Ownership, Work for Hire

Convener: Marc Kirschner; Robert Clarida

Notes-taker(s): Martha Whitfield

Other members: Martha Whitfield, Amy Harrison, Esther Palmer, Paz Tanjuaquio, Cassandra Oliveras, R. Fippinger, Lois Welk, Bob Clarida, KB Brown, Ginger Montel, Dick Caples, Barbara Zimmerman, Meagan Woods, Sharon Luckman, C.C. Conner, Felice Lesser, Ken Tabachnick, Sydney Skybetter, Marc Kirschner, Virginia Johnson, Marvin Preston, Peter Jaszi

Please list below the essences or key points of the conversation (3-5)

(This may include key understandings or new learning, outstanding questions, observations, and, if appropriate to this discussion - action items, next steps)

- What assets do people have?
- Who manages distribution of money to dancers once they've left the company?
Can be a buy out or can do something upfront
- Documentation should be contractually agreed upfront - can be a simple document
- Existing / older media - can be back cleared
e.g. for digital media use
- "All media" rights
"work for hire" - you own it

Nurturing Administrators (feeding body, mind and spirit)

Convener: Jodi Krizer

Notes-taker(s): Liz Van Vleck

Other members: Elizabeth Schulman (Ballet Hispanico, Cathy Chamoni (PA), Brittany Keefe (American Rep Ballet), Macada Brandi (Dance NJ), Johanna Heflin (Harkness Center for Dance Injuries), Eric Booth (theater artist/institutional culture focus), Debbie Shapiro (Headlong Dance Theatre), Maureen Koelsch (Independent Dancer), John Louis Bryant (Jennifer Muller The Works), David Mallette (Management Consultants for the Arts, Inc.)

Please list below the essences or key points of the conversation (3-5)
(This may include key understandings or new learning, outstanding questions, observations, and, if appropriate to this discussion - action items, next steps)

- Human resources is about Humans (administrators are human, too)
- We need to learn to develop consistency in terms of wellness rituals including avenue for voicing concerns in the workplace, i.e. discussion groups about how
- Create 'Culture Committees' for a collective voice for wellness and balance in the workplace
- Make nutrition a part of work life - taking time to eat, drink, prepare good food to eat throughout the week.
- Necessity for dialogue in the workplace for expectations of norms in terms of work and wellness in the workplace. IE - 'I am committed to working hard for the organization as well as taking care of myself.'
- Create Wellness Accountability partners outside of work.

ADDITIONAL NOTES:

- Overworked, major injuries, driven, wants to encourage balances, We are human - but stress negates that. Computers crash, we can't. As administrators we take care of the artists and the organizations. We need to take care of ourselves.
- Finding balance in work and home life.
- Preventing burnout.
- Dealing with guilt - perfectionism.
- Physical manifestations of stress.

- Getting out of shape.
- Not finding balance - nor do role models.
- Changing habits.
- Work culture that squelches why we got into this in the first place.
- Culture non-nourishing - lacking gratitude and appreciation.
- Bringing our understanding of the world and our bodies to our work as administrators.
- Differences between those of us who are from dance backgrounds and the administration world.
- We are human.
- We are taking on much more work. Is it ok to say - 'I am really stressed out.'
- Great divide between artists and administration.
- Why not extend wellness programs to administration. Support groups. Wellness focus for administrators.
- Generational gap with new administrators who don't want to drive themselves into the ground.
- Nutrition - fast-food - coffee and muffins - how does that affect the working environment, productivity, culture of the organization.
- Dance/NYC - Town Hall on bridging generational gap.
- Communication - in our administration capacities - like creating a volunteer list - in order to delegate work load.
- Strategizing managing up.
- Culture committee - for the office - from the frontlines up. Hugely successful. (Southwest Airlines, Toyota - employee input)
- Three co-artistic directors
- Keep a diary
- Collaborative work force
- Difficult to teach old dogs new tricks.
- Difficult to learn how to prioritize.
- Learn to say 'no'.
- Cognitive research - fast processing/slow processing. Slow = moral, ethical, begin to atrophy.
- We need to start changing habits. Need to set limits for ourselves. Need to take time. Retrain to not have guilt/perfectionist reactions.
- Acceptance.
- Workaholics. Need to change habits.

Management Styles: How to create an open / welcoming environment with all the stress / workload on management's shoulders

Convener: Brooke Manetti

Notes-taker(s): Rona Carr

Other members: Jeff Parks, Monica Sidorchuk, John Louis Bryant, Anne Dunning, Jen Abrams, Elizabeth Fox, Rona Carr, Diana Mossack, Martin Kagan, David Mallette, Anna Drozdowski, Brooke Manetti, Leslie Zucker

Please list below the essences or key points of the conversation (3-5)
(This may include key understandings or new learning, outstanding questions, observations, and, if appropriate to this discussion - action items, next steps)

- There is frequently a culture difference in management styles between the studio and the office.
- Hold weekly staff meeting, allow everyone to ask a question.
- Find ways to deliver compliments / praise for input (e.g. e-mail, face to face)
- Understand the way people on the staff learn (e.g. hands-on, group training, directive, collaboration)
- Manage growth and the demands of leadership
- Communication - priceless
- Manage expectations by communicating and negotiating what they will be with founder and board

US Federal Taxation on Foreign Artists Performing in the USA

Convener: Laura Colby

Notes-taker(s): Laura Colby

Other members: Laura Colby, Jack Lemmon, Tricia Person, Jonathan Ginsburg, Any Fitterer, Deborah Crocker, Jim Nelson, Pam Robinson

Please list below the essences or key points of the conversation (3-5)

(This may include key understandings or new learning, outstanding questions, observations, and, if appropriate to this discussion - action items, next steps)

- Royalty payments to foreign artists or companies are NOT subject to the 30% withholding.

