

Embodied and creative experiences of (some) nonprofit arts administrators: A queer, arts-
based inquiry walking policy, practice, and professional lines

Dissertation

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy
in the Graduate School of The Ohio State University

By

Erin Jeane Hoppe

Graduate Program in Arts Administration, Education and Policy

The Ohio State University

2023

Dissertation Committee

James H. Sanders, III, Advisor

Christine Ballengee Morris

JT Eisenhauer Richardson

Dana Carlisle Kletchka

Copyrighted by
Erin Jeane Hoppe
2023

Abstract

Arts administrators labor to bring arts, artists, and audiences together. They develop policies and implement them as practice as they navigate, follow, and disrupt professional norms. This research is grounded in concerns for arts administrator well-being, weary of paying a passion tax, committed to creative ideologies. While worker well-being has become more central to occupational discourse with COVID-19 and social justice movements, more research is needed to understand how well-being is understood and addressed in arts administration. Additionally, as a creative field we know little about how practitioners use creativity in their work, and how it is supported. I argue that attention to bodies, minds, and generally accepted, broad benefits of creativity can improve the practices, policies, pedagogies, and profession of arts administration.

The two main research questions of this inquiry seek new knowledge about the embodied experiences of arts administrators and the role of creativity in their lives. It also asks what queer theory might teach us about arts administration and the political stakes of connecting corporeal and systemic bodies in nonprofit arts administration. To begin answering these questions I employ an arts-based inquiry, utilizing creative approaches to study design (arts-based, queer, emergent), data collection (walking, making art, embodied), analysis (narrative, artful, discourse), and presentation of findings (visual, auditory, literary). A queer theoretical framework performs a queer study of bodies in a

heteronormative field and researcher reflexivity as well as applying queer theory to rethink power, norms, failure, and joy in the field.

This inquiry involves 23 participant collaborators who identify as full-time, nonprofit arts administrators working in the United States. They responded to snowball sampling recruitment strategies for an online call for art/facts or iterative interviews soliciting interest in being reflexive and creative. They generally reflect the field's professional demographics: white, heterosexual, able-bodied, well-educated cis women. They hold nested identities that scale privilege and power and direct their ambitions.

The embodied experiences of arts administrators are liminal spaces between fraying edges and en/folding curves. They fail, un/learn, and try again. Being creative is a personal aesthetic, hobby, and embodied approach to the job's purpose, which can be hindered with social norms. Being creative promotes scaled agency, which is possible, limited, and surreptitious. Findings suggest that by turning attention to embodiment and creativity we might develop new curriculum, professional development, and strategic norms in arts administration to directly connect practices with creativity and policies with agency, improving corporeal and institutional well-being.

This research demonstrates that arts-based inquiries and queer theory open new insights about people, policies, practices, and the profession of arts administration. These frameworks allow us to ask questions in new ways to bring forth lived experiences and possibilities. Creative methods and human-centered theory are valuable ways to reimagine research in arts administration, shift power dynamics, and promote ethical research practices.

Acknowledgments

There are many people who mentor my development as a scholar, educator, arts administrator, and human. I would first like to thank my advisor, Dr. James H. Sanders, III (Dr. Jimmy, Sister Sanders), my queer teacher, mentor, and friend who always knew I would come back to school for a PhD, shares sustenance, and presses me to press against all the norms, with love. I would also like to thank my committee members. Dr. Christine Ballengee Morris made space for my first forays into audio research and helped me find the dissertation finish line. Dr. J. T. Eisenhower Richardson showed me research is more than traditional methods and how to reimagine scholarly writing. Dr. Dana Carlisle Kletchka offered strategies for embodied support over queer talk with tacos.

Additional colleagues in the AAEP department are brilliant and remarkable. Dr. Shari Savage's pedagogical mentorship. Dr. Rachel Skaggs' research mentorship. Dr. Zulal Fazlioglu Akin's writing mentorship. Molly, Gillian, Andrea, and Robin's discourse and friendship. Trace Layer Play's creative research engagement. Lauren and Michelle's help navigating higher education. The Lawrence and Isabel Barnett family fellowship's resources. Everyone and more helped me survive and thrive in grad school.

This inquiry begins and ends with arts administrators. It is an honor to work, create community, and embody care with you. I'm fortunate to find lifelong mentors and friends in these colleagues. Donna Collins encouraged my move to Ohio, taught me about

art advocacy and navigating the sector's norms. Jane D'Angelo is my executive director in confidence, walked me into the embodied concepts of this dissertation, and is the best co-pilot on statewide road trips. I am deeply thankful to every participant collaborator who made this inquiry possible with your time, energy, and willingness to reflect, challenge, play, and create during the research process.

My mom Lynda is everything in my development as a person and professional. She instilled my passion for lifelong learning, and I'm honored to follow in her educator footsteps. She patiently listens to all of my ups and downs, and motivates me with encouraging words and trail mix. My brother Eric teaches me how to speak up for the people we love. My aunt Pat opens my world through birds and travel. My father David and grandfather Jim have been gone for too many years. My dissertation defense on June 13, 2023, is 20 years to the day from my undergraduate graduation, my first Father's Day without a father. I miss them like ocean waves and find them in sunsets. My Hawkins family in-laws are supportive, inquisitive, and know how to have a good time.

Summer Hawkins, my wife, my mirror ball, knows all too well how delicate the lavender haze is that comes at midnights, much like snow at the beach. I'm enchanted by her sweet nothings, belief in me, sustenance, soccer, puzzles, and love. She inspires my creativity. This dissertation would have been possible without our three interrupting cats, but there's nothing like adoring Maxine, Milton, and Merlin purring our laps.

Vita

- 1999 Chaffey High School, Ontario, California
- 2003 B. A., Economics; Minor, Art History & Criticism
University of California, San Diego, La Jolla, CA
- 2003 Intern, Office of Government Affairs, National Endowment for the
Arts, Washington, D.C.
- 2003 – 2005 Program Assistant, Education Department, The John F. Kennedy
Center for the Performing Arts, Washington, D.C.
- 2005 – 2006 Research Assistant, Education Department, American Institutes for
Research, Washington, D.C.
- 2006 – 2007 University Fellowship, The Ohio State University
- 2006 – 2008 Advocacy Research Assistant, Ohio Alliance for Arts Education
- 2007 Intern and Special Projects Consultant, Office of Policy and
Analysis, Smithsonian Institution, Washington, D.C.
- 2007 – 2008 Graduate Assistant and Coordinator, LeFevre Art Gallery, The
Ohio State University, Newark, OH
- 2007 – 2019 Ohio Arts Day Planning Committee, Ohio Citizens for the Arts
- 2008 M.A., Arts Policy and Administration, The Ohio State University
Thesis: *Bridging and building community: The value of a student
and community docent program at the Wexner Center for the Arts.*
Advisor: Margaret J. Wyszomirski
- 2008 – 2019 Statewide Arts Service Organization Representative, Board of
Directors, Ohio Citizens for the Arts
- 2008 – 2009 Executive Director, Operations and Development, VSA arts of
Ohio, Columbus, OH

2009 – 2019	Executive Director, VSA Ohio, Columbus, Ohio
2010 – 2014	Member & Executive Officer, Affiliate Council, VSA International Network, The John F. Kennedy Center for the Performing Arts
2012	Fellow, Next Generation of Nonprofit Leaders, Columbus, OH
2013	Emerging Arts Leader, Community Arts Partnership Awards, Greater Columbus Arts Council
2013 – 2019	Member, VSA Advisory Board, Education Department, The John F. Kennedy Center for the Performing Arts
2013 – 2021	Board Member, Executive Committee, Columbus Arts Marketing Association Membership Committee Co-Chair, Vice Chair, Chair, Immediate Past Chair
2015	Lecturer, AE 5674 <i>Creative Sector & Creative Cities</i> , Department of Arts Administration, Education, and Policy, The Ohio State University, Columbus, OH
2016 – 2018	ADA Ohio Task Force, Center for Disability Empowerment, Ohio
2018 – 2019	Adjunct Faculty, AE 5684 <i>Arts Participation, Cultural Literacy, and Audience Development</i> , Department of Arts Administration, Education, and Policy, The Ohio State University
2019 – 2023	Graduate student, The Ohio State University
2019 – 2021	Barnett Fellow, Department of Arts Administration, Education, and Policy, The Ohio State University
2021	Graduate Teaching Fellow, AE 7300, <i>Teaching at the College Level</i> , Department of Arts Administration, Education, and Policy, The Ohio State University
2021 – 2023	Graduate Teaching Associate, Department of Arts Administration, Education, and Policy, The Ohio State University AU 21, AE 2367, <i>Criticizing Television</i> SP 22, AE 5683, <i>Developing Arts Careers: Positioning Passion</i> AU 22, AE 2700, <i>Criticizing Television</i> SP 23, AE 5683, <i>Developing Arts Careers: Positioning Passion</i>

Publications

- Hoppe, E. J. (2022). Book review: Eco Soma: Pain and joy in speculative performance encounters, Petra Kuppers. *Research in Arts & Education*, 2022(3), 75–80.
<https://doi.org/10.54916/rae.125088>
- Skaggs, R., Hoppe, E. J., & Burke, M. J. (2023). Out of office: The broader implications of changing spaces and places in arts-based work during the COVID-19 pandemic. In I. Woodward, J. Haynes, P. Berkers, A. Dillance, & L. Golemo (Eds.), *Remaking culture and music spaces. Affects, infrastructures, futures* (pp. 88–101). Routledge.
- Skaggs, R., Hoppe, E. J., and Burke, M. J. (2021). How COVID-19 has impacted the needed skills of arts graduates *Strategic National Arts Alumni Partnership DataBrief 9(2)*.
- Skaggs, R., Burke, M. J., and Hoppe, E. J. (2021). How COVID-19 has impacted the needed resources of arts graduates *Strategic National Arts Alumni Partnership DataBrief 9(1)*.
- Hoppe, E. J. (2018). Perspectives of young artists with disabilities. In J. B. Crockett & S. M. Malley (Eds.), *The handbook of arts education and special education: Policy, research, and practices* (pp. 248–266). Routledge.

Field of Study

Major Field: Arts Administration, Education and Policy
Specialization: Cultural Policy

Table of Contents

Abstract	ii
Acknowledgments	iv
Vita	vi
List of Figures	xii
Chapter 1: Introduction	1
Problem Statement	5
Calls for Change	6
Creative Professionals	8
Scholastic Niche	10
The Corporeal and the Institutional	13
Statement of Purpose	14
Research Questions	18
Overview: Methodology, Theory, Methods	20
Rationale for Research	23
Embodied Subjectivities	25
Organization	28
Chapter 2: Conceptual Frameworks.....	30
Creative Conceptions	31
Arts Admins, When	36
Arts Admins, What	43
Arts Admins, Who	48
Arts Admins, Where	55
Arts Admins, How	62
Arts Admins, Why	68
Interlude: Going for a Walk	72

Queer, What	75
Queer, Who	78
Queer, When	83
Queer, Where	87
Queer, How	91
Queer, Why	95
Conclusion	100
Chapter 3: Methodology and Methods	102
Arts-Based Methodology	103
Methods	109
Interviews and Instruments	111
Call for Art/ifacts and Instruments	115
People Policies	119
Researcher Reflexivity	120
Population & Sample	122
Procedures	126
Institutional Review Board	132
Data Analysis	134
Ideological Validity	140
Limitations	142
Ethics	144
Conclusion	149
Chapter 4: Embodied Arts Administrators	151
Participant Collaborators, Who	155
Participant Collaborators, What	167
Participant Collaborators, Where	176
Participant Collaborators, When	197
Participant Collaborators, How	201
Participant Collaborators, Why	215
Chapter 5: Creative Arts Administrators	225
Exhibition Catalog	231
Arts Administrator Art/ifacts	261

Public Pedagogy: Trace Layer Play	279
Chapter 6: Embodied, Creative Reflexivity	287
Queer Study, Being	292
Queer Inquiry, Doing	296
COVID-19 pandemic/endemic	302
Chapter 7: Concluding & To Be Continued	305
Research Questions, Revisited	306
Liminalities	315
Reverberations	317
Futures	320
Debrief	323
References	325
Appendix A: Institutional Review Board Approval Letter	348
Appendix B. Interview Procedures, Protocol, and Privacy	349
Appendix C. Consent Form, Interviews	353
Appendix D. Consent Form, Call for art/ifacts	356
Appendix E. Art/ifact Entries, Plain Text	358

List of Figures

Figure 1 Call for Art/ifacts Web Page Screen Shot	117
Figure 2 Media used to recruit participants	126
Figure 3 Recruitment Outlets, Type, and Reach.....	127
Figure 4 Quantifying Dissertation Data.....	154
Figure 5 Mapping Participant Collaborator Interviews and Art/ifacts	177
Figure 6 Walking with Heather in Ohio	185
Figure 7 Walking with Marina in Pennsylvania	187
Figure 8 Walking with Veronica in Ohio, While She is in Florida (not pictured)	189
Figure 9 Walking with Delaire in Kentucky.....	191
Figure 10 Walking with Kim in Tennessee	193
Figure 11 Walking with Helyn in Ohio	195
Figure 12 Dissertation Timeline Infographic.....	198
Figure 13 <i>What We Have Made Is Real</i> , Heather	235
Figure 14 <i>Contract Slash Resignation</i> , Erin	237
Figure 15 <i>Out of Office</i> , Marina.....	239
Figure 16 <i>Primary Responsibilities, Embellished</i> , Erin.....	242
Figure 17 <i>My Grandfather's Dentures</i> , Veronica	244
Figure 18 <i>Return to Riffe</i> , Erin.....	246
Figure 19 <i>This is My Mind. Hahaha.</i> , Delaire	248
Figure 20 <i>Acronym Soup</i> , Erin.....	250
Figure 21 <i>I'm hoping this will all stick to the paint when we're said and done</i> , Kim	253
Figure 22 <i>Data is People. People are/not Data.</i> , Erin.....	255
Figure 23 <i>The Show Within the Show</i> , in progress, Helyn.....	257

Figure 24 <i>Cabinet of Memory Work</i> , Erin	260
Figure 25 Art/ifact Melody	262
Figure 26 Art/ifact Anonymous 1	263
Figure 27 Art/ifact Jane	264
Figure 28 Art/ifact Anonymous 2	265
Figure 29 Art/ifact Elizabeth	266
Figure 30 Art/ifact Anonymous 3	267
Figure 31 Art/ifact Anonymous 4	268
Figure 32 Art/ifact Molly	269
Figure 33 Art/ifact Anonymous 5	270
Figure 34 Art/ifact Alexandra	271
Figure 35 Art/ifact Sara	273
Figure 36 Art/ifact Anonymous 6	274
Figure 37 Art/ifact Anonymous 7	275
Figure 38 Art/ifact Anonymous 8	276
Figure 39 Art/ifact Anonymous 9	277
Figure 40 Embodied Inquiries During Trace Layer Play II (2022)	280
Figure 41 <i>The Show Within the Show</i> , in situ, Helyn.....	282
Figure 42 Audience VIBES with Heather’s Skates During Trace Layer Play	285
Figure 43 Fleeting Feelings Collage Inspired by Trace Layer Play	290
Figure 44 De-Installation of Art and Art/ifacts After Trace Layer Play III Exhibit.....	324

Chapter 1: Introduction

*Breathe.
Last night I dreamt of
being enrolled in
a contemporary dance class.
It was new and the fit...
uncomfortable.
Virgin sandals squeaking on floors.
We started moving, holding
this limb and or that
steady. Others
performing around me
quickly. s. l. o. w. l. y.
There was a bodily attraction
keeping me in the hazy
space - time - energy.
She branded my arm.
Flesh seared beneath.
Thin lines from
white hot metal. Again. Again.
A thick line. Thicker. An assemblage.
I stayed. I moved. I swayed. I was kinetic.
To tell a story of embodiment, know the body better.
I better know the body.
Which body/ies?
I don't remember
breathing in my dreams.*

This research inquiry uses a qualitative, critical arts-based inquiry to explore nuances of arts administrators' embodied experiences and the role creativity plays in their lives. It aims to learn more about the ontologies and epistemologies in arts administration, with potential implications for policy, practice, and the profession. The

narratives presented here aim to highlight the voices and lived experiences of arts administrators, more nuanced than quantitative demographic studies with potentially inadequate labels. Much of the scholarship in arts administration focuses on best practices for management and policy. Personal portraits and anecdotal stories of arts administration professionals and their lives are historically limited. Understanding who these professionals are, their experiences and use of creativity, and how these interact to affect the field is important for policy, practice, professional development, leadership, and recognition. Even more limited in the scholarship are the use of arts-based methodologies and critical social theories. This research seeks to address these gaps.

A critical arts-based methodology drawing on multiple mediums is employed for its capacity to express complex lived corporeal experiences, forefront voices, evoke resonance, and draw on subversive and transformational possibilities. Research methods for this arts-based inquiry blend more traditional scientific practices such as the interview with more artful approaches of walking and art making. Methods include iterative interviews, collaborative art making, a call for art/ifacts, researcher reflexivity, and excavation of people policies. As the professional titles and types of organizations in this field are heterogenous, so too are this inquiry's participant collaborators. Their voices bring forth experiences, contexts, frictions, emotions, questions, silences, and voices that might inspire radical actions and opportunities to redistribute powers, resources, and values in the field. Being queer and doing queer theory considers the political stakes of knowledge, systems, and norms affecting the field and its fleshy/institutional bodies.

This work builds on past inquiries into art administrator identities and cultural policy by exploring the perspectives and positions of nonprofit arts administrators. Much is intentionally open-ended seeking resonance with readers who might make personal connections, find meaning in the liminal, and pursue actions in their own spaces. The presentation of findings in artistic, aesthetic, and creative modes seeks embodied responses, vulnerability, and different ways of knowing and understanding. It leaves room for future researchers to re/consider the positions shared here, amid the innumerable nested identities represented across arts administration.

It is necessary to establish two terms at the start. Throughout this inquiry I use the term “arts administration” to describe a professional field and practice, and the term “arts administrator” to describe professionals in the field. Depending on history, geography, and perspective, you might instead use the terms arts management, cultural management, arts manager, arts worker, or cultural manager. There are nuanced differences between administration and management, evoking business, leadership, and bureaucracy. Management is used more frequently around the globe. History, values, and economies also mean the word *culture* is used more frequently across the globe than in the United States, where *arts* is used more. My encounters with the profession and higher education programs use the terms arts administration and arts administrator, so they are employed here. I honor different terms when citing references and applying them to this critical framework. My future publications may debate the use of these terms or use the term arts manager (know your audiences). While many people in the arts sector work in a specific medium, I intentionally pluralize “arts” to encapsulate the breadth of the field’s mediums,

interdisciplinarity trends, and because participants in this inquiry work with/in multiple artforms. Arts administrator is used here as one professional identity claimed by some, but not all, who work in the nonprofit arts sector. Ownership of this identity moniker is a prerequisite for participation.

Arts administration does many things to bring arts, artists, and audiences together. It facilitates creative opportunities for bodies to create, express, bond, heal, learn, delight, and seemingly countless other positive outcomes elucidated over the years by patrons, advocates, and researchers. It exists as the innumerable tasks, activities, and interactions needed to produce, present, and provide opportunities for people to participate in creative public offerings. Think (feel): finance, fundraising, marketing, communications, design, education, accessibility, visitor services, evaluation, ticketing, etc. It is a scalable bureaucracy that is part of a scalable arts sector, encompassing and tangential to nonprofit, government, corporate, and entrepreneurial entities. Arts administration requires navigating policies, practices, norms, colleagues, and publics amid an ever-changing and highly influential zeitgeist.

Arts administrators are essential nodes in the creative sector's production, consumption, and service. These professionals work behind the scenes and on the front lines to advance institutional missions and personal values, sometimes in harmony, sometimes in dissonance. They complete tasks outlined in their job descriptions as well as countless other duties as assigned to ensure the show goes on. Arts administrators hold many occupational titles typically tied to their job functions. While artists engage in marketing, curators write catalogues, lighting technicians illuminate sets, and accountants

manage funds, not everyone in the arts claims this professional identity. Instead, the term mostly belongs to those who entered the field via specific higher education programs and is fortified by the academics who guide students and write about the field. Arts administrators are part of constant flows and negotiations of shifting landscapes, reacting in real, delayed, tidal, now, and future times to the crises and opportunities at hand.

Problem Statement

This inquiry seeks new knowledges about several key concerns in the field of nonprofit arts administration and its scholarship. First, there are growing calls for systemic changes as inequitable working conditions that hinder well-being continue to be publicly revealed. Second, in a field distinguished by creativity, we know little about how creativity is used in daily practices by arts administrators. Third, arts administration scholarship generally omits the application of arts-based inquiries and analyses, and critical social theoretical frameworks. Finally, interactions between individual and institutional bodies are largely unexplored in arts administration, beyond managerial applications and case study actors. Without testing a specific hypothesis, I believe exploring rhizomatic relationships among these issues can offer new insights for the field, its professionals, and its scholars. This is an abductive inquiry in which theory, practice, policy, research, and life constantly interact and influence how the research is designed, implemented, analyzed, and presented.

Calls for Change

This inquiry focuses on the nonprofit arts sector where there are feelings among arts administrators that although they love the work, the status quo of their job is neither healthy nor sustainable. Many professional norms, human resource practices, and institutional policies come into conflict with physical and mental well-being, inhibit equity, and may ultimately hinder institutional mission achievement and impact. Internal and external challenges in the field are long-standing: the cost disease of expenses exceeding income (Center for Arts Administration, 1989), well-trained professionals, well-paid professionals, and political and social opinions about what counts as art (Novak-Leonard & Skaggs, 2017) and what ought to be funded by public dollars, among others. The 21st century ushered in new complications, such as rapidly changing technology, which effects how work is done and the audiences who attend, and the rise of the gig economy, which affects the shape of arts administration livelihoods. Whether arts administrators once spoke loudly or quietly about inequities and injustices within the field, calls for change have become quite loud, public, and insistent in the last several years. These acute pressures sparked by the COVID-19 pandemic and renewed social justice movements blur with environmental and human-made disasters and an increasingly polarized political landscape.

All types of arts organizations are touched by critiques of sector injustices and toxic work environments, and most often it seems, are ultimately tied to money and power. Museums are under explicit scrutiny for white supremacy, colonialism, and immense labor disparities behind public-facing invitations that “all are welcome” (Atry

& Murawski, 2019; Greenberger, 2019; Raicovich, 2021; Small, 2022). This has led to a growing unionization movement among museum workers seeking tangible recognitions of their value and worth (Ripley, 2022). Contract workers at Image Comics recently went on strike, and the AFSCME trade union supports numerous efforts for art workers to unionize across the country (Limbong, 2021). Dear White American Theatre Collective (2020) calls for transformative anti-racism action in theater administration and performance, including labor, representation, credit, funding, and “safety first” in all points of contact. Arts administrator bodies appear pushed and pressed by the sector’s structures, policies, and practices to achieve missions, visions, and shifting bottom lines.

These laborers are, in theory and practice, motivated and rewarded with pursuing passion, lifelong learning, altruism, and a little prestige (Dubois, 2015; Dubois & Lepaux, 2019). Unfortunately, pursuing passion in nonprofit organizations comes at a cost. The passion tax “is the ‘tax’ you must pay as an underpaid changemaker. The long hours and unrealistic demands of a social purpose leader where you are meant to feel grateful because you are part of a movement” (Russek et al., 2022, p. 7). Literature on passion tax is scant, but “there seems to be a general rule that the more social value you bring, the less you get paid (with few exceptions, e.g. doctor)” (Forsyth, 2022, p. 59). This may be due to a lack of objective measures of social value, failure of markets to reflect social value, and economic theories which can devalue various categories of workers (Forsyth, 2022). Passion exploitation is further legitimized by both employee and employer with contemporary social conceptions that work is more than a job, it is an opportunity to find meaning and enjoyment (Kim et al., 2020). The nonprofit sector, broadly, is susceptible

to the taxing effects of passion (Le, n.d.), heightened by COVID-19, social justice movements, gig economies, student debt, and politics.

There appears to be an historical, not-so-tacit expectation and acceptance of paying an arts administrator passion tax. In theory and practice, arts administrators do believe in nonprofit missions and visions, broad advocacy messages for policy makers, and grant report impact statements they write. Today, how these passionate ends are achieved, where, when, and at what cost are increasingly contested. In the wake of COVID-19 workers saw museums prioritize objects over bodies (ArtForum, 2020), called for defunding arts administration (Vo, 2020), and hoped for more equitable futures (Cassell, 2020). In a highly variable field, institutional and systemic change that might reduce passion tax is slow, incremental, and met with resistance. Change efforts might be guided by national influences, spearheaded by individuals, or collective actions.

Creative Professionals

Arts administrators work in a field surrounded by artists, creatives, and makers. Their creative outputs boast myriad, positive individual and social outcomes in education, healing, workforce development, economic development, civics, science, technology, and health, among others (Americans for the Arts, 2021). Yet, attention paid to the work of arts administrators is usually focused on increasing efficient managerial job functions and effective policies (Byrnes & Brkić, 2020). Existential considerations of arts administration (management) ruminate on its possible impending death as arts

entrepreneurs reclaim their autonomy (Brkić, 2019) and how practical theories about the profession can protect aesthetic experiences (Stahl & Tröndle, 2019).

Those who have been socialized in the arts and identify with the field may view their work as distinct, even superior to traditional management (Kirchberg & Zembylas, 2010). A generic bureaucrat may not have what it takes to succeed. A certain level of care and concern for the contents of arts administration is necessary. One must grasp the nuances of arts, audiences, and their publics to work in this field (Anderton & Pick, 1995; Varela, 2013). This makes some sense as technical administrative skills may translate across job descriptions, but more discipline specific knowledges and passion may be needed for an arts administrator to work well in an environmental or health organization. Sociological studies find that many arts administrators were previously artists, and some continue their artistic practice as a hobby or side hustle, adjacent to the profession (Dubois & Lepaux, 2019). Others are drawn to the work because of a love for the arts and want to support creative opportunities in a more stable career.

In a creative field, with professionals who have aesthetic affinities, what role does creativity play in the lives of arts administrators? How do they conceive of creativity personally and professionally? Is their administrative work creative? If so, how, when, where, and why? If professional arts administrators are creative in their work, does it come with the same (or different) broad positive outcomes associated with arts participation and creative engagements? If so, how do aspects of being creative at work affect outputs, outcomes, and the field? The field's scholarship dances around this feature

of the work. Deeper understandings of how creativity is applied, its value, and where and why it is needed, might inform professional development and job satisfaction.

Scholastic Niche

This research contributes to underrepresented methodological, theoretical, analytical strategies, and topics in arts administration scholarship. I use an arts-based inquiry more traditionally used in arts education and less traditionally used in arts administration. A queer theoretical framework thinks about arts administration policies and practices through bodies, norms, and power, and it explores how to do queer research. Analysis blends scientific digital coding with artful and aesthetic critical approaches. Much of arts administration's scholarship on its people is quantitative while this qualitative inquiry focuses on individuals and their relationality to other bodies, institutions, and communities.

