Harley Rosea Lewis **(formerly Harley O'Neill)**

Dance Artist · Choreographer · Educator · Researcher

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M.A., Arts in Medicine · 15+ Years of Professional Dance Instruction Experience · Broadway Dance Center Professional Semester Alumna

Professional Summary

Harley Rosea is a dance artist, choreographer, educator, and researcher with a demonstrated history of being on film and media sets. She has been a touring performer and instructor with artists and companies including Panic Attack Films, Madwoman Music, Conservation Florida, Nadya Riot, Liberate Artists, The Global H.E.R. Project, Turn It Up! Dance Challenge, Contest of Champions, and Alowiza. Her creative inquiry harnesses the arts and her own artistic facilitation for research, arts advocacy, festival production, and project management that drive messaging and action on equitable community health initiatives.

Her practice moves between choreography, arts in medicine, and social dance, and explores movement as a form of cultural knowledge and social connection. With training spanning commercial dance, arts in medicine, interdisciplinary research, and media production, she works across artistic practice, education, and community-engaged projects. She holds an M.A. in Arts in Medicine from the University of Florida and teaches as dance faculty with the Dance Theatre of Santa Fe College. Her current question: *How does dance in community create a stronger sense of belonging for all those who experience it?*

Artist Statement

At heart I am a jazz and folk dance artist, researcher, and teacher. My work has brought me into the folds of the commercial industry, but it always begins with the belief that movement is a way of communicating, remembering, and belonging, and that dance is most powerful when it connects what we feel in the body to the music, stories, and communities we move within. My foundation and training is in jazz, theater/production, and hip hop. I treat these as living traditions with histories and cultural roots, and I'm drawn to the places where jazz meets folk and social dance: improvisational, partnered, rhythmic forms where dancing is shared rather than performed at people. Across it all, I'm asking one question: what can the way we move together teach us about living together?

Education & Professional Training

2022 | Master of Arts in Arts in Medicine · University of Florida, Gainesville, FL

2016 | Bachelor of Arts in History · University of Florida, Gainesville, FL

2016 | Bachelor of Science in Telecommunications Production · University of Florida, Gainesville, FL

2025 | TimeSlips Certification & Training · TimeSlips Creative Storytelling

2018 | Professional Semester · Broadway Dance Center, New York, NY

2017 | Continuing Teaching Education Certificate · LA DanceMagic

Teaching & Artistic Residencies

2025–Present | Adjunct Assistant Professor of Dance · Dance Theatre of Santa Fe College, Gainesville, FL

- Course experience: World Dance (All Levels), Dance Fundamentals (All Levels), Hip Hop (All Levels), Contemporary (Level 1), Performance (Levels 1–4), Jazz (Levels 1–4), and Intro to Arts in Medicine (beginning Spring 2027).
- Develops and implements curriculum, mentors students, and contributes to the college's dance program through performances, workshops, and community engagement. Teaches dance as a way of building community as well as technique.

2020–2023 | Dancer-in-Residence · UF Health Shands Arts in Medicine, Gainesville, FL

- Facilitated trauma-informed creative movement with bedside patients and with communities affected by Parkinson's disease and multiple sclerosis.
- Developed and taught community classes supporting emotional and neurological wellness through movement.

2019–2025 | Master Class Instructor & Head Judge · Turn It Up! Dance Challenge, Contest of Champions

- Assisted in coordinating other judges on panel to ensure fair and accurate scores were recorded
- Adjudicated creatively, and taught master classes at the national level.

2012–Present | Touring Performer, Educator, & Choreographer

- Performs, choreographs, and teaches in settings from masterclass conventions to professional film sets across the United States; previous collaborations include with Conservation Florida, Panic Attack Films, Nadya Riot, Liberate Artists, The Global H.E.R. Project, Madwoman Music, and others.
- Guest teacher for the University of Florida; experienced in building master class level workshops for BFA students

Selected Choreography & Creative Productions

Sunshine State Soirée | Co-Producer & Choreographer · Conservation Florida gala fundraiser

Fear, Forget My Name | Music Video Choreographer, Producer & Second-Unit Director · View video (**https://www.youtube.com/watch?v=nYvvd92SvAU)**

#Fight4HER — Global HER Act | Featured Performer · Musical explainer film directed and choreographed by Mary John Frank; impact video with National Women's Law Center x CHANGE, New York City · View video (**https://vimeo.com/365412564)**