Session 2 Summaries

Post Lay Offs: Dealing with Work Load and Survivor Guilt

Convener: Marie-Louise Stegall

Notes-taker(s): Marie-Louise Stegall

Other members: Cassandra Oliveras, Debbie Shapiro, Amy Harrison, Elizabeth Schulman, Sharon Luckman, Anne Dunning, Lise Houlton, Andrea Snyder

Please list below the essences or key points of the conversation (3-5)
(This may include key understandings or new learning, outstanding questions, observations, and, if appropriate to this discussion - action items, next steps)

- Strategies for Getting Work Done:
 - Interns & Volunteers - off load the time eating tasks
 - Be realistic with job posting - do not emphasize fun, but list the boring tasks
 - Prioritize what must get done versus what can wait
 - Adjust expectations - not everything needs to be perfect; sometimes good enough really is good enough
 - Working longer hours does not necessarily mean higher productivity - really work smart

- Surviving in the downsized workplace:
 - Find balance between self as human and professional self
 - Stay connected to the art - leave your desk and visit the studio
 - Adjust your self expectations to be realistic
 - As managers:
 - Give more resources to professional development;
 - let people know you value their skills and dedication
 - Open doors for them; help them build their professional relationships
 - Offer travel opportunities when possible
 - Find non-monetary compensation; nurture and respect your employees

- Organize the to do list:
 - Who does what
 - What needs to be done now; this week; this month

- Exit Memo:
 - Each employee should document what they do, and who their contacts are
 - Set the strategy for the next person coming in
 - Should be a requirement set forth in employee manual
 - Outcome can also be achieved if job descriptions are revisited and updated regularly

- Can also make producing a “what I do” checklist a condition of receiving severance pay

- Can counsel people out of their jobs
 - If there is a disconnect between the needs of the institution and the perspective of the employee on what they do, surfacing this can help an employee move on

- Note Card Exercise
 - Every time you do a task, write it down on a 3X5 card
 - Result is a stack of cards that reflect all the work you do
 - Cards (tasks) can then be prioritized or handed off to others to do

- Observations:
 - Recent trend toward specialization in jobs will likely be reversed; generalists will be more valuable to institutions
 - Lesson from “Good to Great”: need the right team; people who are willing to be flexible and have multiple talents
 - One positive outcome could be that we will all be required to be more clear about what we do, how it gets done, and to stay focused

Creativity and Collaboration: How Can We Work Together

Convener: Paul King, White Bird

Notes-taker(s): Liz Van Vleck, Arts Admin Grad Student

Other members: (22 participants) Christine Jowers, Cathy Cheryl Carson (Group Motion), Keith Martin, Peter DiMuro (DanceMetroDC), Jeff Parks (DMDC), Jen Abrams (Risa Jarsolow & Dancers), Paul King (White Bird), Vicki Kimble (Dance/USA), Greg Russell (Chicago Dancing Festival), Ashley Friend (The Contemporary Dance Core), Liz Van Vleck (Arts Admin grad student), Maureen Koelisch (independent), R. Fippinger (G2 Center) Cathy Chamon, Meagan Woods (Jersey Dance Collective), Christine Jowers (Founding Editor, Dance Enthusiast), Anthony Whitehearst (Movement, Artist, Activist), Eric Booth (Freelance Consultant), Esther Palmer (QuA2D/Seen Performance), Anna Dvordowski, Macada Brandl (Dance New Jersey), Nancy Sands (Rochester City Ballet), Paula Sharik (Roxey Ballet)

Please list below the essences or key points of the conversation (3-5)

(This may include key understandings or new learning, outstanding questions, observations, and, if appropriate to this discussion - action items, next steps)

- We will change 'more for you is less for me' into 'more for all of us' idea within our communities.
- Create 'Favor Exchange Communities'
- We will create a society of ambassadors of dance
- We will take time to regenerate ourselves in the company of our peers, e.g. DANCE/USA Winter Forum in NYC.
- Use Dance/USA as a resource for us to connect, support, and rejuvenate each other.
- Some productive examples: Virginia "Minds Wide Open: Virginia Celebrates Women in the Arts (see: www.vamindswideopen.org); Art Novae Movement Group; WOW Café Theatre NYC (Women and Transgender collaborative group working on \$17,000/year budget); ART ATTACKS Charlotte, NC; Dallas - Arts Partners - BIG THOUGHT organizing arts information under one umbrella - Portland, OR being mentored for one year: RIGHT BRAIN INITIATIVES, Denver: arts orgs created a Consortium for Arts Education each kicked in a percentage to operating; Dance/USA - Philadelphia - created an Advanced Planning Calendar - coordinated information about events - online access.

NOTES:

COLLABORATIONS: Models, ideas, and discussions

- Paul King - White Bird - collaboration ideas with other art organizations, updated out-dated models promote each other
- Keith - Virginia - idea - state wide initiatives - increasing Minds Wide Open - Virginia celebrates Women in the Arts. Create a theme. Arts organizations collaborate to create theme - March, April, May, June. Virginia 2010 - Minds Wide Open - planning team, exec directors, organizations working together
- 21 major groups got together every two years.... Much is given, much is expected. Leadership focused. Collective action. **Minds Wide Open - Virginia Celebrates Women in the Arts (created a theme) Arts organizations** creating awareness, media has picked it up.
- Chicago 2007 - Chicago Dancing Festival started collaboration with Museum of Contemporary Art in Chicago - shared email lists. 2007. Great success. Continues. Then did a performance at the MCA in the summer. Great partnership. Successful.
- Artistically - split bills,
- Multimedia collaboration with individual artists **Art Novae Movement Group**. In addition artists help each other with administrative aspects of the projects. Met through chance experiences started to bring together.
- Differences between collaborative work and hierarchical work. Choreographic experience is very much like this. Transferrable skills from the studio into administration.
- Grassroots movement - usually seen as counter institutional, trying to work to change this outlook
- Looking at differences within the community to find ways to engage them - in many ways - into the work and the organization
- Community engagement - worked with Liz Lehrman - looking outside ourselves but rarely back at the dance community - DMDC - now applying to collaborations within the dance community, **creating a society of ambassadors for dance**
- **Change 'more for you is less for me' into 'more for all of us'**
- We often look outside our orgs/dance community but can also work within the dance community

- **WOW THEATER COMPANY** (15-17 core members - up to 100 involved) (lower eastside NYC) **Volunteer collaborative theater community** (all women/trans people) \$17,000/year operating budget - we are primed for this economy. Only requirement is to be a woman or trans, say your name, and do the work. How can we expand this model to the greater community now? Seems primed for now.