Arts administration is described as multidisciplinary and interdisciplinary, based on shared values and a network of overlapping interests. Jung (2017) lauds the integration of inquiries in her review of theoretical applications in arts management scholarship. Her findings reveal a plethora of theories from law, sociology, psychology, policy, management, marketing, economics, and even the arts. Arts-based approaches and critical social theories are generally missing. My own literature review on queer, race, disability, crip, feminist, Indigenous or other humanities theories in arts administration produced few examples. I take Jung's (2017) call for interdisciplinary research to heart, as "an asset in the process of always becoming and an important factor in growing the field in an

organic way” to pursue new ideas in a rapidly changing environment (p. 13). Butler-Kisber et al. (2002) note that researchers may disagree on the need for methodological transparency, reporting and publishing with more general terms such as ‘quantitative’ or ‘qualitative.’ My literature review did not yield scholarship centering arts-based inquiries, a framework readily used in arts education and medium-specific inquiries (e.g., dance, theater). Nor does the term “body” appear in the preeminent arts administration journals. Creative methods yielding creative data that thinks with queer theory necessitates additional, critical, artful analysis. In this inquiry, narrative analysis is embodied (Bresler, 2006a), discourse analysis is inspired by Michel Foucault (Foucault, 1972; Graham, 2011), and artful analysis is critical (Barrett, 1994) and aesthetically based to promote connections among art, artist, and audience (Bresler, 2006b). I seek to contribute to areas of research missing in the field.¹

Bodies may be a central component of the arts, but they are often categorized for outcome-based administration, even when they are the focus of equity work. Quantitative demographic studies help us better see trends in sector identities, even if incomplete and difficult to contain in boxes. Some arts research and advocacy organizations are rethinking demographic collection, seeking more inclusive and less restrictive labels to count and code bodies (Sullivan, 2018). There are also dis/incentives to authentic reporting personal demographics when power is in play: staff members may not wish to disclose their sexuality, a volunteer may not want to disclose gender fluidity, hidden

¹ Please email hopper.19@buckeyemail.osu.edu with examples of arts administration-specific research employing critical, human-centered theories and other creative research strategies.

disabilities are notoriously difficult to collect just by looking at an audience, a funder has the power of recourse if attendance numbers are stagnant or not representative of community statistics. Similarly, arts administrators must answer calls by funders to collect and report on demographic diversity in the organization (board, staff, volunteers) and for audiences. Quantitative efforts are numerical, meant to offer bird's-eye views. But statistics mean little to the individual. For detail, turn toward the qualitative.

This work does not claim arts administration scholarship is absent people portraits, their problems, and possibilities. Arts administration case studies detail interactions between people and macro systems (MacNeill et al., 2018), meso institutions (Glow et al., 2021), and micro programs (Hoppe, 2008). Historic and theoretical perspectives include individual voices (DiMaggio, 1987; Peterson, 1987). Sociological portraits of arts administrators account for their behavior as a social group and consider practice, skill, and value “to locate arts management in the structure of class systems and of the workforce, as well as in [a] complex web of relationships” (Dubois & Lepaux, 2019, p. 39). The etymological meanings of management imply taking care of arts and culture with professionals heeding ethics, commitment, and responsibility for a surrounding community, “thus, it is necessary to broaden the discourse of arts management in an interdisciplinary manner by sociological, philosophical, and other noneconomic perspectives, functions, and objectives” (Kirchberg & Zembylas 2010, p. 2). I take this call for more than managerial practices to heart and re/turn to the artistic, creative, and educational pillars of the field.

The Corporeal and the Institutional

Arts administrators constitute and are constituted by policies they discern and devise, then implement practices to enforce policies in a constant policy/practice feedback loop. Policies are perceived and real hegemonic institutional methods for regulation. Behind every institution are real people with varying degrees of power, who write and administer layers of policies. Policies are meant to control bodies, in all their fleshiness. But policies can't control all bodies, in their messiness. These bodies certainly feel the institutional bodies where their bodies work, thrive, struggle, and exist. How do these professionals perceive the impacts of policies on their bodies? To what extent does a body realize a policy's control? To what extent can a body affect or deflect policy? How does practice, the other side of the policy coin, come into play?

I contend we need to know more about *how* the bodies of arts administrators *are* doing, being, and becoming. This may shed new light on *how* arts administration *is*, how the field provides opportunities for some and denies others with barriers. Certainly, some arts administrator bodies are more privileged than others. Demographic studies indicate this profession is populated by primarily majority and privileged identities. Indeed, many of the loudest calls for radical change are led by Black, Indigenous, people of color, Queer, disabled, and other systemically marginalized persons. There are dis/incentives for bodies to labor along the same path and dis/incentives to rupture the status quo. Where you sit and who you are matters in the path you choose and your ability to act. Still, justice efforts insist on noticing inequities wherever they lie, and critical theory looks for differences within perceived hegemonies. This inquiry focuses on nonprofit

sector arts administrators. The bodies in this inquiry reflect many of the majority identities and privileged positions characteristic of the field. They also hold intersectional minority identities. An increased understanding of the field means unpacking perceptions of power and how such power is wielded (or not) for justice.

I believe arts administrators are keenly aware of the embodied experiences but may attend more to other bodies (supervisors, colleagues, partners, funders, artists, publics) in the process of getting work done. Which bodies matter most? Must it be a hierarchy of constituent needs? What conditions of the body are necessary to fulfill the missions of arts organizations? Where does a body fit (or not) in an institution? When, how, where, and why does a body decide to seek change? What about the spaces *between* bodies, where meaning is constructed, and assemblages lead to new knowings and effects? The physical body's intimate connections to mind, mood, and memory impact these encounters in very real and un/expected ways. How the body *is* should matter.

Statement of Purpose

This arts-based inquiry, employing a queer theoretical framework, seeks narratives to crystalize new knowledges about arts administrator bodies and their creative conceptions as they navigate innumerable human and institutional bodies in a creative field. Lived experiences are a primary component of this inquiry, which are well represented through artistic expression. Within those experiences, I attend to the body and embodiment, with its emphasis on sensation, memory, and interaction, as a central feature of our existence and culture (Csordas, 1990; Snowber, 2016; Springgay, 2008).

Embodied experiences affect how arts administrators are and how they do their work in the creative sector (DeVereaux, 2019a; Lange, 2020; Wainwright et al., 2006). These experiences and their affects constantly re/shape the field and call for excavation and re/action. The creative framework of this inquiry is expansive, considering how arts administrators consume creative outputs, aesthetic practices, administrative practices, and embodied approaches to the work. This research tells queer-ish stories about the work of arts administrators. Stories occur in the context of the United States' arts sector, where I live, work, strive, thrive, persist, and resist. I focus on the nonprofit sector because it is where I worked for two decades. It holds public service and educational rationales which carry certain, varied, and competing stakeholder expectations.

These are temporal stories, told in the present context of a world interrupted by and recovering from COVID-19, reflecting on histories and memories, looking ahead to real and imagined futures. Part of my ontology involves some difficulty with linear time, developed by privileged humans to organize lives and advance economies and societies. I inhabit that linear time in the Western American world. My digital calendar is full. My smartwatch keeps me on task, reminding me to stand each hour. I also feel past, present, and future all at once. Monday, May, 1:30 a.m., and 2023 are more than constructed labels. They are sunlight and moonlight and bird migration and warmth and then and now. By the time this story was written, COVID-19's variants are a less acute pandemic and more persistently endemic. So, these stories are told in and out of time. They are unique. They are multi-vocal. They are limbs from bodies seeking resonance. Every voice in these pages has reasons for sharing their stories, interest in getting creative and

reflexive, interest in qualitative research, interest in findings and potential to improve bodies, the profession, and its policies and practices.

The field of arts administration is broad, blurry, and burgeoning (DeVereaux, 2019a). With its myriad technical and creative facets, it might be considered an indiscipline, with “overlapping boundaries of fixed disciplines that seek reproduction to maintain their disciplinary power,” theorized by Rancière and elucidated by Kalin (2014, p. 132). The field is also described as facing “a double deficit of legitimacy, caught as it is between opposing objections originating, on the one hand, in the arts field, and, on the other, in the management field” (Evard & Colbert, 2000, p. 8). Whichever your view, crossing borders, or caught between them, both are true. I am attracted to this liminality and draw on analogous research strategies for this inquiry.

This research is a necessarily partial accounting of experiences. My ontological position holds that truths are multiple, constructed by bodies, time, and context. Knowledge is partial, powerful, and changes over time. Life is too complicated for grand narratives. Still, patterns are possible and expected. Sociologists would shudder and scientists who developed COVID-19 vaccines might cringe at my dismissal of a universal theory, yet both understand variations and variants. I gesture toward these variables.

This research is about the spaces between bodies, practices, and policies, in the middle, when/where “things pick up speed” (Deleuze & Guattari, 1987, p. 25). The research persists in re/searching what may be uncovered by exploring the relationships between these bodies and how systems that regulate bodies, ruptured for justice and well-being. Education policy scholar Wanda Pillow (1997) shows how bodies are contested in

policy, that “the body is not so easily separable” from existence and regulation (p. 360). Conceiving of policy, and its sibling practice, as a corporeal biopower means neither policy, nor body, is neutral. Bodies are precarious and problematic, messy, and fleshy (Ahmed, 2004; Butler, 1990; Foucault, 1980). They have contradictory experiences and one’s well-being may mean another’s injury. Attention to embodiment, with its critiques, queering, and interruption is essential. By turning our attention to the bodies regulated by and productive of policies, we might identify new frames for de/regulation, for a new policy archaeology in arts administration (Scheurich, 1994). In turn, we might affect professional practice and academic aims. For the better. At least in theory.

Methodology, theory, analysis, and findings are all here. I straddle traditional ideas of arts administration scholarship and creative influences in data collection, analysis, and presentation. Data is another weighty term, and scholars in our post-post ontological turns press what it means *to be data*, how it is collected, interpreted, and applied (Lather, 2016; Lather & St. Pierre, 2013; St. Pierre, 2011; St. Pierre & Pillow, 2000). My candidacy exam disabused notions of a post-qualitative inquiry, but its marks remain, and its tenets remain a vastly open field for future research in arts administration. I aim to overlap and oppose traditions in arts administration scholarship with its creative cousins. Interviews are face to face, but also occur walking side by side, and making artwork with our eyes shifting from each other to canvases and back. A survey is replaced with a creative call for art/ifacts. An arts-based inquiry refuses a single artistic medium. My theoretical framework is and does queer theory, thinks with, but beyond gender and sexuality, to resist normative frameworks and evoke new possibilities. Analysis includes

codes, narratives, poetics, audios, and visuals. Findings are presented as a partial performance of the profession with creative juxtapositions.

Research Questions

As with most dissertation events, this research inquiry took many shapes before the words you read today. Inevitably it will shift again, and again, and again, and again post-production, with old and new inquiries affected by the process. Thousands of pages, hundreds of authors, scores of conversations refine and deepen the academic's pursuits. Initially, I found myself troubled to move away from well-laid plans but was unable to bracket the effects of my lived experiences, my becomings, my kill-joys. I was troubled by inadequate labels, partial demographics, outcome-based measurements, the slippage of creativity from my life, the slippage of my body away from administration into academia, the January 6 insurrection, the murders of Breonna Taylor and George Floyd, Don't Say Gay legislation, COVID-19, fires, floods, and more. Amid all the statistics, the numbers felt massive yet ephemeral.² Individual bodies, their breaths and breadth, matter most — or should matter most, in my house of values. To me, the individual has always mattered more than grand narratives. Movements such as #metoo, #sayhername, and #itgetsbetter are not just trends or statistics, they are people, bodies and affects. Original plans to collect demographics or study professional development, to turn a tired phrase, pivoted.

² I wrote this sentence in May 2022, when one million American lives are lost to the pandemic (Bosman, 2022). One year later, in May 2023, as I make final edits, [1,131, 819 American lives are lost to COVID-19](#) and policymakers [declare the pandemic over](#), now endemic.

This dissertation endeavor may have been less complicated with more focus on an art form (musical theater), job function (marketing), or force of nature (COVID-19). Try as I might, the *field* draws me in, *matters* to me, *affects* me. It is nebulous, shifting, and dis/embodyed. Attempting to bracket this work got me into the same kind of trouble Ahmed (2015) described in her efforts to bracket feminism in philosophy, which requires persistent willfulness to get in trouble. So, I am out to trouble the field by attending to its bodies, embodiments, affects, and objects, each a reflection and piece of a whole, whose edges fringe and expand. I seek to trouble the systemic by attending to the corporeal. Reflections shift depending on the time of day, season, perspective, attitude, mood. Image, text, field, idea, identity — none can be contained by frame/s (Derrida, 1987).

For a practical person, my research is messier than expected. Nobody told me academia was clean. There is value in the methodological, theoretical, practical, artistic messiness, which can affect queer norms and power hierarchies (Campbell & Farrier, 2015; Mackney & Young, 2021). There is value in pressing against a field pursuing legitimacy with more experimental strategies and re/turning to its artistic pillar. My research questions address issues discussed in the problem statement, exploring ways to elucidate dialogue and action among arts administration's bodies and creative bonds that tie through a queer critical arts-based inquiry.

- How do the embodied experiences of female arts administrators affect the practice, policy, and field of nonprofit arts administration?
- What role does creativity play in the lives of arts administrators, and what might it teach us about the field's ontology and epistemology?

- What can queer theory teach us about arts administration and its professionals?
Dare I ask.
- What are the political stakes for the field of arts administration under the lens of a queer, critical arts-based inquiry linking the systemic and the corporeal?

Overview: Methodology, Theory, Methods

This inquiry uses a qualitative, critical arts-based inquiry (ABI) to begin answering my research questions. ABI embraces messier and radical notions, possibilities, understandings, and representations of arts administrator experiences. I draw on the arts for its centrality to the field's mission, vision, and purpose. Art creates visceral, embodied, affective, and reflexive experiences, fosters dialogue among varied voices, facilitates meaning with its openings, and supports social justice efforts. I believe creativity distinguishes arts administration from other management arenas, not for better or worse, but as an exciting feature to illuminate new insights. ABI promotes sharing and experiencing stories in multiple, accessible modalities. It makes space for personal expression beyond words and personal meaning made by audiences.

ABI is historicized amid postmodern turns toward activism in social sciences and art (Finley, 2005). ABI was encouraged by an ethics of care for research participants, now collaborators (Lincoln, 1995). Concerns about authentic representation drew calls for artistic skills in researchers (Eisner, 1998) and a wider narrative range (Tierney, 1998). The hyphen in arts-based indicates relationships with ideas outside art, arguing for the value of different knowledges. My own degree will be born from the Department of

Arts Administration, Education and Policy. Granted, we use commas, not hyphens, but synthesizing, drawing on, merging, and playing in the liminal spaces between these disciplines is the vision behind the department, my degree, and this dissertation.

ABI utilizes a range of arts-based tools throughout the research endeavor. Like arts administration and my own professional experience, this arts-based inquiry is unmoored from a specific art form, open to the process and participant collaborators' interests. Narratives are documented and presented in varied shapes, sizes, and voices: visual, auditory, textual, poetic, conversational, and embodied in first-second-third persons. ABI acknowledges research is not objective and lived experiences are never fully captured or represented (Lincoln & Denzin, 2003). The artistic process, artistic methodology, artistic analysis, and artistic representation enhance lived experiences.

Critical ABI seeks collaboration, dialogue, inclusivity, and reflexivity, which spurs emotion, advocacy, and action among audiences. Critical inquiry seeks to “understand the systems of power and oppression at play in society and [searches] for ways to disrupt unjust systemic power structures” (Finley, 2005, p. 2). I think and work with critical queer theory as a member of both queer and arts administrator communities. This critical theory “is not simply the quest to understand life but to change it” (Tierney, 1997, p. 4). Dialogue and discursive action engage people in narrating their lived experiences and critiquing social problems (Given, 2012).

Voice is always a challenge (Esposito & Evans-Winters, 2022; Lincoln & Denzin, 2003; Richardson & St. Pierre, 2018). Interviews, artmaking, and art/ifacts are opportunities for storying and co-constructing meanings with participant collaborators.

Dialogue, walking, and creating are all process-oriented individual and cultural performances focused on arts administrators' everyday experiences meant to yield emotion/embodiment, norms/doubts, and questions/possibilities. In these methods, I aim to “construct a field for play; there is a physical dimension to making something, a confluence of mind and body applied in efforts to understand” (Finley, 2005, p. 686).

Public audiencing of research can foster findings in new spaces and resistance politics (Lincoln, 2001). Un/expected public audiencing opportunities during the research shifted and advanced this process. A consulting collaboration with peer arts administrators helped me better understand needs, interests, and personal/professional perceptions. Participation in a graduate student research collective, *Trace Layer Play*, furthered my creativity, offered insight into how people might respond to questions of embodiment, and placed the research in a gallery.

A queer theoretical framework centers this work on bodies, norms, and power. Soon after queer theory appeared in academia, scholars sought to apply its tenets in their own spaces and introduce structure to an idea resisting organization. Others hesitated to think queerly, fortified in science, policy, and other outcome-centered fields. While exceptions are sure to exist, arts administration does not typically apply critical theories to its scholarship: Queer, feminist, critical race, crip, post-structural, Indigenous, or otherwise.³ In being/becoming a queer study, I explore diffractions from

³ Arts administration scholarship here is distinct from arts, arts education, organizational sciences, and education, where many examples of critical theory application exist.

heteronormativity and the relationality between a queer researcher and straight participant collaborators. In doing queer theory, I explore power, norms, instability, and failure.

This research inquiry's methods crystallize and triangulate perspectives on my research questions. Some participant collaborators join me in three interviews: getting to know each other over Zoom, going for a walk together in varied environments, and making artwork together. Multiple interviews encourage rapport and trust, which are essential for discussing numerous and sometimes sensitive topics, mutual vulnerability, and the time needed to reflect on the art making prompt: our embodied experiences as arts administrators. An online Call for Art/ifacts to arts administrators reflects a widely used activity in the field (calls for art), provides a comparison for how people reflect on the prompt without hours of close interaction, and requires less labor to encourage more participation. I engage in critical reflexivity given my intimate connection to the topic, the collaborative role I assume with interview participants, and to critique my own memories and assumptions about life as an arts administrator. Finally, I employ discourse analysis of select institutional policies to consider historical positions, power, and subjectification affecting interview participants, practices, and policies.

Rationale for Research

Arts administration professionalized in the mid-20th century, motivated by efficiently and effectively managing an unruly discipline. Some consider the field has arrived as a formal discipline with journals and conferences and higher education programs (Evard & Colbert, 2000). Arts administration may be reaching a midlife crisis

in 2023, with some not so sure it has arrived (Heidelberg, 2019b). The same cost-disease and audience-development tribulations from its youth persist in new forms, complicated by a globalized society well into the Anthropocene era of human dominance and environmental impact. Attention to social justice, technology changes, and worker demands mean its future is anything but certain. This inquiry focuses on the nonprofit sector where calls for systemic change and individual well-being intensify (Dear White American Theatre Collective, 2020; Raicovich, 2021; Ripley, 2022). I take a political stance that the well-being of arts administrators impacts the field's direction as they navigate systems and bodies in pursuit of creative ideologies. This inquiry invites arts administration scholarship to attend to the field's ongoing challenges by asking old questions in new ways and entirely new questions.

This research is significant in its questions and design. It thinks about old questions of efficient and effective administration in new ways, connected to embodied experiences rather than best/better practices. It forefronts new questions about arts administrator creativity working in service to creative organizations, missions, artists, and audiences. This inquiry uses an arts-based methodology (Bresler, 2006b; Leavy, 2020) and creative methods (walking and making) to elucidate different kinds of qualitative stories and valid ways of knowing (Sinner et al., 2006) not traditionally used in arts administration scholarship (Jung, 2017). It uses queer theory to rethink the being and becoming of arts administrator identities and doing critical work to destabilize norms. It re/starts conversations about discourses of practice in a field unaccustomed to critical, human-centered theories. It is political in its insistence on individual well-being as it

seeks resonance with readers. It hopes to turn creative cracks in the system into embodied agency, as “embodied knowing is real knowledge” (Esposito & Evans-Winters, 2022, p. 31). This inquiry is also significant in its documentation of the under-told histories of female arts administrators during a potential inflection point for the field.

Embodied Subjectivities

In a story about bodies, I cannot ignore my own. My voices, interpretations, ideas, questions, assumptions, errors, sweat, and creativity are everywhere in this research. I begin where I am, which is always un/becoming. My nested identities and lived experiences are primarily privileged. A white, able-bodied, queer, upper/middle class, educated woman. I have relational identities as wife, daughter, sister, niece, aunt, friend, colleague, acquaintance, stranger, student, teacher, researcher, maker. I grew up in suburban southern California, moved to Washington, D.C. after college graduation, and unexpectedly found myself making my adult life in Ohio. My father died of brain cancer while I was in college. I came out during my 20s, and since then my identity labels evolved from straight to lesbian to bisexual to queer. My brown hair is graying but my eyes are sharp after corrective surgery. I am an avid bird watcher, love to take walks (running hurts my knees), and regularly start new home improvement projects with my wife while wrangling our three cats. I struggle with exercise and mindfulness and eye contact, seemingly at odds with research focusing on embodiment. This challenge helps me grow awareness of myself and others.

I pursued arts administration after a failed chemistry major and inspirational art history professor. Here, my organizational skills serve a lifelong interest in creative spaces and practices. I am drawn to behind-the-scenes, to see, feel, and know how *The Phantom of the Opera* spectacle came to be when I first saw it in person circa age 11. I inadvertently became a generalist, a framing some in arts administration scholarship advocate (Dorn, 1992; Jeffri, 1983). Amid the day-to-day roles, time was scant to think deeply about the episteme in which I operated. I worked in government advocacy, national education partnerships, museum research, statewide disability accessibility, and higher education. I wore every hat to run a small nonprofit, with other duties as assigned, but do not actually like to wear hats. All these costume changes were mentally, emotionally, and physically exhausting. I question my dedication to the practice, no longer willing to pay the nonprofit arts passion tax. Plenty of people are overworked and underpaid. How many actually leave the proverbial building for the possibility of greener pastures? Returning to academia, donning yet another hat with a different kind of passion tax, I reflect on my own experiences, adjacently problematize professional norms, and think about how to make the field's practices and policies more just.

Eleven years of my arts administration life were spent as the executive director of an organization increasing access to the arts for people with disabilities (bodies never fairly contested), across Ohio, with a budget of \$200,000. Over the years, I justified impact and existence by counting bodies for funders and stakeholders. My body was surrounded and affected by a buffet of shifting bodies. I followed and made policies directly impacting thousands of people. I will never know the full effects of those policies

and the practices of their implementation. When COVID-19 shut down the globe (at least partially, temporarily), I vacillated between relief and guilt to no longer be responsible for an organizational body always already operating in survival mode with a scarcity mindset. My retreat to ivory towers remains tethered to social justice in my field and advancing better practices, if now at an arm's length. I vacillate when describing my professional identity: arts administrator, past/recovering arts administrator, academic, educator, all the above, others.

Working in creative spaces and doing creative research calls my creative conceptions into the picture. My creative practices are scant, a little-a artist. I never envisioned myself on a stage or found the passion or skill for a fine arts degree. I did have arts education as a child, art-on-a-cart, playing my father's clarinet, a family who took me to museums and musicals. I love casual encounters with making, singing off-key, and am a happy arts patron. Most of the arts administrators I know seem attached to a creative practice: active musicians, former dancers, visual artists with aesthetically pleasing to-do lists. My lined notebooks are filled with lists, check boxes, and nearly exclusively, blue ink. Still, creativity is more than formal practice. Arts education has long demonstrated that arts engagement builds all those social-emotional and 21st century skills supporting a well-rounded life, from teamwork to critical thinking. If arts administration does differ from other managerial work in its connection to creativity, how does it manifest in and affect the lives of its professionals? How does it affect the field?

This background may be more or less than you need to understand the role I played as a researcher. Being a researcher has surprising similarities with my arts

administrator days. My *role* is to follow the doctoral candidate's responsibilities, with other duties as assigned, to structure a research inquiry with provocative questions in search of new insights about arts administration. My *purpose* is to create an environment for arts administrators to come together, dialogue, and find personal takeaways through a guided, reflective, mobile, creative process. My *purpose* is listening to and sharing individual voices that might affect the policy, practice, and professional development of arts administrators with the hope of promoting greater equity, care, and well-being. More reflexivity is exposed as you continue reading.

Organization

My arts administration career includes membership and leadership roles in the Columbus Arts Marketing Association, the first professional association in the United States by and for arts marketers. My two-year term as chair began in January 2020, during which I oversaw two influential events. Operationally, we streamlined our piecemeal processes with a new content management system to ease the load on a volunteer executive committee. We also experienced COVID-19 and kept working, focused on who, what, where, when, how, and why. These sometimes porous categories are what an organization is all about and are the essential components of an effective press release. Doing this arts marketing work and thinking about the title of my podcast, *Arts Admins, Who?* (Hoppe, 2020) influenced the organization of conceptual frameworks and presentation of findings. Some findings perform aspects of arts administration, shaped like the professional documents with which arts administrators are familiar.

Chapter 2 presents this inquiry's conceptual framework. I begin with conceptions of creativity and develop a framework for arts administration, including its history, ontology, professionals, spaces, actions, and purpose. Preceded by a walking interlude, the theoretical framework summarizes queer theory's evolution, application, and bodies with arts administration connections. Chapter 3 describes the research methodology, methods, and analysis. I detail who participated, materials and procedures used to collect data, and analytical strategies. I also address validity, limitations, and ethical assurances. Like bodies and minds, data and analysis are difficult to separate and thus presented alongside each other. Chapter 4 focuses on my first research question about the embodied experiences of arts administrators, sharing participant collaborator profiles, descriptions of what they do, where they work and this research's spaces, the impact of time on arts administrators and this inquiry, how their work is possible, and why they pursue this profession. Chapter 5 focuses on my second research question about the role of creativity in the lives and work of arts administrators. I share a catalog of artwork created during interviews, responses to the call for art/ifacts, and a public pedagogy experience in the form of a gallery exhibition. Chapter 6 is reflexive, interrogating my experiences, perspectives, doing and being queer theory, and COVID-19's effects on the inquiry. I conclude by summarizing answers to the research questions, suggesting future research, with the hope this inquiry resonates with you to inspire your own questions and actions.

Chapter 2: Conceptual Frameworks

Creativity + Arts Administration + Bodies + Queer Theory = ?!

This inquiry is an emergent arts-based, qualitative approach to exploring the embodied and creative experiences of arts administrators and how those lived experiences interact with practices, policies, and the profession. I ask what queer theory might teach us about arts administration's fleshy, organizational bodies, and the political stakes of a critical, arts-based inquiry. With an emphasis on description, interpretation, and reverberation, I entwine literature, theory, practice, policy, and praxis.

This chapter begins with a literature review of creative conceptions and the when, what, who, where, how, and why of arts administration. Creativity is presented as a scale of possible conceptions germane to this inquiry. Arts Administration, *When* provides a brief history of the field's development. *What* describes the roles and purposes of arts administrators. *Who* seeks some insight into demographic and personal characteristics known about the field. *Where* situates the field of arts administration amid its places and spaces. *How* considers the field's praxis, with emphasis on higher education's impact on the field, complemented by lifelong learning spaces. *Why* returns to field's purpose and professional drives.

