

Dance/USA's Engaging Dance Audiences Overview of Project Idea Submissions

Full Report

Introduction

With generous support from the Doris Duke Charitable Foundation and the James Irvine Foundation, Dance/USA launched Engaging Dance Audiences (EDA), a \$1.9 million pilot program that will enable the dance field to explore methods of engaging audiences, learn from peers, and share the learning nationally. Designed to expand the theory and practice of audience engagement, EDA's overarching purpose is to identify what is working and share that information in a variety of ways, in hopes that the field, overall, will be better at sustaining and growing its audiences.

One aspect of the EDA initiative is funding for model projects. A group of grantees will develop or refine their engagement practices and share their discoveries with the dance field.¹ As part of the grantee selection process, EDA issued a Call for Project Ideas (Ideas or Submissions), to which 179 organizations responded. These respondents had to be D/USA members, and were required to submit a brief questionnaire that outlined their Idea, including a description, goals, activities, and target audiences.² (A peer panel reviewed the Submissions and invited 34 of them to submit full applications, from which 12-14 will be selected.) Another important aspect is the Learning Community that will be established among the grantees, both in-person and online. However, this Learning Community will expand far beyond the grantees: D/USA members will be given opportunities to participate, explore what is discovered by the grantees and apply this learning in their own organizations. In this report, sharing the ideas and experiences that came out of that Submission process is a first step in building this Learning Community. In reviewing this report it is hoped that D/USA members have a better grasp of the status of the dance field in its audience engagement efforts; find inspiration (and maybe solace) in knowing that peers are dealing with the same opportunities and challenges; and glean some useful ideas for its own engagement practices.

A review of these 179 Submissions revealed the state of the dance field related to audience engagement. In keeping with EDA's commitment to foster learning, this report shares observations about the current practices and plans in audience engagement, as expressed in the Submissions. It examines the geographic distribution and types of organizations that applied; projects applied for; and themes or trends of interest. Quantitative findings are followed by qualitative observations.

¹ A total of \$1.045 million will be distributed, in grants that range from \$25,000 to \$125,000. Decisions will be made in September 2009 by a peer panel that will review the 34 full applications. The grant period runs from January 2010 to June 2011.

² Organizations submitting Ideas also completed a Field Survey of Engagement Practices, which was administered and analyzed by the consulting firm WolfBrown. That report is available under separate cover.

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This examination revealed much consistency and some divergence among the Submissions in both current activities and challenges as well as in future aspirations. As an organizing principle, EDA staff initially identified seven areas that seemed to be common across the Submissions and then sought to address the following questions during a more in-depth review:

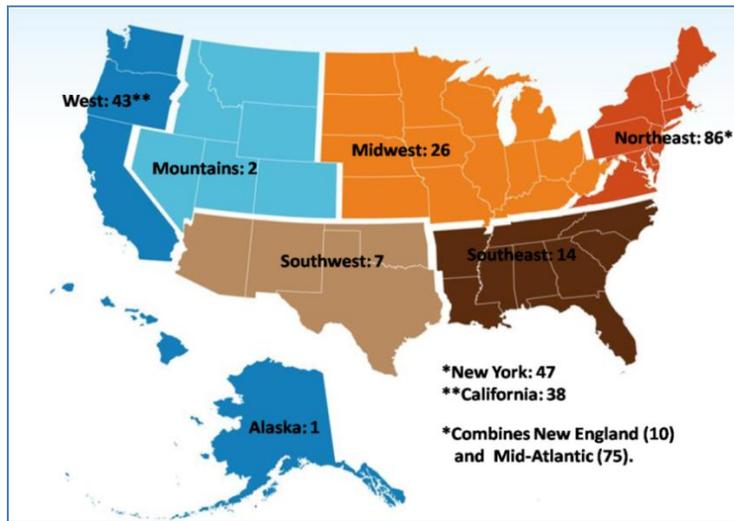
1. Technology. What was the prevalence and ways in which dance organizations would use technology to engage audiences?
2. Performance and other kinds of viewing. How common was live viewing of performances in audience engagement? Was live viewing always seen as an end product? Or was online or film viewing valued? Would performances take place in theaters or other settings?
3. Partnerships. With what types of organizations were Submitters opting to collaborate? In what manner would these collaborations take place?
4. Audience participation. What was the range of participation, from passive observance to active involvement? In what ways would audiences play a more active role in either learning about or making dances, or in dancing themselves?
5. Target audiences. What types of audiences did dance organizations hope to reach and involve, either by age or other demographic? Were they new or existing audiences?
6. Research. What Submissions involved prior or more sophisticated use of research as part of the engagement project design?
7. Peer-to-peer learning. Did any projects intentionally build in peer learning as a fundamental part of project design, beyond the level that was required as part of the application?

