Artists on Creative Administration

A Workbook from the National Center for Choreography

Tonya Lockyer, Editor

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Director’s Foreword
Christy Bolingbroke, NCCAkron Executive/Artistic Director

Established in 2015, the National Center for Choreography-Akron (NCCAkron) was founded to support the research and development of new work in dance by strengthening the national dance ecosystem as an anchor development space for dance; exploring the full potential of the creative process in dance and all its forms; and serving as a catalyst for artistic, cultural, and community advancement and enrichment.

NCCAkron’s origin story is wholly unique. The center, initially suggested by Northeast Ohio’s premier dance presenter, DANCECleveland, was established through the creation of a special endowment by the Knight Foundation and operates as an auxiliary nonprofit organization in donated space on The University of Akron campus. Neither dance company, funder, nor presenter, NCCAkron may be perceived as any of these ecological players depending on the context and audience. Operating from what I often describe as the cracks in the dance ecosystem, we are more nimble than most conventional institutions. We can improvise as we constantly seek to improve. I recognize that we have a higher threshold for uncertainty, experimentation, and embracing failure than many other arts organizations.

In NCCAkron’s work to strengthen the national dance ecosystem, conversations with artists and observations across the country raise questions concerning the creation of work, an audience for the art form, and longevity for the field’s workforce. NCCAkron was originally conceived to help new dances get made, but are we complicit in a stressed system if we do not also explore strengthening the operational aspects of the system meant to support and advance creativity?
From 2018 to 2020, Jaamil Olawale Kosoko (Philadelphia), Raja Feather Kelly (Brooklyn, NY), and Brian Brooks (New York City) participated in early prototypes of this thinking as NCCAkron imagined what “an administrative residency” might look like. Learning from these early experiments—where we read aloud to each other from arts administration books; mapped out embodied field research from decades on stage, in the studio, and on tour; and continued dreaming forward—led to the Creative Administration Research (CAR) initiative, generously funded by a major three-year grant from the Mellon Foundation in 2020.

By focusing on how dance is getting made and supported, not just for a single work but for a body of work over time, CAR participants are interrogating the craft of administration the same way artists challenge, excavate, and develop the craft of choreography in the studio. The core premise behind CAR is to develop administrative practices that mirror or complement artistic practices. Since there is more than one way to choreograph a dance, there should be more than one approach to dance administration.

Over three years, nineteen Artist Teams have been identified and accumulated as a think tank to conduct this work. In addition to NCCAkron, Artist Teams include a Lead Artist (a choreographer or choreographic collective), as well as administrative contractors, dancers who double as administrators, board members, and/or longtime stakeholders invited into this experience by the Lead Artist. The Lead Artist also works with NCCAkron to select a Thought Partner whose experience may range from arts education to marketing to cultural and racial equity or fundraising to also join their Artist Team. The core work includes an annual Investigative Retreat with each Team where NCCAkron facilitates discussion looking back at the work and successes of the artist as well as dreamstorming for the future. Then the Lead Artist and Thought Partner meet a minimum of four times throughout the year to expand on the discoveries made in retreat and to experiment administratively. In 2022 and again in 2023, the entire think tank was invited to convene in Akron, Ohio, to connect, share working knowledge, and compare notes.

This book aims to document some of “the how” of the ways others have done things—recognizing artists who have chosen to build their own ecosystems outside twentieth-century definitions of success; choreographing resources behind the scenes and as a by-product of the performance itself; and advocating for themselves as well as for the communities within which they serve or operate.
I am enormously grateful to Emily Waters, Emil Kang, and the Mellon Foundation for committing funds and their support for us to do this work. My deepest thanks goes to the CAR Artists and Thought Partners for their trust and for embarking on this journey with us. I often refer to NCCA Akron as “the twentieth team” in the CAR think tank since we are learning right alongside the artists, and for that reason, I offer additional gratitude to the NCCA Akron team and board members—past and present—for their patience, perseverance, and positive affirmations.