The primary theoretical framework for this inquiry is queer theory, for which I also provide a what, when, where, why, how, and who of its conception in this inquiry,

including embodied experiences. Arts administration scholarship uses many theoretical framings, touted for interdisciplinary strengths, often serving outcomes-based and legitimizing goals (Jung, 2017; Redaelli & Paquette, 2016). With exceptions, arts administration does not apply feminist, critical race, disability, post-structural, Indigenous, or queer theories as forms of inquiry.⁴ Perhaps a hesitation to apply critical lenses resides in traditionally humanist, state-aligned management and policy. Or, as a younger field reaching toward professionalization, arts administration is still catching up. Or, research reflects what stakeholders in the academy and field believe is important: efficiency and effectiveness. Or, perhaps, as Berlant and Warner (1995) suggest, asking what something like queer theory teaches us about *X* “is not frequently posed, for the fear that the answer would be, Nothing” (p. 348). I accept their unofficial dare, looking at creative bodies to unsettle norms and resist dichotomies.

Creative Conceptions

What do you think of when you hear the word “creativity”? Onto-epistemologically, creativity can be a noun, adjective, and verb influencing being and becoming. The word contains concepts and expressions long explored and debated and refined by scholars in myriad fields where creativity is individual, institutional, and structural. Creativity may be part of what makes us human, but creative conceptions shift throughout history, derived from social zeitgeists, only making its way into dictionaries

⁴ Arts administration scholarship is distinct from arts, arts education, management and organizational science, and education, where critical theory applications are abundant. I suspect critical theory is being applied to arts administration, but initial searches were less than satiating.

after World War II (Sawyer, 2011). Creativity is more ubiquitous in the 21st century, part of intersectional discourses in education, business, science, civics, health care, media, politics, and more. Interdisciplinary approaches to understanding creativity can have positive implications for realizing individual talents and possibilities, yielding better problem-solvers for modern society's challenges, recognizing creativity's impact on mental health, and helping educators teach more effectively (Sawyer, 2011).

Creative conceptions can be loosely framed as individual (drawing on psychology) and sociocultural (drawing on sociology). An individualist framework situates creativity internally; a person makes new connections to develop new ideas they express in the world (Sawyer, 2011). With roots in psychology, Rhodes (1961) outlined four P's of individual creativity: being *person* (personality, intellect, temperament, habits, attitudes, values, behavior); mental *process* (motivation, perception, learning, thinking, communicating); relational *press* (effects of interactions between individuals and the environment); and expressed *products* (ideas embodied in tangible forms). Context is an important aspect of understanding how creativity works and is expressed, always shifting, informed by time, norms, symbols, and rules (Csikszentmihalyi, 1990). Psychology's approach to domain-based creativity has expanded over time to include artistic, scientific, entrepreneurial, interpersonal relationships, and communication (Kaufman, 2012). Psychologically, creatives are historically viewed as "others," lone, mad, and starving artists. Though some of these negative connotations shifted, creatives still experience "othering" (Leung, 2016). Structural privilege means excluding and devaluing workers. Other identities and creative sectors work in service to non-creative fields.

In a sociocultural framework, creativity is about how groups collectively generate ideas and innovations, judged by social groups for value and usefulness (Sawyer, 2011). Belying the domain of art as the product of lone genius, creativity is facilitated and constrained by interactions between individuals, networks, and social structures. Many sociological studies of creativity are more about 21st century conceptions of creative industries, creative workers, and creative processes (Lingo & Tepper, 2013). Soon after technologies and markets in the 20th century meant developing specialized skill sets to contribute to larger products such as films and music. Today's creative norms include generalization, flexibility, and broad competencies (Lingo & Tepper, 2013). This parallels the rise in discourse and praxis to develop skills and competencies to meet the demands of work in a globalized, technologically advanced 21st century. The National Research Council identified three broad clusters of 21st century skills: cognitive (problem solving, critical thinking, systems thinking), interpersonal (complex communication, social, teamwork, cultural sensitivity), and intrapersonal (self-management, time management, adaptability, executive functioning) (Koenig, 2011). Advocates quickly aligned these skills with creativity, arts, and arts education, though some question advocacy discourse emphasizing the utility of these skills for work rather than as a source of lifelong learning (Logsdon, 2013).

The domain of education holds evolving ideas and ideologies about creativity and art, discourses shaping pedagogy and policy. Without tracing too many American education histories, the turn of the 20th century is marked by the progressive education movement, resisting formalism and embracing child-centered learning and teaching

(Reese, 2001). Dewey's (1916) *Democracy of Education* stressed growth, experience, and activity as essential components of an education promoting democratic character. His laboratory schools and Maria Montessori's schools rejected rote learning for playful experiences grounded in environments, aesthetics, and relationality. The mid-20th century brought about the Arts in Education movement, averring art is more than a formal discipline, it is an experience worth democratizing with attention to equity, efforts supported by the Elementary and Secondary Education Act of 1965 (Madeja, 1992). Two decades later, the National Endowment for the Arts (1988) reported basic art education did not exist in U.S. schools, with gaps between commitment and practice, and uneven resource investments, charging school systems with adapting standardized and measurable arts curriculum. The No Child Left Behind Act of 2001 escalated accountability, standards, and assessment in all aspects of education, including arts. As attention to science, technology, engineering, and math (STEM) grew, arts education advocates stressed the value of incorporating the arts (STEAM) to grow support for aesthetic, creative learning among schools, parents, and policymakers.

Another creative conception is the notion of “big-C” and “little-c” creativity (Sawyer, 2011). Big-C-Creativity encompasses “only solutions to extremely difficult problems, or significant works of art” while little-c-creativity doesn't “require anything socially valuable; rather the act of creativity is enough...any and all works are considered creative” (Sawyer, p. 27). Research on big-C may be more prevalent for its measurability; little-c is harder to define. This big-C/little-c dichotomy is problematic, with vast

amounts of gray area and judgmental measurability of what is considered difficult, significant, and valuable, shifting with personal opinions and social zeitgeists.

With all these evolving conceptions, how does today's general public conceive of creativity? Research by Novak-Leonard et al. (2021) finds Americans today consider creativity as *innovative* (thoughts, ideas), *useful* (problem-solving, actualizing), and an *internal orientation* (personality, ways of being). The public also names creativity in specific domains: art/artistic, STEM, business and entrepreneurship, social interactions, civic interactions, and everyday settings. Notable mentions include beauty, religion, and nature. People with structural privilege, white adults, college educated adults, working adults, and women are significantly more likely to associate creativity with art and artists. Novak-Leonard's, et. al. (2021) findings affirm that though big-C creative products are well-regarded, the everyday processes of little-c creativity impacts more people. This suggests policy and practice meant to bolster creativity and its positive effects might attend less to grand utility and more to lifelong learning.

My academic return was, in part, to spend more time thinking about big theories of creative conceptions, process, and production. I received a departmental fellowship, which included a small cohort, mentorship, and field school to explore projects supporting research interests. I was discovering podcasts and decided to start my own. *Arts Admins, Who?* (Hoppe, n.d.) “explored identity, lifelong learning, cultural policy, and a lot of miscellany through the voices of arts administrators.” Some of the interview questions I used for the podcast are revived in this research. *Tell me about your journey into arts administration. Do you get to be creative in your professional role?* I designed a

logo in word processing software and taught myself how to edit audio using open-source software. Launched in January 2020, I completed three in person recordings before the pandemic changed everyone's plans. Technology made it possible to continue interviewing colleagues. *Arts Admins, Who?* included eight episodes⁵ and helped focus this inquiry's efforts to better understand the lived and creative experiences of arts administrators. The title, *Arts Admins, Who?* partly inspired the organization of this and other chapters. Who, what, where, when, how, and why are critical components in scholarship and journalistic reporting. I begin with *when* for historical perspective.

Arts Admins, When

“There was from the start difficulty with the term ‘arts administrator.’” —
Anderton & Pick, 1995, p. 116

The formal historical period of arts administration is younger than other disciplines, and it is far from straight, even as it tries to get in line and justify its existence. The origins of arts administration as a field are wrapped in a lavender haze, depending on the scholar's ontology, epistemology, geographic location, access, and interest. Tales of broad and particular arts administration histories are more thoroughly explored in other spaces (for example: Byrnes & Brkić, 2020; DeVereaux, 2019a; Dewey, 2003; DiMaggio, 1987; Paquette & Redaelli, 2015; Peterson, 1987; Pick & Anderton, 1995). Still, many stories examining historical precedents and people who

⁵ Thank you to Morgan Green, Rachel Skaggs, a panel conversation with Back to Back Theatre Company, Janelle Hallett, Sharbreon Plummer, Gillian Kim, Jessica Huth, and De'Avin Mitchell. All eight podcast episodes can be accessed at <https://soundcloud.com/user-592759444>.

influenced the field's development remain to be told and exist as sites for future research, which should focus on the role of women and queer arts administrators.⁶ Most scholars agree the field formalized in the mid-20th century, becoming increasingly complex, even uncertain, for the individuals, institutions, and sectors into which it sprawls. A shadow of the present. This brief-ish history of arts administration focuses on its rise as a profession and scholarly discipline. It situates this inquiry amid socio-political-economic zeitgeists.

Historically, the people who produced Grecian state-sponsored theater, presented Shakespearean plays at The Globe theater, and toured Buffalo Bill's Wild West Show in 19th century America may be considered the field's forebearers (Krenn, 2017). They performed many of the same functions, financing and marketing, but would not have identified with the modern moniker. Peterson's (1987) "impresario" is widely used to describe early arts managers after the Civil War to the mid-20th century. The impresario came from diverse backgrounds, used managerial skills and "combined traditionalistic authority, charisma, and entrepreneurship" (p. 162). Impresarios were buffers between aesthetic leadership and necessary behind-the-scenes work to present public arts experiences. No specialized training was required, but most had a liberal arts education. They drew on privilege, social capital, mentorship, and artistic expertise. There was always performance, passion, and charm to bring arts and audiences together.

Myriad factors in the 20th century led to the decline of charismatic, connected, entrepreneurial impresarios and rise of formally educated, bureaucratic administrators

⁶ DeVereaux (2019b) notes the early impact and writings of Alvin H. Reiss, whose collection of arts administration literature is housed at The Ohio State University. I accessed four early arts administration surveys from the Collection, not knowing their rarity, now hoping to conduct future historical research.

(Peterson, 1987). Early in the century, arts organizations transformed from sole proprietorships to nonprofit corporations with new influxes of philanthropic funds (Redaelli, 2012). The 1960s marks a confluence of internal and external factors yielding exponential effects. As the number and size of arts organizations increased, so did bureaucracy, task complexity, and specialization. Production costs outpaced revenue streams, and stakeholders called for accountability. The founding of the National Endowment for the Arts (NEA), state, and regional arts councils created a public funding system steeped in layers of policy, complexity, and accountability. As public funding tends to support innovative programming, not operations, earned income and audiences needed to keep up. Audience growth was attributed to rising education levels and the idea that arts were central to society (Smith, 1969). Arts leaders and cultural diplomats pushed for investments, centralizing arts and culture's role in the growth of America's international reputation (Krenn, 2017). President Lyndon B. Johnson's Great Society ushered in a host of social and economic legislation and regulation, corresponding with an overall bureaucratic turn in the American work force (Jacoby, 2004).

Taken together, these opportunities and challenges spurred leaders in the arts, philanthropy, and government to seek strategies to better support arts organizations. Though there was talk of solving "cost disease" (expenses exceed income) with more funding, louder voices called for reimagining the arts administrator with greater management skills focused on efficiency. Early efforts took the form of the loaned expert, accountants, lawyers, and fundraisers from corporations, but for-profit ideas often conflicted with nonprofit arts models (Peterson, 1987). Some of the early confusion and

consternation about the moniker “arts administrator” was part of the endeavor to re/train resistant impresarios and artistic managers in administrative skills, with short-term workshops subsidized by foundations, trade associations, and the NEA (Laughlin, 2017; Smith, 1969). These efforts proved insufficient. Viability studies were conducted, symposiums were held, and universities were called on to provide the longer-term effort and formality needed to train a new generation of arts administrators (Rockefeller Brothers Panel, 1965, cited in Laughlin, 2017).

The 1970s was a time of change, growth, decline, and advocacy. Contemporary, postmodern art was more rebellious, embodied, female, and queer. Arts organizations and audiences continued growing in number and size. Higher education took up the call to formalize training with degree programs, and by 1977 there were 18 universities offering graduate degrees with concentrations in arts administration in various departments, compared to a handful that were established in the 1960s (Center for Arts Administration, 1977). Functionally, arts administrators were considered skilled managers navigating multiple, complex organizational systems. Their purpose was to create the conditions necessary for artistic visions to be recognized in front of the largest possible audiences (Committee of Enquiry, 1972). As the field has always included well-educated individuals holding degrees in art history, management, and education, for example (DiMaggio, 1987), not all practitioners were convinced of the need for formal, specialized trainings under the banner of arts administration (Varela, 2013).

Structural cost-disease problems persisted, complicated by an economic recession, which led to greater operating deficits, reduced programming, and temporary closures in

arts organizations of all sizes (Wyszomirski, 2013). Arts organizations enjoyed the advocacy of NEA Chairwoman Nancy Hanks, who sought to buttress and stabilize nonprofit arts organizations with new grants and brought arts service organizations into conversation, strengthening the broader arts community. Art policy's focus on artistic excellence led to debates between elitism and populism. Hanks' successors emphasized diversity, vitality, and innovation, while broadening the "arts" to include aspects of culture. This affected the funding, content, and public perception of arts organizations, all to be managed by arts administrators.

The social, political, and economic booms and busts of the 1980s were reflected in arts administration. While the review of arts administration training programs continued to justify existence as managers of accountability, cost disease, and increasing audiences (with new box office competition), they cited dealing with demands by artists for better working conditions and pay (Center for Arts Administration, 1987). Professionalization grew quickly in the 1980s, evidenced by the rise of higher education programs in the United States (Cuyler, et al., 2020). Higher education continued advocating for specialized training in the management of people to achieve objectives. This focus led some to lament the loss of the "generalist" with time to think, read, write, talk, and address problems in the field without thinking about budgets, listening to echo chambers, and grabbing hot-button issues (Jeffri, 1988). The arts sector began working earnestly in service to other virtues, particularly the focus of public funders concerned with decency, "Caught in the middle ground [of accessibility and excellence], arts managers keep trying to find ways to dispense funds, help artists, foster art, preserve

tradition, and find personal satisfaction” (Jeffri, 1988, p. 7). Amid the capitalist boom and mass marketing of the 1980s, arts administration became a full-fledged business.

The culture wars of the early 1990s created grave problems for nonprofit arts administration and policy. Nevertheless, arts administrators persisted with advocacy and by embracing public values the arts could create for social and economic concerns. The market and managerial turn were overwhelmed with calls for arts administration training focused on aesthetic concerns, but those voices never fully disappeared (Anderton & Pick, 1995; Brkić, 2009; Dorn, 1992). Art and its appreciation remain critical to the work. Kuesters (2010) argues the arts administrator is not so ontologically separate from the artistic director, holding both managerial and aesthetic orientations, constantly switching between these functions for the welfare of the organization. The turn of the century saw the field’s continued growth in scope and size, adding professional journals, associations, university programs, and a global network heavily influenced by Western theory, practice, and language (Mandel, 2017; Rentschler & Shilbury, 2008). Arts administration was further complicated by rapidly changing technologies, social media, and evolving conceptions of entrepreneurship and the creative industries’ scope.

Today, growing discourse in the field concerns the empirical and theoretical bases for its existence, purpose, and value (Byrnes & Brkić, 2020; DeVereaux, 2009; Varela, 2013). This might be a sort of midlife crisis for arts administration, which grew up following the direction of norms and systems under which it was born, looking back to its impresario forebearers and ahead to possible futures. Some suggest the arts administrator’s role is more important than ever to build understanding and respect

between people, locally and globally (Mandel, 2017). Others foresee the death of the art administrator as entrepreneurship grows, locally and globally (Brkić, 2019). In the wake of COVID-19, Anh Vo (2020) advocates for defunding the capitalist system of arts administration, which only ever begets more administration and under-values artists and educators. The future of arts administration is a discourse of practice worth having.

My time as an arts administrator was unfixed. I didn't clock in and out. At one time, I attempted to document my time for a funder, losing time to time sheets instead of taking time to make a call or site visit. I worked on mailing lists and wrapped up film screenings at 11 p.m. I took five-hour day trips to visit one school and five-day work trips to attend conferences. Arts administrators are always working in the future, present, and past — planning, implementing, reporting. What worked last year must be improved for next year; what we plan for next year affects today's labor. My fiscal year ran July 1 through June 30, but that funder works on a calendar year, and another follows the federal government's October 1 through September 30 fiscal year. What year is it now?

The arts administration landscape continues changing amid calls for social justice, COVID-19, liberal education critiques, shifting funding structures, inflation, and climate change. Blurry beginnings and persistent, contemporary ontological and epistemological questions amid flowing global ethno-, techno-, finance-, media-, and idea-scapes (Appadurai, 1996) makes for an uncertain future. At the center of all this are individuals, who re/act in real and tidal time to manage personal, professional, and social demands, performing their job descriptions and other duties as assigned.

Arts Admins, What

The previous section provides an overview of the relatively short history of this profession and discipline, which matter in discourse about the *what* of arts administration. For the purpose of this inquiry, I suggest the role (what) of arts administration is to bring arts, artists, and audiences together in liminal spaces, with the purpose (why) of creating positive individual and community outcomes. This is one of many word-smithed rhizomatic interpretations of what arts administration is, which vary across time, geography, and positionality. It is difficult to account for the field's intellectual and practical diversity when arts administration is existentially complicated by a "job role/function/purpose forever wedged into the in-between (between art and public, art and artist, artist and public, government and art...the list goes on)" (DeVereaux, 2020, p. 15). This section considers the *what* of arts administration as a field, the daily job roles and functions of its professionals, and current sociocultural issues impacting the work.

Contemporary arts administrators work in a field shaped in part from the rise of bureaucratic nonprofit organizations in the United States (Redaelli, 2012) and its persistent status as an "intellectual offshoot of...artistic disciplines, business management, and nonprofit management" (Heidelberg, 2019, p. 54). At the turn of the century, some scholars argued the field officially arrived as a discipline, nested within, but distinct from management, offering new knowledges, publications, conferences, and specialized training (Evard & Colbert, 2000). Two decades later, there are compelling reasons to question this arrival. Heidelberg (2019) uses Wilensky's (1964) criteria for professionalization to demonstrate gaps and barriers: resistance to defining who is/not

qualified, the lack of endorsed or preferred training paths, lack of a distinct professional association, absence of an endorsed research agenda, and “relative obscurity with regard to the general public [contributing to] the inability of the field to fully articulate its own identity” (Heidelberg, 2019, p. 62). Real and perceived barriers to entry with real and perceived lack of professional support maintains privilege and limits diversity. Still, un/professionalized arts administrators work daily to enact short- and long-term plans.

“We need to hire a Director of Marketing. But we also need an office manager and an IT person. Let’s combine it all into one and call it Director of Marketing, Communications, and Administration” (@artsadminssay, Twitter, 6/14/21).

What do arts administrators know about their work roles and how do they know it? Foucault (1970) argues that historical periods have underlying epistemic assumptions, “more solid, more archaic, less dubious, always more ‘true’ than the theories that attempt to give those expressions explicit form, exhaustive application, or philosophical foundation” (p. xxi). Arts administrators may have explicit knowledge and theoretical groundings from higher education classrooms, or they may have tacit knowledge of what their work entails from field-based learning. Ideally, both are embodied to promote autonomy, respect, and well-being (Heidelberg, 2019b). Performing arts executive director Shane Jewell (2015) suggests six skills “young” arts managers need to have read more like red flags: “Your calendar is no longer your own...Public speaking is a requirement. Train now...Donor software: know it...What 40-hour workweek?... Don’t kill them with kindness, slaughter them with it. *You have to be nice to everyone...*Social media: tread carefully” (paras. 2 – 6). Jewell wraps up this advice column by asserting

that if all these threats(?), requirements(?), warnings(?), truths(?) sound good to you, it will be a fulfilling life.

Throughout this inquiry I iterate the variety and variability of arts administration work to enact missions and programs. Any number of managerial skills and administrative tasks are called into play at once. Some argue this “polyvalence and pluriactivity are antidotes to routine...an opportunity to achieve self-fulfillment” (Dubois & Lepaux, 2019, p. 43). The occupational title “arts administrator” was born with complications, perhaps more complicated today. It may be a better descriptor of ontological being than what arts administrators do and become. As this disparate field expands in size and scope amid unfurling globalization and social-economic-media-techno-scapes, so too do responsibilities and titles, which Macdonnell & Bereson (2020) frame as “title creep” wherein,

Cultural operatives believe themselves to have gone up in the world because those who were once simply managers or administrators became by inexorable degrees general managers, executive directors, managing directors and now CEOs or COOs...The publicity officer is now Director of Marketing. All too often no more tickets are sold, but the job sounds more impressive. p. 11

On November 9, 2021, I reviewed multiple arts administration job posting websites for full-time positions, seeking titles du jour and responsibilities. Results from artsadminjobs.com, Americans for the Arts, and Arts Journal, *are* impressive sounding, and infer one or more specializations, donor relations steward, managing director, general manager, patron services director. Job descriptions tell us a little more about art administration, *what*. Some provide pages of details, while others provide general areas of emphasis, indicating applicants will explicitly and tacitly know what the work entails,

or they will figure it out based on meeting desired skills/background and organizational culture adaptation.

Arts consultant and blogger Drew McManus (2022) offers a cheeky description of the many hats arts administrators are asked, and expected, to wear.

Any arts administrator worth their salt should be able to sell a ticket, plan an invasion, make brunch, conn a ship, design a brochure, write a sonnet, balance the books, build a wall, carry a tune, comfort the board, take orders, give orders, ignore orders, implement orders, act alone, be a team player, solve equations, analyze data, give an elevator pitch, program a computer, herd cats, and look fabulous doing it. (para. 1)

Arts administration education may teach students how to design a brochure, but where do we learn to herd cats?⁷ There's a certain imperialist air to these hard and soft skills. Since first quoting this passage in my proposal, McManus has updated his website, defying theory and visioning, "Simply put, *forget the conceptual stuff, people just need to get stuff done.*" Optimistically, I think this is about a lifelong pursuit of better practices amid too many deadlines, but it feels more like taking orders.

Closer to the role of caretaker, Bendixen (2000) describes the role of the arts manager as a *mediator* who spends most of their days talking to bring the public and private spheres together for commercial and intrinsic values. He furthers that as society develops with its ever-increasing complications, the roles and skills, which have always been necessary remain, but are modernized to meet needs of the time. Arts administrators know their historical *what* is tied to an evergreen *why*, working in service to the arts. The minutia of their tasks are how they ensure the show goes on at the date and time marketed

⁷ My three cats will not be herded. I am an object subject to their overt and silent power relations.

to the public. And, indeed, *what* responds in real time, seeking best practices from varied knowledge bases, trying to keep up with rapidly shifting societies, technologies, economics, audiences, and arts (Redaelli & Paquette, 2016). Mediating the arts administration landscape in 2023 is complicated.

The COVID-19 pandemic shook many arts administrators to their personal and professional cores. COVID exposed the precarity of creative and cultural work (Comunian & England, 2020), slashed income streams (Florida & Seman, 2020), led to disproportionate job losses relative to other sectors (Americans for the Arts, 2022) and within the sector as educators and freelancers were among the first to be laid off (ArtForum, 2020). Arts administrators drew on their cultural intelligence as they shifted spaces (Skaggs et al., 2023) and learned to work from home (Mangla, 2021) to produce virtual programming and keep creating community (Schmid & McGreevy-Nichols, 2021) while their buildings were closed. Arts administration is a pink-collar work force, and data suggests that, overall, the pandemic led women to experience disproportional negative effects on work hours, productivity, stability, and job satisfaction (Albanesi & Kim, 2021; Craig, 2020; Feng & Savani, 2020). More research on gendered effects of the pandemic in arts administration is needed.

Calls for diversity, equity, inclusion, access, and social justice in the arts and arts administration are not new. The arts have long been a space of privilege affecting participation in the workforce and audiences of different races, ethnicities, sexualities, socioeconomic status, and disability (Cuyler, 2017a; Cuyler & Heidelberg, 2014; Heidelberg, 2019b; Sullivan & Mauldin, 2020). The murder of George Floyd in May

2020 and ensuing global protests revived calls for social justice in arts administration and its purviews. Performative allyship in the form of equity statements and sympathetic social media posts is insufficient (Floyd, 2020). Claiming neutrality in politically, socially, and economically constructed spaces is impossible.

Cultural institutions are not monolithic buildings or just another abstraction, but rather collections of people who do things together...their staffs also make decisions every day that are impacted and guided by values and ideas. It is essential to recognize the radical potential for change embedded in decisions that are made day to day by art workers at every level of the institution...Cultural workers and publics should not underestimate the power of working to make change on these various scales simultaneously, whether or not these efforts are coordinated. (Raicovich, 2021, p. 125)

Tired of waiting for incremental change, some loudly advocate for disruption: Defund arts administration (Vo, 2020). Attention to social justice and worker well-being inspires more arts workers to unionize (Ripley, 2022). Time will tell what arts administrators do to enact real social justice change. They also have to figure out how to address persistent issues in audience development and retention, climate change and natural disasters, recessions and inflation, revived populist and conservative culture wars, and artificial intelligence. Thank goodness they are passionate.

Arts Admins, Who

Who are arts administrators? Who writes the policies that inform practices administrated by people, aimed at fulfilling the field's purpose? *Who* implies many identities, becoming over a lifetime, informed by sociocultural pressures affecting the profession. The story of *who* can be told quantitatively and qualitatively, perhaps

someday, post-qualitatively. This section provides an overview of the field's demographics, contextualized with people portraits.

Describing the demographics of *who* arts administrators begins by developing work force parameters. Many people work in creative spaces, but the moniker is not applied to nor claimed by all. Many people do creative work in spaces not usually considered creative, such as graphic design for an insurance company. Those working in for-profit, private companies (such as music and film) seeking commercial success and profits are not considered arts administrators. Rather, arts administrators typically work in nonprofit organizations or government agencies promoting public value and advancing social goals (Krieger & Mauldin, 2021). A complicated assemblage of professionals, which includes blurry boundaries and full-time wage and part-time salary workers makes it difficult to quantify arts administrators in the United States. Additionally, efforts to collect and utilize big data in the nonprofit arts sector is often ad hoc, underfunded, under-professionalized, and occasionally generalizable (Lee et al., 2013; Moore, 2016).

Attempts to capture demographic profiles of arts administrators are ongoing (Cuyler et al., 2020; Cuyler, 2017; Cuyler C., 2015; Garrity, 2019; Kletchka, 2021a; Mankin et al., 2006; National Endowment for the Arts, 2019; Westermann et al., 2015). Some look at specific sectors or job roles, others aim for broader field trends, acknowledging the difficulty of capturing a sprawling workforce and the always partial portrait. National data sources also affect who gets counted. The Bureau of Labor Statistics' Current Population Survey differs in how it measures the labor force than the U.S. Census Bureau's American Community Survey. A comprehensive data collection

and analysis is a dissertation unto itself. This work includes some pertinent pieces of the professional landscape with research led by organizations and researchers.

