SHIFT Dance Intensive: Developing Dance, Arts and Culture in Hong Kong

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SHIFT Dance Intensive: Developing Dance, Arts and Culture in Hong Kong

A thesis submitted in partial satisfaction
of the requirements of the University Honors Program
of Loyola Marymount University

by

Kelsey Marie Ang

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Additional Collaborator: Teresa L. Heiland, Ph.D., C.L.M.A.
SHIFT Dance Intensive: Developing Dance, Arts and Culture in Hong Kong

Abstract

Currently, Hong Kong “lags behind” other countries in terms of arts and cultural development (Chow). There is a lack of support for the arts in Hong Kong (Chow; Lee). Although Hong Kong needs world class, high quality performances in order to develop and build arts audiences (Lee), dance training in Hong Kong is inadequate at enabling dancers to reach an international level (Yung). My senior thesis project investigates how to increase dance education opportunities, nurture local talent, develop the artistic community and increase community engagement with dance by developing and executing a summer dance intensive in Hong Kong. My project, SHIFT Dance Intensive, connects Hong Kong dancers to internationally renowned artists, provides them with high quality contemporary dance training, and facilitates the growth of the local dance community. To examine methods for developing dance in the Hong Kong community, I research current dance programs and dance training in Hong Kong, create a marketing plan, market the intensive to local Hong Kong dancers and will run the intensive from August 5 to 9, 2019.

Section 1: Genesis of SHIFT Dance Intensive

My senior thesis is a plan for marketing and executing SHIFT Dance Intensive, a summer dance intensive in Hong Kong. SHIFT Dance Intensive will bring internationally-renowned dance artists Joseph Davis and Haley Heckethorn from LA-based company BODYTRAFFIC to Hong Kong to teach a week-long immersion in contemporary dance for pre-professional and professional dancers ages 13 and above.
The thirty-hour week-long intensive will be hosted at Red Shoe Dance Company in Hong Kong from August 5 to 9, 2019, 9am to 4pm each day. During this intensive, participants will experience classes in ballet, contemporary dance and BODYTRAFFIC repertoire. Guest artists and participants will also collaborate to create new choreography. The week will culminate in an in-studio showing held on the 9th of August. During this informal showing, participants will perform what they have learned during the intensive. The showing will be free and open to the public to allow the larger Hong Kong community to engage with dance.

Why this thesis?

I chose to do this project because of my personal experiences as a dancer in Hong Kong. When I was a dance student in Hong Kong, I found that there were very little learning and performance opportunities for dance. There were also very few opportunities to train with professional dancers. I felt that the training in Hong Kong was poor and the standard was much lower than that of other countries. At Loyola Marymount University, I had the opportunity to learn from exceptional dance artists. I experienced different approaches to dance and different styles within contemporary and modern dance, such as countertechnique, contact improvisation etc. There are many facets to dance that students in Hong Kong are not exposed to. Looking back at my training in Hong Kong, I wish I had more learning opportunities that broadened my perspective on dance and exposed me to what was happening in dance internationally. The genesis of SHIFT Dance Intensive and my idea to utilize internationally-renowned guest artists came from a need I saw in dance training based on my personal experiences.

I also wanted to create a dance program to allow people to experience the positive benefits of dance. According to a study by the Hong Kong Arts Development Council on Hong
Kong dance audiences and participants, dance provides emotional, self-development, intellectual and social benefits (“Arts Participation and Consumption Survey – Annex 2 – Dance Report”). Scholars such as Gardner et al. also argue that dance has the following benefits on dance class participants: self-confidence in themselves and in social relationships; opportunity to explore or maintain social, community, and cultural values; and experiences of the self, body and world beyond the everyday (703). Supporting dance, arts and culture is therefore important because of its positive impact on participants.

