





2021 MFA IN ARTS LEADERSHIP

***Summary Project
Presentations***

SATURDAY, JUNE 12, 2021
SEATTLE UNIVERSITY



“As a writer, a failure is just information. It’s something that I’ve done wrong in writing, or is inaccurate or unclear. I recognize failure—which is important; some people don’t—and fix it, because it is data, it is information, knowledge of what does not work.”

—Audre Lorde

MFA in Arts Leadership

SEATTLEU[®]

COLLEGE OF ARTS AND SCIENCES



Presentation Schedule

Theme : Margins as Center

9:00 am

Peggy Rooke

Storytelling and Naming as Resistance - Centering Women's Voices and Embodied Knowledge

9:30 am

Amanda Feng

Art and Cultural Exchange: How to Tell Another Side of Stories as an Asian Female Arts Leader

10:00 am

Ashley Marshall

What is the Seattle sound? Examining Seattle's Relationship with Black Music and Black Musicians

10:30 am

Cay Lane Wren

The Museum as Monolith: A Critical Examination of the Modern Museum's Cultural Positionality and the Ethical Implications of Deaccessioning

11:00-11:15 am

Break

Theme : Virtual Innovations

11:15 am

Jared Giammanco

Our Art's Economy is Scuffed: Rather than waiting for a miracle in technology, art will be the miracle technology has been waiting for

11:45 am

Brittany Wu

Convergency of Diasporas: Asian Diasporic Art and Virtual Art Space

12:15 pm

Kevin Vortmann

The Show is Not Enough: How Continued Virtual-Practice Can Sustain and Uplift Live In-Person Theatre Performance

Presentation Schedule

12:45 -1:30 pm	Lunch Break
Theme : Theater as Reimagination	
1:30 pm	Dana Winter <i>Birds On Fire: A Re-Generative Theatre Ensemble for Community Growth and Reconnection</i>
2:00 pm	Sophie Lederman <i>Educators Embody Change (EEC): A Development of Mind and Body Work to Support Educators in Their Lives and in Their Classrooms</i>
2:30 pm	Buddy Todd <i>The Audition: Transforming Process with Empathy and Inclusiveness</i>
3:00-3:15 pm	Break
Theme : Publics as the Arts	
3:15 pm	Tanya Sharp <i>The 'Shadow Pandemic' of Gender-Based Violence (GBV): Activism Art Raises Awareness about GBV During a Global Crisis</i>
3:45 pm	Liz Houlton <i>How to Snag a Corporate Partnership in 10 Days: a strategy guidebook for mid-sized performing arts organizations soliciting corporate support</i>
4:15 pm	Danielle McClune <i>The Arts Permanency Project: A Blueprint</i>
4:45 pm	Closing Remarks and Thank You

MFA Class of 2021

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“Within each thing you’re creating, no matter how you feel like you’re failing within that particular exercise or that particular framework of what you’re working on...there’s something in there that’s opening something up in you.”

- Carol Murillo

Welcome to the Arts Leadership Summary Project Presentations for the MFA '21 Cohort!

Welcome to the MFA 2021 Summary Project Presentations!

It's been a long year for all of us. Our eyes are tired from staring at screens, our bodies rusty from moving less, and our futures unsure given the constant state of change. And yet, we continue to center the arts – our means of human expression – to understand our world and ultimately change it for the better. In this program, you'll find thoughtful titles, well-researched abstracts, and robust bios from the graduating MFA Arts Leadership class of 2021. While this program is thick with meaning and purpose, it is only a small archive of the larger repertoire each student embodies in who they are and what they are passionate about.

We — Roxy Hornbeck and Jasmine Mahmoud, Assistant Professors in Arts Leadership — instructed this year's Summary Project course. This Spring 2021 capstone course integrates MFA in Arts Leadership students' academic, practicum, and professional experience into one applied research project. We had an explicit focus on inquiry or asking questions, citation or honoring past literature, and doing the work of practicing methods relevant to their research projects, analyzing data, and working through ideas and revision towards a paper, presentation, and project. Although the necessity of teaching over Zoom constrained this work, this present time also offered deep questions to root each student's research.

