

ALLIANCE OF  ARTISTS COMMUNITIES

MIND THE GAP :: ARTIST RESIDENCIES AND DANCE

CONDUCTED BY  
ALLIANCE OF ARTISTS COMMUNITIES

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# INTRODUCTION

Association Jant-Bi / l'Ecole des Sables



## ABOUT THE ALLIANCE OF ARTISTS COMMUNITIES

The Alliance of Artists Communities was founded in 1991 and is the national and international association of artists' communities and residencies — a diverse field of more than 1,000 programs worldwide that support artists of any discipline in the creation of new work. In short, they are research-and-development labs for the arts, providing visual artists, writers, dancemakers, composers, filmmakers, designers, and others with time, space, and support for

creative development. Believing that the cultivation of new art and ideas is essential to human progress, the Alliance's mission is to advocate for and support artists' communities and residencies, to advance the endeavors of artists.

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

## ORIGINS OF THIS STUDY

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

## WHY CONDUCT THIS WORK

There are approximately 500 residency programs in the US and more than 1,000 worldwide providing artists of all disciplines with dedicated time and space for the development of new work. US programs provide residencies to more than 8,000 artists annually, though less than 10% of these participants are dancemakers.

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

Support for the creation of new dance is, by many accounts, in crisis. Dance-makers note a lack of adequate time and resources to develop new work, a shortage of suitable space, and dwindling audiences that understand and appreciate contemporary dance. Without support and resources to fully develop new work, the work itself suffers, further diminishing audiences for dance and perpetuating a cycle of decline. Indeed, a recent report by NYC Performing Arts Spaces notes, "Midcareer single choreographer-led dance companies...have expressed the concern that their work is not of the caliber they aspire to, largely because rental rehearsal space is not available and not affordable for the extent of time needed."<sup>2</sup>

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

## GUIDING QUESTIONS

- What residencies currently exist that support the development of new dance?
- To what extent are dancemakers aware of residency opportunities?
- What support do residencies offer for the creative dance process?
- What can residencies do to extend opportunities to dancemakers?
- What do dancemakers value most about residencies?
- What resources are needed in order for residencies to provide greater support for dance?
- How can the Alliance of Artists Communities, dance organizations, funders, and others provide greater support for dancemakers' creative development?

## RESEARCH DESIGN

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

- *Artist Residency*: A program that provides dedicated time and space for the creation of new work and development of creative practice (as distinct from performance-based or teaching residencies). These creative residencies are also known as artist colonies, artist communities, and artist retreats.
- *Dancemaker*: an individual or group that is generating new work in dance.

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

<sup>2</sup> NYC Performing Arts Spaces. "We Make Do: More Time is Better, But Budget is King" (2010).

- *Dance Residency*: an artist residency program in which dancemakers are eligible to participate.
- *Early-stage Dance Residency*: A residency that supports the exploration of ideas, pure research, and/or the initial planning of new work in dance.
- *Mid-stage Dance Residency*: A residency that supports the further development of new work, rehearsals, and/or the presentation of works-in-progress in dance.
- *Late-stage Dance Residency*: A residency that supports group development, production, and/or public presentation of new work in dance.

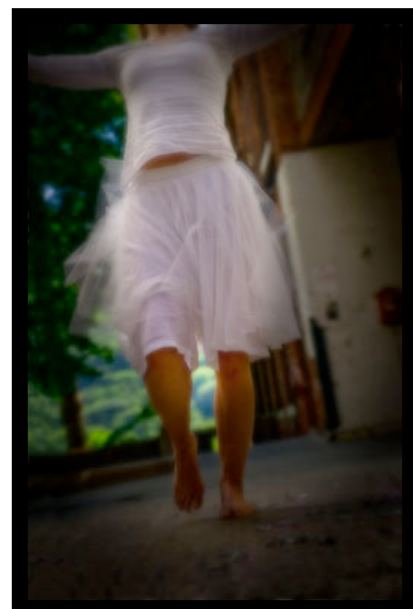
## METHODOLOGY

From February to August 2010, we:

- Studied nearly 400 artist residency programs to better understand the field's current support for dancemakers
- Conducted an extensive survey of artist residencies, with approximately 200 respondents, to document their programs, facilities, and other resources available to dancemakers
- Surveyed approximately 600 individual dancemakers to gauge their awareness and experience with dance residencies, and what they most value about these opportunities
- Interviewed dancemakers and residency directors to enrich the quantitative survey data

## NEXT STEPS FOR THE ALLIANCE'S DANCE PROJECT

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



*Candice Salyers at Vermont Performance Lab*

## KEY FINDINGS



### RESIDENCIES FOR DANCE: CURRENT LANDSCAPE

When the Alliance of Artists Communities began this study in early 2010, we knew of only 64 residencies for dance. To-date we have identified 113 dance residencies in the US and Canada – in 35 states and 3 provinces – and estimate another 40-50 not yet confirmed.<sup>3</sup> The vast majority of dance residencies are administered by nonprofit arts organizations, and a minority are associated with colleges and universities. These 114 programs provided residencies to approximately 800 dancemakers in 2009.<sup>4</sup>

Our research demonstrates (1) the abundance of residency opportunities in North America and abroad open to dance in general, (2) the underutilization of these opportunities, and (3) the scarcity of residency opportunities with the capacity to support some of the specific needs of dance.

With approximately 500 residency programs in the US, greater than 30% offer support for dance – exclusively or in addition to support for visual arts, writing, music, film, and other disciplines. Perhaps most remarkable is the diversity of dance residencies regarding their support for each stage of the dance-making process, as well as location, size, and facilities. A dancemaker may participate in a rural retreat in the Blue Ridge Mountains of Appalachia, a creative incubator in a small Midwestern town, or a large urban residency program in downtown Manhattan.

### DANCE RESIDENCIES AT-A-GLANCE (NORTH AMERICA)

- Total number of artist residencies: 500 (estimate)
- Artist residencies that support collaborative/group residencies: 455 / 91% of all residencies
- Number of artist residencies that offer support to dancemakers: 159 / 32%
- Number of artist residencies with dance studios: 55 / 11%
- Number of artist residencies that exclusively or predominantly support the development of new performance-based work: 40 / 8%

### BARRIERS TO PARTICIPATION IN DANCE RESIDENCIES

**Awareness** While many dancemakers know residencies for dance exist, there is a lack of awareness about the breadth and diversity of opportunities available. Of the nearly 600 survey respondents, approximately 75% of dancemakers are aware of the existence of dance residencies, though most indicate only knowing of 2-3 different programs. Not surprisingly, dancemakers are most familiar with

<sup>3</sup>The Alliance's research for this report focused primarily on North American artist residency programs. We have included 21 dance residency programs outside of North America to provide an international sample, and the data from this sample is not intended to be representative or comprehensive. We plan to conduct more extensive research on international dance residencies in 2011 in collaboration with Res Artis.