*Artists on Creative Administration* is the product of extensive, multiyear efforts, and I share in the immense gratitude expressed in the acknowledgments on the following pages to the many people who contributed time and talent to the project. I would like to extend my most heartfelt thanks to Tonya Lockyer, who in addition to being a Thought Partner in the CAR program has also been an instrumental thought partner and creative NCCA Akron collaborator as the editor of this book. We hope the experiments documented and shared here create a broader and stronger foundation for the future of dance.
Acknowledgments

Tonya Lockyer

This book began when Executive/Artistic Director Christy Bolingbroke of NCCAkron invited me to develop and edit a book on creative administrative research. I am honored by her initial invitation and eternally grateful for her commitment throughout the process. Thank you to the entire NCCAkron team whose enthusiasm helped get this book to the finish line. Working with Megan Wright as we pulled together the first manuscript was a joy and privilege. It is not an overstatement to say this book would have been impossible without her support and dedication to the project and the contributors. I am thankful beyond measure.

A big thank-you to everyone at The University of Akron Press who brought their care and expertise to this project: Jon Miller, Amy Freels, Nancy Basmajian, Thea Ledendecker, Brittany LaPointe, Emily Price, and Rhye Pirie. Thank you, Jon, for recognizing the need for more US publications around dance, and for being patient with my many questions.

Deep and immeasurable thanks are due to all the contributors who examined and distilled their experiences for this book and who gave their goodwill and encouragement to the venture. Thank you to my NCCAkron Creative Administration Research cohort: Silas Riener, Rashaun Mitchell, and Katy Dammers, for their thought partnership throughout.

Preparing Artists on Creative Administration entailed many conversations with artists and administrators around the country, including those who do not have essays or interviews within these pages. Warm thanks to Sydney Skybetter, Melanie Noel, and Mariclare Hulbert, who were irreplaceable readers.
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During multiple residencies at Centrum, I participated in the Curator & Arts Worker Residency Think Tank and facilitated a conversation with Centrum’s Emerging Artist Residents around some of the questions proposed in this book. These arts workers provided a critical touchstone for my thinking as I began to shape the book’s structure and write the introduction. They also affirmed these essays’ relevance and cross-disciplinary applications. In this capacity, I gratefully acknowledge Centrum’s Michelle Hagewood, as well as David Strand, Berette Macaulay, Hexe Fey, Josephine Lee, Spencer Garland, Allie Hankins, Ari L Mokdad, Christi Krug, and maximiliano.

Informing Artists on Creative Administration are those who came before. I want to recognize the fine work in the performance field that has opened pathways for our research. Readers who wish to go further might consult the endnotes which, in many cases, offer a guide to additional material.
Thank you for opening this book. You may be an artist, or an administrator, or some hybrid of both, or studying to be, or you may be interested in how artists carve out lives for themselves. Maybe you’re a professional who has already absorbed lots of approaches and information meant to serve you throughout your life and career; yet here you are, choosing to spend your time questioning “best practices” in arts administration, to imagine new futures. If you’re longing for different ways of being and working, this book is for you. This book is for anyone looking for paths forward; for anyone who believes we are in an exceptional moment of change—change is happening and needs to happen.

Creative administration is not new. Collectively and independently, artists have long created administrative structures and organizations to benefit themselves and inject creativity into their communities. As artists deal with logistical, financial, and interpersonal challenges in their daily lives, they discover new approaches that work for them. To carve out a life in the arts (especially if you cannot rely on the economic support of family) requires a willingness to ask questions and find new ways; but this labor and expertise has often been undervalued or unacknowledged.

Conversely, inside the offices of institutions, arts workers often have arts backgrounds. Many try, with varying success, to maintain their artistic practices and ways of being within systems that often favor the expectations of donors, funders, and governmental agencies—rather than those of the artists on whose work they rely. Artists are often administrators; administrators are
often artists. An important purpose of *Artists on Creative Administration* is to reconsider and reconceive our delineations, language, and practices.

Creative administration research—you might be doing it, but not have had a name for it.

*Artists on Creative Administration* provides firsthand accounts of creative administration research in action and offers ways to apply it to your own thinking, work, and life. It’s a collection of stories, prompts, and provocations; a workbook of case studies, essays, and interviews; a sharing of helpful tools, resources, and survival strategies; a banquet of questions, revelations, and calls to action.

Each chapter is a case study offering a glimpse into the creative administrative mind at work: how artist-administrators think and bring ingenuity to the tasks that get art out into the world, get things done. So this is a book about problem-solving, but in ways that prioritize responding to the conditions and desires of the art and the artists. It’s about administrative practices reflecting artistic processes.

The authors were invited to describe specific real-world examples of how they have experimented in their approaches to business and administration, and to share the larger questions and lines of thinking that informed their experiments. What troubled them about the accepted view? What sparked them to question it? What have they learned from their experiments?