While we've had the great privilege to intentionally engage each student throughout the Spring 2021 Quarter, the truth is that this work has been a hopeful process for students both before and within the MFA Arts Leadership Program. These projects ask us to consider best practices for virtual arts engagements and the role of embodied practice in alleviating burnout. They ask us to focus on histories of Black music in Seattle, and the role of storytelling in centering those who are decentered. They ask us to imagine a world where theatre audition and ensemble practices are more equitable; public art counteracts harm and promotes healing relationships; Black, Asian, and Indigenous lives are affirmed; and the arts are permanently funded through corporate giving and public policy.

These students of MFA '21 leave their mark on the Arts Leadership Program through the infusion of firsthand insights, new approaches, resourceful ideas, and innovative modes of resistance—while working within the epidemiological and oppressive structures of the time. This is a resilient cohort of thinkers, researchers, and dreamers whose Summary Projects imagine arts-inclusive worlds, in response to both recent and historic challenges. They are actively choosing to be present in what it means to lead the arts forward and we could not be more proud to be part of the world they are building.

#dothework

Roxy and Jasmine



Roxy Hornbeck, MFA
Assistant Professor



Jasmine Mahmoud, PhD
Assistant Professor

Peggy Rooke

Storytelling and Naming as Resistance - Centering Women's Voices and Embodied Knowledge

In this project, I will study what meanings and stories are held within the names of five young, American women, how storytelling can act as resistance, and why the practice of naming is important in that process. Centering women's stories matters because what stories predominate, and which are marginalized is a question of power; it is about who is entitled to speak, and who has the authority to decide the meanings of words and actions (Wånggren, 2016). Storytelling can be a form of resistance against oppressive power structures and naming a way to reclaim power over and validate different ways of knowing (Senehi, 2002, Tuhiwai-Smith, 2013). Knowledge rooted in embodied experience and orality, such as storytelling, has long been disqualified and disregarded as "old wives tales" (gendered feminine) compared to the Western ideal of knowledge consolidated in text (Conquergood, 2002). In a world that teaches women to take up as little space as possible, and in a culture that fails to recognize the value of non-western and feminine-gendered ways of knowing, this summary project offers the embodied knowledge of five young American women, and examines how the practice of storytelling and naming can act as resistance, empowerment, and generate generate agency. My research questions are: What meanings and stories are held within the names of five young American women? How can storytelling act as resistance, and why is the practice of naming important in that process?



Peggy Rooke (she/her) is a writer and journalist with a passion for social justice and the arts. She is an international student from Sweden, and holds a B.S. in Multimedia Journalism from Morgan State University. Writing has been a constant in her life, and the stories, people, and places she has encountered since moving to the United States has helped her find her purpose - storytelling. Her college journey has also helped her rediscover her love of different art forms and creative expression, and she hopes to let her writing and the arts intertwine in the future.

Amanda Feng

Art and Cultural Exchange: How to Tell Another Side of Stories as an Asian Female Arts Leader

Since March 2020, an increasing number of incidents of hatred against Asian Americans have focused the attention and spotlight of the public and mainstream media on the AAPI Community and Asian Hate Crime. Despite the multi-culture, multi-language, multi-ethnicity, and diverse identities within this American minority group, labels and stereotypes have been applied to Asian Americans. Asian American artists from different periods have told stories about them through art and culture, and those stories also reflect the changes and development of American society. America is a multicultural society. Cross-cultural exchange expands the narrative of American art. Also, global art and cultural exchanges allow the world to see American culture, and at the same time, let American artists go out and see the world that is changing every day. Through interviews with three Asian female art leaders in Seattle and a case study on the Wing Luke Museum of the Asian Pacific American Experience, I have found my way to tell another side of stories about Asians and Asian Americans as an Asian female art leader – to establish a small nonprofit organization for art and culture exchange. Point, Line & Surface aims to be a public benefit as a Chongqing-Seattle art and cultural exchange platform for artists, organizations, and institutions to exchange minds, creations, and inspirations.

