

Justice. Transformation. Education.
Reimagining the dance ecology.

MARCH 17-20, 2021 @DanceNYC #DanceSymp

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Leadership support is provided by The Andrew W. Mellon Foundation and the Howard Gilman Foundation. The Symposium is also supported, in part, by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council, from the New York State Council on the Arts, with the support of Governor Andrew M. Cuomo and the New York State Legislature, and from the National Endowment for the Arts. Jody Gottfried Arnhold is Dance/NYC's 2021 Symposium Lead Dance Advocate. Subsidies for the education and dance worker ticket tiers are made possible by the Arnhold Foundation. Con Edison is Dance/NYC's 2021 Symposium Lead Corporate Sponsor.

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Dance/NYC's approach to increasing justice, equity, and inclusion in dance is grounded in collaboration. It has established partnerships with colleague arts service organizations that are mission-focused on increasing racial justice, inclusion and access for disabled people, and/or integration of immigrants into arts and culture.



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MISSION & VALUES

Dance/NYC's mission is to promote the knowledge, appreciation, practice, and performance of dance in the metropolitan New York City area. It embeds values of justice, equity, and inclusion into all aspects of the organization.

Dance/NYC believes the dance ecology must itself be just, equitable, and inclusive to meaningfully contribute to social progress, and envisions a dance ecology wherein power, funding, opportunities, conduct, and impacts are fair for all artists, cultural workers, and audiences. It seeks to advance policies, investments, programs, mindsets, and actions that remove and prevent inequities that exist along the continuum of lives in dance, from the public school classroom to the stage.

Dance/NYC's approach cuts across its public programs—advocacy and research; leadership training, networking, and convening; technology and visibility; and regranting—and all aspects of its operations. Its approach is intersectional, building upon multiple issue areas that together create a more just, equitable, and inclusive dance ecology. Dance/NYC's approach is also grounded in collaboration. It recognizes generations of people and organizations working to advance justice, equity, and inclusion in the arts and culture, and strives to contribute to their efforts. It has established formal partnerships with colleague arts service organizations. Visit Dance.NYC/equity/values to learn more.



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SYMPOSIUM 2021

Dance/NYC's 2021 Symposium: "Justice. Transformation. Education." will focus on reimagining the dance ecology with an emphasis on advancing justice, civic engagement, and the whole dance worker. It will invite participants to investigate topics of decolonizing dance education, community organizing and social change, governmental advocacy, among others, in the context of a global health crisis and the social justice uprisings of 2020.

As the only gathering of its kind for the dance community in the metropolitan New York City area, the Symposium is a meeting place for those in the dance field to exchange ideas, expand networks, sharpen organizational practices, and deepen the inquiry of New York City's legacy and trajectory of dance-making.

The 2021 Symposium will convene on the Whova all-in-one digital conference platform. Platform features include the following: video live-streaming, speaker and audience engagement, community bulletin board, virtual expo hall, sponsor placement, among other features.

PROGRAMMING COMMITTEE

The [Symposium Programming Committee](#) exists to advise and assist Dance/NYC in the identification and programming of sessions offered at Dance/NYC's yearly Symposium—and, by extension, further the dance field in NYC. Membership consists of Dance/NYC's established Advisory Committee, Dance/NYC Task Forces, one member of Dance/NYC's Junior Committee, Justice, Equity & Inclusion Partners, and additional candidates they identify. Ideal members will have experience in creating, performing, and/or presenting dance in the metropolitan New York City area, share our commitment to revealing, removing, and preventing inequities in professional dance, and represent the demographic makeup of the local population.

Albert Blackstone, Director, MOMEN;
Faculty Member, Broadway Dance Center

Ami Scherson, Member,
Dance/NYC Junior Committee

Ana "Rokafella" Garcia,
Managing Director, Full Circle Souljahs

Eva Yaa Asantewaa, Senior Director of
Artist Development & Curation;
Editorial Director, Gibney

Juan José Escalante, Executive Director,
José Limón Dance Foundation

Julia del Palacio, Director of Strategic
Partnerships, Kupferberg Center for the Arts

Laurel Lawson, Choreographer, Kinetic Light;
Artist-Engineer, Rose Tree Productions

Nelida Tirado, Artistic Director & Teacher
of Nelida Tirado Flamenco

Niya Nicholson, Managing Director,
MOVE|NYC| Foundation, Inc.

Parijat Desai, Artistic Director,
Parijata Dance Company

Remi Harris, Programs Manager,
Center for Performance Research

Sydney L. Mosley, Artistic Director,
Sydney L. Mosley Dances

zavé martohardjono, Artist

Session Curators

Ali Rosa-Salas
Ana Nery Fragoso
Emily Johnson

Thematic Guide Curators

Jonathan González
Maura Nguyen Donohue
Yanira Castro

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*"Ballet Hispánico,
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—NEW YORK TIMES



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CURATORIAL STATEMENT

by Candace Thompson-Zachery,
Manager of Justice, Equity, and Inclusion Initiatives

In the first meeting with the Symposium Programming Committee, Eva Yaa Asantewaa asked, "Who hasn't been heard? Who hasn't been in the room?" zavé martohardjono challenged the group to find connective threads between the many conversations and bodies of information that Dance/NYC was interested in sharing with the dance field. And the Dance/NYC team challenged ourselves to bring the multifaceted engagement tools and the family reunion energy of our past years at Hunter College and Gibney to a digital platform.

Justice. Transformation. Education.

2020 into 2021 has cracked open our sector and has forever changed the way the arts and culture field relates itself to issues of social justice and social change. In the spirit of continuing the inquiry, advocacy, and action that many of you have undertaken, the 2021 Symposium weaves together dreaming and futuring, critical analysis, feel-good personal stories, and reflections on the beauty of dance while pointing to the ways we must still learn and grow and fight.

Our JUSTICE track centers the experiences of communities that have not had the same opportunities or experiences in the dance world [the way that the dance world is often contrived and constructed in many of our public imaginaries] while delving into the way dance literally embodies the connection to larger movements for justice including the movement toward abolition, the fight for liberation from oppressive systems, and our continued work of decolonization—in addition to reiterating the need to make our arts spaces safe for disabled, undocumented, Black, Indigenous, Latino/a/x, Asian, Asian American Pacific Islander, and Middle Eastern and North African, and trans and gender non-conforming bodies.

Our TRANSFORMATION track focuses on the process of change—identifying the pathways toward making change in our dance spaces, our creative practices, our funding processes, and our larger societies.

Our EDUCATION track focuses on learning and on dance education, emphasizing the digital production, budgeting, and fundraising skills today's dance workers and educators will most need.

**But what about this other important conversation on _____?
Why is _____ blank missing from the Symposium?**

As much as Dance/NYC attempts to be comprehensive and intersectional in its approach to curating a lineup of speakers, sessions, topics, and experiences, we know that there are gaps and omissions, some due to availability, some due to random snowstorms and internet outages, and others due to our own capacity and ability to perceive every single perspective. We look forward to your feedback and reflections as these help us to build future symposia!

The Symposium is a launching pad. A place to start. A place to find community around issues you have brooding over in isolation. A place to begin your research and ask yourself new questions. A place to rethink your role within our dance ecosystem. A place to be born anew.

New Features for 2021

The 2021 Symposium structure brings new programmatic additions to aid this process:

- **Thematic Guides** – a compilation of essays, resource lists with related media, movement prompts, and reflection exercises to help attendees digest the material they will be encountering and to fill gaps that sessions may not cover.
Curator Tip: Read through these using the somatic exercises and reflections to attune you to the subject matter. In some cases, the material might not seem aligned with the sessions and conversations; in others, perfectly aligned. Find those connections, notice the dissonances and use the process as a filter for your own practices and identity in the dance world.
- **A Daily Welcome & Wake Up** from one of our committee members.
Curator Tip: Here's where we will gather digitally before going to our respective sessions. Say hi to each other. Grab your coffee. Create your setup, and meet a few members of Dance/NYC's committees.
- **A Daily Debrief** led by the Symposium Thematic Guide Curators.
Curator Tip: Connect again as a group. Compare notes across sessions. Reflect on new learnings and revelations. Analyze and critique the perspectives shared, and bring it all home to your practice.
- **A Daily Dance Break** by lead artists in the field.
Curator Tip: DANCE! DANCE! DANCE! Bring it home to your bodies, minds and hearts through movement. Join in and witness each other's authentic presence.
- **A Virtual Expo Showcase** with live sessions in the Exhibitor Hall by our Sponsors.
Curator Tip: Expand your relationships with various organizations that serve and operate in the dance field. Visit booths, chat with staff from these organizations, and attend their live informational sessions and programmatic offerings. The virtual booths are a symposium within a symposium!

I hope that, whichever path you choose to follow, you are able to be present with your full selves however that manifests in this digital time.

From the Dance/NYC staff, the Dance/NYC programs team: Brinda Guha, Arivel Figueroa, and temporarily Alexeya EM, the Symposium Programming Committee, and the volunteers—we thank you for entrusting us with this gathering, for joining us for this special occasion, and for going on this experimental virtual symposium journey with us.

Looking ahead we know that 2021's challenges aren't over. The vaccine rollout. The reopening of arts spaces. The city government election period. Continued racial injustice. And many many more. Let's take this moment as a time to ground, re-set, re-energize, and face the impending work united and strong.

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ACKNOWLEDGMENTS

Dance/NYC thanks the many collaborators and volunteers who made the 2021 Symposium possible.

Dance/NYC's 2021 Symposium is livestreamed by Full Out Creative. This collaboration is managed by Sandy Shelton and Kyle Beckley. To learn more and connect with them, go to fulloutcreative.com/team.

Video and editing support is provided by André M. Zachery and Renegade Performance Group. To learn more about their services, go to renegadepeg.com/design.

ASL interpretation and live captioning services are provided by LC Interpreting Services and the Viscardi Center. To learn more about their work, go to signlanguagenyc.com and viscardicenter.org.

Video consultation for the 2021 Symposium is provided by Nel Shelby Productions (NSP). NSP has been a leading force in video production in the dance world for 17 years and encourages dance companies to get the most out of their video footage. You can sign up for free dance video tips from Nel at bit.ly/NSPvideotips.

Dance/NYC's events and programs thrive because of the enthusiastic volunteers who share the organization's commitment to promoting the knowledge, appreciation, practice, and performance of dance in the New York City metropolitan area. Thank you to all of the event volunteers for their time and support of the 2021 Symposium.

DIGITAL MEDIA INITIATIVE

Digital Media is a powerful force shaping the performing arts.

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Photo by Scott Shaw

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Hypermobility = greater than 'normal' range of motion in 1 or more joints

4+ joints = widespread hypermobility (WH) -

WH is incredibly common (~20% of the population is on the genetic spectrum) and is concentrated in dance! WH is related to connective tissue differences, is most often inherited, and can impact every system in the body. The only tissues in the body that are not connective tissue are muscle fibers and nerve cells. Check out our website below to learn more!

hyp-access.com

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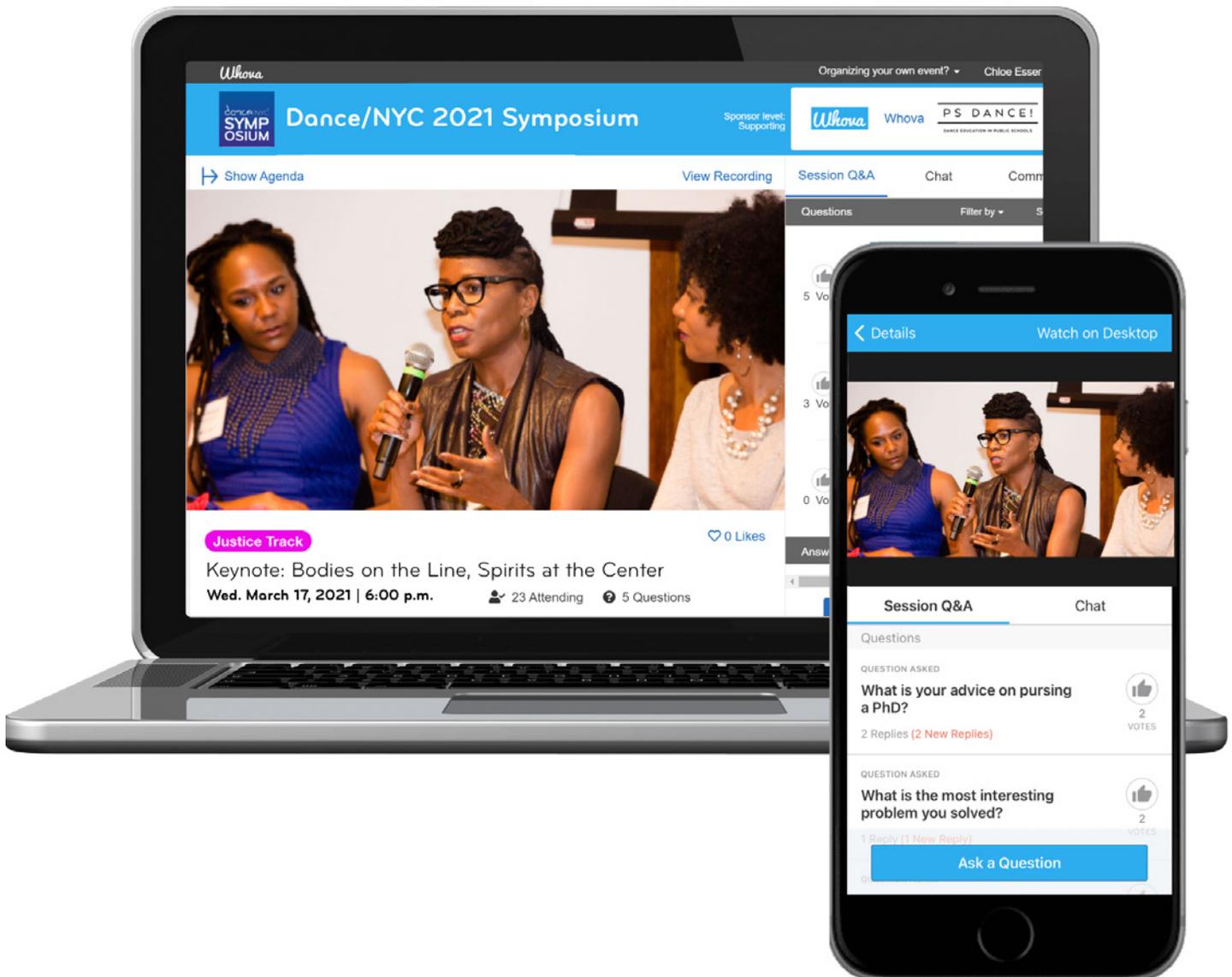
hypermobilityaccess@gmail.com



WHOVA VIRTUAL PLATFORM

Whova is an all-in-one digital event platform with live-stream capability, digital agendas, speaker and audience session engagement, community bulletin board and virtual meet-up capability, a virtual expo hall, sponsor placement, and more. This digital platform will allow the Dance/NYC 2021 Symposium to continue its spirit and mission. Sessions will also be available post-symposium on the conference platform for those who register.

Along with the [Whova Accessibility Conformance Report](#) (updated July 23, 2020), a third-party accessibility consultant has reviewed the platform and confirmed compliance with most screen readers and assistive technology.



