



# FootPath

how the right support helps artists  
move forward

Arts and Cultural Strategies

DECEMBER 26, 2019

# The research shows we can help.

When a small cohort of artists took advantage of Pentacle's nextSteps support system, they achieved 39% higher income over the course of 18 months. Let us help you reach the next level by putting our expertise to work for you.



pentacle  nextSteps

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# Foreword

Pentacle's goal for the Administrative Resource Team (ART) research project has been not only to share our findings of the study with the field, but also provide the lessons learned for others to apply to their capacity-building efforts. When we looked back at Pentacle's 40-plus-years working with performing artists, we could see that administrative support was vital to the creative process. Artists who moved from emergent to renowned had often utilized multiple services of Pentacle along their way. Although we believed in this methodology of administrative support, we had only anecdotal evidence to support our theory. With initial support from The Scherman Foundation's Rosin Fund, and in collaboration with Hollis Headrick/Arts and Cultural Strategies, Inc., we launched ART, a study designed to test our theory and provide insights into how to better serve our community of performing artists, particularly emerging, underrepresented artists of color.

During ART, November 2016–June 2019, the New York City-based artists participating in the capacity-building cohort achieved significant gains in their artistic work, helping them move to the next level of sustainability in their professional lives. Beyond the increased income and performing opportunities they attained, these artists made a profound shift in how they thought about their work and how they managed their time and career goals. We witnessed them learn to delegate their tasks to their administrators, and the transformative effect this had on their day-to-day lives. With space cleared off their plates, they were able to look ahead into the future with their ART mentors and plan big, bold artistic projects. Fundraisers were held, commissions were won, tours were booked, and new pieces were made. Sometimes working relationships and projects didn't work out and new directions were taken. However, most importantly, these artists gained new confidence in their ability to achieve their goals through teamwork, infrastructure-building, and a clear-eyed vision of the steps to get there.

The positive findings from our research has pleased us, but we are even more excited about the recommendations the project has generated (many from ART artists and mentors) for how we can continue our work in supporting the next generation of artists. Since our inception, Pentacle's mission has been enabling performing artists to focus on what they do best — create art. We have done this by providing hands-on, direct administrative support and adapting to the ever-changing needs of the artists we serve. To continue our work, we will be launching an online resource in 2020 that will: build upon the lessons learned from ART, offer a constantly updated encyclopedia of knowledge and resources for sustaining an artistic career, and add live chat support from experts within the field. The goal is that this information hub will allow all artists, regardless of geographic lo-

cation, financial means, or educational level access to tools they need to achieve their artistic goals.

Pentacle is deeply grateful for support from the Rockefeller Brother's Fund Culpeper Arts and Culture Program, enabling us to launch the online resource hub. Additional thanks to The Scherman Foundation's Rosin Fund, Mertz Gilmore Foundation, Howard Gilman Foundation, the New York City Department of Cultural Affairs, the New York State Council for the Arts, and the National Endowment for the Arts for their major support of the three-year ART research project.

Pentacle would like to acknowledge the time, thought, and expertise that Hollis Headrick of Arts and Cultural Strategies put into conceiving, designing, and executing the ART study, as well as authoring this report.

Our heartfelt thanks to the eight accomplished arts professionals who mentored the artists of the ART capacity-building cohort: Barbara Bryan, Phil Chan, Boo Froebel, Fernando Maneca, June Poster, Brian Rogers, Sarah A.O. Rosner, and Cathy Zimmerman.

A personal thanks goes to the Pentacle staff whose passion for the artists defies all expectations, and keeps this organization going.

Last but not least, Pentacle's deepest thanks goes to the sixteen artists who gave three years of their lives and collaborated with us whole-heartedly on the ART research project. Because of their support and investment in helping to shape ART, the entire field has gained new wisdom and understanding of how to better serve this and future generations of artists.

— Mara Greenberg, Director

# Introduction

Administrative Resource Team (ART) was a two and one half-year research project designed to examine the benefits and impacts of a full complement of administrative support services on dance artists' development and growth. ART received major support from The Scherman Foundation's Katharine S. and Axel G. Rosin Fund, Mertz Gilmore Foundation, The Howard Gilman Foundation, Rockefeller Brothers Fund Charles E. Culpeper Arts and Culture, with additional support from the National Endowment for the Arts and the New York City Department of Cultural Affairs.

"If only I had this, I could be that!" is a common refrain echoing in today's art economy. What if artists had the administrative service they needed at their fingertips? Would they tour more? Earn more money? Reach wider audiences? Establish deeper community connections? Diversify their projects and collaborators? Get that coveted grant? Finally set their sights not only inward but outward?

The goal of ART was to support selected artists with a range of services as well as to obtain measurable, empirical evidence toward answering these questions. ART provided comprehensive, infrastructure building and artistic guidance, including mentoring and administrative staffing, to support artists as they implement their artistic vision, improve business and administrative practices, and increase income. Building upon past Pentacle programs Help Desk® (mentorship) and Back Office (infrastructure & management support), ART combined and expanded these services in order to track the efficacy of bundled (team-based coordinated) capacity building. Artists in the capacity-building cohort could use up to 200 hours of one-on-one mentorship and 10 hours a week of a dedicated administrator each year during the 2.5 years of the program.

[LEARN MORE ABOUT ART >](#)

# Executive Summary: Top Takeaways



- ART made a significant difference in the lives and artistic work of eight New York City-based artists in the capacity-building cohort, helping them move to the next level of sustainability.
- More than 70% of the capacity cohort met or exceeded projected financial targets.
- The average income growth FY17-19 for the capacity group was 39% in contrast to 6% for the comparison group.
- Comprehensive team-based administrative services accelerated the development and implementation of short and long-term planning, a more robust artistic vision, and administrative infrastructure for dance makers in the capacity group.
- Team building among artist, mentor and administrator entailed developing clear roles, responsibilities, and communications strategies.
- Developing trusting relationships and creating successful strategies took about one year before results began to appear.
- Artists in the capacity cohort felt that the working relationship with their administrative staff was one of the most productive aspects of the program. All artists expressed a desire to continue working with their administrator beyond the program period.
- All eight artists in the comparison cohort stayed engaged and participated from 2017-2019. They received a baseline and exit assessment from the external team that provided analysis and recommendations about creating an even stronger administrative foundation and business infrastructure. (One artist could not attend the exit assessment due to touring performances.)
- An ongoing challenge for most participants in both cohorts was securing unrestricted

general operating expenses to support staff positions, increase compensation, and fund marketing and communications.

- Many ART participants in both cohorts noted efforts to push the process to improve equity, access, and inclusion within the dance ecosystem comprised of presenters, festivals, artist residencies, and financial supporters (individuals, foundations, corporations, and government).

## **PENTACLE BACKGROUND**

For over 40 years, Pentacle has fostered the careers of a broad range of performing artists/companies who reside in the U.S. and abroad. At its core, Pentacle believes in the unique and critical role the artist plays in our society, and that art and artists inspire communities to seek to attain their highest aspirations for the world. Pentacle collaborates with performing artists to design and provide unique and robust programs of support at critical stages in their careers, while broadening the sphere of influence performing artists can attain through cross-sector partnerships in multiple communities across NYC and the U.S. Pentacle has helped many artists move from emergent to renowned over the past forty years including Urban Bush Women, Eiko and Koma, Mark Morris, Nrityagram Dance Ensemble, David Rousseve, Michelle Dorrance, Reggie Wilson, Kyle Abraham, LA Dance Project, Nora Chipaumire and more recently John Heginbotham, Kyle Marshall and Ephrat Asherie.

## **RESEARCH QUESTIONS AND METHODOLOGY**

Pentacle engaged the services of Hollis Headrick/Arts and Cultural Strategies (ACS) at the outset of the project to design and implement a methodology for evaluation. ACS employed two complementary research tracks. The first was a Developmental Evaluation (Patton 2010) to develop rapid, real-time feedback in user-friendly forms that helped to inform Pentacle's organizational learning as ART was developed and to measure how well the program functioned and changed over time. The second part was to assess the impact and outcomes of the ART hypothesis. It used mixed methods: self-reported baseline data (October 2016) and exit data (June 2019) taken from questionnaires completed by participants in both the capacity-building group (cohort) (n=8) and comparison group (cohort) (n=8) and pre and post-interviews. Research instruments also included surveys with open and closed questions to track the evolution of artistic vision, number and types



of performances, changes in administrative structure, and financial position. Mentors for capacity group artists submitted quarterly reports (n=10 for each artist) that documented the extent to which artists made progress against key indicators from January 2017–June 2019. [See assessment and mentor report forms in the Appendix].

Capacity and comparison group artists attended baseline and exit assessment interviews that reviewed artistic vision, performances, residencies, and administrative practices that were in place at the beginning and at the close of the ART program. The same team of two experienced independent advisors from the dance community used a comprehensive questionnaire completed by each artist to guide the baseline and exit interviews. The topics included:

- Artistic mission and vision
- Performance history, touring, and repertory creation
- Financial history
- Artistic and administrative expenses
- Earned income
- Contributed income
- Administrative structure

To assess the possible respondent bias in self-reported baseline and exit questionnaires and surveys in the capacity group, data was correlated with quarterly mentor reports, administrator reports, a ClickTime timesheet application, and artist interviews with independent assessors to improve validity. The reliability of self-reported measures from the comparison group may have decreased somewhat without the correlation of administrator and mentor reports.

The research design tested Pentacle’s hypothesis that by providing eight dance artists with comprehensive, capacity-building services over 2.5 years, at least 75% of those artists would increase their earned income, contributions, and in-kind resources. In addition, because of the limited resources widely available for dance artists, it was hypothesized that this group of eight artists would experience an increased amount of various artistic

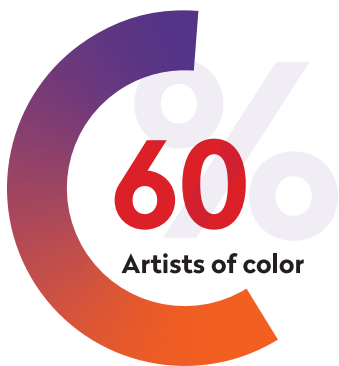
successes over other similarly qualified artists in the comparison cohort who were pursuing the same goals, but without access to the same infrastructural resources.