- **Favor Exchange Community**
- Look into creating collaborative partnerships with more money making entities - corporations - getting us out THERE
- Grassroots Online
- We are 'Joe the, transplumber!' And we dance!!!
- Institutions and grassroots work together. Create collaborations with institutions.
- Learn to be clear about who we are so we don't lose ourselves in each other. We aren't practiced at doing.
- A new and different ethos. We make a commitment to each other. Whether we 'like' the work or not. We are there for each other. This model seems to work better with smaller organizations.
- Taking time out to regenerate with peers - meetings like this with Dance/USA helps this process.
- Dance/USA a resource for us to connect, support, and rejuvenate each other.
- How to share Administrative staff - sharing resources.
- Denver - larger arts organization formed a consortium for Education purposes - call kicked in the same percentage to help focus education healthy for their ecosystem.
- Consortiums of arts organizations decided to create 'ART ATTACKS' - 10-min appearances of the arts and random moments in the town to promote awareness - sparked Charlotte, NC.
- Cookie Ruiz - has administrative models to glean from.
- Fun of Falling in Minnesota.
- PHILLY - Dance/USA - Advanced Planning Calendar - coordinating different organization events. Password protected to keep press from getting the information prematurely. Questions - who does the work to get this information - the organizations are responsible for their own information. Example: Portland Dances.
- White Bird: Press release template available online - administratively helpful.
- Association of Teaching Artist
- Develop within the artistic community - as well as stakeholders - relationship
- Dallas - **Arts Partners** - all of the orgs had outreach in schools - are we duplicating work? - put all the information under one umbrella - organizing all the 171 Arts Opportunities to help with access. Look for: **BIG THOUGHT** - mentoring cities now. **RIGHT BRAIN INITIATIVE**. Will work together to mentor organization.

How American Companies Can Compete in the Market Without an Export Policy?

Convener: Laura Colby

Notes-taker(s): Laura Colby

Other members: Laura Colby, Julia Marx, James Nelson, Marc Kirschner

Please list below the essences or key points of the conversation (3-5)
(This may include key understandings or new learning, outstanding questions, observations, and, if appropriate to this discussion - action items, next steps)

- We're not able to compete
- We don't have any equivalent of what international companies have in tour support.
- We aren't getting the invitation to perform because the programmers know that all fees will be high (because we don't have any subsidy) AND because they haven't seen the work.
- They don't see all the work. They don't know it. There's no reciprocity between the venues.
- We need a clearing house for lawyers to see the work. Use the web/live cam/videos.
- How do we spark their interest?
- There is money available for educational exchange, but not for performance.

How Does a Good HR Department Serve Employees?

Convener: Pam Robinson

Notes-taker(s): Pam Robinson

Other members: Diana Mossack, Elizabeth Fox, Monica Sidorchock, Rona Carr, Tricia Pierson, Bob Middleton, Martin Kagan, Ken Tabachnick, Brooke Manetti, Verdery Roosevelt, Kathy Ertsgaard, Marvin Preston, Martha Whitfield, C.C. Conner, Rachel Moore, Leslie Zucker

Please list below the essences or key points of the conversation (3-5)

(This may include key understandings or new learning, outstanding questions, observations, and, if appropriate to this discussion - action items, next steps)

- Communicate with employees-benefits, policy, vacation
 - Orient new employees: show them the 'ropes,' teach mission and values
 - Put manuals, benefit information in accessible places
- Monitor policy and compliance
 - Reduce liability from employer practice claims
 - Policies: hiring practices, 'safe haven' for harassment complaint, whistleblower, document destruction
 - Formalize procedures
- Sensitivity training for managers
 - About every 2 years
 - Teach employees what they can and can't do (at least senior employees; if not all)
- Benefit administration
 - Troubleshoot for employees
 - Negotiate with providers
 - Hold seminars for employees
- Exit interviews-can be anonymous, provide feedback to organization
- Ways to manage:
 - Engage board
 - Help from an HR professional
 - Use audit committee as a risk management committee
 - Hire outside firm, not expensive
 - Serves as ombudsman for employees
 - Provides feedback to organization
 - Employees can call with questions or concerns

Session 3 Summaries

Use of Company Dancers for Education Work

Convener: Martha Whitfield

Notes-taker(s): Martha Whitfield

Other members: Jim Nelson, Maureen Koelsch, Bob Middleton, Olu Yemisi, Verdery Roosevelt

Please list below the essences or key points of the conversation (3-5)
(This may include key understandings or new learning, outstanding questions, observations, and, if appropriate to this discussion - action items, next steps)

- Discussion of use of company dancers for education work versus use of freelance teaching artists. Scheduling a big issue for use of company dancers. Use of teaching artists raised the question of possible disconnect between company identity/representation and the individual teaching artists.
- Some companies use a mix - e.g. Ballet Hispanico uses company dancers for education work when they are on the road - and the dancers are paid and trained. When at home schedules usually mean that freelance teaching artists are used.
- Education work by company dancers is sometimes, but not always rewarded financially.
- Discussion segued to insurance issues, both for freelance teaching artists and for dance organizations. Fractured Atlas is a resource. Coverage within "four walls" or out in different locations. Companies with schools may be treated differently.
- Police/criminal checks for those doing education work

Mentoring: Valuing Future Resources in the Field

Convener Matthew Keefe, American Repertory Ballet

Notes-taker(s): Liz Van Vleck, Arts Admin Grad Student

Other members: Diana Mossack, Pam Robinson (Alvin Ailey), Anna Drordowki, Rona Carr (Chamber Dance Project), Matthew Keefe (Amer. Rep Ballet), Jodi Krizer, John Louie Bryant (Jennifer Muller/The Works), Lisa Houlton (Minnesota Dance Theatre), Peter DiMuro(D/MDC), Esther Palmer (Quad2D/Seen Performance), Michael Scolaimiero (Penn Ballet), Keith Martin (Richmond Ballet), Michelle Burkhart (DanceNYC), Brittany Keefe American Repertory Ballet), Elizabeth Schulman (Ballet Hispanico) Amy Harrison (Riolt), Eric Booth (Consultant), Monica Sidorchuk, Ashley Friend (The Contemporary Dance Core)

Please list below the essences or key points of the conversation (3-5)

(This may include key understandings or new learning, outstanding questions, observations, and, if appropriate to this discussion - action items, next steps)

- How do we establish mentoring programs?
- Look to those who have developed programs: TCG - mentorship & Peer Advisory Group, Opera America, CTFD is developing networking/mentoring listing, can the dance community do this?
- Is there a way to begin training dancers to work in administrative roles within the company *while* they are still dancing?
- Is there a way to centralize 'best practices' for us to access?
- Communication is essential. Setting and communicating expectations critical.
- One step at a time. One person at a time. Don't worry about how, just do it.
- Don't get stuck looking too far back or too far forward - be in the moment now.
- "Be the change you'd like to see in the world."