Addressing these questions required a more in-depth qualitative analysis of the 179 Submissions according to a checklist of 29 characteristics. Each of the Submissions might include as few as three or as many as 15 of these characteristics. A full list of those 29 characteristics can be found in Appendix A. In order to provide a full picture of the range of innovation and accomplishment that is present in the dance field, examples in this report are drawn from the entire pool that submitted Ideas (meaning both those that were invited to apply as well as those that were not).

Geographic Distribution

EDA submissions came from a total of 35 states. By far the most prevalent region was the Northeast, with 48% of Idea Submissions coming from this part of the country, followed by the West with 24%. New York and California account for nearly half of all Submissions. The map below depicts the number of Submissions from each region of the United States. Note that the Northeast includes both Mid-Atlantic (75 Submissions) and New England (10 Submissions) states. The Midwest and Southeast make up a moderate proportion of the applicant pool, while only a handful came from the Mountain region, the Southwest, and the non-contiguous states.

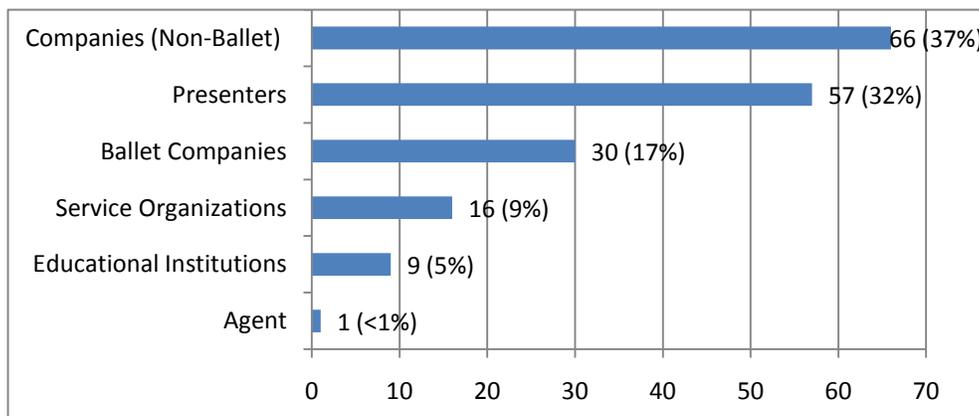
Geographic Distribution of 179 Idea Submissions



Organization Types

Submissions came from a variety of organizations: companies, educational institutions, service organizations, presenters, and an agent. As the chart below shows, companies, both ballet and other disciplines, account for over half, or 54% of all Submissions. After companies, presenters were the most common organization. Many of the 16 service organizations identified specific companies they wish to help with their project.

Organization Types

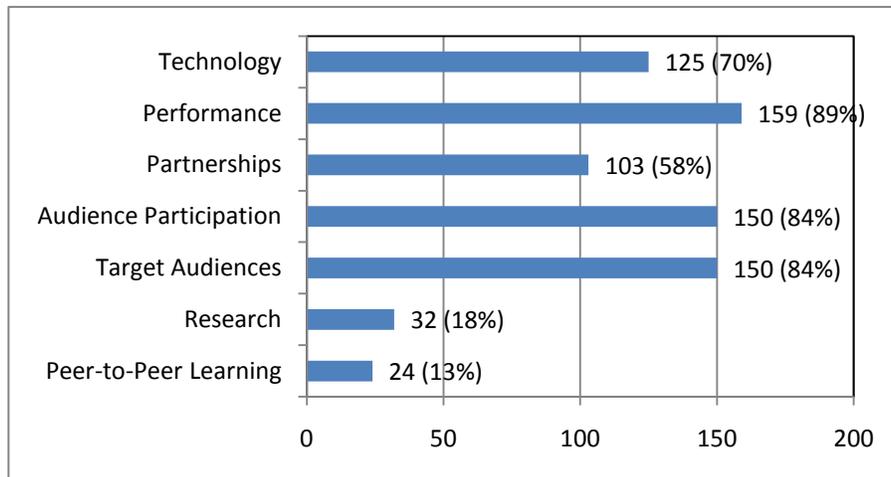


Seven Areas of Focus

Seven areas that seemed to be prevalent among the submissions. In line with the questions outlined above, the graph below shows the number of Submissions that included each area within their project design. Because many Submissions incorporated multiple areas, the sum of Submissions on the graph far exceeds 179 (and is, in fact, 743). Most Submissions had some performance element to them, spoke specifically of audience participation, and identified a target

audience of interest. Many also spoke of technology and how it would be incorporated in future audience engagement efforts. Each of the seven areas is examined in more depth below.

