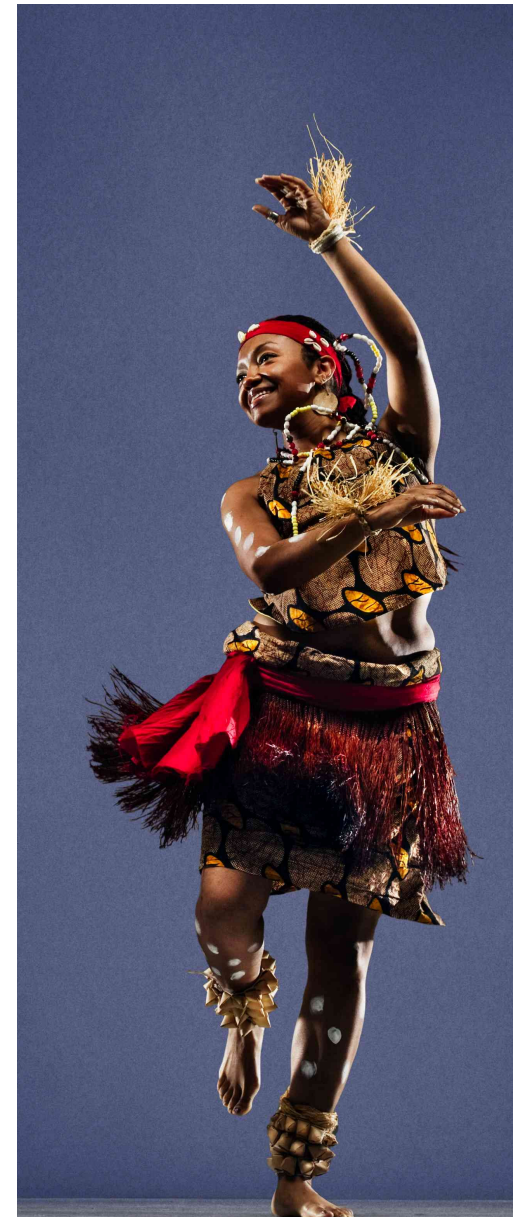


World Arts West

Producers of the San Francisco
Ethnic Dance Festival

Engaging New Dance Audiences Panel
Wallace Excellence Awards Event
June 30, 2009



Description and Programming

- 31-year history of serving the San Francisco Bay Area and Northern California – presenting local dancers sustaining forms from around the world
- Produce the *San Francisco Ethnic Dance Festival*
 - *Reach 12,000 audience members annually*
 - *Feature 500+ artists*
- Produce an arts education program, *People Like Me*
 - *Reach 14,000 students annually*
- Organize workshops, dance classes, and symposia
- Provide technical assistance to artists

