

THE BLACK REPORT

WHAT YOU THOUGHT YOU KNEW ABOUT BLACK DANCE





TABLE OF CONTENTS

Dedication	4
Acknowledgments	8
Contributors	10
Foreword	12
History of The International Association of Blacks in Dance, Inc.	14
Introduction	15
Themes and Trends	19
Methodology and Study Sample	21
The Nonprofit Model	37
A Call to Action: Recommendations	39
Conclusion	41
Appendices	42
A. U.S. Map of COHI participating dance companies	
B. U.S. Census Bureau's, The Black Population: 2010 Census Briefs	
C. IABD Timeline: Events leading to the Founding of IABD and the 30 Black-led COHI Participants	
D. Key Works, Artists, Events, Venues, Texts: Black Dance on U.S. Stages in the 20th Century	
E. Bibliography: Black Dance on U.S. Stages in the 20th Century	
F. Research Sources and References	

* The data collected herein for THE BLACK REPORT spans the years 2017-2018.



DEDICATION

This report is dedicated to the stalwart and passionate Black artists who have committed their talents and their lives to the art of Dance and in turn have saved lives, communities and the heritage of who we are as a people. Although THE BLACK REPORT centers on Black dance it speaks to the state of Black Arts and Culture in America.

*Dedicated to those who have:
created - maintained -
and survived*



ACKNOWLEDGMENTS



Board of Directors (2017-2018)

Executive Committee

Yvonne Walker, Chair
Joan Myers Brown, Honorary Chair
Cleo Parker Robinson, Vice Chair
Ann Williams, 2nd Vice Chair
Vivine Scarlett, Secretary
Lula Washington, Treasurer
Debbie Blunden-Diggs, Membership Chair

Members at-Large

Charles Augins
Vikki Baltimore-Dale
Beverly Harper
Sandra Foster-King
Ayisha Morgan-Lee
Mercy Nabirye
Malik Robinson
Abdel Salaam
Iquail Shaheed
E. Gaynell Sherrod, Ed.D.
Linda Simmons
Katherine J. Smith
Dora Rae Vactor
Tamica Washington-Miller
Honorary Board Members
Carmen De Lavallade
Donald McKayle (Emeritus)
Sherrill Berryman Johnson (Emeritus)

STAFF (2020)

Denise Saunders Thompson, President and CEO
Omar Ingram, Programs Director
Adriana Ray, Development Director
Vanessa Levros-Hall, Membership Director
Toran X. Moore, Programs Manager
Tiffany Pittman, Marketing and Public Relations Manager
Carol Foster, Special Programs Assistant

REPORT PREPARED by The International Association of Blacks in Dance, Inc., Denise Saunders Thompson, President and CEO; McNeil Creative Enterprises, Alison McNeil; Independent Arts Consultant, Baraka Sele; Nonprofit Finance Fund, Trella Walker and Jihye Gyde

REPORT LEAD The International Association of Blacks in Dance, Inc., Denise Saunders Thompson, President and CEO

PARTNERS Alison McNeil, Baraka Sele, Trella Walker, Jihye Gyde

SITE VISIT SURVEY developed by Baraka Sele, Independent Arts Consultant to The International Association of Blacks in Dance, Inc.

FINANCIAL DIAGNOSTIC and IN-KIND DONATION SURVEYS courtesy of Nonprofit Finance Fund

REPORT DESIGNED
by Pneuma Design Group, Derrick Riley

IABD wishes to thank the many people, dance companies, and organizations that helped guide the development of this report.



ORGANIZATIONS THAT PARTICIPATED IN THE SURVEY:

African American Dance Ensemble
Raleigh, North Carolina

Alonzo King LINES Ballet
San Francisco, California

Atlanta Dance Connection
Atlanta, Georgia

Ballethnic Dance Company
East Point, Georgia

Cleo Parker Robinson Dance
Denver, Colorado

Collage Dance Collective
Memphis, Tennessee

Dallas Black Dance Theatre
Dallas, Texas

Dance Iquail!
Philadelphia, Pennsylvania

Danse4Nia Repertory Ensemble
Philadelphia, Pennsylvania

Dayton Contemporary Dance Company
Dayton, Ohio

Deeply Rooted Dance Theater
Chicago, Illinois

Diamano Coura West African
Dance Company
Oakland, California

Dimensions Dance Theater
Oakland, California

Eleone, Inc. / Eleone Dance Theatre
Philadelphia, Pennsylvania

Elisa Monte Dance
New York, New York

Forces of Nature Dance Theatre
New York, New York

Garth Fagan Dance
Rochester, New York

Hayiya Dance Theatre, Inc.
Macon, Georgia

Iibada Dance Company
Indianapolis, Indiana

Kaleidoscope Dance Theatre
Auburn, New York

Lula Washington Dance Theatre
Los Angeles, California

Muntu Dance Theatre of Chicago
Chicago, Illinois

Philadanco! The Philadelphia Dance Company
Philadelphia, Pennsylvania

Robert Moses' KIN
San Francisco, California

Ronald K. Brown/Evidence, A Dance Company
Brooklyn, New York

Step Afrika!
Washington, District of Columbia

The Karen L. Charles Threads Dance Project
Golden Valley, Minnesota

TU Dance
St. Paul, Minnesota

Urban Bush Women
Brooklyn, New York

Dance Institute of Washington/
Washington Reflections Dance Company
Washington, District of Columbia



SPECIAL THANKS TO

The International Association of Blacks in Dance

Carol Foster, Executive Associate to the President/CEO
Omar Ingram, Special Assistant, Programs
Gregory King, Creative Communications Coordinator
Ashon T. Mask, Bookkeeper
Aja Roberts, Development Associate
Linda Simmons, Board Member
Yvonne Walker, Board Chair

The Andrew W. Mellon Foundation

Ella Baff, Senior Program Officer
Susan Feder, Program Officer
Hannah Durack, Program Associate

Independent Arts Consultants

Baraka Sele
Charmaine Jefferson
Stephanie Hughley
Laurel Broomes-Rogers

African American Dance Ensemble

Dr. B. Angeloe Burch Sr., Executive Director
Kimberly Monroe, Vice Chair, Board of Directors
E'Vonne Coleman, Board member
Venita Allen, Founding Dancer
Ivy Burch, Choreographer
Damian Henry, Office Manager
Demetrius Holder, Program Manager

Atlanta Dance Connection

Allyne Gartrell, Founder/Artistic Director
Andy Lyon, Board Member

Alonzo King LINES Ballet

Alonzo King, Artistic Director
Karim Baer, Executive Director
Robert Rosenwasser, Creative Director
Diane Jones Lowrey, Board member,
Chair - Marketing Committee

Ballethnic Dance Company

Nena Gilreath, Co-Founder, Executive Director
Waverly T. Lucas II, Co-Founder, Choreographer
Rebecca Smith, Board President

Julia Nieves, Chair, Fundraising Committee
Onetta Thomas, Treasurer

Cleo Parker Robinson Dance

Cleo Parker Robinson, Artistic Director
Malik Robinson, Executive Director
Mary Hart, Director of Bookings,
Touring, Community Engagement
Rhetta Shead, Director of Administration/Marketing
Hillary Harding, Development Director
Felicia Swoope, Creative Campus Director
Shelby Jarosz, Education Manager

Collage Dance Collective

Kevin Thomas, Artistic Director
Marcellus Harper, Executive Director

Dallas Black Dance Theatre

Ann Williams, Founder/Artistic Advisor
Zenetta Drew, Executive Director
Melissa Young, Associate Artistic Director
Nycole Ray, Director, Encore!
Katricia Eaglin, Academy Director
Brandy Wicker, Senior Director of Development
Althea Satterfield White, Senior Director of Marketing
and Public Relations
Mafe Massengale, Controller
Kristen Vogel, Assistant to the Executive Director
Georgia Scaife, Board President
Kim Whitaker, Development Chair
Lee McKinney, Treasurer

Dance Iquail!

Iquail Shaheed, Executive Artistic Director
Darnell Ryans, Board Chair
Larry Felzer, Treasurer

Danse4Nia Repertory Ensemble

Antoinette M. Coward-Gilmore, Founder/CEO/Artistic Director

Dayton Contemporary Dance Company

Debbie Blunden-Diggs, Artistic Director
Ro Nita Hawes-Saunders, Chief Executive Officer

Deeply Rooted Dance Theater

Kevin Iega Jeff, Artistic and Interim Executive Director
Sandy Gerding, Interim Leadership Director
Nicole Clarke-Springer, Dance Education Director
Susan Trice, Fiscal/Business Manager

Diamano Coura West African Dance Company

Dr. Zakarya Diouf, Artistic Director
Coco Duhon Kelly, Board Member
Veronica 'Liz' La Foucade, Board member
LaDonna Higgins, Senior Company member
Esaïlama Arty-Diouf, Company member

Dimensions Dance Theater

Deborah Vaughan, Artistic Director/Choreographer
Latonya Tigner, Administrative Coordinator/Principal Dancer

Eleone, Inc./Eleone Dance Theatre

Shawn Lamere-Williams, Company Artistic Director
Sheila A. Ward, Company Executive Director

Elisa Monte Dance

Tiffany Rea-Fisher, Artistic Director
David Sadowsky, Executive Director

Forces of Nature Dance Theatre

Abdel Salaam, Artistic Director

Garth Fagan Dance

Garth Fagan, Founder/Artistic Director/President
Natalie Rogers Cropper, School Director/
Assistant Rehearsal Director
Bill Ferguson, Executive Artistic Liaison
Jasan Ward, Communications and Development Associate
Susan Kreilick, Business Manager
Jesse Dudley, Treasurer

Hayiya Dance Theatre, Inc.

G. Pilar Wilder Lowden, Founder/Owner/Director
Christopher Graddick, Assistant
Nadia Kitchens, Dancer
Tony Lowden, Member

Ilibada Dance Company

Sabra Logan, Founder/Executive Artistic Director
Nicholas Owens, Assistant Artistic Director
Wendy Cooper, Board Chair
Sheila Akinleye, Board Member, Secretary
Tierre Clark, Administrative Assistant, Instructor
Joseph Coleman, IT Support, Hip Hop Instructor
Sharon Eaton, Parent Volunteer

Kaleidoscope Dance Theatre

Sean McLeod, President, Artistic Director
Kierstyn Zaykoski, Product Director

KanKouran West African Dance Company

Assane Konte, Artistic Director
Ali Rahmaan, Business Manager

Lula Washington Dance Theatre

Lala Washington, Artistic Director/Co-Founder
Erwin Washington, Executive Director/Co-Founder
Tamica Washington-Miller, Associate Director
Haniyyah Tahirah Muhammad, Dancer/Teacher

Muntu Dance Theatre of Chicago

Sekou Conde, Executive Director
P. Amaniyea Payne, Artistic Director
Joan Gray, Former President
Barbara Jackson Lee, Board Member

Philadanco! The Philadelphia Dance Company

Joan Myers Brown, Founder/Executive/Artistic Director
Kim Bears-Bailey, Associate Artistic Director
Engrid Bullock, Administrative Assistant
Veronica Castillo Perez, Administrator
Jerilyn Dressler, Bookkeeper

Robert Moses' KIN

Robert Moses, Founder/Artistic Director
Stacey Yuen, Administrative Assistant

Ronald K. Brown/ EVIDENCE, A Dance Company

Ronald K. Brown, Founder/Artistic Director
Arcell Cabuag, Associate Artistic Director
Annique Roberts, Rehearsal Director/Administrative
Assistant

Step Afrika!

C. Brian Williams, Founder/Executive Director

The International Association of Blacks in Dance

Lydia Z. Cuffy, General Management Fellow
Carol Foster, Executive Associate to the President/CEO
Omar Ingram, Special Assistant, Programs
Gregory King, Creative Communications Coordinator
Ashon Mask, Bookkeeper
Aja Roberts, Development Associate
Yvonne Walker, Board Chair

The Karen L. Charles Threads Dance Project

Karen L. Charles, Founder/Artistic Director

TU Dance

Uri Sands, Founder/Artistic Director
Toni Pierce-Sands, Founder/Artistic Director
Abdo Sayegh Rodriguez, Managing Director

Urban Bush Women

Renee Taylor-Foles, Organizational Advancement Partner
Tahniah Belle, Operations Manager
Henry Liles, Finance Manager
Thamar Fedestin, Program Assistant

Washington Reflections Dance Company/ Dance Institute of Washington

Kahina Haynes, Executive Director

Michael Kaiser, Chairman

DeVos Institute of Arts Management

Nello McDaniel, Founder/Director

ARTS Action Research

Valerie Rochon, Creator

The African American Dance Directory

Reginald Van Lee

Arts Advocate

Zannie Voss, Director

SMU National Center for Arts Research

Donna Walker-Kuhne, Vice President

Community Engagement
New Jersey Performing Arts Center



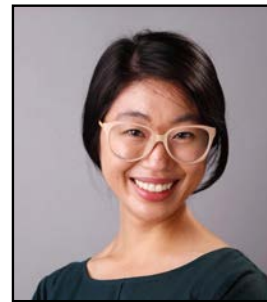
CONTRIBUTORS



Denise Saunders Thompson
President and Chief Executive Officer
The International Association of Blacks in Dance, Inc.



Alison McNeil
Founder and Chief Creative Officer
McNeil Creative Enterprises



Jihye Gyde
Senior Associate, Advisory Services
Nonprofit Finance Fund



Baraka Sele
Independent Arts Consultant



Trella Walker
Manager, Advisory Services
Nonprofit Finance Fund



Carol Foster
Executive Associate
The International Association of Blacks in Dance, Inc.

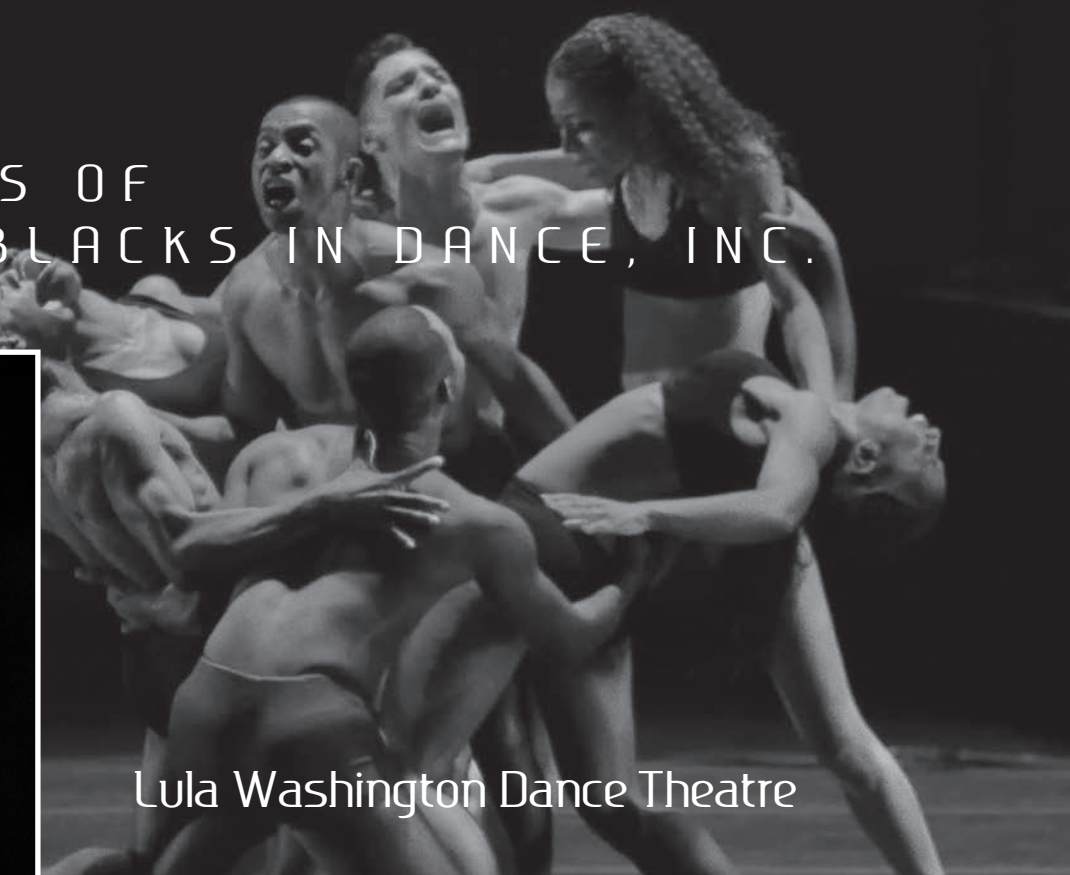
FOUNDING COMPANIES OF THE INTERNATIONAL ASSOCIATION OF BLACKS IN DANCE, INC.



Cleo Parker Robinson Dance



Philadanco!



Lula Washington Dance Theatre



Dayton Contemporary Dance Company



Dallas Black Dance Theatre

F O R E W O R D

The health of an organization is not just financial health; health is also the emotional / mental / physical / spiritual well-being of an organization's personnel; it's important to capture how people feel, not just how they function.''
- Baraka Sele

THE BLACK REPORT is a result of the commitment, resilience and strength, of the thirty Black-led dance organizations that The International Association of Black in Dance, Inc., (IABD) visited throughout the United States. We are deeply grateful to everyone who cried, laughed, fed and transported us in their communities. This report is a CALL TO ACTION, to move beyond the comfortable conversations, the empathy and understanding, the “woe is me and wringing of the hands.” It is now time for the hard work of CHANGE to begin for all who enter this space of trusting the process and implementing real equitable practices in the arts field.

Let's dive into The Uncomfortable Zone...

This report wasn't commissioned; it was birthed by the stories that were heard, and the people we encountered who, on a day-to-day basis, strive to keep their arts organizations alive. While traveling across the country my biggest cheerleader and sister Baraka Sele and I laughed, cried, ate, drank and met with the many people who support and continue to give endlessly of themselves, time and money to these companies. We have a deep love and profound respect for those that are dedicated to the missions of all of these organizations and the artistry that continues to flow through and out of the work that is created every day. The Founders for many of these organizations are still actively involved and present within these companies and show no signs of stopping their creative process anytime soon.

IABD was launched to bridge the gaps. Even the name, THE INTERNATIONAL ASSOCIATION OF BLACKS IN DANCE, was selected as an acknowledgement that the issues facing Blacks in Dance were not the problems of only African Americans, but of all Black and Brown people striving to promote, foster, and preserve the art of dances performed and created by those of African descent.

The disparity that we know exists between Arts Organizations of Color and those White-led mainstream large budget companies in dance is confirmed by the data we collected from thirty Black-led dance companies across the nation. IABD desires to set the record straight about the state of our companies in this field and how the deeply rooted racial and economic divide in the field of dance exists and must be addressed. We can no longer remain on the sidelines and be silenced by a system that wasn't made for us to prosper.

In 1984, The African American Dance Directory (TAADD) compiled and authored by Valerie Rochon, dancer and award-winning dance educator, established a list of two hundred eighty-six (286) African American dance companies throughout the United States and Territorial Trust States. Rochon designed this project that operated under support of the New York Foundation for the Arts, as a three-stage endeavor to compile a comprehensive resource that would serve as a research and marketing tool for, and regarding, African American dance companies performing modern, jazz, tap, ballet, and African Folkloric dance.

According to the National Endowment of the Arts (NEA), per Virginia Red, Dean of Arts at City College in New York and who also served on the NEA review panel for TAADD, the viability of the companies listed in her research document were confirmed. Since that year, no further research has been conducted on the number of Black dance companies that might exist in the United States. Over three hundred (300) organizations were sent a survey to complete, fifty (50) were returned via the U.S. Postal Service and only one hundred-six (106) submitted by the deadline. The companies listed in the TAADD research document represented thirty-five (35) states, Puerto Rico and the U.S. Virgin Islands. IABD is often asked “How many Black dance companies are there?”

