

Inspiration Point(e)

Technique to Creation

Results at a glance

14 youth participants

36 hours of free dance education

30 family and community audience members

1 original dance created

Summer 2026

Hunts Point, The Bronx

a **TROUBLEMAKER: PUBLIC WORKS** project

TROUBLEMAKER: public works is a community engagement consulting practice that designs and operates hyper-local arts programs for non-profit organizations and develops new work through community-based artistic practices.

The Model

Inspiration Point is an arts center that sits on the reclaimed land of the most notorious juvenile detention center in New York City history.

In the surrounding community, **58% of residents are rent-burdened**, and **29% are in poverty**.¹ The neighborhood is **72% Hispanic / Latino** and **25% Black**.¹

TROUBLEMAKER: public works ran a free 5-week dance and choreography program for local children in the summer of 2026 with the aim of connecting opportunity to talent.

We developed and adapted our curriculum into a model that can be replicated in communities across the country where access to dance is limited.

¹ Source: NYC DOHMH, Bureau of Vital Statistics, 2006-2015

INSPIRATION POINT(E): technique to creation
INSPIRATION POINT(E): de la técnica a la creación

FREE dance & choreography program
Programa **GRATUITO** de danza y coreografía



INFORMATION

FREE Program
Ages 8-12
No dance experience required
Snacks provided

REGISTER NOW

INFORMACIÓN

Programa Gratuito
Edades 8-12
No se requiere experiencia en danza
Se ofrecerán refrigerios

REGÍSTRESE AHORA

EACH DAY 2:00 - 5:00pm

Monday	July 27
Wednesday	July 29
Monday	August 3
Wednesday	August 5
Monday	August 10
Wednesday	August 12
Monday	August 17
Wednesday	August 19
Monday	August 24
Wednesday	August 26
Thursday	August 27
Friday	August 28

CADA DÍA 2:00 - 5:00pm

Lunes	27 de Julio
Miercoles	29 de Julio
Lunes	3 de Agosto
Miercoles	5 de Agosto
Lunes	10 de Agosto
Miercoles	12 de Agosto
Lunes	17 de Agosto
Miercoles	19 de Agosto
Lunes	24 de Agosto
Miercoles	26 de Agosto
Jueves	27 de Agosto
Viernes	28 de Agosto

Inspiration Point
710 Tiffany Street
Hunts Point, The Bronx 10474

A TROUBLEMAKER: PUBLIC WORKS project
Proyecto de TROUBLEMAKER: PUBLIC WORKS

Sponsored, in part, by Danse Mirage Foundation
Patrocinado, en parte, por la Fundación Danse Mirage

In partnership with Inspiration Point
En colaboración con Inspiration Point

questions / preguntas: register@troublemaker.nyc

www.troublemaker.nyc/ip

The Model

1

Ballet Technique Class

Emotional Check-in
Floor Stretching
Barrework
Centerwork

75 MIN

66%

Students new to classical ballet

2

Snack and Community

Fruits and Vegetables
Water and Bathroom Break
Visiting Artist Conversations
Cohort Bonding

30 MIN

2

Students lost a baby tooth eating an apple on day one

3

Choreography Lab

Old Movement Review
New Music Analysis
Guided Creative Practice

75 MIN

100%

Students who contributed to the final choreography

Staff

Diverse, bilingual staff provided representative role models for the student population enrolled.



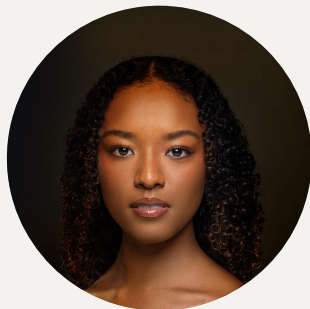
Christopher Charles McDaniel

Co-Founding Troublemaker, ex-principal dancer, and current Artistic Director of Dances Patrelle, Christopher serves as lead teacher for Troublemaker projects.



Steven Melendez

Co-Founding Troublemaker, arts executive, and community leader, Steven serves as executive director for Troublemaker projects.