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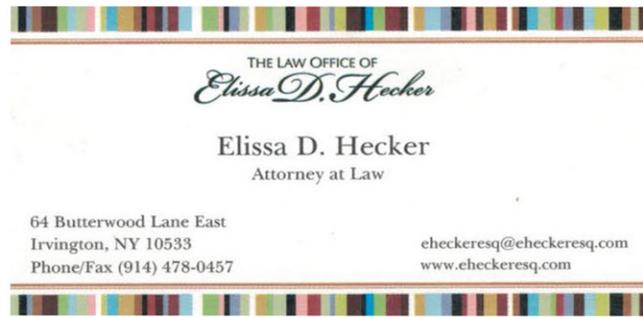


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Elissa D. Hecker has a wide range of experience in corporate, copyright, and trademark law with clients that encompass a large spectrum of the business and entertainment world. Elissa focuses on the representation of businesses, the entertainment industry, individuals, creators, entrepreneurial ventures, and both for-profit and not-for-profit entities. She has extensive experience with dance, music, contracts, licensing, digital issues, Trademark Law, Copyright Law, Intellectual Property, real estate leases, and all aspects of running a business.

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WEDNESDAY, MARCH 17, 2021

Time	Event
10:00 a.m. – 12:00 p.m.	Legal Clinic, One-on-One Consultations
1:00 p.m. – 3:00 p.m.	SmART Bar, One-on-One Consultations
6:00 p.m. – 8:00 p.m.	Symposium Opening Event & Keynote Address: Bodies on the Line, Spirits at the Center: Dance, Justice, and Transformation
8:15 p.m. – 9:00 p.m.	Virtual Opening Night Dance Party

THURSDAY, MARCH 18, 2021

Time	Activity
10:15 a.m. – 10:25 a.m.	Welcome & Wake Up: Eva Yaa Asantewaa
10:30 a.m. – 12:00 p.m.	Streets, Dance Halls and Living Rooms: Social Dance in Form, Function, and Practice
10:30 a.m. – 12:00 p.m.	Dance to Abolition, Liberation, Decolonization, and Reparations
12:00 p.m. – 1:00 p.m.	Lunch
1:00 p.m. – 2:30 p.m.	Negotiations of Power in Commercial Cultural Practice
1:00 p.m. – 2:30 p.m.	101 Workshop Series: Racial Justice, Know Your Rights, and Accessibility
2:45 p.m. – 3:30 p.m.	Daily Debrief
3:45 p.m. – 4:15 p.m.	Dance Break: Protecting Your Peace
4:15 p.m. – 5:30 p.m.	Virtual Expo Showcase
5:30 p.m. – 7:30 p.m.	Keynote: Starting Again: A System Built for Us

FRIDAY, MARCH 19, 2021

Time	Activity
10:15 a.m. – 10:25 p.m.	Welcome & Wake Up: Katherine De La Cruz
10:30 a.m. – 12:00 p.m.	Building Creative Spaces of Wellbeing and Accountability
10:30 a.m. – 12:00 p.m.	Mobilizing For Change: How Do We Get What We Need?
10:30 a.m. – 12:30 p.m.	The Future of the Funding Landscape: How Crisis Drives Change
12:00 p.m. – 1:00 p.m.	Lunch
1:00 p.m. – 2:30 p.m.	Safe Dancing For Pandemic Times and Beyond
1:00 p.m. – 2:30 p.m.	Research Spotlight: Advocating for “Small-Budget” Dance Makers
2:45 p.m. – 3:30 p.m.	Daily Debrief
3:45 p.m. – 4:15 p.m.	Dance Break: Dark Room Ballet

SATURDAY, MARCH 20, 2021

Time	Activity
10:15 a.m. – 10:25 a.m.	Welcome & Wake Up: Ana “Rokafella” Garcia
10:30 a.m. – 12:00 p.m.	Workshop Series: Planning, Fundraising, and Resource-Building for Dance Artists
10:30 a.m. – 12:00 p.m.	Workshop Series: Dance Education in Focus
12:00 p.m. – 1:00 p.m.	Lunch
1:00 p.m. – 2:30 p.m.	Workshop Series: Online Presence and Products for Movement Artists
1:00 p.m. – 2:30 p.m.	Workshop: Tools for Digital Programming
1:00 p.m. – 2:30 p.m.	Changing the DNA of the settler colonial state: Resisting the power of property within the archives
2:45 p.m. – 3:30 p.m.	Daily Debrief
3:45 p.m. – 4:15 p.m.	Dance Break Resiliency Motions

WEDNESDAY, MARCH 17, 2021

Legal Clinic

10:00 a.m. – 12:00 p.m.

Break

SmART Bar Consultations

1:00 p.m. – 3:00 p.m.

Break

Symposium Opening Event & Keynote Address: Bodies on the Line, Spirits at the Center: Dance, Justice, and Transformation

6:00 p.m. – 8:00 p.m.

Dr. Aimee Meredith Cox

Virtual Party 8:15 p.m. – 9:00 p.m.

Frank Malloy IV aka DJ OLOBÈ

THURSDAY, MARCH 18, 2021

Welcome | Eva Yaa Asantewaa 10:15 a.m. – 10:25 a.m.

**Streets, Dance Halls, and Living Rooms:
Social Dance in Form, Function, and Practice**

10:30 a.m. – 12:00 p.m.

Rodney Lopez (m), Michael Manswell,
Nicole Macotsis, Joti Singh

**Dance to Abolition, Liberation,
Decolonization, and Reparations**

10:30 a.m. – 12:00 p.m.

Abou Farman (m), Christina Dawkins,
DeeArah Wright, Iakowi:he'ne' Oakes,
Jonathan González, Nehemoyia Young

Break

**Negotiations of Power in
Commercial Cultural Practice**

1:00 p.m. – 2:30 p.m.

Michele Byrd-McPhee (m),
Nelida Tirado, Anahid Sofian,
Cesar Valentino, JaQuel Knight

**101 Workshop Series: Racial Justice,
Know Your Rights, and Accessibility**

1:00 p.m. – 2:30 p.m.

Dustin Gibson, Luba Cortés,
Nijeul X. Porter

Break

Daily Debrief

2:45 p.m. – 3:30 p.m.

Jonathan González

Break

Dance Break | Protecting Your Peace

3:45 p.m. – 4:15 p.m.

VIRTUAL EXPO SHOWCASE

4:15 p.m. – 5:30 p.m.

Keynote: Starting Again: A System Built for Us

5:30 p.m. – 7:30 p.m.

Ni'Ja Whitson (m), Ahimsa Timoteo Bodhran,
Claudia Norman, Kevin Gotkin, Linda Kuo, Perel

FRIDAY, MARCH 19, 2021

Welcome | Katherine De La Cruz 10:15 a.m. – 10:25 a.m.

Building Creative Spaces of Wellbeing and Accountability

10:30 a.m. – 12:00 p.m.

Sydney Mosley,
Yo-Yo Lin

Mobilizing for Change: How Do We Get What We Need?

10:30 a.m. – 12:00 p.m.

Jumatatu Poe (m),
Brittany Williams, Marz Saffore,
Melissa Riker, Sulynn Hago

The Future of the Funding Landscape: How Crisis Drives Change

10:30 a.m. – 12:30 p.m.

Alejandra Duque Cifuentes (m),
Deana Haggag, Denise Saunders
Thompson, Emil Kang, J. Bouey,
Kerry McCarthy, Laura Aden
Packer, Ximena Garnica

Break

Research: Advocating for “Small-Budget” Dance Makers

1:00 p.m. – 2:30 p.m.

Carrie Blake (presenter),
Stephanie Acosta (m),
April Biggs, Tiffany Rea-Fisher,
Ximena Garnica

Safe Dancing for Pandemic Times and Beyond

1:00 p.m. – 2:30 p.m.

Antuan Byers, Carol Foster,
Dr. Julia lafrate,
Pavan Thimmaiah

Break

Daily Debrief

2:45 p.m. – 3:30 p.m.

Yanira Castro

Break

Dance Break | Dark Room Ballet 3:45 p.m. – 4:15 p.m.

Krishna Washburn

VIRTUAL EXPO SHOWCASE

4:15 p.m. – 5:30 p.m.

**Hunter College Dance Department Performance & Keynote:
The Studio to Stage Pipeline: A Story of Racism, Tendus, and Black Death**

5:30 p.m. – 7:30 p.m.

Dr. Gregory King (m), Davalois Fearon, Jesse Phillips-Fein,
Maura Nyugen Donohue, Melanie George

SATURDAY, MARCH 20, 2021

Welcome | Rokafella 10:15 a.m. – 10:25 a.m.

Workshop Series: Planning, Fundraising, and Resource-Building for Dance Artists

10:30 a.m. – 12:00 p.m.

Putting Your Vision Into Your Finances

by: Ashley Denae Hannah

Crowdfunding Strategies by: Jessica Massart

Navigating the Grant Application Process

by: Lauren Slone

Workshop Series: Dance Education in Focus

10:30 a.m. – 12:00 p.m.

Technology Tools for Dance Teachers

by: Olivia Mode-Cater

Social and Emotional Learning Strategies for Dance Educators by: Dr. Renee Ortega

Disability Artistry in the Classroom

by: Douglas Scott

Break

Workshop Series: Online Presence and Products for Movement Artists

1:00 p.m. – 2:30 p.m.

Jamie Benson,

Krista Martins,

Mariclare Hulbert

Workshop Series: Tools for Digital Programming

1:00 p.m. – 2:30 p.m.

Nel Shelby,

Laurel Lawson,

Jeffrey Guimond,

Romola Lucas

Changing the DNA of the settler colonial state: Resisting the power of property within the archives

1:00 p.m. – 2:30 p.m.

Emily Johnson, Jane Anderson,

Colette Denali Montoya-Sloan,

Nicole Wallace

Break

Daily Debrief

2:45 p.m. – 3:30 p.m. Maura Nguyen Donohue

Break

Dance Break | Resiliency Motions

3:45 p.m. – 4:15 p.m. zavé martohardjono

VIRTUAL EXPO SHOWCASE

4:15 p.m. – 5:30 p.m.

Symposium Closing Event & Keynote:

A Reckoning of Power, Accountability, and Gender Equity

5:30 p.m. – 7:30 p.m.

Lauren Wingenroth (m), Germaul Barnes,

Lady Krow, Leslie Scott, Linda La

AGENDA

In chronological order for each day

Dance/NYC's 2021 Symposium will offer content tracks in alignment with its theme, "Justice. Transformation. Education."

To help guide your Symposium experience, these content tracks are color-coded.

The sessions are meant to build upon one another, and attendance to all sessions is not mandatory. Each track is accompanied by a thematic guide included in the 2021 digital program book curated by

Jonathan González, Maura Nguyen Donohue, and Yanira Castro.

Justice Track

This series of discussions aims at rooting out oppressive practices and historic marginalization in the dance field toward ensuring equitable opportunities and outcomes for more communities.

Transformation Track

This series of sessions aims at inspiring change at the individual, organizational, and field-wide level, incorporating the justice-related learnings into dance practice, coalition building, and policy change.

Education Track

This series of sessions aims at providing business of dance and dance education tools, strengthening the dance field's capacity to deliver dance equitably to various audiences and communities.

Symposium Features

These include the SmART Bar and Legal Clinic Consultations, Daily Debrief Sessions, Dance Breaks, Welcome & Wake Up Sessions, the Virtual Expo Showcase, and the Virtual Opening Night Dance Party.

General Information

This includes the Whova How-To and Symposium Orientation information and the Dance/NYC 2021 Land Acknowledgement.

WEDNESDAY–SATURDAY

Dance/NYC 2021 Symposium Land Acknowledgement

all day

As a way of deepening our work and learning in racial justice, we regularly practice Land Acknowledgments at meetings and public convenings to recognize our country's violent history and its legacy in the space we occupy. This practice is currently under development with the guidance of Indigenous dance artist and activist [Emily Johnson](#) to ensure that we embody this allyship. This includes taking actionable steps toward reparations in this initial instance by nurturing relationships with local Indigenous and First Nations artists and organizations, and making pathways for Lënape artists and leaders to return to Lënapehóking, today. The Embodied Land Acknowledgement is offered by River Whittle and curated by Emily Johnson. Visit our Land Acknowledgement resources page (Dance.NYC/For-Artists/Resource-Pages/LandAcknowledgement) for more resources and Indigenous-led organizations in Lënapehóking that you can be in relationship with or support.

Whova How-To & Symposium Orientation

all day

Get a quick tutorial on how the Whova platform works and the best tips to navigate the Symposium.

WEDNESDAY, MARCH 17, 2021

Legal Clinic

10:00 a.m. to 12:00 p.m.

The Legal Clinic, organized by Dance/ NYC Board Chair Elissa D. Hecker, offers 30-minute individual consultations with arts and entertainment attorneys who are volunteering through the [Entertainment, Arts & Sports Law and Intellectual Property Sections of the New York State Bar Association](#). Attorneys are prepared to discuss legal issues concerning entertainment, intellectual property (i.e., copyright and trademarks), licensing, corporation/incorporation, and collaboration agreements, sexual harassment policies and investigations, among other issues. Consulting sessions will be 30 minutes in duration and will take place virtually. Must register to attend.

FEATURED ATTORNEYS:

Adjckwc Browne, A. Browne Esquire
Managing Member Browne Law

Ariana Sarfarazi, General Counsel,
Artists for Economic Transparency (AFFECT)

Diane Krausz, The Law Offices of
Diane Krausz

Donyale Reavis, Managing Attorney Advisor,
Calyx Advisors Reavis & Associates

Gale Elston, Art Lawyer Gale P. Elston

George T. Gilbert, Entertainment and
Intellectual Property Attorney

Giselle Ayala Mateus, Law Office of
Giselle Ayala Mateus

Glinnesa D. Gailliard, Attorney. Travel
Advisor. Public Speaker. Content Creator.

Jeremy F. Manning, Partner, Manning, Esq.

Josh Nathan, The Law Firm of
Joshua C. Nathan, P.C.

Josh Warrum, COO/CLO, Project X Media

Laura J. Winston, Principal, Offit Kurman

Mariia Khorun, Owner of the Law Office of
Mariia Khorun, PLLC

Max Hass, Counsel at Parlatore Law Group

Michael Burke, General Counsel
at Hoefler & Co.

Nathan Sheffield, Nathan Sheffield,
Co-Founder, Herzog & Sheffield PC

Sarah Haddad, The Law Offices of
Sarah T. Haddad, Esq.

Tracy P. Jong, Attorney, Tracy Jong Law Firm

SmART Bar Consultations

1:00 p.m. to 3:00 p.m.

SmART bars are individual strategic consultations that follow the National Performing Arts Convention model. Dance/NYC is partnering with cultural, financial, business, legal, and communications professionals to offer free one-on-one consultations during this year's digital Symposium. SmART bar tenders will respond to any range of questions—from board and fundraising issues to fresh business and marketing ideas—providing tailored recommendations and direction to further resources. Financial topics covered include better budgeting techniques, crafting a personal financial story, communicating with and through financial reports, balancing money with a mission, effective capitalization, investment strategy, and more. Consulting sessions will be 30 minutes in duration and will take place virtually. The 2021 SmART Bar and Legal Clinic is organized in collaboration with Pentacle. Must register to attend.

WEDNESDAY, MARCH 17, 2021

FEATURED CONSULTANTS:

Aaron McKinney, General Manager, Hi-ARTS

Alex Goleman, Director of Fiscal Services, Pentacle

Brittany Wilson, Founder, B. Wilson Producing Scholars

Cathy Zimmerman, Engagement Opportunity Strategist, Pentacle

Christopher Bastardi, VP/Head, Strategy & Crisis, Sunshine Sachs (NY)

Clarissa Soto Josephs, Associate Director, Pentacle

Donald Borrer, Executive Director, Dorrance Dance

Jane Penn, Non-Profit Administrator

Julian Schubach, Vice President, Wealth Management, ODI Financial

Kimberly Marcotte, Fiscal Associate at Pentacle/Danceworks Inc.