When asking the question, how many dance companies disbanded by 1990, the answer is unknown. When asking how many dance companies exist today, 2018, after the preliminary research conducted in 1984, thirty-five years ago, the answer remains unknown. In January 2019, based on a recent random sampling, Ms. Rochon called twenty companies listed in the research document with founding dates between 1940 – 1980. She speculates that 25% of the dance companies are in existence, 50% are defunct due to lack of funding, death of founding director, aging, demographic changes, population decrease and/or social norms, migration, new dance genres (blending of dance forms and styles), and 25% have morphed into a smaller manageable version of themselves. Rochon came to this deduction after tallying each company's founding date.

Since the 1980's, a large number of Black dance organizations have not survived and closed their doors due to a lack of financial support (both contributed and earned income, e.g. subscription and ticket sales), the reduction of arts education in the school system as a revenue stream (M. Kaiser), lack of access to much needed resources and/or simply not having a place to call home to grow and create their art. These factors contributed to the demise of not only Black but Latino

OUT OF THE 103 COMPANIES LISTED IN TAADD,
THEIR FOUNDING DATE IS RECORDED IN DECADES

26 Companies ^{DECADES} 80's

54 Companies 70's

14 Companies 60's

3 Companies 50's

3 Companies 40's

6 Companies ^{UN} KNOWN

Arts organizations and a cultural sector where we see founding dates back into the 1940s. And even today, many of these organizations live in a “crisis state” day-to-day. What does this mean for a community that loses its center, its safe haven, its heartbeat? The loss and impact of this critical role in community is indescribable. Unfortunately, IABD is not able to record the exact number of Black dance organizations that no longer exist and/or have ceased operations due to the aforementioned situations. Yet, we should be able to track this information through some type of archive, and to-date IABD still has not been able to obtain grant funding to establish one. Nonetheless in 2018, Black dance companies continue to deliver an excellent product in their communities remaining strong and resilient, and still do not receive the same amount of funding as their White mainstream counterparts. When will this disparity stop? When will the same set of criteria, access, funding and opportunity be available to all? It's time for real change – now.

The Andrew W. Mellon Foundation's Program Officer for Arts and Cultural Heritage, Susan Feder, desired to learn more about IABD and we are forever grateful that she and this institution listened to what we had to say. We need more of the philanthropic community to stand up and do the same. We ask the question, will you? This is a CALL TO ACTION. Will you stand up? It is our hope that this report will encourage more of you to answer our call by investing in those Black-led dance companies right in your communities. Our institutions deserve to be fiscally healthy and thrive.

The Black dance sector encompasses so many vast aspects of the Diaspora - from the people, the types of dance, to the lived experiences by those who continue to create. For years, we have been marginalized and made to believe that our cultural contributions were not valid nor important to this art form, yet every time you turn around, someone is using an element of Black Dance in their work. Co-Opting. Stealing. Without Permission. We are a unique people and will no longer be denied the recognition and honor that we deserve.

One of the greatest outcomes of IABD's existence has been its ability to provide for Blacks in Dance an opportunity to get to know and learn from one another. And with that, IABD has given all of us an opportunity to capture and honor ourselves as no one else would... to acknowledge our own contribution to the creation and preservation of Dance performed, created and produced by Blacks from around the world.

This one is for the ancestors. #IABDFOREVER
As Baba Chuck Davis would always say...
Peace, Love and Respect – For Everybody,
Denise Saunders Thompson
President and CEO

IABD HISTORY

January 1988, Joan Myers Brown, Founder/Executive Artistic Director along with the Philadanco! staff launched the 1st International Conference of Black Dance Companies as a direct result of an artistic grant from The Pew Charitable Trusts that included assistance from University of the Arts, Entertainment Business Services, the Pennsylvania Arts Council, the City of Philadelphia and the Coalition of African American Cultural Organizations. Ms. Brown felt that a gathering of the Black dance community would serve not only her needs, but also needs of other Black dance professionals. Eighty professionals attended in Philadelphia, PA.

In 1993, Bonnie Bing, the Association's first Executive Director was appointed to carry forth the vision and daily administrative operations of the organization. IABD established a national scholarship-training program for dancers in 1996 and offered a multi-company audition for dancers across the nation, the first of its kind.

January 1999, Dr. Sherrill Berryman Johnson, Professor of Dance at Howard University would become the Association's next Executive Director, taking the organization to another level of national and international prominence and respect. IABD would operate its offices from this university for more than 10 years with support by the Howard University Dance Program and its students.

In 2010, Denise Saunders Thompson was appointed the third Chairperson/Executive Director of the Association and one year into her tenure, 2011, obtained the incorporated nonprofit with charitable status, 501(c)3 recognition for the organization. And in 2017, the Board of Directors appointed Saunders Thompson as its first President and CEO, having received a half million-dollar grant awarded by The Andrew W. Mellon Foundation to establish and develop the Association's infrastructure and conduct an organizational health study and assessment of a representative sample of the Black dance sector's dance companies. April 2018, the Association was awarded a \$2.6 million-dollar grant from The Mellon Foundation to continue its work within the Black dance sector centered on organizational and financial health of this community. IABD entered this milestone year with the 30th Anniversary of the Annual International Conference and Festival of Blacks in Dance taking place in Los Angeles, CA hosted by founding member, Lula Washington Dance Theatre, where its President/CEO presented **THE BLACK REPORT's** preliminary findings.

Today, the Conference and Festival has grown to include an average of 400 - 800 participants from across the United States, Africa, Australia, Canada, the Caribbean, Europe, and South America. The Conference and Festival have been held nationally and internationally in California, Canada, Colorado, New York City, North Carolina, Ohio, Pennsylvania, Texas and Washington, D.C .

Inspired by the convening of the Conference and the possibility of an organization that served the needs of those committed to Black Dance, constituents of the 1990 Denver, CO Conference hosted by Cleo Parker Robinson Dance, presented a motion that called for a formalization of an Association, that each year would rotate from one city to another with a host organization as its presenter. In 1991, at the Dayton, OH Conference hosted by Dayton Contemporary Dance Company, the unincorporated association, The International Association of Blacks in Dance (IABD) was formalized and an Emergency Fund was instituted for IABD artists and companies. During the Association's first six years, 1988 – 1993, its Founding Organizational Members hosted the Annual Conference.

The inaugural Executive Committee and Founding Organizational Members of the Association included (listed in year of presenting history for the Conference):

The Philadelphia Dance Company	Cleo Parker Robinson Dance	Dayton Contemporary Dance Company	Lula Washington Dance Theatre	Dallas Black Dance Theatre
				
1988 - 1989 Joan Myers Brown Honorary Chair	1990 Cleo Parker Robinson Vice Chair	1991 Jeraldyn Blunden (1940-1999)	1992 Lula Washington Treasurer	1993 Ann Williams 2nd Vice Chair

IABD is committed not only to documenting and addressing Black aesthetics in dance; it educates younger generations about contributions of Black artists in dance. As one avenue for accomplishing these goals, the Association has established archives with the National Afro-American Historical and Cultural Museum in Wilberforce, OH, the Afro-American Museum in Philadelphia, PA, and Howard University Moorland Spingarn Research Center in Washington, D.C.

The Association and its Conference were initially shaped by the presence of some of the most prominent companies and individuals in the Dance community (alphabetical order, last name first) *Ronald K. Brown*, Evidence, A Dance Company; *Chuck Davis*, African American Dance Ensemble; *George Faison*; *Carol Foster*, DC Youth Ensemble; *Joan Gray*, Muntu Dance Theatre; *Beverly Harper*, *Charmaine Jefferson*, *Denise Jefferson*, *Carmen de LaVallade*, *Donald McKayle*; *Eleo Pomare*, Eleo Pomare Dance Company; *Dr. Patricia Reid-Merritt*; *Rod Rodgers*, Rod Rodgers Dance Company, *Walter Nicks*, and a host of many others with deep and committed interests.

TELLING OUR STORIES...

How is it that we create so much amazing work, save so many lives and become the life force of the communities we exist within-with so little?

INTRODUCTION

Approach

IABD traveled the United States collecting data from thirty Black-led organizations in order to assess the needs of the Black dance sector. As an organization that has been servicing the Black dance community for twenty-seven years with a focus on education, networking, performance opportunities and professional development, IABD is poised to bring to light the innovative methodologies of these Black-led dance organizations, that enabled them to make historic accomplishments in spite of pervasive and sometimes crippling racism as well as systemic financial inequities – utilizing dance as a means of protest, survival, and social change.

Between April 2017 – February 2018, the organizations (see Table 1, page 21) invited to participate in the Comprehensive Organizational Health Initiative (COHI) were interviewed. The participants served as a representative sample of the Black dance sector. Staff from varying roles (artistic, executive, etc.), Board Members and supporters within the thirty organizations participated in face-to-face interviews that lasted between 4 – 6 hours. The interviews were aimed at assessing the experiences and needs of Black dance companies. All interview notes and documentation were recorded by the interviewers, Denise Saunders Thompson, President and CEO and Baraka Sele, Independent Arts Consultant, and subsequently crosschecked for data reliability. Interview findings provided a glimpse of the unique nature and context within the Black dance community and complement the findings from Nonprofit Finance Fund's (NFF) Phase I COHI financial analysis efforts. Secondary data (i.e., budget, in-kind self-identified resources, staff counts) were also pulled from NFF's financial analysis to further describe findings noted from the interviews.

THE BLACK REPORT documents the unique context of Black dance companies in the United States. This unique context was presented by highlighting a subset of IABD's membership. It's important to note that IABD's dance company membership does not represent all Black dance companies in the United States. In fact, we are not able to identify the total number of Black dance companies that exist in the United States. Varied definitions exist on what it means to be a Black dance company, so the final number is unclear and difficult to report. However, IABD does have Black-led dance organizations/professional membership in more than half of the United States and throughout Africa, the Caribbean, Europe, North America, and Oceania continents. As such, the results of this

effort are meant to be generalized but should note that not all Black dance disciplines were captured in this study.

Additionally, this research is reflective of the subset of organizations that met specific criteria for COHI. The highlights of a study with an expanded scope might look drastically different. Much of the data collected during these interviews was self-reported data and was later found to complement the data collected by NFF. After the data analysis, it was apparent that many of the interviewees interpreted the interview questions quite differently which informed the responses. While this insight is important to note, it also highlights the variety of ways that COHI cohort members view operational definitions.

Qualitative and quantitative research work together to tell the story of an organization. The qualitative work executed here provides a strong foundation for understanding the role of Black dance in America. However, a more in-depth survey that compares these companies to other dance companies similar in scope, and other Black arts organizations might provide a point of comparison to determine what Black dance is doing well, and what can be learned from peer organizations with similar resources.

Findings

The data analysis used to report these findings incorporated both the findings from NFF’s financial analysis and the data obtained by IABD during the onsite interviews of the thirty COHI member organizations. Unless otherwise noted, the findings represent analysis conducted on thirty dance companies. “Stories are data with a soul and no methodology honors that more than grounded theory. The mandate of grounded theory is to develop theories based on people’s lived experiences rather than proving or disproving existing theories.” - **Brené Brown** author of **Daring Greatly: How the Courage to be Vulnerable Transforms the way we Live, Love, Parent and Lead**

This analysis by IABD has primed the pump for the dance organizations included in this study to systematically think through their policies and practices. By having the organizations articulate verbally and in writing their current position and future goals, they are able to see exactly where they are and how far they have to go to reach their goals. They can also see what is possible. The fact that one organization boasts a \$5.2 million-dollar budget in a city with a Black population that is only 2% of the city, demonstrates that a variety of communities can appreciate Black dance, and will support it. Continuing to share information via IABD will be crucial for these organizations to assess their work and innovate their practices and programming.

Yet, depending upon the chosen dance style, company economics, and region, it appears that very little has changed for Blacks in dance on the concert stage. Too often, presenters still only commit themselves to presenting one Black dance company per year, regardless of the program content. It used to be that it switched back and forth between Alvin Ailey American Dance Theater (Ailey) and

Dance Theatre of Harlem (DTH). However, as many other companies of Blacks in dance grew in their artistic delivery, most of whom are founding members of IABD, presenters had more choices, these two larger companies ultimately faced important competition.

While the numbers of Blacks in dance has continued to grow, the corresponding increase in the overall presentation of Blacks in dance has been relatively nominal and stagnant. To date, companies of Blacks in dance still face the all too often, “only one per year, and maybe a few more if it’s in February during Black History Month” syndrome. Now, as financial resources have tightened, not only do these companies face the “only one per year” syndrome but find that presenters are too often limited to booking a group based on its cost rather than what it can deliver qualitatively in order to break even. As a result, even some of the matured and medium sized companies that have grown up to capture a piece of the stage once reserved for an Ailey or DTH, are finding themselves squeezed out for bookings by new and less costly dance companies of today.

Subsequently, Blacks in dance with companies and schools/studios continue to struggle to gain notice, capture critical bookings and private funding that leads to growth and long-term sustainability, and ultimately a thriving dance sector. Again, we pose the question: When will this disparity stop? When will the same set of criteria, access, funding and opportunity be available to all?





THEMES AND TRENDS

While on the road visiting the COHI participants, IABD documented themes and trends that were common, recurring and resonated throughout a number of member organizations. As people often work and create in silos, many of these shared yet untold experiences were brought to light as IABD traveled around the country. IABD began to inform participants that they were not alone and that so many others were having the same experiences in other regions of the country. It became clear that the survey findings, interviews, and finances became the evidence to demonstrate these similarities amongst companies across the Black dance sector and arts organizations in general. But how can these trends become opportunities for a much-needed dialogue and to support change in our community?

The following themes and trends are broken into three categories – arts organizations (the field in general), Black dance sector (founded and/or operated by) and IABD organizations (members of the Association). Though we recognize that many of these points reflect the overall state of the performing arts field and acknowledge that the dance world is a relatively small portion thereof, dance funding for this particular sector is extremely limited. If White-led mainstream dance organizations are not properly funded and/or resourced, then institutions in the Black dance sector remain on life support.

Arts Organizations

- Loss of corporate and small businesses in the community is impacting arts organizations.
- The big corporations are no longer funding the arts.
- The importance of relationship building, personal contacts, intimate knowledge of one’s constituency for survival.
- Funders prefer to provide project-based/program support rather than general operating support, whereas the artists/companies are stating that they need operational support.
- Many organizations are waiting on payments from the arts council which then disturbs cash flow for the organization and delays payments to dancers/ staff/ vendors.
- Presenters trying to put smaller dance organizations together in a collaborative– “new model.” Smaller less established companies working together.
- Artistic and Executive Directors who have full time employment outside of their

dance organization have elected to not pay themselves a full or partial salary; they are sacrificing legitimate payment to themselves for service and work performed.

Black Dance Sector

- Mainstream large budget institutions (e.g. big ballet companies in California, Illinois, South Carolina) are beneficiaries of “bail outs and debt relief” that are not accessible to the Black dance sector.
- Gentrification is changing audiences/ communities/ constituents.
- Some funders are trying to do the “shot gun wedding”, i.e. forcing/compelling Black dance organizations to work with White mainstream large budget organizations with whom they may have nothing in common.
- Other than educational institutions, long-standing relationships are on the decline especially between the dance companies and corporate funders. This decline is not due to a deficit on the part of the companies, but rather, less of a corporate will to fund the arts overall. Furthermore, there are cities where there is more than one Black dance company, and, in addition to all of the other artistic and cultural organizations, the plethora of companies may be causing funders to limit resources. In many cases the companies that are operating in cities with more than one Black dance company serve different geographic areas, and perform different types of dance, but the identity of these companies, for majority audiences, may not be understood beyond “Black Dance.”
- Medical/ health care industry and dance organizations are working together – there are cross sector collaborations. The need for survival mechanisms such as cross sector collaborations and partnerships (i.e. Medical/ health care industry and dance organizations are working together) beyond cross cultural collaborations.
- Directors/ Founders/ Organizations are training their dancers to have other skill sets so that when they stop dancing, they are able to stay within the art form in other areas (i.e. administrative, production, etc.).
- Resilience and sacrifices have kept organizations alive in spite of limited resources.
- A consistent discussion and theme have been the educational/ cultural/ moral/ social/

spiritual/ survival impact of dance organizations rooted in their communities; dance companies are literally “saving lives” of both children and adults; many dance companies are critical to the health and well-being of individuals in their communities.

- Symbiotic partnerships have come together most notably between educational institutions and the dance companies in this study. Often dancers are students at nearby primary and secondary schools and come to these dance companies to learn to dance. Many of these children eventually become dancers who work for the companies. Fifteen companies rent space from the nearby school or university, and thus, have access to the student body for recruitment purposes, and the school receives exposure to art. HBCU’s appeared to have a special relationship with these dance companies in that they invited them to make tour stops on their campuses. One company even indicated that their founding director’s college of choice was selected in part because of her work as a youth with another area Black dance company. Incidentally, educational partnerships are some of the longest standing relationships for these dance companies.

IABD

- Reluctance to talk about the financial health of their organizations honestly; individuals did not want to reveal the real information about who may or may not be paid or how much they are making.
- Reluctance to reveal the facts/ truth about the administrative/ financial/ operational health of the organization (and, in some cases, personal health), until the leadership realizes they are often in the same boat/ situation with many of their counterparts within in the IABD membership.
- The financial diagnostic can be utilized in all communities to help leverage their particular funding community. All organizations have asked when they will receive their financial diagnostic.
- The evidence and significance of a powerful, personal and professional connection between the leadership (Denise Saunders Thompson) of the Association and her students/ friends/ colleagues in dance organizations throughout the country provides tentacles all over the country via Howard University and IABD. This recognition has occurred in all of the site visits.
- IABD organizations have been foundational/ pilot programs for funding initiatives, however not the recipient of further money from that foundation or funding agency.

- The cultivation/ development of many of the dancers in the various companies occurs through organizations rooted in community-based organizations’ holistic approach that reflects care of the whole dancer.

- The need to move beyond broken models and what’s been done in the past -- especially the decline of touring opportunities; but “moving beyond” requires a willingness to be open to new ideas and opportunities/ collaborations and connections.

- Organizations are feeling isolated; that they are all alone creating the work.

- Long Term Board Members can be a strength or a weakness



METHODOLOGY AND SAMPLE STUDY

Purpose of the Study

In February 2017, Denise Saunders Thompson (IABD President and CEO) and Baraka Sele (Independent Arts Consultant) designed interview protocols to document the experiences and assess the needs of the thirty Black-led dance companies invited to participate in Phase I of the COHI. To participate in the COHI cohort, the dance organizations had to meet the following criteria:

- (1) established to serve culturally specific communities of African ancestry or origin,
- (2) demonstrated that the majority of their work was created and presented by artists of African ancestry or origin,
- (3) had a dance company as part of their organization,
- (4) had been in operation for more than five years,
- (5) was a United States based organization,
- (6) maintained current IABD membership,
- (7) had annual operating budget of \$100,000 or more with in-kind expenses.

Additional criteria for participation included:

- (8) a depth of community relationships,
- (10) an excess demand for local based programming relative to organization’s ability to provide programming,
- (11) engages/ supports local artists,
- (12) demonstrates a loss for the community if this organization no longer existed,
- (13) and, a demonstrated willingness to actively participate in the COHI assessment process.

To document a comprehensive overview of the experiences of Black dance companies, the characteristics of the thirty dance companies ranged in geographic location, age of company, artistic discipline, and budget.

...for the love of dance...

