SUPPORTING CHILDREN AND DANCE THROUGH A

SUSTAINABILITY-MINDED MARKETPLACE

by

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DEDICATION

This thesis is dedicated to my family. To my husband, Daniel, for being a constant source of stability, support, and encouragement. Thank you for being my biggest cheerleader and for always making me laugh. To my parents, Alan and Sandy Aycock, for giving me my first pair of ballet slippers when I was four years old. Thank you for teaching me the value of working hard, getting an education, enjoying the journey, and doing everything with dignity. Thank you to my sister, Jennifer, for introducing me to my first love, dance. And to my brother, Todd, for driving me to dance classes and sitting through every recital, even though dad probably made you (but you never showed it).

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I. INTRODUCTION

Second Position: The second of five positions in dance where the legs are externally

rotated and separated by the distance of one foot, in the frontal plane.

The popularity of dance is growing as it becomes progressively appreciated as an art, as a means of physical activity, and a form of entertainment. Dance-themed television shows have captured the attention of new audiences, and exposure to dance has become virtually unlimited. But the price tag on dancing is high—there are classes, performances, workshops, and expensive costumes—and for many children, having their moment on stage will never be a reality.

Additionally, the children who can attend dance classes usually end up with a surplus of performance costumes. On average, a young dancer may perform in five different dance pieces at an annual recital, usually purchasing a different costume for each number. These costumes are worn less than a handful of times and generally end up in storage somewhere, taking up space and often forgotten.

What is Second Position?

This thesis aims to create an online community, called Second Position, that provides second-hand and gently used dance costumes for purchase. Proceeds from these sales will help fund dance programs for young dancers, which will help alleviate the financial burden of dance classes. This thesis projects that this system will yield increased accessibility of dance classes for underserved youth, the creation of a community that values a sustainable mindset, a decrease in new costume purchases, and a decline in wasted resources by honoring a second-hand model.

Why does this matter?

"Movement education can help a child to adjust socially and emotionally because it can provide him with successful experiences and permit interrelationships with other children in groups and with a partner. Movement education requires that a child be aware of others in [activities] in which he shares space . . . he has to take turns and to cooperate. He thus develops social awareness and achieves satisfaction through peer relationships and group play" (Frostig & Maslow, 1972).

Dance is a primal part of the human experience. Children often start to experiment with movement, wiggling and bouncing, before they begin to form words (S. Conwell, personal communication, December 2017). Dance has many proven benefits to the physical and cognitive development of children. When children learn about body movement from a young age, they develop a love of movement by learning how to exercise their bodies and their minds in a safe and fun environment.

Children Can Exercise Their Bodies and Their Minds

The first evidence of a linkage between mind and body was scattered in various proposals over the past century. Today, the evidence has become a groundswell, and most neuroscientists agree that movement and cognition are powerfully connected (Jensen, 2005).

"Perhaps the simplest and most important reason children should be allowed and encouraged to move is to develop movement skills. This development helps create an awareness of our physical place in the world and can provide another means of expression while a child's communication develops" (Pica, 2014).

All children are kinesthetic learners. Movement is how they navigate and find their way into and through the world of objects. Kinesthetic learners especially respond to a multi-disciplinary approach to expression and learning, and dance provides deeper comprehension and more visible engagement in the learning process itself (Bonbright, Bradley, & Dooling, 2013).

Rima Faber, Ph.D. is the current chair of the dance writing team for the *National Coalition for Core Arts Standard's* (NCCAS) new national standards in dance. When her daughter began struggling with schoolwork in the 1970s, she recognized her difficulties learning verbally and taught her the required academics through dance experiences ("About Rima Faber"). In 2011, Faber conducted a comparative study of science students in Baltimore County schools and found that the classes with students who experienced kinesthetic activities performed better and retained knowledge 30 days later than the students who were not exposed to a kinesthetic, dance-based approach ("State of Play 2016").

In addition to dance's positive physical and intellectual benefits, dance also affects the state of mind. According to a study conducted at the Karolinska Institute's Centre for Health Care Sciences in Sweden, girls who took dance classes twice a week reported more significant improvements in mental health and depression than girls who did not. During the study, a team of researchers examined a total of 112 girls ranging in age from 13 to 18. Researchers divided the girls into two groups: one group danced in two 75-minute classes each week for eight months each year for three years, and one group did not. All of the girls involved in the study had a mild mental health condition described by the researchers as *problem internalization*, which includes symptoms such

as persistent exhaustion, low self-esteem, and depressed mood. In each follow-up measurement, the health of the girls in the dance group showed more improvement than the health of the girls in the control group. Perhaps better still, an astounding 91% of the girls in the dance classes said they viewed them as a positive experience. These dance classes gave the girls an opportunity to meet new friends in a low-pressure, fun environment, and helped raise their self-esteem by encouraging them to take on new responsibilities such as choreography, music, and other aspects of the class. The findings suggest that dance is an excellent way to improve not only physical health but mental health as well. (Duberg, Hagberg, Sunvisson, & Möller, 2013).

<u>Early Exposure to Dance Creates a Love of Movement</u>

Regardless of whether or not a child has athletic ambitions, exploring their motor skills is still an integral part of their development. "Children who feel confident in their movement skills are likely to continue moving throughout their lives. And that's significant because of the many health problems attributed to sedentary living" (Pica, 2014).

The critical periods for physical activity are at childhood (ages 6–11 years) and adolescence (ages 11–19 years) (Troiano et al., 2008). Statistics indicate that 40% of five to eight-year-olds show at least one heart disease risk factor, including hypertension and obesity (Pica, 2014).

The latest study published in *Preventative Medicine* analyzed data from the National Health and Nutrition Examination survey from 2003-2004 and 2005-2006. More than 12,500 people ages 6 to 84 years wore activity trackers to log how many of their waking hours they spent active and how many they spent sitting. The study

showed that among kids ages 6-11, 25% of boys and 50% of girls did not meet the World Health Organization's recommendation of at least an hour of moderate-to-vigorous exercise a day (Varma et al., 2017).

By incorporating fundamental movement skills into a child's curriculum, a child can learn how to participate successfully in all types of games, physical activities, and sports, and they are more likely to enjoy sports and activities and to develop a lifelong commitment (Healthy Kids).

Substantial evidence supports the connection between movement and learning. "Evidence from imaging sources, anatomical studies, and clinical data shows that moderate exercise enhances cognitive processing. It also increases the number of brain cells. And as a bonus, it can reduce childhood obesity" (Jensen, 2005). "Dance teaches kids about their range of motion, body awareness, strength, coordination, balance, how to work in groups, and how their bodies are capable of incredible things" (S. Conwell, personal communication, December 2017).

Provides a Safe Environment to Try New Things

Teaching children a success-oriented philosophy encourages them to try new things without the fear of failure and inspires them to want good things for themselves. In dance classes, children can learn in a safe and comfortable setting. Classes teach children to take turns, work as a group, share, perform, interact, and support one another. Dancers must learn how to navigate their way through a movement while respecting and observing the space of their fellow dancers, and this mutual respect often creates strong bonds between dancers (S. Conwell, personal communication, December 2018).

"People moving in the same rhythm with the same spatial configuration become identified with one another. Gradually they assume a common expression, moving with the same dynamic qualities (effort synchrony), in comparable areas of space (spatial synchrony), to the same rhythm (rhythmic synchrony). In this way, the group achieves a sense of solidarity" (Berrol, 1992). This developed bond and self-respect translates into the child's overall attitudes outside of the dance studio. Statistically, children who are involved in dance are more confident, healthier, do well in school, and are more involved in their communities. They are more likely to graduate from high school and further their education and all around they are proven to feel better about themselves, thus encouraging them to want good things (Bonbright, Bradley, & Dooling, 2013).

Specifically, in an experimental research study of high school age students, those who studied dance scored higher than nondancers on measures of creative thinking, especially in the categories of fluency, originality, and abstract thought. Dance also can affect the way juvenile offenders and other disenfranchised youth feel about themselves. One study demonstrated that when a group of 60 such adolescents, ages 13 to 17, participated in jazz and hip-hop dance classes twice weekly for ten weeks, they reported significant gains in confidence, tolerance, and persistence related to the dance experience (Ruppert, 2006). Dance classes can provide a structured outlet for physical and emotional release and help children gain self-confidence throughout the entire experience (S. Conwell, personal communication, December 2017).

<u>Hypothesis and Problem Execution</u>

The Internet is usually the first place most shoppers go to find what they're looking for, and dance costumes are no exception. "According to a Pew Research Center survey of

U.S. adults in 2016, roughly eight-in-ten Americans are online shoppers: 79% have made an online purchase of any type, while 51% have bought something using a cellphone, and 15% have made purchases by following a link from social media sites" (Smith & Anderson, 2016).

Cost and convenience are factors when deciding whether to purchase an item online versus in-store, but today's consumers have an even broader range of expectations. "When buying something for the first time, more than eight-in-ten Americans say it is important to be able to compare prices from different sellers (86%), to be able to ask questions about what they are buying (84%), or to buy from sellers they are familiar with (84%)" (Smith & Anderson, 2016).

Considering today's consumer culture, and to reach a broad audience, Second Position will exist as an online retail store with inventory supplied through a community of dancers' costume surplus. Each seller will behave as an independent retailer, similar to other platforms like Poshmark and eBay, by posting their costumes online and fulfilling orders themselves. This platform keeps Second Position's overhead costs at a minimum and eliminates the need for a physical location.

This online marketplace will have the potential to reach a community of dancers and donors that spans across the entire United States. Affordable costumes will become available to dancers regardless of where they live, and this level of reach provides the greatest opportunity for a dance fund that continuously grows.

<u>Research, Methods, and Results</u>

The Communication Designer (CD) used an understanding of other online retail models, including those that are charity-focused, to assess how and where Second Position fits

amongst other retailers. This research, combined with an iterative process, helped outline a strategic approach for the final execution of Second Position's platform.

1) The Research phase included a competitive market analysis, studies of existing programs where dance has proven to be beneficial, research of current tax codes and how those effect nonprofits, an analysis of Second Position's Strengths, Weaknesses, Opportunities, and Threats (SWOT), brand assessment, surveys, and interviews with business owners, nonprofit officials, and members of the dance community.

2) The Methods phase integrated user-feedback into the concept and technical development, a refined brand strategy, and an effective approach for building a trusted online presence and becoming a brand that will be relevant in dance communities.

3) The Results phase used the final prototype to build each accompanying deliverable: a brand document, style guide, marketing strategy, and guidelines for website implementation.

<div align="center">Research Methodology</div>

The CD used primary and secondary research methods to gather information about the target market, industry, and the current economic climate. Secondary research developed out of an understanding of various, previously conducted studies that illustrate the effects of dance in childhood mental and physical development. It also included analysis of existing charity-focused organizations, online retailers, and independent seller stores. Primary research developed out of telephone interviews, a collection of surveys given to dancers, dance instructors, and nondancers, and voluntary feedback provided by users testing paper prototypes in person.