However, there are a lack of dance opportunities and training in Hong Kong. According to South China Morning Post writer, Vivienne Chow, Hong Kong “lags behind” other countries, such as South Korea and Taiwan, in terms of arts and cultural development. Major performing arts companies have called attention to the lack of government support and funding for arts and culture in Hong Kong (Chow). These arts groups claim that “the government had not allocated additional resources for culture in real terms for more than a decade” (Chow). Hong Kong performing artist, Birdy Wong Chin-yan, blames the government’s lack of attention for the “dismal state of the arts” (Lee).

In addition to lack of support, the quality of Hong Kong dance programs is low. Louis Yu Kwok, CEO of the West Kowloon Cultural District, argues that Hong Kong needs world class, high quality performances in order to build arts audiences and develop culture (Lee). However, South China Morning Post writer Vanessa Yung, argues that schools, such as the Hong Kong Academy for Performing Arts, are not enough to help dancers reach an international level. Dancers have to attend overseas dance programs for better training, yet lack the means to do so (Yung). The opportunity to learn from leading internationally-renowned teachers is rare for
Hong Kong dancers even at major dance programs such as Red Shoe Dance Company, Studiodanz, Hong Kong Youth Arts Foundation, Hong Kong Academy for Performing Arts and City Contemporary Dance Company. An examination of these dance programs shows the lack of quality contemporary dance programs providing local dancers the opportunity to work closely with leading internationally-renowned dancers (Red Shoe Dance Company; Studiodanz; Hong Kong Youth Arts Foundation; Hong Kong Academy for Performing Arts; City Contemporary Dance Company).

Because of my personal experiences and secondary research on the Hong Kong dance community, I created SHIFT Dance Intensive to facilitate the artistic development and education of dancers in Hong Kong.

**Learning objectives and research methods**

By planning, creating, marketing and executing my own dance intensive, I hoped to learn how to increase dance education opportunities, nurture local talent, facilitate artistic development and foster the Hong Kong community’s engagement with dance. I wanted to learn how to help fill the gap in Hong Kong dance training and allow dancers to reach an international level of dance. Furthermore, I wanted to learn about the process of creating, planning, organizing and executing a dance program.

In order to understand how to develop the dance scene in Hong Kong through educational programs, I researched both internationally well-known summer intensives and current dance programs in Hong Kong. I utilized secondary research methods and talked to experienced dance faculty at LMU to learn more about dance intensives. I worked closely with my mentor Lillian Barbeito, the co-artistic director of BODYTRAFFIC. Her dance company runs annual summer
intensives and her company has also served as Cultural Ambassadors for the United States teaching dance around the world. Investigating leading summer intensives provided insight into curriculums, classes, teachers and structures of dance programs that effectively support participants’ learning and growth.

Furthermore, I examined the Hong Kong dance scene to learn about the opportunities, classes, and experiences Hong Kong dancers need for artistic development. I talked to dance educators from different programs such as Red Shoe Dance Company, Studiodanz, and Hong Kong Youth Arts Foundation. I also conducted secondary research to find out more about the Hong Kong dance scene through online searches.

I experimented with different marketing tools and methods in order to market the summer intensive and determine how to effectively reach and communicate with dancers in Hong Kong. I spoke to marketing and dance professors at LMU to learn how to develop an effective marketing strategy. I also conducted online research to see how other summer intensives market their programs.

During and after the intensive, I will talk to participants about their experiences. I will also survey the participants at the end of the week. In doing this, I want to learn how to better understand participants’ experiences with the intensive, and how future dance programs can better fit their needs and support the growth of the local dance community.

**Potential challenges**

From my initial research speaking with dance educators in Hong Kong, I identified numerous challenges. Firstly, the Hong Kong dance educators I spoke to felt that concert dance is not popular amongst youths. Some teachers felt that even contemporary dance is new to Hong
Kong and growing. One teacher I spoke to emphasized that because the concert dance scene is not as developed in Hong Kong, it may not be worth it to hire an international artist. In addition, many dance educators noted that students often go abroad for summer vacation. Timing of a summer intensive would therefore make it difficult to get enrollments.

