THE PASSION ISSUE
WHAT MOVES YOU?

HEAR FROM DANCERS, COUNSELORS, SUPPORTERS, STAFF & FRIENDS
Redefining one’s career has - at the heart of it - a point of some fear, pain, release, acceptance and then celebration; one may akin it to rebirth. Everyday and each year, I am privileged to witness dancers renew the concept of themselves and own their talents, skills and power of creation. Standing on the sideline of their journeys is a sacred role I honored. Career Transition For Dancers stands as a guardian of faith in dancers’ abilities and as an ambassador of change.

Through our individual and group counseling, Career Conversations program, Scholarships and Grant awards, National Outreach Project, Stepping Into Hope & Change national career development conferences, online media resources and offices in New York City, Los Angeles and Chicago, we seek to protect the soul and hope of the transitioning dancer. By extension of our mission, we remind dancers that their unrivaled discipline, creativity and dedication never cease to exist but will grow and transform. This is our charge and for this I am thankful.

Please enjoy this issue of MovingOn, highlighting amazing stories of success, triumph and renewal.
was asked to write a short piece for Career Transition For Dancers on the subject of what inspires me, and I thought about what that meant. For me it is a moment when talent, hard work and artistry are so powerful that all my emotions seem to converge in a single unexplainable feeling of such joy that it brings tears to my eyes.

Those inspiring things for me can be as varied as seeing a painting by Jackson Pollock or Joan Mitchell, hearing the voice of Audra MacDonald, seeing a ballet by George Balanchine, reading a poem by Maya Angelou or seeing a great actor commit to a role with every inch of their being. Great art and artists will always inspire, but I realize that inspiration also comes to me from my own community of co-workers, friends and peers. True, Broadway (yes, those are my people) is filled with artists, but I am always amazed and inspired by their diverse talent and how they are able to channel that talent into new areas.

I am never more reminded of this as we prepare for the Between Shows Get Together at Sardi’s dinner underwritten by the Shubert Foundation each year. I have been honored to be one of the hosts the last few years and to serve as a member of the Program Development Committee. As we planned for this year, we were thinking of people to help us host the event. I was so proud to hear suggestions from my co-workers and friends of people like Jerry Mitchell, Mary MacLeod, Mary Ann Lamb, Sergio Trujillo, Casey Nicholaw and Joanne Hunter, who have channeled their artistry into new areas of creativity and work, many of whom are still performing. They have expanded their dancing talent into choreography, directing, stage managing, and teaching. They are wonderful examples of success for the Sardi’s event each year.

This year I was unable to attend, but I got an email from Chad Seib. He and David Baum are both dancers in the Broadway show *MARY POPPINS*. Together they started a website design company called Sight Line Web Design. They are actually designing my new website, but he emailed to tell me about how wonderful and inspiring this year’s Sardi’s event was for him. His wife, the dancer Sae La Chin, spoke about her company SayBayBee, and he was so proud of her. While working on Broadway she started a company that helps parents prepare and plan for their new baby. This reminded me that his partner David Baum’s fiancée, Leslie Goddard, also a Broadway dancer, has started her own photography company. These are four talented Broadway artists who have expanded their artistry into new and inspiring areas. As a volunteer Board of Directors member, that brought a tear to my eye.

- Caitlin Carter
  Board of Directors’ Member | Producer | Dancer | Actress
As a three year old I knew that dance was going to be my life. My love only expanded as I begged for lessons, doing everything I could to earn my way, from working in a candy factory at 14 to winning scholarships. All my curiosity and schooling were dedicated to dance, following its history and performers as my inspiration. Seeing my first *Giselle* with Nora Kaye and Alicia Alonzo, I cried on cue at *The Red Shoes* – cinching my devotion. I was hooked!

So with a one-way ticket from Chicago to New York, I began my journey through Ballet Russe, studying with such legendary teachers as Anatole Vilzak (Anna Pavlova’s partner), Leon Danielian, Perry Brunson and Ballet Theatre’s William Dollar. I was impelled into a professional career in dance, ballet and on Broadway with Richard Rodgers, Jack Cole, Ethel Merman, Gemze DeLappe, Onna White, George Abbott, finally moving to L.A. and directing and choreographing for movies, TV, commercials, and music videos.

However, the time finally came when, because of circumstances and injuries, my career after 40 years in dance was over – an overwhelming reality filled with feelings of loss and shame. After wondering what I’d do to support my child and myself, I saw a small ad in Backstage

**Fulfilling My Dreams In The West**

In a time when resources are so scarce, Career Transition For Dancers would be doing only half its job of supporting dancers’ career transition endeavors if we did not provide financial assistance to those who need it to further their transition process.

The organization has a strong history of supporting higher education and degree programs and providing expert advice and funding for new business enterprises. We realize that these two services can be defining conduits for helping dancers to pursue and fulfill their dreams. I see this program as being the means by which dreams are transformed into realistic attainable goals. Once a dancer is clear as to the next step they want to take, this program helps them move toward a viable plan of action.