### **CAPACITY-BUILDING GROUP PROJECTED OUTCOMES:**

Short-term: Artistic Vision and Capacity-Building Plan: All eight artists will develop with mentors: a) an artistic vision plan and b) a management plan to support their unique artistic vision.

Long-term: Capacity-Building Plans: Artists will have access to tools that help them build capacity, including a) digital marketing materials, b) general use fundraising materials, c) enhanced social media presence, and d) a financial framework to support ongoing fiscal operations, budgeting, grant writing, board development and regulatory reporting requirements.

Increased Income: Six out of eight artists (75%) will experience the following results: a) increased earned income by 10%, b) increased residencies/in-kind resources by 10%, and c) increased contributions by 15%.



**Artists of color**



**Women-led companies**



**Identify as non-binary**

### **COMPARISON GROUP PROJECTED OUTCOMES**

1) Short-term: Artistic and Financial Assessments: All eight artists will receive baseline and exit assessments identical to those of the capacity group, highlighting existing strengths and areas that need attention.

2) Understanding & Exposure. Six of eight (75%) will have a better understanding of their current financial and artistic position by the conclusion of ART and will experience increased public exposure after the public release of the ART Report.

## ARTIST SELECTION

In summer 2016, ART issued an open call to a group of diverse dance artists to submit Letters of Inquiry for the program who would be vital to advancing new voices in the New York City Dance Community. The eligibility criteria stated that applicants:

- be an artist based in New York City, leading an artistic entity or identify as an independent dance artist, with financial annual income less than \$250,000,
- be willing to participate in either the capacity-building or comparison group for the 30 months of the study,
- provide documentation of artistic and financial history,
- show artistic merit demonstrated by a body of work through work samples, and
- have an articulated vision that conveys a desire and commitment to develop their careers and move to the next level of visibility and sustainability.

Eighty-one (81) responses were received, and in the summer and fall of 2016 two advisory review panels comprised of independent artists, presenters, managers, and funders were convened, facilitated by the program researcher from ACS. Designed to be limited in scope, it was important to create two target groups that closely mirrored each other in order to have accurate and productive research. The panel process recommended 18 artists for the project, using an aggregate matching process that was informed by a matrix of over 20 attributes documenting the artistic, financial, and administrative dimensions of each artist. The 16 artists in the final selection exhibited the same general composition of relevant characteristics.

The participants were divided equally into a capacity and a comparison group. As dance makers, the two groups exhibited an almost identical financial status profile, functioning as either a sponsored project or a 501(c)3 not for profit organization. The capacity group included seven sponsored projects and one not for profit organization. The comparison group had six sponsored projects and two not for profit organizations.

Each artist in the capacity group received a \$2,000 stipend restricted to support the implementation of relevant ART infrastructure projects. The comparison group received no direct services. Each artist in the comparison group was awarded a \$1,500 honorarium for participation in ART, disbursed in three installments in 2016, 2017, and in July 2019 when the program ended.

**Capacity-building cohort:** Jeremy McQueen/The Black Iris Project, Stefanie Batten Bland/Company SBB, raja feather kelly/the feath3r theory, Francesca Harper/The Francesca Harper Project, Kimberly Bartosik/daela, Davalois Fearon/Davalois Fearon Dance, Will Rawls, and Antonio Ramos/Antonio Ramos and the Gang Bangers.

**Comparison cohort:** Andre M. Zachery/Renegade Performance Group, Bryan Strimpel & Shaina Branfman/B.S. Movement [BAIRA], John Zullo/Zullo Raw Movement, Marjani Forte-Saunders/Marjani Forte & Works, Miro Magloire/New Chamber Ballet, Ni'Ja Whitson/The NWA Project, Pam Tanowitz/Pam Tanowitz Dance, and Zoe Rabinowitz/Yaa Samar! Dance Theatre.

The 17 New York City artists who participated in ART are diverse in their demographics — the majority, 60%, are artists of color, 50% are women-led companies, and one artist identified as non-binary. The demographic profile of such a small sample of dance makers is not comparable to broad comprehensive surveys of the New York City fiscally sponsored dance artists and the wider dance community conducted by Dance NYC in collaboration with several research partners. Refer to *Advancing Fiscally Sponsored Dance Artists & Projects 2017* and *State of NYC Dance and Workforce Demographics 2016* for detailed analysis of this sector.

## THE SUPPORT FRAMEWORK: MENTORS AND ADMINISTRATORS

Complementary to the process of selecting artists, Pentacle issued an open call for arts administration mentors/advisers to work with a designated artist from the capacity-building cohort on an on-going basis to 1) create an artistic vision plan, 2) set goals for capacity building to support the vision plan, 3) create a work plan with support from a dedicated ART administrative associate, 4) meet regularly, and 5) adjust the work plan as needed to accommodate any changes in the dance environment or the artist's goals. Mentors/advisors were selected who had an average of 20 years experience in arts administration, knowledge of the marketplace, excellent leadership skills, good communication skills, and a commitment to help emerging artists. The mentors could work as

many as 200 hours with their artist during the 2.5 years. Due to the high level of expertise among the mentors and their employment at other organizations, it is unlikely that the ART capacity group would have had access to them outside of this program.

Listed below are the mentors who were engaged. ART managers matched mentors with each artist based on the artist's ART program application, goals for ART participation, and the qualifications and experience of the mentor. After adjustments, the final artist/mentor teams were:

- Barbara Bryan, Executive Director, Movement Research and Will Rawls
- Phil Chan, Cultural Curator, IVY, Cathy Zimmerman, independent curator, producer and consultant, and Jeremy McQueen
- Boo Froebel, Consultant, DeVos Institute of Arts Management and Kimberly Bartosik and Francesca Harper
- Fernando Maneca, Marketing & Communications Director, BAX and Antonio Ramos
- June Poster, consultant, former booking representative Rena Shagan Associates and Davalois Fearon
- Brian Rogers, Co-Founder & Artistic Director of The Chocolate Factory Theater and raja feather kelly
- Sarah A.O. Rosner, Founder & Owner of A.O.PRO(+ductions); Producer, Gibney and Stefanie Batten Bland

To support the relationship and administrative goals developed by the artists and mentors, new ART Administrative Associates (the administrators) were hired, most from within Pentacle who were employed full time in other Pentacle departments. Senior management at Pentacle coached administrators when they encountered unfamiliar tasks requested by artists and when extra support was needed to meet deadlines for fundraising, special events, or performances.

ART administrators served as a liaison between Pentacle and the artist-mentor-administrator team, and they worked an average of 10 hours a week dedicated to serving one or more artists to provide tailored administrative and management support.

Tasks may have included (not in priority order):

## **ORGANIZATIONAL SUPPORT**

- Meetings with the artist and/or mentor to establish priority assignments for the artist
- Bookkeeping, fiscal reporting and/or allocation

## **ARTISTIC ADMINISTRATION**

- Rehearsal scheduling and dancer correspondence
- Presenter research
- Contract revisions

## **DEVELOPMENT**

- Funding research and management of grant schedules
- Grant writing and individual donor correspondence

## **MARKETING AND PROMOTION**

- Creation and management of social media and/or marketing content
- Website assistance

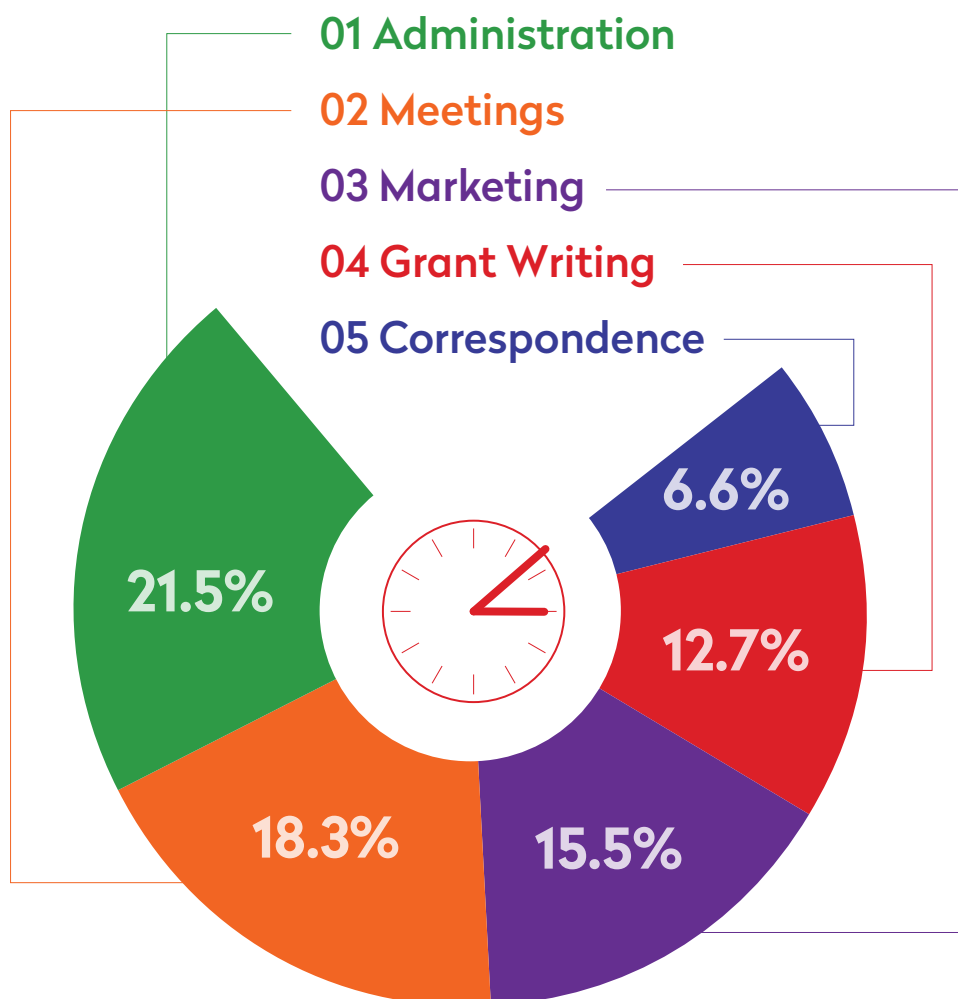
The support framework for the capacity group was implemented beginning in January 2017. Pentacle organized initial meetings with each team of administrator, artist, and mentor. After the initial meetings with their artists, the mentors completed baseline reports, which outlined each artist's artistic vision and capacity plan. The administrators began an online performance calendar for capacity group artists to track and promote their performances.