II. RESEARCH

To assess the viability of a retail system like Second Position, the CD conducted surveys to determine interest and inventory demand toward the product and its goals. Next, the CD conducted a competitive market analysis to help define the product's positioning in the marketplace and develop a strategy to promote such a niche platform successfully. Finally, a SWOT analysis directed the final brand positioning.

<u>Methods and Outcomes</u>

In the first phase of this research process, the CD sent a survey to members of the dance community in various geographical locations nationwide. Current dancers, dance teachers and studio owners, those with a dance background who no longer dance regularly, and parents who support or have supported their children through dance comprise the dance community. Of the approximately 300 people surveyed, 100% of respondents:

1) Have a collection of old costumes that aren't being worn;

2) Have an emotional attachment to their costumes;

3) Would happily donate or sell their costumes to a company with a mission like Second Position's if it meant that other children were able to have the same experience dancing that they or their children did.

Once the need for this system was established and support for Second Position's model was validated, the CD constructed the research questions applicable to developing a branding strategy best-suited for Second Position:

1) Who is Second Position?

2) What does Second Position do?

3) Why is this important?

4) How will this web store function?

5) What factors encourage people to make donations?

6) How will Second Position allocate donation funds?

7) What is Second Position's competition in the costume market?

(Neumeier, 2006)

<u>Funding Strategy</u>

Since the who, what, why, and how have already been addressed in Chapter 1, the next items for review focus on the technical details surrounding a substantial question: Where do we get the money?

It's important first, to clarify a few terms:

- *Nonprofit* is used to distinguish organizations that work for the public good and are not obligated to shareholders or owners to deliver a profit. Organizations that are afforded nonprofit status by the Internal Revenue Service are subsidized by tax exemptions, financial donations, and the free labor of volunteers, all of which are designed to let them focus on fulfilling their mission rather than seeking profits (Klein, 2016).

- *Philanthropy* comes from two Greek words that together mean "love of people." In modern times, this goodwill or humanitarianism is often expressed in donations of money or volunteer time or property to causes that are important to the person doing the giving (Klein, 2016).

- *Charity* comes from a Latin word meaning "love" in the sense of unconditional loving kindness, compassion, and seeking to do good (Klein, 2016).

The roots of these words remind us of the fundamental reasons for the work of most nonprofit organizations: expressing a love of people through good work (Klein, 2016).

It is the goal of the CD that Second Position will operate as a nonprofit to fulfill its mission of making dance classes more widely available, but in order to accomplish that, it needs a source of income. Second Position will generate revenue in three ways:

1) Costume sales. When a seller decides to work with Second Position, they are allowed to set their prices for their items under the agreement that a portion of each sale will benefit the dance scholarship fund. The seller can always choose to donate more, and each transaction will automatically deduct the given amount from the seller's final profit. This model is different from other costume resale websites that only sell on consignment and collect 40% of the final sale. (See a more detailed breakdown of the business model in Chapter 3)

2) Private-sector giving. According to the Annual Report from *Giving USA,* donors gave $390.05 billion in 2016. The single most significant contributor to the growth in total giving was an increase of $10.53 billion in giving by individuals—offsetting declines from bequest giving. Each charitable section grew in 2016, with 5% or $18.21 billion going to arts, culture, and humanities. (Giving USA, 2017).

3) Fundraising. Fundraising will help Second Position reach a broad audience and gain support from different communities. Fundraising efforts will be overseen by the elected Board of Directors, and each board official will be responsible for meeting their individual fundraising goals.

Forming a Board of Directors

The board of directors is the governing body of a nonprofit. At a minimum, they must meet annually with every member present but may meet as often as necessary. These members "should focus on the organization's mission, strategy, and goals" and ideally, they are separate from the paid staff members, whose role is to implement the organization's mission (Williamson, 2017).

The board has three primary legal duties:

1) Duty of Care: Take care of the nonprofit by ensuring prudent use of all assets, including facility, people, and good will;

2) Duty of Loyalty: Ensure that the nonprofit's activities and transactions are, first and foremost, advancing its mission; Recognize and disclose conflicts of interest; Make decisions that are in the best interest of the nonprofit corporation;

3) Duty of Obedience: Ensure that the nonprofit obeys applicable laws and regulations; follows its own bylaws; and that the nonprofit adheres to its stated corporate purposes/mission.

("Board Roles and Responsibilities, 2018).

The nonprofit governance for the state of Texas requires a minimum of three

directors on a board, two of those roles must be filled by a president and a secretary, and two or more offices may be held by the same individual except for president and secretary. Members are optional ("Nonprofit Governance by State").

When forming the board of directors, it is important to consider the specific skills, experience, and interests of each officer and member. A diverse board made up of individuals with varying areas of expertise helps to ensure that different perspectives are always present, and that each individual's skillset is used in the most effective and profitable way.

501c3 Tax Laws

In order to qualify as a tax-exempt nonprofit organization, Second Position must demonstrate public support. The IRS requires that nonprofits pass a public support test by meeting one of two criteria:

1) The organization receives a substantial part of its support in the form of contributions from publicly supported organizations, governmental units, and/or the general public. For example, a human service organization whose revenue is generated through widespread public fundraising campaigns, federated fundraising drives, or government grants is a publicly supported charity (IRS, 2017).

2) The organization receives no more than one-third of its support from gross investment income and more than one-third of its support from contributions, membership fees, and gross receipts from activities related to its exempt functions. For example, a membership-fee organization, such as parent-

teacher organizations, or an arts group with box office revenue is a publicly

supported charity (IRS, 2017).

The new tax law that took effect in 2018 will likely impact the charitable

contributions made by most middle-class Americans. This new law has increased the

standard deduction, and as a result, many taxpayers will find greater financial incentive

through the standard deduction than they would by itemizing charitable donations—and

if there's no financial incentive to itemize, there's no financial incentive to make

donations (S. Aycock, personal communication, January 2018). Middle-class Americans

make up a significant portion of donors. According to Steve Taylor, Senior Vice

President and Counsel for Public Policy at United Way, some 7.2 million people donate

less than $1,000 annually to United Way—on average about $154 (Associated Press).

"This is a scary time for nonprofits, and it's being estimated that they could lose as much

as $20 billion a year. They really have to be good at fundraising and make sure they're

appealing to people's good nature. Remind them how their contribution makes a

difference, even if it doesn't pay off for them come tax season" (L. Neal, personal

communication, January 2018).

Despite these potential struggles, some big brands still focus part of their

businesses in the charitable sector. At this year's Super Bowl, both Anheuser-Busch and

Hyundai used their 60-second spots to highlight their company's initiatives—Anheuser-

Busch sends cans of water to disaster areas in need of relief, and Hyundai allocates a

portion of each car sale to pediatric cancer research. (Anheuser-Busch & Hyundai, 2018).

Both of these brands, rather than trying to sell the public on their product, chose to

illustrate the value their company provides for the community. According to Charles

Taylor, a marketing professor at Villanova School of Business, caused-based ads like these are favored by millennials, and he is projecting more caused-based ads this year (Schultz, E.J.). The airing of commercials like these in an environment that is usually dominated by funny, political, or extreme advertising suggests that the public is receptive and supportive of companies with altruistic motives (N. Coffman, personal communication, February 2018). According to Brand Strategist Alina Wheeler, "Making a difference has become essential to building a brand. Consumers are shopping their values, and businesses are rethinking their value propositions. The triple bottom line—people, planet, profit—is a new business model that represents a fundamental shift in how businesses measure success" (Wheeler, 2013).

With its monetary success, Second Position seeks to help fund afterschool and community dance programs. The locations in which it will allocate these resources will depend on where there is want and need for a dance program, and where partners are willing to volunteer their time to support their community in this particular way. Recipients may also be chosen through a grant application process. Unlike some dance scholarships where the applicant must meet national accreditation requirements, Second Position's dance scholarships will go to those groups who support children who want to dance simply for the love of it, but financial or physical circumstances prevent them from doing so. Examples of some of these organizations are described in greater detail in Appendix C.

<u>Competitive Market Analysis</u>

In order to understand the current market for costume resale options, the CD first conducted a competitive market analysis to study other stores that function along the

same retail model as Second Position. This examination studied second-hand costume shops with an online presence for their accessibility, usability, services provided, social media presence, search engine optimization (SEO), products offered, the overall presentation of information, and their system for obtaining items for resale. The CD discovered that while a small collection of stores provide second-hand costumes for purchase, of the businesses surveyed, none serve as a place for individual sellers to facilitate their own transactions, almost all of them sell on a consignment basis, and none of them work in the charity or nonprofit sector.

The second phase of the competitive market analysis involved a close inspection of other clothing donation organizations. These different groups accept a range of items from interview attire and prom dresses to Halloween costumes and tutus. Research revealed that instead of being competitors, they mostly function outside of the dance community and could be potential allies in the nonprofit community.

During the third phase of the competitive market analysis, the CD conducted an online search for other businesses with Second Position in their name. This search uncovered pages of results relating to the five ballet positions—which Second Position is aptly named after. This search also revealed an interesting challenge—a new domain purchased in late June 2017 of the same name but with a different spelling: 2ndposition.com. The CD used the contact information from the WhoIs database to reach out to the owner of the domain via email but received no response. This website is not functioning, and the only information available about its content is a short Google description explaining that it is a second-hand costume retailer. This similarity could potentially be problematic, however, considering that this site is inactive, empty, and

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does not have a charity-driven focus, careful search engine optimization (SEO) of secondposition.org will naturally solve any consumer confusion. Further, according to the United States Patent and Trademark Office (uspto.gov), neither 2nd Position or Second Position has applied for trademark status, eliminating any legal ramifications for using the name. Should Second Position enter into commerce, then the appropriate steps would be taken to establish a trademark agreement. A breakdown of the competitive market analysis is in Appendix A.

<div align="center">Strengths, Weaknesses, Opportunities, Threats (SWOT) Analysis</div>

The use of a SWOT Analysis allows organizations to maximize their strengths (S), minimize their weakness (W), take advantage of their opportunities (O) and overcome their threats (T).

- Strengths (S) are the characteristics or qualities of the product or idea that give it an advantage over others.

- Weaknesses (W) are the characteristics or qualities of the product or idea that give it a disadvantage over others.

- Opportunities (O) are the environmental factors that could be used to an organization's advantage.

- Threats (T) are the environmental factors that could disrupt or cause trouble for the project, idea, or organization. (Fine, 2009)

The SWOT Analysis for Second Position is located in Appendix B.

<div align="center">Brand Positioning</div>

"Nonprofits that do not embrace technology for mission will be less effective than they can be, and will perhaps fail" (Brinckerhoff, 2010).