In 2016, more than 5 million workers were employed as wage and salary workers under the umbrella of arts and cultural industries (National Endowment for the Arts, 2019). This is less than its peak in 2001, but unemployment rates were on par with all American workers. Approximately 100,000 nonprofit arts and cultural institutions support 1.2 million full-time equivalent jobs, representing 0.83 percent of the workforce, more than police officers and fire fighters combined (0.71 percent) (Americans for the Arts (2017). The coronavirus resulted in the devastating loss of 53 percent of jobs in the first three months of the pandemic; much of it has rebounded, but in December 2021 it was still down 11 percent from pre-pandemic levels and was displaying a slower recovery than other nonprofit organizations (Americans for the Arts, 2022).

Research also looks more closely at demographics within specific roles and job titles, where it is easier to track a population and sample. A survey of executive arts managers disseminated through national arts service organizations and an advertisement in a periodical, found the primary demographic profiles is “between the ages of 55 – 64, a person with no disability, White, female, and heterosexual” (Cuyler, 2017, p. 84). Internationally, the picture is similar, “arts management graduates self-identify as primarily white, female, able-bodied, heterosexual millennials” (Cuyler et al., 2020, p. 6). A subset of arts administrators, art museum educators identified as 89 percent cisgender women, 86 percent white, and 84 percent heterosexual (Kletchka, 2021a). A survey of the earnings, debt, and finances of entry-level arts administrators in Los Angeles, California,

found their demographics do not reflect the population; they are overwhelming white and female, and compensation is not only below living wage standards for all, it is worse for Black, Indigenous, and people of color (Krieger & Mauldin, 2021).

Framing women in the labor force is important to the nested identities of this inquiry's participants and the field broadly. Louise Kapp Howe (1977) popularized the phrase "pink-collar" workers to describe women working in non-professional and service roles. Not quite white-collar professionals, nor blue-collar workers, the pink-collar workforce represents secretarial, nursing, teaching, and other personal care professions dominated by women. The term has been applied to (white) women working in the arts, specifically the museum sector, and in discussion about underrepresentation in exhibition, scholarship, and leadership roles (Western Museums Association, 2018). Noting the general predilection of women toward arts and culture, Dubois & Lepaux (2019) observe the "ongoing feminization process in the cultural sector ... more pronounced in younger generations [who are] less inclined to pursue creative artistic careers and more likely to give them up" (p. 45-46). The authors do not explore structural reasons why women might fail to pursue or give up creative careers.

Though they may be dominate in arts administration demographics, women of the pink-collar workforce are still undervalued with less upward mobility. Studies show reverse representation in leadership. Men hold 70 percent of executive positions and earn significantly higher salaries, and women who lead tend to do so at smaller organizations where they still earn less income than men in similar spaces (Americans for the Arts, 2016; Cuyler, 2017b; Herron et al., 1998; Mankin et al., 2006). In technical theater,

negative workspaces, sexism, and pay gaps led 45 percent of respondents to leave the field entirely (Garrity, 2019). Earnings data accounting for disability, sexuality, geography, and other intersectional identities was not found.

A degree in higher education is increasingly a prerequisite for entry-level jobs, meaning trends in the demographics of arts management graduates are likely to reflect the present and future of the field. This indicates that systemic barriers to recruiting and retaining more diverse identities is not only an issue in arts institutions but that professional pipelines, namely higher education arts administration programs (and high schools), must attend to diversity in content and recruitment (Cuyler & Heidelberg, 2014; Stein, 2019). Diversity in arts administration training and professions must insist on ethnicity, gender, and race, but also age, disability, religion, sexual orientation, socioeconomic status, appearance, talent, and veteran status (Cuyler, 2013).

Leung (2016) applies the concept of the “other” in her analysis of micro and macro marginalization in the creative sector. Within the creative sector, othering occurs between workers: those advantaged by race, class, education, and sexuality; those viewed as creative others (artists); and minority identities that lack access. The creative industry is economically valued in so far as it labors in service and in relation to other value chains. This liminal marginalization has frictions stifling innovation, equity, and justice.

Even as it professionalizes, there is no single trajectory or shape for an arts administration career. Administrators may have full-time work, with or without benefits (National Endowment for the Arts, 2019). Or, arts administration may be part of a portfolio career, well-known as a way to survive while pursuing artistic passions and/or

necessitated by decreasing opportunities for full-time positions (Frenette & Dowd, 2018). Snippets of demographic data point to a privileged and inequitable sector not reflective of society's diversity, with barriers to entry. Certainly, for every trend and profile, there is incomplete information and intersectionality. Minority identities may be overlooked due to positivist qualitative methods, sampling biases, financial and logistical limits, and discrepancies between quantitative boxes and qualitative notions of identities.⁸ While demographics are important, this research seeks nuance, texture, and personal stories about the body, which are difficult to capture in percentages.

Qualitative demographics about arts administration, *who* offers additional insights, but is also limited. For better or worse, there are no streaming specials documenting the *who* of arts administrators.⁹ Cuyler's (2021) qualitative insights into executive opera managers of color places artistry before administration in each act. Semi-autobiographies by executives at corporation-sized arts organizations are instructional case studies but offer limited, privileged white male *who* (Kaiser, 2008; Levy, 2015). Internet searches for "arts administrator biography" returns artist biographies, who may perform administrative tasks, but wouldn't identify with the arts administrator moniker. Asking my social network for nonacademic readings about being an arts administrator directed me toward stories of artists, artists turned administrators, personal

⁸ SMU DataArts, a leading research firm, acknowledges and is working to address concerns about privacy, fairness, and identity in collecting demographics, noting discrimination concerns by the workforce and organizations who fear diversity metrics could "be held against them in funding decisions, that data collection might not prove informative, or that such efforts might not be a real catalyst for change" (Sullivan, 2018, para 31).

⁹ Bravo TV did air the reality show *Gallery Girls* in 2012, following seven ambitious women trying to make it in the New York City art world, but its for-profit fine art setting is not the reality of non-profit arts administrators, though both are all too affected by financial pressures.

journals/diaries, and professional websites. I turned to blogs, articles, and social media to find richer qualitative descriptors of arts administration *who*, which leak into how, what, where, how, and why, as all these factors become the who.

I'm an interdisciplinary artist, arts administrator, caretaker, and collaborator...The through line of my work is linking daily life to structural marginalization and mapping U.S. colonization onto a queer hapa body...I feel a responsibility towards and a fulfillment from supporting other artists, just as other arts admins have supported my own creative endeavors and development as a queer artist of color. (Pe Benito, 2020, paras 3 - 6)

The workplace culture is filled with white people of means who are so feckless and entitled that they are convinced they don't actually have to do any work. (Anonymous @changethemuseum, 6/25/21)

I experience racism, sexism and classism almost daily. It's no secret that racial and gender disparity is a chronic problem for women in leadership at arts institutions in the United States, but for women of color, there is a severe, unconscious level of prejudice. (Coleman Wash, 2018, para 1)

As the pandemic unfolded, it was clear that the two most important workers in the field – the artist and the educator – are simultaneously the most disposable. ... There are no comprehensive answers to this problem of arts administration, and frankly, I am not paid to come up with specific solutions. But we all have the responsibility to imagine and enact alternative systems through small experiments at a local level. (Vo, 2020, paras 4, 12)

Qualitative descriptions of arts administration *who* are more often found in popular and open-source media outlets and less often in academic journals, white papers, government reports, and other gray literature. Perhaps the lack of qualitative *who* in scholarship is due to a focus on *doing* the work effectively and efficiently, with less regard for *being* the worker. Or, perhaps data efforts focus on starting with big pictures and demographic statistics, which is theoretically easier to measure and more generalizable. In practice, qualitative descriptions are also measurable and resonant, drawing on different forms of knowledge. These nuanced *who* descriptions tend to

represent bodies experiencing marginalization for one or more of their demographic identities. They affirm care while critiquing disenfranchising power structures. Telling fleshier *who* stories seems to require more accessible outlets and/or be sufficiently cloaked in theory and methodology to advance scholarly dialogues.

This section summarizes some of what we know about who arts administrators are. Demographic characteristics offer partial pictures of the field. It avers that while quantities are a valid form of knowledge, qualitative descriptions can provide legitimate, enhanced knowledges about who arts administrators are, more often found in accessible media outlets than formal scholarship. We know white, female, heterosexual, able-bodied women dominate the field, but they don't generally blog articles about deconstructing their identity or its impact on work. These constituted identities are informed by place. Where arts administrators work is also broad, blurry, and burgeoning.

Arts Admins, Where

As you read this, I invite you to conjure images of where you do your work. Pause. I invite you to add sensory associations, move back and forth between small and large spaces, notice shapes and textures and other bodies.

The images I conjure begin with my body in a non-ergonomically-correct chair, posed at an Ikea desk, browsing corners of the internet before a Zoom meeting, in my office with navy walls, where I serve as the unofficial neighborhood watch with my cats, embedded in my cozy home, which I leave once or twice a week to drive to *The Ohio State University* campus, where I'll imagine it's a typical cloudy, windy, late-winter day

and I walk through a rotunda entrance to teach in a room a little too spacious for my 15 students, where I can never get the lights at the optimal brightness level, and we rehearse elevator pitches for encounters anywhere, then discuss the National Endowment for the Arts' (2012) *How Art Works: Five Year Research Agenda, with a System Map and Measurement Model* and how arts administration is in venues, schools, and policy, multiplied by markets, technology, and time. These *where* images are quite different than ones I hold for 2018, 2009, 2004, but there is an invisible string tying me to me.

This section describes some of the locations where nonprofit arts administration practice and policy occurs. I situate the field in relation to other large sectors then zoom in to offer accounts of more intimate spaces where arts administration work happens.

In the United States we speak of the public sector (government work at local, county, state, federal, and special district levels); private sector (the market, commercial), and nonprofit sector (third sector). The U.S. nonprofit sector plays an essential role in correcting capitalist, neoliberal market inequities to provide in/direct individual services and community advocacy. Charitable nonprofit organizations exist in all shapes and sizes, ranging from volunteer-run to multimillion-dollar organizations operating as tax-exempt 501(c)(3) entities. They are funded by individual donations, public and private funds, and fees for service. Approximately 1.8 million charitable nonprofit organizations exist in the U.S., expending \$1.94 trillion dollars (Faulk et al., 2021). Arts organizations represent approximately 20 percent of all nonprofits. Americans for the Arts' (2017) economic prosperity report celebrated job creation and arts commerce generation

representing 4.2 percent of the U.S. gross domestic product, 4.6 million jobs, and \$27.5 billion in government revenue.

A 20-year period of growth for nonprofit and commercial arts entities reversed in 2020. These entities were disproportionately affected by the pandemic and ensuing economic recession. Data released from the National Endowment for the Arts (2022) and Bureau of Economic Analysis show production decreased in the overall economy by 3.4 percent in 2020, and fell by 6.2 percent in the arts. There were 604,000 (salaried) jobs lost; 40 percent of the loss was in motion pictures and performing arts. Declines in the overall arts sector were cushioned by jobs in web publishing and streaming, with little to no change in TV, radio, publishing, and public/government art agencies. The events of 2020 did not affect all nonprofits equally, with some gaining and some losing (Faulk et al., 2021). As “others,” nonprofit losers are the arts (54 percent lost compared to 36 percent lost at all others), small nonprofits (budgets under \$500,000), and rural nonprofits. Time will tell if these shrinking spaces burn out (get burned) or are resilient.

Policy, practice, and scholarship place nonprofit arts organizations in (at least) two more oeuvres. While arts and culture are deeply entwined across the world, America only began conflating the two in policy and practice at the turn of the twentieth century. The cultural sector is “a large heterogenous set of individuals and organizations engaged in the creation, production, distribution, and preservation of aesthetic, heritage, and entertainment activities, products, and artifacts” (Wyszomirski, 2002, p. 187). This sector acknowledges that early arts administration focused on the nonprofit and public sectors (a

policy factor) that has since expanded to include specialized areas (service, education), for-profit spaces (theme parks, film, design), and entrepreneurship (Dewey, 2003).

The creative industry is a related umbrella term for a market orientation. It is “a combination of *individual creativity* and *the mass-production of symbolic cultural goods*” (Davies & Sigthorsson, 2013, p. 4). Advocacy messages to policy makers and funders frequently sell creativity as a product or service (never a widget) producing economic value. Here, the arts work in service to economic impact, cultural districts, tourism, etc. The arts mean business (Americans for the Arts, 2021; Ohio Citizens for the Arts, 2018). These ontological expansions reflect changes in the world system (globalization), arts (blurring boundaries of what we consider art), cultural policy (constraints, incentives, assistance), and arts funding (mixing public, private, earned, contributed) (Wyszomirski, 2003). This creates more opportunities for arts administrators, who “have a better chance at employment if they understand they are in the culture industry” (Sikes, 2000, p. 92).

There are fundamental challenges to these capitalist, market-oriented conceptions. Though nonprofit organizations may have a profit in their ledgers at the end of the fiscal year, money is not its reason for being. Non-profits do need profits to exist, and ideally enough financial reserves to continue existing in case of emergencies (Hi, COVID-19 and natural disasters). While board members do not collect dividends, the model of financially breaking even at the end of a fiscal year promotes precarity and scarcity. Conversely, if nonprofit and government organizations are filling the cost-disease gap, seeking to create art for art’s sake, arts for education, and other social goods, using economic impact as one of the strongest advocacy messages to funders, particularly

politicians, is a conundrum. It may be what some people in power want or need to hear to lend support, but it is a tricky message for mission-focused organizations. Nonprofit workers in all fields face similar circumstances and they are also speaking up and out. See Vu Le's nonprofitaf.com for a progressive voice advocating for nonprofit sector well-being. A capitalist conception of arts administration as a sector and industry may be necessary for the world in which we live. This location also means the field's professionals are responsible for an exhaustive focus on progress.

Arts administration, *where* is also environmental spatial, personal, and embodied. Nonprofit arts organizations exist across the country, with more and less density, as a store front on Main Street and an edified marble building on Broad Street and sprawling arts districts. Public arts agencies endeavor and succeed in ensuring public funding serves every Congressional district (National Endowment for the Arts, 2022b) and all 88 counties (Ohio Arts Council, 2022). Arts administration and policy scholarship does not generally offer nuanced descriptions of physical spaces *where* work occurs, with potential implications for work culture and well-being (*more future research). Management, psychology, and human resources more often attend to structures of *where*, but indexing worker satisfaction in spaces stripped of extraneous decorations relative to office spaces enriched with plants is too rhizomatic (Nieuwenhuis et al., 2012). Tacitly, I know arts administrator workspaces overflow with files, artwork, supplies, brochures, extra chairs, old technology, drink cups, and miscellany.

We do know the pandemic forced culture workers to shift the location of their work, frequently to their homes, made possible by the internet (Skaggs et al., 2023). Once

a place for hosting a website and social media marketing, the digital realm is now an essential space where arts administration and programs occur (Grannemann, 2020; Wolfbrown, 2020). This digital shift increased opportunities for people once unable to participate due to geography, cost, and accessibility, but not everyone has access to or can afford internet, and arts administrators now decode digital and physical access for disabled people. Isolated and digitized work spaces make for (dis)embodied existences, mediated by cyborg encounters (Mandalaki & Daou, 2020).

This inquiry builds from a perceived gap in arts administration scholarship attending to the embodied and creative experiences of its professionals. Then, to what should my wandering eyes appear, an article in the *American Journal of Arts Management* by Marian Taylor Brown, Micha Rosegrant, and Mel Taing (2021), titled “Embodied intergenerational knowledge: Reconceptualizing leadership nurturing in arts and culture management education.” The art/icle is a lush, warm arts-based exploration inviting readers to “create, be in your fullness, play in the sandbox, cocreate, futurity” (p. 4). I found *where* in their story circle and offer it back to them in a different shape as they invite my “contemplation, provocation, and reflection” (p. 4). The following words are directly quoted from their art/icle. I bold **where** for emphasis.

*how he plows into heavens he hold no halo for and titles any**where**
where their whole family home: Brown and queer and brimming*
Junebug is a contemporary legacy of Free Southern Theatre, which is **where**
John O’Neal founded the story circle
We are the children of a world **where** our names were assigned, and our
genders were assigned.
In a pattern of being othered, finding my fellow othered, and building
community amidst what others us (**where** our othering is shared and
where it is not), I arrive to **where** I am today from following a sense of
my “right work” in the communities I move within.

In an equally true and rather different sense, I get to **where** I am now because, by the time of my birth, my parents navigated from their respective lower-middle-class upbringings into this settler nations middle-class.

It led me to ask “**Where** do I fit into this? Can change be made?”

I have worked in several different contexts within the arts sector and have struggled to find environments **where** I was seen and authentically invited to cocreate the changes that this sector needs.

Art is my innate meditative practice; it is **where** I find refuge and place the pieces of disconnect together, a practice of sense-making for my neurodivergent brain.

I grew up in a middle- to upper-class white suburban town in Massachusetts, **where** only a handful of fellow Asian American Pacific Islander (AAPI) families and one Black family lived.

But I do think that I have finally come to a place **where** I see all of these experiences as valid.

Where does equity start?

There are futures **where** academic institutions, which currently wield and wage the largest masses of educational capital, root their teaching back in the communities they occupy.

where we abolish this U.S. for the abundance of us

Returning full circle to **where** we began, we once again ask: What is alive in you? What do the words bloom, care, seen, heard, and held evoke for you

(b) copy and share this art(icle) for personal and academic use, with the request for continued monetary contributions to queer, trans, disabled, Black and Indigenous, and other arts leaders of color in exchange for use in courses and **elsewhere**

I thank these arts workers for their **where**, resonant of my own divergent and convergent **where** experiences, stories to be shared with colleagues and future students for reflection and provocation. That this embodied art/icle comes from voices disenfranchised by myriad systems from an open-source journal is unsurprising. It is a hopeful sign that attention to the creative expressions of the embodied experiences of arts administrators is **somewhere** in our scholarly discourse — a very important *where* for the powers that be.

Arts Admins, How

How arts administrators do their work is inextricably linked to developing effective policies and efficient practices meant to build sustainable and thriving arts organizations. This calls on the field's professionalization due to myriad economic, cultural, political, and practical forces in the mid-late 20th century. Though not all arts administrators have specialized degrees, the role of higher education, tasked with developing skilled arts administrators by the field's founders, is critical in understanding the field's ethico-onto-epistemologies (Laughlin, 2017). Further, upon entering the field, arts administrators need and are expected to continue learning new skills and developing ideas to advance missions. They find support in a motley crew of professional associations and in/formal literature and media. How arts administrators do their work on a daily basis is less clear, but it must navigate the ever-evolving zeitgeist.

In the mid-1960s, higher education became a primary space for learning how to be an arts practitioner adept in efficient managing, fundraising, and navigating increasingly complex webs of bureaucracy, technology, and stakeholder politics. First for graduate students, and eventually undergraduates, higher education programs are spread across university departments and schools while conferring myriad degrees (Center for Arts Administration, 1987; Deleva, 2022). There is no official degree requirement to enter the field, perhaps a function of the field's variety and lack of encompassing professional association to set standards (Heidelberg, 2019b). Standards do exist in higher education, and curriculum content is one metric of what a trained arts administrator may do/know.

The Association of Arts Administration Educators (AAAE) is the major professional association for arts administration and higher education. AAAE is not an accreditation organization and although it has made recommendations for curriculum standards, it demurs in adopting formal curricular recommendations due to the field's variety. Varela's (2013) analysis of higher education arts administration curriculum finds more core consensus on skills needed: art courses, marketing, policy, financial management and accounting, fund development, strategic planning, law, research, and experiential learning. Recently, AAAE (2023) developed new draft standards with an open comment period. Considering profound global changes over the past decade, the draft uses an access, diversity, equity, and inclusion lens framework and adds five new standards: arts entrepreneurship, arts and education, arts and health, creative placemaking, and experiential learning. No emergency planning? While not required, these new standards may still be adopted by higher education programs, with faculty more or less qualified to teach these concepts, impacting how prepared arts administrators are to enter the workforce.

Matriculating workforce-ready graduates is an ongoing concern, often met with skepticism by practitioners and employers who want more tacit skills, but also a degree and creative thinking and theoretical thinking. There is an ephemeral notion of "quality," often lacking specific criteria, filtered through personal biases (Heidelberg, 2018). Higher education arts administration faculty are aligned with this responsibility for quality, but their dispersal across the university includes disparate degree expertise (Cuyler, 2017c), fuzzy tenure procedures (Helwig et al., 2010), and questions about identity, role, and

value (Redaelli, 2013). Higher education degrees may provide a leg up for aspiring arts administrators, but once they get the job, the work requires lifelong learning.

Professional development is desired by arts administrators seeking to solve problems, find new information, understand their communities, and adapt to a changing world. “The reality is that arts managers are ‘bricoleurs’; they repurpose and adapt what they learn, theoretical and practical knowledge, to fit their own organizational realities” (Redaelli & Paquette, 2016, p. 2). Professional development may relate to field (e.g., museums, literary), role (e.g., marketing, finance), ideology (e.g., social justice, advocacy) and/or identity (e.g., women, people of color). Professional associations can determine appropriate tasks and training, establish metrics of quality, and serve as a space for networking, mentorship, and discourse (Heidelberg, 2019b). As a relatively young, disparate field, arts administration has no national, state, or local accreditation body to fulfill these roles. No state-sanctioned license to practice nor continuing education is required, as is the case in other pink- and white-collar professions such as teaching (Ohio Department of Education), nursing (Ohio Board of Nursing), or law (Ohio Judicial System). Blue-collar trade professions also offer state-certified licenses (Ohio Department of Commerce).

The value of licensing, certification, and continuing education seems plain, particularly when dealing with the welfare of others and changing world. Yet such systems also produce inequity for those denied economic and social access, and those experiencing racial disparity (Wilson & Maume, 2014). Professional development offers a competitive edge in most markets, supporting successful, satisfactory, progressive

careers. Arts administration professional associations are usually arts service organizations, which vary greatly in size, scope, and audience. These associations provide arts administrators the “fullest and most up-to-date political, legal and economic circumstance” to make aesthetic contracts (Anderton & Pick, 1995, p. 3). Though arts service organizations build practitioner capacity, this work is done in service of art and artists (Heidelberg, 2019b). Arts administrators are objects, not subjects of their how.

Arts administrators have no shortage of professional associations and conferences to develop as heterogenous bricoleurs serving art and artists. National associations offer macro-level resources for arts advocacy to public and private sectors (e.g., Americans for the Arts). State and local arts agencies provide professional development, knowledge, and networking opportunities tailored to regions (e.g., Ohio Arts Council, Greater Columbus Arts Council). Some niche professional associations are connected to larger organizations (e.g., The Kennedy Center’s Leadership Exchange in Arts and Disability). Some are spaces created for a shared identity (e.g., Arts Administrators of Color Network). Some require membership fees to access resources, others are open, and some offer a mix of freely available information and per-unit access. Paying for professional development is a pervasive concern in nonprofit arts management where resources are more limited or other expenses are prioritized. The Twitter account @artsadminsaying (10/20/18) offers sassy critiques from the profession, “Yes, we encourage our staff to participate in professional development opportunities. No, we don’t provide money for them to do so.” Tacit experiences indicate access to professional development increased exponentially during the pandemic. Previously expensive, out-of-state conferences pivoted to online

webinars, offered for free or with substantially reduced registration fees. How arts administrators received this tidal wave of learning and potential impacts on job performance are sites for future research.

Scholarship and media are additional resources for influencing and advancing arts administration, *how*. Access to academic journals may be limited without an active higher education account (The Journal of Arts Management and Society) unless it is open source (American Journal of Arts Management). Gray literature studies from foundations (The Wallace Foundation), think tanks (SMU DataArts), and arts service organizations (Dance/USA) circulate in arts administration, though one needs to be on the right listservs, have the right networks, determine value, and make time to read reports. Arts administrators can look to informal, popular media for information about issues in the field and ideas for how to do their job such as blogs (nonprofitaf.com, artshacker.com) and digital/social media advocacy (Hyper Allergic, Black Arts Admin B*tch Podcast).

I bring together two thoughts on the production, circulation, and value of knowledge in arts administration. Redaelli & Paquette (2016) aver that knowledge production in the field is diverse and fragmented, which is a strength as it creates “polyphonic conversations that make one line of work resonate into the other...so the synergy of the field can be exploited at its full potential” (p. 8). They outline four institutional settings for research in the field: academia, arts organizations, government, and myriad private organizations such as think tanks and foundations. The knowledges produced in these spaces are brought together through networks and professional associations, presented and circulated at conferences and in webinars. A counternarrative

interrogates the spiral of advancing knowledges in arts administration. Administrative and artistic tensions come to the fore, wondering about a closed circle.

To be in the centre [sic] of these [conferences and regulating bodies known by their acronyms] is to maintain the dominate discourse but to interrogate them is tantamount to heresy. The question remains: after the advent of all these bodies, have ‘the arts’ been advanced or rather does this accretion of bureaucratic platforms indicate the inflated creep of administration over artistic outcome? (Macdonnell & Bereson, 2020, p. 12)

I see the logic in each argument. I wonder about the centrality of arts administration’s focus on *value*. I gesture toward the complications of what value arts administrators find in their work, arts, aesthetics, and community, as well as the structural and power dynamics at play in assigning value.

Values are intimately tied to how arts administrators respond to sociocultural and systemic shifts in their work. Dewey (2003) suggests that arts management education respond to evolving systemic demands that should “utilize *metaskills*, or metaphorical approaches [such as] *warrior*, *explorer* and *architect* [for the] development of strategic leadership, audience development, and revenue generation capacities” (p. 12). These approaches require creativity while embodying imperial connotations. Brown et al. (2021) offer a fleshier embodied, creative approach to nurturing leadership in art and culture management education, which values “space for breath and creation of new ways of being [with] lived experiences of multiple arts nurturer who are codefining the meaning equity across leadership conceptualizations and worlds” (p. 1). Their visual, poetic, storied arts-based approach enriches how to make and share public space, how we weave our individual bodies into the larger arts sector, how to build equity, how organizations occupy space and resources in the nonprofit industrial complex, how the

HR department functions, “to see how the verbs of our today echo and shape the futures beyond this embodiment” (Brown, et al., 2021, p. 23). All this complicated work begs the question of *why* arts administration.

Arts Admins, Why

There are many scales for arts administration *why*. This section considers ideology, existence of the profession, professional motivation, and scholarly motivation. If arts administration is meant to bring art, artist, and audience together, there are underlying ideologies making this a worthy endeavor. Art is a complicated, ever-evolving concept, and particularly in the case of arts administration, informed by sociocultural valuations and audience perception (Anderton & Pick, 1995; Barthes, 1977). Until the 19th century, art was anything bringing pleasure or benefit and involving skill (e.g., the art of war). Then, until the mid-19th century, the invention of the workday produced leisure time, and perceptions of art as luxurious and corrupt transformed into ideals of beauty and ethics. Then, and until the end of the 20th century, judgements of high and low art developed, usually determined by the market and private sector (Anderton & Pick, 1995; Stankiewicz, 1982).