WHO WE ARE, WHERE WE ARE, WHAT WE LOOK LIKE

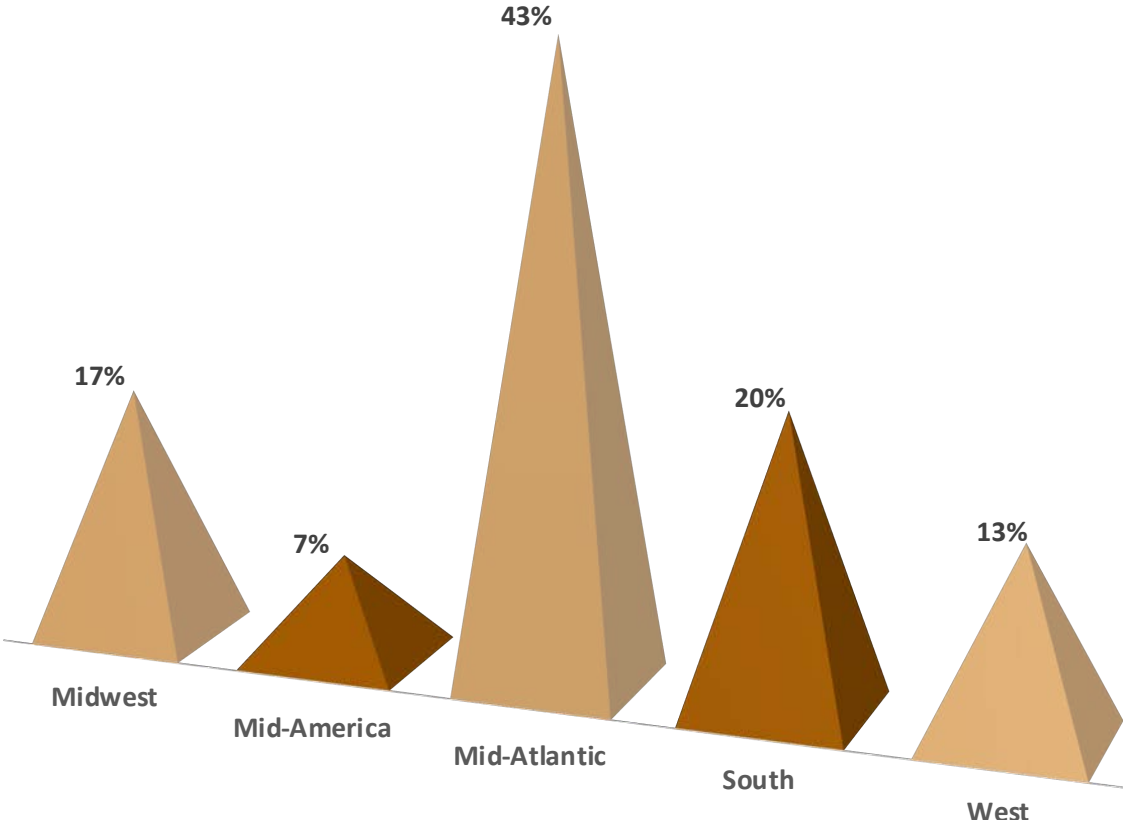


*Company, Location, Founding Date, Budget Size before in-kind expenses



G E O G R A P H Y

Chart 1: Regional Location



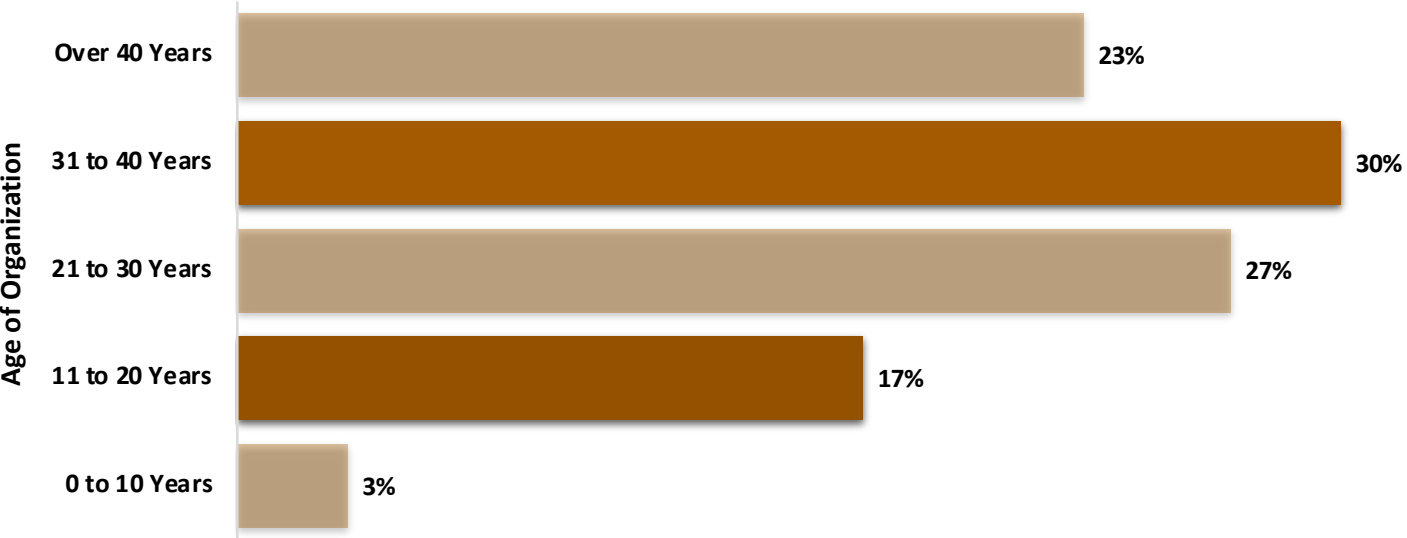
Geography is broken down by regional arts organization geography (<http://usregionalarts.org/>).

The dance companies in the cohort represent a cross section of regional locations in the United States including the Midwest (Illinois, Indiana, Iowa, Michigan, Minnesota, North Dakota, Ohio, South Dakota, Wisconsin), Mid-America (Arkansas, Kansas, Missouri, Nebraska, Oklahoma, and Texas), Mid-Atlantic (Delaware, the District of Columbia, Maryland, New Jersey, New York, Pennsylvania, the US Virgin Islands, Virginia, and West Virginia), the South (Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina and Tennessee), and the West (Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming). Those that participated in this cohort were most heavily concentrated in the Mid-Atlantic region of the United States. No dance companies from the New England region participated in this analysis/ review.



L E G A C Y A N D R O L E I N T H E C O M M U N I T Y

Chart 2: Age of Organization



Age of Organization

The dance companies in this cohort are cultural fixtures in their communities and have consistently demonstrated a commitment to their artistic endeavors. The average age of a dance company in this cohort was 29 years old. The youngest company was seven years old while the oldest company was 50 years old. The majority of the dance companies in this cohort, or 30%, have been in existence between 31 and 40 years.



FOUNDER PRESENCE

The presence of the company founder or collective founders is strong for these companies. Five companies in particular, the youngest of which was founded in 1980, were founded by individuals. The remaining 23 organizations were founded by collectives. Ninety percent of the companies in the cohort indicated that a founding member was still a functioning member of the staff at the organization. It should be noted that of those organizations who have founders that are still with the company, six of those companies are over 40 years old.

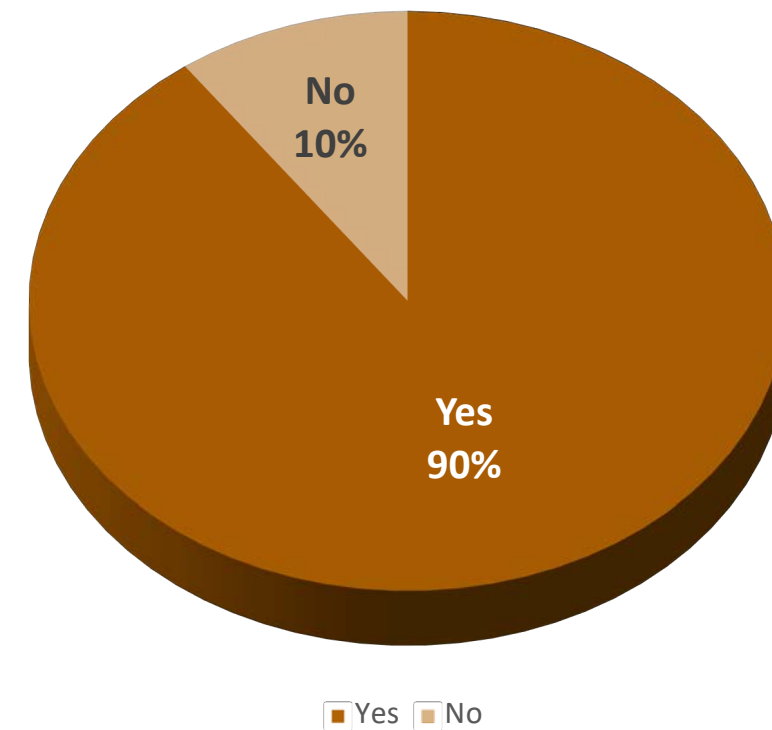
The founder presence serves to be an area of formidable strength for the organizations, and moderate weakness for succession planning purposes. All founders take on outside work choreographing and teaching and pour those funds back into the organization. Twenty-six founders indicated that they were stressed and fatigued with the challenges of being both administrators and creatives. Most would like to focus on the creative work, but are unable to do so due to fiscal concerns. The fact that these founders have given their lives to sustaining this work has kept the companies going for decades. However, many are beginning to age and have health problems. One organization discovered the value of the work of their primary person (often times Founder) was doing when he became ill and they had to pay others to complete his tasks. This model of running organizations on sheer will and love is not sustainable, should the health of the founders or executive directors decline significantly.

Succession Planning

Succession planning is something that many of the dance companies know that they need and would like to accomplish. However, succession planning is challenging when the funding is not there to pay personnel what they are worth. The current founders and executive directors are giving their entire lives over to their organizations for very little financial compensation. Finding younger people to do the same, in even more expensive cities, is a significant challenge. Furthermore, the existing staff realize that expecting someone new to give their life to the work with as little financial compensation as they have received themselves is unrealistic. The organizations are working to pay all of their staff more. They understand that the reward that comes from seeing dance thrive is significant, but not enough.

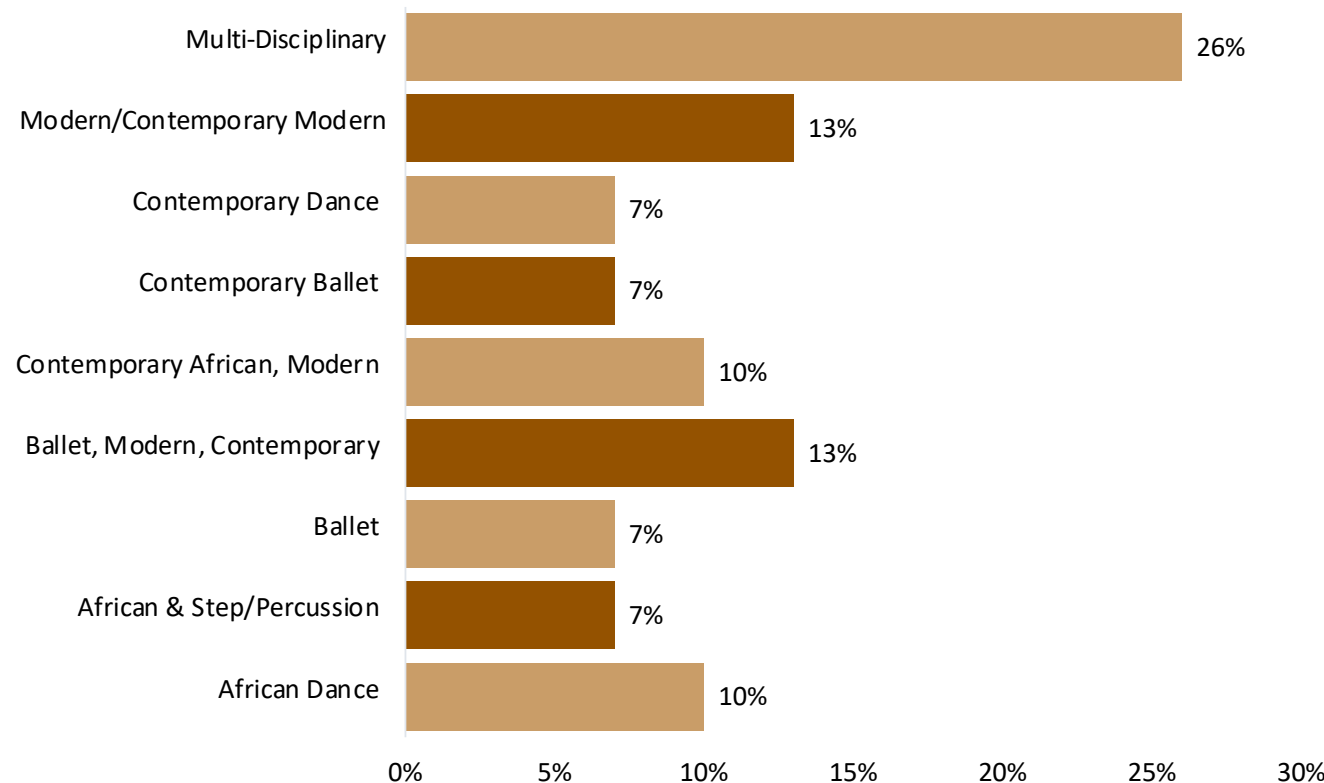
Additionally, given the funding climate and audience development challenges, several organizations indicated that they had either shifted their marketing to reflect that they represented the city, or dance for all rather than specifically indicating that they were a Black dance company in order to attract new audiences and funding. Other organizations indicated that they did not shift from specifically indicating that they were a Black dance company, but that this adherence to their original mission had been to their detriment. This shifting in identity for marketing's sake is reflective of the changing demographics of metropolitan cities where the migration of Black people to other locales may be having an adverse impact on support for local Black organizations. It also speaks to how some organizations planning and promoting efforts are evolving to match the existing climate.

Chart 3: Founder Presence



DANCE COMPANY GENRE

Chart 4: Dance Company Genre



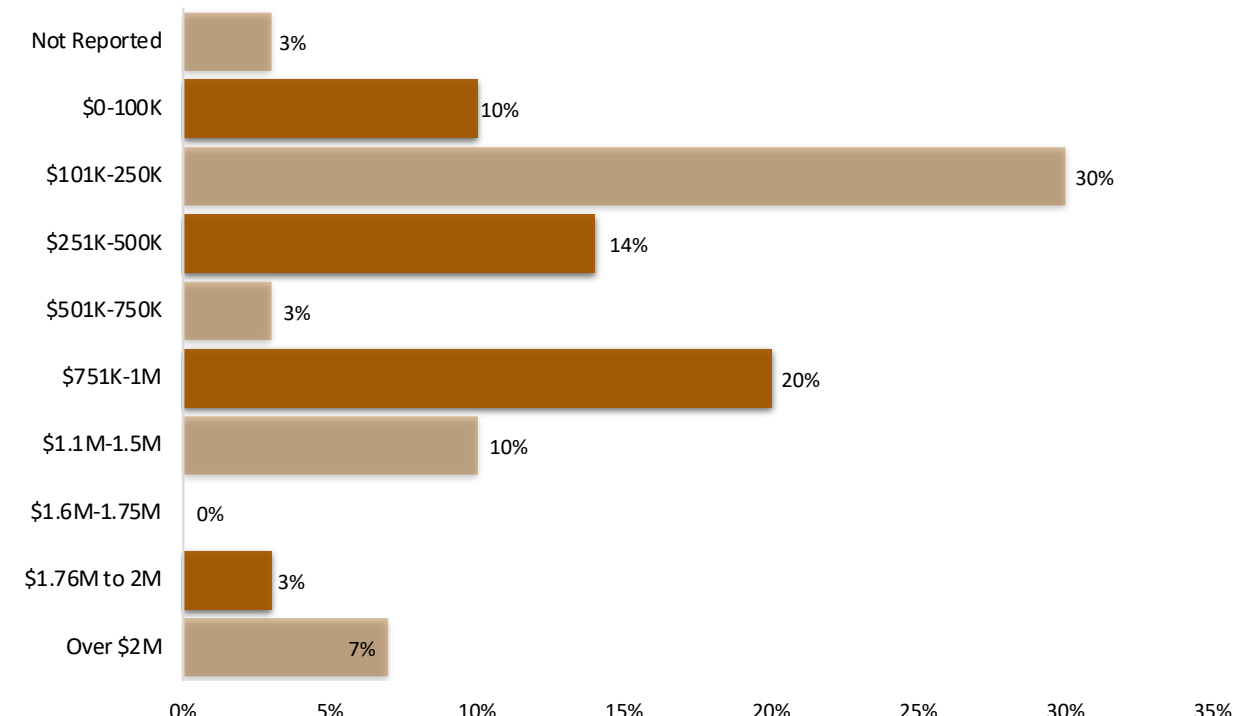
Cohort members report that their art includes a variety of dance disciplines, often falling within at least two dance genres. There were five companies with a singular focus on one dance genre. It's interesting to note that 26% describe their dance genre as falling within multiple disciplines with at least three genres noted within their description of their art. A few examples of these descriptions include:

- (1) Modern, Ballet, African
- (2) African, Jazz, Modern
- (3) Modern, Ballet, Afro-Caribbean, Post-Modern
- (4) MT Apparatus, MT Modern, MT Afro Hip Hop, and Reinforced Motor Function (McLeod Technique)



FISCAL CLIMATE

Chart 5: Budget Size Per Fiscal Year 2016



The budgets for these dance companies range from as small as \$73,413 for the newest company to as large as \$5,351,700. There are significant differences in the budgets of organizations that own real estate or have very low rent, and those that incur costs due to renting rehearsal and administrative space. Organizations that indicated that they felt financially solvent owned or rented their spaces for very little money. For organizations in expensive metropolitan areas, real estate was a key component of their survival.

The above budget numbers would seem robust considering the fact that seven or 23% of them range between \$500,000 and \$1,000,000 and six or 20% of them have a budget of over \$1,000,000. However, these numbers belie a great deal of donated labor. The work of these long-standing

organizations has been carried out due to the dedication of the staff and artists. Many of these artists and professionals gift their time to these companies simply so that art of African origin can exist. However, the estimated value of the combined unpaid labor for all thirty companies is \$4,941,185.85. This estimate was obtained through an In-Kind Revenue Survey developed by NFF with input from IABD. All thirty companies completed this survey to inform the value of combined labor based on how much it would cost the organization to pay for the service provided. Thirteen companies indicated that the primary producers of the art, or dance apprentices, have donated approximately \$195,942 combined dollars in talent to their organizations.

In addition to dance company members, dance interns have donated another combined \$70,300 to five organizations. Professional, full-time dancers have donated \$791,800 to seven organizations. Services donated by professional technicians, such as stage management and lighting design and operation totaled \$310,953. One company is reporting that 58% of their expenses are in-kind. As metropolitan cities grow more expensive those that provide in-kind labor to these organizations may not be able to provide their services for free. There are clearly audiences who enjoy the work of the dance companies, and their presence has strengthened their communities. Thus, it is imperative that these companies find funding to support the myriad of staff who make the work happen.

As noted above, the budgets for these organizations vary widely. They range from \$73,413 to \$5,351,700. However, only two companies rated themselves as not financially healthy when asked verbally. Others ranked their health as needing improvement but did not see the situation as dire. When asked to rank the organization's health on a scale from 1-10, the average rating was five. Yet, twelve organizations did rank themselves at a seven or above, which is promising.

This incongruence between the verbal ranking and the numerical ranking is significant, and thus the data is not clear. It seems that the companies are somewhat aware of the financial challenges they face, but are remaining optimistic to the point of, perhaps, not facing the totality of their needs. Despite good feelings about the financial stability of the organizations, only three companies had two or more months of cash on hand available in fiscal year 2016. Forty-one percent of the companies had less than one month of cash on hand. This reality is reflected in the companies' fiscal goals: 38% of the organizations are aiming to have a budget surplus while the majority hopes simply to break even. In fiscal year 2016, eleven organizations reported a surplus.

However, all of these organizations also noted significant amounts of in-kind donations. These data include in-kind donations of significant amounts of labor, and thus, they have not achieved a surplus in the truest sense, which means that they have earned more than is reported.

FISCAL CLIMATE

Organizations who outright own property, or who have low rent costs, are financially more stable, and seem to be able to focus on their core work and seek these partnerships less often. In some cases, these partnerships are required by funders who wish to see their dollars go further. In these situations, the companies work hard to meet these funding requirements and remain focused on their mission as a dance company. Nonetheless, the companies are finding ways to partner that fit within their mission.