Dance and the arts are also not very supported in Hong Kong. There are limited resources and funding for the arts. As mentioned previously, secondary research showed the dance scene in Hong Kong is small. Dance educators also noted that dance is seen as more of a hobby than a career, and recreational students are less likely to enroll in a dance intensive.

Lastly, the market is also fragmented. A dance teacher I spoke to said that the market is divided between expats and locals. She mentioned that it is important to make a distinction between whether you are targeting expat or local students because if you are targeting locals, the price of the program would need to be lower. On the other hand, many expats go away for the summer holidays. There are also language differences between the two groups; expats speak mostly English and locals speak mostly Cantonese.

**Senior thesis in relation to my experiences as a dance artist at LMU**

As a dance artist at LMU, I learned that I want to inspire a global community of creative, diverse and empowered movers by sharing my joy and passion for dance and marketing.

My courses at LMU taught me about the power of dance to connect people, empower people and celebrate a diversity of individuals. I saw how dance can make a positive impact in the wider community when I taught dance to fourth graders at a nearby elementary school. The dance classes encouraged a positive, supportive environment and boosted the students’ self-esteem. In addition, I was a member of the marketing team for “We Speak Dance,” a Netflix
series that unites people from various political, cultural, social and geographical backgrounds through the universal language of dance. We promoted community and intercultural connectivity by planning and executing dance events, such as a LGBTQ+ dance protest, that encouraged communities to come together and dance.

My senior thesis is the culmination of my LMU experiences where I combine my dance and marketing majors to promote dance and its potential for positive impact in the world. SHIFT Dance Intensive fosters international connections, provides opportunities to Hong Kong dancers, builds the local dance scene and provides free performances involving the wider Hong Kong community.

Section 2: Process

After I decided what I wanted to do and what I wanted to achieve with my senior thesis project, I began researching international dance intensives as well as Hong Kong dance programs. I did secondary research on the values, goals, and curriculum of Springboard Danse Montréal and the BODYTRAFFIC Summer Program. These leading programs influenced my vision and goals for SHIFT Dance Intensive. I resonated with the part in Springboard’s mission statement about connecting dancers with internationally renowned dance companies and contributing to the cultural life of Montreal (Springboard Danse Montréal). I liked how Springboard also has installations and pop-up performances throughout the city during the summer. This is something I would like to implement further on as SHIFT Dance Intensive grows. Similar to Springboard Danse Montréal, SHIFT Dance Intensive will connect dancers with internationally renowned dance artists. Initially, I wanted workshops to be taught by one Hong Kong artist and one international artist to further the international connectivity of the
program. However, I later decided to focus on having international guest artists because that is the unique selling point of the program. Inspired by Springboard’s mission statement, I also wanted SHIFT Dance Intensive to support the cultural and artistic development of Hong Kong. In the long-term, I wanted SHIFT Dance Intensive to become Asia’s leading platform for facilitating career development, education and major transitions for artists. I also liked the BODYTRAFFIC Summer Program values of artistic and technical breakthroughs, and joy (BODYTRAFFIC). These are values I wanted to implement into SHIFT Dance Intensive. From this, I decided that SHIFT Dance Intensive will be a rigorous training program to foster learning and growth. After researching these two programs and further refining my mission and vision statements I decided on the following: “Mission: To facilitate the artistic development and education of dance artists, local communities and the world” and “Vision: To inspire and empower a global community of dancer artists and movers.” I am satisfied with these versions because they are more broad and allow for expansion and growth of the project.