The Decadent Dark | Choreographer & Performer · Immersive theater experience of sensory storytelling, elegance, secrets, and choice

Beltane | Film celebrating the transition from spring to summer, featuring a poem by Debra Hall published in WeMoon Official

Sarah's Sweetwater Greenway Loop Festival | Project Manager & Producer · 5-day festival celebrating Gainesville's historic neighborhoods, civic capacity, and creative placemaking · View website (**https://sarahsgreenwayfestival.com)**

Rewrite the Story: A Teeny Tiny Guidebook | Interdisciplinary Creative Research · Historiography, movement, and storytelling workshop series

Broadway Dance Center Professional Semester | Choreographer and Dancer for Marc Kimelman, Meghan Sannett, Bex Robinson at Alvin Ailey Theatre, New York City

Research, Publications & Presentations

Publications

O'Neill, H. (2022). *Rewrite the story: A teeny tiny guidebook*. Self-published.

Collaborative Research & Published Reports

Hasecke, E., Clark, E., Buckman, T., Hafley, T., Reyes-Morales, G., Murray, J., & Roulier, S. (2022). *Gainesville thriving project: Gainesville, Florida*. Advanced Studies in Culture Foundation.

Role: Project contributor, Thriving Cities Lab, University of Virginia.

Institute for Advanced Studies in Culture. (2025). *Cave City thriving project: Cave City, Arkansas* [Research report].

Role: Endowment Lead (The Beautiful); credited project team member under Harley O'Neill.

Internal & Community-Engaged Research Reports

O'Neill, H. (2025). *Cave City youth arts project: Report and program insights* [Unpublished internal research report]. Thriving Cities Lab, University of Virginia.

O'Neill, H. (2023). *Community input report for Sarah's Sweetwater Greenway Festival* [Unpublished research report]. Prepared for the City of Gainesville, Florida.

Conference Presentations

O'Neill, H. (2025). *Early-stage community-centered research for the Sarah's Sweetwater Greenway Loop Festival* [Conference presentation]. Global Arts Symposium, Ohio University, Athens, OH.

Invited Talks & Academic Presentations

Lewis, H. R. (2026). *Movement for mental health, presence, and expression* [Invited presentation]. Flow Forward Forum, UF Empress Interest Group, Gainesville, FL. (View website for more www.harleyrosea.com)

O'Neill, H. (2024). *Current & future creative community of Gainesville: How creativity is shaping our community* [Invited guest lecture]. University of Florida Honors Program, IDH3931, Gainesville, FL. (View Here)

Other Professional Experience

2022–Present | Project Manager & Endowment Lead · Thriving Cities Lab, University of Virginia

2021–2024 | Founder & President · Spatially-Fed Arts & Well-being, Gainesville, FL (arts advocacy organization and community-centered creative programming and performance)

2020–2022 | Preschool Programming Supervisor · O2B Kids, Gainesville, FL

2014–2019 | Media Production, Editing & Programming · CBS4, Pearl Studios, and Spring Studios, New York, NY

Selected Grants & Recognition

$50,000 Community Arts Grant | Community Foundation of North Central Florida · Spatially-Fed, *Sarah's Sweetwater Greenway Loop Festival*. Awarded to support artist compensation, interdisciplinary cultural programming, and community engagement through a place-based arts festival in Gainesville, Florida.

Volunteer of the Month | Florida Springs Institute. Recognized for volunteer service supporting freshwater springs conservation and community engagement.

Skills & Software

- **Choreography & Movement Coaching:** Contemporary, jazz, and hip hop through a culturally informed, historically rooted lens; coaches dancers, actors, musicians, and leadership teams in integrating emotional expression with movement.
- **Arts in Medicine & Somatic Practice:** Trauma-informed, therapeutic movement for aging populations and people with neurological conditions
- **Arts Advocacy, Program Coordination & Nonprofit Leadership:** Strategic planning, fundraising, festival production, and resource management in nonprofit and community health sectors.
- **Media & Production Management:** Broadcast production, editing, and content strategy.
- **Software:** Adobe Creative Suite, Canva, Microsoft Office Suite, Google Workspace/Drive, Dropbox, Outlook, Canvas, Zoom, Google Meet, Slack, Discord, WordPress, Mailchimp, Instagram, Facebook, MAXQDA, SurveyMonkey, Google Forms.