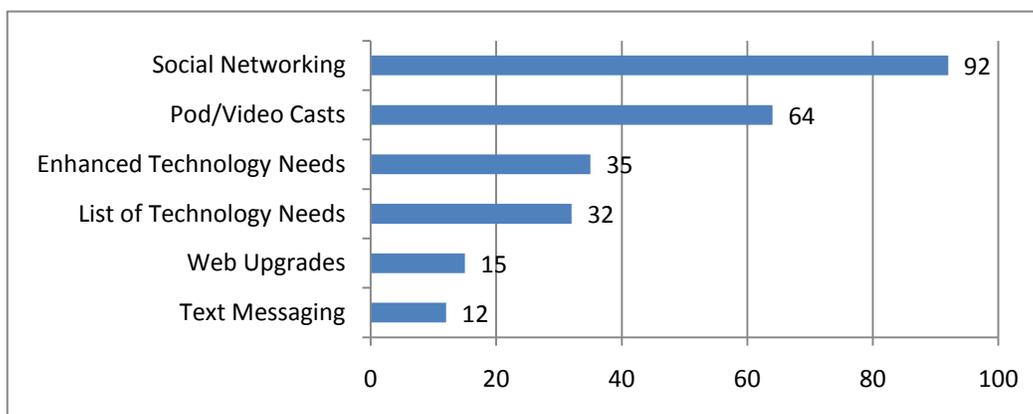
Areas of Focus



Technology

Nearly **70% of the Submissions incorporated technology**, which seemed to be the prevalent trend. While some of the technology content was specific, the majority was general in nature. **The eagerness to explore technology was paired, in many cases, with a lack of full clarity or expertise in this realm.** Many organizations seemed to be making an earnest attempt at integrating new technology with existing programs or systems, though they seemed to struggle with figuring out how best to do it. A closer look at the ways in which technology was discussed among the Submissions reveals both the level of, and desire for, innovation on the part of the dance field in pursuing technology. Five areas will be examined: social networking, video/podcasts, texting, web upgrades, and a catch-all area that of advanced understanding and/or practices in technology at the present time.

Technology



Social Networking. Perhaps the most interesting area of focus, of the 125 Submissions that discussed technology, almost three-quarters, or 92, spoke of social networking. One of the most prevalent of the themes that emerged from the Ideas, social networking was often mentioned as a tool to involve audiences in dance and encourage their participation. Tactics would be used to increase awareness about performances and artists and attract new (and possibly younger) audiences to attend events. For instance, one service organization suggested building a website that would mimic traditional word-of-mouth publicity using artist exchanges and talk backs. Another proposed a website for a performance experiment that would include postings, chat sessions, and a blog.

Social networking was also cited as way to help audiences become creatively involved in the dance process. One dance company proposed a series of open rehearsals where young audiences could interact with a moderator via Twitter. Another suggested a program in which bloggers of varying dance experience would write about dances both from home and while on the road. Other suggestions included online forums, Facebook pages, and digital student journals.

Pod/Video Casts. Video and podcasts were another popular suggestion for audience engagement. Over half of the 125 that proposed technology use (or one-third of all submissions) planned to incorporate some sort of video and/or podcasting into their project design. Video ideas generally fell into two categories: uploading streaming or archived footage of artists, or providing a platform for user-generated video content. For instance, one company proposed making a series of “danzanovelas” predicated on telenovelas as a way to involve Latino audiences, while another suggested video diaries to give audiences an inside perspective on dance creation. A ballet company proposed a program for participants to submit videos of their own moves that would be assembled by a choreographer and presented on the ballet’s tour. Podcasts were also discussed, sometimes as a supplement for a live performance, or as a feature for a company’s website.

Texting. Texting as a tool for audience participation and research was mentioned by 12 organizations. Some advocated its use during the actual performance as a way to incorporate audience feedback quickly and directly into the work. Others wanted to use texting for promotional purposes and for market research, to poll and gather information about patrons. Texting was sometimes mentioned in conjunction with other efforts to engage a “younger” age bracket.

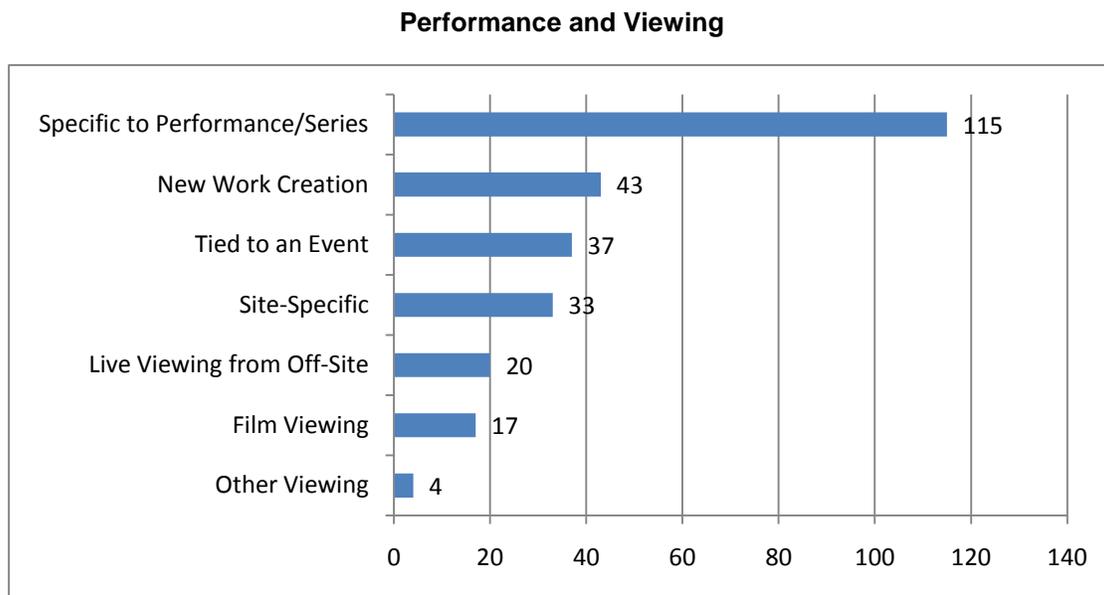
Web Upgrades. A small number (15, or 8%) of organizations asked for funds to help build or upgrade their websites, generally for the purpose of adding interactive features and encouraging audiences to participate and give feedback. This request was usually general in nature, and one of many on a list of technology updates.