Based on my experience as a dance student in Hong Kong and my secondary research on Hong Kong dance programs, I felt dance training in Hong Kong could be improved by a unique program that gave participants the opportunity to work intensively and build connections with international contemporary dance artists. However, my discussions with dance educators from different programs in Hong Kong such as Red Shoe Dance Company, Studiodanz, and Hong Kong Youth Arts Foundation, made it seem that my initial idea for the project would not be successful. Talking to them affirmed some of my worries: that the Hong Kong dance scene is small, concert dance is not popular and many students go away from the holidays. A lot of them discussed finding a way to minimize risks and costs such as partnering with a studio to run the
intensive or teaching the intensive myself. A main takeaway from these discussions was that I need to have a clear vision to justify the cost of bringing an international artist in comparison to teaching the intensive myself. Because I wanted to raise the level of contemporary dance in Hong Kong and support aspiring/professional dancers with furthering their career, I believed that it was necessary to hire a high caliber international artist who could provide a lot of value for advanced students. I therefore changed the target market of my project from 13-18 year old aspiring dancers to 13+ year old pre-professional and professional dancers. Pre-professional and professional dancers wanting to go to college dance programs, full-time dance programs or dance professionally would benefit the most from being taught by an international artist. After talking to teachers in Hong Kong, I decided that to begin with I would run the intensive in partnership with an existing studio due to my lack of financial resources. I felt that Edge ‘n Pointe would be a good partner because their advanced students, particularly in their performing company, fit my intended target market. After discussing potential challenges with modern and concert dance not being popular in Hong Kong, I decided to rebrand the intensive as a contemporary dance intensive, because people are more familiar with contemporary dance.

Over the course of the spring semester, my mentor Lillian Barbeito, co-artistic director of BODYTRAFFIC, guided me in developing my project. Barbeito has a lot of experience in planning summer intensives and hiring international guest artists to teach at her intensives. I talked to her about concerns and possible challenges with the project that came up when I was in Hong Kong. Barbeito’s advice contrasted what teachers in Hong Kong said to me. After talking to her, I was inspired to dream big and follow through with my original idea of bringing US-based dance artists to teach at SHIFT Dance Intensive. My main takeaway from my talk with
Lillian Barbeito was to dream big and start big. This was interesting because other people suggested starting small. Others suggested I teach the intensive myself to keep costs down or partner with another studio. However, Lillian advised me to avoid partnerships, run the program myself and to find the biggest or best studio in Hong Kong to run the intensive at.

**Developing the marketing plan**

In developing the marketing plan, I first focused on the branding. I wanted the brand to have values of international connectivity and community, empowerment, creativity and curiosity, and artistic development. The mission and vision statement of SHIFT Dance Intensive, as well as what I value in dance, influenced the values I chose for the intensive.

I then had Corinne Ang create a logo. I wanted the SHIFT logo to incorporate bold lines or bold fonts to communicate the transformative and empowering values of the intensive. I also wanted the lines to intersect to communicate the importance of connectivity. I chose yellow as the brand colour because it communicates creativity, joy, warmth and energy. It also emphasizes SHIFT Dance Intensive’s values of empowerment, artistic growth and development, connection and community, and creativity.

After deciding on the branding, values, missions, goals and target market for the project, I started to plan out details such as date, time, schedule classes. I created the schedule based on BODYTRAFFIC’s summer intensive because I had participated in their program before and liked the format. The SHIFT Dance Intensive schedule is as follows:
The SHIFT Dance Intensive offers classes such as ballet, contemporary techniques with floorwork and partnering skills, repertoire, and creation. Apart from ballet, I chose the other classes to offer techniques different from what students in Hong Kong would be used to. I wanted the program to expand students’ knowledge of contemporary dance. I included an informal showing so that members of the local community would be able to watch and be part of the dance experience. The informal showing will also showcase what the participants learned. It will provide me with the opportunity to generate photo and video materials to market future intensives. When meeting with Dr. Teresa Heiland, dance professor at LMU, she mentioned that including a social element to intensives helps make it a more positive experience for participants. After speaking with her, I added a lunch session with the guest artists so participants would be able to connect with the guest artists and other participants outside of a classroom/studio setting. I felt that a meet the artist lunch session also helps foster a community environment.