<sup>4</sup>Please see Appendix A for a complete list of dance residencies confirmed to-date.

those residency programs that serve dance exclusively. Dancemakers find researching residencies to be challenging, particularly in comparing facilities, resources, and expectations, and say that despite “always searching,” finding appropriate residencies that support their work remains difficult.

**Perception** Of those dancemakers who are aware of dance residencies, only 60% have participated in one. For some, it is a matter of perception (or misperception).

Some common misperceptions include:

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

XXXXXXXXXX add something??

**Cost of Participating** We cannot overstate the financial challenges faced by dancemakers. Taking a week, a month, or a year to focus on the development of new work is a costly endeavor for any artist. Few dancemakers who are given the opportunity to present their work are provided with resources and an ample amount of time to develop that work with all the key players involved in the production. Dancemakers in particular require a great deal of resources to bring new work to fruition: wages to dancers during all stages of development; payment to set, lighting, and video designers, directors, composers and musicians; space rental; marketing; costumes; and more. Sixty-one percent of all artist residencies offer their programs at no cost to all participants (and of the remaining 39%, more than 80% provide some scholarships or subsidies). More than 25% of all residency programs offer stipends to artists-in-residence, though very few have sufficient funds to support the level of resources needed by dancemakers, particularly in the later stages of their development process. And while a single choreographer working in solitude might find a free residency or a modest stipend adequate, most dancemakers take on significant personal expense paying fees to dancers and other collaborators.

While all artistic disciplines are under-resourced, the dance community has been hit especially hard by the recent recession. According to Dance/USA’s 2009 *Rough Waters Survey*, 84% of dancemakers and dance presenting organizations have suffered a significant decrease in foundation support and 42% report that individual donations have significantly fallen short of expectations in recent years.<sup>5</sup>

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<sup>5</sup> Dance/USA, *Rough Waters Survey I* (2009), Washington, D.C.

## RESEARCH ANALYSIS BY RESIDENCY STAGE

In an effort to differentiate among the variety of dance residencies, we have divided residency programs into the stages of dance development each supports: early, mid-, and late. Similarly, NYC Performing Arts Spaces in its “We Make Do” report outlines corresponding stages and proposes that residencies “serve the key junctures in the creative process: time for research and reflection, initial explorations with dancers, choreography and rehearsals, and extending to a more technically-outfitted, pre-production/design development period.”<sup>6</sup> Naturally, these are loose definitions of a creative process that exists along a continuum, and residencies may offer support to artists during one or more stages.

### EARLY-STAGE DANCE RESIDENCIES

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

82% of dancemakers surveyed are interested in participating in an early-stage dance residency

#### Unfettered Creative Exploration

**DANCEMAKERS:** Dancemakers express an interest in the opportunity to experiment, make mistakes, revise ideas, and remain purely focused on the creative process without the pressure that accompanies commissioned works.

**RESIDENCIES:** 94% of artist residencies surveyed respond that providing an opportunity for dancemakers to have unfettered creative exploration and expression is an important aspect of their program’s mission, indicating a strong commitment to supporting artists working in the early stages of developing new work.

**ANALYSIS:** Early-stage dance residencies offer the greatest overlap between the interests of dancemakers and the opportunities available from the artist residency field, compared to mid- and late-stage dance residencies.

#### Share Work with Public

**DANCEMAKERS:** Of those dancemakers who indicated an interest in participating in an early-stage dance residency, 51% respond that the opportunity to share work with the public is one of the most appealing aspects of an early-stage dance residency.

**ANALYSIS:** This response demonstrates some discrepancy between interests of dancemakers and the focus of an early-stage residency to explore the creative process without expectations of production or public presentation. For example, Christopher Morgan of the OMI International Arts Center in Ghent, New York, is committed to the no-strings-attached support his dance residency program offers dancemakers in the early stages of developing new work: “OMI aims to encourage and support daring, new explorations. It is a safe place where artists feel they can experiment.” Some residency programs

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<sup>6</sup> NYC Performing Arts Spaces, “We Make Do: More Time is Better, But Budget is King” (2010).



focused on the early stages of creative development actively discourage artists-in-residence from seeking performance opportunities or focusing on production while in-residence. For example, Workspace for Choreographers, a retreat-style residency in Sperryville, Virginia, states that only “choreographers and other artists whose work is generated from movement, and are free of immediate production deadlines, are eligible to apply.”

It is worth noting that artists of other disciplines (visual artists, writers, etc.) are generally less interested during a residency in sharing their work-in-progress with the public.<sup>7</sup> Given the nature of dance as a predominantly live-audience medium, this difference is not surprising, though it presents some challenges to multidisciplinary residency programs: *Should* early-stage residencies provide more opportunities for dance-makers to show their work? And, given that the work is in its earliest stages of development, how might presenting this work differ from performances of more finished work?

### Inter-Disciplinary Artistic Collaboration

DANCEMAKERS: 42% of survey respondents marked that the opportunity to “collaborate with non-dance artists-in-residence” as an important part of an early-stage residency; another 45% marked it as somewhat important.

RESIDENCIES: 89% of dance residencies say that providing the opportunity to collaborate with artists in other disciplines is an important part of their mission.

ANALYSIS: “Artist communities can be everything from writer- to [visual] artist-based, but it is often uncertain how choreography harmonizes with those disciplines,”<sup>8</sup> writes Ted Bale. While it is not uncommon for artists-in-residence to develop unplanned collaborations with other residents, most of this happens on an individual basis rather than as a specific tenet of the organization. Residencies are fertile ground for collaboration and exchange among artists, though performers may not seek out this aspect as much as other artists given that their work is almost always collaborative already, and residencies may offer dancemakers a rare opportunity of solitude.

### Studio Space

DANCEMAKERS: 80% of dancemakers surveyed respond that it is important for early-stage dance residencies to offer some form of dance-specific studio space (e.g., dance floors).

RESIDENCIES: 52% of artist residencies surveyed that support dance offer dance-specific studio space.