Teaching Philosophy

Dance is a powerful medium for communication, self-expression, and storytelling, and my teaching philosophy centers on empowering students to harness this potential in ways that resonate personally and academically. I strive to create inclusive, culturally relevant environments where students not only deepen their physical and emotional connection to movement but also learn to articulate their experiences, reflections, and analysis through written and oral assignments.

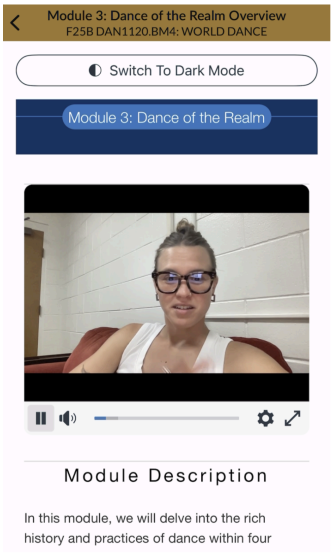
By integrating the artistry of dance with critical thinking and effective communication, I help students bridge their movement practice with transferable skills. These skills align with General Education Learning Outcomes (GELO), preparing students to engage thoughtfully with their craft while developing tools for broader applications in life and career. I pride myself for being their ultimate hype woman, and for thoroughly informing them on how artists are excellent problem solvers and culture bearers.

Through a blend of folk dance traditions, somatic practices, and performance techniques, I encourage students to approach dance as both a personal journey and a collaborative process. I teach dance as a way of building community as well as technique, and my goal is to foster spaces where students feel seen and inspired to use dance as a means of storytelling, belonging, and meaningmaking, while equipping them with lifelong skills for critical engagement and communication.

References | Available upon request.

Teaching Sample

Click here to view the video. *(***https://youtu.be/3aeJBX3XRW8***)*



Appendix

Supplementary materials supporting this CV: documentation of professional work, research samples, and feedback from past students and collaborators. Full project portfolio and analyses available upon request. More visuals available on website (www.harleyrosea.com).

Appendix A | Turn It Up! Dance Challenge: Adjudicator and Master Class Teacher



Appendix B | *Rewrite the Story: Historiography + Research for the Self* Writing and Creative Movement Workshop Series: Testimonials



This experience was very helpful to me. The facilitator, body exercises N group created an environment that felt playful, inspiring, intimate, fertile ground for creativity.
—Anonymous

Well, this was an amazing container for healing through dance and journaling. It is a program that taps into the uncomfortable past, yet it is gentle in doing so. Harley is extremely talented, kind, empathetic and gentle with those she works with. I highly recommend it to others, for you really have no idea what will come of it. I would take this course again. Each time it will be a new discovery. **—Anonymous**

Thank you for this group, it sure has had a meaningful impact on me. I am forever grateful. **— Amy Raburn**

This is my official review of my experience with Rewrite the Story led by Harley O'Neill. This was such a powerful experience for me, for it was perfectly aligned in my life when I was able to go inward and really dig up some emotions surrounding dance and journaling. Harley created a sacred and safe container that really made room for us students to openly share and be heard. The movement exercises that got us into the writing "pocket" were really tailored for our expressive success. The prompts were explained well, and the book Harley wrote on this subject is short, sweet yet very diverse and intricate in its context. It was beautiful watching my classmates grow over these past 6 weeks, and it was meaningful for us to grow closer in knowing one another, which created sweet new friendships. The final presentations of our art was a very meaningful and impactful event, and I am still digesting what I learned about myself and others. I would definitely re-enroll in the future for this workshop, for each new time you take this course, you go that much deeper into your healing and artistic journey. Harley is an incredibly talented artist, teacher, human and new friend, and I am very thankful for this experience. Thank you Harley. **—April Hardison**

Going to Rewrite the Story instantly became the best part of my week. Harley is a warm, receptive, and gentle facilitator who expertly guided our group through the process of discovering and retelling the stories that shape us. The cohort was made up of the most kind, caring, and supportive people you could possibly know. On every level, Rewrite the Story was like a warm hug that I couldn't wait to receive every week. **—Amanda Brown**

The method Harley teaches in Rewrite the Story is creatively generative and spiritually challenging (in a good way!) This experience gave me the structure & support to reapproach creative storytelling in a way that would not have occurred to me on my own. **—Mort Robertson**

