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GLOSSARY

Contemporary modern dance. Dance that is not classical ballet that is being created now, at the turn of the twenty-first century.

Modern dance. The work of the first modern dancers, for example Isadora Duncan, Martha Graham, Doris Humphrey and Charles Weidman, all of whom broke from classical ballet in the first decades of the twentieth century.

Post-modern dance. This term remains undefined¹ and has been referred to as outdated.² It is, however, still in use in print and conversation. Taken at face value it simply refers to all modern dance that happens after the initial modern dance movement.

1. In the process of developing the research for this thesis a market survey (Appendix A) was developed and distributed to one hundred and fifty professionals in the field of dance in New York City. Many of the respondents included written comments on the surveys. This statement is from market survey respondent Jack Anderson, dance critic for the New York Times.

2. Market survey respondent Jonathan Hollander, Artistic Director of Battery Dance Company in New York City.

ABSTRACT

This thesis proposes an institutional business plan for a new, non-traditional forum, a new museum, in which to create dances; and describes a new system of documentation devised specifically to preserve the ephemeral art of dance through various artistic media. In this thesis, a hypothetical museum of this new type is referred to as the proposed American Dance Museum (ADaM).

This proposed museum would educate the public through four linked programs: Dance Residency/Performance, Documentation, Archives and Exhibitions. Thus, the proposed American Dance Museum would widen the audience for American contemporary modern dance, thereby increasing its funding.

This thesis also states recommendations for meeting four needs that exist for contemporary modern dancers in New York City and shows that these recommendations may be carried out by the proposed American Dance Museum. In addition, this thesis cites the research upon which these recommendations are based. A summary of the recommendations is included.

One third of the research includes statistical results of a market survey conducted specifically for the purposes of this thesis as well as comments from survey respondents. The other two thirds of the research focuses on organizations similar to the proposed American Dance Museum and on how to write business plans for non-profit organizations.

Finally, this thesis discusses the benefits of documenting dance through various artistic media, a collecting methodology for the proposed American Dance Museum's onsite archives and exhibitions programs, the value and scope of the collections, a visitor profile, and the museum's unique contribution to the field of dance in a competitive arts marketplace.

The institutional business plan included in this thesis states why the proposed American Dance Museum should exist as well as its mission and goals. It also describes the proposed museum's four linked programs and discusses its management, staff, target audience and competition. Collections management issues, current videotaping methods and a budget for the proposed American Dance Museum are not discussed in this thesis.