Amanda Feng (she/her) was born and raised in China. After she received her bachelor's degree from the University of Washington, Foster Business School, Amanda went to China and immersed herself in the brand marketing, public relations, media, and art industry for ten years. In her previous job, the JS ECOOL Cultural and Creative Park's marketing manager, an arts and creative cultural center in Chongqing, China, Amanda was responsible for exhibition planning, marketing, and developing networks with other organizations and artists in Chongqing. Amanda moved back to Seattle in 2018 and continued to pursue her love of art and culture. She plans to establish a small art and cultural exchange nonprofit engaging with artists-in-residence and art exhibitions after the MFA Program.



Ashley Marshall

What is the Seattle sound? Examining Seattle's Relationship with Black Music and Black Musicians

What is the Seattle sound? If you're like me, that's a question that makes your mind wonder. It's a lofty question but valid, nonetheless. It's also a question that comes with varying answers. Some may say it's the grunge era and others have different answers. While there is no question that grunge is a part of Seattle as much as the Space Needle and Starbucks, to narrow the vast and eclectic musical community down to one single genre does the City a disservice and dismisses a plethora of musicians that came before then. Despite the City's heavy tech presence, Seattle is a music city with a rich musical heritage. A very big piece of that heritage comes from Black people. Black musicians have been and still are very pivotal in continuing Seattle's 'music city' reputation. Within this paper the relationship between Seattle, Black music and Black musicians will be examined through interviews with local Black musicians Lady A, Drazé, and Shaina Sheperd and community advocates Heidi Jackson, Jazmyn Scott, and Dr. Daudi Abe.



Ashley Marshall (she/her): Currently an MFA Arts Leadership candidate at Seattle University, my focus is being an advocate for arts education and giving back to the community that I've spent 22 years learning and growing in. Now that I've become an adult, I feel it's important to create spaces for youth in marginalized communities to feel comfortable and be able to express themselves freely.

Cay Lane Wren

The Museum as Monolith: A Critical Examination of the Modern Museum's Cultural Positionality and the Ethical Implications of Deaccessioning

In America today, museums are prohibited from selling collection artwork except with the express purpose of buying more collection-worthy art. This barrier to access keeps museums tied to stagnant collections which reflect a more unjust and racist society. The debate around museum oversight has heightened in recent years from dwindling governmental support for the arts and decreasing engagement from private philanthropy. These strict regulations have endured, but with COVID-19 shuttering the arts and national economies and the later quarantine Civil Rights movement demanding increased racial justice and recognition, the art community is feeling more pressure to reconsider what museums can do to survive. I frame these museum conflicts around two questions: how profound is the moral impact of strict deaccession policies, and why does deaccessioning restriction persist on despite deepening evidence that it financially hinders museums and delays justice for marginalized cultural communities?

For the purposes of this work, the process of selling museum collection pieces is known as deaccessioning. To weigh the moral implications of deaccessioning, I examine the colonialist roots of American museums and I reflect that context onto four current cases of museums deaccessioning their art to increase cultural diversity in museum representation. I use examples of artworks from these museums to compare the aesthetics of social disconnect between museums and their diverse communities. Lastly, I summarize decolonizing discourse focused on the ethical implications of museum collections. The result of this research is a fundamental understanding that deaccessioning, and the colonial structuring that inspired it, must be deconstructed through enthusiastic and consenting communal work across the arts sector.



Cay Lane Wren (she/they) has always felt that the arts are an instrument meant for the masses. When she received her Digital Design BA from SeattleU in 2010, she used to volunteer in a variety of community-based nonprofits that focused on marrying art with social justice. It was at that intersection she found her reason to pursue her master's degree. At SeattleU, Cay has worked as a research assistant for the Arts Ecosystem Research Project (AERP), expanding their scope through collaborating with underrepresented communities. She credits this project and working with the ARTL faculty for inspiring her to follow her nose and find the joy in research. Cay is excited to embrace her role as the Program Coordinator of the ARTL department and to continue her research deconstructing colonialist art systems.

Jared Giammanco

Our Art's Economy is Scuffed: Rather than waiting for a miracle in technology, art will be the miracle technology has been waiting for

With the world only just beginning to open back up after pandemic lockdowns, a determination to implement daring strategies that have the potential to forever shift our use of technology and online culture is present. If the performing arts were to inhabit more online spaces, how could arts organizations diversify their revenue to better their economic standing? Further, how could arts organizations inform and expand the available interactions and culture when online?