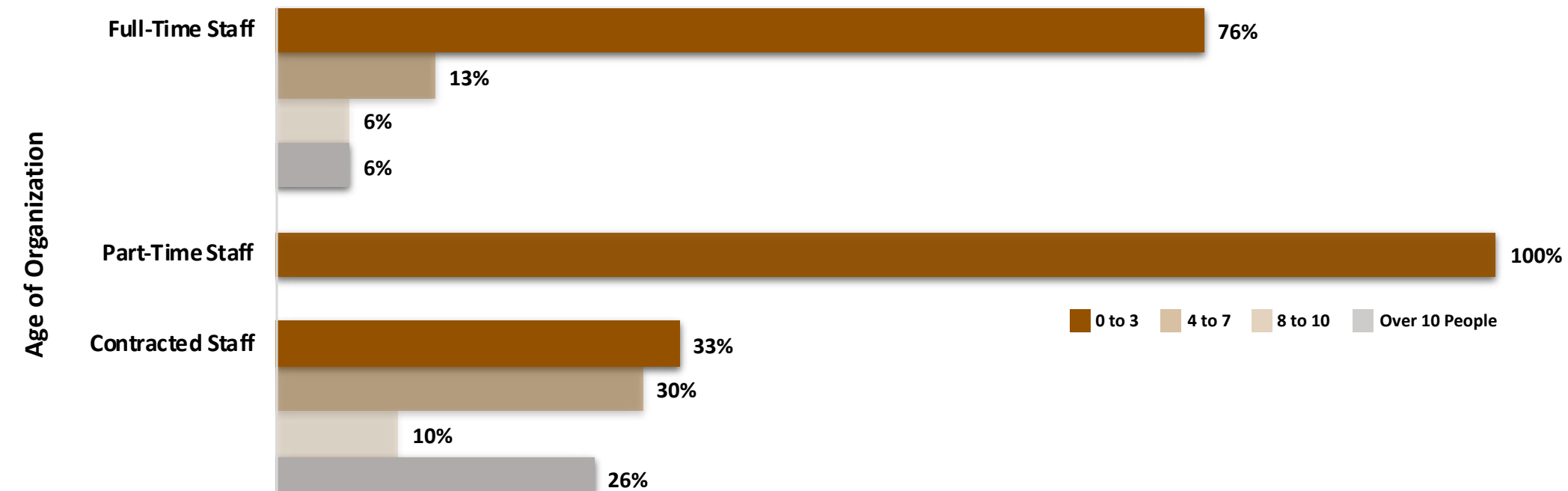
In order to stay viable and relevant, however, several organizations indicated that they were adding interdisciplinary aspects to their performances including singing and visual arts. On most occasions this work reflects the fiscal climate and a need to diversify their work in order to reach new audiences. Several organizations noted that they partnered with dance companies that are grounded in the traditions of other groups such as American Indian communities. These partnerships reflect a relationship that is not only financial but also spiritual in that they represent people who have historically been excluded coming together to create one, forceful, voice.

STAFFING

When asked questions about their staff, these dance companies reported information on their administrative and production staff. The chart and the interpretation below represents information on those staff (administrative and production staff) members only. Information about the dancers in the company were reported separately.

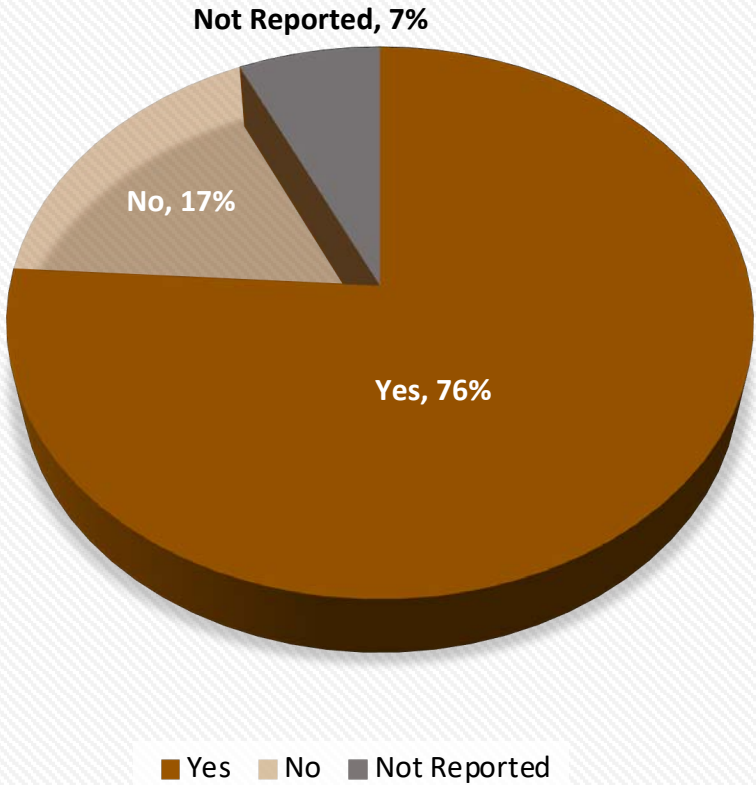
Of the thirty organizations, only two have ten or more full-time staff. The organization with the largest budget is not one of these two organizations. The average number of full-time staff, when considering all organizations is three and a half. It should be noted, however, that six of the thirty organizations indicated that they had no full-time staff at all. With regard to part-time staff persons, only six of the thirty organizations have part time staff in this category (see chart below). The primary number of staff are contracted positions. Only six of the thirty organizations did not have contracted staff that were not dancers.

Chart 6: Paid Staff Types



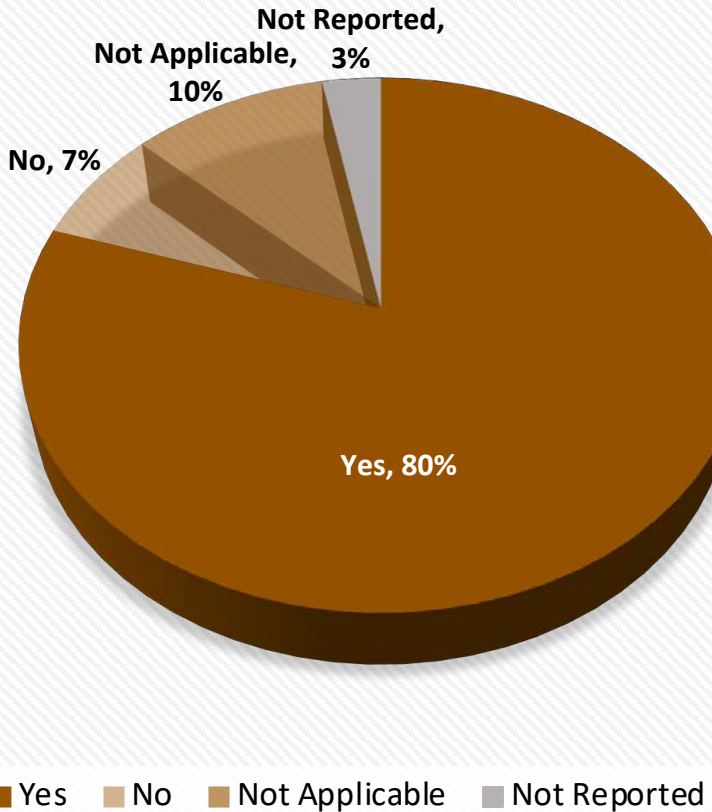
COMPENSATION

Chart 7: Paid Artistic Director



Twenty-three companies in the cohort or 76% have at least one paid artistic director with the exception being one of the smallest, newer companies. There are five organizations that have not paid artistic directors. Most dance companies reported that paying their artistic directors was essential to maintaining continuity and developing dancers, even more so than the executive director.

Chart 8: Percentage of Paid Dancers



Twenty-four dance companies in the cohort, or 80% of the sample, report that they pay their dancers. One company did not respond to this question, five companies report that they are unable to pay their dancers at all. The length of dancer contracts varies and is based on funding. Some dancers are paid yearly, whereas others are paid weekly. Dancers' contracts vary and can be paid based on:

- performance only;
- rehearsals only;
- performance, rehearsals, teaching and choreography;
- project-based pay.





TOURING ACTIVITY AND COMMUNITY INVOLVEMENT AND COLLABORATIONS

Touring Activity

Nearly 80% of the companies are touring domestically, and of those, 30% are also able to tour internationally. Less than one-quarter of the companies indicate that they are not touring. No company reported touring solely internationally. The fact that these companies are able to perform outside of their respective cities indicates that there is a desire for Black dance and that the companies have the capacity to tour.

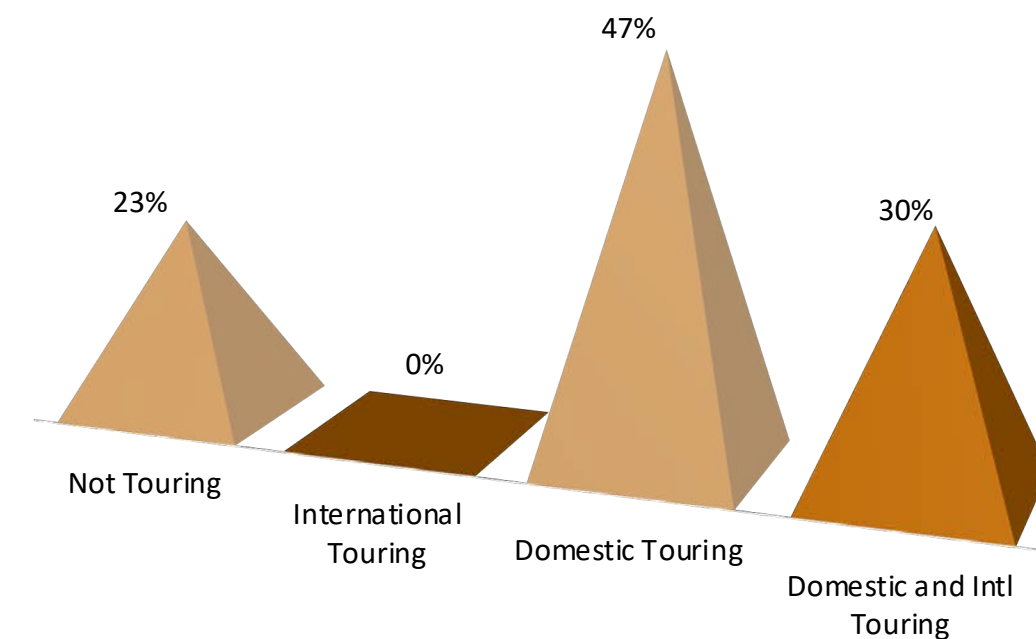
While 80% are touring domestically, that does not reflect a persistent concern that was aired amongst the participants regarding the diminishing level of tourism in the United States. The challenges that face Black dance companies to distribute their art, far outweigh the opportunities to be presented. IABD has invited presenters to re-engage in the conversation about touring engagements for the Black dance community, to gain a further understanding of the touring process, enhancing tools for touring, increasing and awareness/recognition within the U.S. and abroad.

One aspect of touring that is directly within one organization’s mission to serve “culturally specific communities of African ancestry or origin” are those companies who have been able to tour HBCU’s. Currently, twenty dance companies have current relationships collaborative in nature, within HBCU dance programs, through master classes, workshops, training and professional development opportunities. These colleges and universities were founded during an era when higher education was segregated, and have continued to offer Black students in particular, but students in general, a place where a Black aesthetic is both valued and cherished. The partnership between the COHI cohort and the HBCU institutions is noteworthy.

Community Involvement and Collaborations

The work of these companies is achieved through the dedicated hard work of its long-term staff, dancers, and boards of directors. An additional partner in their work are their surrounding communities, which include school districts, colleges and universities, corporations, non-profit organizations, and other artistic organizations.

Chart 10: Type of Touring Activity



THE NONPROFIT MODEL

The nature of how arts organizations work changes over a period of time due to its connection with the community, its funding support, programming, and other reasons. Therefore, it only seems fit, that the business model of our companies should shift, change, and grow just as the work does. Though there are other means of operations to consider, fiscal sponsorship, affiliation with higher education institutions, project-based work, etc. However, the COHI participants of this study decidedly work within the established constructs and confines of a model – *“the dominant organizational format that is the incorporated nonprofit organization with charitable status [that is challenging and has] become ill-adapted to serve emerging realities and intentions.”*

This format provides public and private funders with the legal accountability they desired when making financial contributions grants. At the same time, it demands delivery and accountability and cultivates rigid ways of working and complex procedures to ensure that risk is managed out of the processes of the organization. The format is predicated on maintaining a consistent level of annual operations, which was somewhat possible when there were sufficient resources in the arts funding system to support sustained annual activity. However, with the lack of growth in the arts funding system, most arts organizations are now severely under-capitalized and straining to achieve their expected level of annual activities.

Two perilous traps of the structure are the institutional mindset and the relentless drive for growth with its attendant aversion to risk and failure. The institutional mindset often leads to confusion about who is responsible for leading the organization with much of the nonprofit literature on governance supporting a hierarchical organizational structure with the board of directors charged with setting the vision and mission of the organization. This viewpoint is often too rigid and too risk adverse to fit the needs of entrepreneurial artists.” (Arts Action Research article, “Do We Need A New Model?”)

IABD is currently operating in this structure and yet, we believe, it is important that we learn how to work towards a more healthy and productive organization that better services what we do and how that’s accomplished. Leadership of this organization will not prescribe to an institutional mindset of running a nonprofit – we make conscious decisions to operate differently, internally and externally.

Many of the Black-led, IABD member organizations within this report, that appear to be fiscally stable, are functioning in a state of daily crises as a result of systemic barriers – biases, discriminatory practices, lack of fair access and opportunity, racism, social justice issues and just plain ‘ol trying to operate within the standard nonprofit model. On a day-to-day basis these companies are experiencing

financial and organizational predicaments that could have them open for business one day and closed the next. Yet within this model, they weather the many storms that come and go, withstanding the test of time – **50 years and counting!** How have they been able to do so? Ask anyone of them, and they will tell you “just barely, but we are still here.”

Prescribed organizational behaviors and configurations of the nonprofit model simply do not work for our companies based on White mainstream structures, expectations and ways of working. The circumstances and conditions for Black dance companies are inequitably different and our organizations have been struggling for years to achieve a traditional and conformist organizational structure that was developed to actually keep us out and/or with limited to no resources. This inequity has been brought about by design and through a lack of access, unobtainable measurements and criteria.

What the organizational assessment has given the COHI participants is the permission to question the viability and current operations structure of their organizations, so that they might consider other options that would better serve their needs. Upon the realization that they no longer needed to think or act in a certain way, participants stepped ‘outside of the box’ to actualize the much-needed evolution within their organizations. There has been a shift, whether individually or organizationally across all of the participating companies – 100% – as a result of this program. This is a result of the re-establishment of a network that was once feeling siloed and alone, that now has re-connected and has given itself permission to make change while supporting the work of one another.

IABD is now positioned and poised to make change in the nonprofit arts sector and ready to lead the way. The work of correcting the narrative, leveling the playing field, removal of systemic barriers and shifting of power lies ahead. A roadmap for change does not exist, however we have decided to move forward, a continued theme for an organization in its 4th lifecycle – “create and build it as we go.” IABD is looking beyond the point of acknowledgement to recognition, and seeks direct change that must occur in the performing arts field, corporate and philanthropic communities for our organizations to prevail and survive. We must do what is necessary to effect change. IABD will focus on what we all have to gain, rather than what each one of us may lose. We owe this to ourselves.



A CALL TO ACTION RECOMMENDATIONS

A Call to Action for the Arts and Culture Sector

After reviewing the findings noted above, the following areas create opportunities to provide additional support for the dance companies in this cohort specifically, and the needs of the Black dance sector at large. While IABD is positioned to be able to support Black dance companies because of their legacy, expertise, sector relationships, and historical connections to these organizations, IABD does not currently have the capacity nor finances to address many of the challenges faced by the companies in this cohort. Yet, we are in need of capacity.

For those in the arts and culture sector that have prioritized the diversity, equity and inclusion of various dance forms, aesthetics and voices in dance, these research findings present an opportunity to support the evolution of the Black dance company experience, to right the wrongs and effects of systemic oppression for people of African descent in the dance sector specifically while supporting the breadth and depth of the dance sector in general.

Outlined below are opportunities that IABD, if funded, could employ to support the capacity and evolution of these Black dance companies. These opportunities exist and IABD is primed to be the ideal service provider directly to these organizations and its community.

• Fundraising Support

Organizations are aware that they must begin thinking about fundraising differently than they have in the past. Some have already begun diversifying their revenue streams to include leadership institutes, arts education programming, etc. These efforts provide additional revenue for their work and could serve as a best practice.

• Operational and Staffing Support

Several of the organizations reported that their work rests heavily on the work of one or two persons who guide the organization. Through sheer will these individuals are keeping Black dance alive in their communities. However, constantly being responsible for keeping an organization afloat, and maintaining their dance staff means that there is little time for long term planning and envisioning.

• Board Development

Budget and finance incorporate several entities for the companies, one of these is board development. At present, not all companies are requiring their board members to contribute financially to their organizations.

• Archive and Resource Database

IABD has access to a wealth of information which serves as a nucleus for scholarly discourse. A clearinghouse or database on the IABD website could include scholarly articles about dance and arts trends; provides resources for funding; culls together relevant Conference and Festival information; and highlights best practices in leadership development; documenting impact and other topics important for innovation and success. A comprehensive Black Dance Archive is needed now more than ever.

• Partnership and New Programming Opportunities

There are opportunities for IABD to partner with organizations within our current programming structure (COHI, regional sponsorships, programming opportunities, touring networks, master classes, consulting services, emergency preparedness, Conference and Festival planning, and production partnerships with local entities).

Health and Wellness

Given the repeated mention of the waning wellness of staff and founders, there perhaps is an opportunity for IABD to partner with a national wellness organization that would prioritize ways to integrate mental health and wellness services for the staff and dancers at these member organizations. Without mentally healthy individuals, the work might begin to suffer, and the companies will not be able to innovate or plan long term. The organizations are willing to think strategically and long-term, but they are unable to do so because of the ever-looming financial challenges.

Insurance

IABD wishes to explore opportunities that create awareness and streamlined efforts toward staffing benefits, specifically health insurance. At present, most of the dancers in these companies did not have health insurance through their dance companies, which could be disastrous should an injury occur. Also, as founders become elderly, they will also need health insurance to age well. A national health coverage plan administered by IABD for dancers of member organizations, presents opportunity to address this need.

Touring Network

While IABD often shares promotional materials of its member organizations via the IABD newsletter and/or social media platforms, there is an opportunity for IABD to promote these

organizations in a way that extends beyond the newsletter and the Conference and Festival. IABD can begin curating regional/national tours of IABD member organizations, as well as foster stronger ties to the national presenters and touring network. These IABD regional/national tours can mirror elements of the performance presentation model highlighted during the Annual Conference and Festival. This revenue can support the companies and IABD's ongoing programming efforts.

HBCU's

Perhaps most importantly is the link between these organizations and the education sector. In nearly every interview the company members and administrators discussed the difference they are making in the lives of young people through either teaching dance, or teaching those who are already dancers how to teach, choreograph and administer programming. The establishment of an education and/or training program with certification directly connected between IABD and HBCU's and/or institutions of higher learning will begin to address "the pipeline" for arts administrators of color.



CONCLUSION

As the number of Blacks in dance continues to grow, conditions regarding organizational health and desired infrastructure remain challenged and of concern as it pertains to a company's chosen dance style, financials and region. Since the 1st International Conference on Black Dance Companies the focus has been on "finance" and the current state of funding patterns for Black companies and methods that an organization could devise to ensure a fair share. Still questioned today, are the processes that funders use to grant awards to Blacks in dance, as the disparity in funding between White mainstream large budget organizations and Black dance companies grows increasingly ever present. In 1998, a number of recommendations on alleviating this situation were made including providing more Black panel members on decision making boards, in particular Endowment panels. In addition, the establishment of potential panel lists were also an outcome of Conference sessions.