Niya Nicholson, Managing Director of MOVE|NYC

Sandy Garcia, Director of Booking, Pentacle

Sue Latham, Vice President of Development, Citymeals on Wheels, Pentacle

Symposium Opening Event and Keynote

6:00 p.m. to 8:00 p.m.

Welcome Remarks

Alejandra Duque Cifuentes, Executive Director, Dance/NYC

Candace Thompson-Zachery, Manager of Justice, Equity and Inclusion Initiatives

Embodied Land Acknowledgement

Curated by: **Emily Johnson**, Choreographer, Director, Guggenheim Fellow

Offered by: **River Whittle**, Lenapehoking

Coronavirus Dance Impact Study Research Presentation

Alejandra Duque Cifuentes, Executive Director, Dance/NYC

Keynote Address:

Bodies on the Line, Spirits at the Center: Dance, Justice, and Transformation

The dance field has experienced tremendous distress this year. What does it mean to center somatic, energetic, and spiritual alignment as our field shapeshifts to address its own imbalances and injustices? How can dance lead humanity through this moment?

Offered by: **Dr. Aimee Meredith Cox**, Cultural Anthropologist, Director of Undergrad Studies; Associate Professor of Anthropology and Africa, Yale University

Virtual Opening Night Party

8:15 p.m. to 9:00 p.m.

Frank Malloy IV a.k.a. DJ OLOBÈ, Musician, Composer, and DJ

THURSDAY, MARCH 18, 2021

Welcome & Wake Up

10:15 a.m. to 10:25 a.m.

Symposium days start with a 'rise and shine' session to set the tone for the day, led by members of Dance/NYC's various committees.

FACILITATED BY:

Eva Yaa Asantewaa, Senior Director of Artist Development & Curation; Editorial Director, Gibney

Streets, Dance Halls, and Living Rooms: Social Dance in Form, Function, and Practice

10:30 a.m. to 12:00 p.m.

As physical distancing is one of the imposing paradigms of our pandemic experience, and dancing in indoor studios is not a given, we are reminded that many dance forms birthed in communities of color have been solving issues of interaction in what we are now considering as alternative space. In this session, we will focus on social dances, the roles they have played in other key moments in history, and the lessons to be learned from these practices today. We will also discuss the barriers these forms and their practitioners have faced to be included in the 'dance world' (the recognition, resources, and comradery that it often offers) and how race and ethnicity affects this experience.

FEATURED SPEAKERS:

Rodney Lopez, Principal, Rodney Eric Lopez Enterprises (moderator)

Michael Manswell, Artistic Director of Something Positive Inc. & Adjunct Lecturer at Lehman College

Nicole Macotsis, Cultural Worker and Founder of Traditions in Motion

Joti Singh, Artistic Director, Duniya Dance and Drum Company

Dance to Abolition, Liberation, Decolonization, and Reparations

10:30 a.m. to 12:00 p.m.

The social justice uprisings of 2020 have brought many justice-related movements into greater popular discourse and consideration. What do these concepts and many more mean individually, and how do they relate to our work in the dance field? This session will take a deeper look, giving us an entry point to action in conversation with artists.

FEATURED SPEAKERS:

Abou Farman, Assistant Professor, New School; New Sanctuary Movement, Art Space Sanctuary; Immigrants. Dance. Arts. Task Force Member, Dance/NYC (moderator)

Christina Dawkins, Founder of A4Abolitionist

DeeArah Wright, Changemaker & Social Entrepreneur

Iakowi:he'ne' Oakes, Executive Director of American Indian Community House

Jonathan González, Multidisciplinary Artist and Educator with City University of New York

Nehemoyia Young, Movement Artist + Community Organizer

THURSDAY, MARCH 18, 2021

Negotiations of Power in Commercial Cultural Practice

1:00 p.m. to 2:30 p.m.

How do we redefine how power is shared when it comes to commercialized dance forms that have been historically marginalized, othered, exoticized, and appropriated? Four (4) artists share their experiences and offer ways power can be redistributed to acknowledge lineage, support community ownership, and address material inequity.

FEATURED SPEAKERS:

Michele Byrd-McPhee, Executive Director, Ladies of Hip-Hop (LOHH) (moderator)

Anahid Sofian, Executive Director, Anahid Sofian Studio

Cesar Valentino, Vogue Dance Icon and Pioneer

JaQuel Knight, Director, Creative Director, Choreographer, Image Architect

Nelida Tirado, Artistic Director of Nelida Tirado Flamenco

101 Workshop Series: Racial Justice, Know Your Rights, and Accessibility

1:00 p.m. to 2:30 p.m.

This group of mini-workshops will offer a basic introduction to addressing accessibility for disabled people, immigrant safety, and racial justice in your programming.

FACILITATED BY:

Dustin Gibson, Founding Member, Harriet Tubman Collective

Luba Cortés, Immigrant Defense Coordinator, Make the Road New York

Nijeul X. Porter, Board Member, artEquity

Daily Debrief

2:45 p.m. to 3:30 p.m.

Unpack the sessions of the day with other symposium attendees. Each debrief is led by the Thematic Guide Curator for that day's track.

FACILITATED BY:

Jonathan González, Multidisciplinary Artist and Educator with City University of New York

Protecting Your Peace

3:45 p.m. to 4:15 p.m.

In this session, a moment will be taken to stop ingesting trigger-inducing media to focus on creating inner sanctuary. Come dressed in your comfiest garments, prepare your space in a way that brings you calm, and be ready to get grounded with the most important person in your life...you.

FACILITATED BY:

DHQ Brat, Choreographer, Dancer, Teacher, and Co-Founder of Queen Moves

Virtual Expo Showcase

4:15 p.m. to 5:30 p.m.

Symposium sponsors go live from their virtual booths in the Exhibitor Hall with information sessions, mini-workshops, and virtual showings. Visit the Virtual Expo Showcase Event on the Whova agenda page to know each day's schedule.

THURSDAY, MARCH 18, 2021

Starting Again: A System Built for Us

5:30 p.m. to 7:30 p.m.

How do we build a world where dance and movement are the building blocks, where Black artists, Indigenous artists, artists of color, and disabled artists are centered and supported, and where ableism is dismantled? What is the origin story of that world and how do we enact it in this present? What would have to change structurally for dance work to be understood and resourced to actually thrive?

FEATURED SPEAKERS:

Ni'Ja Whitson, Interdisciplinary Artist
(moderator)

Ahimsa Timoteo Bodhran, Multimedia Artist, Educator, and Organizer.

Claudia Norman, Director, Mexico Now Festival and Co Founder, The Generators

Kevin Gotkin, Co-Founder of the Disability/Arts/NYC Task Force and Visiting Assistant Professor, NYU

Linda Kuo, Director, Dancers Unlimited

Perel, Interdisciplinary Artist, Choreographer and Writer

FRIDAY, MARCH 19, 2021

Welcome & Wake Up

10:15 a.m. to 10:25 a.m.

Symposium days start with a 'rise and shine' session to set the tone for the day, led by members of Dance/NYC's various committees.

FACILITATED BY:

Katherine De La Cruz, Dancer and Choreographer, member of Dance/NYC's Junior Committee

Building Creative Spaces of Wellbeing and Accountability

10:30 a.m. to 12:00 p.m.

This session will unpack power dynamics within creative processes and offer tools to honor the humanity and physical and psychological safety of participants. Prepare to explore ways to manage conflict, create and honor boundaries, and ensure accountability.

FACILITATED BY:

Sydney Mosley, Artistic Director, Sydney L. Mosley Dances
Yo-Yo Lin, Interdisciplinary Artist, YYL Studio

Mobilizing for Change: How Do We Get What We Need?

10:30 a.m. to 12:00 p.m.

This session will be a conversation on building solidarity and community within the dance field, investigating various approaches to creating change that ensure that arts workers thrive—from legislative advocacy to mutual aid and culture shift.

FEATURED SPEAKERS:

Jumatatu Poe, Artist, Educator, Organizer, Voyager, Enchanter (moderator)
Brittany Williams, Organizer and Artists, Co-founder of WoodShed Dance
Marz Saffore, Artist, Organizer and Educator, Decolonize This Place
Melissa Riker, Choreographer, Kinesis Project Dance Theatre/Founder and Collective Member, Dance Rising
Sulynn Hago, Guitarist, Composer, and Improviser and Member, Music Workers Alliance

The Future of the Funding Landscape for Dance

10:30 a.m. to 12:30 p.m.

This session will be a series of mini-conversations with funders and organizers that unpacks how the COVID-19 pandemic and the social justice uprisings of 2020 have changed the current and future landscape of arts philanthropy, funding practices, and mutual aid.

FEATURED SPEAKERS:

Alejandra Duque Cifuentes, Executive Director of Dance/NYC
Deana Haggag, President and CEO, United States Artists
Denise Saunders Thompson, President and CEO, The International Association of Blacks in Dance
Emil Kang, Program Director for Arts and Culture, The Andrew W. Mellon Foundation
J. Bouey, The Dance Union
Kerry McCarthy, Vice President for Philanthropic Initiatives, The New York Community Trust
Laura Aden Packer, Executive Director, The Howard Gilman Foundation
Ximena Garnica, Cultural Solidarity Fund

FRIDAY, MARCH 19, 2021

Research Spotlight: Advocating for "Small-Budget" Dance Makers

1:00 p.m. to 2:30 p.m.

This session will unpack Dance/NYC's recently released report, which seeks to define the characteristics of small-budget dance entities and offer recommendations to better support the large swath of dance makers best poised to lead much needed transformation across the ecology.

FEATURED SPEAKERS:

Stephanie Acosta, Multidisciplinary Artist (moderator)

April Biggs, Independent Disabled Dance Artist, Choreographer, Educator, Arts-Worker for Creating New Futures

Carrie Blake, Senior Consultant & Research Director

Greg Youdan, Research & Advocacy Coordinator at Dance/NYC

Tiffany Rea-Fisher, Artistic Director & Choreographer, Elisa Monte Dance

Ximena Garnica, Artistic Co-Director, LEIMAY

Safe Dancing for Pandemic Times and Beyond

1:00 p.m. to 2:30 p.m.

This session will dive into health and safety practices for dance during the COVID-19 pandemic and with consideration for the ways this crisis is requiring more thoughtful practices across the dance field.

FEATURED SPEAKERS:

Antuan Byers, Steering Committee Member, DANC; Founder/CEO, Black Dance Change Makers

Carol Foster, Special Programs Associate, Emergency Preparedness Consultant for the Performing Arts, The International Association of Blacks in Dance

Dr. Julia lafrate, Sports Medicine Specialist

Pavan Thimmaiah, Director, PMT Dance Studio

Daily Debrief

2:45 p.m. to 3:30 p.m.

Unpack the sessions of the day with other symposium attendees. Each debrief is led by the Thematic Guide Curator for that day's track.

FACILITATED BY:

Yanira Castro, Independent Artist, a canary torsi

Dance Break: Dark Room Ballet

3:45 p.m. to 4:15 p.m.

This is a class designed for blind dancers and visually impaired dancers to explore new boundaries of movement and expression that focuses on building directional hearing, internally-based balance, and foot sensitivity. No prior dance experience is required.

FACILITATED BY:

Krishna Washburn, Artistic Director of The Dark Room

Virtual Expo Showcase

4:15 p.m. – 5:30 p.m.

Symposium sponsors go live from their virtual booths in the Exhibitor Hall with information sessions, mini-workshops, and virtual showings. Visit the Virtual Expo Showcase Event on the Whova agenda page to know each day's schedule.

FRIDAY, MARCH 19, 2021

**Hunter College Dance Department
Performance & Keynote:
The Studio to Stage Pipeline: A Story of
Racism, Tendus, and Black Death**

5:30 p.m. to 7:30 p.m.

In a dance world where studio training and professionalism are largely undergirded by eurocentric ideals and aesthetics despite genre, these invisible practices are part of a fabric that creates the conditions for ongoing violence against Black people. How do we reveal white supremacy's invisible role in studio practice and dominant dance culture and offer a pathway to anti-racist pedagogies?

FEATURED SPEAKERS:

Dr. Gregory King, Assistant Professor of Dance at Kent State University (moderator)

Davalois Fearon, Founder/Executive and Artistic Director of Davalois Fearon Dance

Jesse Phillips-Fein, Choreographer, Performer, and Dance Educator

Maura Nguyen Donohue, Associate Professor, Hunter College, City University of New York

Melanie George, Founder/Director Jazz Is... Dance Project & Associate Curator at Jacob's Pillow

PERFORMANCES

"And I Finally See..."

Celebrates women and how powerful we are. Society expects us to conform, and women need to continue to support and encourage each other to push the boundaries. With the help of women, this world is a better place, and our presence continues to bring awareness to various issues. My work speaks directly to women to express how talented, beautiful, and powerful they are; no matter what insecurities society puts or we put on ourselves... Women bring life into this world and we should be treated like the queens that we are.

Performer and Choreographer:

Maiya Redding, MFA Student
Hunter College Dance Department

"On/Along"

Is a piece about perseverance. During the pandemic, we have dealt with a lot of uncertainty. As a college student entering her senior year unsure of the future for the arts, Esther has found it difficult to remain creative and inspired. However, by continuing to practice perseverance and by exploring different dance elements and using improvisation, these explorations have significantly helped Esther's choreographic process with investigating movement qualities in space to help construct a series of sequences. The piece resonated in Carolyn Adams' response to the question, "What does it take to be a dancer?" Adams responded with, "Purpose, passion, perseverance. We meet challenges and obstacles with stamina, ideas, and solutions. This is simply who we are, in service to the art we love.

Performer: Anakeiry Cruz, Student,
Hunter College Dance Department

Choreographer: Esther Nozea, BA Student
Hunter College Dance Department

SATURDAY, MARCH 20, 2021

Welcome & Wake Up

10:15 a.m. to 10:25 a.m.

Symposium days start with a 'rise and shine' session to set the tone for the day, led by members of Dance/NYC's various committees.

FACILITATED BY:

Ana "Rokafella" Garcia, Managing Director, Full Circle Souljahs

Workshop Series: Planning, Fundraising, and Resource-Building for Dance Artists

10:30 a.m. to 12:00 p.m.

This mini workshop series features experts who utilize a range of fundraising and resource-building strategies, from crowdfunding to managing PPP and relief resources. Original Session Curator:

Ali Rosa-Salas, Director of Programming, Abrons Art Center/Henry Street Settlement

WORKSHOPS AND FACILITATORS:

Putting Your Vision Into Your Finances;
Ashley Denae Hannah, Financial Literacy Educator & Advocate, Dance Artist

Crowdfunding Strategies; **Jessica Massart**, Management and Marketing Professional

Navigating the Grant Application Process;
Lauren Slone, Director of Grants and Research, Map Fund

Workshop Series: Dance Education in Focus

10:30 a.m. to 12:00 p.m.

This is a series of mini-workshops that provide support to teaching artists and dance educators to manage the challenges of a rapidly changing environment for instruction. Curated with **Ana Nery Frago**, Acting Director, Arnhold Graduate Dance Education Program, Hunter College.

WORKSHOPS AND FACILITATORS:

Disability Artistry in the Classroom;
Douglas Scott, Artistic and Executive Director, Full Radius Dance

Technology Tools for Dance Teachers;
Olivia Mode-Cater, Founder and CEO, Dance Ed Tips

Social and Emotional Learning Strategies for Dance Educators; **Dr. Renee Ortega**, Dance Movement Therapist, League Education & Treatment Center

SATURDAY, MARCH 20, 2021

Workshop Series: Online Presence and Products for Movement Artists

1:00 p.m. to 2:30 p.m.

This mini workshop series provides tips on creating, marketing, and selling dance content.