ANALYSIS: Despite the significant percentage of artist residencies that offer dance studios, one might conclude that the demand for such space outstrips the supply. However, anecdotal evidence suggests that while dancemakers may prefer to work in specially equipped space, they are remarkably resilient in adapting to the available facilities. For instance, dancemakers also indicated an interest in working in “interesting spaces with history that may inform the nature of the work.” Others stated that they would prefer “a space where I can be messy and screw things into the floor and not worry about messing it up.” Many expressed that they simply have a “performable, creative” space. Dancemakers have expressed their willingness to be “flexible in making work according to the space that’s available.” That being said, there is no substitute for quality space. As detailed in the Urban Institute’s landmark study, “Investing in Creativity,” “Artists...are often told to ‘make do’ with what they have in the way of

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<sup>7</sup> Alliance of Artists Communities. *Engaging Communities: Lessons Learned* (2004).

<sup>8</sup> Bale, Theodore and David Sheingold. *MANCC FORUM: Advancing the National Dialogue* (2009). Maggie Allesee National Center for Choreography, <http://www.mancc.org/forum/12.html>

substitute equipment or materials. Many of our respondents expressed extreme concern about this sentiment, saying that the consequences for artistic quality can be great.”<sup>9</sup>

Artist residencies without dance-specific facilities still have much to offer dancemakers, and some are already building partnerships with other local organizations – dance schools, universities, community centers, recreation facilities, etc. – to provide access to dance studio space. As Crystal Bell of Red Gate Residency in Beijing states, “Red Gate aims to support dancemakers’ creative process with whatever tools we have.”

## RESIDENCY SPOTLIGHT

### Caldera

[Pull-out quote: We’re about process. We’re about getting your work created. We’re not about performance. We love work-in-progress performances to help the community understand what we’re doing, but we don’t want you to come here and do performances.]

Location: Sisters, Oregon

Residency Length: 1 month

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

Approximate percentage of residents that are dancemakers: 5%

Caldera offers month-long residencies to professional artists: the gift of time and creative workspace at their Blue Lake facility in the Oregon Cascade Mountains. They accept writers, visual and performing artists, designers, architects, engineers, and scientists, awarding them month-long retreats in the snowy months of January, February, and March of each year.

*From Tricia Snell, Executive Director:*

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

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

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<sup>9</sup> Jackson, Maria-Rosario, “Investing in Creativity: A Study of the Support Structure for U.S. Artists,” The Urban Institute (2003).

## MID-STAGE DANCE RESIDENCIES

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

92% of dancemakers surveyed express an interest in participating in a mid-stage dance residency

### Audience

**DANCEMAKERS:** Of those dancemakers interested in participating in a mid-stage dance residency, 64% consider important the opportunity to work in a theater or a studio that can accommodate an audience.

**RESIDENCIES:** 35% of dance residencies offer dancemakers the opportunity to work in a theater, and 51% offer dancemakers studio space that can accommodate an audience.

**ANALYSIS:** These results confirm that dancemakers in the mid-stage of developing new work value the opportunity to share their work-in-progress with an audience, but do not necessarily require the technical and creative resources that a dedicated production space provides. Additional evidence suggests that dance residencies that do not have performance spaces often support dancemakers' interest in connecting with the public by partnering with local facilities. For example, The Hambidge Center for Creative Arts & Sciences in Rabun Gap, Georgia, has "arranged performance space in a nearby prep school," and the Santa Fe Art Institute – located on the campus of the College of Santa Fe – has "access to the college's rehearsal and performance spaces." Frequently, however, the partnerships with local facilities are not represented in the publicized descriptions of the residencies, as residencies often look elsewhere only when the need arises and/or at the request of a dancemaker. Therefore, it is important for residency programs to communicate the full range of support they are willing to make available so that dancemakers can better make use of residencies at this stage.

### Documentation

**DANCEMAKERS:** 74% of dancemakers respond that having access to video equipment to document their work is an important resource for mid-stage dance residencies to offer.

**ANALYSIS:** Dancemakers working in all stages of development indicated a strong interest in having access to video equipment to document their creative process. The number of residency programs who offer video equipment for artists-in-residence use is on the rise, and this is an important resource for those programs interested in supporting dance and other time-based media to develop. Many dancemakers are interested in video equipment not just to document and review their work while in-residence but to incorporate video into their productions as well. Nichole Canuso, for example, recently developed the following new work at MANCC: "Within four large walls of a scrim tent that served as a surface for video projections of the dancers, Nichole Canuso and her collaborators showed excerpts from TAKES. While the dance had its origins in prior residencies at other venues, her residency at MANCC in partnership with the Philadelphia Live Arts and Philly Fringe Festival marks the first time that she and her collaborators had actually assembled the scrim tent with projections and worked within the performance environment for any extended period, demonstrating the need for more residencies in the U.S. geared to production and offering an environment that is as close as possible to

the desired performance space."<sup>10</sup> With such an increase in video within dance, residency programs can provide additional documentation tools to dancemakers that without which place an additional financial burden on artists to provide.

## RESIDENCY SPOTLIGHT

### **The Banff Centre Performing Arts Residency**

[Pull-out quote: Residencies are not just a retreat away from the perils of being an independent artist. They enable artists to catapult off, to have a real launching pad, to bring a piece together.]

Location: Banff, Canada

Residency Length: 1 week - 3 months

Average number of artists in residence at a time: 6 - 10

Approximate percentage of residents that are dancemakers: 25%

Set amid the spectacular backdrop of the Canadian Rockies, The Banff Centre's eight Leighton Studios offer professional artists an opportunity for concentrated work in an exceptional environment. The quiet and secluded wooded setting of the studios, thoughtfully designed interiors, and serene forest views create an ideal space for creativity and intense productivity.

*From Casey Prescott, Executive Director:*

"Dance has been a big part of our overall artistic activities. Dance has been happening at the Banff Centre for almost 65 years. Inviting new choreographers is a big part of what we do here. We focus on a balance of the established repertoire but also on the process of creating a new work from the ground up.... Residencies now are managed and also designed to not just be a retreat away from the perils of being an independent artist. They are really there now to enable artists to catapult off, to have a real launching pad, to bring a piece together."

"We not only offer residencies in dance, we have artists from many different disciplines here also at the same time. One of the great things about having dance folk in the artist community that we have here is that they quite often run into musicians, visual artists, media artists – artists that inspire them or suddenly become collaborators. We find now, more often than not, dance artists are actually coming out here with more of a blank piece of paper, going, 'I just want to see who I run into and see if they have some ideas so I can think outside of the box.' That's what so great about dance. There's not a real script. The perspective of the individual can be effected by numerous sources of input and end up being a sponge, taking in a lot of different kinds of stimulus and really going off in exciting new directions."