This study will not question how technology can help the arts, but how the arts can help technology. To explore how arts organizations are informing and expanding methods of online revenue, a focus is shifted on two Seattle organizations, On the Boards and KEXP. By analyzing the online revenue data of each organization's 990s form 2011-2019, a clear picture is formed, highlighting the characteristics of subscription and advertisement-based revenue.

To discuss how organizations could inform and expand the interactions and culture online, interviews and personal participation/observations of Reunited Acappella's online production and performance were collected. Members of Reunited experiences during the production and performance inform a discussion of the importance of building copresence when online. The interactions and culture artists bring during the production process, are also transferred over to the audience viewing a performance. By expanding the available interactions, arts organizations can also explore the use of blockchain and cryptocurrencies that encourage more of these interactions.



Enthralled with music and theater, **Jared** (he/him)'s upbringing in Colorado led him to pursue a degree in vocal performance. While attending the University of Denver's Lamont School of Music, he developed his voice as a performer along with a yearning for a deeper involvement in the arts. Jared is a classically trained vocalist specializing in musical theater. He has performed as Sky Masterson (Guys and Dolls), Luther Billis (South Pacific), Mr. Ford (Merry Wives of Winsor), and Dr. Falke (Die Fledermaus) for the Lamont Opera Theater. Jared also has directed, arranged, and recorded several acapella groups over the years, and is currently a member of Reunited Acappella.

Brittany Wu

Convergency of Diasporas: Asian Diasporic Art and Virtual Art Space

A diversified art environment is in the inevitable development direction of art and the cultural environment under cultural and racial equity. Simultaneously, Asian art and culture, as a cultural subject that is more marginal and neglected than European classical Art and culture, has a relatively shallow connection with the artistic communities in the United States – a region with far-reaching colonial culture. This project aims to establish a new form of cultural venue, namely the Online Asian Art Center. Its task is to analyze the development and establishment of the art platform of a virtual art space during the global panic with the innovative concept of the virtual Asian Art and Culture Center. To dialectically discuss this project's feasibility, virtual Asian Art Space methods and measures will be supported to develop a diversified art environment through cultural equity.

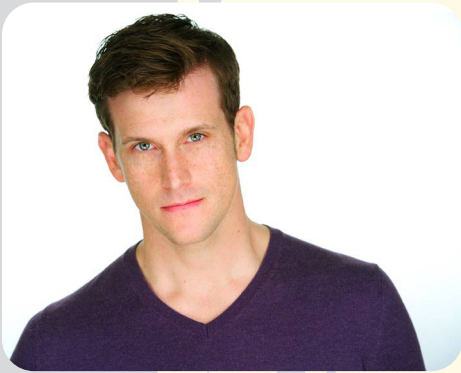
Brittany (Maoyi) Wu (she/her) grew up in South China in a diverse cultural environment and focused on oil painting with passion. Brittany received a BA in Fine arts with a Minor in Finance from Saginaw Valley State University in Michigan. During that time, she worked with the international student administration to develop the art student exchange program and short-term summer program. She moved to Seattle in 2019, where Brittany began her MFA program and completed her one-year marketing practicum in the studio e gallery in Seattle. Upon graduation, she starts her small business related to the art field in 2 years and focuses on cultural exchange and creating exhibitions. She is grateful to the MFA faculty, the MFA 21 cohort, friends, and family. It's her pleasure to meet all her beautiful friends during this journey.



Kevin Vortmann

The Show is Not Enough: How Continued Virtual-Practice Can Sustain and Uplift Live In-Person Theatre Performance

COVID-19 brought the live-performing arts industry to a standstill. Theaters across the world were forced to make a choice between exploring the opportunities to connect and serve their communities through mediated content or pause their pursuit of achieving their missions. This research project situates personal experience, scholars' theories and assertions, quantifiable data, and interviews of arts administrators and practitioners within the frame of one organization's (Village Theatre) journey into producing digital content during a global pandemic. It seeks to examine how shifting attitudes towards mediated content and continued use of the virtual landscape by non-profit theatres can improve an institution's ability to navigate re-entry into live in-person performance. Through this reflective analysis, an argument is made for continued utilization of the mediated as a tool to address accessibility concerns, expand and deepen relationships with communities, and increase an organization's ability to adapt.