Research revealed the imperative need for a website that not only functions properly as a store but also thoroughly explains the mission behind Second Position. Without a proper interface, website visitors may not understand what Second Position does or how they can participate in its mission. "If you don't have an awesome web site, if you can't accept donations or guide people to volunteer opportunities online, if people can't deeply educate themselves about your organization's mission at your web site, or find out about careers in your organization online, you are excluding millions of people who will not, repeat not, ever pick up the phone or a piece of printed material" (Brinckerhoff, 2010).

Second Position's main challenges will be to communicate every piece of relevant and necessary information in a clear and concise way through graphics and written word and establish an effective fundraising strategy that encourages donations despite the current tax deduction limitations set at the beginning of the year. The website will need to be reputable, trustworthy, appeal to people's generous nature, and possess the look and feel of two very distinctively different industries—online retail and nonprofit organizations.

III. METHODS

Charitable Giving Strategy

In order to encourage sales and donations, one must first understand the underlying motivations for giving. According to a study presented at The Science of Philanthropy Initiative in Chicago, there are three types of givers:

1) Pure Altruists: Those who are motivated by doing good and its consequent outcomes;

2) Warm-Glow Givers: Those who get more satisfaction from the act of giving, with less concern about where the money goes. In 1989, economist James Andreoni argued that people's internal motives play a significant role in their decision to donate to a particular organization. He called this theory the "warm glow"— simply put, people aren't giving money merely to save the whales; they're also giving money to feel the glow that comes with being the kind of person who's helping to save the whales (Andreoni, 1990).

3) Impure Altruists: A combination of pure altruists and warm-glow givers (Gangadharan, Grossman, & Jones, 2014).

   More specifically, other factors that can contribute to a person's willingness to give include:

- The value of charitable donations with regards to tax deductions (Leonhardt, 2008)

- The presence of seed money when working towards a financial goal (Leonhardt, 2008)

- Donors feel like their contribution is appreciated and makes a difference (Leonhardt, 2008)

- Donation incentives in the form of prizes, lotteries, and gifts (Leonhardt, 2008)

- Social pressure (Cornish, 2014)

- A connection with the person or group in need (Gurvis, 2016)

- Religious beliefs (Gurvis, 2016)

- Upbringing (Gurvis, 2016)

While all of these factors affect donation habits, most of these are out of an organization's control. One aspect that they have more control over is how they present themselves to the public in order to gain trust. When a person decides who they want to give their money to, they may consider an organization's credibility in the market, their enthusiasm towards their cause, the history of the organization, their goals, leadership, other sources of funding, whether or not they are self-sufficient, who will benefit, and overall management of the organization (Robinson, 1997). It is the CD's responsibility to effectively communicate these details in order to encourage the public's trust and support in Second Position's ability to follow through with its mission.

Based on research, Second Position will earn trust and support by developing an excellent website, running a productive and helpful online store, reaching out to like-minded businesses, celebrities in the industry, and other established dance organizations, building relationships with donors, and by consistently adhering to its mission.

<u>Business Model Basics</u>

In order to gain nonprofit status, Second Position must file through the appropriate channels and follow the necessary steps and procedures. This process

includes obtaining an IRS Employee Identification Number, submitting the articles of incorporation, applying for tax exemptions, DBA registration, drafting bylaws, appointing directors, holding board meetings, and obtaining the proper licensing and permits (Pure Tax Nonprofit Solutions). Nonprofit status is a standard requirement for receiving grant funds from government agencies and private foundations (Mancuso, 1990), and because Second Position's funding relies heavily on these different sources of income, it is imperative to obtain this tax exemption.

Because Second Position's sellers act as independent retailers, there is no need for a physical store. This model is intended to keep overhead costs low, but the business will still need funds for website maintenance, domain renewals, advertisements, fundraising efforts, travel, and more. It is the CD's goal to collect enough operational funds from each sale to function, while still staying below the competition's consignment rate of 40%. With this in mind, Second Position's calculations are as follows:

For each costume sale:

15% operational overhead

15% charity donation

70% seller payout

If the seller chooses to donate the entire value of the costume, the overhead collection fee will remain at 15%, and the charitable donation amount will increase to 75%.

Second Position's board of directors will select the recipients of donation funds. Organizations can submit grant applications to be considered recipients, and fund distribution will ultimately be determined by the need and efforts of organizations which

are spreading dance throughout diverse communities. In order to give the seller more authority on where their donation goes, sellers will have the opportunity to choose their donation recipient from a list of approved affiliate organizations.

<u>Brand Strategy</u>

"A combination of good strategy and poor execution is like a Ferrari with flat tires" (Neumeier, 2006).

Second Position's target market is a niche group of people involved in the dance community. This group is comprised primarily of women ages 30 and older who are dancers, danced as a child, or are a parent of a dancer. Because of their involvement in the dance community, they have acquired a collection of costumes that are rarely—if ever—worn after the performance for which they were purchased. The target group is frugal, interested in sustainable living, has an entrepreneurial spirit, believes in the benefits of dance classes, and places value on improving their community.

With its specific positioning, Second Position will reach this focused audience and cater to an underserved market, and it is imperative that the brand accurately represents the feelings and motivations behind the company.

"A brand is a person's gut feeling about a product, service, or company…while companies can't control this process, they can influence it by communicating the qualities that make this product different than that product" (Neumeier, 2006).

The Competitive Market Analysis revealed that there is no other business model in the second-hand costume market quite like Second Position's. Second Position has the advantage of being the only charity-driven costume resale shop and can appeal to

people's innate desire to feel good by doing good things. This differentiation separates Second Position from other second-hand stores.

Positive voice and tone, the use of powerful imagery, responsive and sympathetic leadership, and proof of charitable impact are methods of building relationships through authenticity. These different pieces are part of a carefully planned and consistently executed strategy aimed at making Second Position the go-to marketplace for second-hand costume sales.

<u>Website Development</u>

The first element to Second Position's success is its website. Since there is no brick and mortar for this marketplace, the primary place for sellers, donors, and the interested public to learn about and interact with Second Position and its vision is the internet.

To build the website, the developer skillset will need to include Hypertext Markup Language (HTML), Cascading Style Sheets (CSS), and JavaScript. HTML is a set of symbols and codes that makeup the structure of a webpage and tells the browser how to display web content. CSS controls the appearance of the webpage, giving the user the ability to control and specify how each element looks in the browser. It is the "language for describing the presentation of web pages" and "allows one to adapt the presentation to different types of devices" (World Wide Web Consortium). HTML and CSS are two of the core technologies used to build a webpage. JavaScript is used to add interactive and dynamic elements to a webpage, enabling the features that allow users to perform functions within the website (World Wide Web Consortium). For Second

Position, this includes elements such as shopping, account management, donation contributions, and image uploading.

A website is often the first face a new customer sees when learning about your business, and its usability is crucial to its success. Author and user experience professional, Steve Krug, defines a website's usability as:

- Useful: Does it do something people need done?

- Learnable: Can people figure out how to use it?

- Memorable: Do they have to relearn it each time they use it?

- Effective: Does it get the job done?

- Efficient: Does it do it with a reasonable amount of time and effort?

- Desirable: Do people want it?

- Delightful: Is using it enjoyable, or even fun?

(Krug, 2014).

With usability in mind, the CD placed careful consideration into each component of the website utilizing market research to create multiple iterations, integrated with knowledge gained from meetings with web developers. From this process, the CD developed the branding guidelines and outlined the website implementation goals for Second Position.

<u>Logo</u>

The logomark for Second Position features two legs standing in ballet's second position. The feet are posed flat on the floor instead of in *relevé* to convey that they belong to a child dancer rather than a more mature dancer. *Relevé* is a classical ballet term meaning "raised." It describes the action when a dancer rises up and seemingly is standing on their toes in a *demi-pointe* or fully *en pointe* (Ballet Terms Dictionary).

User testing influenced the direction of Second Position's wordmark. The target group expressed a strong preference for a balance between script and sans serif letterforms in the composition of the wordmark. After viewing different examples, users commented that the all-script version was difficult to read, while the all-sans serif version was "too stiff," "not very interesting," and "it doesn't feel like it represents dancers" (Andrea St. Clair, survey, February 2018). Based on this feedback, the CD elected to use a combination of the sans serif typeface, Open Sans, and a hand-drawn script that has been digitized into a vector image.

The first part of the name, *Second*, is drawn in a custom script and has an elegant ligature connecting the "S" with the "d". The script is drawn using monowidth strokes to cohere with the second part of the wordmark, *Position*, which utilizes the Open Sans typeface that is present throughout the website and branding.

Color

According to an article written about the impact of color on marketing, people make up their minds about a product, person, or service within the first 90 seconds of their interaction, and about 62-90% of that assessment is based on colors alone (Singh, 2006). Further, a study done in 1978 tested emotional responses to color in elementary-aged children and college students. It found that yellow, orange, and blue are happy colors, and red, black, and brown are sad colors (Cimbalo, Beck, & Sendziak, 1978).

With this knowledge, the CD compared the colors used by existing costume resale shops and well-known nonprofit organizations. The CD examined the color schemes of the top 20 nonprofit organizations in America and found that overall, they utilize vibrant, saturated colors, and more than half utilize some shade of blue. Of the existing costume

resale shops, most use bright primary and secondary colors, occasionally paired with patterns and gradients.

The stereotypical color of ballet is pink. Pink is often associated with little girls, and because Second Position is inclusive of all genders, the CD avoided the stereotypical gender colors of pink and blue. Instead, neutral and calming colors were used for the logo and corresponding website. The dominant color, a shade of light green/teal, evokes feelings of trust and steadfastness without being overly corporate. Different values of the green are used in the UI elements to balance the site, assist with visual hierarchy and navigation, and accentuate calls to action. Web page backgrounds are a pure white or light grey, depending on the content, and body copy is written in an almost pure black. The use of a white or light grey background is intended to provide a visual rest. This technique is especially useful on the shopping page where every colorful costume is displayed following a grid structure. Finally, a dark, curry-like yellow is used as a compass to inform users where they are within the site.

Typography

The typeface for this website was chosen based on its legibility across different media and its availability for web use. Open Sans is a sans serif typeface designed by Steve Matteson that has a tall x-height and wide apertures, making it legible across all viewing screens. Featuring ten variants—from light to extra-bold italic—Open Sans has enough variety to be used in every part of Second Position's website while achieving successful type hierarchy. It is available for web use through Google Fonts, providing secure and reliable access to a development team.

Because Second Position is a website focused on children and dancing, the photographic images reflect this theme. A hero image frames the mission statement on the home page, and the donation page features candid photos of fund recipients. Other site images include various UI elements, custom flat icons, and the logos of major donors and partner organizations.