Cultural Forms Presented

<p><u>AFRICA</u></p> <ul style="list-style-type: none"> Central African Congolese Zimbabwean Pan African (West/Central) South African (Gumboot) West African <ul style="list-style-type: none"> Guinean Guinea Bissau Liberian Senegalese Pan-West African <p><u>ASIA</u></p> <ul style="list-style-type: none"> Far East Asia <ul style="list-style-type: none"> Chinese <ul style="list-style-type: none"> Classical / Theatrical DunHuang (ribbon) Kunqu Opera Lion dance Folk <ul style="list-style-type: none"> Martial Arts New Classical Japanese <ul style="list-style-type: none"> Taiko Kyogen Korean Mongolian Indian <p>Classical</p> <ul style="list-style-type: none"> Eastern Indian (odissi) North Indian (kathak) South Indian (bharata natyam) <p>Folk</p> <ul style="list-style-type: none"> North India (bhangra) Western India (garba) South India (kolattam) 	<ul style="list-style-type: none"> Southeast Asian <ul style="list-style-type: none"> Cambodian Filipino Indonesian Balinese Javanese <ul style="list-style-type: none"> Sundanese Thai Vietnamese <p>Central Asian</p> <ul style="list-style-type: none"> Afghanistan Russian <p>Kamchatka</p> <ul style="list-style-type: none"> Khakas region <p>Other Russian</p> <ul style="list-style-type: none"> Tajik Uygur Uzbekistan <p><u>CARIBBEAN ISLANDS</u></p> <ul style="list-style-type: none"> Cuban <ul style="list-style-type: none"> Folkloric Rumba Salsa <p>Haitian</p> <ul style="list-style-type: none"> Puerto Rican (bomba) Trinidadian <p><u>EUROPE</u></p> <ul style="list-style-type: none"> Eastern European <ul style="list-style-type: none"> Croatian Hungarian Polish Portuguese Romani Turkish 	<ul style="list-style-type: none"> Western European <ul style="list-style-type: none"> French Greek Irish Norwegian Scottish Spanish/Gypsy <p><u>MEXICO</u></p> <ul style="list-style-type: none"> Indigenous <ul style="list-style-type: none"> Huichol Yaqui (Sonora) Folklorico (Regional) <ul style="list-style-type: none"> Aguascalientes Chihuahua Jalisco Michoacán Nayarit Norteño (polkas) Tabasco Veracruz <p><u>MIDDLE EAST / NORTH AFRICA</u></p> <ul style="list-style-type: none"> Afghan Algerian Egyptian Iranian / Persian Kuwaiti Moroccan Nubian Palestinian Syrian Tunisian 	<p><u>LATIN AMERICA (SO. & CENTRAL AMERICAN)</u></p> <ul style="list-style-type: none"> Argentine Bolivian Brazilian Columbian El Salvadorian Guatemalan Peruvian <ul style="list-style-type: none"> Coastal Marinera Norteña Andean <ul style="list-style-type: none"> Quechua Ayacucho <p><u>NORTH AMERICA (U.S.)</u></p> <ul style="list-style-type: none"> African American Hip Hop Hambone American Southwest Appalachian (Clogging) Indigenous / Native American Central Yu'pik (Alaska) Shaker <p><u>POLYNESIAN ISLANDS</u></p> <ul style="list-style-type: none"> Hawaiian Tahitian Tongan New Zealand (Maori)
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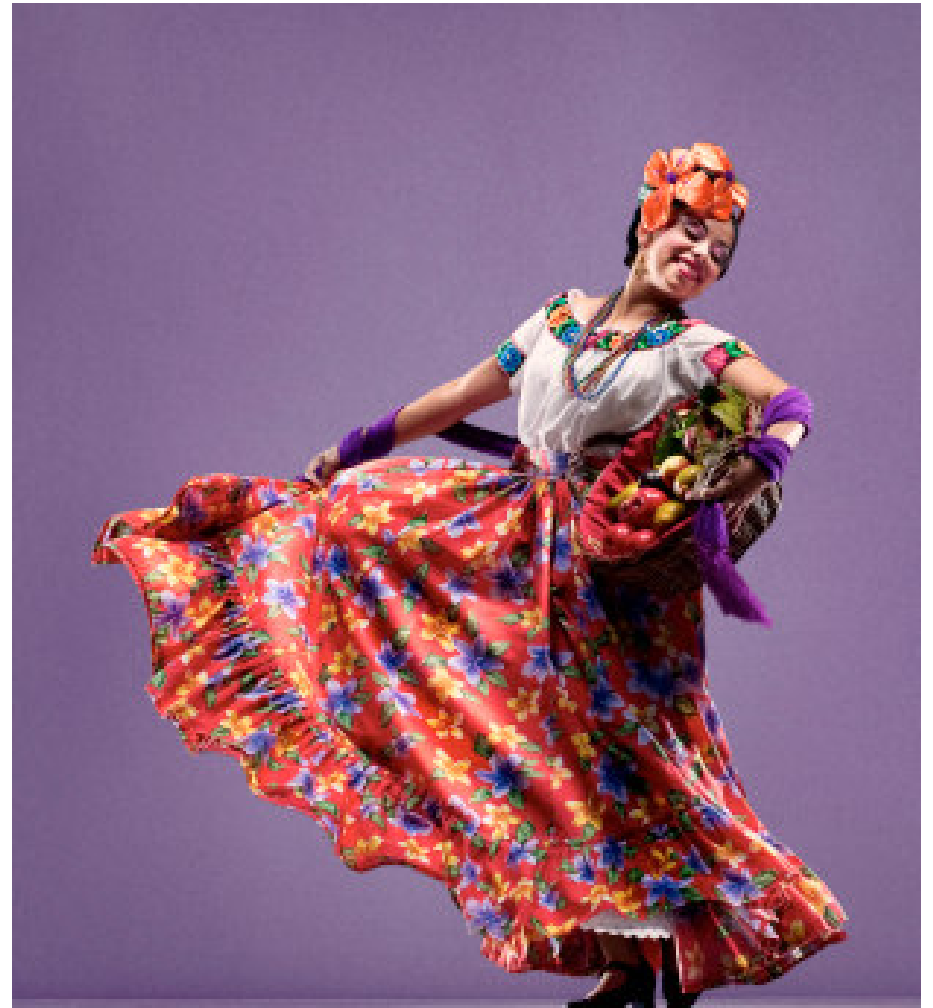
Wallace Funded Project