Kevin (he/him) has appeared on Broadway, recorded two Grammy nominated albums, coached executives at blue chip companies, and helped arts nonprofits acquire and magnify philanthropic support. A firm believer that actors possess highly transferable and valuable skills, he is an advocate for performing artists developing careers as arts administrators without forsaking performance opportunities. Originally from California, Kevin is a graduate of Northwestern University. After 13 years in New York City, he and his family relocated to Seattle. Kevin currently serves as an Advancement Manager for Village Theatre, is a Senior Training Consultant for Ovation Communication, and maintains a performance career as a guest soloist with symphonies across the United States and abroad. He thanks his family for their incredible support throughout his academic and professional pursuits.



*Shaunyce Omar and band in an image captured during the live-to-tape recording for Village Theatre's Virtual Cabaret Series at the Fremont Abbey with Sessions In Place.
Photo Credit - Kevin Vortmann*

Dana Winter

Birds On Fire: A Re-Generative Theatre Ensemble for Community Growth and Reconnection

Since my arrival in Seattle, I've been sitting with the perspective that radical change—meeting the problems of a scattered theatre ecosystem head-on—is needed and long overdue if the Seattle community wishes to grow. This has been made known to me after coding ethnographic interviews with theatre leaders in both Seattle/the Puget Sound region and across the country, where we discussed topics such as leadership and creative processes in ensemble-based theatre groups, and ways a theatre company can more actively engage with its community. The idea of community care facilitating community growth has been affirmed through archival research of theatre journal articles and essays by professionals in the theatre world. Absorbing this information, I seek to answer this question: How can a collaborative theatre company help foster growth and connection within Seattle's theatre community through a “re-generative” creative ensemble?

I've arrived at an idea for an ensemble-based theatre organization where the creative ensemble of performers and storytellers rotates out after one or two seasons. The goal is a perpetual kaleidoscope of stories and a growing network of storytellers that are not only connected to this ensemble but to the community as well, with an emphasis on inviting emerging and veteran artists to the same party. The final project will culminate in the mapping out of the first season, based on prompts or starting points for building out each story/production, as well as a first attempt at how the details for building and re-building the creative ensemble.

Dana (they/them) was raised in Central Washington, imbued with everlasting loves for writing and music. They come equipped with an extensive background in theatre performance, youth education, and backstage work. A life archivist and librarian at heart, Dana has witnessed and affirmed through research that a theatre ecosystem is only as healthy as the people that make up its community. They hope to take this principle of community care (among many others) and weave it into their future theatre-making, whether in the form of dramaturgy, ensemble-based theatre, literary management, and/or all of the above. A full heart and endless gratitude goes to Dana's own community of family, friends, faculty, and this precious cohort--none of this was, or is, or will be possible without you all.



Sophie Lederman

Educators Embody Change (EEC): A Development of Mind and Body Work to Support Educators in Their Lives and in Their Classrooms

The education system in our country is in crisis. This is true for so many reasons, but for the purposes of this project I am going to focus on the stars of the show: the teachers. Teachers are so underserved and undervalued while being worked to the bone, that 40% of teachers are quitting the field after just five years. This rapid burnout is stemming from countless things, including rigorous standardized testing requirements, lack of support from administration, and an environment of competition that pits the teachers against one another. This is why I have adapted The Viewpoints Method, a stage performance technique for community building and physical awareness, into Educators Embody Change (EEC). EEC looks to support educators through exercises that heighten the senses and ground the body and mind. This method grounds participants in personal and community mindedness and allows individuals to understand what their needs are in order to best fulfill them. In this project, I explore the ways in which EEC can help prevent burnout in teachers, providing support that allows for communities to grow and everyone to benefit. By heightening awareness of the elements of space and time, people learn to ground in themselves, strengthen their empathy, and make connections between the space, the people, and their own place within it.