The costume gallery for Second Position is reliant on the community of sellers. Each user uploads their own photos of their costumes, so there will be inconsistencies in lighting, camera angles, composition, and costume descriptions. There are tips on the website to assist sellers with their photographic technique. To accommodate for costume photo inconsistencies, the shopping page features a grid layout that constrains the images to a consistent size and orientation. Size restrictions also help with website loading time. In order to keep costume descriptions professional, grammatically correct, and case appropriate, all uploads will go through an error handling process that flags improperly entered content and instantly walks the user through the recommended changes. This process will prevent sellers from uploading inappropriate content, writing descriptions with improper capitalization, and using excessive punctuation.

Shopping Experience

A positive online shopping experience is crucial to completing a sale, and through the implementation of a responsive website, Second Position will cater to users across all devices. Research revealed that during the shopping experience, customers prefer to be able to ask questions about what they are buying (84%) or to buy from sellers they are familiar with (84%) (Smith & Anderson, 2016). With Second Position's seller profiles,

buyers will be able to communicate directly with sellers and revisit their virtual closets for multiple purchases. This ability for close communication will enhance the shopping experience especially when sizing and shipping questions arise. To sort through the different varieties of costumes, users can filter costumes by color, gender, age group, size, price, and style of dancing. Other items the CD considered when designing this shopping experience are:

- Website loading time

- The checkout process should be limited to as few steps as possible

- The ability to check out without creating an account

- Buyer reviews and testimonials

- Make tax, shipping, and donation amount clear and visible

- Clean design

- Easy to follow navigation

Selling Experience

Based on other seller models like Amazon, eBay, and Poshmark, the online selling experience follows a simple format of uploading images of the item to sell, adding a price and description, and posting. Sellers are required to create an account and agree to the terms and conditions—a process that can all be done through the website in a matter of minutes, unlike competitor websites that require sellers to download, print, sign, and mail in their agreements.

Interface User Testing

Initial testing of the website's interface was done using paper prototyping. Paper prototyping is a low-fidelity, inexpensive, and fast way to test a product with a group of

users by having them interact with a paper version of the screens (Snyder, 2011). During this process, the CD instructed users to perform different tasks through the paper interface in order to gauge their comprehension of the information provided, observe how they moved through the website, and address areas where they became stuck or confused. The goal of this process is to identify how Second Position's interface can be more "useful, intuitive, efficient, and pleasing" (Snyder, 2011) to its users. The CD collected this usability data and applied it during the iterative process to guide design decisions. This rapid process is a useful first step in the testing and development phase of Second Position's website, allowing the CD to gain valuable user input to guide design modifications before prototyping the digital reactive interface.

<u>Marketing Strategy</u>

Second Position will align its marketing strategy in a way that establishes their presence as a "mission-based and market-driven organization" (Brinckerhoff, 2010)—an organization that holds true to its core values while using an effective marketing strategy to achieve success. Because Second Position is a brand-new organization with limited resources, one of its first steps is to initiate introductions with organizations whose primary functions relate to Second Position's mission. Potential user groups include:

- Dance studios – dance teachers, studio owners, and dancers

- Elementary schools – teachers and parents

- High schools – dance teams and coaches

- YMCAs – children's activity coordinators

- Colleges – summer program coordinators

- Daycares – owners, teachers, and parents

- Churches – children and youth coordinators

- Special needs groups – coordinators and parents

By establishing this first level of outreach, Second Position will have the opportunity to introduce its unique concept to potential clients and encourage them to contribute to the gallery of costumes available for purchase.

Other methods for outreach include contacting established, like-minded organizations like The Dizzy Feet Foundation—an organization that uses grants to support dance programs in "low-income populations and educational institutions" (Dizzy Feet Foundation)—celebrity dance supporters, and issuing a press release. Once Second Position has achieved public support and stability, other methods with a clear call to action—limited-time donation matching, for example—will become available.

IV. DESIGN OUTCOMES

Brand Document

The brand document details the elements of Second Position's brand. It is designed to influence the website implementation, marketing campaigns, print materials and communication, and contains the guidelines for the specific treatments of each element.

The brand document for Second Position includes:

- Brand Principles

- Color Selection

- Logo Development

- Typography Structure

- Imagery

- Website User Interface

- Iconography

- Applied Examples

Second Position

**Brand Document
Spring 2018**
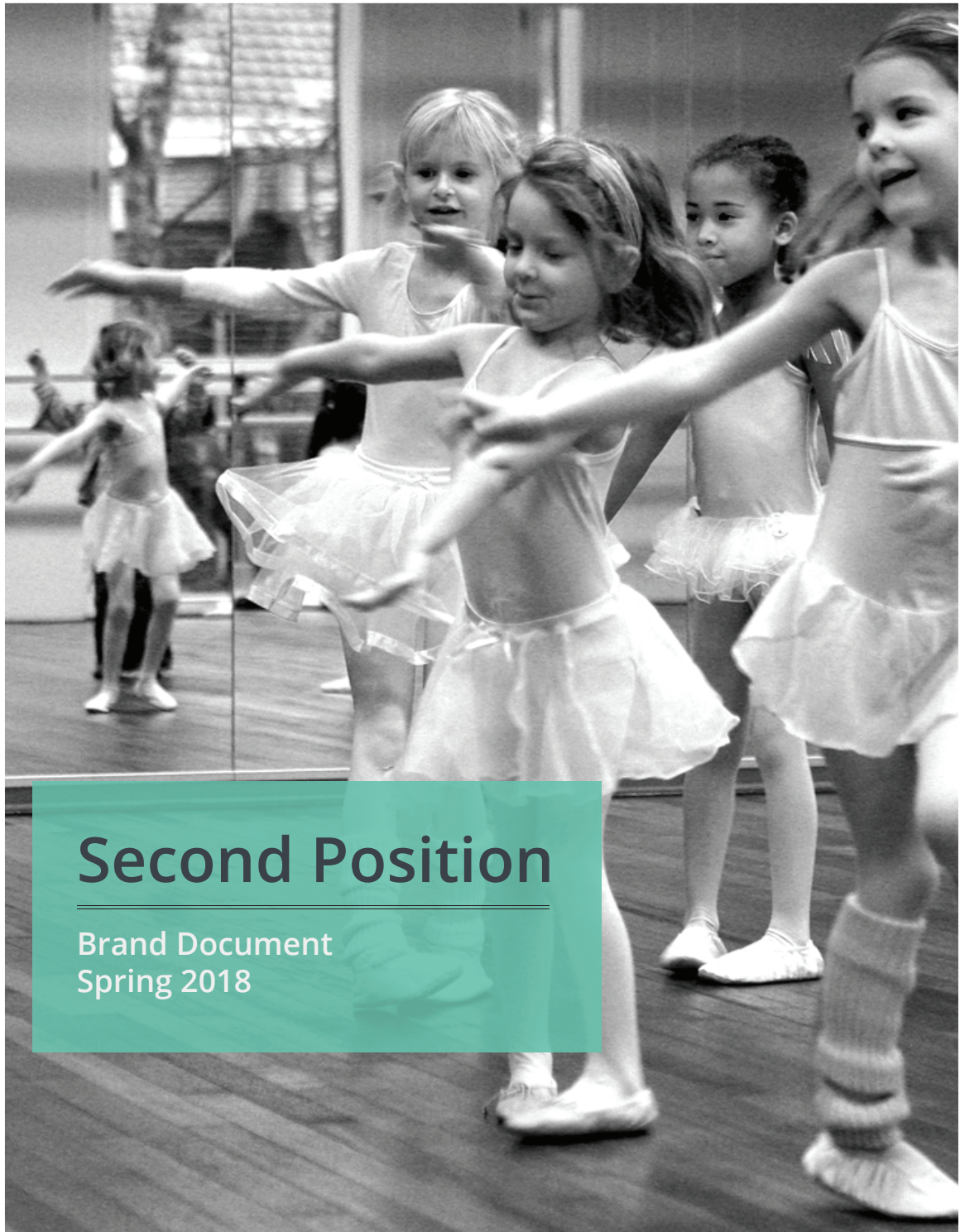
Figure 1. Brand Book Cover.

Mission Statement

"**We raise money through costume sales to fund dance programs for children, because every child deserves to have their moment in the spotlight.**

Untitled photograph of a young girl dancing.

Second Position is an online marketplace that provides second-hand and gently used dance costumes for purchase. Proceeds of each sale help fund dance programs for young dancers, which helps alleviate some of the financial burden of dance classes.

Second Position projects that this platform will yield an increased accessibility of dance classes for under served youth, the creation of a community that values a sustainability mind-set, a decrease in new costume purchases, and a decrease in wasted resources by honoring a second-hand model.

Figure 2. Brand Mission Statement and Introduction.

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Figure 3. Brand Book Contents – Principles.

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Keywords & Goals

- Community
- Welcoming
- Inclusive
- Encouraging
- Grateful

- Mission-focused
- Clear
- Trustworthy
- Marketplace
- Value

1. **Accessibility** not **Exclusivity**

2. **Generosity** not **Profit**

3. **Sustainability** not **Wasteful**

4. **Independence** not **Consignment**

5. **Friendly** not **Corporate**

GOALS

The incentive to buy and sell costumes through Second Position's marketplace is monetary and altruistic. When a buyer or seller chooses to use our platform, their dollars directly contribute to organizations who are actively working to spread dance throughout their communities. We encourage costume sales rather than costume donations because we believe that it's not the costume that makes the dancer, it's being able to experience the joy that dancing can bring.

At Second Position, we strive to make dance classes accessible to all children in order to provide a positive outlet that helps build friendships, teamwork, trust, and self-worth while stimulating the mind and promoting health and exercise. It is our goal to become the primary marketplace for dance costume resale and as a result, be able to continuously grow and support the dance community.

Figure 4. Brand Keywords and Goals.

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Figure 5. Brand Book Contents – Colors.

Branding Color Palette

PANTONE 432C
RGBA 59 / 66 / 74 / 1
CMYK 74% / 63% / 53% / 42%
HEX #3B424A

PANTONE 563C
RGBA 104 / 193 / 173 / 1
CMYK 58% / 2% / 39% / 0%
HEX #68C1AD

PANTONE 337C
RGBA 147 / 210 / 187 / 1
CMYK 42% / 0% / 33% / 0%
HEX #93D2BB

PANTONE 5497C
RGBA 140 / 161 / 157 / 1
CMYK 48% / 28% / 37% / 1%
HEX #8CA19D

RGBA 239 / 237 / 237 / 1
CMYK 5% / 4% / 4% / 0%
HEX #EFEDED

PANTONE 129C
RGBA 238 / 202 / 69 / 1
CMYK 7% / 18% / 85% / 0%
HEX #EECA45

Figure 6. Brand Color Palette.