ADDITIONAL NOTES:

- How are we supporting our current leaders and how are we nurturing future leaders. Is anyone doing mentorship now?
- Youth Advisory committee: bright young minds, created a lot of initiatives for youth and get
- Mentoring younger employees - what are people doing to teach people and keeping them interested in Larger and smaller organizations?
- Example: in non-profit but not arts org: new people partnered with a person who had been there for at least a year who was doing well and liked the company - partnered for six months - limited so it wasn't burdensome.

- Developed guidelines for mentorship. Mentor could provide feedback and information to company, i.e. stealing office supplies - had to be comfortable with that level of sharing. Explore carefully in terms of confidentiality and privacy. Make sure mentor is informed. Partnered with people not working in the same department. No extra pay for mentorship - but contributed to performance and developed organizational culture.
- Also - longer mentorship - confidentiality and liability became more important.
- TCG - has **mentorship program** in LORT-programs - higher LORT - veteran mentoring new comers.
- TCG - **Peer Advisory Network** - networking systems for lessons learned. Can Dance community do this?
- Dance/USA - has roundtable events with mentor/mentee - time challenges seem to inhibit this process
- Mentorship requires a certain type of person with certain skill set - identify these people - ask - who would be the 'right person' for mentoring - create a list of mentors.
- Keep asking for help. Matthew Keefe - American Rep Ballet, Rutgers - came through was mentored - living proof - of mentorship. Create professional development for Dancers.
- **Career Transition for Dancers** - careertransitions.org - programs for dancers to work in the business world - long term relationships - for dancers.
- **Is there a way to begin training dancers to work in administrative roles within the company *while* they are still dancing?**
- Unfortunately dancers learn to be quiet, do what they are told, have learned fear. Marginalized. Culture needs to change. Helping dancers learn to speak up for themselves. Cultivate dancers to reach out.
- Qualities of a good mentor: Nurturing, accessibility, human aspects of interpersonal relationships
- Dancers know the world. Richmond Ballet - to help dancers get training to move on after their dance careers. Dancers have the passion.
- Eric booth mentoring programs at Julliard. Training mentors - listening essential component to mentoring. Builds a relationship - healthy organic human interaction happens.
- Mentees needed guidance as well - learn how to learn. Make respectful targeted advantage of the occasion. Time investment lower, productivity increased.
- Mentor are long term rapport building.
- **Opera America has mentorship outlines online(??)**
- **Never Eat Alone** - book - Keith Varasi (sp?)
- Who is charged with creating mentorship guidelines? Would Dance/USA have the capacity to do this?
- **CTFD is developing networking/mentoring listing**
- Communication essential.

- Clear expectations essential.
- Critical response process/Liz Lerman.
- Develop panels for feedback.
- If we have a need - is there a way to find a connection to fill the need.
- League of American Orchestras - weakness in middle management - fast tracked it - structured a program to help fix the problems. Very successful.
- Dance/USA take the next generation funneling them into next level of administration.
- Denver example - organizations that opt into the deal - contribute to funding - collaboratively. Education departments of major cultural organizations.
- Reallocate pie to things that matter.
- One step at a time. One person at a time. Just do it.
- Don't get stuck looking too far back or too far forward - be in the moment now.
- **"Be the change you'd like to see in the world."**
- It is already happening however informal.
- We can acknowledge how much we are already doing.
- Opera America's mentoring program - asked people about their past mentoring experiences. You might start identifying mentors within your organization. Look outside organization already?
- Is there a way to centralize 'best practices' for us to access?
- Also how to learn how to effectively communicate - and communicate expectations.
- Accidental mentor. Acknowledging who we've learned from and how.
- Acknowledge non-monetary compensation.
- Acknowledge the importance of mentoring and help them learn how to be a mentor.
- Sabbaticals - how cool would it be to create a sabbatical program to help rejuvenate administrators through a sabbatical system.

Now What Happens.....Change or What does Change Look Like in Years?

Convener: Robert Dorf and Randy Fippinger

Notes-taker(s): Robert Dorf

Other members:

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(This may include key understandings or new learning, outstanding questions, observations, and, if appropriate to this discussion - action items, next steps)

The discussion took place amongst a mix of individual artists and managers of small to medium size companies and one presenter.

The initial stages of the conversation centered on general creative resourcing and “right sizing” the industry in a period of economic tumult. All agreed that the current model and trajectory for artistic development for both individual artists and organizations is untenable, unsustainable and “broken”. The current model generally leading to diminished projects in scope, ineffective catalysts for creativity and a shortage of administrative capacity in a funding environment that does not support general operations.

Specific solutions centered on:

- Expanded programming and partnerships like the Center for Creative Research <http://artasknowing.umn.edu/ccr.html>
- Further development of the Creative Campus.
- Different fee structures and relationships between presenters and companies, including expanded definitions, recurring engagements and changed timeframes of community engagement.
- More models similar to PennPat: http://www.pennpat.org/Grants.aspx?id=106&ekmense=216_submenu_220_btnlink
Is it possible to develop other multistate or paired models?
- Support for Strategy Opportunity Grants
- A model of shared HR at all levels between “entities”.
- A model of resource re-alignment at regional or national level. Alignment could include and probably should cooperate beyond the not for profit sector.
- Developing more generalists in the field of administration and less specialists. Using generalists in teams that could expand or contract as necessary. In other

words moving away from narrow job descriptions. Collaborating/working in consortia setting which could even be across art forms.

- Shared even multidisciplinary resourcing. It was asked if there were any shared models that exist. Pentacle was brought up as a model.
- Who needs to drive the conversation towards new models? There seems to be a leadership void towards redevelopment. Do managers lead or do artists. Traditionally funding has driven the programmatic and consequently organizational structures. Can change occur due to necessity without intervention of funders? Many participants wanted to know how an organization changes scale. A discussion of programmatic or venue change seemed to drive the opportunities for change but questions persisted as to how change would reverberate in the community and how "Right Sizing" would be perceived. Conversations concerning organizational risk taking and internal/external communications need to be addressed in a changed/new model.

The participants all agreed that we need to create change now.