WORKSHOPS AND FACILITATORS:

Self-Promotion in the Misinformation Age;

Jamie Benson, Marketing Consultant, jamiebenson.com

Monetization and Building Online Products;

Krista Martins, Choreographer, Founder of Wukkout!®

Accessible Marketing & Social Media;

Mariclare Hulbert, Marketing Liaison, Kinetic Light and Founder, Mariclare Hulbert Consulting

Workshop: Tools for Digital Programming

1:00 p.m. to 2:30 p.m.

Producers and specialists share strategies for producing digital content, covering issues of copyright, video production, and live streaming.

FACILITATED BY:

Jeffrey Guimon, Music Administrator, New York City Ballet

Laurel Lawson, Choreographic Collaborator, Dancer, Designer, and Engineer with Kinetic Light

Nel Shelby, Founder and Principal of Nel Shelby Productions

Romola Lucas, Principal, Law Office of Romola O. Lucas

SATURDAY, MARCH 20, 2021

Changing the DNA of the settler colonial state: Resisting the power of property within the archives

1:00 p.m. to 2:30 p.m.

This session intends to exchange and coordinate strategies from practitioners in the fields of education, arts, archives, and data sovereignty. Our conversation will focus on the ways archives can embody change and be indigenized to reframe stories about what dance is, where it comes from, and what canon is/ can be. We will examine/interrogate how intellectual property law exists inequitably in relationship with knowledge, property, and power.

FEATURED SPEAKERS:

Colette Denali Montoya-Sloan, Archivist/ Librarian, Adelphi University's Manhattan Center and CUNY's Guttman Community College

Emily Johnson, Choreographer, Director, Guggenheim Fellow

Jane Anderson, Associate Professor of Anthropology and Museum Studies, New York University

Nicole Wallace, Writer, Managing Director, The Poetry Project

Daily Debrief

2:45 p.m. to 3:30 p.m.

Unpack the sessions of the day with other symposium attendees. Each debrief is led by the Thematic Guide Curator for that day's track.

FACILITATED BY:

Maura Nguyen Donohue, Associate Professor, Hunter College, City University of New York

Dance Break: Resiliency Motions

3:45 p.m. to 4:15 p.m.

Let's meditate, visualize, and move together to tap into resiliency, free-ness, and our bodies' wisdom. Prompts and frameworks offer re/connection to the body as a starting point for transformation drawing from a queer BIPOC legacy of thought and practices that center erotic power and anti-colonial wisdom of the body as nature.

FACILITATED BY:

zavé martohardjono, Multidisciplinary Dance and Performance Artist

Virtual Expo Showcase

4:15 p.m. to 5:30 p.m.

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SATURDAY, MARCH 20, 2021

Symposium Closing Event and Keynote: A Reckoning of Power, Accountability and Gender Equity

5:30 p.m. to 7:30 p.m.

The dance world has undergone a major reckoning, revealing how rampant abuses of power, sexual misconduct, and gender stereotyping have continued to undermine artists' workplaces and their sense of safety and belonging. This panel will address current events in New York City dance, pointing to underlying oppressive systems and the ways artists are advocating for change. Original Session Curator: **Ali Rosa-Salas**, Director of Programming, Abrons Arts Center/Henry Street Settlement. *Session presented in partnership with The Actors Fund and Okay Let's Unpack This.*

FEATURED SPEAKERS:

Lauren Wingenroth, Editor in Chief, Dance Teacher and Dance Business Weekly, Senior Consulting Editor, Dance Magazine (moderator)

Germual Barnes, Choreographer, Director, Master Educator, Scholar, Designer and Curator of Contemporary Improvisation for Black Men

Lady Krow, Dancer and Visual Artist

Leslie Scott, Founder Youth Protection Advocates in Dance (YPAD)

Linda La, Artistic Activist, Transgender Advocate, Performance Poet

Presenter from The Actors Fund:

Mario Ismael Espinoza, LMSW, Dancers' Resource Social Worker, The Actors Fund

Mental Health Support Clinicians from Okay Let's Unpack This:

Catherine Drury, Licensed Clinical Social Worker and Psychotherapist

Anginese Phillips, Licensed Creative Arts Therapist, Board Certified Dance/Movement Therapist, Co-Director of Full Force Wellness & Dance Repertory

SPEAKER LIST

Abou Farman, Assistant Professor, New School; New Sanctuary Movement, Art Space Sanctuary; Immigrants. Dance. Arts. Task Force Member, Dance/NYC

Ahimsa Timoteo Bodhrán, Multimedia Artist, Educator, and Organizer

Dr. Aimee Meredith Cox, Cultural Anthropologist, Director of Undergrad Studies; Associate Professor of Anthropology and Africa, Yale University

Alejandra Duque Cifuentes, Executive Director, Dance/NYC

Ali Rosa-Salas, Director of Programming, Abrons Art Center/Henry Street Settlement

Ana Nery Fragoso, Acting Director, Arnhold Graduate Dance Education Program, Hunter College

Ana "Rokafella" Garcia, Managing Director, Full Circle Souljahs

Anahid Sofian, Executive Director, Anahid Sofian Studio

Anginese Phillips, Licensed Creative Arts Therapist, Board Certified Dance/Movement Therapist, Co-Director of Full Force Wellness & Dance Repertory

Antuan Byers, Steering Committee Member, DANC, Founder/CEO, Black Dance Change Makers

April Biggs, Independent Disabled Dance Artist, Choreographer, Educator, Arts-Worker for Creating New Futures

Ashley Denae Hannah, Financial Literacy Educator & Advocate, Dance Artist

Brittany Williams, Organizer and Artists, Co-Founder of WoodShed Dance

Candace Thompson-Zachery, Manager of Justice, Equity, and Inclusion Initiatives, Dance/NYC

Carol Foster, Special Programs Associate, Emergency Preparedness Consultant for the Performing Arts, The International Association of Blacks in Dance

Carrie Blake, Senior Consultant & Research Director

Catherine Drury, Licensed Clinical Social Worker and Psychotherapist

Cesar Valentino, Vogue Dance Icon and Pioneer

Christina Dawkins, Founder of A4Abolitionist

Claudia Norman, Director, Mexico Now Festival and Co Founder, The Generators

Colette Denali Montoya-Sloan, Archivist/Librarian, Adelphi University's Manhattan Center and CUNY's Guttman Community College

Davalois Fearon, Founder and Executive and Artistic Director of Davalois Fearon Dance

Deana Haggag, President & CEO of United States Artists

Denise Saunders Thompson, President and Chief Executive Officer for the International Association of Blacks in Dance

DeeArah Wright, Changemaker & Social Entrepreneur

DHQ Brat, Choreographer/ Dancer/ Teacher/ Co-Founder of Queen Moves

Douglas Scott, Artistic and Executive Director, Full Radius Dance

Dustin Gibson, Founding Member,
Harriet Tubman Collective

Emil J. Kang, Program Director for Arts and
Culture at The Andrew W. Mellon Foundation

Emily Johnson, Choreographer, Director,
Guggenheim Fellow

Esther Nozea, Student, Bachelor of Arts
in Dance at Hunter College

Eva Yaa Asantewaa, Senior Director of
Artist Development & Curation; Editorial
Director, Gibney

Frank Malloy IV, aka DJ OLOBÈ, Musician,
Composer, and DJ

Germaul Barnes, Choreographer, Director,
Master Educator, Scholar, Designer and
Curator of Contemporary Improvisation for
Black Men

Gregory King, Assistant Professor of Dance
at Kent State University

Gregory Youdan, Research & Advocacy
Coordinator at Dance/NYC

Iakowi:he'ne' Oakes, Executive Director of
American Indian Community House

J. Bouey, The Dance Union

Jamie Benson, Marketing Consultant,
jamiebenson.com

Jane Anderson, Associate Professor of
Anthropology and Museum Studies,
New York University

JaQuel Knight, Director, Creative Director,
Choreographer, Image Architect

Jeffrey Guimon, Music Administrator,
New York City Ballet

Jesse Phillips-Fein, Choreographer,
Performer, and Dance Educator

Jessica Massart, Management and
Marketing Consultant

Jonathan González, Multidisciplinary Artist
and Educator with City University of New York

Joti Singh, Artistic Director, Duniya Dance
and Drum Company

Dr. Julia Iafrate, Sports Medicine Specialist

Jumatatu Poe, Artist, Educator, Organizer,
Voyager, Enchanter

Kerry McCarthy, Vice President for
Philanthropic Initiatives,
The New York Community Trust

Kevin Gotkin, Co-Founder of the Disability/
Arts/NYC Task Force and Visiting Assistant
Professor, New York University

Krishna Washburn, Artistic Director
of The Dark Room

Krista Martins, Choreographer,
Founder of Wukkout!®

Lady Krow, Dancer and Visual Artist

Laura Aden Packer, Executive Director,
The Howard Gilman Foundation

Laurel Lawson, Choreographic Collaborator,
Dancer, Designer, and Engineer with
Kinetic Light

Lauren Slone, Director of Grants and
Research, Map Fund

Lauren Wingenroth, Editor in Chief, Dance
Teacher and Dance Business Weekly,
Senior Consulting Editor, Dance Magazine

Leslie Scott, Founder Youth Protection
Advocates in Dance (YPAD)

Linda La, Artistic Activist, Transgender
Advocate, Performance Poet

Linda Kuo, Director, Dancers Unlimited

Luba Cortés, Immigrant Defense
Coordinator, Make the Road New York

Maiya Redding, Student, Master's in Fine
Arts in Dance at Hunter College

Mariclare Hulbert, Marketing Liaison,
Kinetic Light and Founder,
Mariclare Hulbert Consulting

Mario Espinoza, LMSW, Dancers' Resource
Social Worker, The Actors Fund

Marz Saffore, Artist, Organizer and Educator,
Decolonize This Place

Maura Nguyen Donohue, Associate Professor,
Hunter College, City University of New York

Melanie George, Founder/Director Jazz Is...
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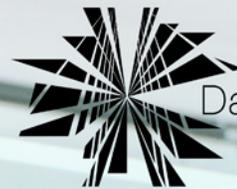
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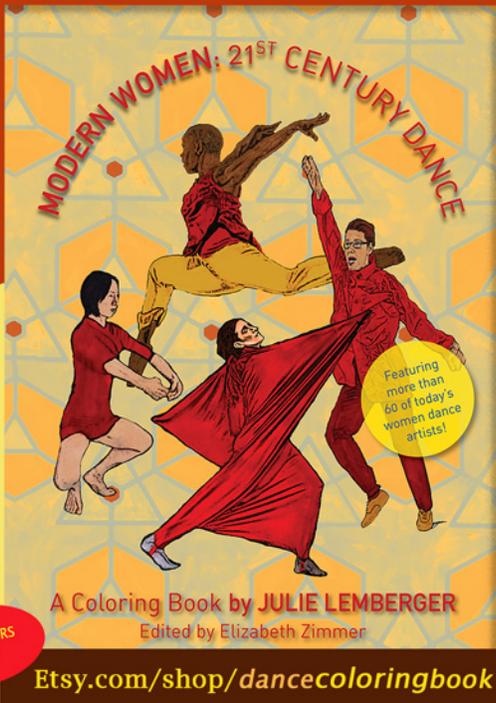
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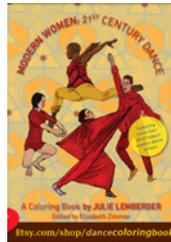
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JUSTICE

by Jonathan González

Context:

i am an artist, cultural organizer, educator, and farmer committed to creativity as a vehicle that shapes new formations of being, collaboration, and material conditions towards more collective attempts at equitable paradigms. the movement location that i bring to the request for this workbook on justice is situated within issues of environmental justice, housing inequities, prison abolition, and transformative justice. which is to say, the network of circumstances that deem an afterlife of coloniality, and artistically, the visioning that breaks from that social script through the engagements of culture.¹ i take direction and mentorship from transnational diasporic black, caribbean and indigenous cosmologies as an alignment for shaping justice.

dance, in my preoccupations, is struggling with the transformative capacities of collective embodiment, the collisions of sociogeny², social life re-thought or able to be performed otherwise when cultivated to. otherwise performing here is a call to break with the pentameter as Kamau Brathwaite instructs³. dance artists who have nurtured my growth – through their archives, direction, and intentions – resonate from a transnational dialogue amongst artists choreographing performative scientific futures⁴; though the signifiers to describe such projects have not always been called by those terms. maybe more like black performance (art). in all instances, realities are experimented upon with an intention to deal with the human condition. an interdisciplinary and non-teleological process inviting a struggling with fleshy⁵ materiality and material culture. leaning on the disciplines of anarchism⁶, activism, and otherwise cosmologies that synthesize these horizons through eccentric juxtapositions. naming, overtime and retrospectively, how we might, and must, communicate differently from the current narrative in order to affirm life. and to imagine culture at the frontlines of that horizon of more just consciousnesses.

1. In Katherine McKittrick's, *On Being Human As Praxis*, Sylvia Wynter discusses her conceptualization of the Third Event. "The First and Second Events are the origin of the universe and the explosion of all forms of biological life, respectively. I identify the Third Event in Fanonian-adapted terms as the origin of the human as a hybrid-auto-instituting-linguaging-storytelling species: bios/ mythoi." (*Unparalleled Catastrophe for our Species?*, 25).

2. Read more on Frantz Fanon's Sociogenic Principles pertaining to the text, *Black Skin White Masks*, in Sylvia Wynter's, *Towards the Sociogenic Principle: Fanon, The Puzzle of Conscious Experience, of "Identity" and What it's Like to be "Black"*, Stanford University, Department Spanish & Portuguese and the Program in African and African American Studies, Professor Emerita.

3. In Kamau Brathwaite's, *History of the voice: The development of nation language in Anglophone Caribbean poetry*, he discusses the linguistic capacities of revolution as a breaking with the pentameter. See more in the chapter, *National Language*.

4. In short, and in reference, read further Octavia Butler, Samuel R. Delaney, Adrienne Maree Brown, Walidah Imarisha, Nnedi Okorafor.

5. Referring to the terminology in the work of Zakiyyah Iman Jackson and Denise Ferreira Da Silva.

6. Zoé Samudzi (Author); William C. Anderson (Author); Mariame Kaba (foreword), *AK Press*, 2018.

this reader coalesces in interactive prompts for the reader from excerpted text, video, sound, and illustrations theoretically grounded in how we shape⁷ place and collectivity together, with nonhumans, and with the earth. it is a pleasure to have received consent to add the materials of Mindy Fullilove and Mia Mingus with the Bay Area Transformative Justice Collective as the primary body of this reader. i am very interested in how these disciplines of thought can rub up against any subscriptions understood as the field of dance. the final section includes an editor enabled spreadsheet i've started in community following the start of COVID-19 as well as media by various artists, scholars, and organizations on and around matters of just futures. i hope this, at the minimum, instigates you on a quest of research towards other citations (ceremonies)⁸ that resonate within your intimate relations to cultivate your roles in choreographing a more holistic ecosystem where everything changes.

– Jonathan González

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image 2. Definitions for Elements (p.39)

II. Pods and Pod Mapping Worksheet by Mia Mingus for the Bay Area Transformative Justice Collective

III. Mutual Aid Resources + Additional Materials

Note: I & II are cited text by Mindy Fullilove and Mia Mingus.

The Somatic Exercises that follow and III are by Jonathan González

7. Adrienne Maree Brown, *Emergent Strategy: Shaping Change, Changing Worlds*, AK Press, 2017.

8. Read further Alexis Pauline Gumbs, *M Archive: After the End of the World*, Duke University Press, 2018.

I. Mindy Fullilove, *Urban Alchemy: Restoring Joy in America's Sorted-Out Cities*

It is a bold proposition to identify the basic rules of any discipline. I like Eck's positionality. Therefore, these are not *the* elements of urban restoration⁹, the way the elements of the periodic table are *the* building blocks of life on earth or the rules of grammar propounded by Strunk and White are *the* rules to write by. But I do think these are important elements, fundamental to the restoration of the sorted-out city. The periodic table of the elements of urban restoration is shown in Figure 1.5.