To that end, since 1985 Career Transition For Dancers has awarded over 4.1 million dollars in scholarship and grant awards. Yes Virginia, there can be a life after dance and we’re here to help make it possible.

- Ann Barry
  Founding Director | Grants Administrator
for Career Transition For Dancers. In my first meeting with my career counselor, I took one look at the Kleenex box and cried for two weeks straight...I realized that I didn’t know if I’d ever find something that made me as happy and fulfilled as my dance career.

Fortunately, with the guidance of the career counselor, I was encouraged and began to reach out to a new life of discovery. I decided to try every tiny dream I ever had: being a trader in the Mercantile Exchange, helping needy families, being an agent, teaching reading and English overseas and going back to school to get my degree. When I was dancing I had no time to follow through with any of those desires so I stuffed them deep inside me…waiting to be rediscovered. I then turned those ideas into actions and began to volunteer for everything, just to learn. I flew to Chicago for a weekend course in pit trading at the Mercantile Exchange. I scrubbed floors to learn computer skills. I sorted out imaginings that didn’t work for me from those that did. I followed my dreams and kept that fire going inside me.

In the middle of my journey of discovery, Ann Barry, Career Transition For Dancers’ Executive Director at the time, asked me if I would be interested in being the Administrator for the Los Angeles office. I had to think about it. Did I want to cut this wonderful exploration short? Then I realized that my work with Career Transition For Dancers would allow me to give back to my wonderful dance community in more ways than I had ever dreamt. I knew what it meant to become a professional dancer/choreographer. I knew what it meant to be out of work or injured, what it meant to know that a career was winding down, what it took to build a bridge to another profession, to start over again, and to reach out to dancers and create conversations that would help them in the transition process. Finally I had found a field that fulfilled me as much as a dance career, albeit in different ways, while continuing to be challenged and excited each step of the way. The possibilities of growth were endless and that’s what finally moved me to help dancers and the dance community. My spirit is and always will be with dance and dancers.

- JoAnne DiVito
Los Angeles Career Transition For Dancers’ Administrator

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Grants & Scholarship Calendar

The Caroline H. Newhouse Scholarship Fund
Provides $2,000 scholarships or grants to initiate an academic or retraining process or to help professional dancers with startup money for a new business. Eligibility for financial assistance is based on work history as a professional dancer. Dancers who are eligible must complete an application form and provide documentation of a performing work history.

2011 Deadline for Submissions: August 31 | November 2, 2011

The Sono Osato Scholarship Program for Graduate Studies
Provides $5,000 scholarships toward graduate degrees in fields other than performance dance. The Osato scholarship program was created to help dancers meet the substantial financial commitments that come with the pursuit of a graduate-level degree. Areas of graduate study supported by the scholarship include professional degrees (law and medicine), the medical arts (nursing, physician’s assistant, physical therapy, etc.), the helping professions (social work, counseling, psychology, creative arts therapies, etc.), physical and social sciences, education, business and the humanities.

2012 Deadline for Submissions: March 30, 2012

For updates on deadlines and eligibility guidelines please visit our website at:
https://www.careertransition.org/Programs/ScholarshipsAndGrants/Eligibility
Stepping Into Hope & Change started as a concept in the fall of 2009 when our ongoing national financial crisis began to deeply affect the dance and not-for-profit worlds: performing arts budgets were slashed or running at deficits, dance companies closed, a wide spectrum of our dancers were unemployed for longer periods of time, and the trickledown effect impacted training for new careers, side careers and life/family decisions.

We knew we had to dramatically address our dancers’ changing work environments. Career Transition For Dancers’ Executive Director, Alexander J. Dubé, brought in an idea from Michael Kaiser, CEO of the Kennedy Center and Career Transition For Dancers’ National Advisory Committee Member, to present our signature brand of career counseling to the dance community.

As the only full service career development program for dancers across the United States, we ramped up the volume to provide a full day of programming to remind our dancers we are their home base and safety net, in good times and bad, for both practical and emotional aspects of change.

I am passionate about Career Transition For Dancers’ philosophy: unlimited lifetime/career span development services for all dancers, at any point in their careers, at no charge, whenever they start, stop, touch base or resume. No cookie cutter approach for us!

When our annual Stepping Into Hope & Change conferences open the doors, I am passionate about our dancers leaping or gliding into the room, full of expectation, both those who will have joyful reunions and those who are making their debuts with us (58 new clients this past April in NYC). I am filled with passion for the WE and US: our team/our community.

As a staff, we are moved as our dancers speak from their hearts; tell and show their new skills and ongoing stories: whether as a main speaker panelist, or through spontaneous sharing – with another dancer or within the community. They express thanks that they can do this at these events.

I am full of pride for my colleagues as we take risks with new ways of offering career tools and services, nurturing one’s passion, finding “right fit” speakers and panelists, and how to share this information during the event and online for our dancer communities around the country. I know that our dancers trust us to provide the forums and do as much as we can in any given day.

We have had two Stepping Into Hope & Change events in NYC, 2010 and 2011, one Los Angeles and one scheduled in Chicago on Sunday, October 2, 2011! We then continue to step into hope and change both to prepare in the present and as steps to the future.