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<sup>10</sup> See Footnote 5

## LATE-STAGE DANCE RESIDENCIES

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

88% of dancemakers surveyed respond that they would be interested in participating in a late-stage dance residency

There is especially strong interest among dancemakers in participating in a dance residency that allows them to focus on pre-determined work and production. As one survey respondent wrote, "It is helpful to be in residence at the site where the performance will happen, or in a 'lab' type space where one can workshop work and move it to the presenting venue."

### Production Resources

**DANCEMAKERS:** Of dancemakers interested in late-stage residencies, 95% respond that access to dedicated theater or performance space is important, and 92% respond that access to video, sound, and lighting equipment is important.

**ANALYSIS:** Dancemakers working in the late stages of development require access to the space and technical resources necessary to stage and rehearse a final piece. Few residency programs, however, offer these resources on-site and any residency that aims to support late-stage dancemaking should consider providing these resources or arranging for access by developing partnerships with local organizations. Vermont Performance Lab, for example, "partners with a recording studio to offer space for rehearsals and music production for many of our residencies and we partner regularly with organizations in the community to leverage additional resources for artist projects." Joan Rabinowitz of Jack Straw Productions Artist Support Program, an inter-disciplinary residency in Seattle, states, "We have always enjoyed working with dancers. We partner with other organizations for additional space, especially larger performance venues, and would be delighted to increase our opportunities [for dancemakers], possibly through more partnerships."

There are other needs during late-stage development that residency programs can provide beyond production facilities and equipment. For example, 62% of dancemakers are interested in assistance with the administrative and planning challenges that come with the final stages of artistic presentation (e.g., budgeting, technical needs, timeline, marketing, etc.). As one dancemaker notes: "I think dancers are used to taking what they can get. The more support you could offer, the better it would be. But mostly, we make work with what we find available."

### It's Showtime, Folks

**DANCEMAKERS:** Of those dancemakers interested in participating in a late-stage residency, 95% are interested in sharing work with the public during this stage (compared to 51% of dancemakers who indicated this was important during an early-stage residency).

**RESIDENCIES:** 74% of artist residencies surveyed respond that providing the opportunity for dancemakers to share their work with the public is an important aspect of their mission.

**ANALYSIS:** Almost all dancemakers are interested in sharing their work with the public during a late-stage residency, as either works-in-progress or completed pieces. And while a high percentage of artist residencies surveyed respond that they support artists-in-residence in sharing their work with the public, there is anecdotal evidence that dance residencies can do more – including providing dance

space and equipment (on-site or through a partner), technical support, outreach, and audience development – to facilitate these opportunities.

## RESIDENCY SPOTLIGHT

### **Maggie Allesee National Center for Choreography**

[Pull-out quote: Experimenting is a good thing. We'd like to encourage that and support that. And if it doesn't work, I don't know what the loss is.]

Location: Tallahassee, FL

Residency Length: 2 - 4 weeks

Average number of artists in residence at a time: 10 - 15

Approximate percentage of residents that are dancemakers: 100%

The Maggie Allesee National Center for Choreography (MANCC) is a dance and choreographic research center affiliated with the School of Dance at The Florida State University. Choreographers and companies are brought into the center for two- to four-week research-based choreographic residencies to experiment, reflect, edit, and hone their research and choreographic process and ultimately develop new work.

*From Jennifer Calienes, Executive Director:*

"For the most part, our residency is working with a choreographer who may have a formal company or who may be more project-based, and saying, ok – we have this moment, and we have some financial parameters, what do we do with this moment? What do you need now? We've got some cameras, we've got a black box, we've got some lights, we've got a recording studio – is there a moment that you need some of that? We've got two studios – you can hide a little bit or you can be a little more exposed. I think one of the greatest resources is being located at a research institution, Florida State University. We have access to a community of scientists, students, faculty that are all in this place of inquiry. That's been part of our success."

"Let's go one step further – what would you like to do that you haven't been able to do? Give it a try here. Experimenting is a good thing. We'd like to encourage that and support that. And if it doesn't work, I don't know what the loss is."

"MANCC offers their artists-in-residence a media toolkit as they exit the residency. We asked ourselves, what would be a benefit to the artists? There is always this *additional* pressure on artists that not only do they need to develop the work and fundraise, but they're also responsible for getting the photos in advance of the work which tends to be photos from their last work! So we thought, they're in development, why couldn't we take photos of this work? So when they leave, the artists-in-residence have raw video footage and they also have this edited five-minute moment. Once they approve it, it goes on our website and they can do whatever they want with it. They're using it in grant proposals and introductions to new presenters. Presenters are now saying, we want a video short! We also take photographs of their work. We put them on a password-protected site that has potentially 100 or more

photographs of the work in development that they can use to further publicize the work or themselves. That is raising the value of the creative process.”

## MULTI-STAGE DANCE RESIDENCY MODEL

In response to the need for more comprehensive support for dancemakers that spans several stages of the development of new work, a pilot collaborative residency project expects to launch in 2011.

### The partners:

Chocolate Factory (New York, New York)

Live Arts Brewery (Philadelphia, Pennsylvania)

Vermont Performance Lab (Guildford, Vermont)

“While networks and structures exist for the presentation of artists' work, there appears to be limited access for collaborative, organizational artist support in the *creation* of work. This is an integrated and comprehensive way to support artists over a sustained period of time. Having the support of three organizations will obviously nourish the process in a way that currently doesn't exist for artists.”

– Craig Peterson, Director, Live Arts Brewery

### Objectives:

- To create a 3-part residency support structure for artist(s) between Chocolate Factory, Live Arts Brewery, and Vermont Performance Lab, that offers comprehensive support to performance-based artists for the development of new work through multiple residency phases
- To provide opportunities for these artists to show their work at critical stages of development and build audiences and creative connections in three distinct markets
- To develop a sustainable model that can be adapted by other residency programs and to differing artistic processes

### The model:

- Residencies will occur over an extended period of time (18 months), with the artists-in-residence making one or more visits to each residency site
- Residency sites provide opportunities for artists-in-residence to show work to presenters and other professionals, enabling artists-in-residence an opportunity to receive presenter feedback and develop a sustained presenting life for their work
- Each organization can extend support specific to that organization's strengths
  - Early Stage: **Vermont Performance Lab** offers an early, ruminating place for research and retreat, as well as support for choreographer/composer collaboration through the use of the VPL sound studio
  - Mid-Stage: **Chocolate Factory** provides access to New York City-based artists for mentoring, collaboration, and/or critical feedback sessions at various points in the development of work
  - Late Stage: **Live Arts Brewery** offers a production residency in the black-box theater and audiences and artists for critical feedback.