The first element for restoring the sorted-out city is that we learn to keep the whole city in mind. This poses a profound challenge to much of our current practice of community" and "neighborhood" development. It locates our community and neighborhoods in the city and asks us to fix the larger system so that its smaller units can prosper.

The second is that we find what we are FOR and use that to develop a clear program of action. Many social movements are initiated in order *to stop* something—nuclear testing or the use of animals in experiments. A programmatic approach, by contrast, asks us to articulate a vision of the world we want to see. It is the idea proposed by Stephen Covey as the second habit of highly effective people, that we start with the end in mind (Covey 2012).

The third is that we make a mark. The mark changes the world by reordering the streams of people and events. By understanding our marks, and by placing them in powerful locations, we can begin to realize our programmatic goals.

These first three elements help us *align* our ideas with one another.

The fourth is that we unpuzzle the fractured space. The sorting-out of the city has twisted our urban space and created barriers to free movement that leave us confused about how to live together. Unpuzzling opens the space and frees us to get to know each other.

The fifth is that we unslum all neighborhoods. Jane Jacobs (1991), the great American urbanist, was the first to define a slum as a place where people didn't want to stay. She observed that when people decided to stay and invest in a place, improvement began. Our work, she argued, is to understand this natural process and to support its unfolding.

The sixth is that we create meaningful places. Place provides comfort, security, and well-being to the extent that it gives us a sense of belonging. This requires that the place have meaning in the social system of those who live, work, and play there. Urban restoration is in no small part, the effort to show to advantage the symbols that have been tarnished by neglect and disrespect.

This group of three elements helps us *create* the city we want to see.

The seventh is that we strengthen the region. The sorting-out process that partitions cities also operates in the same manner at the level of the region. The strength of the restored city can be used to repair the tears in the fabric of the larger region.

9. pg. 38. *Urban Alchemy: Restoring Joy in America's Sorted-Out Cities*, Mindy Fullilove, New Village Press, 2013.

The eighth is that we show solidarity with all life. Ecosystems are vulnerable to the intense exploitation we have imposed on them in the course of industrialization. In this process, we are creating threats to all species and perhaps, most importantly, to our own. To ensure survival, we must find ways to moderate our pressures on the earth and bring harmony into our ways of living with others.

The ninth is that we celebrate our accomplishments. In the sorted-out city, people are demoralized and disempowered. We will not become powerful overnight, but we can lift our morale by recognizing and celebrating every step we take toward living in the solution.

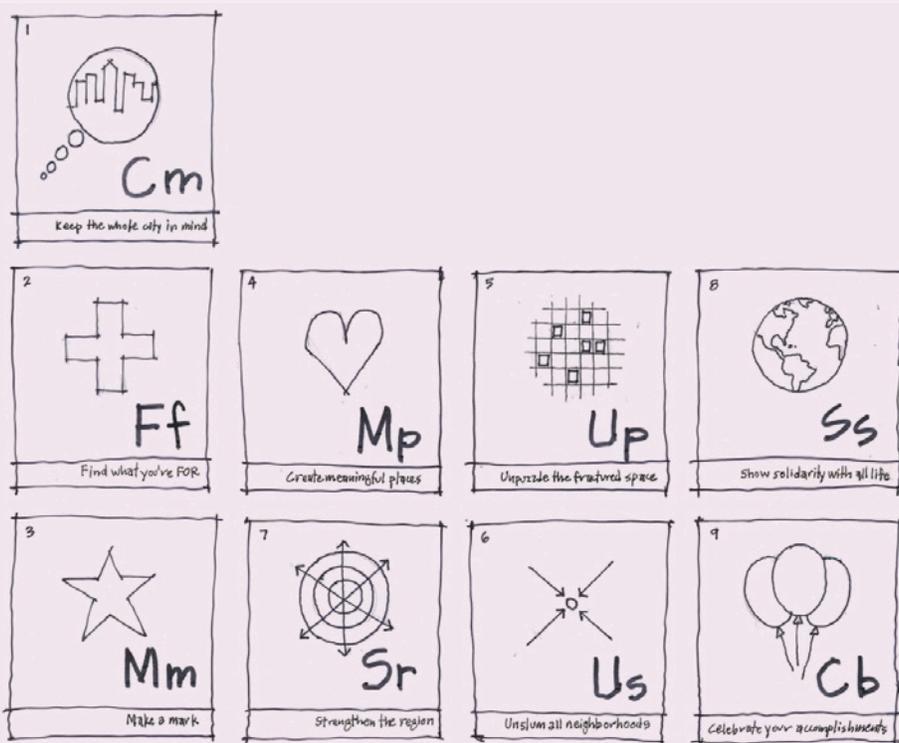
These last three elements help us *connect* to one another.

Mending our destiny

The downward spiral of community disintegration is a powerful force undermining our nation's cities and therefore, our nation. Urban restoration can stop this process and can transform the sorted-out city, characterized by *divide and conquer*, into the welcoming city, characterized by *mesh and prosper*.

In its simplest form, what I am proposing is that the downward spiral of community disintegration can be halted by stopping all the processes that sort us by race, class, and other differences. Patrick Devine-Wright (2009) has called such actions "place-protective behaviors."

figure 1.5 — Periodic Elements of Urban Restoration



SOMATIC EXERCISE: Find an accessible surface to lean on/into (i.e. a floor, a wall) and try to turn off any and all stimulation around you. Take three (3) cycles of inhalations and exhales with three (3) moments of pause in between. Hold onto the questions through the process: How do you perceive the climate of this space you are in? How do you perceive the climate just outside this enclosure? How do you show up in these ecologies?

II. Pods and Pod Mapping Worksheet¹⁰

Written by Mia Mingus for the BATJC, June 2016.

During the spring of 2014 the Bay Area Transformative Justice Collective (BATJC) began using the term “pod” to refer to a specific type of relationship within transformative justice (TJ) work. We needed a term to describe the kind of relationship between people who would turn to each other for support around violent, harmful and abusive experiences, whether as survivors, bystanders or people who have harmed. These would be the people in our lives that we would call on to support us with things such as our immediate and on-going safety, accountability and transformation of behaviors, or individual and collective healing and resiliency.

Prior to this, we had been using the term “community” when we talked about transformative justice, but we found that, not surprisingly, many people do not feel connected to a “community” and, even more so, most people did not know what “community” meant or had wildly different definitions and understandings of “community.” For some, “community” was an overarching term that encompassed huge numbers of people based on identity (e.g. “the feminist community”); while for others “community,” referred to a specific set of arbitrary values, practices and/or relationships (e.g. “I don’t know them well, but we’re in community with each other”); or some defined “community” simply by geographic location, regardless of relationship or identity (e.g. “the Bay Area community”). We found that people romanticized community; or though they felt connected to a community at large, they only had significant and trustworthy relationships with very few actual people who may or may not be part of that community. For example, someone might feel connected to “the queer community,” but when asked who from that “queer community” they felt they could trust to show up for them in times of crisis, vulnerability or violence, they could only name 2 or 3 people.

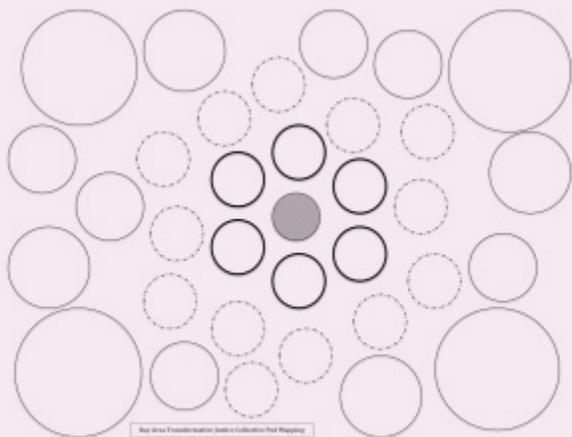
Although “community” is a word that we use all the time, many people don’t know what it is or feel they have never experienced it. This became increasingly confusing as we used terms such as “community accountability” or “community responses to violence” and encouraged people to “turn to their communities;” and this became even more complicated in dealing with intimate and sexual violence because the violence, harm and abuse was often coming *from their “community”* because so many people are abused by someone they know.

We needed a different term to describe what we meant, and so, “pods” was suggested and it stuck. This is not to say that we don’t use the term “community” still—we do; but we needed to create new language for our work.

We knew that across the board, people who experience violence, harm and abuse turn to their intimate networks before they turn to external state or social services. Most people don’t call the police or seek counseling or even call anonymous hotlines. If they tell anyone at all, they turn to a trusted friend, family member, neighbor or coworker. We wanted a way to name those currently in your life that you would rely on (or are relying on) to respond to violence, harm and abuse.

10. More information on the Bay Area Transformative Justice Collective can be found here: batjc.wordpress.com/pods-and-pod-mapping-worksheet.

BATJC POD MAPPING WORKSHEET



Above is our Pod Mapping Worksheet, which you can download here [batjc.files.wordpress.com/2016/06/batjc-pod-mapping-2016-updated.pdf]. We use this as a template to help people start to identify who could be in their pod(s). We invite people to fill out multiple worksheets for their different pods. This is only a basic template, people are welcome to create their own pod maps.

- 1) Write your name in the middle grey circle.
- 2) The surrounding bold-outlined circles are your pod. Write the names of the people who are in your pod. We encourage people to write the names of actual individuals, instead of things such as "my church group" or "my neighbors."
- 3) The dotted lines surrounding your pod are people who are "movable." They are people that *could be moved* into your pod, but need a little more work. For example, you might need to build more relationship or trust with them. Or maybe you've never had a conversation with them about prisons or sexual violence.
- 4) The larger circles at the edge of the page are for networks, communities or groups that could be resources for you. It could be your local domestic violence direct service organization, or your cohort in nursing school, or your youth group, or a transformative justice group.

Your pod(s) may shift over time, as your needs or relationships shift or as people's geographic location shift. We encourage people to have conversations with their pod people about pods and transformative justice, as well as to actively grow the number of people in their pod and support each other in doing so. Growing one's pod is not easy and may take time. In pod work, we measure our successes by the quality of our relationships with one another and we invest in the time it takes to build things like trust, respect, vulnerability, accountability, care and love. We see building our pods as a concrete way to prepare and build resources for transformative justice in our communities.

SOMATIC EXERCISE:

Where accessible, find a position that supports you enough to close eyes/shut off your attention to sight. From this place, tune into your architecture—spinning in formations that meet, stack, and shape ideation and anatomy. What are the edges of your sense of knowing?

III. Mutual Aid Resources + Additional Materials

Mutual Aid Resources (editor enabled)

docs.google.com/spreadsheets/d/1wwR-oY6ftGOEecWP4iNwUbOr2Pwewm3t_H3ho--vI_k/edit?usp=sharing

A Black Feminist Anthology, edited by Barbara Smith, ©1983, published by Kitchen Table: Women of Color Press, Inc., New York, New York.

- COALITION POLITICS: Turning the Century
womenwhatistobedone.files.wordpress.com/2013/09/1983-home-girls-coalition-politics-bernice-johnson-reagon.pdf
- The Combahee River Collective Statement
circuitous.org/scraps/combahee.html
- Barbara Smith on Why She Left Mainstream LGBTQI Movement 2019 Wild Reed
thewildreed.blogspot.com/2019/06/barbara-smith-on-why-she-left.html

Dean Spade, Organizational Culture Chart
deanspade.net/2018/12/18/what-it-is-like-inside-our-organizations

Movement Generation Justice & Ecology Project, Course Correction Curriculum
movementgeneration.org/our-work/training-analysis/coursecorrection

Additional Materials

- The Monoculture effect and COVID-19 | by the African Center for Biodiversity
acbio.org.za/en/monoculture-effect-and-covid-19
- Ecological Reflections on the Coronavirus by Vandana Shiva
medium.com/post-growth-institute/ecological-reflections-on-the-coronavirus-93d50bbfe9db
- Who Will Feed Us: the peasant food web vs. the industrial food chain by ETC Group
etcgroup.org/whowillfeedus
- WECAN Webinar Women on the Frontlines of the Climate and COVID-19 Crises: Struggles and Solutions
facebook.com/watch/?v=819404645219684
- Cooperation Jackson
cooperationjackson.org/blog/peoplesstrike-floydrebellion
- Regional Food Systems: Puerto Rico Comedores Populares
grassrootsonline.org/blog/dignity-over-austerity-in-puerto-ricos-food-sovereignty-movement
- Just Recovery in Puerto Rico: Protesta y Propuesta Report
act.grassrootsonline.org/p/salsa/web/common/public/signup?signup_page_KEY=10513
- Land & Housing: Community Ownership of Land & Housing
yesmagazine.org/opinion/2020/05/06/coronavirus-affordable-housing-rent-relief-and-tenant-option-to-purchase-acts
nonprofitquarterly.org/tenant-opportunity-to-purchase-bills-advance-in-san-francisco-bay-area
- Yes we literally mean abolish the police : Mariame Kaba—NY Times
nytimes.com/2020/06/12/opinion/sunday/floyd-abolish-defund-police.html
- Protesta y Propuesta: Lessons From Puerto Rico

- grassrootsonline.org/wp-content/uploads/2020/01/Grassroots-MG-Puerto-Rico-Report-web-Feb2020.pdf
- Zapatistas: lessons in community self-organization
opendemocracy.net/en/democraciaabierta/zapatistas-lecciones-de-auto-organizaci%C3%B3n-comunitaria-en
 - Casa Pueblo: Puerto Rico Ajunta: casapueblo.org
 - Permanently Organized Communities by Michelle Mascarenhas Swan
medium.com/movement-generation-justice-and-ecology-project/permanently-organized-communities-53c97f035ddb
 - Poem by Tre Vasquez:
Where will we be in 2050?
medium.com/movement-generation-justice-and-ecology-project/we-229c81b44209
 - Poem For The Bedridden
by Aurora Levins Morales
facebook.com/AbolitionJournal/posts/1929168783873649
 - Sins Invalid, 2015. 10 Principles of Disability Justice: sinsinvalid.org/blog/10-principles-of-disability-justice
 - adrienne maree brown's blog: adriennemareebrown.net
 - Climate Justice Alliance: A People's Orientation to a Regenerative Economy
climatejusticealliance.org/regenerativeeconomy
 - BlackOUT Collective /
Black Land Liberation Initiative
blackoutcollective.org/projects/black-land-and-liberation-initiative
 - NDN Collective: ndncollective.org
 - APIENC: apienc.org

SOMATIC EXERCISE:

Notice your breath. Where accessible, look out of a window/go for a walk/imagine or recall a memory where you can witness someone else in their day to day that is not yours. Drop into the humility of this other being attempting to survive at the same time as you. Wonder if you can cultivate this attention to someone else when you move through the world, through your day to day, through your personal and professional spaces. Remember a memory of conflict? What is different from this vantage?

TRANSFORMATION

by Yanira Castro

I've been invited to reflect on the question: "What does transformation mean for the dance field in NYC?" To proceed with the question, we need to have a shared understanding of the word, transformation.

Transformation essay.

To talk about transformation is to talk about crossing from one world to the next. Portals.

Let's take on the most immediate symbol available to us for transformation...the butterfly. And not because of where we end up—the winged creature as a symbol for a new future. Rather, the verb... to transform... takes place between two creatures—caterpillar and butterfly.

In that in-between place...The caterpillar eats itself. It ingests itself.

The caterpillar decomposes.