Tatiana Stevenson

Most recently a company dancer with Dance Theatre of Harlem and Ballet West, Tatiana is a certified Gyrotonic trainer and serves as a teaching assistant for Troublemaker projects.



Marlen Becerril

Marlen is a full-time student at Haverford University pursuing an English major. She serves as an administrative assistant for Troublemaker projects.

Visiting Artists

Inspire Possibilities

Invited artists introduced students to the wider world of performing arts, highlighting that there are many paths available to stay involved in dance beyond ballet technique. Visiting artists volunteered 45 minutes of their time to meet with the students. Most appeared in person.



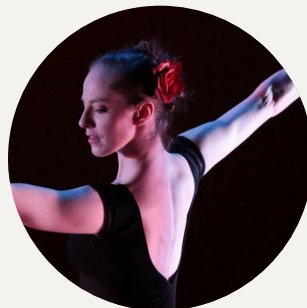
Arthur Aviles
Choreographer

Bessie Award-winning dancer, choreographer, and co-founder of BAAD!, whose work has shaped dance and community arts in the Bronx.



David K. Israel
Composer

Composer, writer, and producer whose work spans concert music, dance, film, and television, including commissions for national and international dance companies.



Carmella Lauer
Costume Designer

Costume designer and creative collaborator whose work for dance and performance brings together movement, character, and visual storytelling.

Visiting Artists

Inspire Possibilities

“Wow, in just two weeks we met a professional composer and a professional choreographer. That’s cool.”

11-year-old participant



Jaiya Chandra
Professional Ballerina

18-year-old dancer with New York City Ballet, graduate of School of American Ballet, and winner of the 2026 Mae L. Wein Award.



Carlos Mare
Visual Artist

South Bronx artist and sculptor whose pioneering work connects graffiti, contemporary art, design, and the cultural history of New York.



WEEK 01

Introductions, Music, Creative Agency

“I never met a blonde girl before.”
11-year-old participant

Interpersonal Skills:

- ° Studio Etiquette
- ° Discipline
- ° Confidence

Ballet Technique:

- ° Basic Vocabulary
- ° 5 Arm Positions
- ° 5 Feet Positions
- ° Counting Music

Creative Agency:

- ° First Thought,
Best Thought

Of 20 registered students, 6 arrived on the first day of classes. Consistent attendance would become a hurdle over the next 5 weeks.

A benefit of the small group was the ability to accept a wider age range of students than initially planned. The program was marketed for ages 8 to 12. The participating group ranged from ages 6 to 15.

This required an adaptation to the curriculum but created opportunities for older students to demonstrate leadership.

David K. Israel spoke about music composition during the first class and students were asked to consider:

Where does inspiration come from?



WEEK

02

Moving with Energy

“Do all pointe shoes smell like fish?”
12-year-old participant

Ballet Technique:

- ° Jumps and Leaps
- ° Head Spotting
- ° Traveling Steps
- ° 32 Count Combinations

Choreography Technique:

- ° Canons
- ° Dynamic Attack
- ° Spatial Designs
- ° Stage Orientations

Interpersonal Skills:

- ° Collaborative Creativity
- ° Respectful Criticism



Given the wide age gap and our recognition of a dedicated and neurodivergent student, the planned curriculum was adapted to prioritize large, fun movements over small, detailed steps.

The beginnings of dancer discipline and studio etiquette were showing among the younger dancers. Older students still had trouble following some rules.

18-year-old ballerina Jaiya Chandra met students and discussed the discipline and work ethic necessary to become professional even at a young age. Students were asked to consider:

What does it mean to work hard?

WEEK

03

Building Confidence

“Can you help me to get in at Dance Theatre of Harlem or School of American Ballet?”
11-year-old participant

Choreography Technique:

- ° Call and Response
- ° Level Changes
- ° Character Development

Ballet Technique:

- ° Chaîne Turns
- ° Grand Jeté
- ° French Vocabulary
- ° Port de Bra

Creative Agency:

- ° Problem Solving
- ° Artistic Interpretation
- ° Self-Expression

Students arrived energized to continue creating their dance. They demonstrated marked improvements in their retention of ballet vocabulary and choreographic sequences and they appeared eager to learn more. Technically challenging steps were attempted with varying success, but confidence remained high.