Mentors submitted their first quarterly report in April 2017 documenting the goals and activities that took place with their artist from January–March 2017. Mentors continued to submit quarterly reports throughout the ART program (January 2017–June 2019) providing a running record to track and assess changes in the artist's progress in the following areas: Artistic and Vision Process (including current and pending performances),

Income (Earned and Unearned), Administrative Structure, and Opportunities (if the artist has taken advantage of announcements or initiatives from Pentacle).

In February 2017, the ART team met to discuss new internal procedures to guide how administrators work with their artists. For example, administrators may work only at the Pentacle office, with the exception of off-site events approved by the program director, and administrators must submit their hours dedicated to ART at the end of each month. To better track administrative and mentor hours, Pentacle began using ClickTime, a timesheet application that integrated with Pentacle's Salesforce database. The ClickTime reports allowed Pentacle staff and researchers to examine how much time administrators and mentors were spending on tasks and projects with the artists.

The complete 2017–19 ClickTime snapshot summarizes the top five priority tasks on which mentors and administrators focused approximately 75% of their time (out of 100%).



# What We Learned



## *Note About the Capacity-Building Cohort Modification*

The research design was based on participation of eight dance makers in the capacity-building cohort. Late in the ART program there was attrition and one artist elected to leave the program. For reporting purposes, we have included feedback and interview comments from all eight members in the cohort to illustrate the most inclusive qualitative dimensions of ART. The quantitative dimensions of ART, e.g., changes in income and numbers of performances and residencies are reported for the seven artists in the cohort for which there was complete data.

Attrition in the capacity group could represent a potential threat of attrition bias if those who dropped out of the study were systematically different from those who remained in ART. However, the attrition over time was not systematic, and there were no unique characteristics that defined the artist who dropped out. In this case, there was no attrition bias, even though the capacity group decreased in size between points when data was collected.

## **ART DEVELOPMENTAL EVALUATION AND FINDINGS**

*January – October 2017*

Early in the ART program, the researcher focused on a Developmental Evaluation (Patton 2010), a process suited to developing rapid, real time feedback in user-friendly forms that helped to inform Pentacle's organizational learning as ART developed and to measure how well the project functioned. During this phase (January 1 – October 31, 2017) the researcher:



- Distributed, collected and analyzed mentors' quarterly reports that described mentor activities with their capacity-building artists,
- Facilitated a mentor focus group,
- Interviewed each artist in the capacity group,
- Facilitated a focus group of Pentacle administrators and staff, and
- Reported recommendations from focus groups and artist interviews to improve administration, communication and accountability.

## **CAPACITY-BUILDING OUTCOMES**

*January – October 2017*

- All eight artists drafted plans in collaboration with their mentors to:
  1. refine their artistic vision to identify artistic goals, performance venues and residency prospects, and
  2. assess administration capacity to delegate projects to Pentacle administrators or their company staff, examine fundraising to increase contributed income, and improve fiscal practices to establish accounts for earned income related to choreography commissions, performances, and teaching.
- Mentors worked 300 hours total on the activities described above, including submission of quarterly progress reports for their mentee.
- Pentacle administrators worked approximately 1400 hours on a wide range of tasks for the eight artists, including funding research, grant writing, creation of social media promotion, web site development, rehearsal coordination, presenter research, and book-keeping.
- Implementation funds of up to \$2,000 were available as matching funds for each capacity artist, if the artist could match grant funds 1:1 toward specific project goals developed jointly by the artist and mentor.
- Other Pentacle senior staff advised artists about 1) strategies to advance their position

in the dance marketplace, 2) booking opportunities, and 3) grants, performance and residency projects. Pentacle staff also provided admission to the annual conference of the Association of Performing Arts Professionals (APAP) in New York, which included attendance at talent showcases and panel discussions about emerging trends and issues in the dance field. All artists received regular email correspondence relevant to ART program goals.

While ART made significant progress during the 10-month period from January–October 2017, there were important lessons learned during the start-up. To gather feedback, program observations and recommendations were solicited from all participants during individual artist interviews and two focus groups — one with mentors and one with administrators. The following remarks from these program participants have been aggregated for evaluation purposes.

### **Artists**

- In general, artists were satisfied with the support they receive from mentors, administrators and Pentacle staff. This support included artistic visioning, administrative strategy, marketplace advice, web site development, rehearsal coordination, grant and residency applications, and routine administrative duties.
- Several noted that being part of ART with guidance from mentors and support from administrators has allowed them more time to devote to artistic development, rehearsal time, and improvement of their own budgeting and time management.
- Attitudinally, a majority of artists reported that their self-concept had improved because the inclusion in ART made them feel more professional and recognized for their unique artistic vision and accomplishments.
- The roles and responsibilities of artists and the administrators need to be clarified, including the type and fulfillment of tasks undertaken by administrators and commitment to regular meetings in person or by phone between the artist and their administrator.
- Both artists and administrators stated that adjustments are needed in some of the artists' working habits, which are not confined to the administrators' business hours at Pentacle.

- Some artists had difficulty delegating work to administrators that they previously handled themselves. Their concerns included 1) how an administrator represented the artist in emails or phone calls to presenters and others, 2) when assigned tasks will be accomplished, and 3) insecurity about investing their time, disclosing personal information, various mailing lists, and contacts to an administrator who might leave Pentacle during the ART program.

## Mentors

- In general, the program was very helpful for the artists, and the artists appreciated it. A majority reported significant accomplishments guiding their mentee artists in areas of artistic vision, residency applications, communications with potential presenters, and company finances and administration.
- Mentors were pleased to learn that ART had been extended for six months because of the time it took to begin building relationships with the artists and the administrators. Some mentors noted that they had not used their available hours.
- It was recommended that Pentacle administrators and staff improve administrative procedures as the program matures. During the start-up phase, administrators did not have enough contact with mentors.
- Regular reporting about the status of projects undertaken by artists and their administrators was also recommended; it would help mentors guide the work of mentee artists more effectively. It was not clear how many administrator hours have been used.
- As a further recommendation, mentors felt they could help artists decide how to leverage the ART implementation grant to best support their artistic vision.

The developmental evaluation process identified the early successes and areas that needed attention. To address the broad range of feedback from artists, mentors and administrators, the following policies and procedures were instituted to improve ART:

- A job description was developed to define the duties of administrators.
- Pentacle convened an artist program update meeting to 1) distribute the new ART Program Guidelines and administrator job description to improve communications and efficiencies and 2) to offer capacity-building artists the opportunity to network and

build community.

- It was determined that team meetings composed of artist, mentor and administrator should take place monthly to develop a more cohesive shared vision and prioritize tasks to enhance workflow and improve outcomes.
- Mentors were encouraged to serve as a bridge between artists and administrators to improve communication. Fidelity to complete and submit quarterly reports on time was emphasized.

Flexibility was incorporated into the ART Program Guidelines to allow for artists' performance and residency schedules, fundraising, and other activity. Once established, these policies continued for the remainder of the program as business and personal relationships were developed among artists, mentors, and administrators.

## **CAPACITY GROUP AND COMPARISON GROUP SURVEYS**

In October 2017 surveys were distributed to the capacity and comparison groups (n=16). The surveys sought to compare the progress of the two cohorts from January–October 2017 and collected statistical data to supplement artist interviews. Major data fields included:

- Current artistic vision, process and activities January 1 – October 1, 2017,
- Future planned activities from October 2017– October 2018,
- Earned income,
- Unearned income and fundraising, and
- Administrative structure.

While the surveys provided useful data to gauge the general progress of the two cohorts, the responses to indicators in both groups were approximately the same. The survey results suggested that even though the capacity group was receiving dedicated administrative support and coaching from mentors, the cumulative effects of these interventions had not yet produced substantial improvement in earned and contributed income, numbers of performances or residencies, or enhancements to internal administrative structures [\[see Appendix\]](#).



# ART Program Impact

*November 2017 – June 2019*

To determine the outcomes from the inputs of ART's focused administrative support, Arts and Cultural Strategies conducted the following activities between November 2017 and June 2019:

- Reviewed quarterly mentor progress reports,
- Documented the evolving relationships among the teams of artists, mentors and administrators, and changes in ART administrative procedures,
- Attended final assessment meetings with artists in both cohorts with the same team of external assessment consultants (repeat of the 2016 procedure),
- Conducted exit research interviews with all artists about their participation in ART, and
- Interviewed all artists (n=16) to document their personal reflections about the current health of the dance field in important areas of funding, performance and residency opportunities, trends in performance practice, and issues around diversity, equity, and inclusion.

Relationships are the keystone of ART capacity-building strategy. Five of the seven participants (85%) stated that they were satisfied or very satisfied with their mentor and administrator team. Through the quarterly mentor reports and meetings with the artists led by the program director, artists reported that the working relationships with their administrative team were the most productive part of the program. All artists expressed a desire to continue working with their administrator beyond the program period.

The administration and advisory functions were only as productive as the three-way partnership among artist, mentor and administrator evolved and matured. Some participants reported that this took as much as a year. In some cases, these relationships proved challenging due to mismatch between artist and mentor, transitions in ART administrators, or personality conflicts. Two of the artists requested another mentor better suited to their particular needs, and the ART program directors responded by finding more appropriate mentors. There was some attrition in the capacity group. One artist elected to leave ART in early 2019 due to incompatibility of the artist's goals with ART program director guidance, departures of two designated ART administrators, and a cordial, but unproductive mentor relationship.

The following interview excerpts mirror in many ways the evolution of ART and how program goals, objectives, three-way capacity-building relationships, artistic temperament, and individual personalities determined the outcomes of the program.