Enhanced Use of Technology. About 20% of the Submissions showed a firmer grasp of technological concepts and were web savvy. These proposals were not just from large arts presenters, but also represented a variety of dance companies. For instance, one company suggested building two digital platforms for audience engagement, one for nonprofessionals that would include interviews and footage, and another for professional instructors and students. Another proposed a series of site-specific performances at public landmarks that would be

accompanied by an original podcast and video blogging, while another wanted to launch an online pay-per-view series of contemporary dance programming. A company suggested a series of online initiatives designed to inspire the audience itself to use their existing social networking profiles to promote an artist.

Performance and Viewing

The vast majority of Submissions, 89%, involved performances and/or viewing of work, whether it be live or online. Many Ideas were tied to, and in some cases centered on, a specific performance or series. The graph below depicts the number of Submissions involving particular performance and viewing opportunities.



Performance Locations and Types. Not surprisingly, almost two-thirds (115, or 64%) of the Ideas were linked to specific performances or series and the events surrounding them. These proposals focused on cultivating dance projects, whether by developing related educational activities, increasing levels of audience engagement and promotion, or simply investing in the performance or series itself. For instance, several organizations hoped to create informational events tangential to the performances, such as one presenter who suggested a six-week series of pre-performance sessions to help audiences improve their perception of and knowledge about dance. A company wanted to support a series juxtaposing science and dance by presenting related lectures, science demonstrations, and exhibitions. Workshops, post-performance discussions and websites were also cited as common tools to help audiences connect to a certain performance. Other projects were more social or promotional in nature. Some presenters suggested methods of audience cross-cultivation, such as shared evenings and audience dialogue. A service organization wanted to help 15 artists or companies reach out to audiences by means of social networking, free classes, and centralized marketing resources. A ballet company hoped to target a younger audience by supplementing a series of Friday night performances with interactive media and social events. Some ideas proposed to use funds to position the

engagement around new work—by taking a series on tour to other cities, staging more performances, or creating new pieces, as shown in the next section.

New Work Creation. The 43 (24%) Submissions that hinged on the creation of new work reflected a rich range of ideas and projects. Different types of organizations tended to approach new work creation slightly differently. Arts presenters were likely to have a specific choreographer in mind from whom to commission a dance. For instance, one presenter wanted to work with a choreographer in order to create a dance for a community to commemorate a recent natural disaster that had deeply impacted residents. Other presenters, meanwhile, did not yet have an artist lined up, but wanted to support new work by engaging local choreographers or worthy emerging artists.

Service organizations and dance companies, on the other hand, often had ideas for works they were developing themselves, in which, in some cases, they planned to engage nonprofessionals (such as amateurs or community members). One company wanted to reconstruct work by various choreographers to create a political-themed dance, and another wanted to create a work based upon the notion of inspiration in modern society. Several of these organizations hoped to create dances in collaboration with nontraditional partners, including students and community members. One service organization, for instance, proposed to engage a racially diverse group of people to explore the concept of “border.” (More information on community and audience participation in dances is presented below in Audience Participation.)

Event Specific. Some (37, or 21%) Submissions were based around events, including festivals, awards, and contests. Several organizations hoped to create residencies, such as one multi-year residency on a college campus that would include commissioning a local choreographer, in tandem with a university course. Other organizations described dance festivals they wished to support, such as one taking place in neighborhood parks. Some companies suggested ideas for competitions wherein participants (whether new artists or amateurs) would have a chance to perform for audiences. Dance award shows and workshops were also cited as possible events to develop with grant funds.