It is not a process of rearrangement. It isn't hormonal...puberty.

It is something more radical than that.

The animal turns into liquid. In that protein soup "imaginal discs" (isn't that spectacular?), which the caterpillar carries as future code for the butterfly, gather. The immune system of the caterpillar, the previous caterpillar, the dead caterpillar attack these imaginal discs but eventually lose out and the imaginal discs multiply, collect, and construct themselves into the butterfly.

That... is a revolution. To talk about transformation is to talk about revolution.

To put it in direct terms (embracing the metaphor), for our field to transform—every way of working, every institution, every organizational structure ... all the ways that you know... your boards, creative processes, non-profits, auditions, staff meetings, pay structures, legal contracts... must liquefy.

To talk about transformation is to not talk about reform. It is not a 5-year strategic plan, a new mission statement, a new hire, a diverse board.

It means the death of most (if not all) of what we know.

To talk about transformation is to talk about what has not existed.

It is to enter a death process and pass into the unknown.

When we talk about a future of a truly imagined "system built for us," the question might be: What are our imaginal discs? What are we carrying with us that will build that system when the system we are in is leveled? Turned into primordial soup? In other words: How do we—the current systems / the field / dance—experience a good death?

This is a natural system.

We need to become the death doulas of our field.

In this guide, I put forward possibilities—the things that have inspired me—and that may end up being in the primordial soup but maybe, they are our imaginal discs—worker cooperatives, the solidarity economy, disability justice, reparations, #landback, abolition feminism, mutual aid, artists.

We can't know what we will become. Transformation means, we will be unrecognizable.

REFLECTION / RESOURCES

This section is an offering of artistic projects, podcasts, blogs, panels, organizations, and classes to experience, research, reflect on, participate in. The offerings are arranged along a spectrum of two (2) themes: decomposition and imaginal. I have included direct quotes to inspire from the artists/writers/activists.

ART PROJECTS: DECOMPOSITION

Artists are the soothsayers, many are processing death, working through ritual, speaking of the need for systems to die in order to find liberation.



mayfield brooks lying under 40 lbs of compost in their performance, "Viewing Hours"
Photo by Zachary Tye Richardson

Intro Research: "How Does a Caterpillar Turn into a Butterfly?", Ferris Jabr
[scientificamerican.com/article/caterpillar-butterfly-metamorphosis-explainer](https://www.scientificamerican.com/article/caterpillar-butterfly-metamorphosis-explainer)

Obituaries of The American Dream — Lizania Cruz

a participatory web project by artist Lizania Cruz and commissioned by El Museo del Barrio for ESTAMOS BIEN: LA TRIENAL 20/21 curated by Rodrigo Moura, Susanna Temkin, and Elia Alba
[obituariesoftheamericandream.com](https://www.obituariesoftheamericandream.com)

Obituaries of The American Dream "invites participants locally and globally, non-im/migrants and im/migrants to share when and how the American Dream died for them. The hope of this project is not only to grieve an ideal but to reimagine the role of work, interdependency for community wellbeing, and government welfare in the creation of a new ideal."

"My American dream died on a slave market auction block in Norfolk, VA in 1850."— Zeelie Brown, USA, Black

Artists in Presidents — Nibia Pastrana Santiago

a Fireside Chat by Puerto Rican artist Nibia Pastrana Santiago for Artists in Presidents
[artistsinpresidents.com/nibiapastranasantiago](https://www.artistsinpresidents.com/nibiapastranasantiago)

Artists in Presidents: Directed by Constance Hockaday and produced in partnership with UCLA's Center for the Art of Performance and Stanford Live Arts: "Fireside Chats for 2020 is bringing together fifty artists to assume authority over our collective future. Alongside the 2020 presidential campaign, artists will address the nation over radio, podcast, social media, and in our virtual gallery."

"US CONGRESS: You have died and do not know it. Whoever defends falsehood defends death. Y para mí, ustedes están muertos." — Nibia Pastrana Santiago

mmm by devynn emory*a performance lecture*danspaceproject.org/2020/04/17/mmm-devynn-emory

Includes videos of movement meditation memorials and devynn's reading of embodied eulogies. *mmm* was followed by a conversation and Q&A facilitated by Danspace Project Assistant Curator, Public Engagement, Seta Morton. "devynn's insight and wisdom around healing, nursing, and the labors of care that are persistent for healthcare workers was paramount to this discussion."

A Body In Fukushima – William Johnston and Eiko Otake*a conversation with the artists*videos.wesleyan.edu/detail/video/4034401498001/a-body-in-fukushima:-william-johnston-and-eiko-otake---a-conversation-with-the-artists

"'By placing my body in these places,' Eiko says, 'I thought of the generations of people who used to live there. I danced so as not to forget.' A project of witness, remembrance, and empathy, *A Body in Fukushima* grapples with the reality of human failure. As Mr. Johnston writes, 'By witnessing events and places, we actually change them and ourselves in ways that may not always be apparent but are important.'"

Disability can save your life – poem/essay by Kenny Friesnonsenselessness.com/kenny-fries

"When disability is placed at the center of events, where it belongs, it provides the lens through which much of our society's ills can be clearly seen." – Kenny Fries

ORGANIZATIONAL STRUCTURES: IMAGINAL DISCS

Following are modes of organizing to study and research the possible imaginal discs that we are carrying with us that could point to what a new future could look like

Worker Coops – podcast Upstream has a two-(2)-part series on Worker Cooperatives upstreampodcast.org/workercoops1

Artists as a Workforce –

Zoom conversation with Deana Haggag (President & CEO of United States Artists) during the 2020 Americans for the Arts Annual Convention, "Adding Creatives to a Workers Movement."

youtu.be/TV_4dl_HuEO

"Releasing the word 'Artist' from Empire." – Deana Haggag

Gift Economy/Ethics of Reciprocity –An essay and podcast, *The Serviceberry*

An Economy of Abundance by Robin Wall Kimmerer where she "considers the ethic of reciprocity that lies at the heart of the gift economy. How, she asks, can we learn from Indigenous wisdom and ecological systems to reimagine currencies of exchange?" emergencemagazine.org/story/the-serviceberry

"Hoarding won't save us ... All flourishing is mutual." – Robin Wall Kimmerer

Solidarity Economy / "We" Economy –

Panel discussion on Vimeo organized by The U.S. Department of Arts and Culture, "a people-powered department – a grassroots action network inciting creativity to shape a culture of empathy, equity, and belonging." The panel explores "how to co-develop and sustain thriving, creative business models that center the power of 'we' by activating ancient-future principles of solidarity economy."

vimeo.com/507580796

Disability Justice – a blog post by Sins Invalid, “a disability justice based performance project that incubates and celebrates artists with disabilities, centralizing artists of color and LGBTQ / gender-variant artists as communities who have been historically marginalized.” sinsinvalid.org/news-1/2020/6/16/what-is-disability-justice

“We are powerful, not despite the complexities of our bodies, but because of them.” – Sins Invalid

Reparations – a panel discussion at BRIC on May 23, 2019, BRIC TV - Reparations Now? | #BHeard Town Hall - “How can we process our past and tell a new narrative of a just America? Can we put a price tag on the genocide of indigenous tribes? How do we, as a nation, make amends for the enslavement, lynching, Jim Crow laws, redlining, and mass incarceration experienced by African-Americans? Can these debts be paid? In this #BHeard Town Hall we ask: is the time for reparations now?” youtu.be/mTdrkMollaQ

“Until we burn it down and create something new...You continue to seek grievance.” – L. Joy Williams

Defunding the Police and Abolition Feminism – Angela Davis on Democracy Now speaking to the truth of “defunding the police” and “abolition feminism.” [instagram.com/tv/CLnChT0liA3/?igshid=5j4xdq8xuw6x](https://www.instagram.com/tv/CLnChT0liA3/?igshid=5j4xdq8xuw6x)

“Abolition is not primarily a negative strategy. It's not primarily about dismantling, getting rid of—but it's about re-envisioning, building anew...It is about revolution.” – Angela Davis

FOLLOWING ARE EXAMPLES OF POSSIBLE IMAGINAL DISCS

Collectives – Kamoinge Workshop was a “collective of Black photographers established in New York City in 1963. ‘Kamoinge’ comes from the language of the Kikuyu people of Kenya, meaning ‘a group of people acting together,’ and reflects the ideal that animated the collective.” The Whitney Museum has an exhibit up until March 28: *Working Together: The Photographers of the Kamoinge Workshop*. Visit. whitney.org/exhibitions/kamoinge-workshop

Distributed Leadership, Pay Equity – Letter from staff of The Bridge Project—Cherie Hill, Hope Mohr, Karla Quintero—on Distributed Leadership as a means for an organization to create equity. hopemohr.org/blog/2020/4/28/moving-toward-distributed-leadership

“This is about more than perfunctory title changes. It's about going beyond the optics of diversity or handing out checks to artists of color. It's a sea change in organizational culture.” – Cherie Hill, Hope Mohr, and Karla Quintero—write as team

Solidarity union – WAGENCY is a “solidarity union and certification program that provides working artists with the necessary collective agency to negotiate compensation or withhold content from the nonprofit institutions that contract our labor.” wageforwork.com/wagency

Hybrid, multidimensional organizations – an article on Zenat Begum of Playground Coffee, “a community hub, on prioritizing community care, stocking free-food fridges, and life as an ongoing form of resistance.” pioneerworks.org/broadcast/strange-futures-zenat-begum-playground-coffee

“It's important that we each think of ourselves as part of the revolution, with an active role to play.” – Zenat Begum

Theater as a Commons –

These two (2) examples are not quite a commons but point to what that possibility could look like. Abrons Arts Center launched an emergency food pantry in partnership with Henry Street Settlement and Vision Urbana. "Currently operating out of [their] historic Playhouse theater, [their] food access initiative is staffed entirely by theater technicians, artists and arts workers."

abronartscenter.org/food-access-initiative

#OpenYourLobby is no longer operating, but they got us to think of our spaces differently. "#OpenYourLobby provided Black Lives Matter protestors a safe space, a restroom, snacks and water, WiFi, face masks, or just a place to recharge. More than 70 organizations participated nationwide, with more than two (2) dozen in New York City alone." linktr.ee/openyourlobby

Mutual Aid – NYC Dancers' Relief Fund –

"This fundraiser is run by The Dance Union, an organizing group facilitated by J Bouey, Melanie Greene, Troy Ogilvie, Christine Wyatt, and Jeremy Guyton as the Twerk Team. [They] are prioritizing the needs of New York City-based freelance BIPOC, disabled, trans/NB/GNC/queer, dance artists as well as those who will not have access to emergency funds due to immigration status." Apply & Donate.

thedanceunion.com/fund

#BuyBackBlackDebt –

is a whole other way of thinking about responsibility and "philanthropy." This project of Sonya Renee Taylor's is a radical re-envisioning of how to use dollars to be in the right relationship. "#BuyBackBlackDebt is a project of interracial spiritual and economic relationship building. The goal is not simply to pay off the random debt of Black folks, but to re-establish the possibility of human

connections and relationship through disrupting active institutions of white supremacist delusion in Black lives. This project is a local, family, and community organized process that benefits the lives of Black folks in your proximity."

docs.google.com/forms/d/e/1FAIpQLSeZ-LbFi4lpKrQfnBB_RQTk3STy9nebLJ8poaicUmAFEQUugw/viewform

ACTIONS

Things to do, to act on, that may bring about the death needed and that strengthen the imaginal discs within us.

Be an #ArtsHero – 100 Days of Art & Activism

Be an #ArtsHero is "an intersectional grassroots campaign comprised of Arts & Culture workers, Unions, and institutions in the United States pushing the Senate to allocate proportionate relief to the Arts & Culture sector of the American economy." "100 Days of Art and Activism calls on our nation's Arts & Culture Workers to stand up. The roll-out of 100 Days of Art and Activism will mirror the first 100 days of the Biden/Harris administration, engaging the nation with legislation, hard data, and various initiatives which include Arts & Culture Workers." Check out their calendar and join.

beanartshero.com/100-days-calendar

Give Landback

Read on how to redistribute capital: resourcegeneration.org/land-reparations-indigenous-solidarity-action-guide

Contribute in NYC to the Lenape Center as a means of landback: thelenapecenter.com

"Redistribute settler capital—yours and your organization—so that Indigenous folks can acquire the means to be sovereign."

Prompt —
adrienne maree brown on instagram

[instagram.com/p/CK3xpR9A2H0/?igshid=5fcm48zlszds](https://www.instagram.com/p/CK3xpR9A2H0/?igshid=5fcm48zlszds)

"write an alternate present (story, poem, song, letter) in which enslaved African people/descendants were actually given 40 acres and a mule in 1865 (which abolitionists pressed general sherman into committing in a wartime order, but lincoln successor andrew johnson* reversed and annulled). what would Black life look like today? how would Black/Indigenous relationships work? how would the economy feel? what would Black relationships to land and family feel like? how would it impact Blackness throughout the nation—would there still have been a great migration?"

Class: Somatic Survival Strategies

The School for Contemporary Dance & Thought's monthly program, Somatic Survival Strategies

scdtnoho.com/somatic-survival-strategies-6.html

Next session: April 30–May 2, take class with Mayfield Brooks and Karen Nelson

DE-composing dance and choreographing breath with mayfield brooks

"What is your understory and how do you de-compose dance? In this workshop we will dance, move and breathe alongside social and ecological decomposition processes—body/society/body/earth—as we live in quarantine, in small apartments, on Zoom, in homes, gardens, city parks, on occupied land, on the streets, and in the midst of global Black Lives Matter uprisings."

Tuning in Unison with karen nelson

"What can we learn by tuning beyond what we expect or rely on in ourselves? Tuning Scores, is a unique system (originated by Lisa Nelson) that communicates choreographies of desire, giving, and receiving each other's notions during the play of improvisation. Our embodied perceptions open to the field of exchange in a collective collaboration."

Class: Breathing Room

a monthly vocal practice for all people, Danspace Project

danspaceproject.org/calendar/breathing-room-8

Next session: April 21 // "In this series, artist and composer Samita Sinha will lead participants in vocal practice, rooted in Indian tradition, that invites the wilderness of the body and opens connective channels of vibration. Each practice session will be followed by an in-depth conversation with participants and an invited guest artist."

EDUCATION

by Maura Nguyen Donohue

Change.

Learning is change. Transformation is change. Justice is change.

I write here in one learned language upon, at this moment of writing, land still carrying the name of the Narragansett people who had established their existence here over 30,000 years ago. I carry many languages, many lives, and many lessons that cannot be contained in this form. We learn so many lessons throughout our lives, whether chronologically accumulated, cyclically experienced or amidst quantum, spirit leaps of consciousness. Our sentience lends itself to ways of knowing that reach beyond the scope of this essay, but I honor the vastness that is wisdom even as I begin to delve into the quotidian, the day to day, the nit and the grit of learn-ed-ness, of getting educated and playing school.

My invitation to curate the Education Thematic Guide included potential prompts for this essay including "What does education and learning mean for the dance field in NYC?" I have to reframe to "What **do I think** education and learning mean for the dance field in NYC?"¹ Making my subjectivity explicit is a cornerstone of my teaching and was the heart of my Anthropology program as an undergrad in the late 80s/early 90s. When we relieve ourselves of the fallacy of objectivity, when we begin to dismantle the falsehoods of "the neutral," "the neutral body," standards based on aesthetics rooted in historically/geographically dominant cultures, and "universality" we can offer ourselves a chance to learn. When we focus on learning, we can meet each individual's journey instead of data-filled accomplishments. We can begin to acknowledge, embrace, honor, seek, and **welcome difference**.