Session 4 Summaries

Creating Inclusion: listening to, meeting the needs of, and enlightening our communities in order to create and expand our audiences

Convener: Liz Van Vleck, Arts Admin Grad Student

Notes-taker(s): Liz Van Vleck, Arts Admin Grad Student

Other members: Ashley Friend (The Contemporary Dance Core), Christine Jowers (Dance Enthusiast), Cathy Chamoni

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- Continue to reach out to social networks on line, see examples below.
- Find ways to meet needs of communities, e.g. LA Philharmonic Rush Hour Music Series
- Go into communities to cultivate arts experiences, e.g. Cornerstone Theatre in LA Bill Rausch
- Increase political activism and awareness. e.g. Secretary of the Arts
- Form partnerships, especially corporate to help with funding and exposure

NOTES:

New community development

Ashley Friend developed an interactive YouTube dance experience to try to bridge the gap of what contemporary dance is - it was funny - 23,000 hits - on one video. From the video - people came to the performance. Online community into the piece. Was it a compromise to the integrity of the piece - no this was about communication - posting about her experience of being in NYC.

On-line - AVATAR - SECOND LIFE - GOOGLE SECOND LIFE - as a way to reach people -

FACEBOOK - make a page - post - great for marketing
Ultimate goal to get people to live performance

Post interviews on website - use links from FACEBOOK

Fairly user friendly

Web is an interesting medium - the web helps us stay connected.

More traditional routes:

Workshops - interactive salon performances; interactive kid salons; potential collaborative aspects with other dance companies - produce a DVD - Artists not dumbing down their art but breaking it apart

Exhausting - creating your work, administrating, planning shows, and performing.

ART ATTACKS - great idea

MARTHA GRAHAM outdoor lunch hour performances

LA Symphony rush hour concerts

Living room performances -

Tea Dances - salon type experiences

Corner Stone Theatre - from LA - going to rural towns setting plays - buy in by the community

YMCA's

We seem so often to have to defend ourselves - for funding, as important

Give the arts political significance - Secretary of the Arts , Artist Corps

Shifts in culture - shift in how we reach people

Small companies to reach out to communities

Dance/USA - advocating for dance but how will the smaller regional areas of dance be addressed? It's overwhelming. Accessibility is difficult outside of metropolitan areas.

Pay-per-view for dance - upcoming. TenduTV. Met Opera - HD live performances but does it replace live?

Interested in being an Ambassador for Dance without going broke?
Form corporate partnerships?

Workers Compensation Insurance. It sucks. What can we do?

Convener: Bob Middleton

Notes-taker(s): Bob Middleton

Other members: Pamela Robins, (Alvin Ailey), Morrie Hartman, (Minnesota Dance Theater)

Please list below the essences or key points of the conversation (3-5)
(This may include key understandings or new learning, outstanding questions, observations, and, if appropriate to this discussion - action items, next steps)

Several Dance company managers expressed concerns regarding the handling of claims, classification of employees, experience modifications and options in the marketplace.

Since Workers Compensation Coverage is large percentage of a Dance Organization's insurance budget, it needs to be fully understood for many reasons including budgeting, loss prevention, claims management and employee safety.

Since Dance Organizations are not looked upon by Insurance Companies as a desirable class, they have not invested the time or expense to understand the role certain employees play in the company, subsequently they tend to lump everyone into one or two classes. These are either a classification for Dancers, usually coded as 9156, or Theater workers 9154. These are usually the most expensive classifications, so any other classifications available will be better than them.

Choreographers, Ballet Masters, Administrators and other non-dancers may be coded to the 9156 class, as the auditors may not be aware of their distinct roles. These should be classified as Teachers, class code 8868, or Clerical 8810.

If you operate a school, try to put everyone associated with the school in the 8868 code, except for janitorial people in 9101. Without a school, make sure that the clerical class is used for administrators.

A good way to prepare for an audit and possible change in classification is to make a list of each employee and their job duties. Also, contact your agent to help in these negotiations with the carrier, as they can provide influence.

Without certificates of insurance showing workers compensation coverage provided elsewhere, your 1099 employees will have their payments picked up at audit time by the insurance company.

Several States, such as Ohio, Wyoming and Washington are known as Monopolistic states and you must obtain workers compensation coverage from the State, not a private insurer.

Currently, there are options available to Dance Companies that are interested in getting out of the State Fund or an insurer of last resort. Their experience modification must be below a 1.80 and they have to be willing to show desire in reducing their claims frequency and severity.

Internet Advocacy at the Local Level

Convener: Matthew Keefe

Notes-taker(s): Matthew Keefe

Other members: Amy Fitterer, Jen Abrams, Olu Yemisi, Peter DiMuro, Virginia Johnson, Cassandra Oliveras, Paz Tanjuaquio, Anne Ounning, Abdo Sayegh, Brittany Fridenstine Keefe, Matthew Keefe, Lynn Neuman, John Munger, Maureen Koelsch, Julia Marx

Please list below the essences or key points of the conversation (3-5)

(This may include key understandings or new learning, outstanding questions, observations, and, if appropriate to this discussion - action items, next steps)

- We need to counter the negative publicity the arts are getting in the Stimulus Package...specifically the arts are “pork spending”
- The *facts* are not being effectively disseminated:
 - The arts generate \$7 for every \$1 spent (ie. Non arts jobs are being generated through investment in the arts)
 - More people attend arts events in the US than sporting events
 - The arts improve educational scores
 - The arts reduce crime rates in communitiesWe need to counter the negative spin with the facts
- The Obama campaign got huge numbers of people engaged in the electoral process. There is a lot to learn from this; the civic engagement they employed in the campaign needs to continue. We can use this momentum to spread the truth about the arts.
- Ways:
 - Quick sheets with the facts that speaks to non artists in ways they understand.
 - A PR campaign “ ‘Coming out’ as an artist”
 - Email campaign “12 reasons why Joe the Plumber should support the arts”
 - People to people advocacy - knocking on doors
 - Always countering misinformation with the facts
 - E advocacy forms that also reach state and local politicians in addition to senators and representatives

- A fish doesn't understand water - we have arts everywhere and the average person doesn't see it - can't understand what it would look like without art, so they don't understand its value. What is the value of Central Park? What would NYC be without it?

- We need Big Hairy Ideas and also things we can do today.
 - No one single approach, use face book, email quick sheets...every avenue available
 - Start now!