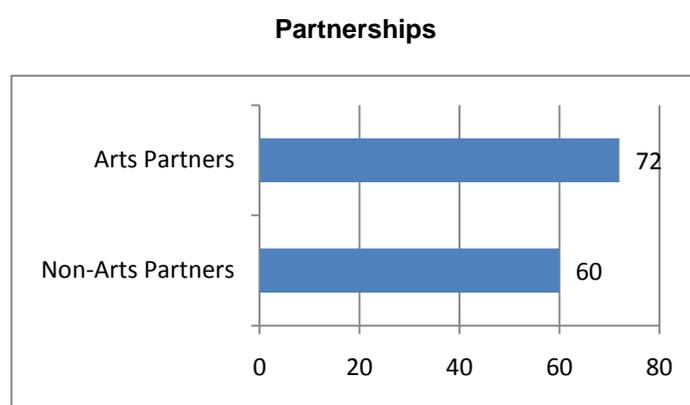
Live Viewing from Off-Site. Only 20 (11%) of the organizations suggested various ways for off-site audiences to participate in viewing a live performance. One presenter proposed to simulcast an out-of-town performance to a movie theatre in the company's home city, much like the MET Opera has successfully done. Other ideas mostly focused on using video feeds to reach audiences via the internet, such as one program to support technology for live streaming video of company performances.

Film Viewing. Several proposals (17, or 9%) included prerecorded dance as an element in their projects. One service organization suggested filming and editing performances in high-definition video as part of an initiative to help audiences market their content and standardize intellectual property agreements, while another wanted to make high-definition recordings available online on a pay-per-view basis. Other ideas included a monthly screening of dance films at a local theatre followed by dialogue and dance education and a dance film festival with an interactive website.

Other Performance-Related Ideas. A small number of Submissions (4, or 2%) related to other kinds of engagement in conjunction with performance. For instance, one organization wanted to create an audience response system with sensors that would measure audiences' levels of engagement during performances. Another sought to increase adult dance literacy with a series of low-tech public events for novices.

Partnerships

Over half of the Submissions specifically mentioned partnerships. Many planned on partnering with **arts organizations, from dance companies and presenters to museums and cultural institutions.** A slightly smaller proportion intended to partner with **organizations outside the arts field, such as educational institutions and civic organizations.**



Partners With Arts Organizations. Arts partnerships proposed by 72 (40%) of the organizations took many forms, from established relationships to new collaborations with a variety of artists and companies. In general, organizations with consortium partners (those whose partnerships were integral to their project) tended to be presenters, ballet companies, and service organizations. There were also, however, organizations without consortium partners who proposed to work with others on a less formal basis, such as a company that wanted to work with dance educators to develop new audience engagement activities, or another that wanted to work with a traveling dance festival.

Many presenters wished to work with dance companies and individual artists, either by providing them with a space to rehearse or perform, or by supporting or commissioning a new work. A presenter might have a specific artist and proposed project in mind, or it might be interested in an interactive experiment where audiences would choose companies to perform. Presenters, companies, and service organizations also proposed supporting residencies (sometimes in partnership with educational institutions) for local artists or students.

Presenters, as well as ballet and other companies, also suggested interdisciplinary partnerships—working with museums, symphonies, operas, theatres, and galleries. One company wanted audiences to tour an art exhibit at a museum and then view a performance that incorporated images from the exhibit.

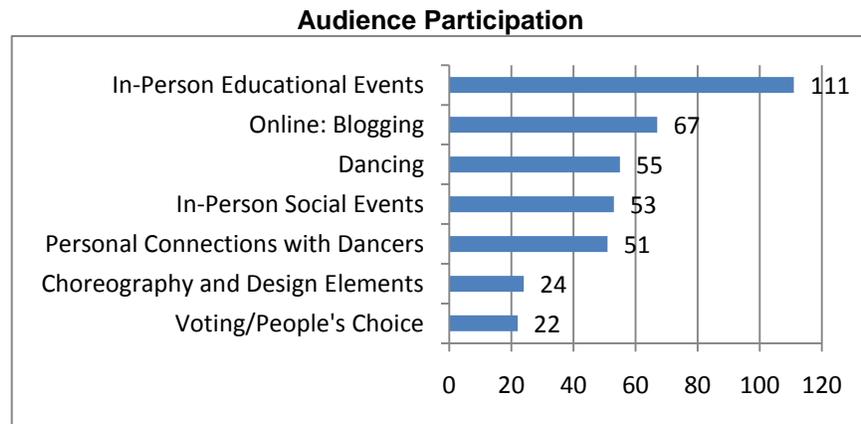
Some organizations proposed partnering with dance schools and studios. These partnerships could either have a research component (for instance, to gather data on how many dance students attend dance performances) or a creative component (by choreographing for them or inviting them to participate in programs).

Partners with Non-Arts Organizations. The 60 (34%) partnerships with non-arts organizations often involved an educational component. Arts presenters and companies seemed especially eager to work with schools and universities. Most of the projects with universities were residencies, although some focused on researching college populations and their dance predilections. When it came to elementary and high schools, the proposed projects included educational events for children and young adults, including opportunities to see performances, work with and speak to artists, and participate in dance projects (sometimes with an online component). One company proposed a program for local interns, giving them a “Dance Pass” to see area dance events.