If you hadn't already guessed, **Sophie** (she/her) is passionate about education and the arts. She went through alternative education systems all her life and received her B.A. in Theater and Education from Vassar College in Poughkeepsie, NY. Sophie made the big move across the country after graduation and has been working as a preschool teacher and educator for the past five years. After graduating with an MFA in Arts Leadership, Sophie intends to pursue work as an advocate for teachers by continuing her work with EEC. She plans to become a certified life coach, specializing in teacher support using arts integration as a technique for grounding and community building.

Buddy Todd

The Audition: Transforming Process with Empathy and Inclusiveness

Between the COVID pandemic and recent violence against Black, Asian, (and even Jewish and Muslim) identities, many theater organizations, of all sizes, starting in 2020, are looking to show value for their communities and, along with releasing statements of solidarity, are issuing special invitations to groups who have been historically marginalized, to engage with them, particularly in the form of an audition. The audition is often one of the first contact points between a theater and the actors. For the actors, this process requires them to display their body and identity, in order to be hired by the often new (to them) organization or production team. When it comes to all-white, or primarily-white, led organizations, the auditions are historically formal, impersonal, and often rushed. Michael Shurtleff, author of *Audition: Everything an Actor Need to Know to Get the Part*, names the audition as a “war between the actor and auditor”. So, when an all-white, or primarily white-led, theater invites groups who are historically marginalized to this “war”, are they contributing to healing, harm, or both?

Using grounded theory and ethnographic research, I am exploring how auditions, when conducted with thoughtful intentionality that honors the humanity of the actors, can be transformed from the “necessary evil” into a valuable contact point for, particularly, white-led theater institutions who wish to connect with their artistic community on a meaningful level. Through the stories of actors and auditors, I intend to create a narrative that highlights new ways of thinking about this competitive process as something meaningful and connective.

Buddy Todd (they/them) is a Seattle based actor/director. Buddy has their BA in Theatre from Eastern Washington University and teaches acting to high school and college students. Buddy just finished serving two years as the Vice Chair of Marketing for Graduate Student Council, at Seattle University, and is a newly inducted member of the Jesuit fraternity, Alpha Sigma Nu. Buddy would like to extend a most sincere thanks to the following: the 2021 MFA cohort, Jerry Dixon, Karen Bystrom, Jessica Spencer, Michelle Harper Kowalczyk, Aimee Decker, Roxy Hornbeck, Jasmine Mahmoud, and all the actors, directors, and casting directors who've contributed or lent their expertise and support on this journey. “A most sincere thanks to Paul Kvamme, for putting up with me while I turned into goo for two years.”



Tanya Sharp

The 'Shadow Pandemic' of Gender-Based Violence (GBV): Activism Art Raises Awareness about GBV During a Global Crisis

Influenced by the social movements of the late 1960s, social activism and art are inextricably linked. Public and activism art diverge where activism art is built on concepts of audience, relationships, communication, and political intention where public art is centered on “place” or “location” (Lacy, 1995). Historically public art is grounded on the principle that offering art accessibility, can solve societal issues, however, public art can't heal those affected during volatile times such as a pandemic, war, or famine (Mlambo-Ngcuka, 2020). Through the lens of gender-based violence (GBV) during the 'Shadow Pandemic,' interviews, case studies and visual mapping methodologies are conducted, to consider new routes of community and avenues to heal so that the disparate elements of personal experiences, in times of crisis, collaborate to define a contemporaneous idea of public. By comparing three art campaigns across different sites and times addressing GBV, gender inequality, and the AIDS crisis, I argue that traditional advertising spaces and street art provide a viable alternative to public art and raise awareness about social issues and promote change. I further investigate how can an arts campaign provide access to resources and relief to communities? How can the creation of street art give a voice to the unheard and address those in need? How has the history of the U.S feminist movement informed public perceptions about GBV?



Tanya Sharp (she/her) is a creative technology professional from Seattle, WA. Her work focuses on public art, community engagement, partnerships, and arts administration. Previously she earned her BFA in Graphic Design from Western Washington University. She began arts leadership serving on the Edmonds Art Commission and as a Board member of Edmonds Center for the Arts (ECA) and has since led the “Take Heart You Are Not Alone” arts campaign, with the primary goal to raise awareness about gender-based violence during the 'Shadow Pandemic'. She is currently chairing procurement for ECA 2021 gala and previously worked with Seattle's Office of Arts and Culture and Cascadia Art Museum as an events coordinator. Upon graduation, Tanya is committed to use street art to raise awareness about gender-based violence and gender-inequality.