Afterwards, I developed a marketing strategy for how to best reach the target audience. I thought of strategies for promotion, advertising and pricing. I priced the intensive at $5,000 HKD ($625 USD) which is a price similar to what other intensives cost per week. I decided on typical sales promotions for intensive programs such as early registration discounts. I then developed marketing materials based on my marketing plan and brand style. I created flyers, social media posts and a website (see Appendix A, B, C, D). Afterwards, I made contact lists of

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various dance organizations, studios and schools that I could then reach out to to promote the project. After showing my marketing plan to dance faculty and getting their feedback, I also sought feedback from faculty at LMU’s College for Business Administration. The feedback I received from business professors was very positive. A key takeaway from talking to my marketing professor was to edit my project to really emphasize the two unique aspects of the program - international artists and contemporary dance. He then told me to make sure that these unique aspects are highlighted throughout the whole pitch and to make sure the whole strategy aligns with the unique selling points.

**Planning logistics and details**

Planning logistics, budgets and the execution of the project was the most difficult part because I had never run or organized an intensive before. Professor Barbeito helped me with the budget and I was better able to estimate costs. I looked up prices online for accommodations, flights, and studio rental. For costs like teaching fees and per diems, I asked my Barbeito what a good estimate would be. I estimated the costs to be around $12,000 USD and calculated that I needed approximately 19 participants paying full price to break-even.

In addition, I wrote emails asking guest artists and studios asking if they would be interested in being involved in the project. I then began to find a venue for the intensive. I worked with my mentor to write emails to various studios. After back and forth with some venues and assessing the various prices, I decided to use the space of my old dance studio, Red Shoe Dance Company. Red Shoe Dance Company has a large and good studio space. The director also gave me a discount as an ex-student. I also wrote template emails to artists which I can send out to dancers asking them to participate in future intensives.
Although the summer intensive will not take place till August, I began to execute the project and work out logistics over the course of the semester. For example, I created a contract and agreement with artists. For the 2019 SHIFT Dance Intensive, I decided to use dancers from BODYTRAFFIC because they are an excellent and well-known company. In addition, Lillian Barbeito is the co-artistic director so I already have a connection with the company. I started with a sample contract and then worked with Barbeito to discuss terms, payment, what the artists would do, who would teach etc. We discussed what kinds of classes would be taught based on the strengths for her dancers. She recommended dancers Joseph Davis and Haley Heckethorn to be the guest artists because she felt they were the strongest at teaching amongst the company members. This process of developing a contract took a few weeks, which was longer than I anticipated. It made me nervous because I really wanted to start promoting the intensive as soon as possible before potential participants made other summer plans.

I then setup a method for people to register for the intensive. I created a registration form using Google Forms because I thought it would be the easiest way to collect responses. I considered having people email their information but thought that a Google Form would be easiest. After that, I setup a PayPal account so participants would be able to pay. This was difficult as I had not used PayPal to collect payments before. Paypal also charges a fee so it was difficult to charge the PayPal fee as part of the payment. When setting up a way to enable participants to pay, I decided between sending invoices to each participant individually or creating a payment button to add to the website. After playing around with this, experimenting and looking at PayPal tutorials online, I felt that a PayPal button on the website would be the
easiest method for participants to pay. However, I faced another challenge in trying to figure out how to add a PayPal button to my website.

As part of my thesis, I also created materials that I would later send to participants or guest artists. I produced a SHIFT Dance Intensive welcome packet with information for participants such as the schedule, suitable attire, information about the area, directions to the studio. I also created a artist itinerary with information on their flights, accomodations, the studio, directions and Hong Kong attractions. However, since I have not booked flights or accomodations yet, I left these sections blank. In addition, I wrote sample emails notifying participants on the status or completion of their registration, scholarship award, and scholarship rejection (See Appendix F).