Working with Harley has empowered me to connect with my body without judgment and in deeper alignment with my needs. Her gentle approach in guiding me through somatic healing has allowed me to tap into body awareness at deeper levels than I knew were possible. She has equipped me with approachable embodiment techniques that I now

use everyday, which make a significant impact in my overall wellbeing. **—Meg Boria Meyer**

Appendix C | *Current & Future Creative Community of Gainesville: How Creativity Is Shaping Our Community*: presentation for IDH3931 Interdisciplinary Courses, UF Honors Program



Click thumbnail to view presentation.
(https://www.canva.com/design/DAGLr9QC-Pg/bobNg2smogHW4kR5no3vEg/edit?utm_content=DAGLr9QC-Pg&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton)

Appendix D | *Community Input Report for Sarah's Sweetwater Greenway Festival 2023*: thematic and content analysis of community input, with recommendations and arts-based research suggestions for the City of Gainesville. Themes: community connection and excitement; local history and neighborhood identity; inclusivity and local involvement; economic and social benefits; elders and community leaders; concerns about additional large-scale development. *Click here for full report*.
(https://harleyrosea.com/wp-content/uploads/2026/11/Community-Input-Report-for-Sarahs-Sweetwater-Greenway-Festival-2023.pdf)

Appendix E | *The Mover's Mind Project*: sample research proposal for the Center for Arts in Medicine. A monthly movement forum bringing together industry leaders, culture bearers, artists, and champions of mental health awareness to lead participants through restorative dance rituals, share dance histories and cultures, and encourage community dialogue, with a proposal to relaunch the program with collegiate and concert dance leaders.



The Mover's Mind Project: Research Statement

The Mover's Mind Project, a signature program of Spatially-Fed during its early days of incorporation, is a testament to the transformative potential of meaningful spaces for artists. This initiative emerged from the recognition that professional and pre-professional dancers often face unspoken and culturally embedded pressures in toxic, competitive work environments, which can lead to prejudice, cultural appropriation, depression, eating disorders, harassment, burn out, and physical injury (L.S. Hopper et. al, 2020).

The Mover's Mind Project promotes resiliency and well-being in the dance industry through a monthly movement forum that brings on industry leaders, culture bearers, artists, and champions of mental health awareness to lead participants through restorative dance rituals, share dance histories and cultures, and encourage community dialogue. By fostering restorative dance routines, promoting mental health, and honoring the communal and healing traditions of dance history, the project found that these challenges are more transparently addressed.

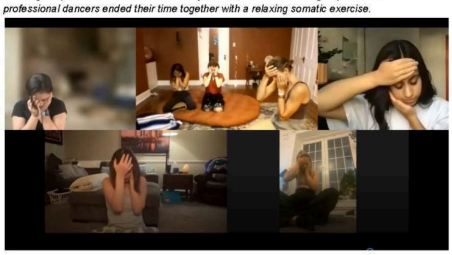
During its initial run, the program successfully convened choreographers and directors from across the United States, from New York to Los Angeles, and created a vibrant forum of shared experiences and solutions. The gatherings amplified the voices of industry leaders and champions of mental health awareness, providing participants with tools for resiliency and a deeper connection to the lineage and purpose of their craft.

Under Spatially-Fed's current lens of "building meaningful space for artists," I propose to relaunch and expand this program, integrating its goals with the broader mission of fostering sustainable and equitable practices in the arts. The renewed focus would engage collegiate and concert dance leaders alongside industry professionals, broadening the forum's impact and generating richer interdisciplinary dialogues.

By partnering with a university or college, this initiative could enhance institutional objectives of community engagement, interdisciplinary research, and student wellness. Its outcomes—such as live recordings, post-forum surveys, and enriched pedagogical practices—would offer measurable benefits to students, faculty, and the wider dance community. Moreover, the research conducted through the Mover's Mind Project could position the institution as a leader in addressing mental health and equity challenges within the performing arts.

The success of the original program demonstrated its capacity to promote resiliency and well-being in the dance industry. Relaunching the Mover's Mind Project within a collegiate setting would deepen its impact, helping to create a healthier, more inclusive, and sustainable future for dance professionals and students alike.

An image captured after one of the monthly forums, when the focus group of current professional dancers ended their time together with a relaxing somatic exercise.



*Full project portfolio and analysis will be sent upon request.

Appendix F | *The Mover's Mind Project: A Focus Group to Promote Professional Dancer Wellbeing*: graduate research, Capstone Qualifier Presentation, Center for Arts in Medicine