In the 21st century concepts of art and creativity and culture are enmeshed, and advocates hold an ideology that both artistic product and creative process are magic keys. Spin the Arts + Social Impact Explorer wheel (Americans for the Arts, 2021) to solve all manner of individual and community ails, tacit beliefs and experiences supported by evidenced-based research. Arts administrators work for organizations which “should be

helping support the creative explorations of artists. Ideally, the organizational design and functional systems will maximize the impact on the community” (Byrnes, 2022, p. 19). Fulfilling its *why* as a force of creativity means attending to missions, values, programs, audiences, actions, and impact (Byrnes, 2022). Today’s arts ecosystem is both the conveyer of cultural equity and site of social inequities. Citing their structural position of funding power and field influence, Skaggs (2020) finds that 26 of 55 of local arts agencies have mission statements attending to cultural equity, suggesting “efforts toward equity will be unevenly distributed within organizations, and those working toward it are likely to be people from underrepresented backgrounds” (p. 13). This suggests the ability to spin the arts and social impact wheel and winning is not so democratic; it depends on power and agency.

Arts Admins, When outlines internal and external factors influencing why the field has formalized to reach its current condition. A once fairly democratized practice of arts for art’s sake facilitated by impresarios could not keep pace with an increasingly complicated socioeconomic infrastructure (Peterson, 1987). Market failures to efficiently produce performances begot accountability by philanthropists with power-seeking accountability to be achieved with formally educated specialists (Laughlin, 2017). National public policy and funding played a role in expanding elitist perceptions to widespread populist values, and the expansion of formal arts administration education programs followed suit. Because bureaucracy begets bureaucracy, nonprofit arts administration sprawls as much as any other endeavor in a globalized, capitalist system (Anderton & Pick, 1995; Vo, 2020). Add white supremacy, ableism, homonormativity,

classism, and a pandemic, and it's no wonder arts administration questions the *why* of arts administration. "It has developed into a field where reaction rather than proaction is the norm, with little reflection on how its practices fit within a larger context" (DeVereaux, 2009, p. 66). Depending on vision, action, and power, the future why of arts administration might shift. The state of the field described here is only one perspective, and change is constant. Any changes are partially up to arts administrators and their *why*.

This section gestures to overlaps between nonprofit arts administration, nonprofits, commercial arts, and entrepreneurship. Sociological research suggests people pursue this profession by choice, based on passion for the arts and culture, education, good work, and service (Cuyler et al., 2020; Davies & Sigthorsson, 2013; Dubois, 2015). Many administrators come from backgrounds with educated parents, often in professional and creative positions, with pre-existing levels of higher cultural capital. Arts administrators may find affinities for development, marketing, or education, but the career itself may be more desirable than job function, "The general, vague, or multi-faceted nature of the functions and of their title is not seen as an issue, as it fits the desire [to] do 'a bit of everything'" (Dubois & Lepaux, 2019, p. 52).

Arts administrators have a propensity for cultural activities, value altruism, and are willing to accept potential risks for self-actualization (Davies & Sigthorsson, 2013) and self-assertion (Dubois & Lepaux, 2019). Risks are always relative in a bohemian-ish profession perceived more stable than an artists' portfolio career. Given their motivations, privilege, and knowledge of often limited financial and benefit packages, nonprofit arts administrators aren't usually in it for the money (Anderton & Pick, 1995;

Krieger & Mauldin, 2021). More often, rewards are wrapped up in the growth of social capital and prestige, meeting artists, seeing projects come to fruition with the public, variability and degrees of autonomy, lifelong learning, the possibility of leaving a mark on an organization, community, or individual, moral satisfaction, and advancing the arts for the common good (Dubois & Lepaux, 2019). Despite the sector's marginalization (Leung, 2016), working in the arts has good *vibes*, and there is usually free food at events while you mingle with artists. *Why* pursue arts administration deals in innumerable, moving pieces in people's lives, and these summaries are not exhaustive. More research is needed on possible pressing needs and circumstances effecting career trajectories, and how these might impact desires for change.

Throughout this paper, I argue for why this critical arts-based, arts administration inquiry exists. Myriad contemporary, pressing socio-economic-cultural factors are reshaping, or have the potential to reshape, the work and workers of arts administration for more just futures. Filling knowledge gaps about the embodied and creative experiences of arts administrators might inform policies, practices, and the profession. Arts-based research offers different forms of knowledge for these new and old questions. Arts administration is an ontological offspring of management sciences and business, considered different for its creative pursuits. Yet scant attempts are made to reverse epistemological possibilities, and arts-based research is queerly missing in arts administration scholarship, let alone influencing management scholarship. Some say the field has arrived as a profession (Evard & Colbert, 2000), while others argue critical aspects of professionalization have yet to be realized (Heidelberg, 2019b). One missing

aspect is a discipline/field-specific research agenda and arts-based inquiries which may “help develop theories that have considerable implications” (Cuyler, 2014, p. 13) for practitioners, students, and faculty.

I chose to conduct this arts-based inquiry about embodied and creative arts administrator experiences for personal and professional reasons, thoroughly discussed throughout this book. Given “research methodology” is an ingrained, suggested piece of core curriculum (Association of Arts Administration Educators, 2014, 2023) and half of arts administration faculty have their highest degree in an arts/humanities discipline (Cuyler, 2017c), why does our field continue employing so much positivist scholarship (Cuyler, 2014; Jung, 2017)? Perhaps a factor of faculty competence (object) amid tenure pressures and practitioner demands (subjects), and/or the field’s service to the arts (subject) means arts administrators (objects) are destined to value efficiency over mess. Or, maybe not. The authors in DeVereaux's (2019a) state of the field handbook “suggest that non-rational, playful methods — even a ‘sensible foolishness’ are more conducive to success within the aesthetic sphere” (p. xxix). Truths are multiple and constructed.

Interlude: Going for a Walk

Walking as a method and practice is professionally and personally meaningful. It is born of the walking meetings I had with colleagues to escape fluorescent lights and cubicles to talk about whatever issues were at hand. It is born of years of hundreds of walks around the same three-square miles of my neighborhood, amplified during COVID-19 to be anywhere but inside my home. My knees do not support running, but

walking supports my physical and mental health. In some ways, I embody Baudelaire's flâneur, a casual wanderer observing modern life without objection, without worry about who might stop me or if I can cross an unevenly paved path. My sneakers and stretchy pants are a 21st century version of Walter Benjamin's 19th century dandy. I do not stroll, but I am privileged without obstruction, allowed to transcend mind, body, spirit, street, and sidewalk. But my walks are also more.

Walking is an experience to which we pay more or less dis/embodied attention. Walking enlivens our senses as we experience a bustling world, connecting us to a spinning piece of rock hurtling through space. Rebecca Solnit (2000) re-traces our relationships with walking: a mean's to an end, a philosophical reflection, a noticing, a pilgrimage, a protest. She advocates for an embodied experience, "a state in which the mind, the body, and the world are aligned, as though they were three characters finally in conversation together, three notes suddenly making a chord" (Solnit, 2000, p. 5). Walking strikes all manner of chords for writers and thinkers of walking. Walking in an utopian city is a metaphor for everyday (privileged and otherwise) life in the 20th century for Michel de Certeau (1999). Walking pedagogy is a way of being for artist, activist, academic Petra Kuppers (2015) to re-learn feeling ourselves and our relationality in space. Walking is art and sustenance amid busy lives for art educators (Triggs et al., 2014). Walking is a laboratory for unsettling chronological time and opening post-humanist possibilities for walking methodologists Springgay and Truman (2019). I have not uncovered any practical or philosophical writings about walking by arts administrators. I walked innumerable steps from my desk to the copier, setting up and

then taking down chairs for events, installing artwork, advocating for public funding, shadowing teaching artists in schools, and from my car to the office.

Now that I've finished this paragraph, I'm going for a walk, tracing another path around my neighborhood. I retie my shoes, put on a jacket to buttress against Ohio's winter temperatures, grab a tissue for the inevitable runny nose, start my smart watch's exercise program to document my footsteps, step out the door, and wonder where my mind will wander. I return 2.93 miles later, sit down, and open the laptop to describe how walking familiar, but never the same, paths in my neighborhood feels like.

Dozens of sidewalks and alleys mean I rarely retrace the same path, so I rediscover it in pieces each time. It is the texture of my neighborhood, comfortably consistent and changing. I know the brick house on the corner is still there, but its dogwood tree is two feet taller than I remember. I am now accustomed to the cues of a train well before it thunders past, the faint whistle, the shift in energies. I nod neighborly greetings. My wife and I recount our days apart, plan dinner, enjoy silence interspersed with the sounds of dog leashes shaking and cardinals sounding off like lasers. I watch a father teach his daughter how to ride a bike and remember my father teaching me to drive, then wonder what he would say about this dissertation. I tread over asphalt, concrete, permeable pavers, dirt, leaves, knowing my legs will absorb different forces and adjust accordingly. Perhaps expected on the heels of writing the previous paragraph, my mind wandered around walking. Walking for me is full of the ordinary, unexpected, and ambiguous. Walking is where I "empty and listen" (Lyle & Snowber, 2021, p. 14).

Queer, What

Queer and its theories are ontologically, epistemologically, deliciously polysemic. Do you/your frameworks want to be a noun, adjective, verb, adverb, all, or none of the above? How do you know which you are/it is? Will you/it always be the same? How does one/it resist the attraction to bodies, sexes, genders, powers, performances, norms, and orientations? I began having visceral dreams when I was 10 years old, persisting today into tonight. During my candidacy exam, I dreamt a woman said to me, *I wish that you were farther away so I could feel you for longer*. I wrote it down at 3 a.m. and attempted several failed poems. The line was already everything. It calls to my infatuation with queer theory. Still in the young-love phase, it's heady, sweaty, tempting, tense, messy, satisfying, dangerous, possible. The moment I try to label it, something is lost. All this dissertating and I have three questions for every partial answer. Theorists and texts perform, transforming across times and spaces, shrouded in drag, challenging me to think about what is/not. Queer being and doing exist together, a bow drill's wood and twine sparking flames with human frictions.

This is a non/in/un/definition of that which seeks to exist in slippery ontologies and epistemologies. It is not comprehensive, for the body of scholarship is vast. It is how I currently understand and interpret the discourses. Bodies and theories evolve over time, and I may argue with myself in the future. Like all scholars, I include voices of those who resonate most deeply in my body/mind. Like all scholars, I include themes that are pertinent for the research, in this case, arts administration's conceptual framework. Because queer theory is sporadically applied in my field, this is learning in progress.

Queer is sex, gender, identity, politics, society, structure, material, product, norms, power, performance, ontology, epistemology, spatial, temporal, shifting, resistance, energetic, active. Queer was, is, could be...

A genealogy of sexuality, when the homosexual becomes a species to regulate “through the production of power...the propagation of knowledge” (Foucault, 1980, p. 12). The question, “What configuration of power constructs the subject and the Other, that binary relation between ‘men’ and ‘women’ and the internal stability of those terms?” (Butler, 1990 p. viii). Trans bodies, where embodiment is a “series of ‘stopovers’ in which the body is lived as an archive rather than a dwelling... My surgery was one such stopover, my body is one such archive” (Halberstam, 2018, p. 24). Cruel optimism, “the condition of maintaining an attachment to a significantly problematic object” (Berlant, 2011, p. 24). Resisting “assimilation into the framework of dispossession” (Butler & Athanasiou, 2013, p. 3). A “turbulent and unsettling term, one with no clear referent and a variety of lineages and expressions. It is both a claim to difference and to community...an attitude of unceasing disruptiveness. Whatever is known must be doubted.” (Parker, 2001, p. 38). The Vassar Girl (Solomon, 1985), the non/in/human (Giffney & Hird, 2008), the patient (Sedgwick, 1991; Singer, 1993), the academic outlaw (Tierney, 1997), the pedagogist (Britzman, 1995; Waite, 2017), the poet (Lorde, 1984).

The open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone’s gender, or anyone’s sexuality aren’t made (or *can’t* be made) to signify monolithically... a lot of the most exciting work around “queer” spins the term outward along dimensions that can’t be subsumed under gender and sexuality at all. (Sedgwick, 2013, p. 8)

This is a cacophony of voices, enfolded for this research and conceptual framework, where queer is about anything at odds with the dominant.

Introduce academics to something new, even a non-theory resisting reduction to specialties, metatheories, rubrics, and problem-solving, and they will take it up, trying to anatomize, evaluate, de/re/construct, and bend it to their own interests (Berlant & Warner, 1995). Some were faster to jump into bed with queer work. Feminists were more comfortable with unsettling than state-serving disciplines. Scholars are in the business of re/definition, a queer pursuit of normalizing *and* destabilizing knowledges. Queer theory is a rhizome of queer studies, emerging in the 1990s for activists and academics, who rejected solid identity categories and critiqued normative models of sex, gender, and sexuality (Hall et al., 2013). It is a relative of gay and lesbian studies, oriented toward identity politics. Many of today's queer scholars think beyond identity politics. Making space for queer bodies is always important, and queer theory reaches further in its "desire to create new contexts" (Berlant & Warner, 1995, p. 347). Being implicated in risky, ambitious, and ambivalent recontextualizations of power, privilege and knowledge is not without concern from inside and outside the queer (academic) community. Using the term "queer theory" in my participant recruitment media may have been a red flag for those undesiring of such an association. Or it may have opened a (closet) door for someone. Arts-based inquiry, embodiment, justice, 12 hours of participation, and self-identifying as an arts administrator may be another's turn off. This inquiry seeks bodies interested in being reflective, creative, and political.

I cast a wide net for thinking queerly in arts administration (noun, adjective, adverb, verb), and some threads may prove more illuminating than others. But I believe queer theory *can* illuminate more about arts administration and its bodies. I did not know what collaborators would find queer about themselves or their experiences, nor where they would want to go with my inquiries and our creations. I create atmospheres for thinking with/against norms and powers that impact participant collaborators' bodies, their professional and personal lives in arts administration.

One aspect of queer theory is that there is always more and different, with purposefully nebulous edges. This benefit and curse make some scholars wonder if the theory has stretched too far, become too general or trendy. My own inquiry stretches the boundaries of queer theory. It reaches into slightly uncharted scholastic territory and its passengers were much less queer, in the (un)traditional sense than intended. In seeking to unsettle norms with attention to the body, many critical theoretical frameworks work. Queer theory offers malleability amid demographic identifiers. Queer theory invites us into the unknown, the hidden, the forbidden. Of course, even queer theorists fret about guard rails and parameters: Queer theory can't just be *anything/one*. Or, can it?

Queer, Who

I found myself viewing "Heteronormativity" on Wikipedia to see how it might produce general knowledge for those not reading Foucault, Butler, or Sedgwick. Before you get to anything of substance, a boxed headline at the top boldly warns, "The neutrality of this article is disputed."

The bodies and dis/embodied experiences of arts administrators are central to my research. Early research goals to add more to the demographic portrait of arts

administrators felt inadequate when drafting my dissertation proposal during the zeitgeist of 2020 American life. Queer theory centers the body, taking it as ontological and epistemological points of departure and crossings. In this section I tease out some of the ways queer theorists talk about the body and being dis/embodied in the world. Read any bibliography and you know academics are promiscuous citers. I play with many scholars in this inquiry, some I broke up with along the way due to unreconcilable differences, some I pursue polyamorous long-term relationships with, and some make guest appearances because our past is always with us, old love letters in dusty shoe boxes.

Judith Butler's work is expansive, evolutionary, and influential. I highlight here a few notions that matter. The heterosexual matrix is a sex-gender-sexuality tripartite system accounting for assumptions in society's normative frameworks (Butler, 1990). Sex is supposed/constructed as a biological male/female structure. Gender is the performance of masculine/feminine. Sexuality is attraction to the same/homo or opposite/hetero sex. The heterosexual binary produces masculinity and femininity through repetitive, performative constitutions, but is unstable if we refuse "the deed" (Butler, 1993, p. 25). We are born into what seems natural, actively constituting norms, repeating them through subjected discourse — until we don't, reacting with the becoming "I." Subjectivity is not given; performativity requires social acknowledgement. For some, identity is foreclosed, denied outside norms, outside the human. Butler's (2004) conception of personhood is a "desire for recognition, and that desire places us outside ourselves, in a realm of social norms that we do not fully choose, but that provides the horizon and the resource for any sense of choice that we have" (p. 33). Norms may be a

form of social power, but they are neither rule nor law, even when coded as such. How do arts administrators perform and embody their professional personhood? Which discourses and norms constitute in/actions? Butler & Athanasiou (2013) insist on the precarity of human flesh, which may or may not be worthy of the state's (organization's) protection of our subjectivity. Which, if any, political acts do arts administrators undertake to resist social norms? Which norms? At what peril? Why?

Deleuze & Guattari (1987) define the body not by organs, functions, species, or genus, but instead, by relations. "We know nothing about a body until we know what it can do, in other words, what its affects are, how they can or cannot enter into composition with other affects, with the affects of another body" (p. 257). The body is at a latitudinal and longitudinal crossroads on a plane of consistency. Grosz (2013) helps me understand these bodily cartographies, "In each of us there are elements and impulses that strive for conformity and elements which seek instability and change" (p. 201). There are degrees of difference within sexuality that conform and transgress, regardless of a named hetero-homo-queer sexuality. The degree to which arts administrators affirm hegemonies or transgress norms, sexual and otherwise, is swathed in power and ability. What they do, affect, and become are functions of limits and possibilities.

In Barad's (2011) intra-acting cuts, "Identity is a phenomenal matter; it is not an individual affair. Identity is multiple within itself; or rather, identity is diffracted through itself" (pp. 125-126). Her quantum explorations mean we are entangled through ongoing differentiations, an ethical obligation to see ourselves as already part of everything else. This is a non-identity politics, rejecting ontologies and epistemologies of difference and

category. Everything and everyone are marked by past, present, and future. Queer (theory) is not one or multiple sex or gender; it is relational, cutting apart/together before being and knowing, with active possibilities.

In addressing embodiment, I focus on elements of control and visibility in heterosexism and heteronormativity. This became particularly pertinent after getting to know the people who collaborated with me in this research, who are heterosexuals. Heterosexuality and cisgender existence are default social understandings, with powers, privileges, rights, protections, and accommodations. Heterosexism “requires everyone to assume that individuals are sexually alike, so that a culture of silence builds for those who are different. Silence comes in various ways” (Tierney, 1997, p. 108). To be homosexual/gay/lesbian/queer is marginalization both marked and invisible. Drawing on Foucault’s concept of modern sexuality as a site of demand and production for individual identity (no longer just an embodied act), Sedgwick (2013) argues the silence created by heterosexism erases sexuality as *truth*; it is rendered invisible. It is problematic to call out heterosexuality as any true thing, “it has been permitted to masquerade so fully as History itself” (Sedgwick, 2013, p. 10). Heteronormativity infiltrates all aspects of society’s being, knowing, and doing, “those localized practices and those centralized institutions which legitimize and privilege heterosexuality and heterosexual relationships as fundamental and ‘natural’ within society” (Cohen, 2008, p. 78).

How invisible are the nuclear family stock photos sold in picture frames, men’s and women’s clothing departments, and Mr. & Mrs. emblazoned everywhere? Unless you are queer. Society notices that which is supposed to be invisible: gender-neutral

bathrooms, pronouns in email signatures, queer couples showing public displays of affection. In that display, capitalism is particularly good at packaging identity and selling our pride back to us every June. Alas, while higher education may use shiny brochures to attract queer students and support “Other” identity groups, it is less good at understanding intersectional identities, failing to recognize and engage queer alumni in philanthropy, a very capitalist business (Garvey & Drezner, 2013).

Heterosexism and heteronormativity have implications for the arts administrator, arts institution, and related bodies. Sex, gender, and sexuality are not neutral in the profession and heteronormativity affects daily life. Despite a disproportionate representation of women in the field, gender negatively affects careers of women in arts organizations and the nonprofit sector (Herron et al., 1998; Rendon, 2021). There is an overrepresentation of LGBTQ+ people in arts administration, 15 percent identify as asexual, bisexual, gay, lesbian, queer, and questioning (Cuyler, 2015). LGBTQ+ status might even enable career gains; 16 percent of U.S. executive arts managers identify as LGBTQ+ (Cuyler, 2017). No study was found on the prevalence of health care for same-sex couples or domestic partners in the arts. In their work, the arts administrator may or may not find an option to identify donors as Mr. & Mr. in their fundraising software (Sanders, III, 2002). Sullivan & Middleton (2019) take the museum to task for pervasive heteronormativity that systemically and thoroughly privileges heterosexual and cisgender bodies. When museums do bring forth LGBTQ+ bodies, voices, and knowledge, they privilege white, cisgender, gay men, while promoting a homonormativity conforming to

heteronormative ideals such as marriage and monogamy. Heterosexist and heteronormative bodily effects are open sites for this inquiry.¹⁰

I spend ample time in this research toying lines between qualitative and quantitative identity markers. Can we capture identities in boxes and labels? Can I enhance embodied resonance with qualitative descriptors? Halberstam (2005) points out

It has become common place and even clichéd for young urban (white) gays and lesbians to claim that they do not like “labels” and do not want to be “pigeonholed” by identity categories, even as those same identity categories represent the activist labors of previous generations that brought us to the brink of “liberation” in the first place. (p. 19)

If we play identity politics, Halberstam’s words point at me, the young-ish, urban, white, lesbian-ish scholar. My familial and academic genealogies are on my mind and body in compiling queer stories in arts administration. I might be reminded by Tierney (1997) that my forebearers did not have the choice to check a sexuality box. I might be reminded by Halberstam (2005) that dialogue about shared and unique oppression can think beyond binaries, resisting both fixity *and* fluidity to think about unpredictable *and* ambiguous identities and practices. This might mean making time for both and more queer beings.

Queer, When

“The apathy of time laughs in my face” – Indigo Girls (1992) *Virginia Woolf*

We’re often in more than one time at once. I close my eyes and am back in time, in my Riffe Center administrative office, preparing for our last board meeting of the year,

¹⁰ During candidacy I subscribed to Arts Management Quarterly newsletters and received a confirmation email addressed, “Dear *Mr.* Hoppe.” [emphasis added] Gender assumptions abound.

writing a calendar year-end grant report for some funders, even though our fiscal year ends June 30 and others September 30. I think ahead in time to spring 2023 when this dissertation is out of my hands and in yours. What time and day are you reading this? It's 12:15 a.m. now, 10 days until candidacy deadline. But it is also now 2:59 p.m. on May 17, 2022, in the thick of data collection. Now it is 1:01 p.m. on September 15, 2022, and I am piecing together headers and sub-headers. Now it is February 7, 2023, 10:41 p.m. and I am preparing artwork and art/ifacts for public display in two weeks. Now it is May 10 at 11:12 a.m. and I am feverishly re-reading and editing a "final" draft. Twenty years ago, I would have checked the "heterosexual" box. Two years later, "lesbian." Six years ago, I started calling myself "Queer." Twenty years from now? Time flies.

This research inquiry and framework generally exists in Western, colonial, capitalist spaces when time is constructed and linear. The colonization of time by western-Europeans was a power move with lasting legacies. Time was central in exporting Christianity, capitalism, and modernity, shaping spaces, and controlling bodies (Nanni, 2011). Associations with work, labor and Karl Marx feel like calendars, Monday through Friday, 9 a.m. to 5 p.m., overtime, and time management. There are exceptions.

Jack Halberstam (2005) conceives of queer time created by queer subcultures. These are alternative, imagined, unscripted, potential, and real temporalities "imagined according to logics that lie outside of those paradigmatic markers of life experience — namely, birth, marriage, reproduction, and death" (p. 2). Queer time is entangled with bodies and spaces, and contrary to hegemonic claims of time and location. We are in line with time and heteronormativity until we step out of the appropriate, vertical family line

when we step out of the closet (Ahmed, 2006a). We can think about the female biological clock, which must be dealt with, but only after marriage to a heterosexual partner. The pregnant body in an office reinforces biological time, though it makes us think of private spaces, how soon she will return to the office and get back to work while we do her jobs. Some women lived in a time when abortion was legal, some before, others after. As I pressed record for my final walking interview, June 24, 2022, a news alert popped up on my screen, “Roe vs. Wade overturned by Supreme Court.” Resistance to this new precedent is taking time. Lauren Berlant (2011) describes how our desire for stability, attached to the nostalgic past and imagined future, when life is anything but promised. The seeming certainty of Roe vs. Wade turned out to be just another temporary policy/practice promise. For Berlant, time is mundane, flowing in the existence of the everyday, constructed by capitalism and other social structures. We might desire to manage time, but such an ordinary, optimistic idea may be impossible.

Art is timely, but not timeless. Materials and audiences change. Shakespeare has been adapted countless times. We sit in theaters for a certain amount of time, interpreting what we experience based on our pasts, taking it with us into the future. We might move quickly through a gallery or are slowed by a 12-minute video on a loop, whose end and beginning blur. We stop in at 3:43 and leave at 1:12. Allan deSouza (2018) writes,

Our experience of duration is dependent on having a timeframe, whether it is the length of a Hollywood film, the length of a human life, or the timeframe of climate change. Our experiences of time’s passage and duration is especially acute, even in crisis, when one timeframe intersects with and disrupts the expected duration of another. These intersecting durations are what activate the present, and encounters between these multiple durations produce new meanings, new intersections, new durations. (p. 244)

Even when art might appear to slow or freeze time, there is always before and after. Set-up, context, aftershocks. The role of the artist has changed over time, diffracting, repeating: entrepreneurs of entertainment, isolated geniuses, entrepreneurs of social change; outside-inside-outside-inside the attention of public policy (Novak-Leonard & Skaggs, 2017; Wyszomirski, 1995). Art that is activist, social justice focused, or simply by people who aren't white men, may be experiencing a revival in contemporary, formal art institutions. Art has been activist for centuries. Institutions are not the time or *site* of historically activist art (Lampert, 2015). Arts administrators invent timelines for artists to follow and fit in for exhibitions and performances, altering timelines for evermore.

Queer thinking destabilizes time in a capitalist, Euro-centric, Anthropocene epoch. For disabled bodies, crip time emerges as nonnormative experiences of temporality, life in slower motion amid an ever-faster paced world (Kuppers, 2022). For arts administrators, this might mean prioritizing flexibility in creating pedagogies for public spaces (Richardson & Kletchka, 2022). Post-humanism challenges human-centered exceptionalism, Eurocentric timelines, and relationships with nature and culture. Walking methodologies consider how walking can disrupt linear conceptions of time, by attending “to the undocumented, affective, and fragmented compositions that tell stories about a past that is not past but is the present and an imagined future” (Springgay & Truman, 2019, p. 14). Recognizing fast-changing times, Braidotti & Hlavajova's (2018) *Posthuman Glossary* calls on *creativity* as cognitively and ethically necessary to develop new terminology and concepts for developing transdisciplinary approaches. The physics of quantum field theory spreads time across real and virtual spaces, bringing an

indeterminacy to the being-ness of matter and identity (Barad, 2015). COVID-19 was a queer time, experienced in lock downs, stay-at-home orders, languishing, and liminal times, with personal and social effects to be unraveled for a long time.