Lastly, I wanted to obtain additional funding for scholarships offered and expenses incurred in the first year. The costs for the project are high and since it is the first year of the intensive, it is not yet well-known. I was not sure if I would be able to get enough enrollments in the program to break-even or make a profit. I also wanted funding to be able to offer scholarships for exceptional dancers who were not able to afford the program. I contacted the following departments in LMU for funding: LMU Honors Program, Fred Kiesner Center for Entrepreneurship and the Center for Asian Business. I submitted a grant application to the LMU Honors Program. Originally the Honors Program said they could pay for my flights, website publishing and social media marketing costs. However, they ran into an issue and were no longer to able to pay for my flights because I am graduating and the program does not take place till August. This was frustrating because I was counting on receiving $1,500 USD and had to edit my budget to include an additional $1,500 USD in costs afterwards. I spoke to the director of the
entrepreneurship program asking for funding but was unable to get funding because he said that my business model was good and that I should not need any funding to start it up.

**Marketing**

To market SHIFT Dance Intensive, I developed a database of schools, studios, companies, dance organizations in Hong Kong and in Asia. I then sent out emails to these various dance organizations. I reached out to people I knew personally, and contacted dance teachers at my old studio to help spread the word. I faced challenges with studios not replying and not sharing the opportunity with their students possibly due to conflicts with their own programs. I was surprised that there was interest from outside of Hong Kong. In general, studios outside of Hong Kong were more receptive to my emails. However, it was more difficult to get people from outside of Hong Kong to register. When writing introduction emails to studios I was not sure whether to put less information to make it quicker to read and generate interest first, or send out all the information at once so the reader does not have to do extra work to find the information. As the semester progressed, I started attaching a PDF document with more information to the email. I also sent follow-up emails to remind studios to share the opportunity with their students and to encourage them to join.

I also made a website for SHIFT Dance Intensive (See Appendix A). At first I created a site using Wix but then switched to Squarespace because the look and templates were cleaner and more professional. Using Squarespace made it easier for the user to navigate the website and read the information. In addition, I found it easier and faster to make a website using Squarespace.
I used the social media platforms Facebook and Instagram to market the intensive (See Appendix B, C). I posted photos and videos of the guest artists and flyers that I had designed on Photoshop (See Appendix D). When engaging with others on social media, I was surprised to learn that there are a lot of dancers at the university, Hong Kong Academy for Performing Arts, who would really benefit from this type of program and the classes being offered. However, it was very hard to reach them as the school was very unresponsive to emails.

Between Facebook, Instagram and the website, it was difficult to manage how to communicate all the information about the intensive and also present the information in the most effective way on all the different platforms. I was not sure whether I should give people all the details about the intensive immediately or spark their interest in the program first. Also, I found it difficult to drive people from social media pages to the website and then influence them to register.

I also contemplated marketing through press. I put up listings in the event directory on websites of popular Hong Kong publications and magazines but am not sure how many people in my target market saw them (See Appendix E). I also sent emails to various publications asking if they would feature the intensive but they talked about paid features and advertisements in their responses. I did not think paying for advertising would be a very effective use of marketing dollars because I was not sure if their readers included my target audience. I did not think it made sense to pay for advertising through these channels since I did not know if it would reach my target audience.

A difficulty in marketing the intensive was that not many people know of BODYTRAFFIC in Asia even though they are very well-known in the United States. In
marketing the intensive therefore, I informed audiences of BODYTRAFFIC’s reputation as a leader in contemporary dance.

**What I would have done the same or differently**

In the future, I would continue to stick to a clear vision and goal for the project, and have everything I do align with that vision. At first, I hesitant to execute this because the costs were high and I was afraid that it would not be successful. I learned that you just have to decide your going to do something, commit to it and pick a date. Just committing and going for it is an approach I want to have when executing future SHIFT Dance Intensives.

There are also some things I would do differently for future SHIFT Dance Intensives. Firstly, I would announce the intensive earlier and start marketing sooner. Summer intensives cost a lot of money and people make summer plans early especially if they are going away on a family vacation. Announcing the intensive earlier would allow people to plan their vacations around the intensive and ensure higher enrolment.

I would also find a more efficient way to send emails to everybody. With the registration form, I have begun to collect emails and create a subscriber list. In the future, I want to use MailChimp to easily send out emails to subscribers.