Teachers are change agents. So are dancers. We live with the embodied knowledge that everything changes. But, many of us have known or been teachers and more specifically dance teachers who either knowingly or unwittingly taught survival tactics where we hoped to foster autonomy. What might it mean for us to strive for the rigor of joy in the studio? What will it take to expunge binaries of right/wrong in the pursuit of truths, justice, and the equitable way? I assume those of us gathered for Dance/NYC's 2021 Symposium share a desire to build the next world with equity for all, regardless of where we've situated ourselves in the long arc of justice.

1. In the *Exercises in Imagination* section, I ask what words like "education" and "learning" mean for you. When schools made the online shift, I pushed back against the use of "online learning." I could say with confidence last April that I was, indeed, online teaching, but refused to claim that students were "learning" what we'd hoped.

School is a game. The stakes are high, but our value systems too often are not. As many have already asked, how can you “Leave No Child Behind” while you “Race to the Top?”² Schools battle royale for funding, beg parents for pencils and paper while public funds support militarized police growth and officials demonize teacher unions. Somewhere in your life, someone taught you something that changed your life for the better. Perhaps, hopefully, that person’s job title included teacher. Somewhen, in your life, someone taught you a lesson in trauma resiliency. Probably, unfortunately, that person’s job title included teacher, as well. Most often, I believe, this happens from the outdated notion of master and pupil. I respect experience. I respect accumulated knowledge grown from lived experience. But, I believe deeply in *shoshin*, the Zen Buddhist concept of **beginner’s mind**. If I can stay open, I stay curious. I stay lifelong in my learning. I model pervasive inquiry, not finalizing mastery. I create space for mistakes and try to undo authority.

I’m not here as a pedagogue. Though, I am credentialed. I got paper. That degree³ was the path out of the hustle. Since college, I’d cleaned houses, managed a driving school, danced for independent choreographers, danced in companies, danced in a historic Asian American show in Seattle, Atlanta, and Syracuse as a card-carrying member of Actors Equity, temp-ed in Midtown, danced in another Asian American company (Chen & Dancers), toured the US with them and with my own one-woman show and then my own little company (MND/inmixedcompany), temp-ed downtown, got a few commissions, stripped in Times Square, played Helen of Troy around Asia and Europe with La MaMa’s Great Jones Rep Co, got a couple more commissions and toured US, and to Canada, Asia and Europe with my company, spent a semester as a visiting guest artist at my alma mater (subbing for Nia Love), got married in Vietnam, and Oakland, and NYC., and in my parent’s backyard and then 9/11 happened. I stopped temping downtown. I managed the neighborhood gym and yoga studio, so I could avoid the subway. I premiered a couple more works. I facilitated residencies, went to theater festivals and funding meetings in South and South East Asia. Studied, wrote about, and performed butoh in Japan with Kazuo Ohno and my bamboo flute (shakuhachi)-making and performance artist partner, Perry Yung. And, I got pregnant. In Japan.⁴ The week I got pregnant, I literally said, “No no. Let’s not do this. I have a residency in Vietnam in the fall. I can’t miss that.” Sasa (bamboo sprout) was born that October. Somewhere in between I premiered one last show at Dance Theater Workshop (now NYLA), played Helen again in NYC, and brought the baby and my company to Vietnam for a different residency, the day after the worst tsunami in history and... I was nauseous and exhausted. Jet (hero) was born 6 months later. I premiered one more work in collaboration with Perry’s company, Slant, at HT Chen’s Mulberry St, Theater in which I appeared with both kids strapped to me (Sasa in a backpack, Jet in a front carrier) and then brought the whole fam to Hong Kong for a month long residency where Perry carried the two (2) kids around in that same get-up while old women yelled “Where’s the mother?” at him in Cantonese.

2. Federal education initiatives under G.W. Bush and B. Obama administrations, respectively.

3. A Master of Fine Arts is believed to be the end of the line in learning, but I’d hope in practice it’s like the idea of a black belt. In the US, we think that is the goal, but in the traditional Okinawan form I studied in my 20s, that first degree meant you have finally just learned ‘how to stand’ so that you can begin your actual study.

4. This is why an ABC (American-born Chinese) and a hapa Vietnamese pairing gave #1 a Japanese name.

I came home from that and called "Uncle." We'd had both kids with public assistance and made do with the WIC nutrition program. I could no longer keep the grind going. We wanted sustainable health care for all four (4) of us. So, I went back to school after 14 years and got the MFA. With a strategic focus on upskilling and 'agreeability'⁵ and the appropriate "terminal degree" from an institution that 1 – didn't put me in debt and 2 – gave me two (2) years of semester-long academic teaching experience, I landed a couple full-time, tenure-track positions in the City University of New York system. I have now taught in private New England and public New York City college and university dance programs over the last 20 years, full time for the last 12. Both of my kids go to NYC public schools. A former student from Hunter College is my younger son's high school dance teacher.

I've just become Director of the MFA Program. It's now on me to recruit and retain, manage and mentor, foster, and free the minds and bodies for the future now. I see today's field-wide decimation. In 2013, I wrote about "Dancing at the End of Empire" for MR's Performance Journal. It's tough out there. It's also pretty messy in the Ivory Tower too. I chair the Humanities & Arts Curriculum Committee and co-chair the Research & Public Scholarship Committee for the Racial Equity Task Force at Hunter College. So, I have acquired experience inside and out and I KNOW the world NEEDS dance. But, as I struggle through the work of emancipating myself and others from systemic inequities, foundational empires, colonization and habituated thinking, and capitalist DNA, I hold out for community, questioning, and the collective share. You don't have to borrow or steal what isn't owned. I encourage knowing whose shoulders we stand on (a.k.a. citing your sources). But, as I tell students, I encourage you to **harvest** anything that feeds you. One of the radical acts we witness is the work of a community garden. We can grow biodiverse knowledge better when we practice inter-cropping⁶.

Dance education would benefit from imagining ourselves in a shared effort instead of the competitive models built into us from capitalism and scarcity/austerity-based structures. *Flow* author, psychologist Mihaly Csikszentmihaly has studied the "optimal experience" of flow states. The conditions that create deep satisfaction, creativity, and a "total involvement with life" can be structured. We all know that's what dance does for humanity. Although the competition for resources has become integrated into our relationship to dance, we all know it serves health, happiness, and the human way. Our students don't dance for the big payoff. Of course, we all want sustainable income, but over and over I ask Hunter students why they are doing something that their families often don't support⁷. The answer isn't new to any of us, right? "Because I have to."

We dance because we have to.

5. See my "Whitelashing: White Fragility in The Ivory Tower "for Gibney Dance for more about going along to get along in academia.

6. Inter-cropping or multi-cropping is used more commonly in parts of Asia. When more than one kind of crop is planted in proximity with certain others, a form of mutualism occurs that yields more abundance.

7. Hunter College as a part of the City University of New York is primarily a population of first-generation, first-member-of-the-family-to-go-to-college students.

Especially among immigrant populations, it can be hard to explain to our parents this pervasive need. Why would we pursue such a fiscally irresponsible major?⁸ But, this is why I strongly encourage teachers to know our students as best we can. I use **Dance Pedagogy for a Diverse World: Culturally Relevant Teaching in Theory, Research & Practice** by Nyama McCarthy-Brown as a course text for our Topics in Teaching in Higher Ed course. It offers many simple ways to rethink an educational space. The ideas are very similar to **student identity and purpose-centered teaching** agendas. If we arrive with a genuine interest in knowing our students, we can seed a life-long curiosity and learn so much **with them**. In the *Exercises in Imagination*, I offer a few springboards, but encourage the curious to seek this resource out for its “nuts and bolts” and “toolkit” approach. Again, it's not the end of the line, but this offers a beginning for teachers trying to do right by all of our students.

This January I joined faculty from Borough of Manhattan Community College and Hunter College in a US Department of Ed supported initiative for Asian American and Native American Pacific Islander serving institutions. The faculty seminar *Identity and Purpose: Student Lived Experiences in the Classroom* included guests and peer-to-peer resource sharing. The idea of purpose-driven teaching informed by student experiences connected to how I used to teach contemporary dance around the organizing idea of “core,” as in physical, spatial, and purposeful cores. We have to let our students in with all of the world of dance that they might know and for all that their dancing will offer the world. The sooner we ditch the old “empty vessel” idea of a student, the sooner we'll elevate the place that dance holds in our lived lives.

Christina Katopodis, the Executive Director of Transformative Learning in the Humanities, guested into the seminar to share ideas around an open or evolving syllabus. Essentially, a practice of establishing learning outcomes and course goals in collaboration with the students of the course. Imagine. Imagine being asked what you hope to get out of your education? Imagine growing your life in constant collaboration with your teachers as guides instead of authorities? Imagine a life that understands itself as being shapeable through a process of constant reflection, inquiry, and collaboration with the community around you. Imagine the dissolution of a mythology of exceptionalism. Imagine the shift from front rows to cyphers. Imagine follow the leader becomes intentional flocking. Imagine the value of the corps along with the celebration of the prima. Imagine master harmonizers.⁹

8. I'm 50 and my Vietnamese mother, who came here with me as a baby, accepted my strange life path only about 10 years ago when I finally got 'a real job.'

9. Sci-fi author Nnedi Okorafor's Himba protagonist Binti is the first of her people to go to university. What makes her our hero is her skill as a master harmonizer. Much of how I envision worlds of possibility is grown in the gardens of sci-fi and speculative fiction of writers like her and Octavia Butler, Ursula Le Guin & N.K. Jemisin.

Christina led me to a grant for my two (2) important co-conspirator colleagues: Quilan 'Cue' Arnold and Jessica Nicoll. This March 24th they will co-lead (along with student organizers Esther Nozea, Kayla Smith, and Ashley Bethea) *Conditions for Change: A Pedagogical Cypher*, an interactive workshop, that aims to engage faculty and students in structures that support trusting, socially just classrooms. Drawing from [Cathy Davidson's](#) "You cannot counter structural inequality with good will. You have to structure equality," they have organized their workshop around an Africanist socio-political tool: the cypher or bantaba. Embracing the circle as a philosophy or as Onye Ozuzu has done with the *Technology of the Circle* offers the potential for non-hierarchical learning systems.

Recently, Cue, Jessica, and other members of Hunter's Re-Imagining Social Equity (RiSE) Collective, in collaboration with the Black Student Union, helped me realize a dream called Welcome Week. Thanks to the generous experimental willingness of most of our undergrad faculty, we offered our students four (4) days of open classes, guest workshops, mash-ups from beginner to grad students, not to mention a '90s-style digital house party. Throughout the week, hip-hop students were invited into modern dance styled improv, ballet students tried Graham, contemporary level 1 students collaborated with hip-hop 2/3 and contemporary 4 students to make short works, and almost 70 students and faculty from 100-to-700 level classes danced a Haitian Petwo under the guidance of Maxine Montilus, a final semester MFA. There were Zoom spotlights, Spatial Chat student film watchings, FlipGrid gesture/name 'circles," breakout rooms, history lessons, embodied and digitized warrior spirits. We met one another. Students learned their contemporary faculty member used to spend all his nights in clubs with some of the original Vogue divas or that their hip-hop teacher could improv with po-mo fluency. Left-from-right beginners to grad students and faculty negotiated polyrhythm-y together. We dropped out of hierarchies, ever-so-briefly, by dancing together. We recognized the abundance of knowledges in less academically revered genres together. We overlapped, intersected, and entangled our practices.

Brooklyn-native, Karisma Jay, was my first MFA mentee. Karisma is an honors grad of LaGuardia High School and left Hunter College with some *summa cum laude* cred and a Departmental Service & Leadership Award. She's got the whole bio—studied student, world touring pro, college adjunct, and endless entrepreneur. She's got "Local Hero" and "Power Women in Business" on the menu along with a stunning collection of dance kin. She was recently recognized in a substantial New York Times piece from Siobhan Burke, "Stitched into Neighborhoods, Dance Studios Battle to Stay Open," about her ongoing efforts to keep the Abundance Academy of the Arts alive. She is like Zinhle in N.K. Jemisin's short story *Valedictorian*: "she will never, ever, give less than her best to anything she tries to do. The second is that she will not live in fear. The third, which is perhaps meaningless given the first two (2) and yet comes to define her existence most powerfully, is this: She will be herself. No matter what." And, even with all that, because friends, she is ALL THAT, I witnessed insistent erasure and exhaustion. Even while meeting capitalism's demands of exceptionalism, witnessing Karisma's treatment by certain peers, faculty, and leadership revealed how far we all need to go to DO IT TOGETHER!

As an educator, she has always been focused on paying very close attention to the needs of her community and remained persistently responsive and strategic. "I worked to create a business structure where I stayed in the mode of fulfilling the need." Going into her 8th season at Abundance, she continued to attend closely to the shifting suggestions and requests of her studio while completing an MFA thesis project and teaching for the Hunter Dance Department. She showed up over and over, lavishing those around her with energetic signatures of presence, of tenacity, of desire all while tracking the well-ness of her students and striving for excellence. "I am conscious of traffic. I am watching everything. It's tough to be a non-profit in a for-profit world. It has been a whirlwind of figuring out technological needs. Lysol wipes, you name it." She works. And, works. And, works. And, I send her messages about The Nap Ministry or the idea that she doesn't have to earn her right to rest, but, hell, I'm talking to the woman who brought a new couch into the adjunct office. She knows when to lay her head for a minute, but trust me, it'll only be a minute.

When I asked her how she stays well while wearing all the different hats, she said "getting out all my feelings" and taking a dance class. "I try to take dance class once a day, four (4) to five (5) times a week. When I move, I'm in a better mood." But, she's been a little overwhelmed from the loss of her NanNan and she gives herself the time and space to honor that. Sometimes she schedules an alarm to cry all the cry out before going back to work. Anyone who meets her knows she leads, serves, strives, and struggles. She brings an abundance of experience and training in a multiplicity of forms. And yet, repeatedly, I watched and fought with gatekeeping pomp and circumstance old-worlders who could not/would not challenge the imperialism of habituated values of what they call 'excellence' and we call 'white supremacy.' So, I might ask. Can we give it a rest?

My current MFA mentee is Maxine Montilus. Another Brooklyn-born exemplar, she holds a BFA, two (2) different MAs, and is in her final semester for her MFA. A former EMERGENYC fellow in Performance and Politics, she started a company, choreographs for theater, is a sought-out dance writer, taught in NYC DOE schools, adjuncts at colleges, and does educational programming for Camille Brown. She notes that this pandemic has "helped me realize, that while I love what I do, I shouldn't have to grind myself to complete exhaustion in order to do it." We see the grind as essential to earning the badge of true-artist in some kind of Rite of Spring, Red Shoes, vibe. But, as within the current urgency for equity work, Maxine and I often note the exhaustion of a traditional dancer-like grind while also doing so much extra labor 'helping' white-led institutions on the endless hamster wheel of affirmative action-ing, multi-cultural-ing, diversify-ing, pluraliz-ing, decoloniz-ing, and equaliz-ing.

"Everyone is claiming to want to create anti-racist classrooms without fully looking at the racist systems within which those classrooms exist. Are we doing enough interrogation about those systems?" One of Maxine's primary resources for her MFA Thesis work is Sonya Renee Taylor's *The Body is Not an Apology: The Power of Radical Self Love*. Taylor's insistence that we cannot self-help our way through this is similar to the effort to save dance education. It takes imagination, it takes a belief in the magic of Black girls, but not magical thinking. We can't hope our way to this, but we can employ faith. One is a passive desire for something to happen, for someone else to solve the problems. The other believes in possibilities that we might not yet see. We must "Thinking, Being, Doing" this. Stay in the progressive present tense, but see if we can get the tense out of our present.