Other partnerships focused on civic or social goals, partnering with local government, service organizations, or even the community as a whole. One presenter suggested free performances in parks in underserved communities, and another wanted to work with disability service organizations. Other projects included community-based planning committees or works performed by community members in order to engage them in dance.

Audience Participation

Of all Submissions, 84% spoke of audience participation. The nature of the participation ranged from workshops and panel discussions to more direct involvement in design and choreography. **The most common kind of audience participation was in person educational events, which 62% of all Submissions planned to incorporate.** But “education” was interpreted broadly to include many different types of activities. In addition, there was a mix of online and in-person participation approaches, and 46 Ideas spoke of involving audiences in some kind of design, selection, or decision-making process.



In-Person Educational Events. Arts organizations' most popular suggestions for audience participation were a variety of educational activities. These ranged from workshops to collaborations with public schools to developing curriculum for art teachers. Several organizations proposed series of lecture-demonstrations that would take place in conjunction with performances, so that audience members would be able to learn about the dance they had seen. One company, for instance, wanted to provide lectures and classes for low-income families in its neighborhood, and another wanted to use a lecture-demonstration format so the audience could learn about movement from other cultures. A presenter suggested bookending dance performances with video screenings and question-and-answer sessions about the humanities. Companies also advocated artist residencies and guest teaching to give students the opportunity to take courses from artists and learn about the field of professional dancing.

Other organizations discussed ways that dance companies and audiences could work together to create educational experiences, such as the presenter who wanted to create a year-long program exploring how audience engagement enlightens public perspectives. One organization even wanted to embed an educational aspect right into their performances using kinetic pedagogy. Museum and gallery visits, programs for dance educators, and public dance literacy events were also mentioned as ways to provide information about dance.

Blogging. One-third of all organizations (67, or 37%) also proposed that audiences get involved in projects by using some of the social networking tools already discussed. For instance, one presenter wanted audiences to use tools such as text messaging and Twitter to communicate during performances. Another wanted to perform a kind of online call-and-response to involve audiences in dancing and transmitting performances online. A dance company suggested creating an “Internet Roadmap” that would allow audiences to participate in a dance from its creation to its performance, using online scrapbooks, a weekly dance radio show, and a YouTube video contest for college students, among other techniques.

Dancing. Almost one-third (55, or 31%) involved the participation of audiences directly in the dance, often as either performers or as sources of inspiration for movement, and sometimes using uncommon spaces. Sometimes these projects would take place in nontraditional venues, or even be conducted remotely. One presenter, for instance, wanted to develop a work over the course of public rehearsals, in which dancers would be moved by audience members' movements to create choreography. In another example, dancers would spontaneously engage community members in public spaces to learn Latin dance steps. Other projects dealt with engaging the audience in their own spaces—one dance would use private homes as performance sites and encourage audiences to connect intimately with their surroundings, and another would ask community members to develop a site-specific dance for their own neighborhoods. Some projects proposed that audiences (particularly young audiences) would send in videos of their own dances, some of which would eventually be presented at performances.

Other ideas included having audience interaction at dance festivals and in studio classes. One company proposed to stage a dance work incorporating both professional dancers and community members. The number of ideas for audience participation in dance demonstrates the eagerness of arts organizations to involve the community in the art-making process.

In-Person Social Events. Social events proposed by arts organizations varied according to the kind of demographic they were trying to reach and were included in almost one third of projects (53, or 30%). Projects aimed at young people often included dance parties as part of their audience outreach. One ballet company hoped to attract younger audiences with social events held after their performances. Another wanted to create a multi-year series of community events for amateurs to create a dance work and subsequently participate in a contest and dance party. Some dance parties would be held in conjunction with schools, others held by arts presenters. Slightly older audiences were offered social events such as receptions and summits. Others proposed social events included games, award ceremonies, and even one company that wanted to model a dance project after a Tupperware party.

Personal Connections with Dancers. While technological connections were popular with arts organizations, 51 (28%) did still plan to engage the audience in person with dancers. For instance, a few companies planned to hold salons, in which audiences could watch a performance and discuss it with the performers. Several hoped to reach audiences with activities such as free dance lessons and dance labs. One company even suggested establishing a center for community engagement which would include networking and mentorship opportunities and a teen summer institute. Indeed, many of the projects that stressed face-to-face contact were aimed toward young people.

Choreography and Design Elements. A smaller number of Submissions (24, or 13%) suggested ways audience members could participate in the creation of new work without necessarily dancing. These ways included helping develop choreography, as well as providing ideas, memories, and thoughts for dancers to draw on in developing dances. For instance, one company wanted to allow high school students to choreograph a work that would be performed by professionals. Projects that required the input of the community included a company that suggested the creation of work about the deceased, in which online audiences would submit stories and pictures of their loved ones, and another in which community members would engage in a dialogue about death for a work about the hereafter. One company even suggested that audiences could send photos, videos, and text messages to be projected onstage during a performance, influencing the dancers' movements.