Digital Colors

WEB AND EMAIL

Heads, Subheads, & Body Copy
font-color: #10111
a: #68C1AD
a:hover: #EECA45
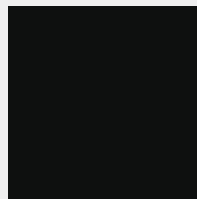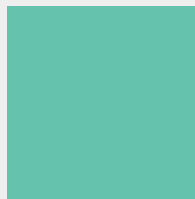
font-color	a	a:hover

Figure 7. Digital Color Palette.

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Figure 8. Brand Book Contents – Logo.

Logomark

The logo for Second Position is an illustration of ballet's second position. The feet are posed flat on the floor instead of in *relevé* to convey that they belong to a child dancer rather than a more mature dancer. *Relevé* is a classical ballet term meaning "raised." It describes the action when a dancer rises up and seemingly is standing on their toes in a *demi-pointe* or fully *en pointe* (ballethub.com).

THE 5 BALLET POSITIONS

Swope, Martha. *Ballet movement | dance.*

Figure 9. Logomark.

Logomark

RGBA 239 / 237 / 237 / 1
CMYK 5% / 4% / 4% / 0%
HEX #EFEDED

RGBA 104 / 193 / 173 / 1
CMYK 58% / 2% / 39% / 0%
HEX #68C1AD

RGBA 59 / 66 / 74 / 1
CMYK 74% / 63% / 53% / 42%
HEX #3B424A

110px
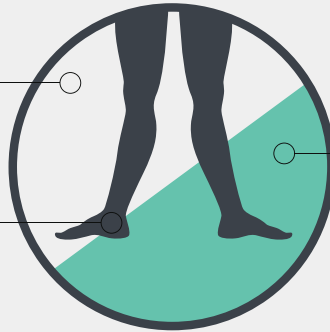
Print and web header guidelines:
Align with baseline of header bar,
120px or 1.25" from the top of
the page.

Minimum size 50px

Figure 10. Logomark Size and Color Specifications.

Logotype

The first part of the name, *Second*, is drawn in a custom script and has an elegant ligature connecting the "S" with the "d". The script is drawn using monowidth strokes to cohere with the second part of the wordmark, *Position*, which utilizes the Open Sans typeface that is used throughout the website and branding.

*Second*POSITION

Figure 11. Custom Logotype.

Color Treatment

Color treatment varies slightly depending upon the context in which it's used. The below treatments show how each band color applies to web, print, and apparel uses.

web, print, apparel

web, print, apparel

(paper white)

web, print, apparel

print, apparel

print, apparel

print, apparel

print, apparel

Figure 12. Color Variations for Logo Mark and Logotype.

Black & White

Figure 13. Logo Color Treatment – Black and White.

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Figure 14. Brand Book Contents – Typography.

Typeface

OPEN SANS

Regular

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

Semibold

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

Figure 15. Typeface Selection.

Type Hierarchy

OPEN SANS

TITLE	Semibold 24pt
SUBHEAD	Semibold 15pt
Subsubhead	Regular 15pt
Paragraph	Regular 12pt
Paragraph 2	Regular 12pt
Caption	Regular 10.5pt
BUTTON	Semibold 12pt

Paragraph / Regular 12pt / Leading 18pt / Max Width 672px

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incid idun tut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exer citation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in repr imi ehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint jug occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit.

Figure 16. Type Hierarchy.

Type Structure

EXAMPLE : INDIVIDUAL COSTUME DESCRIPTION PAGE

Name of costume / Semibold 24pt

Price of costume / Semibold 15pt

Donation value / Regular 15pt

LONG RED SKIRT

$60.00

$9.00 Donation Value

Specifications / Semibold 12pt

Brand : Dansco

Size : Medium, waist is 26", 32" long

Age group : Teen, Adult

Description / Regular 12pt

Long, flowy skirt perfect for modern and lyrical performances. It's on the heavier side at about a pound, but it moves as light as air. The skirt is about 10 years old but has only been worn a handful of times, about two hours of wear time total, and is in perfect condition. There are no tears or stains and has been kept in a sealed hanging bag when stored.

Shipping / Regular 10.5pt

$6.49 Shipping Expedited (1-3 days)

Button / Regular 10.5pt

ADD TO CART

Figure 17. Type Structure.

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Figure 18. Brand Book Contents – Imagery.

Image Guidelines

To contrast with the variety of colors in the costume gallery, images of dancers and fund recipients are displayed in black and white. Images shown here are borrowed from cited sources and are only shown as an example of the type of imagery used on Second Position's website and marketing materials.

IMAGE REQUIREMENTS

· At least 75% of photos should be candid.

· 25% of photos of fund recipients may be posed.

· Photos should be primarily of children dancing.

· All website photos other than costume gallery images should be in black and white.

· Color photos may be used for printed marketing materials only.

· No smoking or alcohol consumption permitted in photography.

· Include photos of dance instructors and volunteer coordinators where applicable.

Figure 19. Image Guidelines for Website and Marketing Materials.

Image Examples

Clockwise from bottom left:
1. Dance Factory. *Dancers whispering.*
2. Broadway Dance. *Young students enjoy a class at Broadway Dance Center.*
3. Alberta Ballet. *Dancers at the barre.*
4. All About Dance. *Dancers in a row.*
5. James, Alex. *Girl looking up at ballerina.*
6. Dance Factory. *Seven dancers in class.*

Figure 20. Image Examples.

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Figure 21. Brand Book Contents – User Interface.

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Light

Light theme default type color

	Primary	#101111	100%
	Secondary	#101111	60%
	Disabled	#101111	40%

Default light bg: #EFEDED   Links   Hover / Selected Page

+   +

NORMAL

PRESSED

DISABLED

Add an image

Click or
drag and drop

✓ Unchecked / Checked

◉ Unselected / Selected

☆ ★ Unfavored / Favorite

Input Field - empty state

Input Field - active state
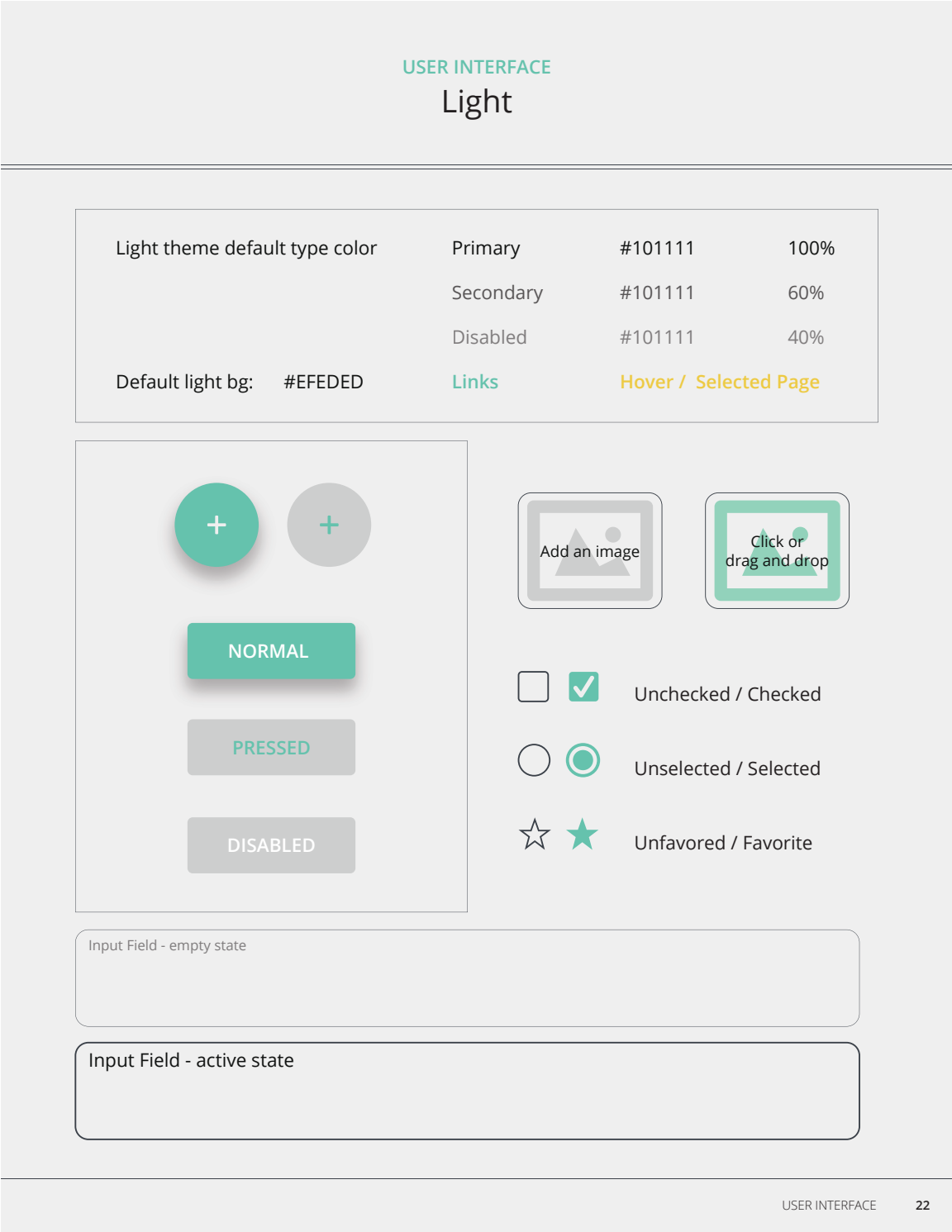
Figure 22. Light User Interface.

Dark theme default type color

Primary #FFFFFF 100%

Secondary #FFFFFF 70%

Disabled #FFFFFF 40%

Default dark bg: #3A4149

Links

Hover / Selected Page

+ +

NORMAL

PRESSED

DISABLED

Add an image

Click or
drag and drop

Unchecked / Checked

Unselected / Selected

Unfavored / Favorite

Input Field - empty state

Input Field - active state

Figure 23. Dark User Interface.

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Figure 24. Brand Book Contents – Iconography.

UI Set

The icon set is designed to suggest the functionality of specific components of the website. An icon should clearly identify the action to which it's associated without needing to read any accompanying text. Users should easily recognize the operation of each icon, enhancing their experience and the design of a web page.