These essays and interviews take on big topics: agency, adversity, identity, equity, reparations, family, ethics, care, community, collaboration, transparency, trust. Our stories provide a view of some of the challenges facing the arts and culture sector.

At the end of each chapter are administrative experiments for you to try, adapt to your own situation, add to, toss. Play with them. Devise your own experiments. Come up with workshops and retreats around the material. Share. In the appendix, you’ll find NCC Akron’s Creative Administration Research Toolkit with three more administrative prompts developed by the NCC Akron team with the Artists and Thought Partners of the Creative Administration Research (CAR) program.

This is not a book to discount the work that has happened up until now. There have been people developing strategies toward more equitable and responsive arts administration for generations. *Artists on Creative Administration* hopes to build on that work—even when we bring it into question—to
assess what we have learned so far, to ask where we go from here. For people working in the arts, we hope this workbook furthers connections and conversations. For everyone, we hope it provides tools for your own dream-building and risk-taking.

**WHO’S THE ARTIST NOW?**

There is an obstacle *Artists on Creative Administration* has to negotiate: the impossibility of generalizing about what an artist is and when, if ever, what we are doing should be defined as *art* or *administration*. The hybridity of the artist/administrator/curator/producer is ubiquitous in the fields of contemporary and experimental performance. Today it’s also not surprising to hear artists referred to as “creative entrepreneurs” or “cultural producers”—models some people worry herald the end of the artist entirely. How did we get here?

Artists have always been creative about how they carved out their artistic, social, and financial lives—even as our image of the artist changed radically throughout history. Bach considered himself an artisan, not an artist but a master craftsman. The age of the artisan was the age of the patron, with artists living almost as feudal dependents of the wealthy. In the late eighteenth and early nineteenth centuries, Western values elevated individualism. Romanticism arrived and the image of the “hero artist,” the suffering solitary genius, entered the Western imagination. The image of the “solo genius” is such a powerful cultural force that only recently have we begun to talk about the social and economic realities, the networks of intersecting creative relationships buried behind this myth. Artists rarely make it happen alone.

Throughout the last century, the United States built an arts infrastructure to harbor these geniuses: symphonies, opera houses, ballet companies. Master of Fine Arts (MFA) programs sprang up to produce “professionals.” Artists competed for secure tenured professorships. In the heat of the Cold War, the National Endowment for the Arts was founded. What better way to spread the word about the United States as a pillar of free expression than to fund radical individualism? A network of state agencies soon followed, and there was a greater incentive to build up administration around fundraising, grant writing, and the financial management and reporting they require.

While the United States was investing in this formal infrastructure, another, independent system also emerged. Artists were creating their own organizations and collectives, often focused on sharing resources, mutual
advancement, and community. They were debunking the idea of the artist as solitary and separate from society. A more collective idea of the artist began to take root: the artist as a “cultural producer” mobilizing and altering the direction of organizations and communities.

One might argue this shift started in the early twentieth century, around the time Duchamp fixed a bicycle wheel to a stool to illuminate how the context of an object, its institutional frame, determined if it was art, or not. Duchamp famously said in 1957, “The creative act is not performed by the artist alone.”³ Five years earlier, in 1952, choreographer Merce Cunningham tried taking self-expression out of the equation altogether, rolling dice or tossing coins to determine a dance’s content and structure. Artists began increasingly acknowledging and inviting the audience into their creative processes. And increasingly, they wanted to create real social change. By the 1990s, Rick Lowe’s social sculpture Project Row Houses transformed a long-neglected Houston neighborhood into a visionary public art project and community platform. Lowe’s work is seen as poetic yet also practical. Project Row Houses is both sculpture and a not-for-profit organization.

Seeing social contexts and not-for-profit organizations like Project Row Houses as forms of art can still be challenging for people working both in and outside the arts. Lowe, and other artists like him, blur our distinctions between artist, administrator, activist, and entrepreneur. For some, the entrepreneurial artist-administrator signals the triumph of market-driven values, or a trick to get artists to fix failed social policies. But the entrepreneurial artist-administrator is partially the manifestation of a decades-long movement by artists to integrate the arts more meaningfully into the fabric of life.