## PLAN OF ACTION

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

1. Money: Increased financial support for stipends (for single choreographers as well as groups of dance-makers), housing, meals, and travel
2. Space: Flexible space that can accommodate a variety of creative dance processes – this does not only mean a traditional dance studio (see points 4 and 5 below). While there are many acceptable, rather than optimal, spaces that can accommodate dancemakers, quality space still matters.
3. Presenting opportunities: Whether showing a work-in-progress to local community members, sharing new movement ideas with other artists, or presenting a fully staged production in a theater, dancemakers can greatly benefit from the opportunity to preview or polish their work in front of an audience.

### WHAT CAN ARTIST RESIDENCIES DO TO EXTEND OPPORTUNITIES TO DANCEMAKERS?

1. Open your arms to dance: Stretch the disciplinary boundaries of your artist residency. Chances are your program can already accommodate dancemakers in some way. Consider, too, how you can better serve artists working collaboratively. Writers, visual artists, musicians, theater artists, and others engage in collective art-making as well, and residencies that do not allow for collaborative groups to work together are closing the door to more than just dance.
2. We want you!: Publicize your enthusiasm for applications from dancemakers – stating that residencies are “open to artists of all disciplines” is not enough. And ensure informed consideration of applicants by include dance professionals on judging panels or as advisors to the selection process.
3. Seek out dancemakers: Access dance networks, former artists-in-residence, dance media, etc., for promotion and outreach of the opportunities you offer. Craft marketing materials that speak specifically to dancemakers, and share stories of impact from dancemakers who have already participated in your program or a similar program.
4. Don't take yourself out of the game: Allow dancemakers to assess for themselves whether your facilities and resources would be adequate for their stage of the creative process. Be clear and honest about what you can provide, and don't assume you don't have anything to offer, even if you don't have a dance studio.
5. Pool your local resources: Increase dancemakers' access to facilities and resources by partnering with local organizations such as schools, houses of worship, opera houses, skate parks, empty warehouses, etc. Be creative about the space and resources you can offer dancemakers, and figure out together how to make the most of it.
6. Be stage-sensitive: Understand the particular needs and interests of dancemakers in each stage of their creative process. Assess your present capacity to support early-, mid- and/or late-stage work and make strategic choices about how you want to support dancemakers.
7. Make it public: Support the desire of dancemakers in mid- and late-stage residencies to share their work with the public, whether work-in-progress, previously completed work, open rehearsals and workshops, or new productions.



8. Audience development: Consider collaborating with presenters who can help bring the work developed at your residency to a wider audience. These collaborations can help to sustain the careers of dancemakers. Presenters do not need to be located near the residency – they can be anywhere!
9. Share best practices: Build a strong peer network among artist residencies – those specifically committed to supporting the work of dancemakers as well as other artist residencies in general. Share information about how best to support dancemakers and performing artists, explore possibilities for collaboration, exchange marketing and outreach information, and use each other to troubleshoot and problem-solve.
10. Speak out: Advocate to funders, policy-makers, and the media about the needs of dancemakers in the development of new work and encourage greater attention and investment in this under-served group of artists. Articulate the effectiveness and impact of a residency on an artist's career and on the cultural world at large.

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

1. Share information: Highlight the opportunities for dancemakers through online databases, publications, social networks, etc. Share links to resources that already exist and make it easier for dancemakers to explore the abundance and diversity of available opportunities. Develop networking opportunities among dance residencies, dancemakers, and other stakeholders to assess the state of the field. Recommend dance professionals as jurors and advisors to residency programs.
2. Support residency programs: Encourage the professional development of dance residencies through the Alliance of Artists Communities and other service providers. Support new facilities, programs, partnerships, and outreach that serve dancemakers. Consult with artist residencies on how best to build their capacity to support dance.
3. Encourage collaboration: Provide models to residency programs for leveraging existing facilities and resources to meet the needs and respond to the challenges of dancemakers in different stages of their creative process. Help connect residency programs with presenters, universities, dance schools, and others.
4. Provide funding for the creation of new dance: Offer stipends, travel subsidies, and scholarships for dancemakers participating in residency programs. Provide grants directly to dancemakers. Support presenters and others in offering space to dancemakers to develop, rehearse, and workshop without immediate production demands.
5. Outreach to dancemakers: Maintain a database of dancemakers, networks, media, and other avenues for promoting residencies. Encourage dancemakers to seek out residencies.
6. Speak out: Advocate to funders, policy-makers, and the media about the specific needs and challenges of dancemakers in developing new work and encourage greater attention and investment in this under-served group of artists.

## CONCLUSION

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## APPENDIX A

### ARTIST RESIDENCIES AT-A-GLANCE

- Artist residencies in rural areas or small towns: 315 (63%)
- Artist residencies in suburban areas: 45 (9%)
- Artist residencies in urban areas: 145 (29%)

Sixty-one percent of all artist residencies offer their programs at no cost to all participants (and of the remaining 39%, more than 80% provide some scholarships or subsidies). More than 25% of all residency programs offer stipends to artists-in-residence,