Events, schools and touring continue to remain three steady sources of earned revenue for companies. Yet, problems, rewards and concerns for each of these three potential sources of revenue exist. Developing, running and utilizing a school as a resource for dancers as well as the role of touring as an income generating activity provides opportunities for continued revenue generation, however, also serves as a cost center for organizations.

The consensus within this sector study is that Blacks in dance have had to become more creative and resourceful in generating earned and contributed income for their survival. The fiscal challenges of these companies have the positive, unintended consequence of bringing communities together that may not have done so otherwise. The dance companies are partnering across disciplines and across cultures to continue to bring art to their respective locales. Should they receive the funding they need, conceivably this work could become intentionally a part of their strategic plans and continue to bring their cities together through the power of art.

The statistical analyses of the status of funding for Black arts are quite sobering as confirmed by the DeVos Institute of Arts Management, Helicon Collaborative, National Center for Arts Research, OneDanceUK-Dance of the African Diaspora, Yancey Consulting, and independent arts consultants both nationally and abroad.

We, Blacks In Dance, are acutely aware of the disparity between funding for White mainstream large budget organizations and Black companies, and call upon the philanthropic community to establish an "Agenda for New Directions in Funding Black dance companies" to effectively strengthen Black Dance Arts. The charge has been given. It is clear that these organizations contribute to their communities and through IABD, a renewed commitment to the future of Black Dance and the determination to

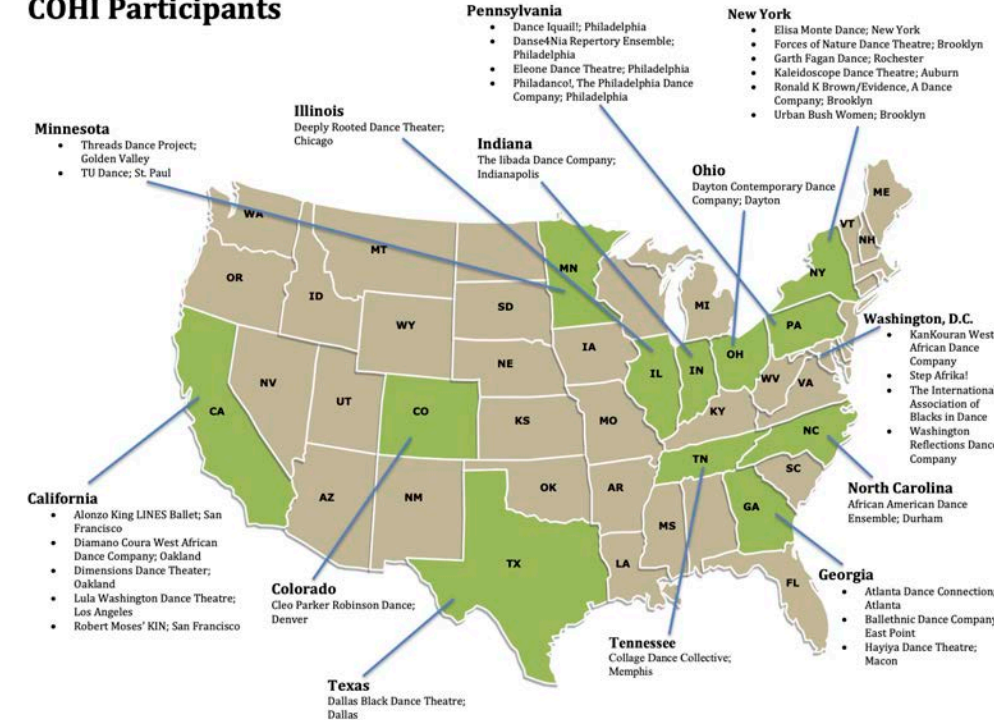
see that companies survive, prevails. We are working together and the call for a unified campaign to address the organizational and financial health of the Black dance sector across this country is central to our future.

Again, we pose the question: When will this disparity stop? When will the same set of criteria, access, funding and opportunity be available to all?



APPENDIX A

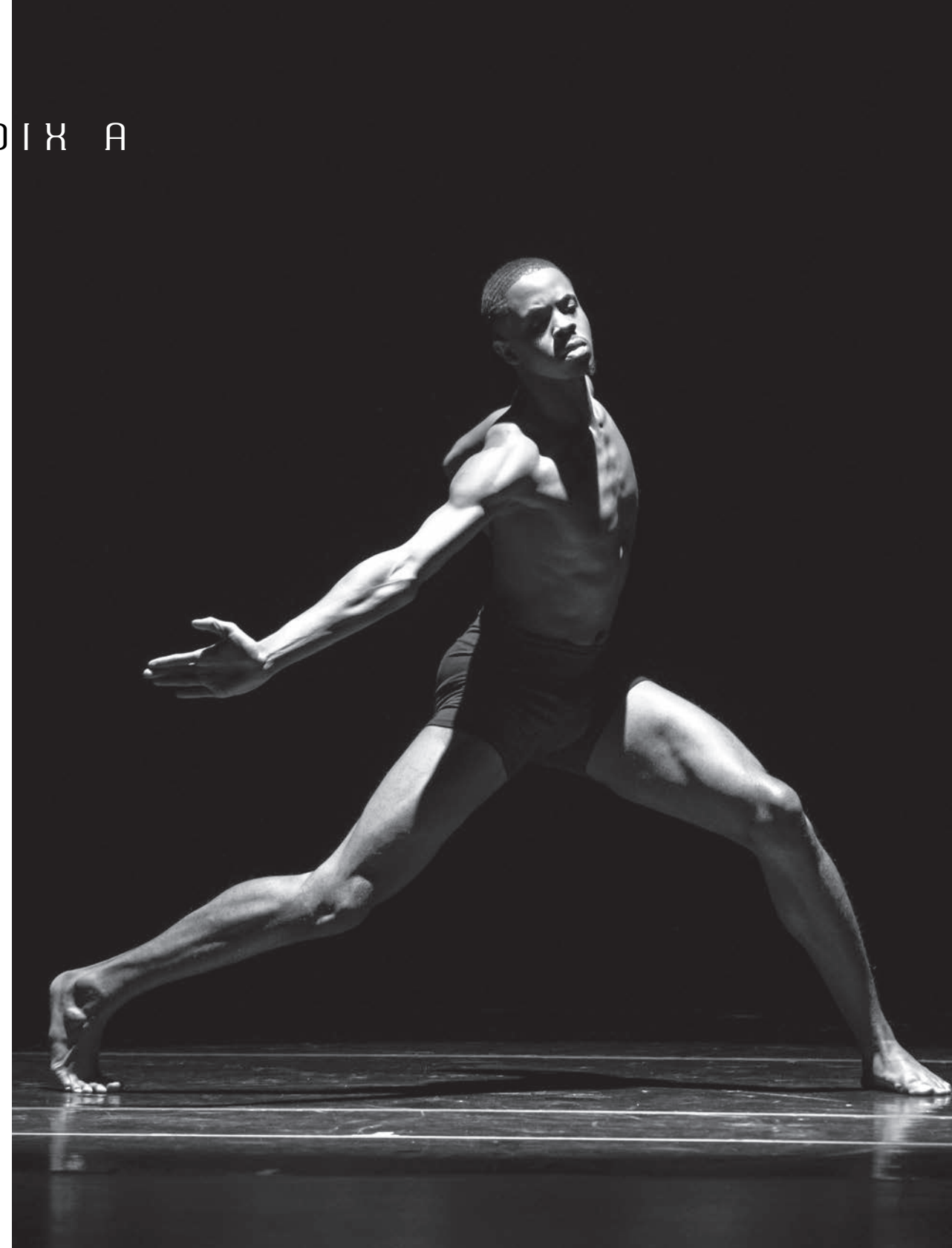
COHI Participants



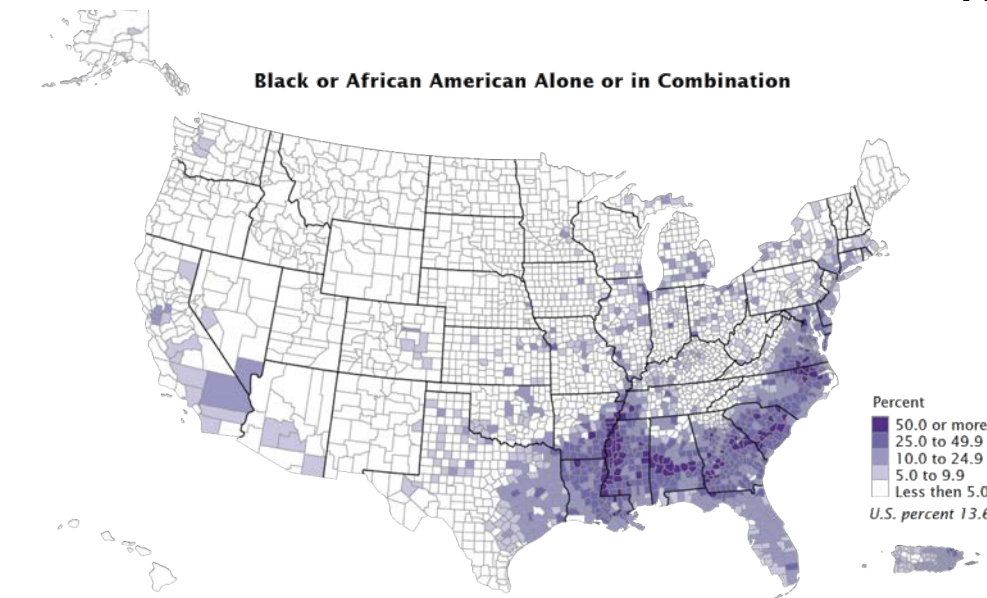
The map above identifies the states of the thirty Black-led organizations that participated in the COHI organizational assessment. This sample does not mirror the U.S. Census Bureau's 2020 Census Redistricting Data as published in The Black Population: 2010, 2010: Census Briefs, September 2011. (www.census.gov/prod/cen2010/briefs/c2010br-06.pdf)

The information to follow confirms the location of the COHI participants juxtaposed to the Black population that may or may not exist within their region. Black people have distributed their art and culture throughout the United States and even in places where there is not strong African American presence. They have managed to expand their art, carry their art on their backs, where ever they have landed, and where ever their migrations have taken them and sometimes those are in places that don't have significant Black populations.

As demographics of the United States change, the dance companies continue to address a changing community. In 2015, the Census Bureau projected that the U.S. population as a whole is expected to become a "majority-minority" in 2044. The minority population is projected to rise to 56 percent of the total in 2060, compared with 38 percent in 2014. (United States Census Bureau, www.census.gov/newsroom/press-releases/2015/cb15-tps16.html. Accessed January 15, 2018)



APPENDIX B



Source: U.S. Census Bureau, 2010 Census Redistricting Data (Public Law 94-171) Summary File, Table P1.

DEFINITION OF BLACK OR AFRICAN AMERICAN USED IN THE 2010 CENSUS

According to the U.S. Office of Management and Budget (OMB), "Black or African American" refers to a person having origins in any of the Black racial groups of Africa. The Black racial category includes people who marked the "Black, African Am., or Negro" checkbox. It also includes respondents who reported entries such as African American; Sub-Saharan African entries, such as Kenyan and Nigerian; and Afro-Caribbean entries, such as Haitian and Jamaican.*

Yet, Black people are not just those who come from Sub-Saharan Africa or from the Caribbean, which we see being elevated and realized within the international membership of IABD, and many of whom identify as Black. The U.S. Census description does not take into account people from South (Bahia, Brazil) and Central America. There are people who identify as Black in India, Australia, Sweden, Germany, and all kinds of Black people in North Africa that are not seen, and where colorism plays a role as to who is presented in the media whether light or dark-skinned. The idea the census makes, that Black people are "Negroid people" and only come from Sub-Saharan Africa, is false. Quite frankly, White people and namely White Arabs came and pushed a significant number of Black people out of North Africa. However, there is a large population that remains in North Africa. Black people are everywhere, and they come from India, Australia, South America, Germany, Sweden – and from all over the world.



2010 U.S. CENSUS POINTS TO NOTE ABOUT THE BLACK AFRICAN AMERICAN POPULATION

The South was the region where Blacks comprised the greatest proportion of the total population. The majority of Blacks in the United States lived in the South.

The multiple-race Black population was more geographically dispersed than the Black alone population.

The Black population grew in every region between 2000 and 2010 with the Black in combination population contributing to this growth, particularly in the South.

The Black population represented over 50 percent of the total population in the District of Columbia and over 25 percent of the total population in six states, all located in the South.

The Black alone-or-in-combination population represented 38 percent of the total population in Mississippi (see Table 6).

Nearly 60 percent of all people who reported Black lived in ten states. The ten states with the largest Black alone-or-in-combination populations in 2010 were New York (3.3 million), Florida (3.2 million), Texas (3.2 million), Georgia (3.1 million), California (2.7 million), North Carolina (2.2 million), Illinois (2.0 million), Maryland (1.8 million), Virginia (1.7 million), and Ohio (1.5 million) (see Table 5). Among these states, four experienced substantial growth between 2000 and 2010. The Black alone-or-in-combination population grew by 29 percent in Florida, 28 percent in Georgia, 27 percent in Texas, and 21 percent in North Carolina.

Out of the ten states above, nine of them also had the largest Black alone populations. The state with the tenth largest Black alone population was Louisiana (1.5 million). In a similar fashion to the Black alone-or-in-combination population, the Black alone population also experienced considerable growth in Florida, Georgia, Texas, and North Carolina.

The Black population grew in every state between 2000 and 2010, but declined in the District of Columbia.

Of the population who identified as Black, people who reported multiple races were more likely to live in California.

The Black population was highly concentrated in counties in the South.

Table 6.
Ten Places With the Largest Number of Blacks or African Americans: 2010
(For information on confidentiality protection, nonsampling error, and definitions, see www.census.gov/prod/cen2010/doc/pl94-171.pdf)

Place ¹	Total population	Black or African American alone or in combination		Black or African American alone		Black or African American in combination	
		Rank	Number	Rank	Number	Rank	Number
New York, NY	8,175,133	1	2,228,145	1	2,088,510	1	139,635
Chicago, IL	2,695,598	2	913,009	2	887,608	3	25,401
Philadelphia, PA	1,526,006	3	686,870	3	661,839	4	25,031
Detroit, MI	713,777	4	601,988	4	590,226	13	11,762
Houston, TX	2,099,451	5	514,217	5	498,466	8	15,751
Memphis, TN	646,889	6	414,928	6	409,687	58	5,241
Baltimore, MD	620,961	7	403,998	7	395,781	29	8,217
Los Angeles, CA	3,792,621	8	402,448	8	365,118	2	37,330
Washington, DC	601,723	9	314,352	9	305,125	22	9,227
Dallas, TX	1,197,816	10	308,087	10	298,993	23	9,094
Columbus, OH	787,033	15	237,077	16	220,241	5	16,836
San Diego, CA	1,307,402	40	104,374	43	87,949	6	16,425
Phoenix, AZ	1,445,632	37	109,544	40	93,608	7	15,936
Indianapolis, IN	829,718	14	240,789	15	226,671	9	14,118
Boston, MA	617,594	21	163,629	23	150,437	10	13,192

¹ Places of 100,000 or more total population. The 2010 Census showed 282 places in the United States with 100,000 or more population. They included 273 incorporated places (including 5 city-county consolidations) and 9 census designated places (CDPs) that were not legally incorporated.
Source: U.S. Census Bureau, *2010 Census Redistricting Data (Public Law 94-171) Summary File*, Table P1.



Table 7.
Ten Places With the Highest Percentage of Blacks or African Americans: 2010
(For information on confidentiality protection, nonsampling error, and definitions, see www.census.gov/prod/cen2010/doc/pl94-171.pdf)

Place ¹	Total population	Black or African American alone or in combination		Black or African American alone		Black or African American in combination	
		Rank	Percent of total population	Rank	Percent of total population	Rank	Percent of total population
Detroit, MI	713,777	1	84.3	1	82.7	83	1.6
Jackson, MS	173,514	2	80.1	2	79.4	242	0.7
Miami Gardens, FL	107,167	3	77.9	3	76.3	91	1.6
Birmingham, AL	212,237	4	74.0	4	73.4	257	0.6
Baltimore, MD	620,961	5	65.1	5	63.7	134	1.3
Memphis, TN	646,889	6	64.1	6	63.3	225	0.8
New Orleans, LA	343,829	7	61.2	7	60.2	184	1.0
Flint, MI	102,434	8	59.5	9	56.6	9	2.9
Montgomery, AL	205,764	9	57.4	8	56.6	231	0.8
Savannah, GA	136,286	10	56.7	10	55.4	139	1.3
Lansing, MI	114,297	69	27.8	78	23.7	1	4.1
Tacoma, WA	198,397	132	15.0	145	11.2	2	3.8
Killeen, TX	127,921	40	37.9	46	34.1	3	3.8
Syracuse, NY	145,170	51	33.1	57	29.5	4	3.6
Providence, RI	178,042	109	19.4	114	16.0	5	3.3
Fairfield, CA	105,321	111	19.0	118	15.7	6	3.3
Rochester, NY	210,565	29	44.9	33	41.7	7	3.2
Fayetteville, NC	200,564	31	44.8	32	41.9	8	2.9
Vallejo, CA	115,942	81	24.9	83	22.1	10	2.9

¹ Places of 100,000 or more total population. The 2010 Census showed 282 places in the United States with 100,000 or more population. They included 273 incorporated places (including 5 city-county consolidations) and 9 census designated places (CDPs) that were not legally incorporated.
Source: U.S. Census Bureau, *2010 Census Redistricting Data (Public Law 94-171) Summary File*, Table P1.

The Black population in the South experienced mixed growth—some counties experienced an increase, while others experienced a decline.

The Black in combination population had large concentrations in northeastern states and counties near metro areas in the West, Midwest, and South.

The places with the largest Black population were New York and Chicago.

The places with the largest Black in combination populations were New York and Los Angeles.

The place with the greatest proportion Black was Detroit.