Many of the contributors to Artists on Creative Administration are cultural producers and creative entrepreneurs. Just as artists in the last century questioned the hierarchy of art above life, many of the voices in this book want to dismantle systems that create a top-down dynamic between organizations and the artists they were created to serve. Many want to dismantle hierarchies that can make the arts seem inaccessible and elitist. Others are seeking alternatives to the values driving the “American capitalist economic model.” All the arts workers in this book labor in ways that prioritize solidarity and disrupt paradigms. They inspire us to imagine new futures and build things in new ways, creating a public good in which we all have a stake.
WHO ARE THE CONTRIBUTORS?

One purpose of this workbook is to share some of the learnings of the Creative Administration Research program (CAR) of the National Center for Choreography-Akron (NCC Akron). First prototyped in 2018, CAR is a think tank pairing choreographers with thought leaders in the dance field to “break arts administration out of boxes” that perhaps never fit many artists in the first place. Many of the contributors, but not all, have participated in programs offered by NCC Akron.

When inviting contributors, I also looked beyond the CAR program into the wider field of contemporary and experimental dance to reflect differing approaches to creative administration happening across the United States. Thirty arts workers agreed to share their stories. The authors work in rural and urban communities, within larger institutions, and as independent cultural producers. They are founders of not-for-profits, leaders of multimillion-dollar businesses, and collectives carving paths beyond nonprofit and corporate models. They collaborate with small accessible venues, curated spaces, and Alaska Airlines and Nike. They are new parents and elders. They are immigrants and second-generation activists.

I invited arts workers I knew to be generous and fearless in revealing the nitty-gritty realities of their lives in the arts. People working as artists and administrators are placed in a difficult position when writing on the record about their experiences in the field. I am deeply grateful to the contributors for their candor.

The contributors all work in the field of contemporary or experimental dance. The notion of what is considered contemporary dance is contested and ever-changing. Our work includes staged performances, installations, dance for digital platforms, podcasts, community forums, somatic and social practice. If there is a unifying characteristic of contemporary artists, it might be the dynamic ways we invent our own unique methods and methodologies for research and creation. Our practices challenge traditional boundaries and defy uniform organizing principles. Creative administration extends this way of thinking into all aspects of the long arc of sustaining a life in the arts. Just as there is not a one-size-fits-all approach to contemporary art making, there is not a one-size-fits-all approach to creative administration. You’ll see this ethos reflected in the many different ways contributors tell their stories. The chapters are eclectic in their form and approach.
WHAT DOES DANCE BRING TO A CONVERSATION ABOUT CREATIVE ADMINISTRATION?

Well, to start, dance artists have an embodied understanding of dynamic systems. The human body is a magnificent example of a dynamic system. Dances are dynamic systems, happening in the exchange between people, ideas, and perceptions, each new creative process and context generating new results. I think you’ll find more than a few artists in this book have exceptional systems thinking skills. Many of the contributors bring to creative administration a propensity for investigating underlying ideas and relationships, versus patching up problems without questioning the systems that gave rise to them.

In recent years, in part due to the work of adrienne maree brown, the term emergent strategies has become popular in arts and social nonprofit circles. Dancers understand emergence in their bones—how simple actions can activate complex patterns of interconnection. How a small change in a system creates a chain of events with a larger impact down the line. In dance, creative research is often emergent: discovering the way on the way, navigating by trial and error, assessing and adjusting as you go. Creative research is both the practice and the means to develop the process.

Creative administration can be approached in a way similar to choreographing a dance or developing an improvisational movement score: by looking beyond the individual elements to the flows of relationships between them. For example, if a creative arts worker aims to foster a city’s dance ecology, they might begin by first noting the elements present (artists, presenters, funding sources, rehearsal spaces, training opportunities, commissioning programs, and so on) and then imagining how dance artists, at different stages in their lives, might move through a complex choreography of these elements. Are there ways to optimize nodes of interconnection? What paths will foster artists’ career longevity? A linear path toward a single idea of success? Or (as in my essay, “Dance as a Radical Act”) a path of intersecting spirals—an iterative system, where artists cycle back, redirect or reinvigorate, building momentum? Dance artists often respond to systems—including communities and cultures—as lived, unfolding experiences, continuously changing, multiple, and malleable.

Many contemporary dancers have developed knowledge and skills from negotiating social and economic precarity influenced, in part, by dance’s marginalized status and labor practices. Many dance artists are freelancers, working
wherever work takes them, often for low wages and little or no benefits. Today’s “freelance revolution” with its gig economy and workers’ willingness to give up material security for more immaterial benefits (flexible schedules, the opportunity to travel, working in less hierarchical structures) has been the norm of contemporary dance for decades. The lives of dancers tell us about our society.

