Stepping Into Hope & Change -Chicago
A free career development conference for dancers

Sunday, October 2, 2011

Lou Conte Dance Studio
At Hubbard Street Dance Center
1147 W. Jackson Blvd.
Chicago, IL 60647

Welcome to Career Transition For Dancers
Where Are You in Your Transition?

Visit our website > Careertransition.org    Follow us on Facebook Twitter YouTube

Suzie Jary, MSW, LCSW, TEP, Client Services Consultant (Fort Worth, TX)

Suzie has been in a professional counseling role with Career Transition For Dancers since 1994. Currently she conducts workshops for the CTFD National Outreach Project, bringing counseling and information to dancers across the U.S. Previously, she was CTFD’s Director of Client Services. She has spoken internationally and nationally about the issues dancers face and was profiled in The New York Times, Wall Street Journal and the New York Daily News for her work with the organization. Suzie also provides psychotherapy and leads groups and workshops in the addiction and mental health field and uses action methods to assist individuals in accessing their spontaneity and creativity to create change. Her background is as a Broadway dancer who participated in CTFD’s programs and services to transition into the helping profession while she was still performing. She is a Licensed Clinical Social Worker and a Board Certified Trainer, Educator, and Practitioner in Psychodrama, Sociometry, and Group Psychotherapy. Based out of Fort Worth, TX, Suzie provides in-person and by telephone, personal and career counseling, resume writing, and conducts workshops and trainings privately and for organizations.
Five Stage Career Development Process

1. SELF-ASSESSMENT
   - Establish decision-making criteria to aid in developing career options.
   - Take stock of yourself: skills, values, interests, personality, strengths, abilities, knowledge, talents, traits, qualities and needs.

2. EXPLORATION OF OPTIONS
   - Investigate and evaluate a career through occupational research.
   - Gather information through reading, talking to people and information interviews, and getting an experiential sense of the option (observe or job shadow, take a class, internship, volunteer or relevant work experience).

3. FOCUS AND GOAL SETTING
   - Identify your career goal.
   - Prepare for entry into career: education, training, cooperative education, targeted internships and volunteer work and relevant work experience.

4. PRO-ACTIVE JOB SEARCH
   - Implementation phase of the career plan.
   - Utilize employer research, internet and email, cover letters, resumes, information and job interviews, and salary negotiation to create job offers and acceptance.

5. CAREER MANAGEMENT
   - Established in a new career or field.
   - Make adjustments as needed and upgrade skills through continued life-long learning.
   - Stays tuned to one's professional and personal growth, and continue to assess, make plans and set goals.

Learn more at careertransition.org
Career Counseling Concepts
For the transitions in a dancer’s career

These concepts are applicable and useful for career management and career development for all the transitions in a dancer’s career.

1. Student to professional
2. One company to another, or from one show to the next
3. Company dancer to freelance dancer and guest artist
4. Professional dancer to next career

5. Assess or take stock of yourself: strengths, talents, traits, qualities, characteristics, abilities, knowledge, skills, values, needs, personality style and interests.

6. Explore options and gather information: read, talk to people, and do; get an experiential sense of the option. (Observe or job shadow, take a class, apprentice, internship, volunteer)

7. Clarify a direction and create an action plan, setting short-term and long-term goals.

8. Engage in life-long learning; continue to upgrade and acquire new skills and knowledge.


10. Participate in a person-to-person encounter to ensure a suitable match and a good fit between you and the repertory/artistic director/choreographer or employer/client.

11. Career management in the new position or endeavor; make adjustments to keep creatively stimulated and positioned as current and ready for changes in your field.

12. Career development to stay attuned to your professional and personal growth; ask yourself, “What’s next for me?” and continue to assess who you are, to set goals and make plans.

13. Money Management for clarity; so your energy can be focused toward achieving your goals.

Good Books for Career Guidance, Self-Assessment and Job Search Strategies:
Career Solutions for Creative People, Ronda Ormont
The Career Guide for Creative and Unconventional People, Carol Eikleberry
Cool Careers for Dummies, Marty Nemko and Paul and Sarah Edwards
Targeting a Great Career, and Launching the Right Career, Kate Wendleton, The Five O’Clock Books
Encyclopedia of Associations, Thomson Gale Publications, in your local library
Dance from the Campus to the Real World (And Back Again), Suzanne Callahan, editor, Dance USA

Dance Related Books:
Advice for Dancers, Linda H. Hamilton
Dance Magazine College Guide, Dance Magazine, published annually
Dance Teacher Dance Directory, Dance Teacher Magazine published periodically
Super Studio: The Guide to a Successful Dance Studio!, Debbie Roberts