When I was in high school, my parents drove me to Los Angeles to see the musical, “Rent,” written and composed by Jonathan Larson (1996). I got a single ticket and they let me go alone while having lunch and visiting USC, my father’s alma mater. I can still sing along with every word of that musical. The entire cast sings the song *Seasons of Love* at the beginning of act two, asking how to measure a life, suggesting five hundred twenty-five thousand, six hundred minutes, the number of minutes in a year. Such a scientific quantity hardly measures an embodied life. Instead, the queer, bohemian story suggests qualities, experiences, moments, love. Your perspective is important to art-based inquiry and queer critical theory. What are your associations with time? How does time *feel* to you? How long does a breath last? How do you measure a year? How do *you* measure a life? Are you the same person you were yesterday? If identities shift over time, can I still call myself an arts administrator? What am I becoming? Am I unbecoming? As we move in and out of times, we move in and out of places and spaces.

Queer, Where

In July 2020, my wife and I braved the pandemic to see Art After Stonewall at the Columbus Museum of Art. We wore protection. There were bold and subtle photographs, paintings, faces, voices, pieces of history. In keeping with its “hands on” vision, the museum provided “Essential Engagement Kits” sealed in plastic with sterile gloves, paper, pencils, and a creativity challenge. “Safety first” was not lost on me as we walked among stories of struggle and joy, some just trying to live, many irrevocably affected by AIDS. I took two photographs that day, one of the kits, one of a reconstructed closet. It looked much like the closets in our own home, built in 1938. Narrow, unassuming, white

trim, a single shelf. How could I not think of everyone who lives/d in that small space, coming out to breathe possibility? Wasn't that the point? But it felt uncomfortable in the gallery. Another point? On the floor, two feet in front of the closet, white lettering read "Please Do Not Touch." Ouch. Coming out of the closet means wanting to touch and be touched, without judgment, in a heterosexist, heteronormative world. The security guards were nearby, and I didn't dare touch. I took my picture and moved on.

My research looks most closely at the nonprofit arts industrial complex, which occurs in all manner of spaces and places. Edified and marbled museums. Black box theaters for 50 people. Community galleries tucked into the street corners. Nondescript administrative offices. Meetings at coffee shops. Co-working and home offices. These spaces intersect with countless public and private conceptions of space. Bodies and presence transform places into spaces, naming and mapping. Bodies can also act upon existing spaces to transform their meaning, even temporarily, perhaps through a site-specific dance in a park or on a street corner (Kwan, 2013). When I interned at the National Endowment for the Arts (NEA) in 2003, it was located in the Nancy Hanks Old Post Office Building on Pennsylvania Avenue in Washington, D.C. Today, the NEA is located in the Constitution Center office building just south of the National Mall. The Trump International Hotel took over the Old Post Office Building in 2016, went up for sale in 2021, and was purchased by an investor group in 2022, who will make it a Waldorf Astoria hotel (Lipton, 2022).

Space and place are familiar words, often used interchangeably, and complex phenomena with varied associations across disciplines to help conceptualize and theorize. Contemporary qualitative research in the social sciences considers place as “a bounded phenomenon — ranging from the scale of regions to buildings — but within which social and psychological relations are formed” (Given, 2008, p. 2). A dis/embodied description

of the physical, spatial borders of human attachment, emotion, and symbolism. In contemporary qualitative social science research, space is “understood as relative, coming into existence because of social processes and phenomena” (Given, 2008, p. 3). A dis/embodied, academic description of unbounded organization and navigation by people.

For human geographer Tim Cresswell, place is space made meaningful. Place is ontological and epistemological, “a way of seeing, knowing and understanding the world...an aspect of the way we choose to think about [the world] — what we decide to emphasize and what we designate as important” (Cresswell, 2011, p. 136). It is the difference between the space geographically located at 39.99, -83.01 and the place of Sullivant Hall on the campus of The Ohio State University, where this dissertation formed and was made meaningful by colleagues. It is the difference between cubicles on the second floor of a downtown skyscraper, enlivened by arts administrators pursuing missions centered on creating fun, educational, accessible arts opportunities for people across Ohio. It is the difference between a wearied Main Street and arts administrators, policy makers, and partners enacting creative placemaking efforts to revitalize (hopefully not gentrify) a neighborhood. Even though people can make spaces become places, it does not mean everyone is welcome, has the same access, or wants to be there.

Sara Ahmed’s (2006a) phenomenological queer theory and practice breaks being (becoming) down to the placement of a hand, the shift of an eye, our attachments to this or that. She dissects Merleau-Ponty’s philosopher’s table into feminist, queer spaces in which we are in and out of line, experiencing and orienting life as objects, genders, sexes, sexualities, races, humans. I think of all the tables around which arts administrators

gather — conference, meeting, class, desk, lunch, event. They desire a place at the table, move tables around for programs, sit next to people, usher people. Power is embodied at the head of the table, people speak, are silent, are silenced, talked over and around.

Ahmed (2006) suggests “the body gets directed in some ways more than others” (p. 15) but disorientations describe “the feelings that gather when we lose our sense of who it is that we are (p. 20). Where do arts administrators direct their bodies and how do they make sense of who they are? Is it physical, spatial, a sixth sense, an embodied knowledge from schooling or cultural capital, emotional connection to a mission? Ahmed (2004) reminds us that “emotions play a crucial role in the ‘surfacing’ of individual and collective bodies” (p. 25). While we think of emotions as internal, they arise from the external, defining and affecting how we exist with other bodies. Do arts administrators straighten up at the table, or refuse the line, and dis-orientate for public/private emotions, desires, or otherwise?

Architecture evokes conceptions of inside and outside, spaces which cannot exist without the other. Halberstam's (2005) convictions of queer space are attached to queer bodies, referring to “the place-making practices within postmodernism in which queer people engage and it also describes the new understandings of space enabled by the production of queer counterpublics” (p. 6). This is a reclaiming, unsettling, denaturalization of social constructions and relations. Halberstam’s call is to locate gender variance in queer counter-publics, which are urban, rural, and between. When “unbuilding gender” Halberstam's (2018) spaces are always fleshy, and architecture plays a role in their shaping. Grosz (2001) describes the outside as paradoxically defined in

relation to what it cannot be (inside), and perverse in its unconstrained expanse in relation to containment (inside). Pallasmaa's (2001) thinking about architecture as a constructed mental space is more aligned with Berlant's (2011) fantasy which embodies our understandings of possibilities, remembrances, and imaginings. While Pallasmaa (2001) considers the boundaries and surfaces between self, art, and world, he omits the explicit political stakes of bodies denied access and subjectivity when they do not align with the imagined hierarchies architectural spaces might bring forth for a “full and dignified life” (p. 30). There is vast gray space between un/welcome mats laid at liminal entryways.

Queer theory relishes in ambiguous existence, arguing for value outside the norm, advocating for identity politics that does/not create insider status, welcoming us into being, becoming, and holding both insider/outsider status. To hold the door open, make it wider, and provide a ramp where all our damaged bodies share space is an improvised politics of queer somatics worth seeking (Kuppers, 2022). The following section is about *how* to do and be queer theory. It flows from this discussion of space to perform a queer deconstruction of organizational bodies, considering people, policy, practice, and power.

Queer, How

For scholars dealing in queer (critical) theories, organizations embody heteronormative, patriarchal, capitalist, white, ableist, hegemonic shapes, norms, theories, and practices. They are one of many communal spaces, “fundamental in any exercise of power” (Foucault, 1999, p. 140). In a foundational textbook, Anderton & Pick (1995) describe how arts administrators “must work for, and with (and even sometimes against)

organizations of all kinds” (p. 62). Power, friction, relationality, and service are constants in arts administration. Sullivan (2003) draws on Foucault, Derrida, and Warner to suggest queer *how* is a deconstructive process “not already undertaken by an already constituted subject, and does not, in turn furnish the subject with a nameable identity” (p. 59). This section is one deconstructive example how to do and be queer theory using management science, queer theory, and arts administration organizations and bodies.

Organizational authority is individual and institutional: managers as people, management as practice, and management as theory (Parker, 2001). Approaches to managerial ethics primarily focus on rationality, control, and heteronormativity, broadly ignoring social justice, care, compassion, and non-hegemonic bodies (de Sousa, 2017; Harding, 2020; Pullen & Rhodes, 2015). This disembodies people at various, precarious levels of management less in line with dominate ideologies, bodies, and spaces (Kenny, 2020; Kletchka, 2021b; Vo, 2020). Simultaneously, organizational routine is an embodied performative. For individuals, “citational patterns of embodied conversation and textual dialects performatively co-orient toward an object” (Wright, 2016, p. 148). The organization becomes an orientation device. It takes the shape of what resides within, “given, as an effect of the repetition of decisions made over time...Institutions involve the accumulation of past decisions about how to allocate resources, as well as ‘who’ to recruit” (Ahmed, 2007, p. 157). This is a production having nothing to do with what an organization actually produces, but “a host of other practices, norms, discourses and beliefs” (Harding, 2020, p. 86). This does not leave much space for difference.

Even when resistance to organizational structures seems to occur at the site of embodied personhood, dominant discourses in management return to hierarchical, heteronormative, colonial, capitalist notions of identity, knowledge, and authority (Greensmith, 2018; Harding, 2020; Heracleous & Jacobs, 2008; Rumens, 2017; Rumens et al., 2019; Weiss, 2020). The scholars referenced here (and more) do seek to disrupt claims to authority, offering possibilities, while demonstrating the chasm between theory and practice in attempting to challenge norms. More than general arts administration scholarship, museology seems more vocal in thinking with queer theory in a centuries old tradition based in colonial, imperial, white supremacist, object-oriented spaces by attending to bodies, ethics, and the institution's social roles (Kletchka, 2021b; Nguyen, 2017; Sanders, III, 2002; Sullivan & Middleton, 2019).

The American Alliance of Museums (AAM) is an esteemed professional network and accreditation body in the United States. Their Standards of Excellence for Museums (AAM, 2021) includes 38 standards, ranging from public trust to risk management. In 2016, the LGBTQ Alliance, an AAM professional network, published Welcoming Guidelines, a checklist designed to bolster inclusivity. A double queering occurs in suggesting amendments to an existing organizational system (AAM's accreditation standards) and rearranging original categories to reflect museum workers' functional job roles (e.g., curatorial, guest experience, human resources). As many arts administration jobs include a range of tasks, one may find themselves considering dozens of theoretical *and* practical check yes/no/in process boxes. This report positions attending to *queer* as ethical work for the field, institution, and administrator.

Before you get too excited, Ahmed (2007) warns of the politics and performativity of documentation. Documents begin with their authors, in this case, the LGBTQ Alliance. The labor done by those who seek agency, visibility, and subjectivity is subject to approval by a likely less-queer AAM leadership who has now “done” the document. There are complications in publishing a document, passing it around, citing it, adding it to other documents. If documents are performative, AAM performs an image of itself as welcoming and excellent, measured as “doing well” (Ahmed, 2007, p. 594). How does this document commit AAM to excellence and equity? Do they amend core documents, revise the accreditation process, or change evaluation metrics for staff and peer reviewers? The location of commitment matters. Locating commitment in people meant to do the work shifts commitment away from AAM. When attached to the document, its force is undone if people choose not to check a box. Instead, commitment must be an action that “depends on other actions, or on what is done ‘with it’” (Ahmed, 2007, p. 603). Take heed. “By putting diversity in writing, as a commitment, performance or description, such documents can be used as supporting devices, *by exposing the gap between words, images, and deeds* (p. 607). Bodies remain watchful for actions this Welcoming Guide enacts systemically, organizationally, and individually.

Correcting failures is part of arts administration’s ontoepistemology. But to queer is to spoil and put things out of order, maybe even fail (Sullivan, 2003). For Halberstam (2011), failure is a counterintuitive way of being in the world, forgetting, negating, and “being relieved of the pressure to measure up to patriarchal ideals of, not succeeding at womanhood can offer unexpected pleasures” (p. 4). As a woman who failed to marry a

man but succeeded in marrying a woman, who failed at breeding but succeeded in having cat kids, I can attest to a variety of unexpected pleasures. Burford (2017) rereads an anxious doctoral student's failure to write their dissertation within higher education's normative timeline as space and time for learning/doing/being successful in alternative, joyful ways. As a doctoral student who failed to write a single word for four months, writing this sentence days before a final draft, I feel aspects of failure but can find joy in alternative accomplishments (teaching, conferencing, making, walking, surviving).

How do we measure success and failure in AAM's institutional document? Who wins in failing heteronormativity by succeeding in checking prescribed boxes? What if attempts to check those boxes are silenced? Silence is an aspect of failure, with vices and virtues. We call on institutions to speak up for social justice, but performative gestures are easily critiqued (Ahmed, 2006b, 2012; Floyd, 2020). Silence can be intentional and productive in aesthetic experiences, but tends to spoil audience comfort (Sigurjónsson, 2019). Silence is also contemplative, encouraged by natural environments, less silent than prevailing humanist conceptions (Snowber, 2016; Solnit, 2000). Voice and silence are both powerful strategies in how to be queer and do queer theory.

Queer, Why

Why to be and do queer sprawls across fleshy bodies, normative practices, powerful policies, and possible futures. Queer first became as genealogical taxonomy and medicalization, socially constructed, disciplining and regulating populations (Foucault, 1980). Being queer is rife with identity connotations as it problematizes, destabilizes, and

deconstructs normative conceptions of sex, gender, sexuality and forces that constitute being, limited and sustained by power structures and performance (Butler, 1990, 1993, 2004). Queer being becomes with instability and elasticity as bodies and identity change.

Queer aspires to “create publics, publics that can afford sex and intimacy in sustained, unchastening ways; publics that can comprehend their own differences of privilege and struggle; publics whose abstract spaces can also be lived in, remembered, hoped for” (Berlant & Warner, 1995, p. 344). Expansive publics are needed to protect and nurture queer being/becoming from the dispossession of dignity and choice (Butler & Athanasiou, 2013), erasure in in/formal educations (Lampela & Check, 2002; Wolfgang, 2020), and surviving stigma, violence, and policy failures (Sedgwick, 1991). Violence against queer bodies is pervasive. The first nationally representative and comprehensive study of crime victims to include sexual orientation and gender identity reports that compared to straight and cisgender people, LGBT people are four times as likely to be victims of violent/crimes and more likely to be victimized by someone they know than a stranger (Flores et al., 2020). State sanctioned violence is rising. The American Civil Liberties Union (2023) is tracking 469 anti-LGBTQ bills advancing or passed in state legislatures which attack civil rights, public accommodation, free speech, and health care. Becoming queer is a labyrinth of political difference, rejecting normalized, historical, cultural forms of knowledge in specific and embodied ways (Sullivan, 2003).

To embrace queer being is to embrace a staunch resistance to normativity and violence. Being queer is creative, somatic, and joyful (Kuppers, 2022). Being queer is collective, unapologetic, and loving (Sanders III et al., 2020). The pursuit of a queer

utopia is “shaped by individual behavior in praxis” affecting the social and political for “emancipatory possibilities in the future” (Jones, 2013, pp. 1-2). An emancipatory queer future may not align with futile fantasies of a good life or aspirational becoming (Berlant, 2011). The compulsive desire to be happy is itself a normative, regulatory construct.

We could remember that the Latin root of the word aspiration means “to breathe.” I think the struggle for a bearable life is the struggle for queers to have spaces to breathe...with breathe comes imagination. With breathe comes possibility. If queer politics is about freedom, it might simply mean the freedom to breathe. (Ahmed, 2010, p. 120)

However queer futures are imagined, creativity will be part of the praxis.

Doing queer theory has become more than being broad, blurry, and burgeoning identities, and its scholarly possibilities are equally multiple. Queer theory is still “marked by a tendency to radically question and destabilize all forms of identity that are considered to be the norm while rejecting the binarized categories of homosexuality and heterosexuality” (Das, 2020, p. 98). Focus on queer bodies created its own sticky relationships, where even within queer theory, “heteronormativity took root ... as it made explicit how heterosexuality positions itself as neutral, normative and dominate” (Manning, 2009, p. 2). Because dichotomous thinking infuses research and its methodologies, “queer methodologies are vital for exposing hegemonic linear ways of being and thinking that analyze, categorize, and psychiatrize those outside...polarized identities” (Manning, 2009, p. 1). Queer theory can be a methodological tool with the potential to reread history and gaps beyond queer gender/sex/sexuality. Queer theory in research can create space for multiplicity, disrupt normalcy, problematize apparent

neutrality, deconstruct binaries, and reorient object/subject, “as methods are to methodology, so is my body connected to my subjectivity” (Manning, 2009, p. 1).

Queer theory and policy can be politically transformative when based in action, labor, and practice (Butler, 2004). A politics of resistance is rooted in subjectivity and bodies (Manning, 2009; Singer, 1993). When asked if the work she was doing with embodied analysis was really policy, education scholar Wanda Pillow (2003) responded, “policies are all about bodies — controlling, regulating, shaping, and (re)producing bodies” (p. 146). A radical ethics of care, pedagogy, and research embraces bodies in all their messiness, finding ways to disrupt systems, organizations, norms, theories, and practices that hinder bodily well-being and becoming.

Knowledge is an essential site for queering and buoying subjectivity. Knowledge claims depend on power structures, performed in our cultures. Knowledge is inscribed and reproduced through pedagogy. Pedagogy is everywhere: K-12 classrooms, higher education, arts organizations, professional development conferences and associations, websites. Pedagogy is power: assumptions, hierarchies, voice, representation, structure, assessment, tenure, promotion. Education spaces, pedagogy, and curriculum are organized around hegemonic bodies and bodies of knowledge: masculine, heterosexist, able-bodied, cisgender, white, privileged, and capitalist (Britzman, 1995; Evans-Winters, 2019; Solomon, 1985; Tierney, 1997; Waite, 2017). Britzman (1995) sees at least two pedagogical stakes, thinking ethically about discourses of difference and visibility, and “thinking through structures of disavowal within education, or the refusals — whether curricular, social, or pedagogical — to engage a traumatic perception that produces the

subject of difference as disruption, as the outside to normalcy. (p. 152). There are no prescriptions for queering knowledge. Doing queer pedagogy turns to the open agenda of disruption amid intention, shifting orientations to the self and knowledge itself, “scandalously [encouraging students] to be queerer than they are — queerer thinkers, queerer readers, queerer writers” (Waite, 2017, p. 124).

This queer arts-based inquiry deals in heteronormative nonprofit arts organizations. So much of these organizations is about doing practice, as emergent theories often slide off the table for busy practitioners and scholars writing about structures. Sullivan & Middleton (2019) think about being and doing queer theory in museums, which are less monolithic and more products of shared ideas around normative purposes and functions which structure our doing and being without being noticed. Their queering involves critical analyses of habituated knowledges, practices, and identities to move beyond norms. This is ethical work responding to the prevalence of an “immorality of inaction” which perpetuate heteronormative, capitalist, ableist, patriarchal privilege.

Why am I one of many scholars who asks, what can queer theory teach us about X? This question arises from my own queer being and becoming experiences in normative, dichotomous structures. I use queer theory to rethink my object/subject experiences in the field of arts administration and its scholarship with the hope of opening new lines of thinking and acting against dominant discourses in the field to increase individual and institutional well-being. I also use queer theory to trouble scholarly norms in arts administration, focused on efficiency and effectiveness, concerned with its professionalized place in the hierarchy of academia. I do not claim my

approach is better than my field's scholarship. It simply is and does things with an equally valid, but different way of thinking about the ontoepistemology of arts administration. It gestures to im/possibility while naming normative entanglements worth reimagining. If "queering is at its heart a process of wonder" (Giffney & Hird, 2008, p. 1), I can't help but wonder about the effects of this research. I'm getting ahead of myself and these whys are optimistic. I'll be happy making spaces for these experiences and ideas to breathe.

Conclusion

This conceptual framework is filled with theories, concepts, practices, policies, and bodies guiding this inquiry. It spills across prescriptive section headings and falls off the pages, dripping into your eyes with words, sentences, and paragraphs hoping to pique your interests, point to new lines of flight, and/or ruffle your feathers. I began this chapter with an unsolved equation, *Creativity + Arts Administration + Bodies + Queer Theory = ?!* Rather than solve for *?!*, I add exponents and coefficients to not-so constants. This is not a STE(A)M equation looking to solve for one right answer.

This is an emergent, arts-based, qualitative exploration of the embodied and creative experiences of arts administrators. Creativity is presented as a scale of possible conceptions germane to this inquiry. *When* outlines some of the history shaping today's field. *What* thinks about the field broadly, daily tasks, and contemporary pressures. *Who* seeks some insight into demographic and personal characteristics known about the field. *Where* describes place and space in arts administration. *How* thinks about practices

developed through formal and informal learning. *Why* returns to field's purpose and professional drives. A walking interlude describes an embodied practice which plays a critical role in bodies and methods. A leaky framework established entry points for what, when, where, why, who, and how of being and doing queer theory. Queer is non/in/un/defined axis points for states of being, thinking, and relationality. My researcher body is one of many in this inquiry who exist on scales of personal and relational normativity. This inquiry thinks about what queer theory can do in scholastic inquiry with methodology, methods, arrangement, and analysis.

Chapter 3: Methodology and Methods

This chapter outlines the scholarly research strategies implemented in this inquiry. It begins with an overview of the art-based research methodology and why I use this approach to learn more about the research questions. I explain the four methods used in this research design (iterative interviews, call for art/ifacts, people policy analysis, and researcher reflexivity). I describe the population of arts administrators and how the sample was defined and selected. The two inquiry instruments (interview protocols and call for art/ifacts) are outlined, followed by the research procedures so that another inquirer might replicate pieces of this study. I provide details on the data collection process, including validity, and data analysis strategies. Discussions of assumptions, limitations, and ethical assurances conclude the chapter.

This research inquiry seeks new knowledges about four related research questions. Each question connects to perceived problems and gaps in the field of arts administration and its scholarship. These questions also relate to my own experiences as an arts administrator: a marked body and mind, a mildly creative person immersed in a creative field, a queer administrator navigating power plays, and a belief that the arts can enhance well-being. The research methodology seeks to answer these questions:

- How do the embodied experiences of female arts administrators affect the practice, policy, and field of nonprofit arts administration?

- What role does creativity play in the lives of arts administrators, and what might it teach us about the field's ontology and epistemology?
- What can queer theory teach us about arts administration and its professionals?
Dare I ask?
- What are the political stakes for the field of arts administration under the lens of a queer, critical arts-based inquiry linking the systemic and the corporeal?

Arts-Based Methodology

To answer these research questions, I use a qualitative, critical arts-based inquiry (ABI). ABI is a queer methodological framework for arts administration scholarship. I was inspired by my graduate school department, home to an interdisciplinary ethos, faculty, curricula, and student body. We are encouraged to think with and through arts administration, education, and policy. As my research questions about the body, creativity, power, and politics crystalized, I saw an opening to inquire creatively and produce different, legitimate forms of knowledge. Building this research's frameworks is a personal, scholarly struggle. As an administrator with spreadsheet and grant writing experiences and as an academic with a cultural policy (not art education) specialization, I fret over how this arts-based inquiry is not arts-based *enough*. It is, with its design, data, analysis, presentation, and ethos.

This inquiry's framework is an emergent design. Like all dissertating scholars, I read and read and read and read and read about qualitative research designs applying these qualitative frameworks with critical human-centered theoretical frameworks amid

discursive turns.¹¹ The first arts-based methodology textbook I encountered was Buffington & McKay's (2013), *Practice Theory: Seeing the Power of Arts Teacher Researchers*. The book's arts-based methodologies, methods, analysis, and examples of studies are interesting, accessible, and reverberate. I approach from a critical theory research paradigm, knowing truth is shaped by contexts and that everyone holds and can exert some form of power in their spaces, even if constrained. We are likely already on the cusp of the next paradigm. My master's thesis was a constructivist case study. My dissertation is a creative critical inquiry.

The hyphen in arts-based indicates relationships with ideas outside art, arguing for the value of different knowledges. The lines of flight Deleuze & Guattari (1987) elucidate connect this inquiry with myriad ideas from varied epistemological backgrounds. This inquiry is not exactly straight forward. The methodology, design, analysis, and presentation draw on scholarship in arts education, organizational management, arts administration, and life experiences. Like the field of arts administration, my own professional experiences and my creative pursuits, this arts-based inquiry is unmoored from a specific art form, queer and open to un/en/folding the process.

This inquiry unfolds from a/r/tography inspirations (Irwin, 2013; Irwin & de Cosson, 2002; Springgay et al., 2008). A/r/tography exists in liminal spaces with rhizomatic inquiries and semblances of structures where art educators fold artist,

¹¹ I also read audio books ferociously, whose voices and stories inspire my writing. I listen to Haruki Murakami, Susan Orlean, Erik Larsen, Octavia Butler, and Amor Towles as I wash dishes, go for walks, and empty cat litter. Academic and academic adjacent texts intersperse: Audre Lorde, Samuel Beckett, Anna Lowenhaupt Tsing, Petra Kupperts, Joan Didion. It is a near constant consumption of literature when I'm not dissertating at my desk.

researcher, teacher identities. My proposal made a case for the a/r/t in arts administrators, with gestures to post-structural and post-qualitative inquiry. Candidacy convinced me I did not want to pre-emptively assign a/r/t identities and I wasn't ready to give up "pre-existing research designs, methods, processes, procedures, or practices" (St. Pierre, 2021, p. 163), as called for in post-qualitative inquiry. Perhaps another day.

Arts-based research enhances "perspectives pertaining to certain human activities [and] defined by the presence of certain aesthetic qualities or *design elements* that infuse the inquiry process and research 'text'" (Barone & Eisner, 2006, p. 95). Arts-based inquiries blur the boundaries between art and science, leaning into messier and radical notions, possibilities, understandings, and representations. This research is about lived experiences and perceptions, with too many variables for certainty. It supports one of the goals of qualitative research: empathetic understanding, where "the arts provide rich and powerful models for perception, conceptualization, and engagement both for makers and viewers" (Bresler, 2006, p. 52). This is important for the lived experiences shared in these pages and related public pedagogies. This is important for the field of arts administration, steeped in management with a creative foundation, moored to educational missions, and experiencing questions of relevance and reach. My research questions are not meant to identify a single answer or evaluate a theory. I cannot generalize the innumerable nuances of bodies, creativity, and power in varied spaces and times to larger populations. I do seek transferability, with "implications of the findings for others that may be in similar settings or circumstances" (Buffington & McKay, 2013, p. 54), supported by thick descriptions and open to what resonates with readers. Art and the artmaking process

create embodied, affective, and reflexive experiences, foster dialogue among varied voices, facilitate meaning with its openings, and support social justice efforts.

Arts-based approaches are concerned with authentic representations, but there are no guarantees. Eisner (1998) asserts arts-based researchers must have some artistic skill and dedication. I have develop some artistic skills over the years, into which I lean.

Tierney (1998) argues for wide narrative range. I experience textual, visual, auditory, and kinesthetic scenes and compose stories in multiple media. Amid these efforts, all these “I” statements remind us that researchers do not and cannot “merely interpret the world (as if interpretation were not a political act)” (Esposito & Evans-Winters, 2022, p. 36).

This inquiry holds stories told by and about people, navigating personal and communal spaces, exerting and affected by power. These are complicated stories to hear and re/tell, already partial when entrusted to researcher (me) and then interpreted by reader (you). I use the core tenets of arts-based research outlined by Barone and Eisner (in (Esposito & Evans-Winters, 2022) to re/present social life: creation of a virtual reality, ambiguity, expressive language, contextual and vernacular language, promoting empathy, my researcher/writer signature, and aesthetic forms at various stages of the design.