This icon set is part of a collection from Entypo+, a "free suite of premium quality pictograms" (entypo.com). The icons are used throughout the website, as needed, across all platforms.
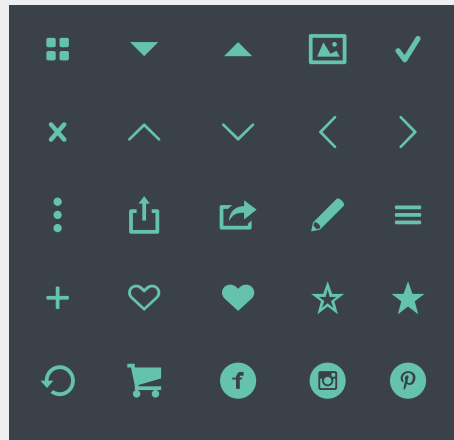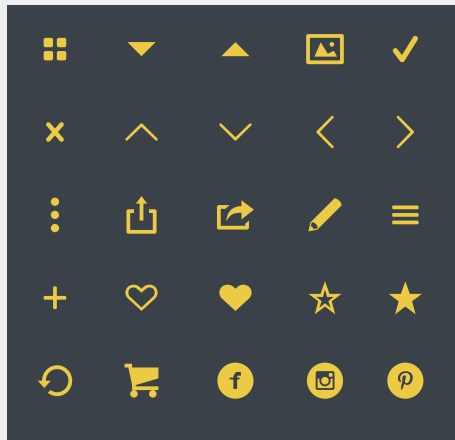
Figure 25. User Interface Icon Set.

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Custom Set

Female and male account profile avatars. These icons are the default images used for account profile pictures until the user uploads their own. Users are not required to upload their own photo.

This hanger icon represents a seller's closet. This icon is shown on individual costume description pages so that buyers can easily visit a seller's full costume closet.

This hanger+ icon is shown on seller account pages to represent adding a new item to list for sale. Clicking on this icon takes sellers to the upload form.

This icon is used throughout the website to highlight donations. It is clickable, linking users to a place where they can make donations, and is used when talking about donations in any context.

The mail icon (left) is used to send messages directly to sellers. The help icon (right) is placed next to items that users may have questions about. A hover-state describes the associated item in more detail.

Figure 26. Custom Icon Set.

Figure 27. Brand Book Contents – Applied Examples.

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Company Letterhead

Figure 28. Print Marketing Letterhead.

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Envelopes

Figure 29. Print Marketing Envelopes.

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Home Page with Header & Footer

Clockwise from top:
1. Voerman, Peter. *Danses.*
2. DDS. *Girls Iridescent Waistband Performance Asymmetrical Skirt.*
3. Adobe Stock Photos. *Tap Shoes.*
4. Adobe Stock Photos. *Tiara.*
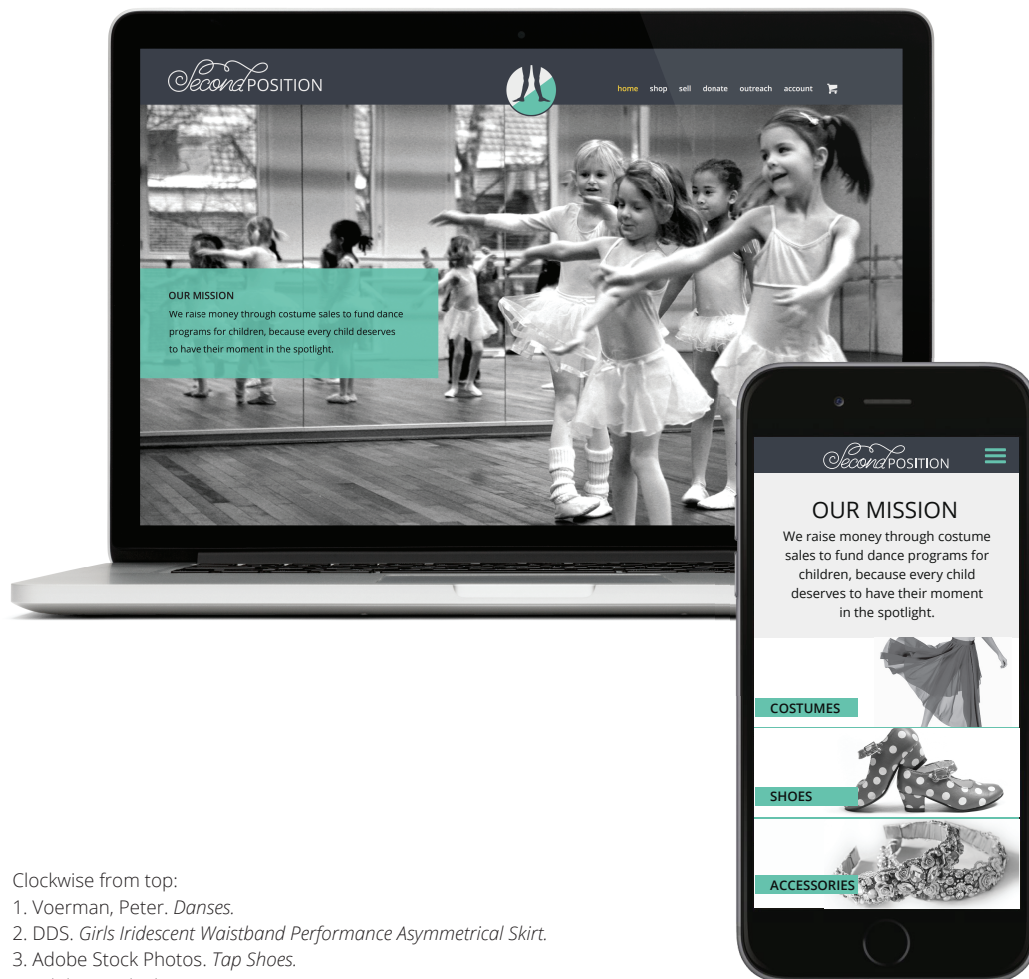
Figure 30. Website Home Page Interface.
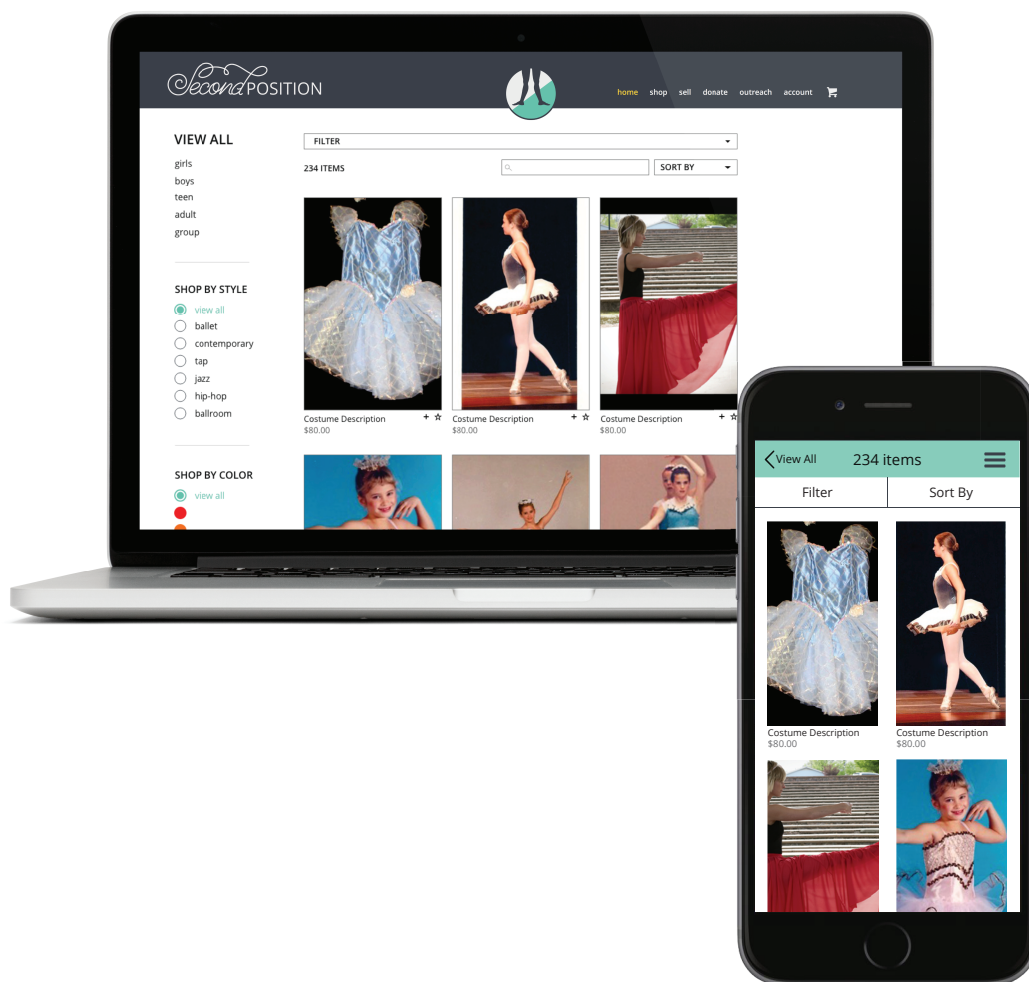
Figure 31. Website Gallery Page Interface.

Costume Description Page
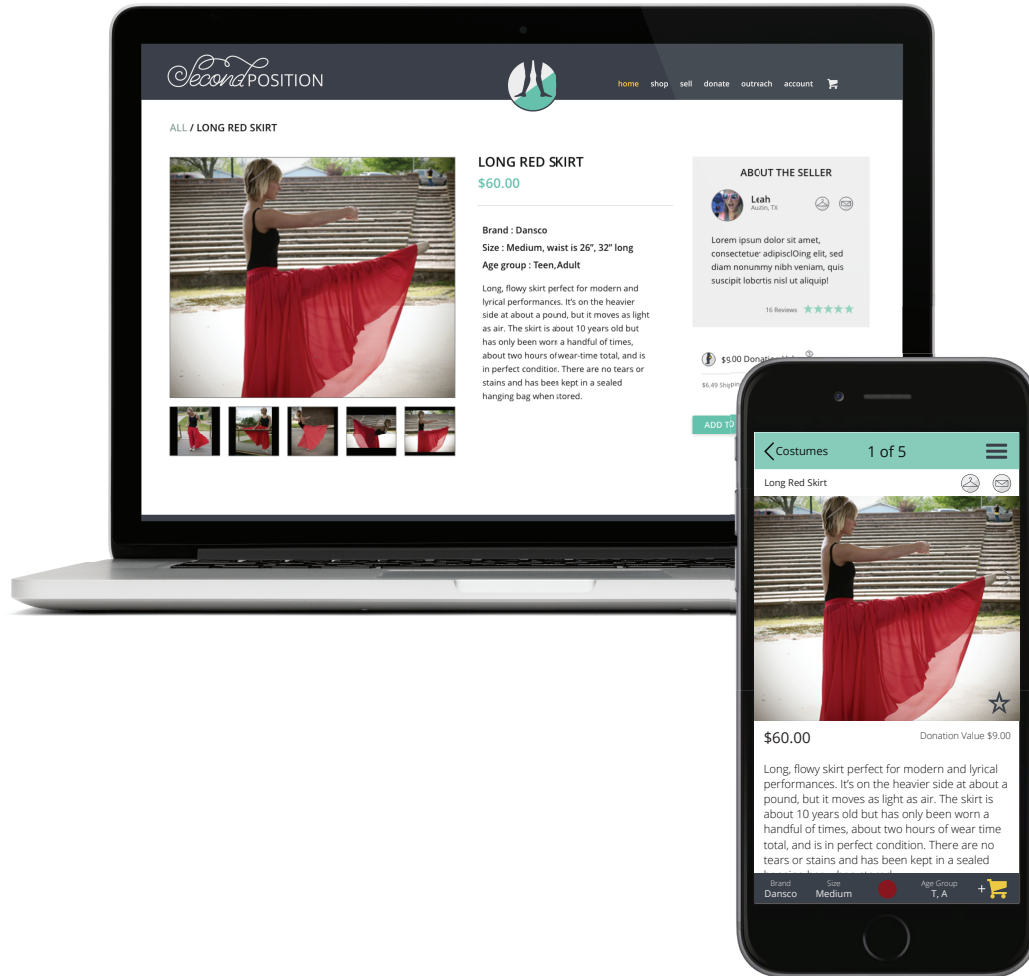
Wang, Jason. *Red Skirt Series.*

Figure 32. Website Costume Page Interface.