During research interviews, ART program participants in both cohorts were informed that their comments were not for attribution. Excerpts from interviews may be paraphrased or may represent a summary of common responses to the same interview questions.

### **Capacity Group Projected Outcomes**

1) Short-term Artistic Vision and Capacity-Building Plan: All artists will develop with mentors: a) an artistic vision plan and b) a management plan to support their unique artistic vision.

My expectations were to help me brand and launch my dance company; through ART I worked out my vision of Caribbean inspired dance and education. It wasn't as clear when I started.

Before ART, I would apply for one grant at a time, but now I am more aware of long-

term planning and what to ask for [what type of grant] and from whom. Now I have a well-organized grant schedule with deadlines.

ART made me look at my infrastructure; it brought me some sustainability with help from my administrator. I was able to separate my personal finances from my company finances, which I needed to clear up.

I wanted to build a system to sustain my work in New York City; through the program I was able to get help to develop a financial system and make decisions about which projects to take on and when. Before, I accepted every offer for a commission or performance without understanding the financial implications. It took the pressure off and helped me to say “no” to some projects.

This program came along at a crucial time for me, and I thought it would help support me so I could quit my day job. My performances were on the rise, and with ongoing help from my administrator and mentor I freed up brain space to push my artistic vision forward.

We were in a building phase already when I was in ART, and my mentor helped to push us along and build systems to improve and speed up progress. ART enrobed us; our administrator was integral to our success, this was the most important aspect of ART.

Abundance is a word I would use: being surrounded by the ART staff, my advisor and administrator, all who know much more than I did. I was able to talk to them about my career, how to grow my organization, my own goals and how to take steps toward that.

2) Long-term: Capacity-Building Plans: Creation of tools to help artists such as digital marketing materials, fundraising materials, enhanced social media presence, and a financial framework to support ongoing fiscal operations, budgeting, grant writing, and board development.

My advisor has been a huge sounding board. Talking with her has been more strate-

gic, for example contacting presenters when I visit a new city to say hello and touch base. I did this in Texas and now have a potential performance.

My administrator has accomplished so much – developing contracts, updating the website, writing grant applications and final reports, and helping to organize studio events.

The most important result of the mentor and administrator pairing was that it allowed me to focus more on my work.

My administrator helped to make the budget more transparent and to separate company income and expenses from personal income and expenses.

The administrator is integral to us — high trust and independent. This was the most important aspect of ART. The regular hourly time made the difference.

My mentor has coached me about transitioning from being an individual artist with small commissions to creating a network of support, how to approach venues, and how to evaluate residency opportunities. She helped me find the best fit with the administrator. The first one didn't work out well, but the second administrator was a writer/ editor and helped with the budget – a 150% improvement.

I had a rough start and went through two administrators; it was not a good match and I lost about a year. ART managers stepped in, and now my administrator is great.

As a mentor, I tried to make everything work in three big ways, financially, artistically and logistically, to build a process so that you [the artist] view yourself as a good artist, businessperson and can manage your self-care so that it all fits together.

I used 10 hours a week consistently; it was the first time I had an administrator like this who complements me. Before ART, I didn't understand the value of this.



With the administrator and my artist, we started an upward spiral beginning with lower level infrastructure handling small building blocks, which allowed for greater artistic focus.

Building my board of directors and sustainability were key goals. I have activated my board now with effective new members. I wanted to stop supporting the company with my personal money. I reduced it to 10% of my income; before it was 90%.

My primary goal was to improve administration and development. We got started, but communication broke down and my mentor wasn't the right fit. Over time we had two administrators who handled tasks competently, but they set aside our priorities when they were assigned other work. From our perspective, the managers of ART weren't responsive to our needs and finally we decided to leave the program.

3) Increased Income: (75%) of the artists will experience the following results:

- Increased earned income by 10%  
*Six of seven artists met this target (86%)*
- Increased residencies/in-kind resources by 10%  
*Six of seven artists met this target (86%)*
- Increased contributions by 15%  
*Five of seven artists were close to meeting this target (71%)*

Note: The ART Program began with eight artists and concluded with seven artists. Financial data indicators are reported for seven artists. The projected outcome of 75% for the capacity-building cohort to reach the ART financial targets remains consistent.

## CAPACITY-BUILDING GROUP

**Total Artist Income**    **FY17**    \_\_\_\_\_    \$373,966

**Total Artist Income**    **FY19**    \_\_\_\_\_    \$520,868

### Statistical Summary    FY17 to FY19

Avg. Annual Artist Operating Expenses    \_\_\_\_\_    \$ 57,727

Avg. Income Growth    \_\_\_\_\_    39 %

Avg. Growth in Earned Income    \_\_\_\_\_    23 %

Avg. Growth for Residencies/In-Kind Support    \_\_\_\_\_    67 %

Avg. Growth in Contributed Income    \_\_\_\_\_    91 %

Avg. # of Annual Performances by Artist    \_\_\_\_\_    10

Avg. # of Annual Performances by Capacity Group    \_\_\_\_\_    72

% Increase in Performances    \_\_\_\_\_    10 %



### Comparison Group Projected Outcomes

1) Short-term: artistic & financial assessments: All eight artists will receive baseline and exit assessments identical to those of the capacity group highlighting existing strengths and areas that need attention.

2) Six of eight will have a better understanding of their current financial and artistic position by the conclusion of ART and will experience increased public exposure after the public release of the ART Report.

The assessment instruments, surveys and interviews were identical to those of the capacity group. (See interview protocol above in Research Questions.) The key variable for the comparison group was that they received no administrative support from ART mentors or administrators during this period. However, the research design could not control for external variables. Comparison group artists may have employed their own administrators, various types of support staff and/or used a fiscal sponsor(s) and other external booking agents or consultants as they deemed necessary.

Each artist received feedback and recommendations from the same team of external assessors based on a one-hour interview and analysis of their baseline assessment report (October 2016) and exit final report (June 2019), which documented the vital areas of artistic mission and vision, administrative structure and practice, finance, performances, and residencies.

A common characteristic among the comparison group was that none of the artists employed full time administrators or company managers at the time of the interviews (June 2019). The artists handled the major administrative and fundraising roles, although these functions varied by the size and goals of the artists' enterprise. This was a critical dimension as it may have limited the time devoted to artistic development, pursuit of financial support, and collaboration with other choreographers, designers, and presenters. These factors may have contributed to the decrease in income, performances, and residencies during the ART time frame for this cohort. However, within this cohort, several artists reported increases in some of these areas.

## COMPARISON GROUP

**Total Artist Income**    **FY17**    —————    \$618,574

**Total Artist Income**    **FY19**    —————    \$656,480

### Statistical Summary    FY17 to FY19

Avg. Annual Artist Operating Expenses    —————    \$ 79,021

Avg. Income Growth    —————    -6 %

Avg. Growth in Earned Income    —————    41 %

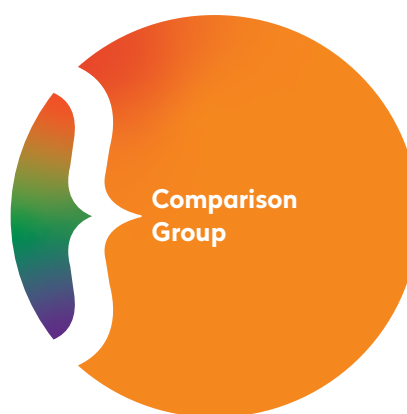
Avg. Growth for Residencies/In-Kind Support    —————    33 %

Avg. Growth in Contributed Income    —————    111 %

Avg. # of Annual Performances by Artist    —————    8

Avg. # of Annual Performances by Capacity Group    —    62

% Increase in Performances    —————    -30 %



The following is a summary of comments from individual comparison group interviews:

I use my fiscal sponsor for administrative help with some grant writing, insurance, and human resources support. A part-time administrator would be great to source commissioning, touring, and performances and help me coordinate my advisory board. I need ongoing administrative support to help me create and curate online material.

I am successfully integrating presenting and producing with commissions to create new works for the company. However, I do most of the administrative work to support this, and it's hard to prioritize projects and structure operations.

With residencies, our earned income has increased over the past three years along with our expenses. As artistic directors, we are lucky to have a donor who covers our two part-time salaries to handle administration and management, but that will end this year. Besides this, we use part-time people to help in all other areas.

I have been successful getting grants and presentation opportunities, and I have a side hustle as a movement coach for photo shoots and art films. But I haven't had a full-time administrator for at least a year, and now I employ a part-time administrator 20 hours a month. It's hard to maintain creative relationships, follow-up on grants and all the emails and marketing myself. Ideally, I need a producing partner to support my projects and a full-time person to handle booking and other coordination.

We're a project-based company; I can't foresee sustaining a company in the traditional sense. I have a university residency now that permits me to have three part-time employees: a general manager, an artistic associate, and a rehearsal director. Hours vary as projects are started and completed.

# Findings

*Analysis of quantitative and qualitative data strongly suggests that the ART Program succeeded and fostered artistic growth and built administrative competence for artists in the capacity group to help them move to the next level of sustainability.*

To review, the hypothesis of this research posits that by providing dance makers with comprehensive, bundled, capacity-building services over two and one-half years, artists will 1) create viable artistic and business plans and 2) 75% of the artists will increase their earned income, contributions, and in-kind resources. In addition, because of the limited resources available for dance artists, the artists in the capacity-building cohort will do better than the similarly qualified artists in the comparison cohort who are pursuing the same goals, but without access to a full complement of administrative resources.

## ART ACHIEVEMENTS

### Capacity Group

The focus in the first year was on the development of the artists' artistic vision and capacity-building plans and establishing methods of communication between the artists, mentors, and administrators. In years two and three the focus was on implementing and executing the artists' artistic and capacity plans. Results include:

- 85% of the capacity cohort artists stated that they were satisfied or very satisfied with their mentor and administrator and the goals that were achieved.
- 86% of the artists met financial targets for earned income and in-kind resources and 71% met the target for contributions.
- Average income in the capacity cohort grew 39% between 2017–2019.
- The number of performances increased by 10% over this period.
- More time was available to focus on artistic vision and performance preparation due to support from administrators and mentors.