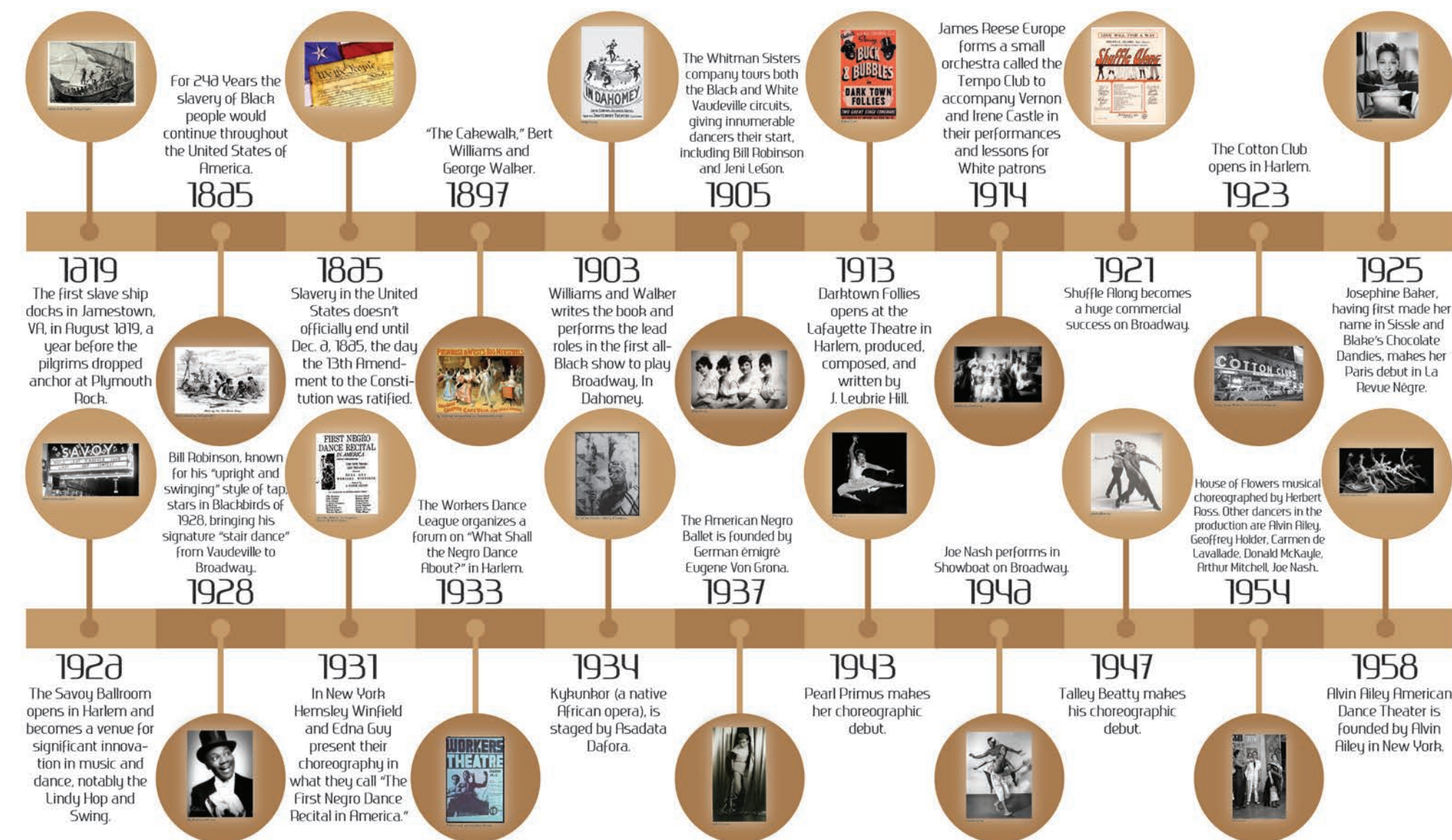




IABD BLACK DANCE TIMELINE

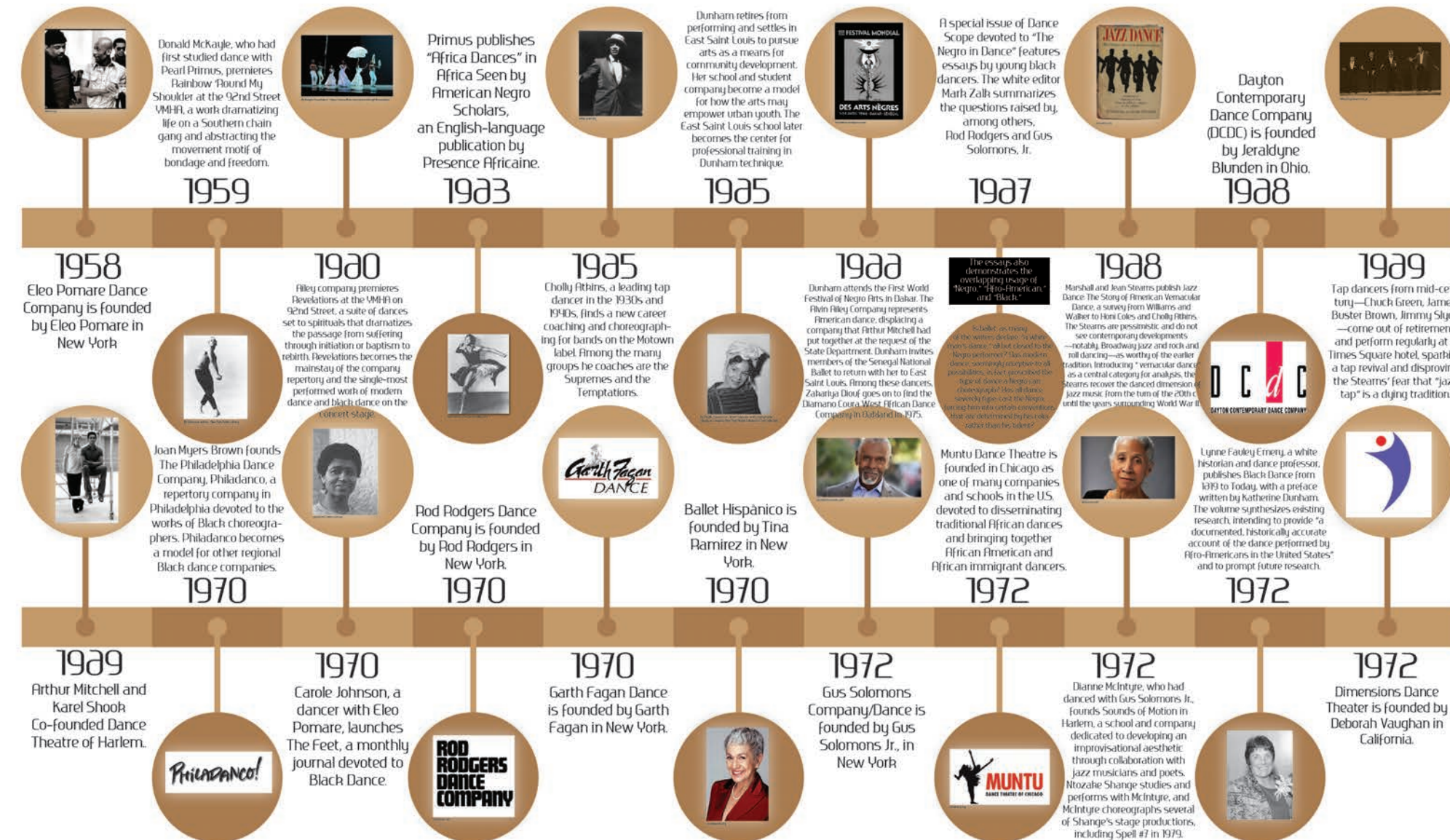
A TIMELINE OF SIGNIFICANT BLACK DANCE MILESTONES AND HIGHLIGHTS LEADING UP TO THE FOUNDING OF IABD AND PARTICIPATING COH-DANCE COMPANIES

APPENDIX C



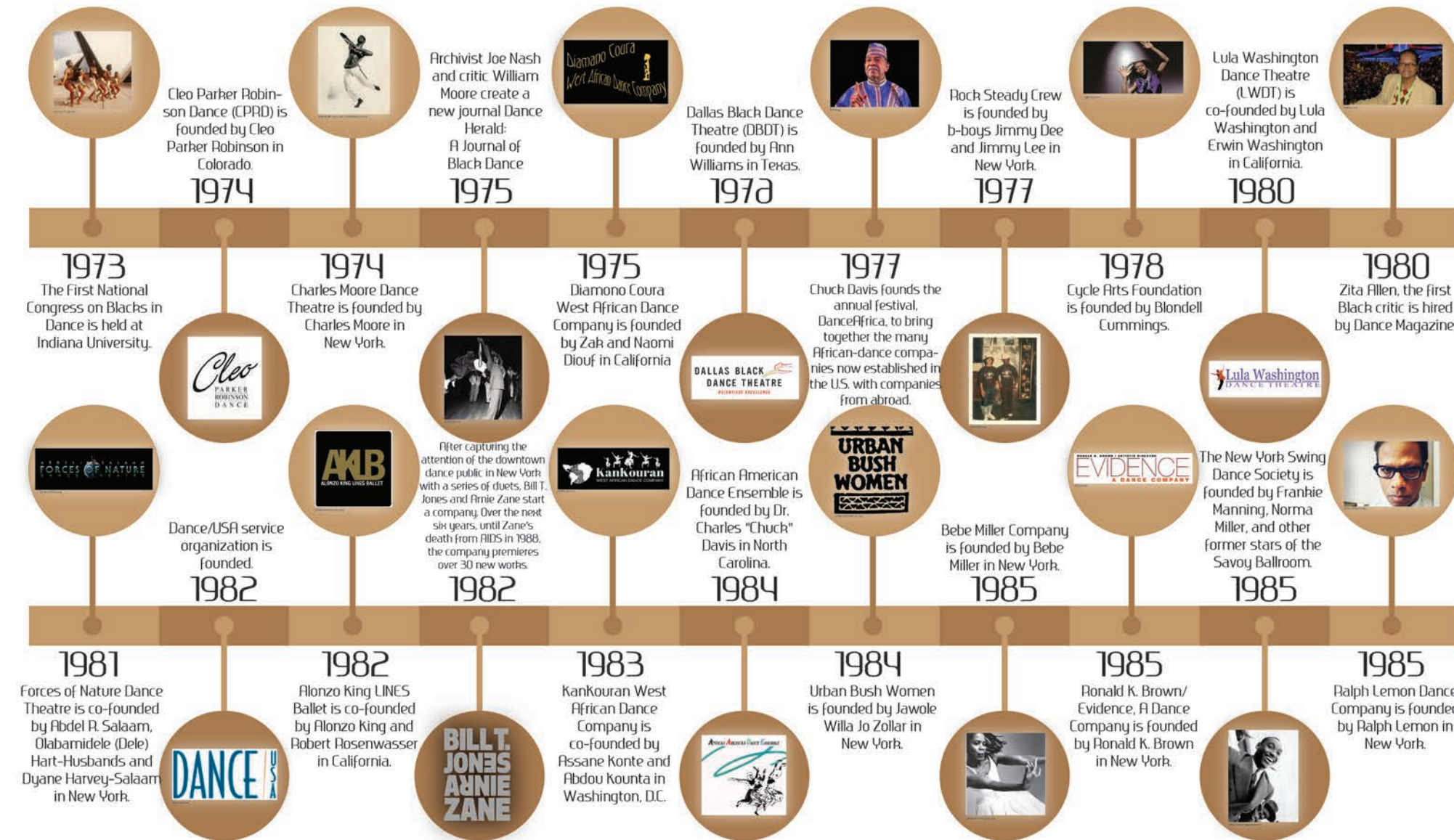
IABD BLACK DANCE TIMELINE

A TIMELINE OF SIGNIFICANT BLACK DANCE MILESTONES AND HIGHLIGHTS LEADING UP TO THE FOUNDING OF IABD AND PARTICIPATING COHT DANCE COMPANIES



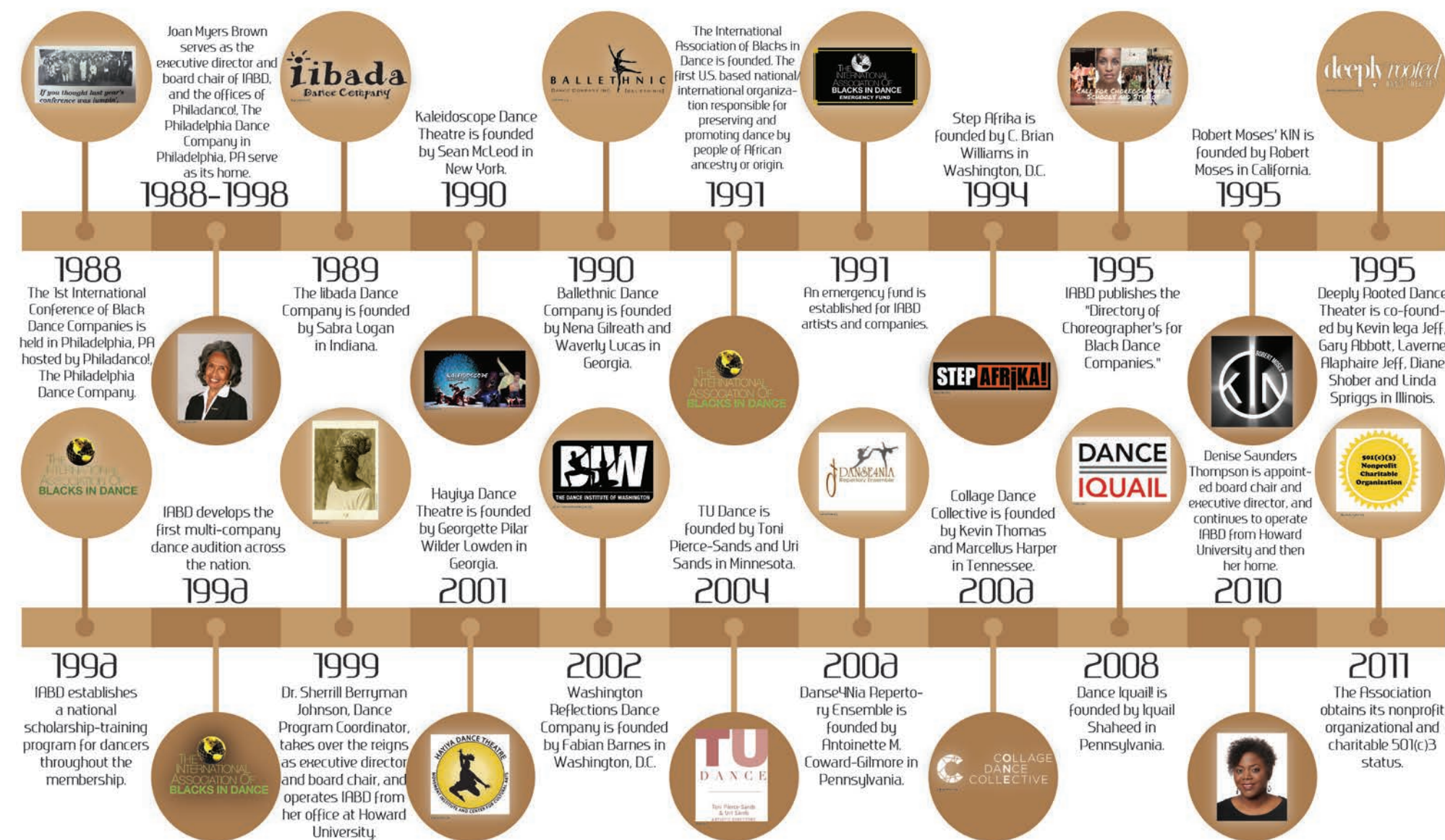
IABD BLACK DANCE TIMELINE

A TIMELINE OF SIGNIFICANT BLACK DANCE MILESTONES AND HIGHLIGHTS LEADING UP TO THE FOUNDING OF IABD AND PARTICIPATING COHI DANCE COMPANIES



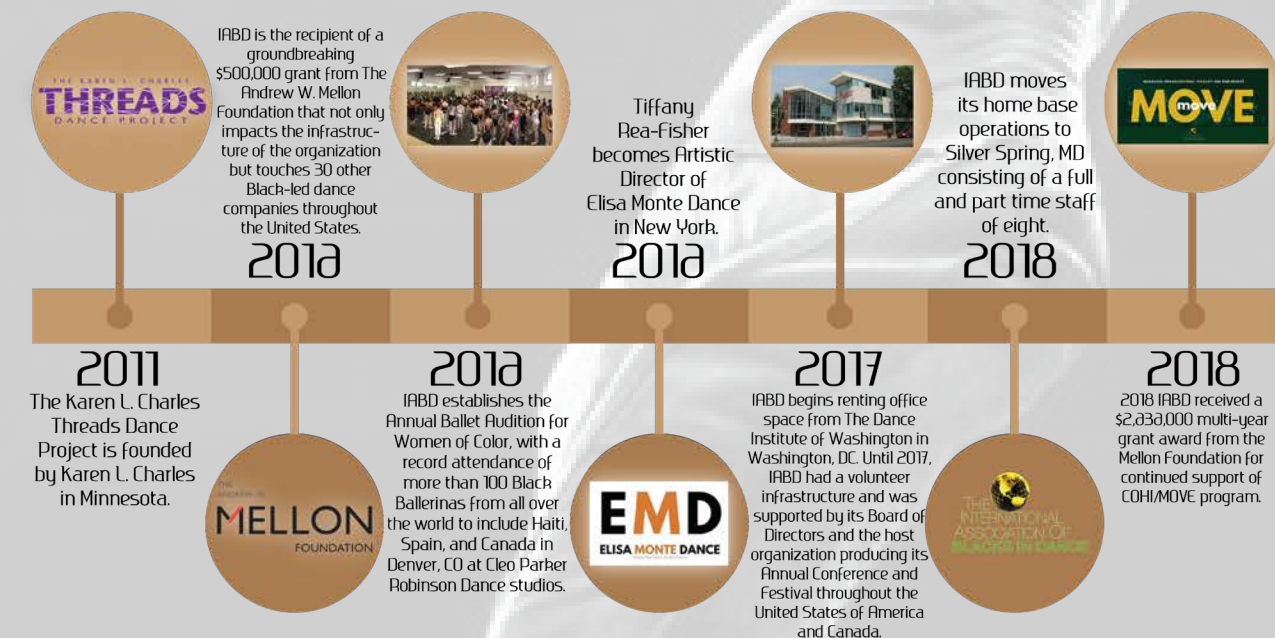
IABD BLACK DANCE TIMELINE

A TIMELINE OF SIGNIFICANT BLACK DANCE MILESTONES AND HIGHLIGHTS LEADING UP TO THE FOUNDING OF IABD AND PARTICIPATING COHI DANCE COMPANIES



IABD BLACK DANCE TIMELINE

A TIMELINE OF SIGNIFICANT BLACK DANCE MILESTONES AND HIGHLIGHTS LEADING UP TO THE FOUNDING OF IABD AND PARTICIPATING COHI DANCE COMPANIES



IABD Has:

- Internationally recognized political forum, networking for administrators, choreographers, dance artists, educators, and scholars.
- Yearly Conference and Festival that features and highlights classes with master artists of African descent.
- Nationally recognized political forum for addressing critical issues and concerns.
- Yearly Conference and Festival with 200% growth pattern evident in over seven locales across the country.
- Brought in artists globally (Africa, Australia, Bermuda, Canada, Caribbean, England, Mexico, Peru, South America, Switzerland, United Kingdom, and Virgin Islands).
- Annually published newsletters on current membership events, national trends, and dance updates.
- Published journal of articles by the membership of scholars, artists, and educators.
- Created an inter-generational dialogue between dance pioneers and students throughout the nation.
- Nurtured dialogue between companies of different art forms.
- Developed and established reciprocal relationships with Dance/USA and other organizations throughout the United States of America, Africa, Australia and the United Kingdom.
- Established archives with the National Afro-American Historical and Cultural Museum in Wilberforce, Ohio, Afro American Historical Museum in Philadelphia, PA, and Howard University Moorland Spingarn Research Center in Washington, D.C.
- Increased visibility and credibility of Conference and Festival host companies, choreographers, and artists in their communities.
- Consistently and continually working with artists, companies, and choreographers to support their works in their community.
- Committed to documenting and addressing our aesthetics in dance.
- Provided technical assistance to companies becoming presenters within their communities and across the country.
- Created opportunities for joint ventures for companies, choreographers, and universities throughout the country.

...mind, body, spirit...