For the 2019 intensive, I wanted to target both pre-professional and professional dancers. However, I think that it is difficult to get professional dancers to pay for a program when they are already being paid to dance. Another issue with professional dancers is that they do not know their schedules so far in advance, especially if they freelance, so they are unable to commit for a whole week. In the future, I will focus on targeting pre-professional dancers at the high school and college level.
Lastly, I would change the payment process and sales promotions. I offered a 15% early registration discount and found that the early registration discount was effective in urging people to sign up and pay sooner. However, many people were able to pay this large amount all at once. From this, I realized that participants are generally of a higher income level and able to afford the intensive. Because a lot of people were of a higher income level, many people registered just before the early registration deadline to get 15% off. I therefore lost potential revenue because many people got a discount when they signed up. Knowing that most people in my target market are able to afford the intensive, I would lower the early registration discount to 10% next time. In addition, paying a deposit first instead of paying the whole tuition at once was not a popular choice for participants. I feel that this is because most participants are able to pay the whole $5,000 HKD at once if they wanted to. In the future, I would eliminate the $2,000 HKD security deposit to make the payment process more simple.

**Section 3: Outcome**

The outcome of this project is the summer intensive and the planning involved in developing it. Over the course of the semester, I developed a marketing plan and strategy detailing the execution of the summer intensive. I also created a logo and other marketing materials such as flyers, social media content, marketing emails and a website to support the promotion of the summer intensive. The intensive was promoted through social media and emails targeting dancers, local studios, dance companies, schools and other dance organizations in Hong Kong. This project also resulted in the creation of a spreadsheet of contacts, contracts, liability waivers, and reaching out to guest artists and venues.
Overall, I am really proud of what I created. Although, the summer intensive will not happen till August I am really pleased of what I created and the work I have done this semester. I really liked how the logo, website, flyers and marketing materials turned out. I think the materials I created are of a high quality and are aesthetically pleasing. I am also proud because I learned how to do things I have never done before such as creating a budget for an intensive, setting up invoices and PayPal buttons etc. I was delighted that there were people from different studios and different countries who were interested in the intensive. Bringing people with different dance backgrounds and different experiences together is very fulfilling for me. An educational dance program like this has always been a goal of mine and to make it a reality has been incredibly rewarding.

Although I am very proud of the outcome, there are some areas that need further development. I feel that I could have more engagement on social media and work on getting people to click-through to the website. In particular, engagement on Facebook is much lower in comparison to Instagram. Perhaps this is because most of my target audience tends to use Instagram more frequently to share and engage with others. I also feel that I could produce more marketing materials because I was running out of new content to post. I want to create a video promoting and building awareness for SHIFT Dance Intensive. Overall, I feel that the content I was posting was becoming repetitive. I have a limited amount of materials because it is the first year the intensive is running. At the intensive this summer, I will need to take photos and videos to use for future years.

There are also a lot of other things that need to be done. For example, I need to book flights and accommodations. I need to promote the informal showing, invite people to watch, and
organize a reception. I need to find public liability insurance and construct waivers for participants to sign. For future dance intensives, I want to register SHIFT Dance Intensive as a business in Hong Kong and network to find potential funders for future dance intensives.

Section 4: Next Steps

Post graduation, I am excited to inspire a global community of creative, diverse and empowered movers by sharing my passion for dance. Five years from now, I imagine my life as a dancer in a contemporary dance company performing for audiences across the world. As a performer, I want to create a positive impact in the world by bringing joy to audiences. This project helps me in my career as a dancer because it enables me to work and connect with internationally-renowned artists and choreographers. Running a summer dance intensive also provides me with a source of income I can use to support my career as a performer.

I also want to integrate values of kindness, respect and relationships when teaching dance in studios, schools, and community outreach programs. I want extend the offerings of SHIFT Dance Intensive and use the healing power of dance to run movement workshops for non-dancers, especially in less privileged communities. Working on this thesis has given me a better understanding of teaching dance and developing educational programs.