Patricia Leavy (2023) describes the malleability of arts-based research, which helps me employ its tenets in arts administration and policy to generate new knowledge and resonance.

Arts-based research (ABR) draws on the creative arts as a legitimate way of knowing. ABR involves researchers in any discipline adapting the tenets of the creative arts in their research projects in order to address problems in holistic ways. The arts practice may be used during any phase of the research — data generation, analysis, interpretation, and representation —

or it may be used as the entire method of inquiry. Arts-based practices may draw on any art form: literary, performative, or visual. (p. viii)

I use arts practices to generate data and incorporate artful analysis to illuminate quiet (and loud) thoughts and feelings. Narratives are documented and presented in varied visual, textual, and auditory shapes and sizes, embodied in first-second-third person voices with conversational, poetic, and academic tones, and, at times, perform the profession of arts administration documents (Dutta, 2021; Evans-Winters, 2019; Hoppe, n.d.; Leavy, 2020, 2023; Mandalaki & Daou, 2020; Snowber, 2016; Werner, 2019). I present findings in multiple, creative ways, hoping these stories resonate with you, leading you to re/consider and re/act in your own spaces.

Arts administration and qualitative, arts-based research have ontological parallels. Liora Bresler (2006) describes arts-based research as “an umbrella term for a range of orientations and practices... in the search for empathic understanding involving mediating back and forth between the personal and the public” (p. 53). Arts administration encapsulates many orientations to aesthetic experiences and creative practices to connect arts, artists, and audiences. Bresler (2006) cites Detels’ description of arts-based research as research with “*soft boundaries*” and Giroux’s “spirit of border crossing” (p. 53). Arts administration is an interdisciplinary indiscipline, crossing borders within itself and other fields. Arts-based research is encouraged by an ethics of care for research participants, now collaborators (Lincoln, 1995). They are critical components in the dialogical relationships between collaborators and their art, themselves, and audiences (Bresler, 2006b). Given their influence on the research process, voices and becomings in these findings, I call the people contributing to this inquiry *participant collaborators*.

Voice is always a challenge. Dialogue, walking, creating, and art/object selection are opportunities for storytelling and co-constructing meanings with participant collaborators. In these methods, I aim to “construct a field for play [where] there is a physical dimension to making something, a confluence of mind and body applied in efforts to understand” (Finley, 2005, p. 686). These methods are also process-oriented, individual, and cultural performances for exploring the everyday embodied and creative experiences of arts administrators, drawing on/out emotions, questions, and possibilities.

I use and apply *critical* to describe this arts-based inquiry in pursuit of collaboration, dialogue, inclusivity, and reflexivity to spur emotion, advocacy, and action among audiences. *Critical* qualitative research ethically critiques systemic inequalities. Esposito & Evans-Winters (2022) argue “there is an urgent need for *all* research to take up the issues that critical qualitative researchers are interested in...all research is a political act” (p. 35). I think and work with queer theory as a member of both queer and arts administrator communities. This critical theory is what William Tierney (1997) describes as “not simply the quest to understand life but to change it” (p. 4). Critical qualitative research investigates and interrogates power.

Audiencing is another component of critical arts-based inquiries to foster findings in new spaces, radical public pedagogies, and resistance politics (Finley, 2017). While I did not plan to audience findings before the study was complete, except participant collaborators member checks of the draft, I found unexpected opportunities to engage in public pedagogies with a graduate student research collective, *Trace Layer Play*. This collective furthered my creative thinking and research. In 2022, I found insight into how

people might respond to questions of embodiment with prompts and quotes and Post-it notes. In 2023, I exhibited the art and art/ifacts from this inquiry, honoring participant collaborators' embodied creativity, watched people literally roll around data spread across the floor, and share resonations. I elaborate on the exhibit and its impacts in chapter 5. I plan to continue seeking opportunities for public audiencing and pedagogies long after wrapping up this dissertation: working with artists to dance and make music to the embodied experiences herein, authoring articles for academics and copy with less technical jargon for the public, incorporating new embodied understandings into classroom pedagogies with students, and more to be determined.

Methods

This inquiry drew on four methods to collect data and crystallize findings for my research questions. These include iterative interviews, call for art/ifacts, people policy analysis, and researcher reflexivity. In this version of a complementary, mixed-methods study, different types of data are used for expansion and to address potential limitations of other data sets (Small & Calarco, 2022). Methods do not replicate the same information; they echo and provide new perspectives. Each method plays a role in developing an arts-based inquiry applied in a discipline less accustomed to a creative critique and a researcher less accustomed to creative production and analysis. Each adds to the swells of verbal, visual, textual, embodied, and sensual data collected. These qualitative inquiry methods share affinities with queer research tendencies, to “the construction of bodies and spaces” (Das, 2020, p. 107). I know that “the researcher not

only collects, but also *produces* the data, such that the data collector is explicitly in the data themselves (Small & Calarco, 2022, p. 12). I offer transparency in design, process, and findings to help you parse my influence on the inquiry. The methods here blend traditions in arts administration scholarship with creative and embodied research designs. The following sections describe the why, what, and how of each method.

A note on the formal inquiry instruments for interviews and call for art/ifacts. Each was developed based on my interests, ethics, and the literature. They were refined with insights and embodied knowledge from colleagues. In June 2021, I convened an online consulting collaboration dialogue with arts administrator peers. This approach was suggested by a dissertation committee member and honors Indigenous ontologies and epistemologies drawing on collective experiences (Ballengee Morris et al., 2022). Arts administrators value inclusion, a seat at the table, and generally agree our work is enhanced when we design with communities at the table. Peers echoed the importance of working with nested identities for insights, folds, and variables. They expressed enthusiasm for the project and easily reflected on their embodied arts administration experiences, which led to new lines of flight. Interview protocols and the call for art/ifacts were reviewed by my dissertation committee and graduate student peers, who challenged me to think about what I hoped to accomplish by including this or that question, and how I might get closer to answers by combining or separating certain questions for clarity. All instruments and protocols were approved by the Institutional Review Board (Appendix A), described later in this chapter.

Interviews and Instruments

A central method of this inquiry is interviews, a common research method to glean insights into perceptions and experiences. This inquiry's interviews are semi-structured, iterative, embodied, and creative. Semi-structured interviews offer consistency with flexibility, while allowing for more social interaction (Denzin & Lincoln, 2005). This inquiry about bodies, professions, power, and creativity needed a solid grounding with room to breathe over time. Bresler (2006a) describes semi-structured interviews as concentrated and improvisational, "attending to the currents of conversation, responsiveness to narrative, and the ability to identify themes and issues beyond our preconceived organizers" (p. 32). For every question asked, I anticipated another one or two or three would arise. There would be follow-up questions, new concepts brought in by participant collaborators, things I was learning from them, the research process, and the unpredictable nature of life. The road map for these semi-structured interviews included intentionally blank space to embrace lines of flight. The complete interview procedures, protocol, and privacy consideration approved by the Institutional Review Board are available in Appendix B. This section narrates the method.

This inquiry included three interviews to address and reflect the depth and complexity inherent to embodied and creative experiences. My research questions are broad and sprawling as they probe for insights. A single 60-minute interview is not long enough to make a connection, address a lengthy list of personal questions, shift power dynamics, and engage in a meaningful artmaking experience. Small & Calarco (2022) suggest the single precondition of good data is exposure, "the greater the contact, the

better the data” (p. 18). Multiple interviews over multiple days affords more contact and connection, aiming for “better” data. Each of the three interviews had a slightly different focus and significantly different setting (online, outdoors, indoors).

A preliminary getting-to-know-you interview conducted online was followed by walking together with ideas and then making artwork together. I asked people to discuss sensitive issues such as the body, gender, power, and creativity. These might be better uncovered over a series of discussions, with time to make/ask for clarification, memories to be jogged, and perspectives to crystallize. During our third meeting, I asked people to create artwork embodying their life as an arts administrator, a potentially complicated prompt better answered after spending multiple hours reflecting on that experience. Conducting multiple interviews sought to grow our research relationship by developing authentic trust, rapport, and empathy, shifting power dynamics, and building an artful, reflective, embodied inquiry in which participant collaborators might find value.

Interviews occurred over the course of several months, so I was able to discuss most new ideas with most participant collaborators. This willingness to adapt based on what happens during research is part of an emergent design (Esposito & Evans-Winters, 2022). Absence is always present. Semi-structured means unfixed. Time flies when you attempt to understand embodied experiences and one question leads to a 13-minute response. Elements of embodied and reciprocal vulnerability were involved as I offered my own insider arts administrator experiences, outsider researcher status, and embodied becomings. All interviews focused on the research questions, but no two interviews included the exact same questions, phrased the same way, in the same order.

Our first interview took place via Zoom, informally named, *getting to know you*. These interviews most directly followed traditional semi-structured interview styles with prescriptive protocols. I asked people to tell me about themselves, their journey into arts administration, pandemic experiences and effects, relationship to the field, and relationships to policy and practice, for example. I attempted to forefront the body and humanity by beginning with stretching, deep breathing, asking them to describe what their work tastes and/or smells like, and finishing the interview by asking about their general interests, hobbies, and passions. Before signing off, I described the next two interviews and promised a transcript to review. I also began offering the audio recordings of our interviews, but no one took me up on the offer. One person noted she did not like hearing herself talk.

Our second interview occurred while going for a walk, a research strategy gaining traction in social sciences. Its purpose is informed by Celeste Snowber's (2016) embodied inquiries, entwining walking practices with writing practices with ecologies of the body, where “I emptied my busy mind and gave in to the rhythm of my feet to the land [where] the words deep within my belly and breath formed from the rhythm of my feet on the soil” (p. 77). It considers how walking and moving and time and memory collide to find old and create new stories (Powell et al., 2017). The social aspect of walking is part of public pedagogy and critique in arts-based inquiry, using the landscape and shared experience as a focusing force for revelatory, disruptive narratives in a more democratic practice (Bastos et al., 2013; McKay & Keifer-Boyd, 2004). The place and route matter less than encouraging “talking to flow naturally because the pressure of a face to face

interview has been removed” (Kinney, 2017, p. 2). As we move on a walk our gazes are constantly interrupted, power shifts, and I am less of a researcher recording our conversation and more of a companion. These walking interviews ceded even more power as I traveled to them, walking, talking, and thinking on their home turf.

The second interview I refer to as *walking with theories and concepts*. After checking for comfort and donning microphones, I explained that my interview protocol included an array of topics I find germane to the profession of arts administration and embodied experiences. This protocol is less about specific questions and more word and story association. Sometimes topics were posed as a question, such as, “What are some of your COVID-19 memories?” Other times I simply said, “Tell me about a time in your work when...” Concepts included organizational missions, strategic plans, motivations, organizational cultures, social justice (diversity, equity, access, and inclusion), agency, power, creativity, identity, and gender. I also returned to questions from the *getting to know you* interviews if we had previously run out of time and added in new concepts that had arisen during the research process such as the concept of silence. With questions about the ontology and epistemology of arts administration, I inquired, “What do you know about arts administration? How do you know it?” Walks typically began by asking participant collaborators to describe where we were walking and why they selected that space. I encouraged us to take time to notice changes in the places or add asides when being there sparked an association or story. Walks concluded by discussing the logistics of our next meeting, making artwork, and I proffered the prompt, to make something that embodies their experiences as an arts administrator.

The third interview was cocreating and reflecting, more casually described as *talk and make*. I arrived toting two large bags of artmaking supplies, which I promised to provide, and they were invited to bring any materials of interest. The interview began by discussing the art-making prompt, to embody their arts administrator experiences. Rather than “cocreating” the process was more co-working, as we did not collaborate on a single piece. We made art side-by-side, each making our own pieces. I revisited questions about identity (“Tell me about yourself/ves”) as people change with time, and about their purpose and role as an arts administrator, as conceptions may have changed during a reflective inquiry. I always scrawled a list of unanswered questions on the protocol page. Participant collaborators were asked to discuss and respond to the research process and creative process, including how such an inquiry might benefit other arts administrators. Does it benefit you? I also asked participant collaborators if there was anything else they wanted to discuss and to describe their artwork. Our final interviews concluded with my appreciations, reminders they would be among the first to read drafts for clarification and elaboration and cleaning up while talking about our plans for the rest of the day.

Call for Art/ifacts and Instruments

Artifacts are part of life’s assemblages. They remind us of where we have been, what we have done, the memories we want to hold, and the identities we construct. All the complexity, simplicity, and intimacy of language can be held equally in an object. Mark Doty's (2001) exploration of still life artworks activates what seems frozen in time, calling on what falls outside the frame: before, after, and interpretations, asking “What

can't the pocketbook contain?" (p. 11). Embodied expressions are often tactile, not-so-ordinary artifacts with cultural, historical, and personal meaning. I coin the term "art/ifact" as a play on objects, this inquiry's artistic oeuvre, and a professional practice.

Arts administrators are familiar with sending calls out to the public, developing calls for art and artists and requests for proposals from all manner of consultants. They are usually the callers, not the audience. An online call for arts administrators to share art/ifacts, tangible expressions which embody their lived professional experiences was designed to crystalize and triangulate the other methods with potential convergence and divergence. It echoes traditional surveys, swapping check boxes for open-ended responses and includes a request for tactile engagement with reflexive memory work.

Less about depth and more about breadth, the call for art/ifacts engaged more voices around the embodied experiences of arts administration with lower barriers to participation. The call required much less time and labor on the part of participants, generously estimated to take three hours, rather than 12 hours estimated for interviews. If someone wanted to participate without committing to multiple interviews, they could share pieces of their experiences with less effort and without my presence. This method might also demonstrate different interpretations and responses to embodiment prompts without the numerous reflective hours interview participants spent with me and my personal, months-long reflexivity.

The call for art/ifacts was housed on my dissertation research page, part of my Ohio State professional blog (<https://u.osu.edu/hoppe.19/artsadmin>), see Figure 1. I described my conception of art/ifacts, duration of participation, deadline, and two

art/ifacts from my embodied experiences as an arts administrator. I invited people to respond with art/ifacts taking the form of images, writings, visual art, and/or multimedia to honor individual and varied artistic affinities. Art/ifacts needed to be original and not copyrighted unless they held the rights. Images might be used individually or juxtaposed, but not altered. Though I did not want to promote convergent thinking, I felt providing art/ifact examples were important given the novelty of this method and inquiry. A photograph of my identification badge demonstrated that art/ifacts might be any ordinary object, easily documented and submitted. A piece of creative writing encouraged people to think and act creatively in how they portrayed their embodied experiences.

Option 2. Call for Art/ifacts

Arts administrators are familiar with calls for participation; this option reflects that practice. Art/ifacts sought are a *tangible expression or representation of your embodied and lived experience as an arts administrator*. These might be images, writings, visual art, and/or multi/media (see my examples below). Media must be original and cannot be copyrighted, unless you hold the rights. Images may be used individually and/or juxtaposed with others, but will not be altered. Arts administrators age 18+ of *any gender, including a non-binary identity* working full time at a nonprofit arts/cultural organization are invited to participate.

Duration – approximately three (3) hours or less to create/collect your art/ifact and submit online.

Deadline – June 30, 2022

Interested in Option #2?

[Click here to review the Consent for Participation then go to the online submit form.](#)

Embodiment Art/ifacts of My Life as an Arts Administrator

Photo of my Work ID Badge – Access, prestige, work on my hip, around my neck. A non-profit renting space in a government building. The heat from carrying it around for so long faded the image. I erased my glasses when I had Lasik surgery and added many gray hairs as the years went on.

Figure 1 Call for Art/ifacts Web Page Screen Shot

The art/ifact intake instrument was an embedded web form with three basic components: consent to participation, art/ifact upload and description, and identity questions. Consent for participation included four questions: eligibility confirmation, consent for the art/ifact to be used in the dissertation and subsequent publications, affirmation of anonymity in publication unless they elected to be self-identified, and the option to receive a copy of the final dissertation. People did not need to provide their name or contact information to participate, though the option was available. The only required fields in this instrument are the IRB-approved consent questions, a file upload, and “What is your art/ifact? How did it come to be?” If these were not answered an error message next to the required fields appeared with red text, “This field cannot be blank.” There was no limit to the number of art/ifacts a person could submit.

The remaining call for art/ifacts fields were all optional, intended to better understand the nested identities of art/ifact owners and seek insights into their lived experiences as arts administrators. I began by attempting to defy quantitative demographic depictions, “Labels and boxes are often inadequate descriptors. Please tell me about yourself. What should I know about you to contextualize this art/ifact? (optional).” This open space was followed by traditional labels I felt people might find easier to answer and would be expected with a survey. Responses were open-ended text boxes, not multiple choice check boxes, single choice radio buttons, or drop down menus.

- Age
- Gender
- Race / Ethnicity

- Highest level of education and degree
- Your location (city, state, or zip code)
- Do you identify as LGBTQIA2+?
- Do you identify as a person with any kind of disability?
- Years of experience as an arts administrator
- Professional Title and Department Name
- Primary Art form your job serves (e.g., museum, theater, dance, advocacy, service)

This instrument also asked people to “Describe your role and purpose as an arts administrator (optional)” to draw connections between art/ifacts embodying lived experiences and my research inquiry’s supposition these expressions may inform understandings about the field’s ontology and epistemology. The instrument closed by seeking “Comments / Questions / Ideas / Concerns (optional)” which might open new rhizomatic thinking for this and future inquiries.

People Policies

I use the term *people policies* to encompass the in/formal regulations written *by and for* art administrators. A principal component of this critical arts-based inquiry concerns the policies and practices governing arts administrators, which are assumed to affect their work and lives. It seeks to better understand the relationship between corporeal and institutional bodies. As a critical arts-based inquiry, it seeks a public, revolutionary pedagogy “that makes its task the transformation of institutions by using the formalizing structures of the institution itself to experimentally rearrange reality for

critical effect” (Finley, 2005a, p. 688). Reviewing of people policies affords entry into how these statements affect arts administrators. Policies are not neutral. They are created by authoritative, human bodies and codified by institutional bodies for fleshy bodies to follow and implement, using technical terminology to affect real bodies in times and spaces (Pillow, 2015). Such an excavation begets questions about creative production and administrative power which is affective, exercised, and variable.

Policies are real objects guiding arts administration practices. They are theorized for best practices in arts administration education and scholarship (Byrnes & Brkić, 2020; DeVereaux, 2019a; Stein, 2019). They are axis points of surveillance, well-being, and change. The people policies considered directly relate to participant collaborators, acquired from public records or information requests. People policies may include organizational handbooks, employee handbooks, job descriptions, strategic plans, mission statements, accessibility statements, and public-facing inclusion statements. I look for the body, directly named or not, implicated and central in compliance and regulation (Pillow, 1997, 2003). Policies are analyzed for how bodies are supported, monitored, regulated, and bound by legal and social constitutions. I look at what these place-based, temporal policies say, what is ambiguous, and what is silent. I also consider how participant collaborators affect policy with their ideologies, practices, and agency.

Researcher Reflexivity

Reflexivity is essential for subjectivity in this inquiry, and you encounter it in/directly throughout this tome. I begin where I am, more or less constantly available.

My reflexivity is less an exercise in authority, more a diffraction to challenge who I think I am as a researcher and person (Lather, 2016). I seek to understand my own perspectives and then convey them to you, reader, to increase transparency, build confidence in, and question my analysis. My reflexivity thinks through the body as it remembers, reflects, and interrogates meaning and relationality during my time as an arts administrator, researcher, educator, and human. In “mirroring that naming and unnamings of my own identifications [it] is a process of living with and attempting to retain differences which can operate outside of concretization” (Sanders III, 1999. p. 555). This queer personal/professional deconstruction is un/comfortable in its honesty and omissions.

Reflexivity creates axes of inquiry with research participants and thinks against my ingrained systems. It accounts for the perspectives I bring to this work and why I see things the way I do while questioning the effect I have on the inquiry (Butler-Kisber, 2017). It is meant to honor “the location of the self...evoke new questions...remind us that our work is grounded, contextual and rhizomatic... [and] alter one’s sense of identity” (Richardson and St. Pierre, 2018, p. 824). It is limited by uncertain memories, faded lived experiences, filtered perceptions, and language complexities. It looks back at countless edits and versions while looking ahead to future de/re/constructions of myself as a queer arts administration researcher.

Pursuit of my identities, embodied knowledges, and subjectivity as an arts administrator are important for validity and triangulation with participant collaborators. But wait, there’s more, and perhaps more important. Esposito & Evans-Winters (2022) ask, “Can we ever know how we, as researchers, truly shape a study?” (p. 85).

Reflexivity is about how I conduct myself throughout this study, “queer methodologies necessitate a critical reflexivity on the part of the researcher about their own power and subjectivity in relation to those they are researching” (Das, 2020, p. 109). A queer reflexivity is less about insider/outsider and partial identities and more about embracing fluidity amid desires for stability or certainty (Das, 2020). My researcher existence is anything but stable in this inquiry. I was initially uncertain the design is arts-based enough, uncertain how to apply queer theory to cis-heterosexual women, uncertain reciprocal vulnerability during interviews was helpful or took time away from participant sharing, uncertain my arts administrator identity still exists. I grew out of early imposter syndromes, now out and proud.

Population & Sample

This section describes the inquiry’s population, sample, and snowball sampling strategy. The primary population of this inquiry is nonprofit arts administrators working full time in the United States. As discussed in the conceptual framework, the United States does not have a clear picture of the number of arts administrators or their demographics. However, an economic impact study by Americans for the Arts (2017) reports that 100,000 nonprofit arts and cultural organizations directly employ 1.15 million people, representing 0.83 percent of the American workforce. Research into the demographic stratification of arts administrators conducted around the same time found arts administrators are 77 percent female, 78 percent white, 85 percent heterosexual, 12 percent have a disability, and 88 percent have a degree in higher education (Cuyler,

2015). There are variations in identities across time, but these represent some of the most comprehensive, quantitative descriptions of this inquiry's populations. My sample mostly reflects these demographics.

This inquiry about the embodied and creative experiences of nonprofit arts administrators seeks in-depth, contextualized, temporal understandings of the phenomena of working as an arts administrator, considered to be personal, with possible overlaps and trends connected to practices, policies, and the profession. Individual stories of lived experiences are well-suited to smaller sample sizes for depth over breadth (Morgan, 2008). My own epistemologies tend to favor quality over quantity. Esposito & Evans-Winters (2022) advocate for depth over breadth in qualitative research for "insight into human behavior and thought" (p. 72). This involves labor and spending more time with fewer participants for more nuance in our exchanges. It involves opening myself up to participant collaborators, their questions and epistemic stances.

This inquiry is driven by my experiences in arts administration. I am one of the main characters in this research and I reflexively interrogate my embodied experiences as an arts administration practitioner turned arts administration academic. Both converge and diverge from my experiences the sample frame includes participants who are adults (age 18 and over), working full time in the nonprofit arts sector in the United States who identify as an arts administrator. My sample was purposive and delineated based on several of my own nested identities, which generally reflect the field's demographics. The most important factor for participation, informed by the consulting collaboration and shared in recruitment materials, is a willingness to play, reflect, challenge, and create.

The moniker “arts administrator” is rarely, if ever, an official job title. Rather, the profession has fallen into the “phenomenon of title creep” (Macdonnell and Bereson 2020, p. 11). Once simply administrators or managers, its workers now name abide as development directors and chief executive officers. My past professional titles include intern, program assistant, gallery coordinator, executive director of operations and development, and executive director. The identity materialized with professionalization; a catch-all, like my job descriptions. Less interested in titles, job functions, or departments, this research is more interested in the field. It does not seek theoretical saturation or generalizability, which is broad, blurry, and burgeoning in terms of institutions, job responsibilities, art forms, funding mechanisms, and more (DeVereaux, 2019b). *Arts administrator* is encompassing, welcoming participants with any experience level, in any art form (e.g., museum, theater, dance), in any department (e.g., education, development, marketing). Wherever they work and whatever they do, participant collaborators must claim *arts administrator* as a professional identity.

Two additional demographic characteristics, gender and sexuality, are pertinent to my own nested identities, this inquiry, and the sampling frame. My primary research question, as written on recruitment materials, asks, “How do the embodied experiences of female-identifying arts administrators affect the field of nonprofit arts administration?” I was clear about seeking female-identifying interview participants and sought to open the call for art/ifacts to arts administrators of any gender, including non-binary identities. My own queer identity is another axis of comparison, a desire to understand other queer arts administration experiences. A conflation of gender and sex, and silence about queer

sexuality in recruitment messaging results in participant collaborators who are primarily cisgender heterosexual women. I grapple with this slippage of expectations and results in the analysis chapters, where queer being straddles doing queer theory.

This inquiry uses a snowball sampling method to recruit and engage participant collaborators based on networking and referrals. Snowball sampling begins with, “a small number of initial contacts (seeds) who fit the research criteria and are invited to become participants within the research...who in turn recommend other potential participants, and so on” (Parker et al., 2019, p. 2). Snowball sampling is often used to recruit “hard-to-reach populations” with low numbers, geographic dispersal, unrecorded, potential stigmas, desire for anonymity, and require trust (Parker, et al., 2019, p. 2). The people I sought to engage are geographically dispersed (anywhere in the United States) who embody an array of nested identities, including arts administrator. I do not believe my sample represents stigmatized people, but my research questions about lived experiences, power, and policies are personal, requiring trust, and anonymity (if desired) to avoid potential retaliation. Further, I requested multiple hours of time and shared the intention of travelling to a participant collaborator’s space, which requires additional trust in the researcher, enhanced when recruitment occurs in a familiar space and/or by trusted referral. I am an arts administrator with over a decade of experience and hundreds of contacts across the country. I used my own social network to begin snowball sampling. Recruitment media directly requested participation and asked readers to share the opportunity with others who fit the sample frame and might be interested in participating.

Procedures

This section details procedural logistics to recruit and work with participant collaborators, the acquisition of people policies, and researcher reflexivity. It seeks to provide enough information for replication. All recruitment directed potential participant collaborators to a research hub on my professional (student) website hosted by Ohio State (u.osu.edu/hoppe.19/artsadmin). The research website provided an overview of the study, eligibility requirements, duration, benefits, risks, contact information, details about what each type of participation entailed, and how to contribute. I designed media to recruit interview participants and collect art/ifacts, shown in Figure 2. Recruitment occurred in digital networking spaces, including social media, professional association spaces, and direct emails to personal contacts.



Figure 2 Media used to recruit participants

The open recruitment period for interviews was February 1, 2022, through March 31, 2022, and February 1, 2022, through June 30, 2022, for art/ifacts. Figure 3 lists the outlets where I shared recruitment media, the type of contact, and number of people it in/directly reached. These numbers include professional association and listserv sizes

available on websites or confirmed by association administrators in personal communications. However, I was not able to gather statistics on how many people opened an email, read the posting, and/or clicked for more information.