Major progress was made in the choreography lab as students realized that they had complete control of what their dance would become.

Choreographer Arthur Aviles spoke with students about his introduction to dance in college and his process for creating movement phrases when he works with professional dancers. Students were asked to consider:

Where does dance exist in nature?



WEEK

04

Using Imagination

Stagecraft:

- ° Acting for Dancers
- ° Theater Vocabulary
- ° Costumes, Props, Sets

Choreography Technique:

- ° Musical Phrases
- ° Point / Counterpoint

Ballet Technique:

- ° Pas de Chat
- ° 8 Positions of the Body
- ° Pirouette



“Mr. Steven, I’m nervous about performing.
Did you used to get nervous too?”
6-year-old participant

Excitement about the upcoming performance was building, parents seemed especially eager to see what the children were working on. Meanwhile, focus in the studio shifted toward refinement of barrework and musicality for the choreography.

Strong relationships with students allowed higher behavioral expectations to be set, and students rose to meet them.

Costume designer Carmella Lauer spoke with students about creating characters using wardrobe, props, and set pieces. She showed costumes from ballet, opera, and theater and asked the students to consider:

What additional elements of stage design would they want to include in their dance?

WEEK 05

Culminating Performance

“Our community needs more programs like this.
When will you be back?”
Parent of a participant

Students rehearsed in the theater throughout the final week, spending time backstage, onstage, and in the lighting booth. They had a dress rehearsal, received detailed corrections, and no longer relied on the studio mirror for visual cues. They presented their original dance for family, friends, community members, and invited guests. 30 people were in attendance.

Visual artist Carlos Mare brought the students to his art gallery where they spoke about his series of paintings of breakdancers. Students were asked to consider:

How can dance remain part of our lives outside of the dance studio?

Stagecraft:

- Spike Marks
- Stage Lighting
- Entrance / Exit
- Bows

Interpersonal Skills:

- Teamwork
- Confidence
- Accountability

Performance Day



Community Resources

\$10K

Danse Mirage Foundation, Inc.
direct support

\$10.4K

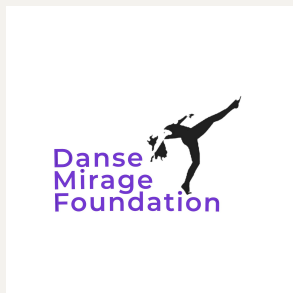
Inspiration Point Center for the Arts
in-kind support

+218%

Other in-kind support grew as belief in
the program strengthened

Funding source	Projected	Actual	Variance
Danse Mirage Foundation, Inc.	\$10,000.00	\$9,999.58	-\$0.42
Other financial support	\$5,000.00	\$1,515.50	-\$3,484.50
Inspiration Point Center for the Arts	\$10,400.00	\$10,400.00	\$0.00
Other in-kind support	\$3,290.00	\$10,450.92	+\$7,160.92
TOTAL PROJECT RESOURCES	\$28,690.00	\$32,366.42	+\$3,676.42

Major Supporters



Danse Mirage Foundation, Inc. provided financial support for program development and teacher salaries through its Arts in Education Choreographic Pilot grant program.

The logo for Inspiration Point consists of the words "INSPIRATION" and "POINT" stacked vertically in a bold, black, sans-serif font. The text is centered within a white square.

Inspiration Point donated use of its ballet studio, black box theater, and co-working space. It partnered strategically and spread the word via social media.



HPAC donated use of its sprung dance floor for the performance, and connected the program with local families and prospective students.

Get Involved

Good troublemakers instigate equity, imagination, and community benefit through the arts by building systems to expand access, opportunity, and shared well-being through program design and/or artistic interventions in shared spaces.



Scan to support the next free
community arts program.

TROUBLEMAKER: public works is
fiscally sponsored by
Fractured Atlas.

TROUBLEMAKER:
PUBLIC WORKS

www.troublemaker.nyc

Donated space, professional time,
and community partnerships make
free programs like this possible.

Contact us:

contact@troublemaker.nyc

IG @Troublemaker_publicworks