Website Resources:


Dancers are a Valuable Resource in the World of Work

Dancers develop these **Adaptive Skills**, (positive personal qualities and characteristics) that are transferable to other fields, careers and work roles:

**Ability to work as part of a team or independently**

- Disciplined and dedicated
- Ability to take direction
- Persistent and able to work under pressure
- Trained to think on their feet and adapt quickly to change
- Intelligent and hard-working
- Vitality, energy and physical stamina
- Engaging physical presence

**Strive for excellence**

- Keen motivation to improve and hone their skills
- Individuals who are successful in one career are more likely to be successful in another

**Learning skills of focus and concentration**

- Listening and observing skills
- Strong sense of commitment and responsibility

*Adaptive Skills prepared by Suzie Jary, L.C.S.W., C.P., P.A.T.*
*Presented at the First International Symposium of the International Organization for the Transition of Professional Dancers (IOTPD), Lausanne, Switzerland, May 1995*
12 ESSENTIAL SKILLS FOR THE MILLENIUM
From the Journal of Career Planning & Employment, Spring Issue, 1997

• **Flexibility and adaptability** in handling ever-changing roles and management styles.
• **Ability to function and work with people** from a broad range of ages, cultures, and learning styles.
• **Language skills**, especially knowledge of multiple languages for the global marketplace.
• **Computer literacy** and basic knowledge in all types of technology.
• **Team playing**, negotiating, and networking skills.
• **Learning skills** and continuous re-education
• **Personal career planning skills** (self-assessment, inner worth, current skills, etc.)
• **Global awareness/orientation.** Knowledge of a country and region as well as the culture of the people there

• **Oral and written communication skills** become even more valuable as corporations flatten.
• **Self-comfort.** The company no longer defines the worker.
• **Strong ethical framework.**
• **Forecasting skills:** knowing where your company is going, where the opportunities will be and ability to see which direction to flex toward.

**A CHANGING WORKPLACE**

**ELEMENTS OF THE OLD WORKPLACE**    **ELEMENTS OF THE NEW WORKPLACE**

*Structured*  
**Flexible**

Stable, secure  
Changing, little security

_Employer will take care of employees_  
Variety of incentives

Work for others  
Self-employment

_Local or national economy_  
Global economy

White, male influence  
Multi-cultural, female influence

Large employers  
Smaller organizations/units

Worker as instrument  
Worker as human resource

_Hierarchical_  
Participatory

_Education is completed_  
Life-long learning

Clear definition of duties  
Many duties, with cross-training common

_Focus on product_  
Focus on customer

_Salary driven_  
Value driven

Career Transition For Dancers

What Skills You Have and Most Enjoy Using

Generally speaking, all skills divide into six clusters or families. To see which ones you are attracted to, try this PARTY exercise:

Below is an aerial view of a room in which a two-day (!) party is taking place. At this party, people with the same or similar interests have (for some reason) all gathered in the same corner of the room—as described below:

R for "Realistic"
People who have athletic or mechanical ability, prefer to work with objects, machines, tools, plants, or animals, or to be outdoors.

I for "Investigative"
People who like to observe, learn, investigate, analyze, evaluate, or solve problems.

C for "Conventional"
People who like to work with data, have clerical or numerical ability, carrying things out in detail or following through on other's instructions.

The Party

A for "Artistic"
People who have artistic, innovating or intuitional abilities, and like to work in unstructured situations, using their imagination or creativity.

E for "Enterprising"
People who like to work with people influencing, persuading or performing or leading or managing for organizational goals or for economic gain.

S for "Social"
People who like to work with people—to inform, enlighten, help, train, develop, or cure them, or are skilled with words.

Adapted from WHAT COLOR IS YOUR PARACHUTE? by Richard Nelson Bolles
**SKILLS IDENTIFICATION from ‘The Party’ Exercise**

Most careers can be characterized in terms of skills by combining 2 – 4 of the following groupings. Which groups appeal to you most?