85% of the capacity cohort artists stated that they were satisfied or very satisfied with their mentor and administrator and the goals that were achieved.



- New artistic strategies were developed with mentors who frequently acted as a sounding board, identified opportunities for performances, grants and residencies, and helped to “polish the work.”
- Attitudinally, artists felt that they were recognized for their vision and singular approach to their art.
- Artists had a better understanding of business practices and instituted more transparency in their company and personal finances.
- Artists became better at time management and learned how to effectively delegate tasks to administrators and mentors.
- Several artists embarked on new fundraising campaigns with support of ART administrators using crowd funding and other strategies that were very productive.
- Marketing materials, mailing lists, and artist web sites were developed or improved.

## Comparison Group

The required reporting, survey, and interview requirements of the comparison group artists were vitally important to the research design of the ART program. Even though the comparison group received few direct benefits, there was no attrition because of their sustained interest and commitment.

- All eight artists in the comparison cohort stayed engaged and participated from 2017–2019 even though it required submitting reports and attending interviews and assessment meetings.
- Dance makers in this group were aware and supportive of the potential value of the ART program to add knowledge to the field.
- Receipt of an honorarium for participation.
- Each artist received a baseline and exit assessment from the same external team that provided analysis and recommendations about how to create a stronger administrative foundation and business structure.

**86% of the artists met financial targets for earned income and in-kind resources.**



## ART DESIGN CHALLENGES

As a new program, ART had skeletal policies and procedures in place at the beginning of 2017, based in part on other Pentacle programs. ART program directors had to refine and adjust the program guidelines to facilitate and enhance the delivery of administrative services. As noted earlier, developing productive and respectful relationships among artists, mentors, and administrators took time, and in some cases differences in an artist's vision or working style did not align with a mentor or the work schedules or aptitudes of administrators. The following comments are from capacity group artists and mentors:

- Some artists and mentors stated that it took too much time to ramp-up ART, and roles and responsibilities of artists, mentors, and administrators were unclear when the program launched.
- Effective communication was sometimes a challenge among the program participants, particularly within the artist, mentor, and administrator teams early in the process of establishing personal relationships and working routines.
- Sometimes the artist-mentor teams were not compatible, and even though ART program directors arranged new mentors, time was lost when new relationships had to be established and new directions charted. There could be a “courting period” before matches are made.
- Mentors suggested that in the future, they could help design the progress reports that could reflect shared benchmarks and the differences among independent, emerging, and mid-career artists.
- The idea of ART is strong, but it was not originally an artist-driven design. It was designed by administrators, and artists should have had input in the beginning.
- There were few opportunities for peer-to-peer learning and sharing of experience among the capacity-building cohort to build community. Some artists observed that this is a larger issue in the dance field.
- Likewise, mentors did not have periodic or interim group meetings to share their experience and strategies to support their artists.



# Concluding Thoughts

A research and evaluation study process typically tries to control as many variables as possible to produce valid results that may be replicated later. Some large-scale research in different domains can demonstrate reliability to such a degree that results can be generalized and applied to a wider population. In the ART program all the dance makers have a different background and heritage, unique artistic vision and motivation, personal dance vocabulary, and multiple approaches to structuring their administrative support. And they all live, perform, and strive in a challenging arts ecosystem. Added to this variation, within the capacity group, each trio of artist, mentor and administrator had its own internal dynamics and created a personalized working relationship to meet the artist's goals. Similarly, each artist in the comparison group has a great deal of variation.

Even within the differences among all ART artists, there is congruency in the types of administrative positions that both the capacity and comparison cohorts need in order to advance their career trajectories. The top four administrative positions identified in all final reports were:

- Administrative Assistant/Office Manager
- Marketing/Booking and Tour Support
- Management/Executive Director/General Manager
- Development/Individual Giving

Administrative support for all ART dance makers with modest total operating expenses (averaging between \$60,660 and \$79,464) could be addressed through general operating support allocated toward staff positions, fundraising, and marketing. As one mentor stated, "Dedicated funding for administration is a hole in the funding ecology. This data should reinforce the need. This is the way to support artists in the field right now toward sustainability."

ART was an artist-focused initiative first and a research study second. Its primary goal was to support a talented group of artists while demonstrating how administrative support when coupled with a nurturing environment can accelerate the artist's own sense

of agency and career growth. The evaluation and research study of ART contributes to knowledge in the field that others may learn from and adapt.

By design, ART was limited in scope, focusing more on the value of administrative support and less on the current trends, demographics, or ecology of the contemporary dance field in New York City. In a broader context, recent large-scale studies have reported on capacity building for artists and arts organizations, the status of project-based artists, philanthropic trends and grant making, and initiatives directed at addressing diversity, equity, and inclusion. These reports administered by service organizations and artist support groups with funding from government agencies and foundations have made a vital contribution to understanding the forces within the dance and arts community in New York City and nationally. The ART program was informed by these reports [see Appendix], which include:

- State of NYC Dance – Workforce Demographics, Dance/NYC, 2016
- Advancing Fiscally Sponsored Dance Artists and Projects, Dance /NYC, 2017
- To fail and fail big, A Study of Mid-Career Artists – Success and Failure, The Field, 2013
- What Are the Paradigm Shifts Necessary for the Arts Sector to Nurture THRIVING Institutions of Color?, Yancey Consulting, 2018
- Not Just Money: Equity Issues in Cultural Philanthropy, Helicon Collaborative, 2017

Pentacle and other artist support organizations play an important role as learning laboratories where administrators and managers collaborate to inspire artists to reach their personal and professional milestones. As described in this report and others, the artist's vision, whether nascent or fully realized, is the kernel that surrounding elements of the ecosystem must value to ensure that a healthy dance community grows and contributes to the civic life of New York and beyond.

# About pentacle nextSteps

For 40+ years, Pentacle has been here for artists, with various ways to provide arts relief for those in need. Whether it's financial support, infrastructure, or learning how to market online, Pentacle is here to assist. And now, with Pentacle's new nextSteps resource, it's easier than ever to get help, with financial assistance, online resources, community services, and more.

**What is nextSteps, and how does it help artists?** Pentacle nextSteps was created after 18 months of research into ways that administrative support helps artists achieve greater heights. During this time, artistic entities in the study achieved 39% greater success with the help of administrative services.

Pentacle nextSteps offers a constantly updated encyclopedia of knowledge and resources for sustaining an artistic career, with live chat support from experts within the field. The goal is that this information hub will allow all artists – regardless of geographic location, financial means, or educational level – entree to tools they need to achieve their artistic goals. This new resource provides help in areas we've always known are important to artists, such as regular updates on legal and 501c3 questions, tax issues, team-building education, and marketing support.

Administrative support is vital to the creative process, and this new, free nextSteps resource at <https://pentacle-nextsteps.org/> has information about how to sign up for updates, new blog posts, and educational opportunities.

**Join the conversation now, and let's keep moving the arts forward, together.**

# The Voices of ART Artists

The voices of ART artists conclude this report touching on their observations that refer to some of the findings in this study and point to wider concerns for future investigation:

Artists should be at the helm of visioning of projects that are supposed to support them – more cross-pollination among artists, presenters and producers.

More general operating support (GOS) will help provide a foundation for smaller companies. Most GOS is for groups with at least a \$250,000 budget. Fundraising for sustainability is key, not just project support.

The new model is project-based using a fiscal sponsor, instead of creating a not-for-profit organization. Artists want to make work for a core group without being weighed down with an old model.

Artists are starting to rebel against the presenter as mediator between themselves and the audience. Artists are seeking and creating work directly for their own community as they define it.

There is a fundamental shift that is asking organizations and institutions, creators, and presenters to look at ingrained racist issues in order to develop equity and inclusion plans.

More artists of color are working in a collective/collaborative structure driven by a lack of financial support and space resources. Artists and organizations are problem solving themselves – addressing gaps in financial equity and taking control. They are part of the solutions of inequity in the field.

As far as technology goes, the audience is not changing...we are not going back. More performances, workshops, education and social media engagement will be online and digital. Virtual reality will make an impact soon.

## Artist Bios – Capacity Group

### **ANTONIO RAMOS** (*Antonio Ramos and the Gang Bangers*)

Antonio Ramos was born and raised in Puerto Rico where he trained in jazz, salsa and African dance. He later received a B.F.A. in Dance from Purchase College/SUNY. Antonio began his career performing with Ballet Theatre of Puerto Rico, Ballet Hispanico of New York, Ballet Concierto and Ballet Municipal (Puerto Rico). More recently, Antonio has performed with choreographers Mark Dendy, Neil Greenberg, Kari Hooas, Luis Lara Malvacias, Jeremy Nelson, Stephen Petronio, Merian Soto, Kevin Wynn, Ori Flomin and Donna Uchizono, among others. Antonio has taught at the University of Puerto Rico, Ballet de San Juan; Ballet Teatro de Puerto Rico; Ballet Municipal of Puerto Rico; Ballet Concierto; Danza Jazz of Puerto Rico; Dance Space Center; BAAD!/Bronx Academy of Arts and Dance; Latin Dance Festival in New York City; Princeton, Cornell, Wesleyan and Marymount Universities; Barnard College; SUNY/Purchase; The New School; NYU; The International School of Bangkok; Den Norske Ballett Høyskole in Oslo, Norway; and The Palucca Shule in Dresden, Germany. <https://www.antoniodance.com/>

### **DAVALOIS FEARON** (*Davalois Fearon Dance*)

Bessie awardee, Davalois Fearon, is a 2019 recipient of the prestigious MAP Fund Grant and one of Dance Magazine's "7 Up-and-Coming Black Dance Artists Who Should Be On Your Radar." Fearon is a critically acclaimed choreographer, dancer, and educator born in Jamaica and raised in the Bronx. She danced with Stephen Petronio from 2005–2017 and founded Davalois Fearon Dance in 2016 with the mission to push artistic and social boundaries. Her choreography said to reflect a "tenacious virtuosity," has been presented nationally and internationally, including at renowned New York City venues such as the Joyce Theatre, the Metropolitan Museum of Art, and the New Victory Theatre. Among others, Fearon has completed commissions for the Bronx Museum, Harlem Stage, and Barnard College, and has received an Alvin Ailey New Dance Direction Choreography Lab residency and continued support from the Bronx Council on the Arts. She is a professor at Purchase College. <http://www.davaloisfearon.com/>