Maintaining Morale, Evaluation

Convener: Verdery Roosevelt, Andrea Dickenson

Notes-taker(s): Verdery Roosevelt

Other members: Andrea Dickenson, Diana Mossack, Verdery Roosevelt, Keith Martin, Sharon Luckman, Marie-Louise Stegall, Monica Sidorchuk, Tricia Pierson, Elizabeth Schulman, Martha Whitfield, Jeff Parks, Brooke Manetti, Michael Scolamiero, Jim Nelson

Please list below the essences or key points of the conversation (3-5)

(This may include key understandings or new learning, outstanding questions, observations, and, if appropriate to this discussion - action items, next steps)

- One organization has used exempt / non-exempt well (explanation of difference)
- how to build culture that exempt stays post 40hrs.
- are they meeting deadlines?
- Quality vs. quantity of work
- We need to use this time to fix those problems
- Flex time - comp time
- Can board members provide something (could just mean more work)
- Penn - board gave gift cards to staff
- Ask staff for ideas on morale
- Replacing departed staff is sometimes required
- Next decision may be by "who do we want to stay?" - feels very subjective, also unfair
- How to integrate performance reviews with increased responsibilities before making decision to...
- Experience in another corp - selective downsizing is done w / no repercussion - no protection given to earlier hirers
- Anything we can do for departing employees? References, connections
- Use outside firm to do restructure - if large rev. stream / program vanishes
- But we're already lean and mean - can we do temporary hiatus
- Empowers support staff with information and skills so they can do job better and do more work - creates a more organic environment
- Alternate ways to compensate employees professional development
- Ask employee to take on more - ask what they're interested in
- Bring staff in (not just senior staff) so that they are learning, getting career development

- Evaluations: annual written - needs to be documentation in the file; reviews can be done as professional development department heads do but not senior level
- What forms do you use? United Way; 3 month for new; 1 year for all; promotion if opening; special if problem
- They do assessment first - initiates w / employee - supervisor does next; Identify specific steps to improve - use that to evaluate a year later; has a job description for each employee - may be mis-casting of skills
- Artistic & managing directors regularly consult
- Employees are often more critical of themselves
- Some orgs don't take it seriously - must be perceived all the way down as serious
- Performance reviews done with executive director in addition to division director before receiving salary raise
- Conventional wisdom says not to link
- Direct reports are more effective
- Build in time for self refreshment
- Senior staff may be modeling pattern of long hours

Session 5 Summaries

Bridging Arts and Business Communities

Convener: Esther Palmer

Notes-taker(s): Esther Palmer

Other members: Bob Middleton, Amy Harrison, Diane Mossack, Marie-Louise Stegall, Morrie Hartman, Robert Dorf, Lynn Neuman, Martha Whitfield, Virginia Johnson, Monica Sidorchuk, Christine Jowers, Lawrence Greene

Please list below the essences or key points of the conversation (3-5)

(This may include key understandings or new learning, outstanding questions, observations, and, if appropriate to this discussion - action items, next steps)

- Aligning “product” of arts and business to create symbolic relationships - not easy and lots of work! to do the research to find. But we are creative thinkers and need to apply this skill.
- Bringing our “product” to them to benefit the business community / greater community too?
- Educating business about arts and culture / process and vice versa - institutionalize this education through arts and business council on service orgs.
- Showing arts as people, showing our humanity

Empowering Dancers

Convener: Brittany Keefe

Notes-taker(s): Brittany Keefe

Other members: Abdo Sayegh, Brittany Beyer, Meagan Woods, Maureen Koelsch, Cathy Chamoni, Anthony Whitehurst, Matthew Keefe, Brittany Keefe

Please list below the essences or key points of the conversation (3-5)

(This may include key understandings or new learning, outstanding questions, observations, and, if appropriate to this discussion - action items, next steps)

- * Action Plan - PDF journal
- * Action Plan - getting word out on affiliate memberships
- Mentorship - depends on leadership
- New age / new model for dancer's being able to ask questions and voice opinions
- Dance/USA encourage directors to pass information to dancers and fund conference participation
- Do dancers perceive this forum as "unsafe" - as examples of dance in the past
- Surge of dancers prevalent here
- Bylaws of boards all unique to an organization - there is sometimes a dismissive culture to dancers there.
- Find the "win-win" situation.
- * Action Plan - more collegiate contact. Guerilla / Sticker marketing.
- * Action Plan - Contact previous participants to assess what can be done in moving forward. Make a call.

Re-Designed Form 990

Convener: Amy Fitterer

Notes-taker(s): Amy Fitterer

Other members: Pam Robinson, Verdery Roosevelt, Cookie Ruiz, Ken Tabachnick, CC Conner, Gregory Russell, Anne Dunning, Jack Lemmon, Michael Scolamiero, Rachel Moore, Tricia Pierson, Martin Kagan, Brooke Manetti

Please list below the essences or key points of the conversation (3-5)
(This may include key understandings or new learning, outstanding questions, observations, and, if appropriate to this discussion - action items, next steps)

- Convener shared that this was mainly an information session and also an indicator / prelude to a bigger session / discussion that needs to be had in the future.
- A few of the many topics discussed include:
 - Compensation of employees
 - Phase 1 schedule
 - Non-cash contributions
 - Expense reporting
- The following information can be found at:
<https://www.danceusa.org/newform990>

The new Form 990 has three sections: An 11-page [Core Form](#), with 11 separate sections that must be filled out by every tax-exempt organization; 16 separate [Schedules](#), six of which, at the bare minimum, you will likely need to complete; and an [Instructions](#) section, which contains a glossary on page 41 and several appendices to help you navigate around the redesigned form.

OVERVIEW

The new Form 990 will require a greater amount of time to complete correctly the first year or two. Dance organizations should prepare far in advance to ensure that the new Form 990 is filled out correctly and on time.

The two areas where you will notice the most changes in reporting requirements include governance and compensation. Part VI in the Core Form is a brand new section that asks questions about the organization's **governance structure** (such as the size of your board, the number of committees, and questions about minutes-keeping), [policies](#) (such as whether or not your company has a conflict-of-interest policy, document retention policy, and whistle-blower policy) and **disclosure practices** (such as who gets to see your 990 once it has been filed).

Part VII of the Core Form also contains important changes. While companies have always had to report on compensation of the highest-ranking people within the organization, you must now report on compensation information for all officers, directors, and trustees, as well as the top-five highest-paid employees making over \$100,000. Additionally, a **key employee** is now defined as anyone who makes over \$150,000 in a calendar year. Also be prepared to report on what types of non-salary compensation you provide to these key employees such as housing subsidies, expense accounts, transportation reimbursements, and other benefits. Finally, be prepared to report **calendar year compensation** on this part of the Core Form and fiscal year compensation on the Statement of Functional Expenses (Part IX).