## APPENDIX B

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

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

119 Gallery	Lowell, MA	<a href="http://www.119gallery.org">www.119gallery.org</a>
Acadia National Park Artist-in-Residence Program	Acadia National Park, ME	<a href="http://www.nps.gov/archive/volunteer/air.htm">www.nps.gov/archive/volunteer/air.htm</a>
Edward F. Albee Foundation	Montauk, NY	<a href="http://www.albeefoundation.org">www.albeefoundation.org</a>
* American Dance Festival	Durham, NC	<a href="http://www.americandancefestival.org">www.americandancefestival.org</a>
Anderson Center for Interdisciplinary Studies	Red Wing, MN	<a href="http://www.andersoncenter.org">www.andersoncenter.org</a>
Art Farm	Marquette, NE	<a href="http://www.artfarmnebraska.org">www.artfarmnebraska.org</a>
Art342	Fort Collins, CO	<a href="http://www.art342.org">www.art342.org</a>
Artula Institute	Bandon, OR	<a href="http://www.artula.org">www.artula.org</a>
* Asia Pacific Performance Exchange (APPEX)	Los Angeles, CA	<a href="http://www.wac.ucla.edu/cip/residency/asia-pacific-performance-exchange">www.wac.ucla.edu/cip/residency/asia-pacific-performance-exchange</a>
Atlantic Center for the Arts	New Smyrna Beach, FL	<a href="http://www.atlanticcenterforthearts.org">www.atlanticcenterforthearts.org</a>
The Aurora Project	Aurora, WV	<a href="http://www.auroraproject.org">www.auroraproject.org</a>
Badlands National Park	Interior, SD	<a href="http://www.nps.gov/archive/volunteer/air.htm">www.nps.gov/archive/volunteer/air.htm</a>
The Banff Centre: Performing Arts Residency / Leighton Artists Colony	Banff, AB Canada	<a href="http://www.banffcentre.ca">www.banffcentre.ca</a>
* Baryshnikov Arts Center	New York, NY	<a href="http://www.bacnyc.org">www.bacnyc.org</a>
* Bates Dance Festival - Bates College	Lewiston, ME	<a href="http://www.batesdancefestival.org">www.batesdancefestival.org</a>
Bearnstow	Mount Vernon, ME	<a href="http://www.bearnstow.org">www.bearnstow.org</a>
Bemis Center for Contemporary Arts	Omaha, NE	<a href="http://www.bemiscenter.org">www.bemiscenter.org</a>
Blacklock Nature Sanctuary Emerging Artist Fellowship & East Central Minnesota Artist Fellowships	Moose Lake, MN	<a href="http://www.nps.gov/archive/volunteer/air.htm">www.nps.gov/archive/volunteer/air.htm</a>
Blue Mountain Center	Blue Mountain Lake, NY	<a href="http://www.bluemountaincenter.org">www.bluemountaincenter.org</a>

Blue Sky Dayton Project	Dayton, OH	<a href="http://www.blueskydayton.org">www.blueskydayton.org</a>
* Boston Center for the Arts / Dance Residency	Boston, MA	<a href="http://www.bcaonline.org">www.bcaonline.org</a>
Brooklyn Arts Exchange (BAX)	Brooklyn, NY	<a href="http://www.bax.org/artist-services/artists-in-residence/">www.bax.org/artist-services/artists-in-residence/</a>
Buffalo National River	Buffalo National River, AR	<a href="http://www.nps.gov/archive/volunteer/air.htm">www.nps.gov/archive/volunteer/air.htm</a>
Caldera	Sisters, OR	<a href="http://www.CalderaArts.org">www.CalderaArts.org</a>
Cape Cod National Seashore: C-Scape Dune Shack	Provincetown, MA	<a href="http://www.nps.gov/archive/volunteer/air.htm">www.nps.gov/archive/volunteer/air.htm</a>
Centrum	Port Townsend, WA	<a href="http://www.centrum.org/residencies">www.centrum.org/residencies</a>
* Chicago Department of Cultural Affairs: DanceBridge	Chicago, IL	<a href="http://www.cityofchicago.org/city/en/depts/dca/supp_info/learn_more_aboutdancebridge.html">www.cityofchicago.org/city/en/depts/dca/supp_info/learn_more_aboutdancebridge.html</a>
* Community Education Center: New Edge Residency	Philadelphia, PA	<a href="http://www.cecarts.org">www.cecarts.org</a>
* CounterPULSE	San Francisco, CA	<a href="http://www.counterpulse.org/programs/artist-in-residence-program/">www.counterpulse.org/programs/artist-in-residence-program/</a>
Crater Lake National Park	Crater Lake, OR	<a href="http://www.nps.gov/archive/volunteer/air.htm">www.nps.gov/archive/volunteer/air.htm</a>
Cuyahoga Valley National Park	Peninsula, OH	<a href="http://www.nps.gov/archive/volunteer/air.htm">www.nps.gov/archive/volunteer/air.htm</a>
* Dance Across Borders	Waldoboro, ME	<a href="http://www.susanosberg.com">www.susanosberg.com</a>
* Dance Theater Workshop	New York, NY	<a href="http://www.dancetheaterworkshop.org">www.dancetheaterworkshop.org</a>
Djerassi Resident Artists Program	Woodside, CA	<a href="http://www.djerassi.org">www.djerassi.org</a>
Dorland Mountain Arts Colony	Temecula, CA	<a href="http://www.dorlandartscolony.org">www.dorlandartscolony.org</a>
* Earthdance EMERGE Interdisciplinary Artist Residency	Plainfield, MA	<a href="http://www.earthdance.net">www.earthdance.net</a>
* East Village Dance Project / GOH Productions	New York, NY	<a href="http://www.eastvillagedanceproject.com">www.eastvillagedanceproject.com</a>
Emerson Landing Artist Retreat Center	Wye Mills, MD	N/A
Exploratorium	San Francisco, CA	<a href="http://www.exploratorium.edu/arts">www.exploratorium.edu/arts</a>
* Footloose Dance Company AIM: Artists in Motion	San Francisco, CA	<a href="http://www.ftloose.org">www.ftloose.org</a>
Gell Center Residencies	Rochester, NY	<a href="http://www.wab.org/gell/index.shtml">www.wab.org/gell/index.shtml</a>