- Lauren S. Gordon
MSW, LCSW, NYC Career Counselor
I am moved by seeing dancers express human emotion in a way that words cannot. When a dancer’s body can no longer help a dancer express oneself the way it once did, I am moved to help that dancer learn a new way to share his/her passion with the world.

I am moved to help my many friends who are dancers to have other options when they choose to move on from performing.

I am moved to empower my community to advocate for themselves. I am moved to find new business models that will enable artists and my peers to make work on their terms while earning a decent living.

I am moved by the way that children learn to dance and find joy in its discipline and rewards.

All of these things drive me to connect with as many dancers as possible. When annually coordinating workshops in six (6) cities for the National Outreach Projects, I thoroughly research all the dancers and former dancers in the community.

Accessing dancers around the country with in-person workshops is imperative to our mission to support all dancers, even if they can only reach us via phone and online. This ambition and passion wakes me up every morning and keeps me focused despite the challenges our industry faces.

- Kaylen Ratto
  Gala Coordinator | Client Outreach


dancing to me was about having fun. before i called any jobs, i started dancing with a couple of friends and we formed a group called amountboyz. back then dance was not at the heights it is now. we danced on the streets for money, joined talent shows, and performed at local block parties in the summer. once i started to work in the professional world of dance, i noticed a couple things that i wanted to change. dancers were not getting paid on time.

the challenge of getting paid a decent amount was also presented to me a number of times. this is when i started to think outside the box. before agents and managers were a big part of the nyc dance scene, you had to handle your own rates for jobs.

the companies or managers that hired dancers did not care about our rates. you had to be a pest to get paid, so having an agent or manager helped a lot once they were set up in nyc. being a performer, we look at the business side of things. with a different eye, different ideas filled my head. i knew what dancers and performers wanted, needed, and loved to do, so i started to work on my own projects.

for example when i’m looking for a venue i’m not only thinking about how many people can fit inside, i’m also thinking about the sound system at max volume. does the stage have a sprung wood floor? where are the dressing rooms? can you enter and exit from both sides? the list goes on and on. some of these things are not considered in popular dance styles, it’s left to the performer to make the best of it.

when doing business i look to please the artist and the audience. it excites me that i’ve been able to learn so much through my experiences of dancing with different artists on tours and that i can help the next generation coming in the door. i can show them how to make choices for both business and artistic development.

dancers need to give both equal amounts of energy to have success.

- Anthony Rue II
  Dancer | Arts Advocate
I have spent the last 25 years of my life focused on a very singular goal, that of becoming a professional dancer. Unaware of what it would ultimately require of me, I started dancing as a very young child. Even then, I was certain that if I dedicated all of my energies toward this dream, I would attain it; and, in truth, my path has managed to closely follow that plan.

I attended numerous dance schools of recognition and have had many opportunities that most aspiring dancers can only imagine. I attended The Juilliard School and have been a member of the Hubbard Street Dance organization in Chicago organization for over seven years. Nonetheless, a dancer’s career is short-lived by its very nature. The stresses of dance on the human body are great and eventually, it simply stops working as healthfully and efficiently as it once did. I found myself at that point last year. Refusing to believe that I had nothing more to offer the world, I looked both inward and outward to discover the next stage of my personal evolution.

I started reading various periodicals including National Geographic, Audubon, and the Atlantic in order to recalibrate my concept of the world at large. In reading numerous articles outlining current events, I became furious, disgusted by environmental destruction borne of ignorance, misguidance, and greed. Believing that I am capable of so much more than what I have achieved thus far, it is paramount that I continue to do something that allows me to make a difference in the world. I have already found (and wielded) the strength within myself to move audiences; it is now time to use that power towards a different end. Too realistic to believe that people will simply want to behave better of their own volition, I want to direct and influence others so that they may become better stewards of the planet.

I came to the conclusion, through much thorough deliberation, that above anything else, I want to study environmental law. Law school will give me the detailed and focused education that will arm me to take on my challenge of becoming a participant in policy creation and regulation. I have survived a career in professional dance and despite my lack of practical experience in law, believe that I can apply that which is currently required of me towards this new endeavor. As a dancer, I already possess many important skills in a field where tradition and precedent is established, individual strength is respected, ability to think and react quickly is necessary, and intelligently directed creativity as a means of development is admired. I am, above anything else, disciplined.

I am honored that in August of this year, I will be joining the Class of 2014 at the University of Maryland Francis King Carey School of Law. If my past successes are any indication of the future, I am going to be just fine.

- Laura Halm
Chicago Dancer-Client | Law School Student
Dance moves me.

When I was 8 years old I saw my first dance class. My older sister began taking Jazz class and my mother brought me along to wait during the one-hour class. Not one for sitting still, I began to copy what they were doing in the hallway. After that continued for a few weeks, my mother decided to enroll me in the next session and I’ve never looked back since.

I spent my school years balancing studying with my rigorous dance training. I did it all: ballet, tap, jazz, modern, musical theater, even Celtic dancing. While my classmates were going shopping and to the movies, I was taking dance class. Fortunately, I was able to travel all over the United States for dance competitions and workshops.