RESOURCES

[Internal Revenue Service, Tax Information for Charities and Other Nonprofits](#) The IRS website has the new Form 990, the 16 additional schedules and the corresponding instructions. The website also includes a background paper that outlines the changes from the old to the new form and information on the Form 990-EZ and the Form 990N.

[Independent Sector](#)

Independent Sector, a leadership forum for charities, foundations, and corporate giving programs committed to advancing the common good in America and around the world, has been keeping up with any news related to the 990. Read Independent Sector's report on the new Form 990, [here](#).

Information on this page was written and compiled by Amy Fitterer, Director of Government Affairs for Dance/USA and OPERA America and Larry Bomback, Director of Finance for OPERA America.

When You Can't Trim Any Further

Convener: Jen Abrams

Notes-taker(s): Jen Abrams

Other members: Casandra Oliveras, Elizabeth Schulman, Peter DiMuro, John Munger, Jodi Kritzer, John Louis Bryant, Paz Tanjuaquio, Debbie Shapiro

Please list below the essences or key points of the conversation (3-5)

(This may include key understandings or new learning, outstanding questions, observations, and, if appropriate to this discussion - action items, next steps)

- Getting over the fear of doing things differently - it's gotten to be about being better than another company, not about doing the best we can do.
- How can we reach out to others, show where we're vulnerable whether we like it or not, there's going to be a Peter to rob for Paul from - those of us who can get a board will be the ones who survive
- Talk to people who have had limbs amputated - how did those people make the transition - what did they do to adopt
- Can you change the way you're asking for money - Ask for in-kind
- Collaborative seasons
- Trust the change instead of the fear
- We need to plan more for what we'll do if / when each resource disappears - we need to be more agile, have more plans B
- After WWII there was a community network that supported people outside of the dollar economy - we need those relationship
- Barter system needs to be reinstated - we need to trade services with each other, we need to share physical resources (projectors, etc.)
- Materials for the Arts - can we replicate that elsewhere?
- Dance in the window of Barnes & Noble - people shopping get a ticket that they give to a cashier when they purchase, the company gets 1% of sale.
- How to have cooperation across orgs of different sizes? How does a \$10million org. cooperate w/ a \$100K org.?
- How can we not waste time trying to collaborate w/ organizations that are a bad match?
- Service orgs need to be marriage brokers in a sense
- We need to be out in front of our struggles - don't be afraid to say this is our struggle, this is how we're planning for it
- Making good fits - issues of scale - the very small orgs. are more at risk of changing their identities - that's a big factor in the fear - you can fear change

or not - but change is going to happen either way - we have to get our minds into the state where we can be creative rather than being in fear

- Keep yourself out there now - public needs to see your value at this time
- It's important for us to talk to people who aren't in this meeting

Closing Circle Comments

- ⊕ This conference has been really great for me. I have been able to network. There was an exciting session on how we will advocate for dance-I can't wait until we get started!
- ⊕ I am always grateful to my peers. Thank you.
- ⊕ I am reminded to come out of the closet as an artist. We have to articulate the value of what we do on a personal basis, as well as to our senators and representatives.
- ⊕ Being with our peers is invigorating.
- ⊕ We are more like a chorus than administrators because we are all singing the same tune. I was able to zoom out and gain perspective.
- ⊕ It is inspiring that we have shown hope in each other and our work.
- ⊕ With all the technologies out there like blogs, list-servs, etc. still, face to face communication is the best and that's what I appreciated about today!
- ⊕ It is incredibly heartening to see organizations from all sizes and areas coming together.
- ⊕ I greatly appreciated the opportunity to listen. Leaving here with wonderful ideas and invigorated to take these ideas back to my organization.
- ⊕ This is a wonderful learning experience for me, coming from a dance background and now working as an administrator it is great to work with you all.
- ⊕ From a macro level—I feel warm and fuzzy. From a micro level—I feel we have been given such great tools to take back to our organizations.
- ⊕ I am so thankful to be able to be surrounded by such experience and by those so willing to share.
- ⊕ Seeing the daily issues I deal with being dealt with by a large variety of organizations is helpful.
- ⊕ We never get to ask the "what if" questions in the office because we have to deal with the now, it is great to get an opportunity to dream.

- ⊕ I walk out of here with two things: One is Hope and one is Pride. Hope despite the difficult times and Pride in my NYC dance community.
- ⊕ I am so surprised at the diverse topics we have addressed today. We started with nothing on that agenda wall and built this amazing agenda. I learned so much.
- ⊕ Where there is dance there is hope.
- ⊕ I believe we can get through these hard times together.
- ⊕ I am so inspired by the conversations I have had today. The advocacy session was intense and I will likely start on our action plan tonight.
- ⊕ I feel better prepared to tackle the challenges that lie ahead and that my dance company will survive.
- ⊕ I have a lot more to do next week because of all the issues that have come and that I see are so urgent to act on now.
- ⊕ I have an observation and a concern about Dance/USA because there were so few dancers here today—or they weren't present at the advocacy roundtable or the dancers' session.
- ⊕ Five Lines with Five Words

Old friends and new friends
 Thank you for showing up
 Reconciliation of sort...I hope
 We have a new normal
 See you in Houston, Texas.

- ⊕ This format was very informative and useful. We got to meet lots of people. It opens up a lot of doors between small and large organizations. We have started to create relationships by sitting across the circle from one another in these small tight-circles. You can't accomplish that intimacy in a larger session.
- ⊕ The business of dance revolves around putting something out there. But you can't keep putting things out there if you aren't putting something in—this was a day to put something in.
- ⊕ I came away with a lot of concretes.