Liz Houlton

How to Snag a Corporate Partnership in 10 Days: a strategy guidebook for mid-sized performing arts organizations soliciting corporate support

How to Snag a Corporate Partnership in 10 Days takes a “for beginners” approach to the research question: how do mid-sized performing arts organizations better solicit corporate engagement and advocacy without abandoning community centric values or veering from the mission for a sponsorship opportunity? Using evidence gathered from surveys and interviews with both arts and corporate arts partnership leaders, historical deep dives from the 1980s onward in the changes in funding patterns from the National Endowment for the Arts (NEA) and United States corporate support, as well as a nicely rounded out peek into how the arts economically benefit our communities at large, this guidebook will spell out the first ten days of a corporate partnership strategy for a mid-sized performing arts organization. These tactics are employed to champion the organization’s mission and show an economic return on investment for the corporate partner through an anti-racist and anti-classist lens.

Liz Houlton (she/her) is a retired dance performer, arts advocate, and currently serving as Board Chair for Velocity Dance Center. As a dance performer, she directed the dance for BenDeLaCreme’s *Beware the Terror* at Gaylord Manor (2016-2019), produced an evening length performance alongside Alyssa Casey called *home* (2018), and performed with Beth Terwilleger, Daniel Costa, Anna Connor, and ilvs strauss. Liz graduated from California Institute of the Arts in 2015 with a BFA in Dance Performance and Choreography, and was commissioned by Minnesota Dance Theatre to set her work, *Close Quarters in a Large World* shortly after. While currently a candidate for an MFA in Arts Leadership from Seattle University (MFA '21) she is co-producing the podcast, *Dancers Did That?* with Maris Antolin (MFA '19) and taking care of her sweet pup, Maple Syrup.



***“I think works of art—any form of culture—
have the capability to give people a
certain hope and passion and belief and
conviction that nothing else can.”***

-Shirin Neshat



Danielle McClune

The Arts Permanency Project: A Blueprint

The Arts Permanency Project is an examination of the arts economy, exposing broken systems and supporting the arts as foundational infrastructure in the future. Guided by documentation of the economic impact of the COVID-19 pandemic on working artists, the ensuing rush to fund the arts through emergency relief, and public initiatives to buoy arts legacies in an uncertain future, this research culminates in a blueprint for municipalities to establish equitable arts policies centered on safety nets for arts laborers.

As the U.S. moves toward a tentative reopening of the arts economy, it is paramount that the effects of the pandemic are documented and understood as an ongoing threat, not an isolated event, and that the underlying systems that drive the arts economy do not go back to normal. Rather, a new normal is required to ensure the sustainability of the arts economy in the inevitable event of another global crisis.

Using city, state, and federal programs in the U.S. as case studies for robust arts funding, this project proposes investments in the future of arts economy, infrastructure, and workforce. How is existing policy supportive (or not) of artists as laborers? What does “sustainability” mean in terms of the arts economy? Through creative analysis, The Arts Permanency Project emerges as a policy proposal that honors past successes, current innovations, and new ideas to imagine a sustainable model for civic investment and municipal leadership in the arts workforce.



Danielle McClune (she/her) is a writer, critic and policy researcher based in Seattle. She holds a BA in Creative Writing from The University of Wisconsin Eau Claire and currently works at Microsoft evangelizing design and research in tech. Her ethic is centered on equitable futures for arts workers and the understanding of community as the last vestige of revolution in modern cities (you can follow her newsletter, Boomtown, on Substack). Originally from Wisconsin, she continues to be fueled by nostalgia for a good Midwestern thunderstorm.



*A hand holds a stained glass lightbulb in front of a wall splashed with colorful fractals of light.
Photo c/o Dana Winter*



*The 2021 Graduating Cohort
Arts Leadership, Seattle University*

MFA in Arts Leadership at Seattle University

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*Program Director
and Professor*

Roxy Hornbeck, MFA
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Jasmine Mahmoud, PhD
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