I continued dancing through college, attending Ohio State University and receiving my BFA in Dance. A glitch in the freshman housing assignments led me to learn early on about persuading others about the importance and professionalism of the arts. I was housed in the Engineering dorm – I can’t even tell you how many people said “Dance, that’s a major?” Although it was frustrating at the time, my passion for dance was so strong that I tried to convince everyone how special and valuable it is!

Although I never pursued a professional dance career, dance has continued to be the driving force in my life. I spent time after college studying Labanotation in order to become a Professional Notator. I was driven by the need to make sure dance works were preserved, and could be performed on stage no matter how long ago they were choreographed. Even though I wasn’t performing, I was motivated by the fact that my work would help preserve the diverse and intricate history of dance.

Over the past few years, I have put my passion for dance to work while fundraising for arts organizations. Who better to convince others of the importance of supporting dance? I feel so fortunate that I am able to use my skills to help other dancers. While the arts are always one of the first things to go when the economy sours, the recession gave me an opportunity to passionately explain the need for supporting dance to donors, foundations and audiences.

Almost twenty years after seeing my first dance class, I'm still dancing. I try to take class once a week, because although I am doing my part to help dance, I have to do something to help myself. That one class helps to remind me why I spend my time fundraising. There is nothing else that I have done that makes me feel the way that I do when I dance! I want everyone to have that feeling!

- Jennifer Garda
Former Development Associate

To think that the average dancers’ performing career could end around age 30 devastates me. I am an avid ballet lover and attend many diverse performances. Watching these impassioned artists touches my heart and by extension compels me to give back. Career Transition For Dancers is an organization very dear to my heart. The services they provide are essential to the health and lifespan of a dancer. The more I began to understand the challenges faced by dancers, the more I championed supporting programs for dancers.

In my city of Palm Beach, we are a close-knit community of art lovers. I knew if I were to create an opportunity for my fellow community members to learn more about services provided by Career Transition For Dancers, they too would champion and support programs that cared for the entire lifespan of dancers.

To touch the hearts of my friends and fellow snowbirds, I created a luncheon event to combine two things Palm Beach is known for: Dance and Fashion. This combination was the birth of the Palm Beach Fashion Awards.

For this past year, I asked all the major national ballet and dance companies to loan me two costumes; one male and one female. All done with appreciation for the programs, services and scholarships offered to and received by professional dancers when their performance career had come to an end. The dance students from The Alexander W. Dryfoos, Jr. School of the Arts modeled the costumes while a narrator shared the year the ballet was created, the choreographer, the donating company’s name and the star of the ballet. It was the most unique fashion show any guest had ever seen. Everyone raved! I am pleased to report that this year, we have raised $20,000 for programs and services at Career Transition For Dancers.

In Florida alone, Career Transition For Dancers has assisted 94 dancer-clients and has awarded $101,700 in scholarships and grants. Knowing that I helped to increase these numbers moves me beyond words.

- Anka K. Palitz
Vice President, Board of Directors

L to R: Anka K. Palitz and Simon Teakle

Opening Heart
Expressing Soul

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Financial design for now and later
Discover investment strategies to develop your IRA/portfolio/investment and estate planning for your current personal finances and the future.

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Teaching Careers
Find out about dance education and regular certification for K-12, adult education and college teaching jobs.

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Stepping Into Hope & Change NYC
Alexander J. Dubé, Executive Director and Lauren Gordon, MSW, LCSW, Career Counselor welcome keynote addressee Rachel S. Moore, Executive Director of American Ballet Theatre.

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Listen to professionals who have found work and meaningful sideline, parallel and second careers. Maturity, life experience and transferrable skills have sold them to employers.

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Recent videos and archival videos are available without membership. A short list of conversations include: Creating choices and connections for your future; Telling not selling; Identifying your mission and personal statement (Part 1): The starting point is you; and a host of others.

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When the call for help goes out, dancers respond. During Broadway Cares/Equity Fights AIDS’ twice-annual audience appeals, dancers of Broadway’s musicals hold buckets and rally audiences to give from their hearts.

At our annual Flea Market & Grand Auction, dancers shine brightly among the scores of volunteers setting up tables and hawking one-of-a-kind show memorabilia.

And we certainly would not have enjoyed two successful decades of Broadway Bares if it weren’t for the unending graciousness and dedication of the talented corps of dancers who give so much of themselves to make Bares one of our most popular annual events.

This commitment and support from New York City’s extraordinary community of dancers – both within the musical theatre world and from the most prestigious performing arts companies – are among the reasons Broadway Cares embraced Dancers Responding to AIDS as one of its key affiliate fundraising programs.

Much of a dancer’s daily life is spent in front of a mirror, watching and evaluating every movement, every small gesture. But that mirror is only a reflection of the present, sometimes a barrier for the dancer to see the future.

Career Transition For Dancers breaks down that wall. It’s an organization that for 26 years has helped everyone in the community of dancers to not just look ahead, but plan for a fulfilling second life after dance.