- ⊕ Thank you for helping me take risks today.
- ⊕ We were talking about mentoring - the reason I came here today is because of one phone call and one person taking the time to inform me about this opportunity and then others took time to allow me to be here.
- ⊕ Thank you for being open to involving new people in the dialogue.
- ⊕ I liked being a Butterfly.
- ⊕ You get isolated working in your office. It is great to realize through an event like this that you are not alone.
- ⊕ I have great admiration for the Dance/USA team and grateful for having Open Space here today.
- ⊕ I enjoyed having access to all the experts in the room and inspired by my colleagues.
- ⊕ I came in with dread, but I am leaving with hope and inspiration.
- ⊕ As a dancer, I really enjoyed this kind of forum. I hope dancers can take more responsibility in their organizations after hearing about some of the conversations from today.
- ⊕ Thanks for giving lawyers like me something else to concentrate on.
- ⊕ I'm relieved. I look forward to digesting everything that has come forward today. We will use it in our planning for Houston. We need to grow our conference and get more people to Houston—you all know the power of getting together and we need that.
- ⊕ You push out an idea in the universe, and I am so relieved you responded to the idea and the invitation. Thank you for trusting that you might find some answers here. Thank you for sharing.
- ⊕ When I was dancing I loved have the collaboration in the studio, transitioning into arts administration it has felt solitary. Being here has shown me that there is collaboration here too.
- ⊕ I have so much gratitude for your generosity is sharing ideas.
- ⊕ I can't wait to take today (and learning about this Open Space process) and apply it to a faculty retreat I am planning.

- ⊕ I am in a room full of people that I am really inspired by. There is nothing like dance. With dance we can change the world.
- ⊕ Using your bodies as an art. Our bodies are our art - how we create art. It is so unique and special because we are using what is inside us.

As A Result of Our Time Today I Will....

(in random order)

"consider new ways of mobilizing the next generation of dance leaders."

"network with people I meet to advocate for dance. I hope this advocacy will increase funding for the arts and make the public aware of how they benefit from the arts. This will hopefully increase participation and appreciation for dance."

"seek out councils, organizations, etc. in non-arts sectors to join in order to educate other populations about arts and myself to learn about sectors foreign to me, all with the objective of enriching the role of arts in society. Discussions here today have reinforced my drive to work through community and promote education about the arts."

"strengthen my organization's performance evaluation method and procedures."

"be more involved with Dance/NYC, remember to breathe, and consider and reconsider what is human resource."

"follow up with key people I am interested in learning more from."

"put into place employee evaluation procedures and get more educated on Form 990."

"have a more substantial conversation with dance companies."

"remedy our tax withholding of foreign artist practices."

"communicate more with employees, lead the HR team more effectively, investigate the new Form 990!"

"take time each day to remember missions, take time to listen, engage peers, engage staff, advocate."

"continue my participation in open space technology as a means to stay engaged and interested in the world's complexity."

"work on building an effective and broader arts community through advocacy and community participation in the arts, including funding, participation in and attending arts events."

“activate a system for political dance action in DC, move forward on mentorship program design, “come out” as an artist and articulate our value to the wider world, even if it is to one person at a time.”

“continue to stay connected to Dance/USA and the organizations I met here and share what I have learned with others - hopefully to raise consciousness and active participation in the arts.”

“begin negotiations with DTH to be able to access video footage of my dance career, read more about Open Space and implement the process during a faculty retreat at my university, give thanks twice daily that I am no longer on the front lines as an Artistic Director.”

“be a stronger advocate for the arts in my community/organization, call upon my peers in the field when I need advice.”

“increase my knowledge of copyright / licensing of music for our company’s performances, spend more time visioning for our organization.”

“return to my community and:

- Convince several people to join Dance/USA
- Contact necessary organizations to fund planning for a dance series
- Begin planning of a dance series in my area
- Contact a few individuals for suggestions
- Review some of the many things, organizations and resources I’ve learned about.”

“increase the scope of my dance advocacy efforts by involving and encouraging my dancers to do the same and provide them tools to do so AND create a page on my site pointing to/addressing the benefits of arts in our society/culture. [I will also] reconnect with the small business owners in my neighborhood and host a platform for brainstorming for development strategies now (at this time) in my space.”

“follow up on new relationships, renewed relationships, new ideas. Hope to take a more active advocacy role. Bring some new thoughts and information about HR, right-sizing, dealing with the current crisis to my roles on a presenting organization’s programming committee and a theater company board. Leave feeling energized.”

“investigate creating a mentorship network for the dance community.”

“share with sister Arts organizations in my community, the invaluable lessons/information shared about music rights/licensing, rethink contracts going forward through these tough times—reopening some, learn much more about the new

990 (now I'm aware of what's coming), and follow up with a colleague I met today who has a parent that is dying and needs some (emotional) support."

"look at ways to create written agreements (copyright issues), look up www.artistsfromabroad.org, and spread the word about 'why supporting the arts is important.'"

"be more effective in dealing with organized personnel with respect to developing a cost-cutting plan over a three year period, and strengthen my organization's relationship with my peers with respect to artistic collaborations."

"to create a five year business plan and contact Dance/NYC for some assistance with finding personnel form my newly created company. I am going to learn how to ask for help! And to help others in their creative endeavors."

"investigate the possibility of creating a guide for dance companies facing music clearance issues, and look into the feasibility of creating model agreements between small/medium dance companies and creative workers (dancers, composers, etc.)."

"I will bring back several very productive ideas and conversations to my organization."

"create a facts-based PR campaign for dance."

"contact other attendees to learn how they support their projects financially, visit Dance/USA Philadelphia branch website [to] see what opportunities are there, think more about what I'd like to do before I get too fearful about the HOW, and remember that there is more support that I had imagined."

"improve employee evaluation process, look for more in-kind support, and revisit employee manual-add exit memo."

"investigate the new form 990."

"I have five new ideas to try on my organization, three new contacts, and lay the ground work for a new project that is unrelated to my organization."

"I realize that I need to meet with my peers on a regular basis—to instigate, discuss, and improvise; we will work together on the art of survival with joy and humor."

"I am going to feel more empowered to successfully lead my organization through the economic crisis and continue to reassess my capabilities as a manager and a human being."

"to email new people I have met here this weekend, reassess how I look at my job/role in organization and use my resources more."

"send a lot more emails and update my website."

"consider re-opening contracts, recommend new internal communication policies, collaborate with a colleague on a venue analysis, and recommend resources for learning about new 990."

"do half-a-dozen rather large tasks that I have promised to other people at this convening, send three e-blasts at one week intervals to professional colleagues in my city describing ideas I have heard about this conference and suggesting that we get together to talk."

"follow up on 990 and foreign artist taxation issues, investigate getting HR certification, encourage my organization to join Dance/USA (they were a member in the past)."

"continue on my path to help nourish arts administrators...provide them with tools to feed themselves spiritually, emotionally, and with healthy foods."

"continue to consider and enact performance sharing opportunities for my company, and maintain core relationships on a mentoring level with younger colleagues."

"share what I learned with my organization, and increase my advocacy efforts in relation to the stimulus package/packages."