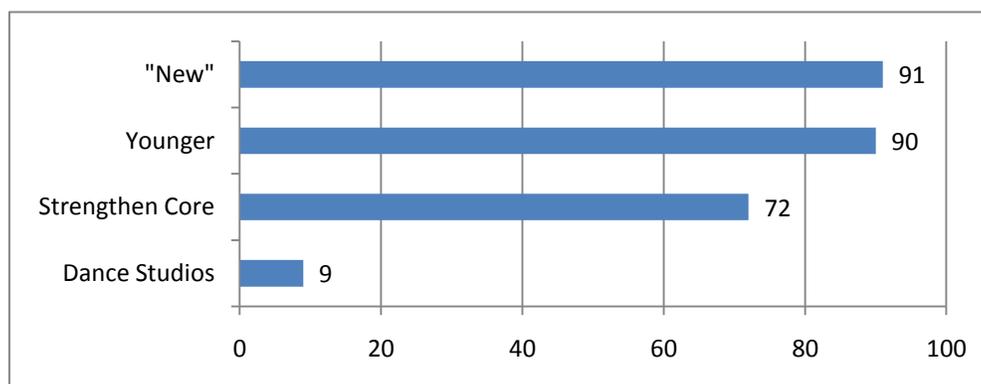
Voting and People's Choice. Some (22, or 12%) organizations thought of ways to give the audience a voice in their proceedings by allowing them to vote online for performers, works, or awards. One presenter hoped to let the audience decide which six out of 12 companies would appear that dance season, and another allowed audiences to select their favorite dance genre to influence the season's focus, others involved online dance competitions in which viewers could vote for their favorites. Still other suggestions allowed the audience to vote for a People's Choice award at an award ceremony or film festival.

Specified Target Audiences

While all applicants were required to answer a question about their target audiences, **84% of all Submissions mentioned their specified target audience in a substantial way while describing their project Idea. Both "new" and "younger" audiences were commonly cited in project Ideas.** "New" audiences were interpreted to mean any group that the organization

does not currently reach, as self-reported. “Younger” audiences were considered relative to each organization’s current viewers, and no age restrictions existed for this category. About 40% of all Submissions wanted to strengthen their relationships with their core audiences, and a handful planned on targeting students at dance studios.

Specified Target Audiences



New Audiences. Half of the Submissions (91) included a great many ideas for bringing new audiences into the dance world. Many of these new viewers included diverse ethnic and social communities. Several proposals, for instance, hoped to engage Latino audiences, sometimes through interactive websites or by appropriating an element of Latin culture (such as the telenovela) and adapting it to dance. Indian American and Cambodian American communities were also targeted by several. Less affluent neighborhoods were the subject of Submissions suggesting free lecture-demonstrations and classes or using community-based planning meetings and surveys to develop site-specific performances for low-income areas. Other new audiences mentioned in proposals included adult novices, crossover audiences from different disciplines (such as music or poetry) and random passersby (in the case of some performances in public spaces).

Younger Audiences. Perhaps the most prevalent of the “new” populations that organizations hoped to target were younger audiences, which were highlighted on over half (90) of the Submissions. “Younger,” as mentioned above, is a relative term and, depending on the organization, could apply to elementary age children, high school and college age, young professional, or other demographics. Arts organizations proposed three major ways of attracting younger audiences: by means of social networking and Web 2.0 technology (such as blogs, texts, YouTube video competitions, and more), educational programs (residences, activities in conjunction with schools or studios), or by tailoring their programming towards younger demographics in some way (child-friendly dances, performances that include dance parties, and more).

Core Audiences. The 72 (40%) Submissions that focused on strengthening organizations’ existing or core audiences often involved extra events, workshops, and opportunities to act as supplements to performances. These “extras” could be the chance to interact with artists, to attend pre-show talks, or to vote for different lineups for the dance season—they would both reward core audiences with more access and opportunities, and keep them engaged in the

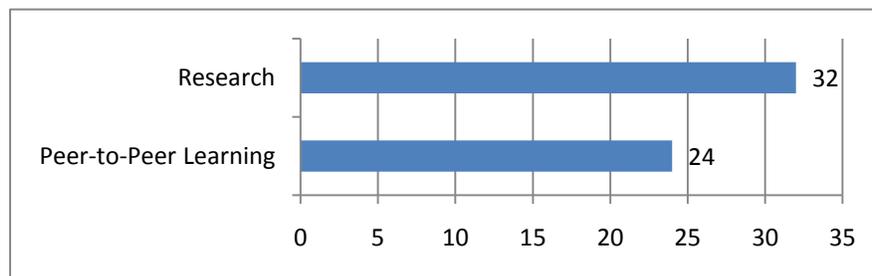
organization. Many projects also hoped to re-engage lapsed audiences. For instance, a few organizations suggested creating “dance ambassadors” to build connections with community members. Some of the projects wanted to use core audiences as a basis for research that they could eventually apply to engage new audiences.