Embracing the same supportive mission that fuels Broadway Cares, Career Transition For Dancers helps guide dancers’ self-evaluation and discovery of practical, post-dance career options while motivating them to achieve their long-term goals. It’s also the only organization in the nation to provide assistance, through scholarships and grants specifically to help dancers’ careers.

Broadway Cares/Equity Fights AIDS shares a long history with and a special affinity for Career Transitions For Dancers as both organizations came of age in the late ‘80s, a time of great trauma and concern for our community. Many of those who helped launch the organization also played key roles in helping BC/EFA establish itself in those early days, perhaps none more so than Eddie Weston, a former Broadway dancer, longtime Equity counselor, Actors Fund Trustee and a beloved member of the theatre community both in New York City and Los Angeles.

Eddie encouraged dancers of every generation to rally behind Broadway Cares/Equity Fights AIDS efforts as he championed the importance of the work Career Transition For Dancers was first putting in place for those same performing artists in times of difficulty and transition. With this mutually beneficial relationship always in mind, BC/EFA is proud, now more than 20 years later, to be a longtime supporter of Career Transition For Dancers’ essential work.

Broadway Cares salutes the important services offered to our colleagues in the community by Career Transition For Dancers. It is a time-honored, on-going and welcome collaboration that first set the bar and continues to prove today that what we do together makes a difference.

- Tom Viola
  Executive Director | Grantor (BROADWAY CARES/EQUITY FIGHTS AIDS)

Career Transition For Dancers Abroad

On June 23 and 24 Berlin’s Stiftung TANZ – Transition Zentrum Deutschland hosted the annual conference of the International Organization of the Transition of Professional Dancers (IOTPD), attended by the executive directors of the transition centers in the United States, United Kingdom, Canada, The Netherlands, Switzerland, France, Poland and Germany. The IOTPD addressed current trends relating to regional programs and services on behalf of its dancers/clients, and the affects of each country’s reduced government funding.

During this meeting Mr. Dubé represented the United States of America and shared the successes and challenges of the transitioning American dancer. To learn more about The International Organization for the Transition of Professional Dancers (IOTPD), please visit: www.iotpd.org
Before entering the Dance and human services world a little over a year ago, I didn’t know Alwin Nikolais from Pilobolus, and had only dabbled in the occasional Pilates or tap class in college. However, I was well versed in an art form that goes hand in hand with dance: music. I’ve been playing bassoon for ten years. Since working at Career Transition For Dancers I’ve been moved to explore all kinds of dance. I’ve struggled with complicated wrist rotations in Flamenco, tested my personal boundaries as I tangoed with strangers, attended a classical Indian dance workshop, which turned out to be taught in Hindi, and frustrated a Salsa instructor to tears who tried desperately to switch my ‘on1’ to ‘on 2’.

All of these adventures in dance have been challenging, stretching my comfort zone and giving me a tremendous amount of respect and admiration for the dancers that walk through our doors everyday. I am moved by the aspirations I see materialize in front of me.

Each grant cycle I am amazed at our dancer-clients’ determination to find new career paths. From innovative business ideas to advanced degrees, our dancers are tirelessly pursuing the next chapter of their lives, all while continuing to perform nightly in Broadway shows or traveling on tour for months on end.

I am also inspired by the dedication of our staff. I am proud to work for an organization that fosters the confidence to transition, encourages emotional self-exploration, and provides the tools to adapt in today’s increasingly competitive workforce.

- Dana Lutt
  Administrative Assistant I Communication Coordinator

National Outreach Calendar

Seattle, WA
September 9-10

Charlotte, NC
September 23-24

San Francisco, CA
October 21-22

Atlanta, GA
November (date TBA)

For more dates, time, locations and details, please visit our schedule of events page at: CareerTransition.org/OnlineResources/Schedule
Thank You 2010 Donors

$500,000 & ABOVE
Sono Osato & Victor Elmaleh - The Victor Elmaleh Foundation

$100,000 - $499,999
Dance Magazine & Pointe
Rolex Watch USA
Screen Actors Guild - Producers Industry Advancement & Cooperative Fund

$25,000-$99,999
Actors’ Equity Association
American Federation of Television and Radio Artists
American Guild of Musical Artists, AFL-CIO
Avery & Andy Barth
Carmen Diana Barth & Edward Fox
Janice & Stuart Becker
Capezio/Ballet Makers Dance Foundation
Michele & Lawrence Herbert
James M. Hurley
Anita Jaffe
Nancy & Duncan MacMillan
New York Community Trust
James D. Rigler, President - Lloyd E. Rigler - Lawrence E. Deutsch Foundation
Samuel I. Newhouse Foundation
Screen Actors Guild Foundation
Screen Actors Guild - Motion Picture Players Welfare Fund