“**E**” Skills - Enterprising occupations include managerial and sales occupations

<table>
<thead>
<tr>
<th>Motivating others</th>
<th>Conducting groups</th>
</tr>
</thead>
<tbody>
<tr>
<td>Persuasive</td>
<td>Initiative</td>
</tr>
<tr>
<td>Promoting</td>
<td>Self-directed</td>
</tr>
<tr>
<td>Influencing others</td>
<td>Change</td>
</tr>
<tr>
<td>Develop rapport / trust</td>
<td>Charisma</td>
</tr>
<tr>
<td>Arbitrating</td>
<td>Courage</td>
</tr>
<tr>
<td>Renegotiating</td>
<td>Leadership</td>
</tr>
<tr>
<td>Bargaining</td>
<td>Prioritizing tasks</td>
</tr>
<tr>
<td>Manipulating</td>
<td>Coordinating</td>
</tr>
<tr>
<td>Showmanship</td>
<td>Supervision</td>
</tr>
<tr>
<td>Demonstrating</td>
<td>Evaluating</td>
</tr>
<tr>
<td>Presentations</td>
<td></td>
</tr>
</tbody>
</table>

“**S**” Skills – Social occupations include educational and social welfare occupations

<table>
<thead>
<tr>
<th>Serving and helping</th>
<th>Communicates effectively</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching</td>
<td>Training and development</td>
</tr>
<tr>
<td>Public relations</td>
<td>Curious</td>
</tr>
<tr>
<td>Good listener</td>
<td>Reading</td>
</tr>
<tr>
<td>Patience</td>
<td>Composing</td>
</tr>
<tr>
<td>Establish rapport</td>
<td>Interpreting</td>
</tr>
<tr>
<td>Therapeutic abilities</td>
<td>Translating</td>
</tr>
<tr>
<td>Team work</td>
<td>Flair for writing</td>
</tr>
<tr>
<td>Empathy/understanding</td>
<td>Speaking</td>
</tr>
<tr>
<td>Diplomacy</td>
<td>Group facilitating</td>
</tr>
<tr>
<td>Inventive</td>
<td>Good expression of self</td>
</tr>
<tr>
<td>Advising</td>
<td>Organizer of programs</td>
</tr>
</tbody>
</table>

“**I**” Skills – Investigative occupations include research, scientific and some technical occupations

<table>
<thead>
<tr>
<th>Observing</th>
<th>Screening</th>
</tr>
</thead>
<tbody>
<tr>
<td>Estimating</td>
<td>Exceptional intelligence</td>
</tr>
<tr>
<td>Scanning equipment use</td>
<td>Surveying</td>
</tr>
<tr>
<td>Listening</td>
<td>Research</td>
</tr>
<tr>
<td>Hearing</td>
<td>Interviewing</td>
</tr>
<tr>
<td>Keen senses</td>
<td>Dissecting</td>
</tr>
<tr>
<td>Detecting</td>
<td>Diagnosis</td>
</tr>
<tr>
<td>Perceiving</td>
<td>Grouping or classification</td>
</tr>
<tr>
<td>Discovering</td>
<td>Problem solving</td>
</tr>
<tr>
<td>Learns quickly</td>
<td>Trouble shooting</td>
</tr>
<tr>
<td>Alert</td>
<td>Critiquing</td>
</tr>
<tr>
<td>Appraising</td>
<td>Testing</td>
</tr>
<tr>
<td>Assessing</td>
<td></td>
</tr>
</tbody>
</table>
"A" Skills – Artistic occupation include artistic, musical, and literary occupations

Imaginative
Ideaphoria
Inventive
Creative
Innovative
Experimental
Originality
Abstract
Adapting
Visualize shapes
Sensitivity

Expressive
Communication
Playfulness
Facial expressions
Symbolism
Audio-visual
Photographing
Spatial design
Illustrating
Composing
Fashioning

"C" Skills - Conventional occupations include office and clerical occupations

Executing decisions and instructions
Implementing decisions
Enforcing regulations
Responsible
Dispatching
Efficient
Perseverance
Systematic
Organization
Clerical ability
Classification
Facilitating

Budgeting
Resource person
Numerical ability
Arithmetic
Bookkeeping
Statistics
Analysis
Financial reports
Planning
Appraising
Accountability

"R" Skills – Realistic occupations include skilled trades, technical and some service occupations

Manual skills
Machine skills
Designing
Constructing
Assembling
Dexterity
Crafts
Precision work
Culinary
Operating machinery and equipment
Maintenance
Trouble shooting

Motor coordination and agility
Recreation
Athletic
Outdoor survival
Travel
Working with animals
Ranching
Farming
Navigating
Keen sensations
Producing work
Career Transition For Dancers
Use of Occupational Codes in Informational Interviewing

An important step in career development is informational interviewing in which you interview workers to gather information about their work. Your Occupational Code can help you ask questions which are related to your interests. For instance, if you are high in Artistic Interests, you will want to find out if a work environment will give you the flexibility you desire. On the other hand, a Conventional type will seek a structured environment.

If you are a REALISTIC type, you may want to ask your contact
• Are there tangible goals to work for, will I see a concrete result when a project is done?
• Is it possible to work independently, or are projects run by groups?
• Does this job produce a practical, useful product or service?
• Are there clear lines of responsibility?
• Will I be working with tools or machinery?