- Expanded *Festival* programming by 33%
(from 9,000 to 12,000 audience members)
- Engaged new audience members and continued to fill the house for all performances
- Our research focused initially on theater audiences
- What we expected to find, what we learned



Learnings to pass on to the field

- Work to become more deeply rooted in the communities you strive to serve
 - Invest time and effort as a presenter to get to know the community/communities
 - Seek local artists who can participate in your programs
- Cultivate extensive networks and relationships connected to the artists being presented
 - Guest artist benefits
 - Customized marketing pieces/emails
 - Social networking (Facebook)
- Strive to ensure that all communications are respectful of cultural differences

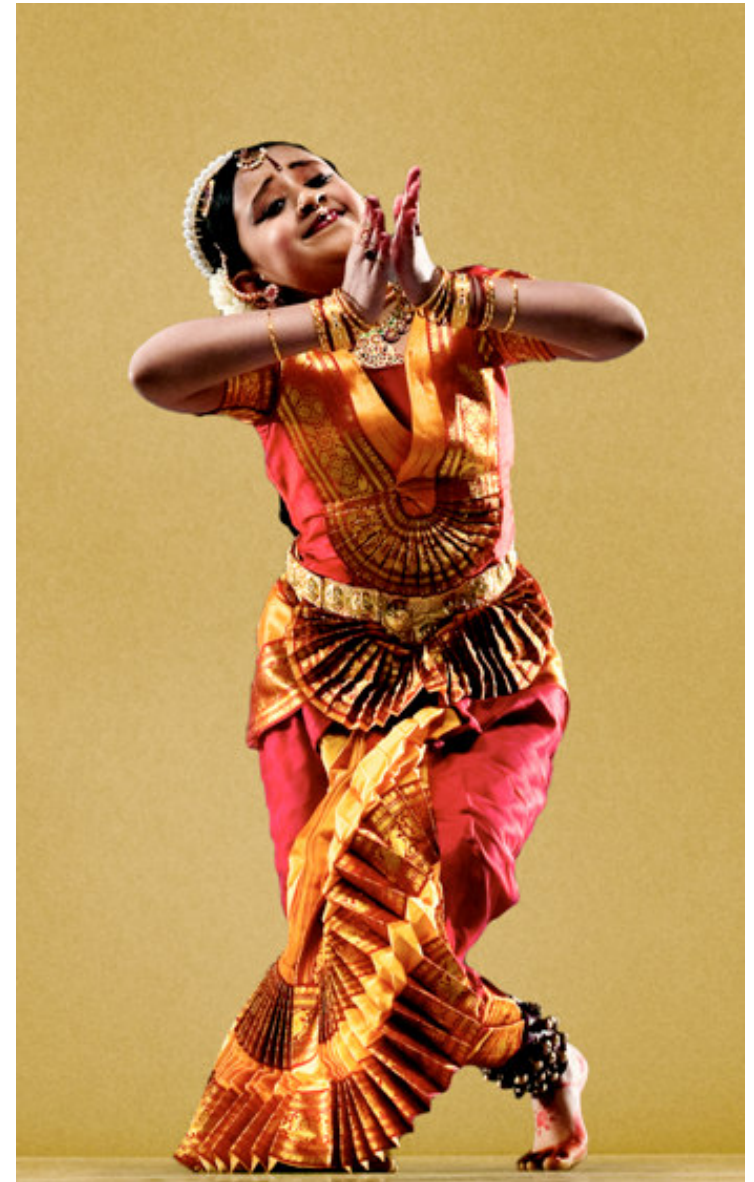


Benefits from Artists Collaborating

- Pooled resources allow for higher production standards
 - Better venue for performances
 - Professional lighting, scenic, and sound designers
- Higher Visibility
 - Better media coverage through increased marketing and advertising
 - More pitch opportunities for editorial pieces
 - Information on various groups websites/social networking sites to reach new audience members
- Enhanced audience development (come to see one, but see all)
- Spurs additional performance opportunities
- Cross-cultural community-building

Our research on Festival dancers

- Many make their livelihood as artists, while many others choose to have another career *and* also dance
- The limitations of the term “professional artist” in relation to mastering an art form
- Often helpful to think of artists as part-time or full-time artists
- Artistic practice as part of a balanced life
- For many - their artistic practice is also their spiritual practice



Closing thoughts



- Involving local artists (on stage, in workshops, lec/dems, advisory panels) builds connections and audiences while helping to create a more vibrant community
- Cultural innovation results from cross-cultural interactions
- Creating and presenting the work is not enough. The contextualization and documentation brings the audience along with you and keeps them engaged to learn more