In the Raja Feather Kelly-curated series, *The Future Impossible*, Jay Bouey writes that we can “make anxiety de-escalation practices common knowledge.” Like the busted foot, ankle, knee RICE (rest, ice, compression, elevation) formula, “we can make grounding and mindfulness practices common knowledge.”¹⁰ Get the oxygen mask on ourselves and we can help others find the deep breath. Elena Sundick, a CUNY-BA mentee, recently sent her proposal for a Mellon Public Humanities Scholars Program about researching the mental health needs for dancers. “Dance is arguably the most profoundly human experience. We dance to celebrate and we dance to mourn. We dance to say with our bodies what words can’t do justice. We dance to heal...There exists, however, a missed step in translation between the beautiful humanistic experience of movement and the often rigid, toxic nature of the professional dance world. I’m fascinated that dance can both heal and harm. My theory is that dance *is* therapy, but dancers *need* therapy.”

This young dancer’s proposal sparked an excited exchange with my current Mellon mentee and President of our Student Advisory Council, Portia Wells, about a constant topic in our weekly check-ins. Are we well? Are we in our bodies? Does isolation increase dysmorphia or society? In Resmaa Menakem’s *My Grandmother’s Hands: Racialized Trauma and the Pathway to Mending our Hearts and Bodies*, the psychobiology of emotional welfare is connected to the complex nerve system called “wandering nerve,” “vagus nerve” or “soul nerve,” or maybe you call it “lizard brain.” If we want to do more than the fight, flight, freeze (or annihilate), we must restore our home/body. As dancers, the commute to communion with ourselves has the potential to be quite short. As educators, the practice of sensation surfing as step one in self-care might offer radical change.

Healing is recognized through change. We can heal without curing, we can cure without healing. The RiSE Collective at Hunter strives for both. Simply, healing is returning us to a sense of community and curing is digging at the systemic roots of inequity in form and content. As a public, NYC college, we have the opportunity to intervene into the narrative that only certain bodies matter, that only certain genres matter, that only ascension matters. Dance can be the vehicle to change. Dance can heal. As a public college, located on the island, Manhatta, once gently walked upon by the Lenape people, it serves the city we became.¹¹ It serves dancers who have been educated in public schools and private studios, at block parties and basement rec rooms. My younger son took World Dance with all the other 9th graders at Global Learning Collaborative. His teacher Kristi Anne Francis went to Hunter twice. “This course is aligned to the Global History curriculum and, thus, allows students to experience the history and creativity of our world’s cultures as expressed through music and dance.” This low-key, unknown little public high school, tucked away behind metal detectors gets it. Knowledge is an embodied practice.

10. Raja, a former Hunter faculty member and rep choreographer, curated the series for Bates Dance Festival. It includes another former Hunter faculty member and rep choreographer, Maria Bauman.

11. NK Jemisin’s “The City We Became” offers avatars for NYC and the five (5) boroughs in a completely contemporary tale that recognizes queerness, indigeneity, and cosmic gentrification.

We can bring the City back to our bodies. We have such a long road to journey, but we can exercise our imagination and move ourselves towards the movement. It's been a long time since I felt a once familiar performance high, shared the communal joy of a rigorous sweat, breathed the air of others, gave my weight to or matched the rhythm of another. I have become one who sits, or often stands, at a screen in the Zoom-versity. But, during our recent Welcome Week, I conditioned, clam-shelled, core-worked, and cabbage-patched my way to rejoining a community of dancers. In the dancing, I learned so much about who we are right now. I ask myself to meet and meet and meet the moments, start over and over.

Scholar Eddie S. Glaude, Jr. recognizes that America has twice missed a chance to "begin again" in his recent book on James Baldwin. During Reconstruction after the Civil War and during the civil rights movement of the last century, the structures of this country could have re-poured the foundations. We have the chance to begin this work again, to reach beyond the basic sentimentality of changing hearts and minds, and into the concrete of bodies and systems. Things need to change. And, constantly change, indeed, all things do. As Sam Cooke so powerfully sang "It's been a long, long time coming...But I know that change is gonna come."¹²

*All that you touch
You Change.
All that you Change
Changes you.
The only lasting truth
Is Change.
God
Is Change.*

Lauren Oya Olamina,
Parable of the Sower
by Octavia Butler

12. [variety.com/2021/music/opinion/sam-cooke-a-change-is-gonna-come-civil-rights-black-history-month-1234900231](https://www.variety.com/2021/music/opinion/sam-cooke-a-change-is-gonna-come-civil-rights-black-history-month-1234900231)

EXERCISES IN IMAGINATION

(a.k.a. "A Workbook")

In the spirit of Octavia Butler's heroine, some simple seeds of change.

What do YOU mean by learning?¹³

Is learning a verb or noun to you?

I know I am learning when

I believe my students are learning when

[Dance] Education Can't Save Us, We Have to Save [Dance] Education¹⁴

"Abolitionist teaching is as much about tearing down old structures and ways of thinking as it is about forming new ideas... new ways to be inclusive, new ways to discuss inequality and distribute wealth and resources..." – Dr. Bettina Love, We Want to Do More Than Survive

Trace a problematic situation in your training to its root. What is one simple action that begins to uproot it?

How do WE change NYC?

Dancers put our bodies on the line. We KNOW through sensation, sound or vibration, touch, light variation, scent, oxygen, blood sugar, etc.

After a breath and a body scan, what is your body telling you right now?

What does your body FEEL like when you are loving it?

13. The title of Seymour Sarason's 2004 book.
14. The original phrase doesn't include "Dance" but the idea still holds.

How have you learned to love your body?

How can you guide others to that state?

Ask yourself, "In what ways has the fog of living in body-shame hindered my most amazing life? What is incomplete, unexplored, ignored inside of me because of my belief that something about me and my body is wrong?" – Sonya Renee Taylor's "The Body is Not an Apology" - Unapologetic Inquiry #19

Quickly imagine a world without body-based shame. FEEL this, don't overthink it. Detail it in 10 words or less

What matters most?

Dance education can forge a generation that loves EVERY body.

We change NYC through celebrating ALL BODIES dancing.

From Nyama McCarthy-Brown's "Toolkit for Teaching Culturally Relevant Pedagogy" in Dance Pedagogy for a Diverse World

What are the values of your class?
General and specific.

Long-Term Goals?

Short-Term Goals?

What do I know about my students' culture?

How can I incorporate student culture into my course?

Difference matters

The dominant is not neutral,
the dominant is not universal.

To make space for difference in my class/
studio, I often: (Circle all that apply)

- Abolish the neutral.
 - Treat time differently.
 - Celebrate hard work
AND RESTORATIVE practices.
 - Share knowledge.
 - Question my own authority and "expertise."
 - Respect the wisdom of the non-credentialed.
 - Let others in.
 - Do it in community.
 - Ask for help for those who know better.
 - Seek out guides and guest teachers.
 - Admit not-knowing.
 - Ask questions out of curiosity, not to lead
people to my preconceived answer.
 - Ask students what matters to them most.
 - Ask students what they want to learn.
 -
-

Trust (the glue)

We build an evolving syllabus for our
lives. One that is built in collaboration and
communication. We move together at the
speed of trust.¹⁵

Who do you trust most?

Why?

What does time have to do with it?

Time (the end of Chronos)

Inspired by Camae Ayewa (Moor Mother) &
Rasheeda Phillips – Black Quantum Futurism

We take our time. We keep time.
We waste time. We step out of time.

Place yourself in a memory. Bring it
back fully in as many senses as you can.
Remember yourself in that memory.
Project yourself into a plan for the future.
Fill out the fantasy fully. Envision yourself in
this future.

Switch places. The memory is a plan, the
plan is past. Let it become far in the past.

How does it change your nervous system
to re-configure lines into cycles?

15. Steven Covey coined this. I'll admit that I
haven't yet read the book, but, my gut knows this is
how I work.

Curiosity

Cassie, my therapist, recently asked me “How do you **remain so curious** about so many things?”

Center learning, not achievement.¹⁶
We can support students' need for achievement because we know credentials and awards still matter, but we hope, we demand of ourselves, to be curiosity keepers, to be curiosity custodians, to be curiosity champions.

What truly interests you?

Play

My answer to Cassie's curiosity question found its way to the persistent urge to play. In Pleasure Activism, adrienne maree brown asks, “Who Taught You to Feel Good?”

List your lineage of joy workers:

Alone

We reached new kinds of alone during this pandemic. Can we cure an American reverence of individualism into the healing space of loving one's own company?

What dance do you dance happily alone?

16. I have a saying about this on my office door, but since I never go to my office anymore, Jessica Nicoll tracked it down and found the “achievement” quote in Alfie Kohn's great article “The Trouble With Rubrics”—but HE got it from Marilyn French (p. 387 of Beyond Power: On Women, Men, and Morals. NY: Summit, 1985) It goes like this: “Only extraordinary education is concerned with learning; most is concerned with *achieving*: and for young minds these two are very nearly opposites.”

Community

What does that word mean to you?
What communities are you a part of?
How do you show up for them?
What do they grow in you?

The World of Hunter Dance, A Padlet example
padlet.com/mdono1/7gvli2mtz9kb5idb

Calm

Feel your energy rooting into the ground below you. Sense yourself spreading the roots of you. Rub your belly for a minute. Take a deep breath. Fill out a picture of your closest ancestor in your mind. Invite them to entangle their roots with yours. Thank them for offering the foundation upon which you grow the new world.

Some other thoughts from me:

Whitelashing:

White Fragility in the Ivory Tower
gibneydance.org/journal/imagining-a-gibney-journal

Down on the Ground and Out on the Streets Towards Cultural Equity:
culturebot.org/2016/10/26261/down-on-the-ground-and-out-on-the-streets-towards-cultural-equity

Mobilizing Bodies: Dance & Disability at 92Y
culturebot.org/2017/04/27142/mobilizing-bodies

Rupture This: Artists Co-Creating Real Equity & Create NYC
culturebot.org/2017/03/27051/rupture-this

INSPIRATIONS

Dance Pedagogy for a Diverse World:
Culturally Relevant Teaching in Theory,
Research & Practice

Nyama McArthy Brown

mcfarlandbooks.com/product/dance-pedagogy-for-a-diverse-world

This book provides dance educators with tools to refocus teaching methods to celebrate the pluralism of the United States. Diversifying technique, creative tracks, repertory, and history classes using the application of relevant pedagogy that centers students' culture and affirms their lived experiences.

Emergent Strategy: Shaping Change,
Changing Worlds

adrienne maree brown

akpress.org/emergentstrategy.html

Inspired by Octavia Butler's writings about change, this radical self/society/planet-help book uses natural systems to help us imagine new worlds.

Dance Teacher 2025: An Invitation to
Dialogue on Art, Potential, and Power

Jessica Nicoll

nicollandoreck.com/wp-content/uploads/2018/10/Dance-Teacher-2025-An-Invitation-to-Dialogue-on-Art-Potential-and-Power.pdf

Some thoughts on teaching and the preparation of teachers for the future with three overlapping themes: art, potential, and power from a Hunter co-conspirator more than 35 years of teaching.

The Good Foot Podcast: Standards for
Teaching with Kim D. Holmes

Quilan "Cue" Arnold

soundcloud.com/the-good-foot-146350003/ep-19-standards-for-teaching-wkim-d-holmes

The Good Foot Podcast is an educational platform for individuals motivated by the artists who pave their path through the street dance community. It serves as a hub for honest conversation about the diverse perspectives on the origins, dissemination, current state, and the future of the culture."

The Body is Not An Apology:
The Power of Radical Self Love

Sonya Renee Taylor

thebodyisnotanapology.com

Systems of oppression thrive off our inability to make peace with difference and injure the relationship we have with our own bodies.

We Want to Do More Than Survive:
Abolitionist Teaching and the
Pursuit of Educational Freedom

Dr. Bettina Love

bettinalove.com

To dismantle the educational survival complex and to achieve educational freedom—not merely reform—teachers, parents, and community leaders must approach education with the imagination, determination, boldness, and urgency of an abolitionist.

My Grandmother's Hands:
Racialized Trauma and the Pathway to
Mending Our Hearts and Bodies

Resmaa Menakem

bookshop.org/books/my-grandmother-s-hands-racialized-trauma-and-the-pathway-to-mending-our-hearts-and-bodies-9781942094470/9781942094470

The body is where our instincts reside and where we fight, flee, or freeze, and it endures the trauma inflicted by the ills that plague society. Menakem argues this destruction will continue until Americans learn to heal the generational anguish of white supremacy, which is deeply embedded in all our bodies.

Pleasure Activism:

The Politics of Feeling Good

adrienne maree brown

akpress.org/pleasure-activism.html

Changing the world is not just another form of work. How do we make social justice the most pleasurable human experience? How can we awaken within ourselves desires that make it impossible to settle for anything less than a fulfilling life?

Transforming Learning in the Humanities

transform.commonsgc.cuny.edu/about

is a three (3)-year initiative (Andrew W. Mellon Foundation grant) that supports public talks, symposia, and workshops as well as a series of intensive peer-to-peer faculty seminars for CUNY faculty at all ranks (including adjuncts) in the humanities, arts, and interpretive social sciences. Student-centered pedagogical research and methods.

Flow: The Psychology of Optimal Experience

Mihaly Csikszentmihalyi

harpercollins.com/products/flow-mihaly-csikszentmihalyi?variant=32118048686114

A flow state is one of deep engagement. Happiness comes from mindful challenges.

The Game of School:

Why We All Play It, How it Hurts Kids,
and What It Will Take to Change It

Robert L. Fried

[Wiley Books](#)

Students play it, teachers perpetuate it, parents condone it, principals endorse it, and governments legislate it.

And What Do YOU Mean By Learning?

Seymour Sarason

heinemann.com/products/e00639.aspx#fulldesc

Once we become aware of what learning encompasses and the contexts in which it occurs, we can have a starting point for real education.

More links:

dannIGee Live with Karisma Jay
[youtube.com/watch?v=TWwGhfDFvoM](https://www.youtube.com/watch?v=TWwGhfDFvoM)

Karisma Jay,
 Abundance Academy of the Arts
abundancearts.org

Maxine Montilus
maxinemontilus.com

Alexis Pauline Gumbs
 Undrowned: Black Feminist Lessons
 from Marine Mammals
akpress.org/undrowned.html

Karamo Brown & Jason Brown
 I am Perfectly Designed
panmacmillan.com/authors/karamo-brown/i-am-perfectly-designed/9781529036152

Jamal Josef
 Black Boys Dance too:
 Darnell enters a Talent Show
jamaljosef.com/merchandise/black-boys-dance-too-darnell-enters-a-talent-show-electronic-book

Nnedi Okorafo's – Binti series
nnedi.com/books/binti.html

Jay Bouey
batesdancefestival.org/untitled-on-mental-health-and-embodied-artistry

The Nap Ministry, Rest as Resistance
thenapministry.wordpress.com

N.K. Jemisin How Long 'Til Black Future Month (and so many other incredible novels)
nkjemisin.com/writing-type/short-story-collections

Black Quantum Futurism
artandeducation.net/classroom/video/244619/black-quantum-futurism-gray-area

ADVERTISE

on Dance.NYC

AD PACKAGE

(website + e-newsletter)

For Profit \$370

Non Profit \$200

Dance/USA Members \$160

AD PACKAGE+

(website, e-newsletter + social)

For Profit \$400

Non Profit \$225

Dance/USA Members \$180

E-NEWSLETTER

(e-newsletter only)

For Profit \$90

Non-Profit \$50

Dance/USA Members \$40

HOMEPAGE BANNER

(above the fold homepage feature)

For Profit \$200

Non Profit \$175

Dance/USA Members \$150

HOMEPAGE SPOTLIGHT

(primary homepage feature + article)

All Levels \$200

new yorkers
for dance.

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