**COVID-19 AS CONTEXT**

*Artists on Creative Administration* was conceived and written during the time a global pandemic changed the world and so, unexpectedly, this book is also a social document. A decade from now, students of history may find this book offers glimpses into what this tumultuous time was like for some of the arts workers who lived it, through the rare lens of administration. When we began writing this book, we were deep into lockdowns, social distancing, mass testing, and mask wearing. Nearly every theater, school, and arts institution across the United States remained closed. COVID-19 deeply affected the performance field. Tours were canceled, contracts were rescinded without payment; artists, when they could, moved their work outdoors, onto digital platforms, into publications. Every contributor to *Artists on Creative Administration* was affected.

Perhaps no period in the history of the United States has been without tumult, but 2020 to 2022—years of reckoning that arguably began with the 2016 US presidential election of Donald Trump—felt exceptional. The year 2020 saw massive protests following the murder of George Floyd by police officers in Minneapolis’s broad daylight. Black Lives Matter activists galvanized more than four thousand protests around the country. The president responded by deploying National Guard troops as the death toll from COVID-19 kept rising. At the start of 2021, the president, freshly impeached (for the second time), refused a peaceful transition of power after he lost the 2020 election, leading to the January 6 US Capitol attack. Meanwhile, the West Coast seemed to be on fire. Many of us had friends and family evacuated from their homes. Red urban skies choked with wildfire smoke—unignorable signs of rapid climate change. We wore masks to protect our lungs from a deadly virus, from tear gas, from smoke.

“The pandemic put a laser focus on the precarity always present in our field,” writes Yanira Castro in her essay. It revealed what most arts workers already knew: the field of contemporary dance is a stressed system, rife with inequities and imbalances of power, where even the most “successful” artists struggle to sustain careers of any longevity.
Two contributors, Castro and Makini, were founding members of Creating New Futures, a group of artists and arts workers who came together at the start of the pandemic to draft a call to action, shared widely on social media, addressing guaranteed income, mutual aid, and reparations. Castro went on to help codesign a Guaranteed Income program for New York State artists as part of the Creatives Rebuild New York (CRNY) Think Tank. She writes about both in this book.

FROM PLACE TO PATHWAYS

Part I: Place begins this workbook with ecology builders. These arts workers meet administrative challenges with programmatic solutions, successfully mobilizing organizations and communities to transform the field regionally and nationally. Akron-based Dominic Moore-Dunson guides the reader through his seven-year odyssey experimenting with ways to engage audiences “to cocreate the product” of his performances. Moore-Dunson uses Human-Centered Design Thinking, an approach to solving creative problems that starts with the audience and understanding their needs.

Banning Bouldin grew up in Nashville when “southerness was defined by a lack of opportunity.” After a dance career in New York City and Europe, Bouldin returned home with the question: “What if it were possible to bring the same opportunities… to Nashville?” Would artists, if given a choice, stay in the South to realize their dreams? It turns out, they would.

Completing Part I are Pioneer Winter’s transformative work in Miami; and my own reflections on creating a thriving Seattle dance ecology.

Part II: Leadership brings together twelve arts leaders invested in ways power can be distributed and shared. Yanira Castro cites the Creatives Rebuild New York (CRNY) Think Tank to codesign a Guaranteed Income program as a “significant shift” toward administrative processes of “transformation/liberation.” “What was so radical about [CRNY] was that it centered the expertise of the artist: that artists collectively know best what systems will work for them.” Castro interviews CRNY’s Maura Cuffie-Peterson about developing and running the think tank.

San Francisco’s Bridge Live Arts codirectors Cherie Hill, Hope Mohr, and Karla Quintero share their methods and unpack their thinking behind transitioning from a single choreographer-led hierarchy to a multiracial codirectorship.
Katy Dammers, a veteran manager and producer in a field “where the work of a manager/producer is often invisible,” provides a brief history of the manager/producer within American independent dance. Dammers draws on the insights of five members of the “newest generation of dance managers and producers” and provides examples of programs around the globe recognizing this important role.