## **FRANCESCA HARPER** (*The Francesca Harper Project*)

Founded in 2005 by Francesca Harper, The Francesca Harper Project is a not-for-profit company dedicated to creating groundbreaking dance, music, and theater works. Francesca Harper's direction and choreographic work serves as the artistic foundation for the company, but it is the innovation and commitment to humanity and diversity that is fundamental to The Francesca Harper Project. The company aspires to create a unique style – classical dance forms, deconstructed and fused with cutting-edge text, music, and film. The content of the pieces are rooted in the most fundamental themes of creation, imperfection, love, humanity, race, sexuality, politics, and identity. The company debuted with a sold out premiere of *Modo Fusion* at the Ailey Citigroup Theater in August 2005. Since then, FHP has been presented by The 92nd Street Y, Harkness Dance Festival, the Makor/Steinhardt Center and *Solstice: Dancing at the Crossroad* in Times Square sponsored by Dancer's Repsonding to AIDS. More recently the company has been featured at the Holland Dance Festival, Harlem Stage, The Bloomberg Culture Series, The Metropolitan Museum of Art, The Joyce Theater, New Jersey Performing Arts Center (with the New Jersey Symphony Orchestra), New York City Center, Central Park SummerStage, ITE Contemporary Dance Festival, and The Venice Biennale.

<http://thefrancescaharperproject.org/>

## **JEREMY MCQUEEN** (*The Black Iris Project*)

Founded in 2016 by choreographer Jeremy McQueen, The Black Iris Project (BIP) is a ballet collaborative and education vehicle which creates new, relevant classical & contemporary ballet works that celebrate diversity and Black history. Based in New York City, the project hosts a team of predominantly artists of color delivering cross-discipline and wholly original works. Championing individuality, the collaborative harnesses the Black community's inherent creative spirit to encourage and inspire youth of color to pursue art, movement and music as an expressive outlet and a means for collective healing. Since its inception, The BIP has been awarded generous support from the Rockefeller Brothers Fund, Ford Foundation, New Music USA, BET, Shea Moisture, Radio City Rockettes, CUNY Dance Initiative, and has been featured in the New York Times, Elle Magazine, Village Voice, Out Magazine, amongst other publications. To date, The BIP has brought together over a dozen artistic collaborators and 70 performers to create 9 original ballets for over

20 performances around the country, and has served as a catalyst to new ideas on diversifying the dialogue within classical ballet. [www.blackirisproject.org/](http://www.blackirisproject.org/)

### **KIMBERLY BARTOSIK** (*daela*)

Kimberly Bartosik is a 2019 Guggenheim Fellow in Choreography. She is a 2017–20 New York Live Arts Live Feed Residency Artist where her new work will premiere in March 2020. In NYC her work has also been presented by BAM Next Wave 2018, American Realness, FIAF's Crossing the Line Festival, Abrons Art Center, Gibney, Danspace, The Kitchen, and La Mama. Kimberly has toured to Supersense: Festival of the Ecstatic (Melbourne, Australia), LUMBERYARD, Dance Place, Wexner Arts Center, American Dance Festival, The Yard, MASS MoCA/Jacob's Pillow, Flynnspace, Bates Dance Festival, CHURCH, Columbia College (2020), Black Mountain College Museum + Arts Center (2020), Mount Tremper Arts, Festival Rencontres Chorégraphique Internationales, and others. Kimberly is a 2019–20 Center for Ballet and the Arts at NYU Virginia B. Toulmin Women Leaders in Dance Fellow; a 2019–20 Harkness Dance Center AIR @ the 92nd St Y; and a 2019 Exploring the Metropolis (EtM) recipient. She has received support from National Dance Project Production & Touring Grant and Community Engagement Fund awards; MAP Fund; Jerome Foundation; FUSED (French–US Exchange in Dance); Mid-Atlantic Arts Foundation, USArtists International; American Dance Abroad; New Music USA; and Foundation for Contemporary Arts, Grants to Artists and Emergency Grants. Kimberly was a member of the Merce Cunningham Dance company for 9 years and received a Bessie Award for Exceptional Artistry in his work. <https://www.daela.org/>

### **RAJA FEATHER KELLY** (*The Feath3r Theory*)

Choreographer/Director Raja Feather Kelly is the artistic director of New Brooklyn Theatre. In 2009, he founded the dance-theatre-media company the feath3r theory. The two companies merged in 2018. Raja has been awarded a Creative Capital Award (2019), a National Dance Project Production Grant (2019), a Breakout Award from the Stage Directors and Choreographers Foundation (2018), Dance Magazine's inaugural Harkness Promise Award (2018), the Solange MacArthur Award for New Choreography (2016),



and is a three-time Princess Grace Award winner (2017–19). Raja has been named as the 2019–2020 Randjelovic/Stryker Resident Commissioned Artist at New York Live Arts and is an inaugural Jerome Hill Artist Fellow. Over the past decade he has created fifteen evening-length works with his company the feath3r theory to critical acclaim; most recently, UGLY (Black Queer Zoo) at The Bushwick Starr, and We May Never Dance Again® at The Invisible Dog in Brooklyn. Since 2016, Raja has choreographed extensively for Off-Broadway theatre in New York City, most notably for Signature Theatre, Soho Rep, and New York Theatre Workshop and Playwrights Horizons. <http://thefeath3rtheory.com/>

### **STEFANIE BATTEN BLAND** (*Company SBB*)

A Jerome Robbins awardee, Stefanie Batten Bland's interdisciplinary practice interrogates contemporary and historical culture. She situates her work at the intersection of installation and dance-theatre. Based in New York City, she founded Company SBB in France in 2008 while head choreographer at the Paris Opera Comique. In New York City since 2011 SBB and her collaborating artists are in permanent residence at University Settlement, the Company is regularly produced by La MaMa Experimental Theater, which co-presented her new work "Look Who's Coming to Dinner" with FIAF's 2019 Crossing the Line Festival. She has been commissioned by Ailey II, Gina Gibney Dance, Spoleto Festival Italy, Baryshnikov Arts Center, Singapore Frontier Danceland, Brooklyn Museum and others globally. SBB directs dance cinema films that have been shown internationally and creates for fashion and lifestyle partners including Louis Vuitton, VanCleeef & Arpels and Hermes. Known for her unique movement aesthetic, she served as movement director for "Eve's Song" at the Public Theater. An inaugural Women's Movement Initiative Choreographer for ABT, SBB designed a performance installation for the EU at the United Nations highlighting the role the performing arts plays in climate change awareness, and choreographed for Juilliard New Dances. A 2019 fellow for New York University's Center for the Ballet Arts, SBB has been featured in global media including New York Times, Dance Europe Magazine, Brooklyn Rail, Marie Claire, TV 5 Monde and Dance Teacher Magazine. She received her MFA in interdisciplinary arts from Goddard College and lives in SoHo with her family, where she grew up as the daughter of artists. [www.companysbb.org](http://www.companysbb.org)

## **WILL RAWLS**

Will Rawls is a performer, independent choreographer and curator based in New York City. His work has appeared at Dance Theater Workshop, Danspace Project, Dixon Place, The Brooklyn Museum, ISE Cultural Foundation and Mount Tremper Arts. Since 2006, Rawls has collaborated with Kennis Hawkins as the performance art duo, Dance Gang. He has performed with Shen Wei Dance Arts, Noemie LaFrance, nicholasleichterdance, Katie Workum, Neal Medlyn and David Neumann / advanced beginner group. In 2010, Rawls was an interpreter in Tino Sehgal's "This Progress" at the The Guggenheim Museum, New York, and re-performed works by Marina Abramovic at the Museum of Modern Art. Rawls is a guest artist at Bard College and a student mentor for Colorado College's Department of Drama and Dance. Rawls will present a new solo, *Collected Fictions*, at Danspace Project in February 2012 and will appear in Alain Buffard's *Baron Samedi*, premiering April 2012.

## *Artist Bios – Comparison Group*

## **ANDRE M. ZACHERY**

André M. Zachery (b.1981, United States) is a Chicago bred and now Brooklyn-based interdisciplinary artist, scholar and technologist with a BFA from Ailey/Fordham University and MFA in Performance & Interactive Media Arts from CUNY/Brooklyn College. As the artistic director of Renegade Performance Group his practice, research and community engagement artistically focuses on merging of choreography, technology and Black cultural practices through multimedia work. André is a 2016 New York Foundation for the Arts Gregory Millard Fellow in Choreography and 2019 Jerome Hill Foundation Fellow in Choreography. His works through RPG have been presented domestically and internationally, receiving support through several residencies, awards, commissions. These have included the CUNY Dance Initiative, Performance Project Residency at University Settlement, ChoreoQuest Residency at Restoration Arts Brooklyn, 3LD Art & Technology Center, HarvestWorks and a Jerome supported Movement Research AIR. Awarded grants have been from the Brooklyn Arts Council, Harlem Stage Fund for New Work and a Slate Property SPACE Award. Commissions have come from the Brooklyn Museum, Five Myles/

BRIC Biennial and Danspace Project. <http://www.renegadepg.com/>

## **BAIRA**

BAIRA is a Detroit based dance-theatre company under the artistic direction of Shaina and Bryan Baira. BAIRA creates and presents a harmony of gripping performance work, social consciousness, and artistic innovation; cultivating dialogue around the intricacy and intimacy of the human experience. Our unique approach to movement is rooted in exhilarating athleticism, refined sensitivity, and a deeply evocative theatricality. We share BAIRA Movement Philosophy through performances at home and abroad, in community outreach and development programs and by providing movement education and dance training for students of all levels, ages, and abilities. Shaina and Bryan relocated from New York City to Detroit in July 2018 and in collaboration with Wayne State University, have launched 'BAIRA Intensive Detroit' – Summer and Winter Movement Training Intensives for professional/pre-professional dancers. BAIRA is proud to be housed at Wayne State University as the Department's Resident Professional Company and to be current Artists-In-Residence at the Music Hall Center for the Performing Arts in Downtown Detroit. [www.baira.co](http://www.baira.co) | [@mvmntphlosphy](https://twitter.com/mvmntphlosphy)