$10,000-$24,999
Ambassador Frank & Kathy Baxter
Bossak - Heilbron Charitable Foundation
Broadway Cares/Equity Fights AIDS
City of New York Department of Cultural Affairs
Robert Donohue
Liz Gerrig & Kirk Radke
Sylvia Golden
The Harkness Foundation For Dance
Darlene & Brian Heidtke - The Heidtke Foundation
Fremont College/Sabrina Kay Foundation
Patricia Kennedy-Step Up 4 Vets
Donald Kivowitz
MSG Entertainment
Tom Martell
National Endowment for the Arts
James L. Nederlander - Nederlander Organization of New York
New York State Council On The Arts
Anka K. Palitz
A. Alex Porter
Michele & Ronald Riggi
Jerome Robbins Foundation
Lisa & Bernard Selz - The Selz Foundation
Susan Fawcett SOS
Ann & William Van Ness

$5,000-$9,999
Amy & Elliott Adler
Gerald M. Appelstein
Jody & John Arnhold
Joseph P. Benincasa - The Actors Fund
Joni Berry - Professional Dancers Society
Marlene & John Boll
Tina & Jeffrey Bolton
Caitlin Carter
Marianne & John K. Castle
Melinda DeChiazza Cloobeck - Morgan Stanley Smith Barney
Condé Nast
Kelly DeMarco
Laurie Diamond
The Walt Disney Company
Craig M. Dix - Key Ventures Real Estate
The Durst Organization LP
Mercedes Ellington - The Duke Ellington Center for the Arts
Eustaquio Escandon
Fe & Alessandro Saracino Fendi
Frank Crystal and Company
Mikala Freitas
Joshua Friedman
Patti Eylar & Charles Gardner
Goldman Sachs Gives
Rachel & David Goldring
The Dr. Maxwell Hurston Family Foundation, Inc.
Vicki & Christopher Kellogg
Vivian L. Milstein - The Seymour and Vivian Milstein Foundation
Lawrence Moens
Barbara Nessim & Jules Demchick
Newman’s Own
Newmark Knight Frank - Global Real Estate Advisors
Catherine Oppenheimer & Garrett Thornburg
The Order of St. John of Jerusalem Knight Hospitaller - Dr. Vincent Bonagura
Patrick Park
PNC Bank
Lea & Barry Porter
Mrs. Christina Rose
Nicole Sexton
Marlyne Sexton - M & J Management Corp.
The Silbert Family Foundation - Roberta Silbert
Susan Stroman
John Tishman - Tishman Realty & Construction
Laura & William Lie Zeckendorf

$1,000-$4,999
2Wice Arts Foundation
Actors’ Equity Foundation
Joan Taub Ades & Alan M. Ades
Lisa Becker
Patricia Birch
Stanley & Joyce Black Family Foundation
Barbara Taylor Bradford, OBE & Robert Bradford
Elliott Brody
Robert Bruyer & J. Peter Bergman
Paula & Bob Butler
Robert M. Carr
Claire Carter & Peter C. Gould
Marge Champion
Emily Chen & Christopher Carrera
Amy & Gary L. Churgin
Denise & Brian Cobb
Carolyne Collins
Gayle Maronek Conran - Conran PR
Arlene C. Cooper
Kathryn Cordes
Pamela Crutchfield
Scott Dainton & Cross Siclare
Ada & Daniel de Maurier
Hermé de Wyman Miro
Rosalie & Patrick Deacetis,Michael Deane
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Michael Dixon
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Honey Waldman
Anne Williams & Antonio Elmaleh
Wishnick Foundation - Isabel Brown & G.S. Irving
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Robert Hevner
Fred Hoff
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Kenneth Bartels
Antonia & Philippe Bernard
Ronald Bianchi
Bonnie Borooan
Boston Ballet - Mikko Nissinen
Diane Bower
Kathryn Gabler & Melvyn L. Cantor
Jill & Gianni Cereda
Cincinnati Ballet - Victoria Morgan
Colorado Ballet - Gil Boggs
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San Diego Ballet - Robin Morgan
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Louis Santillana
Danielle & George Schneider
Lois Schwartz
Smuin Ballet - Jo Ellen Arntz
Sharon Spivak
Dr. Martin Stein
Mrs. Paul Van Der Grift

$99 and under
Phoebe Abelow
Carol Aerenson
Robin Allen
Jonathon Appels
Sally & Warren Baker
Nancy Ball
Molly Balsley
Jeri Beaumont
Robert Bielka
Melinda Bower Mueller
Michele Boyer
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Jacques Burgering
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Cheryl A. Clark
Andrea Harris & Steven B. Cohen
Judy Coopersmith
Yvonne Curry
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Seiji Gammage
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Victoria Harris
Sally & Elliot Heller
Joyce Hensley
Doris & Leo Hoenig
Kelly Hogan
Susan & Eric Holtz
Emmanuel Kladitis
Stephenie Lawton
Susan Leboff & Bruce Weiner
Mary Louise
Jeffrey Luke
Terry Marone
Natalie Curtis Metzger
Caroll Michaels
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Alexandra Nadal & Eugene Slavin
Michon Peacock
Robert J. Petza
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Deborah Reshotko
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Dianna Saunders Bellomo
Sharon Sobol Saks
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Phoebe Abelow
Carol Aerenson
Robin Allen
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Counseling and self-realization

Career counseling is a forum for the most direct and results-oriented engagement between dancer-clients and counselors; as well as dancer-clients and their peers. Career counseling is the organization’s most in-depth program and the foundation upon which all its other services are built.