Voice and Tone

EXAMPLES OF DONATION PROMPTS

Our site generates donations from costume sales. Of each costume sold, 15% of the proceeds are donated directly to dance programs for under-served children. To find out more about becoming a seller, read our Seller's Handbook. Don't have any costumes to sell? You can still donate to our little dancers here. Thank you for your kindness and support.

A portion of your costume's price will be donated to organizations that are actively working to make dance available to children in diverse communities. The raised funds are used for community dance programs for kids who, without your help, may not ever have the opportunity to join a dance class. You can wear your costume knowing that you have helped give the gift of dance to another child. And when you're done wearing your costume, you can put it back up for sale so someone else can have the chance to help, too. Learn more about how you can help a child dance here.

Figure 33. Branding Voice and Tone Examples.

V. CONCLUSION

This research explains the lifelong benefits that a dance education can have on a child's development, examines the motivations behind what makes people donate to a cause, and describes the requirements for nonprofit status approval. Primary research uncovered that Second Position's specific business model in this marketplace is unique and that the members of the target market are receptive to its mission and would be contributing members of its community.

Future Research and Development

The Brand Document details the style guidelines and outlines the structure for future website implementation. Next steps involve using a prototyping software like Invision, Adobe XD, or Axure to transfer the static webpage designs into an interactive prototype, then testing the digital prototype with users in the target market, iterating the design further based on user feedback, and retesting. Once the interface has been finalized, the website will be coded, launched, and undergo further user testing.

With the website in place, the next step is to begin forming the board of directors according to the nonprofit governance requirements for the state of Texas. Board officers and members will come from diverse professional backgrounds and may use their professional skillset as part of their intended contribution outlined in an agreed upon personal giving policy. Together, the board will take the necessary steps to move forward with the nonprofit status application process. As an official nonprofit organization, Second Position can begin constructing a strategy to grow their resources through fundraising, grant applications, and events.

Eventually, Second Position can venture into developing its own line of dancewear. This will provide another stream of revenue of which proceeds directly contribute to the same charity dance fund. So as not to conflict with one of its core values of sustainability, dancewear items will only include products that dancers wear in the studio or rehearsal space and will not crossover into costumes or costume accessories. Examples of these dancewear items include dance bags, water bottles, pullovers, leg warmers, knitwear, and other warm-up attire. This venture will prompt an investigation of third-party vendors who can supply these different items.

Second Position is a company that relies on community support and involvement. By staying true to its mission and always honoring its core values first, Second Position will be able to grow into an organization that helps bring dance classes to communities nationwide.

APPENDIX SECTION

APPENDIX A: COMPETITIVE MARKET ANALYSIS

When conducting the competitive market analysis, the CD analyzed the websites of the top five costume resale shops in the United. Websites were examined in order to determine:

- The type of shop

- The process of becoming a seller

- User account requirements

- Their social media presence

- Their Google search results

- Overall design

The competitors analyzed are:

- Dance Costume Connection

- Encore Costume Couture

- SSCS

- Once More from the Top

- Recreate Costumes
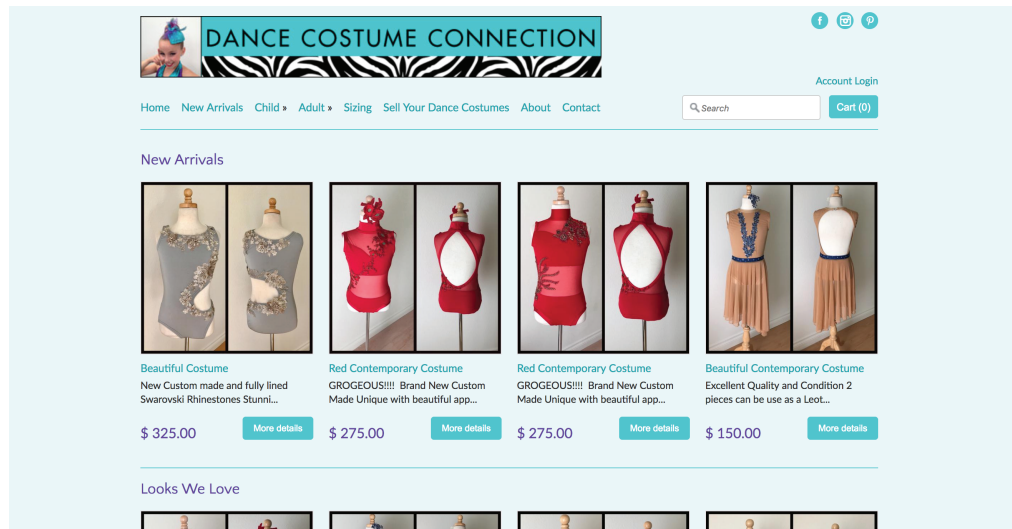
Home » Sell Your Dance Costumes

Sell Your Dance Costumes

How it Works

NO MEMBERSHIP FEE REQUIRED!

Before downloading the contract **please make sure your costume has been approved** by Dance Costume Connection for resale. See full details below.

Download contract to get started

Dance Costume Connection's (DCC) fee is 40% of the total selling price of the costume. Consignor receives 60% of the total selling price of the costume.

Example:

Costume sale price: $150

DCC 40% fee: $60.00

Consignor (Seller) receives: $90.00

Most other resellers take a 50% profit, plus a membership fee.

TYPE OF SHOP
Consignment, 40% shop/60% seller.

SELLING PROCESS
Seller must get costume approval via email, then download and print a contract, fill it out by hand, and mail it to the shop with approved costumes.

USER ACCOUNTS
Accounts are available but not required for browsing or purchasing.

SOCIAL MEDIA
Active social media presence on Facebook, Pinterest, G+, Twitter, and Instagram. Social media avatars are consistent with website logo.

GOOGLE SEARCH
Results are mostly links to Pinterest.

TYPE OF SHOP
Consignment, % based on price of costume.

SELLING PROCESS
Seller must download and print a contract and fill it out by hand. It is unclear how they want it turned in to them.

USER ACCOUNTS
Accounts are available but not required for browsing or purchasing.

SOCIAL MEDIA
Only account listed is to Facebook. Link lives in the footer only. Profile picture is of a high heel covered in rhinestones.

GOOGLE SEARCH
Results are mostly links to Pinterest.

SSCS Costume Resale Shop

christina@sscostumeshop.com

"All applicable taxes are included with prices listed."

Visit Starstruck Dance Company!

Welcome to Star Struck Costume Shop
Listing form:
Please fill out the following information if you are interested in listing your costume for sale.

Name: _____

Contact number: _____

Studio: _____

Email: _____

Costume Size: _____

Original Cost or estimate: _____

Brief Description: _____
_____

TYPE OF SHOP
Consignment, 40% shop/60% seller

SELLING PROCESS
Selling isn't obvious. Link at the bottom of the page automatically downloads and opens in a Word document. Unclear how to send it in.

USER ACCOUNTS
None.

SOCIAL MEDIA
Ebay store with 0 listings. Light activity on Facebook and Instagram.

GOOGLE SEARCH
Results link to 1 YouTube video that is not them. SSCS stands for other unrelated topics. A couple of Facebook and Pinterest links.
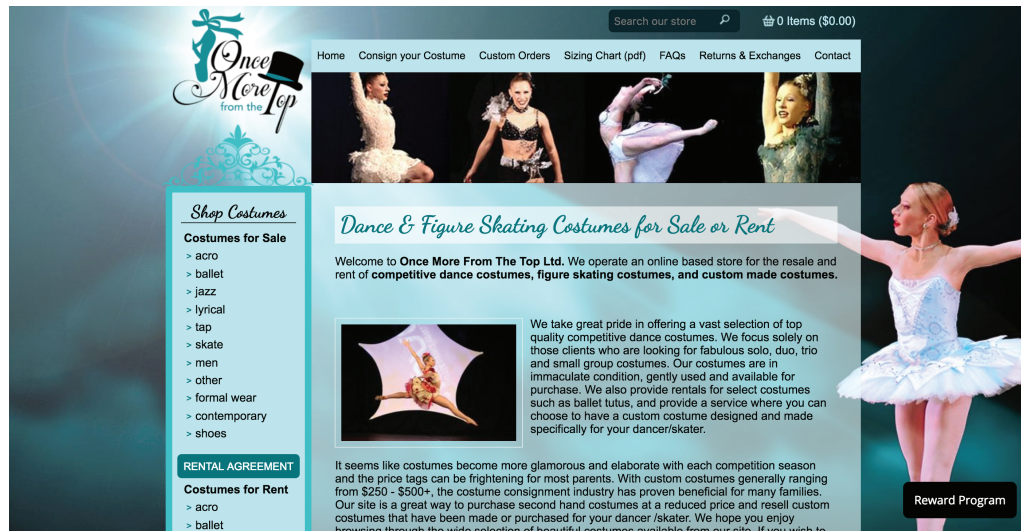
Consign Your Dance Costume or Skating Costume

Once More from the Top is your **Skating and Dance Costume Consignment Shop**. Are you interested in consigning with us?

We are currently accepting new costumes and look forward to helping you sell your old costumes and purchase new ones. There is no need to store piles of beautiful costumes in your closet or basement where they sit and gather dust. Why not help out another dancer in need of a beautiful costume and make some money as well?

How to consign your costume

Below, we detail how you consign (sell) your costumes with us:

STEP 1 - Consigning

Please email us pictures of your costume that you plan to sell. It is better to have an idea if a costume is sellable up front rather than you send it, and we return it as non-saleable.