## **JOHN ZULLO**

John J Zullo, Artistic Director originally from the Bronx, New York and currently resides in NYC. He graduated from American University in 1996 with a Bachelors in Anthropology and 1999 with a Masters of Arts in Dance. Zullo/RawMovement has been performing at various venues in NYC since January 2010. Zullo/RawMovement was selected for the CUNY Dance Initiative Residency and is the artist-in-residence at City College for the creation of the new evening length work "Liable to Change" premiering fall 2017. RawMovement was presented at the 92nd Street Y, BAM for the Everybooty Festival June 2015 & 2016 and was selected for FLICfest 2015 at the Irondale Center in Fort Greene, Brooklyn. RawMovement was co-presented at the Dance Complex in Cambridge, MA, and was presented at the American Dance Institute in Rockville, MD. RawMovement presented 3 seasons in New York City at the 14th Street Y October 2015 with the evening length "The Architecture of Proximity", "The Memory Suite" evening of three works at Danspace Project at St. Mark's Church 2013 and the evening length "How Brief Eternity"

at Theater for the New City 2011. RawMovement has performed for the LaMaMa MOVES! festival 2013, as well as multiple evening presentations of works at Dixon Place and has shown work at Eden's Expressway at Movement Research, the Dumbo Dance Festival and the CoolNYC Festival at the John Ryan Theater in Dumbo, the Ailey Center, City Center Studio 5, Green Space, The LES Festival 2011 through 2016 at Theater for the New City. Zullo was selected for the LaMaMa Spoleto Open in Spoleto, Italy. In 2018 Zullo initiated the Queerly Contemporary Festival presenting regional and national LGBTQ+ artists. Partnering with the 14th Street Y, Zullo is coproducing the 2020 Queerly Contemporary Festival June 2020 and Zullo/RawMovement's 10th anniversary season at Green Space in LIC in March 2020 . <https://www.zullorawmovement.com/>

## MARJANI FORTE

Marjani Fortè-Saunders is a Mother, collaborative artist, and organizer most notably known as a 3 time Bessie award winning, choreographer, performer, and educator. She refers to dance as her sorcery- revolutionary, transformative, wild, ancient, and fresh. Her tools, have been choreography, performance, teaching, and galvanizing community through the arts. She is a proud recipient of the 2018 Outstanding Production and Visual Design Bessie Awards for her latest work Mem- oirs of a... Unicorn, and a 2017 Outstanding Performance Bessie Award as one of 21 Black Womyn and Gender Non-Conforming artists of the collective Skeleton Architecture. She is an Inaugural recipient of the prestigious DanceUSA Fellowship, Jerome Artist Fellowship, and the UBW Choreographic Center Fellowship, and a two-time Princess Grace Foundation awardee. Her work has been nurtured through residencies at the Maggie Allesee National Choreographic Center (MANCC), Lower Manhattan Cultural Center Extended Life Residency, Brooklyn Arts Exchange, and the CUNY Dance Initiative. Humbly, she defines her work by its lineage stemming from culturally rich, vibrant, historic, loving, irreverent conjurers!

## MIRO MAGLOIRE

Lauded as “refreshingly original” by Alastair Macaulay of The New York Times, Miro Magloire is a choreographer and the founder of New Chamber Ballet, for which he continues to create works in his signature, sculpturesque style. “It’s heartening to see work

so focused on the meeting of dance and music,” Macaulay wrote in his Times review, “always you’re aware of an intelligence at work that resists romantic cliché.” Magloire’s choreography is strongly influenced by his initial training as a composer. At age 17 he won a state-wide composition award in his native Germany and went on to study composition at the Cologne Conservatory of Music with Mauricio Kagel, an icon of 20th Century music, before moving to New York City and turning to dance. Magloire’s passion for, and deep understanding of cutting-edge contemporary music has led him to engage in ground-breaking collaborations with musicians, redefining how dancers and musicians can interact on and offstage and introducing the dance world to many of today’s leading composers. The subject of a 2008 full-page profile in the Sunday NY Times, Magloire has been commissioned by Joyce SoHo, Roulette, the Moving Sounds Festival, the Sarasota Opera, Grace Farms Connecticut, and the American Academy in Rome, Italy. [www.new-chamberballet.com](http://www.new-chamberballet.com)

## NI’JA WHITSON

Whitson (LA/NY) is “Bessie” Award winning, gender nonconforming/astral transmogrifying interdisciplinary artist and writer, referred to as “majestic” and “magnetic” by The New York Times, and recognized by Brooklyn Magazine as a culture influencer. Through a critical intersection of gender, sexuality, race, and spirit, they engage a nexus of transdisciplinary and African diasporic performance practices in sacred and conceptual performance. Whitson is a 2019 Creative Capital Awardee, 2018–2019 Urban Bush Women Choreographic Center Fellow Candidate, 2018 MAP Fund recipient and featured choreographer of the Cornel Council for the Arts Biennial. Additional cross-disciplinary residencies and fellowships include Jerome/Camargo, Dance in Process at Gibney, Hedgebrook, LMCC Process Space, Brooklyn Arts Exchange, Movement Research, Bogliasco Fellowship, with commissions including EMPAC, American Realness and Vision festivals, ICA Philadelphia, and recent support from Mertz Gilmore and Jerome Foundations. As a noted innovating practitioner of the Theatrical Jazz Aesthetic, Treinel in Capoeira Angola, and accomplished improviser, Whitson performs nationally with renowned musicians, including a close collaborative partnership with Douglas R. Ewart of the AACM. Other collaborations include experimental and conventional theater, music, and performance with Cynthia Oliver, Jaamil Olawale Kosoko, Virginia Grise, Sharon Bridgforth, Byron Au Yong, and Aaron Jafferis. Whitson received an MFA from The School of the Art Institute of Chi-

cago and a second MFA in Creative Writing from Goddard College, receiving merit and artist awards at both. They are the founder/artistic director of The NWA Project and an assistant professor of experimental choreography at University of California at Riverside.

[www.nijawhitson.com](http://www.nijawhitson.com)

## **PAM TANOWITZ**

Pam Tanowitz Dance unites critically-acclaimed choreographer Pam Tanowitz with a company of world-class dance artists and renowned collaborators in all disciplines. As a choreographer, Pam Tanowitz is known for her abstract treatment of classical and contemporary and movement ideas. The work is deeply rooted in formal structures, manipulated and abstracted by Tanowitz until the viewer sees through to the heart of the dance. The juxtapositions and tensions that Tanowitz creates draws upon the virtuosic skill, musical dexterity, and artistic integrity of the PTD dancers. Since the company was founded in 2002, Pam Tanowitz Dance has received commissions and residencies at The Joyce Theater, Bard Summerscape Festival, New York Live Arts, The Guggenheim Museum's Works & Process series, Dance Theater Workshop, City Center's Fall for Dance Festival, Dancespace Project, Lincoln Center Out of Doors, Chicago Dancing Festival, Baryshnikov Arts Center and Jacob's Pillow Dance Festival. Pam Tanowitz Dance has been selected by the New York Times Best of Dance series in 2013, 2014, 2015, 2017 and 2018. <http://pamtanowitzdance.org/>

## **YAA SAMAR! DANCE THEATRE**

Yaa Samar! Dance Theatre (YSDT) creates invigorating performance and education programs that expand access to- and promote understanding through- the arts. Led by Founding Artistic Director Samar Haddad King, YSDT believes art should be liberating, transformative, and accessible to all. The company operates out of the United States and Arab World, developing groundbreaking methods of working across cultural and geographic borders which have been covered in Dance Magazine, The Huffington Post, and Hyperallergic, among others. Since 2005, the non-profit has fostered the careers of over 50 emerging artists and produced more than 30 original works that have been seen in 10 countries across four continents, uniting diverse artists and audiences in the cre-

ative process. New York City area performances include: Baryshnikov Arts Center, Downtown Dance Festival, Jacob's Pillow, Joyce SoHo, Harlem Stage, LaGuardia Performing Arts Center, Tribeca Performing Arts Center, Queens Museum of Art, Teatro LATEA, and Whitewave Festival; with international performances in: Belgium, France, Germany, Israel, Japan, Jordan, Palestine, South Korea, and Tunisia. In addition to and alongside performances, YSDT provides community engagement programs that engage participants in activities and dialogues that address cultural awareness and deepen understanding, while presenting and cultivating narratives from underrepresented communities. For more information visit: [www.ysdt.org](http://www.ysdt.org).

## *Mentor Bios*

### **BARBARA BRYAN**

Barbara Bryan is the Executive Director of Movement Research and is an independent performing arts producer, manager and curator currently working with Sarah Michelson, Lower Manhattan Cultural Council's Extended Life Residency Program and Pentacle's ART program. From 2000-12, she was the Managing Director of John Jasperse/Thin Man Dance, Inc., Producing Director with Wally Cardona, and Project Director with Jennifer Monson/iLand, Inc. She was guest curator of Jacob's Pillow Dance Festival's Inside/Out Series (Becket, MA) from 2002-12. She was the Associate Director of Danspace Project from 1997-99. She has served as a faculty member, mentor, guest speaker and panelist at various events and convenings in NYC, nationally and abroad. She participated in Race Forward's New York City Racial Equity in the Arts Innovation Lab in 2017-18. While serving as its Executive Director, Movement Research received a 2015 Bessie Award for Outstanding Service to the Field of Dance. Barbara received her MFA in Dance from New York University's Tisch School of the Arts.