Individual Counseling

One-on-one counseling

Individualized counseling enables the organization to directly address the unique concerns of each dancer-client. One-on-one counseling is often a performer’s first direct interaction with the organization as he/she begins to recognize the necessity of planning for a life beyond dance and address issues related to career changes. Face-to-face counseling is therefore invaluable in its role in assuring dancers that the organization will be alongside them through each step of the transition process. Counselors utilize Myers-Briggs personality assessment tools to help dancer-clients understand their own personal needs and interests and to begin evaluating choices for the future. Specifically, career counselors adhere to the following rubric:

- An individual self-assessment to determine the special aptitudes and career interests of the dancer-client
- The identification of career options
- The creation of a strategic plan toward a specific career path
- The identification of necessary preparatory degrees or certification programs
- Allocation of additional sources of funding for education and retraining
- A review of networking tips within chosen fields
- Résumé/cover letter preparation and job search methods
- Determination of the hiring process within specific professions
- Interview practice and advice
- Negotiation of responsibilities and compensation in a new job

Group Counseling

Focus and Support Groups

Focus and support groups allow dancer-clients to gather with their peers in a positive stress-free environment. Purposely small in size, focus and support groups are uniquely poised to destroy the isolationist stigma often associated with the career transition process. Dancer-clients discover that their peers in all areas of dance are encountering the same challenges and doubts which they are experiencing, which serve as a constructive counterpart to each participant’s one-on-one counseling.

Focus and support groups support two (2) specific need-based communities:

- The Business Group provides entrepreneurial dancers with practical business information and networking opportunities among fellow entrepreneurs and business practitioners.
- The Diamond Group consists of mature dancers to discuss the shared concerns of late career development, finances, health, work-related skills, and other aspects of their professional lives.

CareerLine

CareerLine, the organization’s nationwide toll-free telephone counseling hotline, allows dancer-clients outside of the New York City, Los Angeles, and Chicago areas to make use of free career counseling via telephone. Recognizing both the geographic distribution as well as the rigorous touring schedules of performing artists, the inclusivity of CareerLine allows dancers to make an initial contact or continue previous counseling with Career Transition For Dancers no matter where their career may take them.

To Inspire

Career Conversations

Career Conversations are free seminars that expose dancers to the vast array of opportunities, resources, and career paths available. These seminars are geared toward both those dancers who are seeking guidance on jumpstarting the transition process and those who have begun to achieve a more finely-tuned awareness of the next step. Past Career Conversations topics include “How to balance your personal life and work schedule”, “What you need to know before returning to school”, and “How to start your own business.”

Dancer-clients who cannot attend live Career Conversations because of work, touring, or rehearsal schedules may access archival video footage of each seminar on the organization’s website. These seminars are also syndicated through iTunes to be downloaded to portable MP3 and video players for viewing on the go.
Stepping Into Hope & Change

Stepping Into Hope & Change are full-day career development conferences with sessions led by panels of industry experts and career counselors addressing issues such as: economic climate and conditions, career planning and forecasting, and self-discovery for transition preparation. Additionally, it provides a Networking/Resource Fair and break-out testimonials from successfully transitioned dancers. All of these elements are client/industry responsive and interactive.

Reaching Out

Local Outreach Project

Local Outreach Projects introduce dancers to Career Transition For Dancers’ programs through their colleagues and peers, encouraging them to institute long-term career plans while still dancing. Each project varies in structure, based on dancers’ interests, needs, and performance schedule. Our Local Outreach Project is an effective way to demonstrate how the issues of transition apply to all dancers while attendees are surrounded by their peers and organization alumni in a positive environment.

National Outreach Project

The National Outreach Project brings the organization’s individual and group counseling services to cities with a significant dance presence. These two-day seminars introduce dancers around the country to the organization’s signature counseling methodology so they can begin developing second careers while still performing. Throughout Part One, counselors use Career Transition For Dancers’ signature career exploration methodology to help dancers identify personal interests and skills, discover career possibilities for the future, and address the emotional aspects of change. Part Two is dedicated to thirty-minute, one-on-one career counseling appointments and follow-up information to those who wish to continue using the organization’s services.

National Outreach Projects allow the organization to reach the largest and most diverse audience possible - and most importantly, to spread awareness of its unique transition methodology within close-knit dance communities. Participants in National Outreach Projects regularly become the organization’s long-term Career Transition For Dancers dancer-clients, making extensive use of the CareerLine, financial assistance services, and online career resources.

Moves-Stories of Transition

Highlights the accomplishments of our nationwide dancer-clients, provides our audience with how-to videos and sources of inspiration.

Dancers on the Move

The monthly dancer-client specific e-newsletter informs dancers of upcoming programs, services and community events received by Career Transition For Dancers and partnering companies in their region.