Dance Studio Audiences. In general, the few projects involving dance studios were concerned with one of two goals. The first was to research and try to lessen the seeming disconnect between the people who take dance classes in studios and the people who attend dance performances. One presenter wanted to survey area studios to cultivate possible audiences; another wanted to conduct research to see how often physically active people (including dance and yoga students) attended performances. The other goal was to use dance students in studios as a resource for the creation and production of work: for instance, a ballet company hoped to partner with local studios in five communities to conduct residencies.

Research and Peer-to-Peer Learning

A smaller subset of Submissions (less than one-third) intended to conduct research or promote peer learning as part of their EDA Idea. Some organizations had already amassed a body of research on which they wanted to build. Others wanted to work with like-minded organizations to strengthen skills in areas such as technology, social networking, and dance literacy.

Submissions Focusing on Research and Peer Learning



Research. Some Submissions (32, or 18%) involved a research component, usually as a means of evaluating the success of a project or tactic, or as way of drawing conclusions about aspects of contemporary dance (demographics of audiences, for instance). Research topics ranged from the general—a company interested in using surveys to study the benefits of dance participation—to the very specific—an initiative using research, fieldwork and more to explore the values of indigenous dances of Latin America. One ballet company planned to support research into what motivates, as well as what deters, audiences to attend dance performances and a presenter would use research on community obstacles and entry points to formulate audience engagement policy. Most of the proposed studies, however, had to do with audience engagement methods and results, such as one service organization that wanted to create a program to research and analyze the best engagement practices of a group of artists and companies. A company hoped to develop software to analyze local marketing conditions to benefit traveling companies while on tour, and another needed funds to support beta-testing and training for software to facilitate interactions

between dancers and audiences. As mentioned earlier, some projects focused on researching studio audiences in efforts to convert them into dance attendees.

Peer-To-Peer Learning. A small number of organizations (24, or 13%) who had amassed some useful information or developed efficient methodologies and ideas were outspoken in their desire to share what they had learned with other arts organizations. They hoped to use EDA funding to make their knowledge available to entities that could benefit from it. For instance, one ballet company that was already running a successful weekly video podcast wanted to share its techniques with other organizations trying to develop their own podcasts. A dance company using an existing “help desk” model for artist professional development wanted to help a group of area artists do the same. A service organization planned to use its skills in social networking, audience outreach and marketing to assist 15 artists or companies in bringing their work to a wider audience. These organizations wanted to work to support the dance field as a whole using collaboration and their own individual areas of expertise.

Conclusion

The Call for Project Ideas happened during a critical moment in the field’s development. A weak economy is threatening not only earned income through touring and ticket sales, but contributed support, resulting in layoffs of artists and staff. The growing opportunities but also demands of technology has charged organizations to further diversify their marketing mix to accommodate this whole new area of work and expertise, but at a time when its capacity is compromised.

At the same time, where there is challenge there is opportunity. EDA Submissions confirmed that now is a moment of great innovation and promise. And the process of developing Ideas appears to have given dance organizations a moment to think big and take risks. A tech-savvy (mostly younger) generation is working in higher level positions and making decisions about marketing, audience engagement, and the art itself. There has been exponential expansion in ways in which we can reach audiences—through season brochures and print media, but also through FaceBook and texting. Just as important is the expansion in the ways in which art is exchanged: in person, on screen, in theaters, in homes and on video clips. Opportunities for engagement continue through post-performance talks or receptions, but also now exist through an artist’s blog or social network. Interaction occurs at intermission, but also as a show is performed via smart phones and tweets. This massive expansion of choices has implications for the ways in which audiences are sustained and lasting personal connections made.

As EDA unfolds over the next few years, D/USA looks forward to sharing the field’s ideas about the tried and true and the new and innovative. That, after all, is what makes great art.

Contributing Writers: Suzanne Callahan, Barbara Russo and Caitlin Servilio

Appendix A. The 29 Characteristics of Call for Ideas Submissions

Technology

General Web Upgrades
Social Networking (such as Facebook, Twitter, YouTube)
Pod/Video Casts
Text Messaging
List of General Technological Needs
Enhanced Technological Needs

Performance and Viewing

Live Viewing from Off-Site (or Live Feed)
Film Viewing
Site- or Venue-Specific (including Non-Traditional Venues)
Tied to an Event (such as a Festival, Gala, Ceremony, or Residency)
New Work Creation as Integral
Specific to a Performance, Series, or Season
Not Specific to a Performance or Season
Other Viewing/Performance

Partnerships

Arts Organizations
Non-Arts Organizations

Audience Participation

Dancing (such as Social Dance, Classes, or Performing)
Influencing Choreography and Design Elements
Voting/People's Choice for Choreography and/or Programming
Online: Blogging
Personal Connections with Dancers
In-Person Social Events (such as Events or Receptions)
In-Person Educational Events (such as Workshops, Talks, or Rehearsals)

Target Audiences

Younger
Dance Studios
Strengthen Core
"New" or Non-Traditional, however defined

Other

Research
Peer-to-Peer Learning