If you are an INVESTIGATIVE type, you may want to ask your contact
• How flexible is this position, how structured is this environment?
• Will I be free to pursue projects independently?
• Will I be able to exercise my writing/researching/analyzing skills?
• Will I be challenged intellectually?

If you are an ARTISTIC type, you may want to ask your contact
• Will I have the opportunity to be imaginative, creative, inventive, and curious?
• Is the environment flexible?
• Will I be able to pursue projects independently?
• Will I have time for consideration or contemplation?

If you are a SOCIAL type, you may want to ask your contact
• Is there an emphasis on group work and social interaction?
• Will I be helping people by training, teaching, guiding, or mentoring?
• Will I be able to share my feelings and intuitions as well as my responsibilities?
• Does this position advance ethical, humanistic goals?

If you are an ENTERPRISING type, you may want to ask your contact
• Does this position have a good possibility of advancement?
• Will I be able to assume a leadership role?
• Will there be an opportunity to exercise my skills in speaking, selling, or persuading?
• Is this a dynamic, competitive work environment?
• Will I be able to use business skills such as negotiating?

If you are a CONVENTIONAL type, you may want to ask your contact
• Is the environment well organized, and efficient?
• Are the lines of responsibility clear?
• Will I be able to use office machines to be more productive?
• Will I be able to exercise my own judgment and control my schedule?
• Are the hours regular and the duties consistent?

*The material in Section Four was developed in collaboration with Katherine Hirsh, who was serving as a consultant to Consulting Psychologists Press.
### A CHANGING WORKPLACE

**ELEMENTS OF THE OLD WORKPLACE** vs **ELEMENTS OF THE NEW WORKPLACE**

<table>
<thead>
<tr>
<th>Old Workplace Elements</th>
<th>New Workplace Elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Structured Flexible</td>
<td>Changing, little security</td>
</tr>
<tr>
<td>Stable, secure</td>
<td>Variety of incentives</td>
</tr>
<tr>
<td>Employer will take care of employees</td>
<td>Self-employment</td>
</tr>
<tr>
<td>Work for others</td>
<td>Global economy</td>
</tr>
<tr>
<td>Local or national economy</td>
<td>Multi-cultural, female influence</td>
</tr>
<tr>
<td>White, male influence</td>
<td>Smaller organizations/units</td>
</tr>
<tr>
<td>Large employers</td>
<td>Worker as human resource</td>
</tr>
<tr>
<td>Worker as instrument</td>
<td>Participatory</td>
</tr>
<tr>
<td>Hierarchical</td>
<td>Life-long learning</td>
</tr>
<tr>
<td>Education is completed</td>
<td>Many duties, with cross-training common</td>
</tr>
<tr>
<td>Clear definition of duties</td>
<td>Focus on customer</td>
</tr>
<tr>
<td>Focus on product</td>
<td>Value driven</td>
</tr>
<tr>
<td>Salary driven</td>
<td></td>
</tr>
</tbody>
</table>

Acknowledgements

Career Transition For Dancers wishes to thank Hubbard Street Dance Chicago for donating the space for today’s conference. Without them, this conference truly could not have been possible.

We wish to thank all the presenters, panelists and speakers who donated their time to be here.

Thank you Sherry Zunker for being our Key Note Speaker and to Sara Stewart Schumann for being our Plenary Speaker. Michael Anderson, Sandi Cooksey, Massimo Pacilli, Sarita Smith Childs, & Zachary Whittenburg for sharing their stories.

We wish to thank the other performing arts unions, AGMA, AFTRA, AGVA and SAG who helped us with publicity.

We wish to thank the board of directors of Career Transition For Dancers for their support and encouragement to make this event possible.

We wish to thank Michael Kaiser, Executive Director of The Kennedy Center who encouraged us to do this event to help our dancer-clients during this difficult economy and changing arts landscape.

We wish to thank all the volunteers, staff and interns who worked so tirelessly to make this event a success.

And a special thank you to Kaylen Ratto, Gala and Client Services Coordinator, who administered today’s event; Tiffiny Flaim, Program Coordinator and our counselor extraordinaire Maryellen Langhout who continually championed this event and kept our focus; Suzie Jary who has traveled here today from Fort Worth, TX to continue to inspire and empower our dancers.

Thank you!

For more information and to register, please visit http://www.careertransition.org/OnlineResources/Schedule/.

Scholarships and Grants
More info at http://www.careertransition.org/Programs/ScholarshipsAndGrants/