How artists finance their practices is a theme running throughout *Artists on Creative Administration*, but it’s a driving focus of Part III: Capital. Miguel Gutierrez’s podcast *Are You For Sale?* “looks at the ethical entanglements between money and art making.” In the excerpts included here (from the episode “Beg, Borrow, Steal (Back): How US Dance Artists Fund Their Work”) Gutierrez, alongside artists Cynthia Oliver, Rosie Herrera, Antonio Ramos, amara tabor-smith, and manager Michelle Fletcher, attempts to demystify the often absurd process of creating a grant application budget, and the impact of charitable foundations on artists seeking their support.

Kate Wallich’s “How I Built This: Dance Church®” tells the story of how she transformed a donation-based Sunday-morning dance class in Seattle into a global business that raised a $4.7 million seed round of funding. During the pandemic, Wallich launched the Dance Church® digital platform “with upwards of 10,000 people dancing together online.”

Delphine Lai, in an essay coauthored with NCA Akron’s Executive/Artistic Director Christy Bolingbroke, advocates for extending the practice of asking questions to the business of fundraising. Lai and Bolingbroke interrogate annual fundraisers, crowdfunding, business structures, and programs like JPMorgan Chase’s Community Giving campaign.

Artists seeking alternatives to the “American capitalist economic model” often resist traditional administrative solutions. The essays in Part IV: Pathways vibrate with the tensions between personal integrity and the systems artists often find themselves in: between artistic processes that need time and openness, and administrative practices that prioritize efficiency and hard deadlines; between internal artistic processes that require a dissolution of “self,” and administrative processes that require an external branding of “self.” Raja Feather Kelly has carried out just about every function of administration there is as the manager of the companies of Kyle Abraham, zoe|juniper, and his own award-winning dance-theatre-media company, the feath3r theory. In “CHO-REOGRAPHY, PERFORMANCE, AND THE ABSOLUTE TRUTH
ABOUT BEING AN ARTIST,“ Kelly shifts between stories, lists, letters, and provocations, at one point sharing the evolution of his artist statements—to illustrate how he negotiates administrative pressures.

Philadelphia’s Makini was curious about how other artists were making economic decisions and receiving financial support but found artists reluctant to share their “personal resource stories.” In response, Makini began to share an economic profile on Makini’s website. Makini offers readers prompts for writing their own fiscal biography. Chicago company codirectors Julia Antonick and Jonathan Meyer share their case studies implementing an equal pay policy, experimenting with alternative ticketing structures, and investing in degrowth.

Closing the book, Rashaun Mitchell and Silas Riener’s lyric meditations reflect on their choice to move from New York City to a rural home base and their efforts to merge their process-orientated artistic practice Desire Lines with their work, life, and labor. A minor theme in this book is artists leaving academia. As recently as a decade ago, if a dance artist wanted an off-ramp from their freelance career or from trying to sustain a dance company, they often looked to teaching in higher education. Rashaun Mitchell left his professorship in 2021: “A linear career as a dance artist with institutional academic support is ostensibly the dream,” but for Mitchell quitting his academic job “was the best decision I could make as an artist.”

An effort was made to include contrary views. For example, Kelly and Dammers question whether expanding the administrative capacity of artists is always a good thing. During the pandemic, Kelly was invited to join a group of artists brought together to “imagine a radical future.” Frustrated by the limits of their imaginations, Kelly asks, “In a world where the artist is the producer, the HR department, the marketing director, and the lead fundraiser—is dreaming impossible?”

Dammers shares the story of Twyla Tharp sending the National Endowment for the Arts a two-sentence grant application: “I write dances, not applications. Send money. Love, Twyla.” Tharp’s retort, successful in 1969, “feels impossible in today’s world where artists are increasingly expected to do it all—make dances, garner funding, and independently produce their work,” writes Dammers. She argues the recent flourishing of programs that “have
armed artists with professional development opportunities and classes in accounting, grant writing, marketing, and new work development” is “short-sighted” because they “place emphasis primarily on the artist.” Dammers asks: “How might the ecosystem move differently if it saw support structures as teams of intersecting relationships, rather than artists forging through a competitive landscape alone?”

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*Artists on Creative Administration*, like all books, is incomplete. Arts workers are everywhere, finding new ways to carve out creative lives. New strategies are emerging all the time. There is much more to creative administration research than is presented here—more for you to discover if you are interested. And one of the purposes of this book is to inspire you to be interested. Another purpose, perhaps the main one, is to provide the tools to understand and deepen your own creative administration practices. We wrote this workbook so that you, the reader, might continue writing it in the world. We hope you will excavate it for ideas, arguments, and methods to adapt to your own situation. Create your own administrative experiments. Write your own book.