KEY WORKS, ARTISTS, EVENTS VENUES, TEXTS

BLACK DANCE ON U.S. STAGES IN THE 20TH CENTURY FOR THE BLACK ARTS INITIATIVE AT NORTHWESTERN UNIVERSITY

© COMPILED BY SUSAN MANNING 2018

APPENDIX D

1897	In New York Bert Williams and George Walker play a leading vaudeville house for forty weeks. The highpoint of their act is the cakewalk with seven couples in “fancy dress.”
1903	Williams and Walker write the book and perform the lead roles in the first all-black show to play Broadway, In Dahomey. With music by Will Marion Cook and lyrics by Paul Lawrence Dunbar, the show ends with Walker and his wife Ada Overton Walker leading a “Cakewalk Finale.” In New York and later in London, white elites take up the cakewalk, often under the instruction of Ada Overton Walker.
1905	The Whitman Sisters move to Chicago and their shows include dancing as well as cross-dressed songs and skits. Over the next three decades, the company tours both the black and white vaudeville circuits, giving innumerable dancers their start, including Bill Robinson and Jeni LeGon.
1913	Darktown Follies opens at the Lafayette Theatre in Harlem, produced, composed, and written by J. Leubrie Hill. The show features tap, ballroom, and acrobatic dancers in the strut, tango, mooche, ballin’ the jack, and Texas Tommy. A few white spectators come uptown to see the show, including Florenz Ziegfeld, who attempts to stage an imitation at his theatre downtown.
1914	James Reese Europe forms a small orchestra called the Tempo Club to accompany Vernon and Irene Castle in their performances and lessons for white patrons. Europe serves as a crucial conduit for the transmission of ragtime dance and music from black dance halls to white ballrooms.
1917	Lieutenant James Reese Europe recruits musicians to serve in the 15th Regiment of the New York Guard, known as the “Harlem Hellfighters” during the First World War. Among the soldier-musicians who introduce jazz to European audiences are Bill Robinson and Noble Sissle.
1921	Shuffle Along becomes a huge commercial success on Broadway, spawning numerous imitations over the next decade. With music by Eubie Blake, lyrics by Noble Sissle, a book by performers Flournoy Miller and Aubrey Lyles, and choreography by Lawrence Deas, the work sets familiar steps—“shuffles, slides, marches, struts, shimmies, strolls, and slow-drags; tangos, hesitations, and dips; one-steps, two-steps, and foxtrots”—to the “speeded-up tempos, offbeat rhythms, and swinging rhythmic propulsions of early jazz” (Constance Valis Hill, Tap Dancing America, 71).
1923	The Cotton Club opens in Harlem, drawing an all-white clientele to see all-black talent. Among others, Duke Ellington and Cab Calloway provide the music, the Nicholas Brothers and Earl “Snakehips” Tucker the dance entertainment. Clarence Robinson choreographs the female chorus line. The club moves downtown in 1930 and loosens its restrictive seating policy.

1925	Alain Locke’s edited volume The New Negro includes poems and images of dancers, but no critical essays on dance comparable to the essays on drama, music, and literature.
1925	Josephine Baker, having first made her name in Sissle and Blake’s Chocolate Dandies, makes her Paris debut in La Revue Nègre.
1928	The Savoy Ballroom opens in Harlem and becomes a venue for significant innovation in music and dance, notably the Lindy Hop and Swing. The ballroom can hold up to 7000 patrons, and white dancers join the majority black clientele. Herbert White gathers the best dancers into professional groups that tour with the house bands and appear in Hollywood movies, including Hellzapoppin’ (1941).
1928	Bill Robinson, known for his “upright and swinging” style of tap, stars in Blackbirds of 1928, bringing his signature “stair dance” from vaudeville to Broadway.
1930	James Weldon Johnson’s Black Manhattan periodizes the history of “Negro theatrical and artistic effort”: the first period of black minstrel troupes in the 19th century; the second period of musical comedies (Williams and Walker, Darktown Follies) from 1890 to 1910; and the third period from 1917 to the present that encompasses New Negro drama and black-cast musicals. This historiography does not separate dance from dramatic and musical theatre.
1931	In New York Hemsley Winfield and Edna Guy present their choreography in what they call “The First Negro Dance Recital in America.” Winfield had worked in the Little Theatre movement in Harlem and in Greenwich Village, and Guy had studied with Ruth St. Denis while also working as her maid. The concert relies on private patronage rather than commercial appeal.
1932	In New York Zora Neale Hurston presents The Great Day, based on fieldwork she undertook in Florida and the Bahamas in 1929-30. Trained in anthropology by Franz Boas at Columbia, Hurston publishes her research in the Journal of American Folklore and also translates her research into stage performance. Determined to create an alternative to Shuffle Along and its many descendants, Hurston aims to create “a real Negro theatre” by dramatizing a day in the life of a Florida work camp, ending with a spectacular Fire Dance.
1933	The Workers Dance League organizes a forum on “What Shall the Negro Dance About?” in Harlem. Hemsley Winfield performs, but the audience responds more enthusiastically to Black and White, an interracial agit-prop work choreographed by Edith Segal, an avowed Communist.

Italicized entries trace significant scholarship and ongoing debates on Black dance

Italicized entries trace significant scholarship and ongoing debates on Black dance

KEY WORKS, ARTISTS EVENTS VENUES, TEXTS

BLACK DANCE ON U.S. STAGES IN THE 20TH CENTURY FOR THE BLACK ARTS INITIATIVE AT NORTHWESTERN UNIVERSITY

© COMPILED BY SUSAN MANNING 2018

1933

At the Chicago World's Fair Katherine Dunham, a dancer and student of anthropology at the University of Chicago, stars in Ruth Page's *La Guiablesse*, staged to music by William Grant Still and based on a Martinican folktale; the plot turns on a "She-Devil" (Page) luring a young woman (Dunham) away from her beloved.

1934

Zora Neale Hurston publishes "Characteristics of Negro Expression" and "Spirituals and Neo-Spirituals" in *The Negro Anthology*, edited by Nancy Cunard. Hurston catalogues traits that later scholars would term "Africanisms in American culture," and sets up an opposition between authentic and inauthentic expressions of black culture that would have equally far-reaching implications.

1934

In New York Asadata Dafora, an immigrant from Sierra Leone, stages *Kuhunkor*, what he calls a "native African opera," to great acclaim. The work dramatizes how a Witch Woman casts a spell on an engaged couple, a spell broken by a Witch Doctor. (Dafora takes the role of the Bridegroom.)

1935

Dunham travels to the Caribbean to undertake ethnographic fieldwork, supervised by Melville Herskovits. Two years later Zora Neale Hurston visits some of the same sites on her ethnographic field trip to the Caribbean.

1937

Edna Guy and Allison Burroughs organize a "Negro Dance Evening" at the Young Men's Hebrew Association (YMHA) on 92nd Street, with works by themselves as well as Katherine Dunham and Asadata Dafora. The program order suggests a commitment to leftist politics.

1937

The American Negro Ballet makes its debut at the Lafayette Theatre, with a curtain speech by James Weldon Johnson. Directed by German émigré Eugene Von Grona, the company survives for only a few seasons.

1937

In New York Zora Neale Hurston presents *The Great Day*, based on fieldwork she undertook in Florida and the Bahamas in 1929-30. Trained in anthropology by Franz Boas at Columbia, Hurston publishes her research in the *Journal of American Folklore* and also translates her research into stage performance. Determined to create an alternative to *Shuffle Along* and its many descendants, Hurston aims to create "a real Negro theatre" by dramatizing a day in the life of a Florida work camp, ending with a spectacular Fire Dance.

1937

A short-lived, left-leaning dance publication, *Dance Herald*, includes essays by black authors, including Alison Burroughs, Katherine Dunham, Edna Guy, and Florence Warwick (dance instructor at Spelman College).

Italicized entries trace significant scholarship and ongoing debates on Black dance

1938

In Chicago Dunham choreographs *L'Ag'ya* for the Federal Theatre Project; the plot turns on the attempt of Julot to use sorcery to estrange Loulouse (Dunham) from her beloved Alcide. At the end Alcide defeats Julot in a martial arts dance, the *l'ag'ya* which Dunham had observed during her fieldwork in the Caribbean.

1939

On Broadway the *Swing Mikado*, originated by the Negro Unit of the Federal Theatre Project in Chicago, plays opposite the *Hot Mikado*, starring Bill Robinson and the Savoy Lindy-hoppers.

1940

Dunham moves to New York with her company, and the program *Tropics and Le Jazz "Hot"* becomes a sensation, launching Dunham and her company on a cross-country tour, engagements on Broadway and in Hollywood. The program order suggests the transmission of dances from Africa to the Caribbean to the United States.

1941

Dunham writes a critical essay devoted solely to dance, "The Negro Dance," which is published in *Negro Caravan*, edited by Sterling Brown. Applying theories of acculturation, Dunham's essay traces diverse dance forms from rural to urban areas in the Caribbean and in the U.S., theorizing the performance of diaspora that informs her concert programs. Taken together, Hurston's 1934 essays and Dunham's 1941 essay suggest both "roots and routes" for Black Dance.

1941

Melville Herskovits publishes *The Myth of the Negro Past*, which cites Dunham's research on dance in the Caribbean and Hurston's research on folklore in Florida and the Bahamas.

1943

Twentieth-Century Fox releases *Stormy Weather*, a fictionalized biopic of Bill Robinson that features Lena Horne, the Nicholas Brothers, Fats Waller, Katherine Dunham and her troupe. The film popularizes and circulates the historiography of Negro theatre scripted between the two world wars in the black press and, to a lesser extent, in the theatre press and the leftist press.

1943

Pearl Primus makes her choreographic debut at the YMHA on 92nd Street, and within two years appears on Broadway. She also becomes a fixture at Café Society, an interracial leftist nightclub.

1945

The Katherine Dunham School of Arts and Research opens on 43rd Street and teaches cultural studies as well as varied dance techniques. The school remains in operation until 1957.

Italicized entries trace significant scholarship and ongoing debates on Black dance

KEY WORKS, ARTISTS, EVENTS VENUES, TEXTS

BLACK DANCE ON U.S. STAGES IN THE 20TH CENTURY FOR THE BLACK ARTS INITIATIVE AT NORTHWESTERN UNIVERSITY

© COMPILED BY SUSAN MANNING 2018



Italicized entries trace significant scholarship and ongoing debates on Black dance



Italicized entries trace significant scholarship and ongoing debates on Black dance

KEY WORKS, ARTISTS, EVENTS VENUES, TEXTS

BLACK DANCE ON U.S. STAGES IN THE 20TH CENTURY FOR THE BLACK ARTS INITIATIVE AT NORTHWESTERN UNIVERSITY

© COMPILED BY SUSAN MANNING 2018

1947	The Dunham Company embarks on the first of many international tours, which continue through the early 1980s. On its French tours from 1948 to 1953, Leopold Senghor, the theorist of Negritude then resident in Paris, becomes a fan of the company, and when he becomes president of a newly independent Senegal in 1960, he models the National Ballet on Dunham's example.
1947	Talley Beatty, a former member of the Dunham company, premieres his work Southern Landscape, based on Howard Fast's left-leaning historical fiction of Reconstruction. The complete work is soon dropped from the repertory, but the solo Mourner's Bench survives until the present.
1947	John Lovell Jr. publishes a six-part series in Crisis that explores the history and surveys the contemporary situation of "Negro theatre"—a category that includes dramatic theatre, opera, musicals, and Broadway appearances by Pearl Primus and Katherine Dunham.
1947	Edith Isaacs, editor of Theatre Arts Monthly, publishes The Negro in the American Theatre and her survey includes Williams and Walker, Shuffle Along, Bill Robinson, Josephine Baker, Kykunkor, Katherine Dunham, and Pearl Primus. Isaacs credits James Weldon Johnson's Black Manhattan and sees her task as to update his account.
1948	Primus travels to Africa with support from the Rosenwald Foundation, and after her return two years later, she drops social protest dances from her repertory and focuses on teaching and performing African dance.
1948	The Palladium Ballroom opens at Broadway and 53rd and becomes a center for Latin music and for the development of Latin dance, notably the mambo and the cha-cha. The ballroom remains in operation until 1988.
1949	Alvin Ailey enrolls in dance classes at the Lester Horton Dance Theatre in Los Angeles and joins the company two years later. A white dancer and choreographer, Horton integrates black dancers into his company and school to a greater extent than do most other modern dancers at the time.
1951	Janet Collins, a former dancer at the Lester Horton Dance Theatre, becomes the first black ballet dancer employed by the Metropolitan Opera. During her three seasons at the Met, she also tours a program of her own solos set to spirituals and classical music.

Italicized entries trace significant scholarship and ongoing debates on Black dance

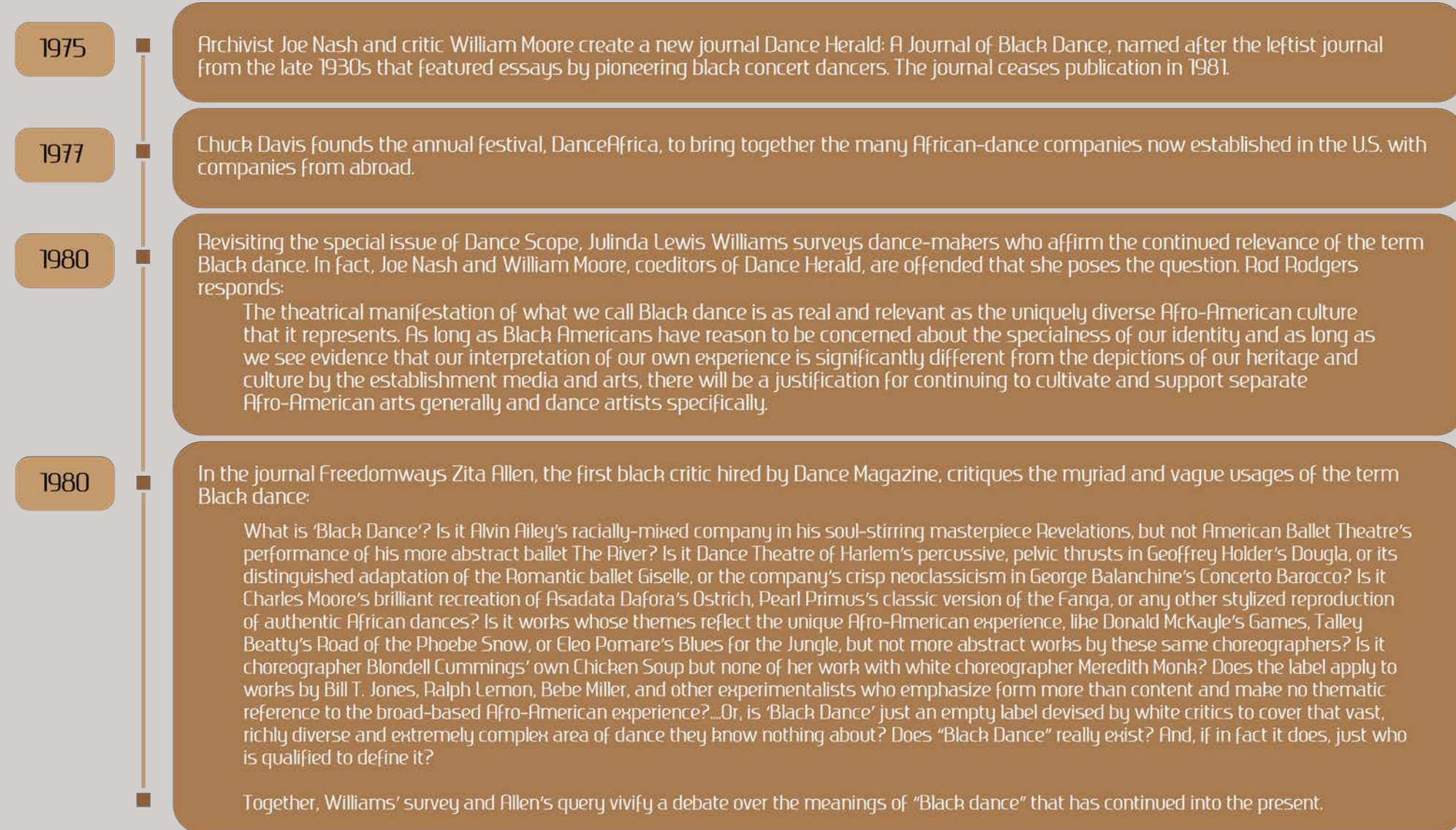
1969	Arthur Mitchell founds the Dance Theatre of Harlem, a school and company devoted to showcasing black dancers in ballets from the classical and contemporary repertory.
1970	Carole Johnson, a dancer with Eleo Pomare, launches The Feet, a monthly journal devoted to Black Dance. The inaugural issue sets out an ambitious list of goals, including creating more employment for black companies, taking dance performances into black communities, developing an archive on black dancers and choreographers, and helping black colleges find teachers. A subsequent issue defines the term Black Dance as "any form of dance and any style that a black person chooses to work within... Since the expression 'Black Dance' must be all inclusive, it includes dancers that work in (1) the very traditional forms (the more nearly authentic African styles), (2) the social dance forms that are indigenous to this country which include tap and jazz dance, (3) the various contemporary and more abstract forms that are seen on the concert stage and (4) the ballet (which must not be considered solely European)." The Feet ceases publication in 1973.
1970	Joan Myers Brown founds The Philadelphia Dance Company, Philadanco, a repertory company in Philadelphia devoted to the works of Black choreographers. Philadanco becomes a model for other regional Black dance companies.
1972	Muntu Dance Theatre is founded in Chicago as one of many companies and schools in the U.S. devoted to disseminating traditional African dances and bringing together African American and African immigrant dancers.
1972	Dianne McIntyre, who had danced with Gus Solomons Jr., founds Sounds of Motion in Harlem, a school and company dedicated to developing an improvisational aesthetic through collaboration with jazz musicians and poets. Ntozake Shange studies and performs with McIntyre, and McIntyre choreographs several of Shange's stage productions, including Spell #7 in 1979.
1972	Lynne Fauley Emery, a white historian and dance professor, publishes Black Dance from 1819 to Today, with a preface written by Katherine Dunham. The volume synthesizes existing research, intending to provide "a documented, historically accurate account of the dance performed by Afro-Americans in the United States" and to prompt future research.
1973	The First National Congress on Blacks in Dance is held at Indiana University.

Italicized entries trace significant scholarship and ongoing debates on Black dance

KEY WORKS, ARTISTS, EVENTS VENUES, TEXTS

BLACK DANCE ON U.S. STAGES IN THE 20TH CENTURY FOR THE BLACK ARTS INITIATIVE AT NORTHWESTERN UNIVERSITY

© COMPILED BY SUSAN MANNING 2018



Italicized entries trace significant scholarship and ongoing debates on Black dance



Italicized entries trace significant scholarship and ongoing debates on Black dance

KEY WORKS, ARTISTS, EVENTS, VENUES, TEXTS

BLACK DANCE ON U.S. STAGES IN THE 20TH CENTURY FOR THE BLACK ARTS INITIATIVE AT NORTHWESTERN UNIVERSITY

© COMPILED BY SUSAN MANNING 2018

1987	Alvin Ailey American Dance Theater reconstructs a program by Katherine Dunham, which anticipates a revival of interest in her work.
1988	Joan Myers Brown spearheads the 1st International Conference on Black Dance Companies.
1990	Two years after the death of Arnie Zane, Bill T. Jones premieres Last Night at Uncle Tom's Cabin/The Promised Land, a full-evening work that deconstructs Harriet Beecher Stowe's novel and ends with a scene of nude dancing for the company members and community volunteers.
1993	"African American Genius in Modern Dance" titles a subsequent booklet published by the American Dance Festival in its continuing project to remount the works of black modern dancers. The booklet publishes an important essay by Caribbean studies scholar VèVè Clark on Katherine Dunham, which theorizes her "research-to-performance methodology" and her performance of the "memory of difference." As academic studies come to the fore, "African American" replaces "Black" as a term of choice.
1993	Literary critic Eric Sundquist publishes To Wake the Nations: Race in the Making of American Literature and discusses the cakewalk as a paradigmatic example of the interdependence of black and white culture in the U.S. Sundquist's example prompts younger literary critics—Daphne Brooks, Jayna Brown, Stephanie Batiste—to turn their attention to dance and performance.
1994	Bill T. Jones' premieres Still/Here, a full-evening work based on workshops the choreographer had conducted with terminally ill patients. Arlene Croce refuses to review the work, calling it "victim art" and unleashing an episode in the "culture wars."
1995	Urban Bush Women premieres Batty Moves, a work that juxtaposes and combines the vocabularies of African dance and modern dance.
1998	Jacqui Malone publishes Steppin' on the Blues: The Visible Rhythms of African American Dance, which extends the Stearns' definition of vernacular dance to a range of genres, including marching bands and stepping at historically black colleges. Her title alludes to Albert Murray's 1978 classic Stomping the Blues.