Goldwell	Rhyolite, NV	<a href="http://www.goldwellmuseum.org">www.goldwellmuseum.org</a>
Grand Canyon National Park	North Rim, AZ	<a href="http://www.nps.gov/archive/volunteer/air.htm">www.nps.gov/archive/volunteer/air.htm</a>
* Group Motion Multi Media Dance Theater	Philadelphia, PA	<a href="http://www.groupmotion.org">www.groupmotion.org</a>
Hambidge Center for Creative Arts & Sciences	Rabun Gap, GA	<a href="http://www.hambidge.org">www.hambidge.org</a>
Headlands Center for the Arts	Sausalito, CA	<a href="http://www.headlands.org">www.headlands.org</a>
Herbert Hoover National Historical Site	West Branch, IA	<a href="http://www.nps.gov/archive/volunteer/air.htm">www.nps.gov/archive/volunteer/air.htm</a>
Hermitage Artist Retreat	Englewood, FL	<a href="http://www.hermitage-fl.org">www.hermitage-fl.org</a>
* Susan Hess Modern Dance: Choreographers Project	Philadelphia, PA	<a href="http://www.hessdance.org/chor.html">www.hessdance.org/chor.html</a>
Hobart and William Smith Colleges	Geneva, NY	<a href="http://www.hws.edu">www.hws.edu</a>
Homestead National Monument of America	Beatrice, NE	<a href="http://www.nps.gov/archive/volunteer/air.htm">www.nps.gov/archive/volunteer/air.htm</a>
Hopscotch House	Prospect, KY	<a href="http://www.kfw.org/hophouse.html">www.kfw.org/hophouse.html</a>
Hot Springs National Park	Hot Springs, AR	<a href="http://www.nps.gov/archive/volunteer/air.htm">www.nps.gov/archive/volunteer/air.htm</a>
Isabella Stewart Gardner Museum Artist-in-Residence Program	Boston, MA	<a href="http://www.gardnermuseum.org/contemp/artists.asp">www.gardnermuseum.org/contemp/artists.asp</a>
Isle Royale National Park	Houghton, MI	<a href="http://www.nps.gov/archive/volunteer/air.htm">www.nps.gov/archive/volunteer/air.htm</a>
Jack Straw Productions: Artist Support Program and New Media Gallery Program	Seattle, WA	<a href="http://www.jackstraw.org">www.jackstraw.org</a>
* Jacob's Pillow Creative Development Residency Program	Becket, MA	<a href="http://www.jacobspillow.org/about/creative-development.php">www.jacobspillow.org/about/creative-development.php</a>
* Kaatsbaan International Dance Center	Tivoli, NY	<a href="http://www.kaatsbaan.org">www.kaatsbaan.org</a>
John Michael Kohler Arts Center: Connecting Communities	Sheboygan, WI	<a href="http://www.jmkac.org/connectingcommunities">www.jmkac.org/connectingcommunities</a>
* Links Hall LinkUP Residency Program and Artistic Associates Program	Chicago, IL	<a href="http://www.linkshall.org/o-linkup.shtml">www.linkshall.org/o-linkup.shtml</a>
Longhouse Education and Cultural Center: Native Artists in Residence	Olympia, WA	<a href="http://www.evergreen.edu/longhouse/residence.htm">www.evergreen.edu/longhouse/residence.htm</a>
Lower Manhattan Cultural Council / Swing Space	New York, NY	<a href="http://www.lmcc.net/residencies/swingspace">www.lmcc.net/residencies/swingspace</a>
The MacDowell Colony	Peterborough, NH	<a href="http://www.macdowellcolony.org">www.macdowellcolony.org</a>

* Maggie Allesee National Center for Choreography (MANCC)	Tallahassee, FL	<a href="http://www.mancc.org">www.mancc.org</a>
* Mascher Space Cooperative	Philadelphia, PA	<a href="http://www.mascherdance.com">www.mascherdance.com</a>
MASS MoCA	North Adams, MA	<a href="http://www.massmoca.org/submissions.php">www.massmoca.org/submissions.php</a>
Montalvo Arts Center / Lucas Artists Programs	Saratoga, CA	<a href="http://www.montalvoarts.org">www.montalvoarts.org</a>
Montana Artists Refuge	Basin, MT	<a href="http://www.montanarefuge.org">www.montanarefuge.org</a>
* Movement Research Artist-in-Residence Program	NY, NY	<a href="http://www.movementresearch.org/artistopportunities/air/index.php">www.movementresearch.org/artistopportunities/air/index.php</a>
Myrna Loy Center	Helena, MT	<a href="http://www.myrnaloycenter.com">www.myrnaloycenter.com</a>
* National Performance Network Performance Residency Program	New Orleans, LA	<a href="http://www.npnweb.org/whatwedo/programs/performance-residency/">www.npnweb.org/whatwedo/programs/performance-residency/</a>
* nEW Festival (UArts School of Dance)	Philadelphia, PA	<a href="http://www.newfestival.net">www.newfestival.net</a>
North Cascades National Park	Sedro-Woolley, WA	<a href="http://www.nps.gov/archive/volunteer/air.htm">www.nps.gov/archive/volunteer/air.htm</a>
OMI International Arts Center / Dance OMI	Ghent, NY	<a href="http://www.artomi.org">www.artomi.org</a>
PennPAT New Directions Grants	PA	<a href="http://www.pennpat.org">www.pennpat.org</a>
* Packing House Center for the Arts / Performing Artist in Residency Program	Denver, CO	<a href="http://www.controlgroupproductions.org/residencies-and-curations">www.controlgroupproductions.org/residencies-and-curations</a>
Philadelphia Art Hotel	Philadelphia, PA	<a href="http://www.philadelphiaarthotel.org">www.philadelphiaarthotel.org</a>
* Philadelphia Dance Projects	Philadelphia, PA	<a href="http://www.philadanceprojects.org">www.philadanceprojects.org</a>
* Philadelphia Live Arts Festival and Philly Fringe Live Arts Brewery (LAB)	Philadelphia, PA	<a href="http://www.livearts-fringe.org">www.livearts-fringe.org</a>
PlatteForum	Denver, CO	<a href="http://www.platteforum.org">www.platteforum.org</a>
Playa	Summer Lake, OR	<a href="http://www.playaatsummerlake.blogspot.com">www.playaatsummerlake.blogspot.com</a>
Portland Institute for Contemporary Art (PICA)	Portland, OR	<a href="http://www.pica.org/programs/residencies.aspx">www.pica.org/programs/residencies.aspx</a>
Prairie Center of the Arts	Peoria, IL	<a href="http://www.prairiecenterofthearts.org">www.prairiecenterofthearts.org</a>
Ragdale Foundation	Lake Forest, IL	<a href="http://www.ragdale.org">www.ragdale.org</a>
* Rebecca Kelly Ballet Choreography Mentorship Lab	New York, NY	<a href="http://www.rebeccakellyballet.com">www.rebeccakellyballet.com</a>