Financial Assistance

Career Transition For Dancers’ educational scholarship and entrepreneurial grants are the second category in the organization’s collaborative programming structure, and were created to assist those dancer-clients whose new career paths require new degrees or skills, and whose fresh ideas require seed funding. Dancer-clients craft an educational or business plan during individual counseling sessions and proceed to work with the organization’s career counselor and grants administrator to secure funding toward their needs. While many dancers return to school following the end of their career in dance, many more are beginning to attend classes and pursue degrees while still performing. Career Transition For Dancers’ financial assistance program often means the difference between the confidence and ability to launch a new venture and the limitations of a dancers’ salary.

The organization’s financial assistance fund is divided into two programs:

The Caroline H. Newhouse Scholarship Fund

The Caroline H. Newhouse Scholarship Fund provides $2,000 grants to dancers pursuing an undergraduate degree, certifications or launching a new business. Eligible dancers must complete an application form and provide documentation of a work history in performance. The Newhouse Fund was established in 2002 by the organization’s Director Emerita Caroline H. Newhouse.

The Sono Osato Scholarship Program For Graduate Studies

The Sono Osato Scholarship Program For Graduate Studies provides $5,000 merit-based scholarships toward graduate degrees in fields other than dance performance. The Osato scholarship program was created to help dancers meet the substantial financial commitments that come with the pursuit of a graduate-level degree. Areas of graduate study supported by the scholarship include professional degrees, the medical arts, the
social work professions, physical and social sciences, education, business and the humanities. The program was established in 2005 by a generous gift from renowned dancer and actress, Sono Osato.

**Career Resources**

Career resources make up the final category in Career Transition For Dancers’ cooperative services. These online resources help dancers to research new careers, remain up-to-date on the organization’s other programs, and reach out to alumni.

**Video Career Conversations**

Easily accessible in a variety of ways, Video Career Conversations are archival recordings of the organization’s live Career Conversations seminars. Video Career Conversations feature a panel of experts from a number of disciplines discussing a range of topics with transitioning dancers. Video Career Conversations - created to meet the on-demand scheduling needs of rehearsing and working dancers - are classified into six thematic categories and available for viewing directly on the organization’s website. Dancers may also subscribe to the videos via RSS feeds and iTunes and download them onto portable MP3 and video players for on-the-go access.

**National Career Network**

The National Career Network is a searchable online database connecting transitioning dancers with professionals interested in offering their own experience in a wide variety of non-dance fields. Dancers using the National Career Network can search by career field and/or alma mater to locate and network with professionals working in 15 fields ranging from arts administration to law and government. The National Career Network is essential to ensuring that transitioning dancers continue to receive long-term support from both Career Transition For Dancers and their own community as they navigate a new career field.

**Transition Links**

Transition Links are a collection of external resources aggregated on careertransition.org which reflect and reinforce the organization’s services. Categories such as career counseling, assessment and job search; financial aid for college; dance publications; and performing arts unions link to guides, tools, and resources all of which have been selected and evaluated by Career Transition For Dancers’ career counselors.

**MovingOn**

The organization’s semi-annual newsletter is read by over 60,000 current and former dancer-clients, funders, and other members of the dance community in print and online. The newsletter provides helpful career transition information, spotlights dancer-clients who have successfully completed a career transition, and features updates on the organization’s bi-coastal programs, a message from the President of the Board, fundraising and planned giving information, and an annual list of contributors. MovingOn connects our dancer-clients and donors with the organization; inspiring, engaging, and informing our constituency about our valuable programming and plans for the upcoming year.

**Website (careertransition.org)**

Career Transition For Dancers’ website is the organization’s central networking and outreach resource hub. The website provides dancers with the tools and information to begin planning for their transition while still dancing and empowers them with ongoing on-demand information over the course of their transition process – all on their own time and at a pace that is comfortable for each individual. The website houses all of the organization’s other career resources (as described above) as well as a history of the organization and donation and contact information. With the advent and advancement of web 2.0 and social networking, the website will continue to evolve and integrate the most up-to-date technology and peer-to-peer interactivity options. Careertransition.org is generously underwritten, in part, by Rolex Watch USA.

Pre-Gala Luncheon hosted by Rolex Watch USA. L-R: Gala Chairs: Board Member, Ann Van Ness; Irene Shen; Jane Powell; Michele Herbert; Rolex Watch USA’s President & CEO, Stewart Wicht; Board Vice President, Anka K. Palitz; Board Member, Janice Becker. (Photo by: JeremyDavisPhotoNYC.com)

**Resource Centers**

The organization’s New York and Los Angeles offices maintain Resource Centers for use by all dancers. The Resource Centers contain career development literature, university guides and course lists, listings of financial aid opportunities, archived copies of the organization’s newsletter, testimonials from current and former dancer-clients, job postings, computers and printers for résumé and portfolio creation, and access to the organization’s online career resources. Dancers visiting the New York and Los Angeles offices for career counseling appointments often spend significant time in the Resource Center gathering support materials both before and after their appointment. The organization is currently developing a plan to place all of the Resource Center’s materials online for unlimited nationwide access.

All Photos by Jay Blinky
Career Transition For Dancers
The Caroline & Theodore Newhouse Center for Dancers

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State of the Arts

NYSCA

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