Italicized entries trace significant scholarship and ongoing debates on Black dance

1998	Brenda Dixon Gottschild publishes Digging the Africanist Presence in American Performance: Dance and Other Contexts, a study that pushes the thesis of Africanism in American culture to its limit and generates the potential for an intercultural historiography.
1997	Ralph Lemon premieres Geography, a full-evening work for a group of male dancers from the United States and from the African diaspora and the first in a trilogy of works exploring race and culture.
2000	Rennie Harris, a break dancer turned Hip Hop choreographer, tours Rome and Jewels, his adaptation of Shakespeare and West Side Story.
2001	PBS releases the three-part documentary Free to Dance, which interrelates the history of black dance and modern dance, inspired by the ADF initiative on "The Black Tradition in American Modern Dance."
2001	John Perpener, a consultant for Free to Dance, publishes African-American Concert Dance: The Harlem Renaissance and Beyond, a study that recovers the work of Hemsley Winfield, Edna Guy, Asadata Dafora, among others.
2002	Thomas F. DeFrantz's edited anthology, Dancing Many Drums: Excavations in African American Dance, is published. The title of the volume pays tribute to a 1978 essay by Joe Nash, a pioneering archivist of black dance. DeFrantz's historicizes and contextualizes the debate over shifting usage of "African American dance" and "Black dance."
2003	Reggie Wilson collaborates with a dance company in Trinidad and a music group in Zimbabwe to tour Black Burlesque (Revisited). The work juxtaposes and combines Africanist and postmodernist elements.
2004	Susan Manning publishes Modern Dance, Negro Dance: Race in Motion examining the interrelations between black concert dance and modern dance from Helen Tamiris' Negro Spirituals to Alvin Ailey's Revelations. Building on the work of Brenda Dixon Gottschild, John Perpener, and Thomas F. DeFrantz, Manning argues for blackness and whiteness as mutually constitutive representations on stage. She uses "Negro dance" as a term in common usage from the 1930s through the mid-1980s to highlight her departure from earlier histories.

Italicized entries trace significant scholarship and ongoing debates on Black dance

KEY WORKS, ARTISTS EVENTS VENUES, TEXTS

BLACK DANCE ON U.S. STAGES IN THE 20TH CENTURY FOR THE BLACK ARTS INITIATIVE AT NORTHWESTERN UNIVERSITY

© COMPILED BY SUSAN MANNING 2018

2008	Jawole Zollar premieres a collaboration with Germaine Acogny, the “godmother” of contemporary African dance, titled <i>Les écailles de la mémoire</i> (The Scales of Memory). Zollar’s all-female company teams up with Acogny’s all-male company.
2010	Constance Valis Hill publishes <i>Tap Dancing America: a Cultural History</i> , a comprehensive history that historicizes tap as a fusion of Africanist principles with Irish clog and that corrects the masculinist bias of the Stearns’ chronicle by highlighting female performers from the Whitman Sisters to the Women in Tap conference held at UCLA in 2008.
2011	The <i>Journal of Pan African Studies</i> devotes a special issue to “African/Black Dance” (a new term) that advocates for Black Studies and African Studies to incorporate scholarship on dance. In this context Tabiyah Nur Amin revisits the question of defining Black dance. Returning to Carole Johnson’s definition from <i>The Feet</i> , Amin concludes that “Black Dance is defined as the multiple movement idioms that both originate with Black African culture and those that emerge as they are filtered through the experiences of Black people as a result of assimilating various cultural influences.”
2012	A program of dances by contemporary African women tours the US. “Voices of Strength” includes works by Nadia Beugré, Kettly Noël, Bouchra Quizguen, Maria Helena Pinto, and Nelisiwe Kaba.
2012	Ishmael Houston-Jones curates an eight-week series of performances and related events at Danspace, again titled <i>Parallels</i> , which looks back at the two-week series he had curated 30 years before and considers what has changed over the past three decades. Blondell Cummings, Ralph Lemon, Bebe Miller, Gus Solomons Jr., and Jawole Zollar all participate in the series. Now the curator asks, “So is there such a thing as Black Dance in America? Is there ‘mainstream’ Black Dance? And if it does exist, who is pushing the boundaries of that mainstream now?”
2012	A collective of black scholars, led by Thomas F. DeFrantz, founds the Collegium for African Diaspora Dance. Conferences follow in 2014, 2016, and 2018, bringing together artists and scholars “committed to exploring, promoting, and engaging African diaspora dance as a resource and method of aesthetic identity.”
2014	Harvey Young and Queen Meccasia Zabriskie co-edit <i>Black Theater is Black Life: An Oral History of Chicago Theater and Dance, 1970-2010</i> . Interviews with black dancers in diverse genres portray the richness of a local scene not documented elsewhere.
2018	Halifu Osumare publishes <i>Dancing in Blackness: a Memoir</i> recollecting her career as a dancer, educator, and advocate from the 1980s through the mid-1990s, when she made a transition to an academic career. Her memoir vivifies the diversity of black dance in and around San Francisco. Together with Young and Zabriskie’s volume, <i>Dancing in Blackness</i> provides a much-needed alternative to histories premised on New York City.

Italicized entries trace significant scholarship and ongoing debates on Black dance



BIBLIOGRAPHY

BLACK DANCE ON U.S. STAGES IN THE 20TH CENTURY COMPILED BY SUSAN MANNING

Allen, Zita	"The Great American 'Black Dance' Mystery." <i>Freedomways</i> 20:4 (1980): 283-90. Excerpt reprinted in <i>The Black Tradition in American Modern Dance</i> , ed. Myers (1988).
Amin, Takiyah Nur	"A Terminology of Difference: Making the Case for Black Dance in the 21st Century and Beyond." <i>The Journal of Pan African Studies</i> (Online) 4:3 (September 2011), 7-15.
Athins, Cholly with Jacqui Malone	<i>Class Act: The Jazz Life of Choreographer Cholly Athins</i> . New York: Columbia University Press, 2001.
Baker, Josephine	"CA Century in the Spotlight." <i>Scholar and Feminist/S&F Online</i> 3:1-3:2 (Fall 2007-Spring 2008).
Brown, Jayna	<i>Babylon Girls: Black Women Performers and the Shaping of the Modern</i> . London: Routledge, 2008..
Chatterjea, Ananya	Butting Out: "The Great American 'Black Dance' Mystery." <i>Freedomways</i> 20:4 (1980): 283-90. Excerpt reprinted in <i>The Black Tradition in American Modern Dance</i> , ed. Myers (1988)..
Clark, VèVè	"Performing the Memory of Difference in Afro-Caribbean Dance: Katherine Dunham's Choreography, 1938-1987," in <i>History and Memory in African-American Culture</i> , eds. Genevieve Fabre & Robert O'Meally (New York: Oxford University Press, 1994), 188-204. Excerpt printed in <i>African American Genius in Modern Dance</i> , ed. Myers (1993).
Clark, VèVè and Sara E. Johnson, eds	"Kaiso! Writings by and about Katherine Dunham. Madison, WI: University of Wisconsin Press, 2005.

APPENDIX E

Clover, Carol	"Dancin' in the Rain." <i>Critical Inquiry</i> 21:4 (Summer 1995), 722-47.
Cook, Susan C	"Passionless Dancing and Passionate Reform: Respectability, Modernism, and the Social Dancing of Irene and Vernon Castle." In <i>The Passion of Music and Dance: Body, Gender, and Sexuality</i> , ed. William Washabaugh. London: Berg Publishers, 1998. 133-150.
DeFrantz, Thomas F., ed	* <i>Dancing Many Drums: Excavations in African American Dance</i> . Madison, WI: The University of Wisconsin Press, 2002. * <i>Dancing Revelations: Alvin Ailey's Embodiment of African American Culture</i> . Oxford: Oxford University Press, 2004.
Dunham, Katherine	"The Negro Dance" in <i>Negro Caravan</i> , ed. Sterling Brown. New York: Citadel Press, 1941.
Erenberg, Lewis A	<i>Swingin' the Dream: Big Band Jazz and the Rebirth of American Culture</i> . Chicago: University of Chicago Press, 1998.
Foulkes, Julia L	<i>Modern Bodies: Dance and American Modernism from Martha Graham to Alvin Ailey</i> . Chapel Hill, NC: The University of North Carolina Press, 2002. <i>Urban Bush Women: Twenty Years of African American Dance Theater, Community Engagement, and Working it Out</i> . Madison: University of Wisconsin Press, 2010.
Gottschild, Brenda Dixon	* <i>The Black Dancing Body: A Geography from Coon to Cool</i> . New York: Palgrave Macmillan, 2003. * <i>Digging the Africanist Presence in American Performance: Dance and Other Contexts</i> . Westport, CT: Greenwood Press, 1993. * <i>Joan Myers Brown and the Audacious Hope of the Black Ballerina: A Biohistory of American Performance</i> . New York: Palgrave Macmillan, 2012.
Hill, Constance Valis	* <i>Brotherhood in Rhythm: The Jazz Tap Dancing of the Nicholas Brothers</i> . Oxford: Oxford University Press, 2000. * <i>Tap Dancing America: A Cultural History</i> . New York: Oxford University Press, 2010.



BIBLIOGRAPHY

BLACK DANCE ON U.S. STAGES IN THE 20TH CENTURY COMPILED BY SUSAN MANNING

Hughes, Langston	Black Magic: A Pictorial History of the Negro in American Entertainment. Englewood Cliffs, NJ: Prentice-Hall, 1937.
Hurston, Zora Neale	"Characteristics of Negro Expression" and "Spirituals and Neo-Spirituals" in Negro Anthology, ed. Nancy Cunard. London: Wishart & Co., 1934.
Hussey-Taylor, Judy, ed.	Parallels. New York: Danspace, 2012.
Johnson, James Weldon	Black Manhattan. New York: Knopf, 1930.
Jones, Bill T and Peggy Gillespie	Last Night on Earth. New York: Pantheon Books, 1995.
Kowal, Rebeah J	How to do Things with Dances: Performing Change in Postwar America. Middletown: Wesleyan University Press, 2010.
Kraut, Anthea	Choreographing the Folk: The Dance Stagings of Zora Neale Hurston. Minneapolis: University of Minnesota Press, 2008.
Lemon, Ralph	* Tree: Belief/Culture/Balance. Middleton, CT: Wesleyan University Press, 2004. * Geography: Art/Race/Exile. Hanover, NH: Wesleyan University Press, 2000.

Lewin, Yaël Tamar	Night's Dancer: The Life of Janet Collins. Middletown: Wesleyan University Press, 2011.
Lewis-Williams, Julinda	"Black Dance: A Diverse Unity," Dance Scope 142 (Spring 1980), 54-63.
Long, Richard A	The Black Tradition in American Dance. New York: Pizzoli Books, 1989.
Malnig, Julie, ed	Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader. Urbana: University of Illinois Press, 2009.
Malone, Jacqui	* "Jazz Music in Motion: Dancers and Big Bands." In The Jazz Cadence in American Culture, ed. Robert G. O'Meally. New York: Columbia University Press, 1998. 278-297. * Steppin' on the Blues: The Visible Rhythms of African American Dance. Urbana, IL: University of Illinois Press, 1993.
Manning, Frankie and Cynthia R. Millman	Ambassador of the Lindy Hop. Philadelphia: Temple University Press, 2007.
Manning, Susan	* Danses noires/blanche Amérique. Pantin: Centre national de la danse, 2008. * Modern Dance, Negro Dance: Race in Motion. Minneapolis: University of Minnesota, 2004. * "Stormy Weather and the Historiography of Black Performance." * In Oxford Handbook of Dance and Theatre, ed. Nadine George-Graves (New York: Oxford University Press, forthcoming). Essay commissioned and in process.
McKayle, Donald	Transcending Boundaries: My Dancing Life. New York: Taylor & Francis, Inc., 2002.



BIBLIOGRAPHY

BLACK DANCE ON U.S. STAGES IN THE 20TH CENTURY COMPILED BY SUSAN MANNING

Miller, Norma	Swingin' at the Savoy: the Memoir of a Jazz Dancer. Philadelphia: Temple University Press, 1990.
Monaghan, Terry	""Stompin' At the Savoy: Remembering, Researching, and Re-enacting the Lindy Hop's Relationship to Harlem's Savoy Ballroom." Dancing at the Crossroads. Conference Proceedings. London: London Metropolitan University, 2005.
Myers, Gerald E., ed	* African American Genius in Modern Dance. Durham, NC: American Dance Fesitval, 1993. * Black Tradition in American Modern Dance. Durham, NC: American Dance Festival, 1988
Osumare, Halifu and Julinda Lewis-Ferguson, eds	Black Choreographers Moving Toward the 21st Century. Berkeley, CA: Expansion Arts Services, 1991.
Osumare, Halifu	The Africanist Aesthetic in Global Hip-Hop. New York: Palgrave Macmillan, 2007.
Perpener, John O. III	African-American Concert Dance: The Harlem Renaissance and Beyond. Urbana, IL: University of Illinois Press, 2001.
Roberts, Tamara and Brandi Wilkins Catanese, eds	"Michael Jackson in/as U.S. Popular Culture." Special Issue of Journal of Popular Music Studies 23:1 (March 2011).
Rodgers, Rod Rodgers.	"For the Celebration of Our Blackness." Dance Scope 3:2 (Spring 1907), 0-10.

Schloss, Joseph G. Foundation	B-Boys, B-Girls, and Hip-Hop Culture in New York. New York: Oxford University Press, 2009.
Schwartz, Peggy and Murray	The Dance Claimed Me: A Biography of Pearl Primus. New Haven: Yale University Press, 2011.
Sotiropoulos, Karen	Staging Race: Black Performers in Turn of the Century America. Cambridge, MA: Harvard University Press, 2000.
Stearns, Marshall and Jean	Jazz Dance: The Story of American Vernacular Dance. New York: Schirmer Books, 1908.



RESEARCH SOURCES AND REFERENCES

APPENDIX F

IABD'S RESEARCH AND DISCOVERY METHODS INCLUDE:

- Review and analysis of existing site visit data, literature and findings to create graph measures and metrics charts relevant to this report.
- Researching and confirming the COHI participants that satisfy the program criteria with budgets over \$100,000, inclusive of in-kind resources.
- Developing and administering a comprehensive survey that places value on in-kind resources for participating organizations.
- Facilitating in-person interviews with artistic, executive, Board, staff, volunteers and supporters of participating organizations.
- Demystify beliefs and hearsay on the state of Black dance companies through the use of clarifying findings and factual data reports.
- Facilitating a funders briefing, and
- Developing this report.

LITERATURE REVIEWED AND STUDIED INCLUDE:

- _____, "Seizing Permission, Letting Old Structures Go", Seizing Permission, Arts Action Research, 2010. www.artsaction.com/topics/seizing-permission/page/2/
- A Perspective on Evolution presented to The International Association of Blacks in Dance by Charmaine Jefferson, Executive Consultant to the Executive Committee, January 1, 2003.
- Diversity in the Arts: The Past, Present, and Future of African American and Latino Museums, Dance Companies, and Theater Companies. The DeVos Institute of Arts Management, 2015.
- McDaniel, Nello and George Thorn. The Quiet Crisis in the Arts. New York, 1991.
- McDaniel, Nello and George Thorn. Toward A New Arts Order: Process, Power, Change. New York, 1993.
- National Center for Arts Research: Does "Strong and Effective" Look Different for Culturally Specific Arts Organizations? Zannie Giraud Voss, Director, SMU National Center for Arts Research; Glenn Voss, Research Director, SMU National Center for Arts Research; Andrea Louie, Executive Director, Asian American Arts Alliance; Zenetta Drew, Executive Director, Dallas Black Dance Theatre; Marla Rubio Teyolia, Associate Director, SMU National Center for Arts Research, 2010.
- Not Just Money: Equity Issues in Cultural Philanthropy. Helicon Collaborative, 2017.
- Report to the Executive Committee of the International Association of Blacks in Dance presented by Charmaine Jefferson, Executive Consultant to the Executive Committee, December 30, 2002.
- The African American Dance Directory compiled and authored by Valerie Rochon, 1984.
- Vega, Marta Moreno and Cheryl V. Greene. Voices from the Battlefield: Achieving Cultural Equity. Africa World Press, 1993.
- What Are the Paradigm Shifts Necessary for the Arts Sector to Nurture More Sustainable THRIVING Institutions of Color? by Yancey Consulting, 2018.



PHOTO CREDITS

2

Scott Robbins,
Geek With A Lens; Company,
Lula Washington Dance
Theatre

3

Scott Robbins,
Geek With A Lens; Company,
Dallas Black Dance Theatre

4

Scott Robbins,
Geek With A Lens; Company,
Forces of Nature Dance Theatre

5

Scott Robbins,
Geek With A Lens; Company,
Threads Dance Project

6

Scott Robbins,
Geek With A Lens; Company,
Ballethnic Dance Company

7

Scott Robbins,
Geek With A Lens; Company,
Dance Iguail

8

Julieanne Harris; Company,
Philadanco!

9

Jerry Metellus; Company,
Cleo Parker Robinson Dance

10

Scott Robbins,
Geek With A Lens; Company,
Dallas Black Dance Theatre

11

Scott Robbins,
Geek With A Lens; Company,
Dayton Contemporary Dance
Company

12

Jason Skinner, Jason Skinner
Photography; Company,
Lula Washington Dance
Theatre

13

Scott Robbins,
Geek With A Lens; Company,
Deeply Rooted Dance Theater

14

Pour Eyez Photography;
Company,
libada Dance Company

15

Scott Robbins,
Geek With A Lens; Company,
Eleone Dance Theatre

16

Scott Robbins,
Geek With A Lens; Company,
Collage Dance Collective

17

Courtesy of Kevin Harris;
Artist, Kevin Harris

18

Scott Robbins,
Geek With A Lens; Company,
Elisa Monte Dance

19

Scott Robbins,
Geek With A Lens; Company,
Ronald K. Brown/Evidence,
A Dance Company

20/21

Lawrence Green; Company,
Kankouran West
African Dance Company

22

Jack Vartogian; Company,
African American Dance
Ensemble

23

RJ Muna; Company,
Alonzo King LINES Ballet

24

Scott Robbins,
Geek With A Lens; Company,
Dayton Contemporary
Dance Company

25/26

Scott Robbins,
Geek With A Lens; Company,
Philadanco!

27

Scott Robbins,
Geek With A Lens; Company,
Philadanco!

40

Scott Robbins,
Geek With A Lens; Company,
Cleo Parker Robinson Dance

41

Scott Robbins,
Geek With A Lens; Company,
Atlanta Dance Connection

42

Scott Robbins,
Geek With A Lens; Company,
Washington Dance Institute

43

Ed Miller; Company,
Dimensions Dance Theater

44

Michael Slobodian; Company,
TU Dance

45

Scott Robbins,
Geek With A Lens; Company,
Urban Bush Women

46/47

RJ Muna, Company,
Robert Moses 'KIN

48

Scott Robbins,
Geek With A Lens; Company,
Danse4Nia Repertory Ensemble

51

Michael Martin Photography;
Company,
Hayiya Dance Theatre

53

Scott Robbins,
Geek With A Lens; Company,
Deeply Rooted Dance Theater

55

Rosalie O'Connor; Company,
Garth Fagan Dance

56

Courtesy of Nathan Sayers
for Pointe Magazine;
Artist, Ashley Murphy

71

Jennifer Harpending;
Company,
Kaleidoscope Dance Theatre

74

Sehou Luke;
Company,
Step Afrika!

78

Scott Robbins,
Geek With A Lens; Company,
Dance Theatre of Harlem

79

Scott Robbins,
Geek With A Lens; Company,
Alvin Ailey American Dance
Theater

83

Courtesy of Divine Rhythm
Productions and Bloch;
Artist, Jason Samuels Smith

85

Marc Monaghan;
Company,
Muntu Dance Theatre of
Chicago

87

Tino Tran; Company,
Spectrum Dance Theater

The International Association of Blacks in Dance, Inc.
8730 Georgia Avenue, Suite 202, Silver Spring, MD 20910
(301) 755-0831

website: iabdassociation.org
email: contact@iabdassociation.org

Dance Thrives Here



THE BLACK REPORT

CAN YOU HEAR ME NOW!