Red Cinder Creativity Center	Na'alehu, HI	<a href="http://www.red-cinder.com">www.red-cinder.com</a>
* Rhode Island College Dance Company	Providence, RI	<a href="http://www.ric.edu/mtd/danceProgram_dancecompany.php">www.ric.edu/mtd/danceProgram_dancecompany.php</a>
Rocky Mountain National Park	Estes Park, CO	<a href="http://www.nps.gov/archive/volunteer/air.htm">www.nps.gov/archive/volunteer/air.htm</a>
SAFEhouse: RAW (resident artist workshop)	San Francisco, CA	<a href="http://www.g75howard.com">www.g75howard.com</a>
Santa Fe Art Institute	Santa Fe, NM	<a href="http://www.sfai.org">www.sfai.org</a>
Sea Change Residencies	Provincetown, MA	<a href="http://www.seachangeresidencies.org">www.seachangeresidencies.org</a>
Seven Below Arts Initiative	Burlington, VT	<a href="http://www.trey.com/nonprofit">www.trey.com/nonprofit</a>
Silo Guest Artist Residencies	Bucks County, PA	<a href="http://www.silokirklandfarm.dancenownyc.org">www.silokirklandfarm.dancenownyc.org</a>
Sitka Center for Art & Ecology	Otis, OR	<a href="http://www.sitkacenter.org">www.sitkacenter.org</a>
STUDIO for Creative Inquiry	Pittsburgh, PA	<a href="http://www.cmu.edu/studio">www.cmu.edu/studio</a>
A Studio in the Woods	New Orleans, LA	<a href="http://www.astudiointhewoods.org">www.astudiointhewoods.org</a>
* Summer Stages Dance at Concord Academy: Choreographer's Project	Concord, MA	<a href="http://www.summerstagesdance.org">www.summerstagesdance.org</a>
Sustainable Arts Society	Dial, GA	<a href="http://www.sustainable-arts.org">www.sustainable-arts.org</a>
* The Swarthmore Project: Time and Space for Dance	Swarthmore, PA	<a href="http://www.swarthmore.edu/x18824.xml">www.swarthmore.edu/x18824.xml</a>
Tofte Lake Center at Norm's Fish Camp	Ely, MN	<a href="http://www.toftelake.com">www.toftelake.com</a>
* Tribeca Performing Arts Center, Artists-in-Residence Program	New York, NY	<a href="http://www.tribecapac.org/air.htm">www.tribecapac.org/air.htm</a>
Ucross Foundation	Ucross, WY	<a href="http://www.ucrossfoundation.org">www.ucrossfoundation.org</a>
University of Notre Dame, DeBartolo Performing Arts Center	South Bend, IN	<a href="http://www.performingarts.nd.edu">www.performingarts.nd.edu</a>
* Urban Bush Women: Summer Leadership Institute	New Orleans, LA	<a href="http://www.urbanbushwomen.org">www.urbanbushwomen.org</a>
Vancouver Board of Parks and Recreation	Vancouver, BC Canada	<a href="http://www.vancouverparks.ca">www.vancouverparks.ca</a>
* Vermont Performance Lab	Guilford, VT	<a href="http://www.vermontperformancelab.com">www.vermontperformancelab.com</a>
Virginia Center for the Creative Arts	Amherst, VA	<a href="http://www.vcca.com">www.vcca.com</a>



* Del E. Webb Center for the Performing Arts / Flying E Ranch Residency Project	Wickenburg, AZ	<a href="http://www.delewebbcenter.org/about_the_center/flying_e_residency">www.delewebbcenter.org/about_the_center/flying_e_residency</a>
Wild Rose Farm Artist Retreat	Mansfield, ON Canada	<a href="http://www.wildrosefarm.ca">www.wildrosefarm.ca</a>
Woodstock Byrdcliffe Guild	Woodstock, NY	<a href="http://www.woodstockguild.org/artist_in_residence/index.html">www.woodstockguild.org/artist_in_residence/index.html</a>
* Workspace for Choreographers	Sperryville, VA	<a href="http://www.artistcommunities.org/about-residencies/directory/profiles/workspace-for-choreographers">www.artistcommunities.org/about-residencies/directory/profiles/workspace-for-choreographers</a>
Yaddo	Saratoga Springs, NY	<a href="http://www.yaddo.org">www.yaddo.org</a>
* The Yard	Chilmark, MA	<a href="http://www.dancetheyard.org">www.dancetheyard.org</a>

## A BRIEF LISTING OF RESIDENCIES OUTSIDE NORTH AMERICA THAT SUPPORT DANCE

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

Akademie Schloss Solitude	Stuttgart, Germany	<a href="http://www.akademie-solitude.de">www.akademie-solitude.de</a>
The Arctic Circle	International Territory of Svalbard	<a href="http://www.thearcticcircle.org">www.thearcticcircle.org</a>
* Association Jant-Bi / l'Ecole des Sables	Toubab Dialaw, Senegal	<a href="http://www.jantbi.org">www.jantbi.org</a>
Bains Connective	Brussels, Belgium	<a href="http://www.bains.be">www.bains.be</a>
Bellagio Creative Artist Residencies (Rockefeller Foundation)	Bellagio, Italy	<a href="http://www.rockefellerfoundation.org/bellagio-center">www.rockefellerfoundation.org/bellagio-center</a>
Bogliasco Foundation, Liguria Study Center	Bogliasco, Italy	<a href="http://www.bfnny.org">www.bfnny.org</a>
Centre d'art marnay art centre (CAMAC)	Marnay sur Seine, France	<a href="http://www.camac.org">www.camac.org</a>
centro rural de arte	Buenos Aires, Argentina	<a href="http://www.centroruraldearte.org.ar">www.centroruraldearte.org.ar</a>
* danceWEB Scholarship Programme	Vienna, Austria	<a href="http://www.jardindeurope.eu">www.jardindeurope.eu</a>
Fundación Valparaíso	Mojacar, Spain	<a href="http://www.fundacionvalparaiso.org">www.fundacionvalparaiso.org</a>
Kunstenaarslogies	Amersfoort, The Netherlands	<a href="http://www.kunstenaarslogi.es">www.kunstenaarslogi.es</a>
La Napoule Art Foundation	La Napoule, France	<a href="http://www.lnaf.org">www.lnaf.org</a>
Lijiang Studio	Lijiang, China	<a href="http://www.lijiangstudio.org">www.lijiangstudio.org</a>
Maryland Institute College of Art	Léhon, France	<a href="http://www.mica.edu">www.mica.edu</a>

Meeting in Zdonov	Teplice nad Metuji, Czech Republic	<a href="http://www.meetinginzdonov.nl">www.meetinginzdonov.nl</a>
NAO Nuovi Autori Oggi	Milan, Italy	<a href="http://www.naonuoviautoriooggi.net">www.naonuoviautoriooggi.net</a>
Raumars A.i.R.	Rauma, Finland	<a href="http://www.raumars.org">www.raumars.org</a>
Red Gate Residency	Beijing, China	<a href="http://www.redgateresidency.com">www.redgateresidency.com</a>
Instituto Sacatar	Itaparica, Brazil	<a href="http://www.sacatar.org">www.sacatar.org</a>
Skopelos Foundation for the Arts	Skopelos, Greece	<a href="http://www.skopart.org">www.skopart.org</a>
Taipei Artist Village	Taipei, Taiwan	<a href="http://www.artistvillage.org">www.artistvillage.org</a>

## APPENDIX C

### ADDITIONAL RESOURCES

Video interviews with xxxxx  
[www.artistcommunities.org/dance](http://www.artistcommunities.org/dance)

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Lilli: please add people you interviewed, organizations you worked with, etc.

CS to add

## CONTACT

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

If you have any questions and comments regarding this research, we welcome the opportunity to hear from you.

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