We only accept higher-end costumes (competitive caliber). Basic recital/catalogue costumes simply won't sell if others can purchase it from the same costume book/website you purchased it from. Your costume that was purchased from a store and re-designed must be heavily stoned or changed, extensively. Our clients are expecting competition ready costumes that are rhinestoned extensively or full of appliqués, feathers, silks, satins, etc.

STEP 2 – Consigning

Please look over the costume, carefully. Look for sweat and deodorant stains, missing beading/stones, pulls or tears in the fabric. If you look at the costume and you would not let your daughter wear it, then don't consign it.

TYPE OF SHOP
Consignment, 40% shop/60% seller

SELLING PROCESS
Seller must download and print a contract and fill it out by hand. It is unclear how they want it turned in to them.
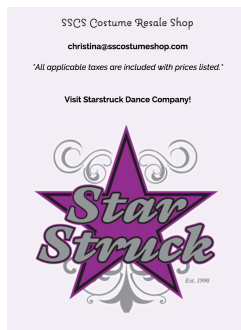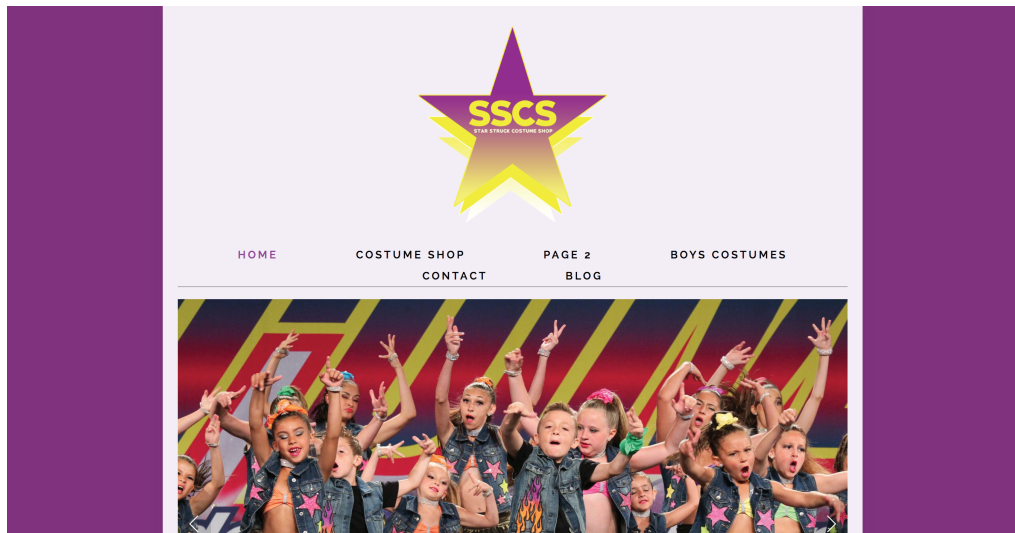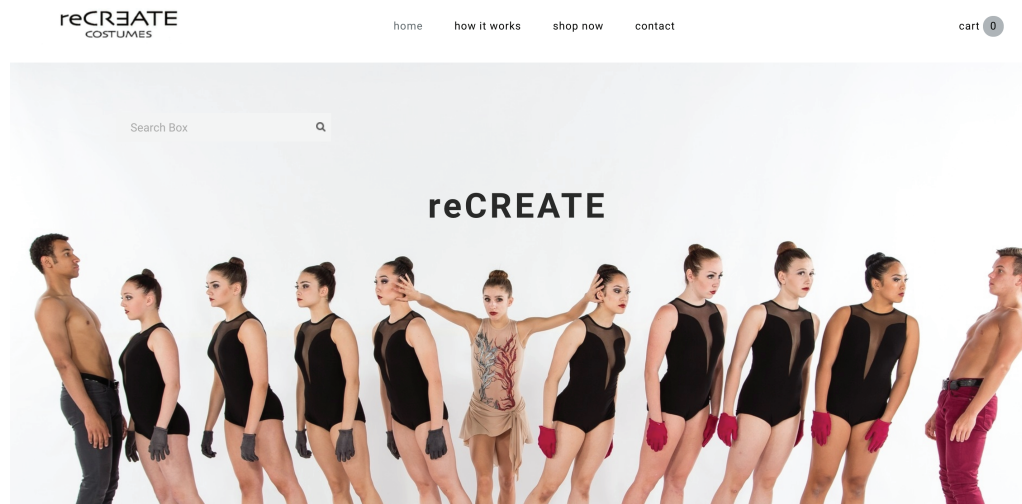
USER ACCOUNTS
None.

SOCIAL MEDIA
Links to Facebook, Twitter, Instagram, and Pinterest live in the footer. Light activity on all. Avatars are consistent with website logo.

GOOGLE SEARCH
Results are fanfiction, a granite store, a published book, an unrelated youtube video, and them.

reCRΞATE
COSTUMES

home   how it works   shop now   contact   cart 0

Search Box

reCREATE

selling - the rules of consignment

First step would be to Check through our extensive collection to see if your group costume is already posted. If it is and you would like to sell your dance costume, please follow the instructions below:

Please provide the following information:

- Your contact information.
- Number of dance costumes you would like to add to our website.
- For each dance costume I will need the name of the group routine, size of the costume, age of the dancer, and please confirm the number of pieces included in the costume.

Once the information is received, you will be provided with a customer number and contract that will need to be signed. The costume must be available and in acceptable selling condition within 5 days of notification as per the contract. Your costume will be posted and advertised for the time specified on the contract.

If you can't see your group listed or would like to sell your own costumes on consignment please follow the instructions below:

Call or email to book an appointment.

TYPE OF SHOP
Consignment, 50% shop/50% seller

SELLING PROCESS
Seller must contact the shop first, then they will send the seller contract. Print, fill out by hand, and mail in with costumes.
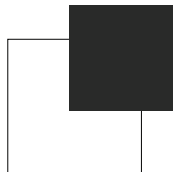
USER ACCOUNTS
None.

SOCIAL MEDIA
Links to Facebook, Instagram, and Pinterest live on the Contact page. Light activity on all. Avatars are the Dave Matthew's Band logo.

GOOGLE SEARCH
Results are mostly links to Pinterest.

STRENGTHS	WEAKNESSES
• SP satisfies a basic desire in people to do good things for others and makes it easy to do it. • Supports an entrepreneurial culture. • There is an opportunity for sellers to make more money through SP than through another consignment shop that takes a larger cut. • Supports a positive mission. • Get more use out of one-time-wear costumes. • Aims to give back to communities. • Focus is on child development and setting them up for success. • Supports a "use what you have" mind-set. • Could cut down on new costume purchases. • Can function under a low overhead.	• Sellers must be willing to facilitate transactions and post content. • A reliance on private-sector giving. • Relies on volunteer help. • The current tax code has removed the financial incentive for making charita-ble donations for most Americans.
OPPORTUNITIES	**THREATS**
• There are no other organizations doing this. • There are other, large and well-fund-ed organizations who would support SP's mission. • There are many celebrities in the dance community who share a passion for dance and understand its benefits first-hand. • There are already established dance programs that fit SP's mission and would be appropriate places to donate funds.	• People can sell costumes on their own and keep 100% of the profits.

APPENDIX C: GLOSSARY OF LIKE-MINDED DANCERS AND ORGANIZATIONS

Below is a short list of dancers and organizations that stood out during the research phase. Fortunately, there are many more organizations throughout the country who are also doing their part to help make dance accessible to all children nationwide.

- **Aesha Ash** is a ballerina who danced with the New York City Ballet. During most of her career with the company, she was the only African-American dancer. She remembers growing up in Rochester, New York and imagining people driving by, judging her for her black skin. Ash recalls, "They'd never know that I was dreaming of becoming a professional ballet dancer." Ash is no longer dancing professionally but is determined to use her dance background to change the stereotypes and misconceptions that people have about women of color. In 2011, she launched the Swan Dreams Project—an idea she had to pose in photographs wearing her tutus in the community where she was raised. She sells the images online, and any proceeds go directly to other organizations that are working to expand ballet in diverse communities. Her project has helped supply a pointe shoe fund for Robyn Gardenhire's City Ballet of Los Angeles school, and it helped a dancer who had quit ballet because of the expense come back to class. Now a mother of two in San Jose, CA, Ash teaches a free after-school ballet class at her daughter's public school (Stahl, 2017).
- **The Swan Dreams Project's** goal is to convey the message that race or socio-economic status do not constrain beauty and talent. Founder Aesha Ash wants our youth to know that they are not limited by stereotypes nor by their environment, but only by their dreams (Ash, 2011). http://www.theswandreamsproject.org/

- **Dance Waterloo** is an Austin, Texas dance company with a mission to cultivate, create, and perform interdisciplinary methods of dance for the community through public space, education, and collaboration. Dance Waterloo's vision is to encourage new audiences, including those skeptical of the intrinsic value of "the arts" or "modern dance", to discover, encounter, and experience dance in unconventional, forgotten, or overlooked public spaces within the city of Austin. They invite the public to act as both a dance observer and participant through free and pay-what-you-can performances and community dance programming. Through this mission and vision, Austinites can enhance their appreciation of dance, the city, and of each other (Dance Waterloo). https://dancewaterloo.org/

- **Leap of Joy** is a nonprofit dance organization in Austin, Texas that aims to give at-risk youth empowerment through dance and performing arts. They offer theater and dance camps every summer and scholarships for those needing financial assistance (Leap of Joy). https://leapofjoy.org/

- **2Dance 2Dream** is part of a nonprofit organization in Austin, Texas called Legacy of Hope. 2Dance2Dream provides fun, free dance classes to families of children with special needs. Since their first official class in 2011, they have grown from just seven students to 50, and have multiple locations throughout the greater Austin area. Beyond providing a space for special needs dancers, they also offer resources to dance studios throughout the country in hopes that every studio will begin to offer classes for special needs students (2dance2dream). https://www.2dance2dream.org/

- **Come Dance with Us** is a program that brings dancers from the Orlando Ballet together with special needs children, ages 3-6. The dancers hold workshops with the children, giving them a safe space to use their muscles and express themselves through dance. At the end of the workshop, the children perform what they've learned and get to watch the Orlando Ballet's production of their seasonal ballet (Come Dance with Us, 2016). http://orlandoballet.org/come-dance-us-creating-new-opportunities-children-special-needs/

- **City Ballet of Los Angeles'** Urban Outreach Program provides free dance classes to children from socioeconomically disadvantaged areas of Los Angeles. They have partnered with elementary schools to bring dance into the curriculum and offer scholarships to study dance with them at local community centers. They focus their classes on training dancers to be able to pursue a professional career in dancing (CBLA Urban Outreach). http://www.cityballetofla.org/urbanoutreach.html

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