### **BOO FROEBEL**

Boo Froebel, independent curator and producer of live performance, consults for the

DeVos Institute of Arts Management and the Pentacle ART Mentor program, among others, produces for David Neumann/ Advanced Beginner Group, and most recently produced *ContraBanned: #MusicUnites* at SXSW 2017, a showcase of artists/bands from the 7 Banned Countries. Previously, Froebel served as Producer of Lincoln Center Festival; Co Executive Producer of the Imagine Festival of Arts, Issues & Ideas (OBIE Award); Curator/Producer of live art at The Whitney Museum; and Artistic Director of Galapagos Art Space (OBIE award). A performance generalist, Froebel has nominated, evaluated, and sat on panels for numerous foundations such as Creative Capital, the CalArts Alpert Award, US Artists International, Foundation for Contemporary Arts, the Lambent Foundation, the MAP Fund and more. She currently sits on the Board of The Poetry Project, and is a past board member of Movement Research. A Minnesota native, Froebel graduated from Sarah Lawrence College.

## **BRIAN ROGERS**

Brian Rogers is a director, video and sound artist, co-founder and artistic director of The Chocolate Factory Theater, which supports the creation of theater, dance, music and multimedia performances at its 5,000 sq ft facility in LIC, Queens. Since 1997, Brian has conceived and/or directed numerous large scale performances at The Chocolate Factory and elsewhere including *Hot Box* (September 2012, co-presented with FIAF's Crossing The Line Festival / January 2013, PS122's COIL Festival / February 2013, EMPAC Center, Troy NY – supported by a MAP Fund grant), the Bessie-nominated *Selective Memory* (July 2010, Mount Tremper Arts / September 2011, The Chocolate Factory / January 2011, PS122's COIL Festival), *redevelop (death valley)* (2009), *2 Husbands* (2007), *Gun Play* (2006), *Audit* (2004), and *Fundamental* (2002). His newest work, *Screamers*, will premiere in 2017.

In addition to his own work, Brian curates The Chocolate Factory's Visiting Artist Program (now in its 11th year) which supports the work of more than 100 theater, dance, music and multimedia artists each year.



## CATHY ZIMMERMAN

Cathy Zimmerman is an independent producer, curator and creative consultant. She has a profound belief in artists as change agents and in the critical role arts and imagination play in creating just and democratic societies. With this core value at the forefront, she has worked for more than 25 years with U.S. and international performing artists and arts organizations in capacities including producing, curating, project development and management, artist representation, public relations and fundraising. Zimmerman was Executive Producer at MAPP International Productions, (1998–2016) –a producer of major performing arts projects that raise critical consciousness and spark social change –working with some of the major contemporary artists of our time, to bring their works and ideas to communities around the world. She is a recipient of the 2018 Fan Taylor Distinguished Service Award for her leadership at MAPP. Currently Zimmerman is a group leader for the Association of Performing Arts Professional’s Leadership Fellows Program and is on the dance and theater faculty at Sarah Lawrence College where she teaches an academic course designed to prepare graduate students with the global perspectives needed as they embark on their professional lives.

## FERNANDO MANECA

Fernando Maneca is currently the Marketing & Communications Director at BAX | Brooklyn Arts Exchange, Board President of New Dance Alliance, and recently became a mentor in Pentacle’s Administrative Resource Team (ART) program. He is also a member of Artists Co-creating Real Equity (ACRE) an affinity group of the People’s Institute for Survival and Beyond, and of the Bessie’s Presenter League. He also co-curated the 8th annual Upstart Festival at BAX with Jillian Peña.

During his career as a performance maker, Maneca’s hybrid performance work was presented at numerous performing arts venues throughout NYC including BAX | Brooklyn Arts Exchange, Danspace Project, Dixon Place, Here Arts Center, The Ontological Theatre, and the 92nd Street Y among others. His work was supported by artist residencies at BAX and at Here Arts Center as well as monetary support from Meet the Composer, the Brooklyn Arts Council, and The Jerome Foundation.

Maneca’s history as a hybrid performance creator, choreographer, designer, arts admin-

istrator and art director has given him a unique perspective and expertise that has been sought out by artists and arts organizations. Fernando is regularly invited to sit on panels for the curation of festivals, the disbursement of grants and awarding of residencies, and he has consulted for numerous arts organizations and individual artists.

## **JUNE POSTER**

June brings many years of extensive experience in all aspects of dance management to her role as a Mentor in the Pentacle A.R.T. Program. She is delighted to be working with two very talented choreographers. Her background has included the following positions: Booking Representative for Rena Shagan Associates; Managing Director of the Stephen Petronio Company; Managing Director of David Gordon/Pick Up Performance Company; Director of Finance and Domestic Booking for the Cunningham Dance Foundation; Director of Development for Meredith Monk/The House Foundation. She has also been a presenter as the Managing Director of BRIC Arts/Media/Brooklyn, a multi-disciplinary cultural organization that presents programs in the performing and visual arts.

## **PHIL CHAN**

Phil Chan currently serves as the Art and Culture Director for IVY, connecting young professionals with leading American museums and performing arts institutions. As a writer, he served as the Executive Editor for FLATT Magazine and contributed to Dance Europe Magazine and the Huffington Post. He was the founding General Manager of the Buck Hill Skytop Music Festival, and was the General Manager for Armitage Gone! Dance and Youth America Grand Prix. He is a graduate of Carleton College and an alumnus of the Ailey School. He served on the National Endowment for the Arts dance panel and the Jadin Wong Award panel presented by the Asian American Arts Alliance, and is on the advisory committee for the Parsons Dance Company. He also serves on Americans for the Arts' private sector council.

## SARAH A.O. ROSNER

Sarah A.O. Rosner hustles maximalism. She is a multimedia performance maker (the A.O. Movement Collective), arts businessperson (A.O. PRO(+ductions)), and postmodern pornographer (AORTA films) who makes work out of Brooklyn, NY. She currently serves as a Managing Consultant for Tere O'Connor Dance and Company SBB / Stefanie Batten Bland, and the Managing Director for Juliana May and Aynsley Vandenbroucke, as well as offering freelance arts business consulting for NYC's makers. She has been featured as a speaker, educator, and panelist by Dance/NYC, Kickstarter, Adobe, Gibney Dance, Dance Theater Workshop/New York Live Arts, CLASS CLASS CLASS, and Dance New Amsterdam, as well as Marymount Manhattan, Sarah Lawrence, Bard and Purchase Colleges.

[www.theAOMC.org](http://www.theAOMC.org) // [www.AORTAfilms.com](http://www.AORTAfilms.com)

## *Researcher Bio*

### HOLLIS HEADRICK

#### **Arts & Cultural Strategies, Inc.**

#### **Arts, Education, and Philanthropy Consultants**

Hollis Headrick is a consultant for arts, education and philanthropic organizations focusing on program development, evaluation and strategic planning. His clients have included the Brooklyn Academy of Music, League of American Orchestras, Lifetime Arts, Lincoln Center Education, Pentacle, National Guild for Community Arts Education, NYC Department of Education, The New York Community Trust, Settlement Music School, Third Street Music School Settlement, Wallace Foundation, and the Washington State Arts Commission among others.

From 2003-06 he was the Director of the Weill Music Institute at Carnegie Hall and managed all education activities. He was the founding Executive Director of the Center for Arts Education (CAE) from 1996-2003, a public-private initiative with New York City government and the Annenberg Foundation to restore arts education in city public schools.

During his tenure, CAE received the New York Governor's Arts Award. From 1990–96 he was Director of the Arts in Education Program at the New York State Council on the Arts. Hollis received the Arts Management Excellence Award from the New York City Arts and Business Council in 2002.

He received a B.A. from the University of Missouri and studied percussion at the Berklee College of Music and New England Conservatory. He plays drums with jazz, pop, and theatre groups in the US and Europe and has performed at the Apollo Theater, BAM, Lincoln Center, Knitting Factory, and at many clubs and corporate events. He serves on the board of directors of the Creative Music Studio, Woodstock, New York, and the Irondale Ensemble Project, and PLG Arts, both in Brooklyn.

## *Research Instruments*

### **Application**

[ART Program Application](#)

### **Assessments**

[2019 Capacity Group Final Assessment Questions](#)

[2019 Comparison Group Final Assessment Questions](#)

### **Reports**

[Admin Structure Review Report](#)

[Financial History Report](#)

[Quarterly Mentor Report](#)

[Touring Activity Report](#)

### **Surveys**

[Capacity Group Survey](#)

[Comparison Group Survey](#)

# Notes

## Developmental Evaluation Process

Michael Quinn Patton, Developmental Evaluation – Applying Complexity Concepts to Enhance Innovation and Use, Guilford Press, 2010.

Thanks to Dr. Rob Horowitz, principal, ArtsResearch, who reviewed FootPath and contributed to the research design. He is Associate Director, Center for Arts Education Research, Teachers College, Columbia University.

# Resources

State of NYC Dance – Workforce Demographics, Dance/NYC, 2016

Advancing Fiscally Sponsored Dance Artists and Projects, Dance /NYC, 2017

To fail and fail big, A Study of Mid-Career Artists – Success and Failure, The Field, 2013

What Are the Paradigm Shifts Necessary for the Arts Sector to Nurture THRIVING Institutions of Color?, Yancey Consulting, 2018

Not Just Money: Equity Issues in Cultural Philanthropy, Helicon Collaborative, 2017

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Pentacle would like to acknowledge the time, thought, and expertise that Hollis Headrick of Arts and Cultural Strategies put into conceiving, designing, and executing the ART study, as well as authoring this report.

Our heartfelt thanks to the eight accomplished arts professionals who mentored the artists of the ART capacity-building cohort: Barbara Bryan, Phil Chan, Boo Froebel, Fernando Maneca, June Poster, Brian Rogers, Sarah A.O. Rosner, and Cathy Zimmerman.

A personal thanks goes to the Pentacle staff whose passion for the artists defies all expectations, and keeps this organization going.

Last but not least, Pentacle's deepest thanks goes to the sixteen artists who gave three years of their lives and collaborated with us whole-heartedly on the ART research project. Because of their support and investment in helping to shape ART, the entire field has gained new wisdom and understanding of how to better serve this and future generations of artists.

# Funders



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[www.pentacle.org](http://www.pentacle.org)  
[www.pentacle-nextsteps.org](http://www.pentacle-nextsteps.org)

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Mara Greenberg, Director



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**FootPath**

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