I want to integrate my marketing experiences to further promote the positive benefits of dance and foster global connectivity through non-profit arts marketing, marketing dance organizations, social entrepreneurship and cause marketing. This project has given me useful knowledge to pursue these goals because I have gained skills in events planning, customer relations, marketing, entrepreneurship, budgeting, funding and administration. The skills I have
gained from this project will be useful in working as a marketer or administrative coordinator for
dance companies I am dancing for.

This thesis has also supported my future goals because in the next five to ten years, I plan
to develop this project to offer dance programs in countries throughout Asia allowing people of
all sizes, ethnicities, income levels and movement abilities to benefit from dance. I will use my
business knowledge to provide artistic opportunities and grow the dance scene in Asia.
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Appendix

Appendix A: Website
www.SHIFTdanceintensive.com

Appendix B: Facebook
https://www.facebook.com/SHIFTdanceintensive/
Appendix C: Instagram
https://www.instagram.com/SHIFTdanceintensive/

SHIFT Dance Intensive
Art
Learn from internationally-renowned guest artists at SHIFT’s contemporary dance intensive in Hong Kong, Aug 5-9.
Directed by @kelseyyangg
Register at www.shiftdanceintensive.com/summer-intensive

shiftdanceintensive
Learn from internationally-renowned @bodytraffic dancers in Hong Kong this summer! 😊 They have taught all over the world including Los Angeles 🇺🇸, Israel 🇲🇱, Jordan 🇯🇴, South Korea 🇰🇷, Algeria 🇦🇩, and Indonesia 🇮🇩 and will be in Hong Kong for a week in August.

bodytraffic

shiftdanceintensive Check out guest artist @bodytraffic performing in New Orleans this weekend! He is so talented and we’re so excited to have him in Hong Kong this summer!
Guest artists: Joseph DeVito and Holly Heckathorn
Classes in ballet, contemporary, contemporary partnering.
BODYTRAFFIC repertoire, creation

shiftdanceintensive Are you excited to dance with @bodytraffic in Hong Kong this summer? 😊 They have taught all over the world including Los Angeles 🇺🇸, Israel 🇲🇱, Jordan 🇯🇴, South Korea 🇰🇷, Algeria 🇦🇩, and Indonesia 🇮🇩 and will be in Hong Kong for a week in August.
Go to the link in the bio to register now! Thrust artists: Joseph DeVito and Holly Heckathorn

Liked by pdaqueang and 41 others

Liked by rileyhagem29 and 43 others
Appendix E: Press
Coconuts Hong Kong Event Directory Listing
https://directory.coconuts.co/events/hongkong/performing-arts/shift-contemporary-dance-summer-intensive/
Appendix F: Email Templates

Registration and payment complete

Dear ....,

Thank you for registering for SHIFT Dance Intensive. Your registration is complete and payment has been received.

We will soon send you more details and schedule information.

We would also like to showcase participants on our social media. If you would like to be featured, please send us photos and videos that we can post or let us know if we can repost your social media content. In addition, please write a sentence on what you are most excited about experiencing at the SHIFT Dance Intensive.

Feel free to spread the word and connect with us on social media.
Facebook: https://www.facebook.com/SHIFTdanceintensive/
Instagram: https://www.instagram.com/shiftdanceintensive/

We look forward to dancing with you this summer,
SHIFT Dance Intensive

Scholarship Acceptance

Dear ....,

Congratulations! We are pleased to offer you a scholarship of $___ HKD.

The remainder of the tuition $____ HKD + 3.9% Paypal fee can be paid through the following link:

Please respond to this email within 72 hours to confirm your attendance to SHIFT Dance Intensive. In addition, please fill out this form https://forms.gle/xrCSpr3Ue5VCw5S77 and pay the remainder of the tuition within two weeks, by ______.

We look forward to dancing with you this summer,

SHIFT Dance Intensive