Outlet	Type	Reach
LinkedIn	Impressions	899
Facebook	Reactions	62
Facebook	Shares	22
Instagram	Hearts	29
Twitter	Likes	2
Personal contact	Email	80
Association of Arts Administration Educators	Listsrv members & monthly newsletter subscribers	350
National Art Education Open Forum	Subscribed members	7,900
National Art Education Association conference	Online presentation attendees	30
VSA LEAD Cultural Access	Listsrv members	250
Columbus Arts Marketing Association	Listsrv members	170

Figure 3 Recruitment Outlets, Type, and Reach

For interview participants, the recruitment website outlined the three-stage process, recruitment goals (five to 25 people), and random selection process, which would take place when the call for participants closed. Those interested were asked to complete an online form with their name, email, brief description of their interest, and eligibility confirmation. Eligible participants were female-identifying adults (age 18 or older), living in the U.S., working as an arts administrator at a nonprofit organization. No

other demographic information was collected at this stage. The interest form was completed by 24 people. Based on their open-ended responses, six were determined ineligible (not currently working at an arts organization, retired, and between jobs). Eligible individuals were assigned numbers one through 18 in chronological order of their form response. Interested in depth over breadth, and aware each person meant a significant time and energy commitment, a random number generator was used to select ten participants for initial outreach.

Of the 10 people invited to participate, eight responded favorably and two did not reply. A flurry of emails ensued to schedule initial interviews. A COVID-19 exposure led to one cancellation that was never rescheduled. I conducted seven first interviews via Zoom. Five quickly scheduled the second interview. After two weeks I sent follow-up emails to the other two, without responses. Two weeks later, I emailed to thank them for their time and note I would no longer send requests. Several weeks later I received responses from both, who cited a lack of capacity and time to continue participating. Both signed consent forms, so their initial interviews are woven into analysis. During the first interview I learned one person works part-time for a local government, technically outside the sample frame. She was enthusiastic about the process and continued participation. To ensure I had five full-time nonprofit arts administrators participating in all three interviews, I contacted one more randomly selected person in early May who agreed to participate and completed all interviews.

After initial interviews, participants were emailed with transcriptions of our conversation and request to schedule our next meetings. I initially intended days or weeks

between each interview, with time to transcribe, review, and reflect. However, as multiple participants were geographically distanced from my Columbus, Ohio, location, the logistics of travelling to meet them in their own spaces meant most second and third interviews took place over two days, walking the first and making the second. Second and third interview transcripts were shared for review shortly after our meetings.

The call for art/ifacts was open to direct participation through the research website. My contact information was available for questions or concerns, but people did not need to contact me to participate. The call was open for five months to allow ample time to promote the opportunity on multiple occasions and for people to prepare and share their art/ifacts. The website description read:

Option 2. Call for Art/ifacts Arts administrators are familiar with calls for participation; this option reflects that practice. Art/ifacts sought are *a tangible expression or representation of your embodied and lived experience as an arts administrator*. These might be images, writings, visual art, and/or multi/media (see my examples below). Media must be original and cannot be copyrighted unless you hold the rights. Images may be used individually and/or juxtaposed with others, but will not be altered. Arts administrators age 18+ of *any gender, including a non-binary identity* working full time at a nonprofit arts/cultural organization are invited to participate. Duration – approximately three (3) hours or less to create/collect your art/ifact and submit online. Deadline – June 30, 2022.

The content of the call for art/ifacts entry form was shared earlier in the chapter. When a form was completed and successfully submitted, I received an automatic email telling me an entry was received. Participants received an automated confirmation message on the website which read, “Your responses were successfully submitted. Thank you! I appreciate the time you took to reflect and respond. I will honor your contribution

to my dissertation research. If you have any questions or concerns, please email me (hoppe.19@osu.edu) or use the contact form on the side bar of u.osu.edu/hoppe.19.”

The selection criteria for art/ifact participation are encompassing. If an entry was received indicating a participant is eligible for inclusion, their art/ifact is included. After the entry was received and reviewed, I sent a personal email confirmation. This email thanked them for their participation, time, and perspective, confirmed their choice to be anonymous or identified, noted I would share final findings circa spring 2023, and invited any questions they might have. Fourteen people responded to the call, providing 47 images of art/ifacts embodying their lived experience as arts administrators.

The people policy data collection process involved online research for publicly available policy statements. I began with the organizations with which interview participant collaborators affiliate. I added nested and related institutions governing these organizations including larger institutional bodies such as universities and public government, as well as funding sources. I mined organizational and related websites for publicly available policies including mission statements, strategic plans, diversity and accessibility statements, job descriptions, COVID-19 protocols, membership brochures, and annual reports. Some people I interviewed opened and shared organizational policies in real time as we discussed their multidirectional affects. Call for art/ifact respondents were not asked to identify their organizational workplaces and are thus not included in this analysis. I am also subject to people policies. I collected researcher/academic policies including IRB instructions and approval, my department’s graduate program handbook, and the university’s graduate school handbook. As an arts administrator, I compiled

policies from previous roles such as my job description, contract, and employee handbook. These people policies exist in a variety of formats, complicating the use of coding software so I saved and printed documents, using old fashion sticky notes and colorful pens to conduct discourse analysis.

Researcher reflexivity emerges through multiple entry points. I reflect on the last two decades of my professional career. I critique assumptions coloring all aspects of this inquiry's design, implementation, analysis, and presentation. I journal more frequently and less often than what would've, could've, should've been. I use a paper journal, scraps of paper, a notes feature on my phone, voice memos, and text messages to myself. I seek reciprocal vulnerability with those who offered their time and labor in this research, sharing my own embodied experiences in celebration, commiseration, and divergence. I make artwork on my own and alongside interview participant collaborators. I return to the place of my most influential arts administration experience: the office I worked in for 11 years before returning to graduate school. I accept a colleague's offer to interview me about arts administration and the research process. I am interviewed by a Trace Layer Play collective member about the public pedagogy of art and art/ifacts. I merge, compare, and contrast my voice and embodied experiences with the many others present in this inquiry. All these "I" statements seek to become We, You, Her, They, Other, Us.

Throughout this writing I aim to share how I have shaped the research, how I developed rapport, gained access, and fostered trust. I acknowledge silence, absence, and the challenges of language, communication, translation, and meaning making from person to person to person. I attempt to navigate the insider/outsider status of nested

identities shared and divergent from participant collaborators. “There is no research involving human participants that does not involve some kind of power dynamic” (Esposito & Evans-Winters, 2022, p. 87) and I describe how I seek to shift power while acknowledging I am still the primary benefactor of this academic work, using others in the nicest possible way (Henderson & Esposito, 2019).

Institutional Review Board

The Institutional Review Board (IRB) process, from ethics training to review to revision to review to approval is meant to protect the human subjects in research. This research inquiry received IRB approval (#2022E0111). The final approval letter is in Appendix A. The documents and measures required by the IRB include providing interview procedures, protocols, and privacy (Appendix B) as well as a consent form for interviews (Appendix C) and a consent form for the call for art/ifacts (Appendix D). Protection measures range from guaranteed anonymity unless participants opt for identification to data security, which was recorded in accordance with The Ohio State University’s cyber security procedure, stored without identity markers in secure locations, and handled only by me. I did not want to cause risk, harm, or discomfort to anyone and took actions to avoid such experiences.

There is something sterile and in/non/unhuman about these procedures, particularly for an inquiry about embodiment and creativity, which was clear during recruitment. Protecting human subjects in research with IRB approval is an ethical issue, born from harmful medical studies. Sanders III & Ballengee-Morris (2008) trouble the

ethics of the IRB's expansive power, restrictive policies, and prescriptive practices, which may limit the types of social studies researchers pursue and promote a necessary general vagueness or even self-censoring, procedural silence, effectively conducting research in the closet.

My interview procedures state, "We anticipate no risks, harms, and/or discomforts in this research." The IRB approved the list of personal questions I planned to ask participant collaborators, but participant collaborators were not given this list in advance. At individual scales, some of the questions could cause dis-ease. One person did get emotional during an interview, turning off her camera to collect herself before continuing. I reciprocated with my own camera off until hers came back on. Is this the emotional harm I promised to avoid? One of my procedure steps states, "Confirm interviewee's comfort, adjust as needed." I did check the comfort of participant collaborators and adjusted as needed throughout all interviews. This proved particularly prescient during 90-minute outdoor walks in the summertime when temperatures ranged from 80 to 100 degrees. Participant collaborators have strong constitutions and never complained or asked to stop. During preparations I was more concerned with rain (none) than humidity (plenty). Live and learn. This confirmation of comfort was one of dozens of approved bullet points, as though my providing a cold bottle of water carries equal weight with recapping the previous interview.

Recapping interviews is in fact the first item on my interview protocols. Yet, as I stood and sat with participant collaborators before interviews, it proved awkward to formally recap previous interviews as I tried to develop rapport, as our two bodies,

minds, and physiologies came together in varied times and spaces, sharing greetings, donning lapel microphones, and choosing our walking route. Recaps did occur during interviews, usually taking the form of a lead-in to a follow up question, “Last time you said X, that makes me want to ask you Y.” My protocol includes preparing each person for subsequent interviews, and providing general topics of conversation as well as the art-making prompt likely helped increase comfort and led to better data as people had time to think about what they might say and make.

My protocol also states, “No research participants will be monitored during the research.” I did not connect anyone to a heart monitor to track their rhythms, but I did connect them to lapel microphones. I did not set up a video camera to analyze behaviors, but we did meet with a Zoom camera, and I did make extensive field notes about how interviews went and participant collaborator reactions to questions. As an embodied process with two physical bodies sharing space and time, it is impossible not to observe another’s body, demeanor, and dress. “Observe” is different than “monitor” and I provided enough transparency for IRB approval. I do monitor the safety of each piece of artwork made during this research on a daily basis as it sits in my office.

Data Analysis

Analysis cuts data apart to rethink, reorganize, and reflect. Researchers collage it all back together in cohesive (enough) storylines to offer new knowledges with interstitial spaces inviting readers to question, make meaning, and act. Inevitably meaningful scraps are left on the cutting room floor in transcripts, audio files, journals, images, and

memories elapsed. Meaningful pieces will be found again as I explore future research at unknown times, enlivening new interpretations for ongoing questions. I use narrative and artful analyses to make some sense of and story findings from auditory, textual, and visual narratives from individuals, communities, organizations, and myself, all partial and already interpretations, waiting for you to read into. Discourse analysis is used for systems studies of language, power, and meaning that affect participant collaborators. Artful analyses guide description and help build aesthetic connections.

This research draws on 35 audio recordings, totaling 2,013 minutes of conversations with participant collaborators and my own reflexive, auditory notes. Recordings were made using Zoom's record feature, lapel microphones, and the voice memo application on my phone, smartwatch, and tablet. When recorded to the cloud, Zoom auto-generates a transcript. When recorded with the microphones, which connected to the voice memo application, an audio file was generated. Otter.ai transcription software was used to produce transcripts of these audio files. Both software programs produce rough drafts with time stamps. I fully edited all transcripts: listening at slow speeds, pausing, rewinding, adjusting the volume, checking for clarity. I emailed all participant collaborators digital text documents for each of their interviews, inviting them to review, clarify, make edits, or elaborate. I also offered to provide the audio files for each transcript, though each declined that format, uninterested in hearing themselves talk. No participant collaborators made corrections to the interview transcripts.

The call for art/ifacts did not require transcription. However, I did reach out to ask for clarifications on various aspects of an entry, including confusing or contradictory

responses. Some people contacted me in advance with questions and others volunteered additional information, usually context and nuance, both before and after they submitted art/ifacts. For analysis, I focus on what was submitted online, not information that may be known outside of the entry. For example, I am acquainted with all the people who submitted art/ifact (a benefit from my network and failure of the snowball sampling method to roll far). I may presume to know some of the participants' demographics, but if those boxes were left empty, they remain silent. Art/ifacts, as presented in this report, were shared for a member check, and many people filled in initially unanswered items.

Narrative analysis helps us to think about bigger pictures, grounded in particulars. Given (2008) outlines two broad strategies for narrative analysis: thematic (what stories are about) and structural (attending to composition to communicate aims). Coffey & Atkinson (1996) offer generalities to consider in constructing narratives: general descriptions of each collaborator, cross-cutting descriptions about collaborators, general descriptions of the sociocultural environment, and specific incidents that connect readers with behaviors/events. Here, attention to representation and voices, including my own, is important. Really, though, this is more an embodied narrative inquiry in the social sciences, which Liora Bresler (2006a) describes as “grounded in auditory, kinesthetic, and aesthetic sensitivities, and embedded in the lived experience of constructing and attending to narratives [centered] on processes and spaces that facilitate the creation and communication of narratives” (p. 23-24). This is still very much tied to language, but more than verbal, and more performance and recounting based on connections between me and the story, and the story and you. Embodied narrative analysis involves detail,

relations, the whole, absorption, and resonance. Identifying themes is improvisational and responsive. I used Atlas.ti to code for initial, presumed relevant themes, then found myself jumping back and forth between code reports, original interviews, policy statements, and journal entries to make sense of and story the themes presented here.

Artful analysis of my data draws on two scholars, Terry Barrett's (1994) instructive guide to criticizing art and Liora Bresler's (2006b) aesthetically based research. As this was a novel inquiry for me, I needed Barrett's technical basics, then I needed to be with Bresler's embodied habits of mind. Barrett (1994) avers that art criticism is descriptive, pointing to various features to notice and appreciate that also functions as a data gathering process. Description focuses on subject matter (people, objects, places, action in the work), medium (type of art and material), and form (how subject matter is presented via the medium with composition and formal and design elements). Art criticism is also interpretive, offering persuasive arguments about what the artwork is about. Barrett suggests good interpretation is more objective (the art) than subjective (the critic) while acknowledging that interpretation comes from specific world views. There can be many different interpretations of an artwork, which is generative. The artist's intent is one interpretation among many. Though Barrett describes criteria for judging how good a work of art is, I omit this in analysis. The purpose of this art is to express embodied experiences and invite resonance, not who paints the most realistic cat.

Bresler's (2006b) aesthetically based research is about moving toward tri-directional connections, with care for participants and our messaging to the scholarly community. The three directions are dialogues among the artwork, self, and audience.

This dialogue involves the perception of aesthetics, which explore meanings through re-seeing during field work, analysis, and writing. This conscious effort modifies the self toward a more empathetic understanding where we are “becoming more aware of detail, note relations and patterns, and grasp a coherent whole,” (Bresler, 2006b, p. 56). She suggests John Armstrong’s (2000, in Bresler, 2006b) five aspects of perceptual contemplation as central to qualitative research, which increases dialogue between art, self, and audience. These “interactive and cyclical, rather than linear” (p. 56) aspects include animadversion (becoming aware of details we tend to gloss over), concursus (seeing relations between parts), hololepsis (seeing the whole for the whole, linking macro reflections with personal importance), the lingering caress (detaching artist from art to spin out engagement), and catalepsis (mutual absorption as we get lost in the art and the art becomes part of us). These are affective, transformative habits of mind with which I attempt to turn attention to different details in the art, story a whole, and present openings for audience resonance.

Discourse analysis studies language and power by considering how language conveys meaning. Linguist James Paul Gee (2017) describes discourse as the systems of language which outline possibilities for shared understanding while individuality and performance can still affect the system. He suggests two main tasks of discourse analysis: spatially situating language in relation to individual and cultural experiences and integrating temporal understandings of how meaning is connected and made over time. Esposito & Evans-Winters (2022) define discourse analysis as a “critical examination of how language is used to perpetuate inequalities as well as how language and texts

construct and maintain power relations...discourse teaches us how to function in the world and teach us who we are and who we can be” (p. 150). This means attending to what is said, what is not said, how things are said, who speaks with what authority, and who is subject to the power constructed by discourse.

Post structural discourse analysis intersecting language and the social is often associated with Michel Foucault, though he rebuffed prescriptive methods. Some scholars are hesitant to declare their discourse analysis Foucauldian, without a clear method or model. Are we doing this right or wrong (Graham, 2011)? I am not so different. This is not a post structural arts-based inquiry. But this inquiry does attempt to be/do queer theory and takes inspiration from Foucault’s conceptions of discourse. In *The Archaeology of Knowledge*, Foucault (1972) argues discourse statements are less about finding true meanings and looking for what is said or not, “there is no subtext... everything is never said” (p. 134). Since everything is possible, why does a certain discourse emerge and what does discourse *do*? In *Discipline and Punish*, Foucault (1979) is concerned with how talk and written text are functions of ideology. Arts administration is replete with ideologies. I focus analysis on the field’s ontology to serve people and communities through art experiences. I look at policies such as organizational mission statements as discursive techniques, which produce meaning and reinforce views of the world, embodied as “practices that derive from” policy (Foucault, 1972, p. 139). Rather than substituting one “truth” for another “truth,” analysis questions truths, which come to be taken for granted in arts administration policy and practice, gesturing to the “kaleidoscopic nature of language and meaning” (Graham, 2011, p. 672). This inquiry

about power and bodies thinks about how words (policies) re/produce the things (practices) being said, and vice versa.

Ideological Validity

How can this inquiry produce valid findings? Do I have enough data to validate my claims? What is valid/ity? Positivist research looks for validity in how findings are appropriate, meaningful, correct, and useful (Das, 2020). There are many ways to evaluate validity, factual accuracy of accounts (descriptive), degree to which accounts reflect insider perspectives (interpretive), and how well interpretations account for phenomena (theoretical), for example (Maxwell, 1992). This queer, arts-based research avers the existence of multiple truths and constant change, which can be a sticking point for positivist validity measures, often designed for quantitative research.

Ideological qualitative and arts-based researchers often evaluate inquiries based on trustworthiness or credibility (Eisner, 1998). Butler-Kisber (2017) outlines three degrees of trustworthiness; persuasiveness, authenticity, and plausibility. Persuasive includes transparent research processes, researcher reflexivity, and interrogating contextual influences. The researcher spends ample time in the field, draws on multiple texts, and involves participants in ongoing verifications. Authenticity and plausibility are supported by the presence of participant voices, including detractions from themes and openness about tensions. Trustworthiness demonstrates, “clear evidence that the work has been founded on, and guided by, ethical practices” (Butler-Kisber, 2017, p. 4). You will

decide the degree of this inquiry's trustworthiness as you find these tenets in Mirrorball glimmers and reflections throughout this report.

Ideological feminist Patti Lather (1986) keeps the term but reconceptualizes validity in qualitative research, which seeks to maintain credible data while guarding against researcher biases. She suggests expanding triangulation validity beyond "multiple measures to include multiple *data sources, methods, and theoretical schemes*" (Lather, 1986, p. 67). This includes face, catalytic, and construct validity. Face validity shares outcomes with participant collaborators to verify their understandings with the results. I share final art/ifact presentations and draft chapters with participant collaborators, inviting correction, clarification, elaboration, and general feedback on findings. All participant collaborators were invited to attend the Trace Layer Play exhibition of art and art/ifacts in person or via live stream provided during the closing reception. Catalytic validity "refers to the degree to which the research process re-orient, focuses, and energizes participants [such that participants] gain self-understanding and, ideally, self-determination through the research process" (Lather, 1986, p. 67). During interviews, I ask how participant collaborators responded to the walking and making portions of the inquiry, if the process sparked any questions or ideas, and their overall impression of the research process. Their responses are shared throughout the next chapters. Finally, Lather suggests construct validity, using real-life experiences in lieu of a priori theories. I strive to *do* and *be* queer theory by reflexively confronting personal and participant collaborator experiences with normative arts administration practice and theory.

This research is not neutral, nor does it claim generalizability. It is “unabashedly ideological research...to criticize and change the status quo” (Lather, 1986, p. 67). A queer orientation to this qualitative, arts-based inquiry explores embodied and creative individual experiences, seeking new understandings of power, norms, and well-being in the field of arts administration. It is ideological in its hope that participant collaborators are transformed by their participation and that you, reader, will find reverberations for actions (Das, 2020). It avers validity and trustworthiness.

Limitations

As an emergent design, this inquiry has methodological limitations. Parker et al. (2019) notes the decision to use a snowball sample is a form of network-based convenience sampling with selection bias that does not meet random sample statistical criteria and can yield questions about representativeness. But they acknowledge qualitative social researchers use this nonrandom sampling when “generalization, representativeness, and external validity are not sought after” (p. 3), which this inquiry does not seek. This snowball sample represented many of the majority demographic identities documented in the field of arts administration, which may encourage transferability for some audiences. A small sample size impedes generalizability, which this inquiry also did not seek, in favor of documenting individual, embodied, and creative experiences of arts administrators for resonance. More pertinent limitations relate to the complications of language, understanding, and messaging as stories are translated among participant collaborators, myself, and you.

Language is complicated. I attempt to be direct in these pages, but that is not always possible. At other times, words, phrases, and stories remain indefinite, whether because their sharing was inherently ambiguous or because leaving something open to your interpretation serves an embodied, creative, and political purpose. Interpretations of meanings are complicated many times over in writing these narratives as they pass from person to person and back and forth again. Oral traditions of sharing knowledge, histories, and lore are always becoming. Deepti Vyas' (2021) poem, *Communication Gap*, elucidates something of this effect, “When I say A, You hear B, I meant C, You heard D” (p. 35). In “The Death of the Author,” Barthes (1977) elucidates how “a text is not a line of words releasing a single ‘theological’ meaning...but a multidimensional space in which a variety of writings, none of them original, blend and clash” (p. 146). See, for example, this exceptionally long bibliography with voices in convergent and divergent ontological, epistemological, and ethical conversations.

Though the art and art/ifacts in this inquiry have many genealogical tracings, there *is* originality in composition and interpretation. With an exploration into the work of queer, Black artist Nick Cave, James H. Sanders III (2018) shows how such multidimensionality is a force for good, diffracting agency for reverberations with audiences, rather than my single vision. As the little a-artist congealing narratives for stories, I name participants and thank them for their labor, “making visible the values, insights and voices of the participants [a] practice of constructing speculative agential realities as narrative that encourage audiences to interpret multiple meanings” (Sanders III, 2018, p.

33). I invite you to reread just my research questions then skip to the artwork and art/facts in chapter 5. Where do you see bodies and creativity? How does it feel?

This research is in English, my only fluent language, in the American context, written to fulfill an academic requirement. Scholars are well versed in dissecting seemingly plain words to identify multiple meanings, changing over times, contexts, and disciplines. Academia is notoriously dense and makes a habit of deconstructing four-, five-, 10-, and 15-letter words. The word *resilience* seems clear, to bend but not break, or to grow amid adversity. But as Southwick et al. (2014) demonstrate, dozens of meanings of resilience beget dozens of implications and effects. I subscribe to the idea “That there isn’t a single container universe. That, instead, there are multiple realities, there’s a fractiverse” (Law, 2011, p. 10). Your reality is not mine, or a participant collaborator’s, or any another’s. Each has history, meaning, value, interpretation. This ontology is well suited to arts-based research where multidirectional dialogue and inter-personal meaning making are central to the development of valid, epistemological knowing. There is value in “the incalculable, the messy, and the responsibilities of not knowing” (Lather, 2016, p. 129). Still, sharing my personal and professional positionalities throughout this tome sheds light on why I do or do not come to certain (non) conclusions.

Ethics

The ethics of arts-based inquiry align with my own ethical conceptions of care, morality, justice, and transparency. An ethics of care attends to the “feelings and emotional investments of participants, is responsive to conflict, and is concerned with

analyzing and discussing the political implications of all aspects of the work” (Given, 2012, p. 145). Collaborators share their time, stories, emotions, and bodies. Political implications are meant for the field but are highly personal lived and professional experiences. Respect and protection matter. These published stories may be flexible and open to a reader’s meaning and action, but they are meant to illuminate existing power structures and how they are resisted for various forms of justice. The research process should be transparent, even messy, “The values, worldviews, and assumptions about the research process, the community of participants, and the researcher are exposed and explained in the mediation of meanings brought out during the research process” (Evans-Winters, 2019, p. 145). My research voice is always present, politicking daily in systemic social justice, concerned with transparency in motivation, process, and presentation.

Politicking in a critical arts-based inquiry is “much more morals than politics or, in any case, politics as an ethics” (Foucault in Rabinow, 1984, p. 375). Completing this reflective work, teaching college students, and applying for academic jobs go hand in hand with thinking deeply about my core values in scholarship and practice. In discussing politics and ethics, Foucault (in Rabinow, 1984) reminds me “ethics is a practice; ethos is a manner of being” (p. 377). My curiosity is a desire to better understand pieces of arts administration’s who, what, where, when, how, and why. My creativity is expression, practice, and possibility. My courage is a desire for life to be in motion, interesting, and just, needed for curiosity and creativity. Collaboration helps me un/learn in pursuit of making things happen as a team. Care speaks to sympathy and empathy, ethics and

stewardship: listening to people, acting with attention, leaving things better than how I find them — from organizational sustainability to picking up litter on walks.

Power is always at play in human research. As the researcher who gets the last word, I hold more power. I am also an insider, peer to these arts administrators, with whom I cocreate findings and meaning to rearrange power relations. My interviews follow an epistemic, active qualitative interview approach, which is “about constructing knowledge between interviewer and interviewee through an exchange of ideas” (Berner-Rodoreda et al., 2018, p. 295). Here, I work to uncover assumptions, promote egalitarianism, share my perspectives, push for clarity and understanding about behaviors, allow myself to be questioned, and coproduce knowledge.

I am mindful of Henderson & Esposito's (2019) discussion of ethics in academia, who consider the use of “others in the nicest possible way” (p. 886). I acknowledge my need for others; they do not *need* me or my research microscope, though they agreed to participate, don't have to answer questions, and can quit any time. I am likely to gain more from this research than anyone else who participates. I am part of “an institution that has historically oppressed marginalized peoples and...continues to do so today” (Henderson & Esposito, 2019, p. 888). This requires an *ethic of humility*, with transparency of my position, accountability, and personal reflection. Cocreating knowledge will help, though it asks more of my participants. What I be, become, and do with my power as researcher, academic, educator, and arts administrator, now and going forward are measures of my ethical practice.

Arts-based inquiry supports the endeavor to shift power and knowledge production in the research process. Every participant collaborator engaged in this research inquiry while in a space of their own choosing (Zooming from wherever, selecting the walking and art-making spaces, and submitting their art/ifacts from anywhere). Autonomy of choice emphasizes participant collaborator agency, fostering a sense of power that may have slipped had they answered my litany of questions in a more sterile, anonymous interview room. A creative approach to interviews, going for a walk, side by side, in a place identified by participant collaborators is an effort to shift power. As we made artwork, eyes, attention and thoughts were free to shift and drift. It is my hope that any lessons learned, any (non)conclusions, any efforts to make this academic tome more accessible to the field will further the integrity and purpose of the research.

A new actor in the research process and its ethical significance emerged in early 2020.¹² COVID-19. The acute and lasting effects of the global COVID-19 health pandemic impacted this inquiry. I was ever mindful of the health and safety of myself and participant collaborators. I took an at-home COVID test before each in-person interview. My exposure to the virus meant cancelling one initial interview that was never rescheduled. Exposure to the virus, but not a positive test, led one participant collaborator to email me the day before an interview, offering to cancel or wear a mask. I kept the date, and she walked outdoors in the heat with a mask on (though I said it was all right with me if she took it off). We both wore masks while making art indoors. I planned to stay with a friend when traveling to meet another participant collaborator then received

¹² While the coronavirus emerged in late 2019, its full ramifications took time to unfold globally.

an email 48 hours before the trip saying half their family was positive, so I found a hotel. Another participant collaborator was exercising caution before travelling for a conference. We wore masks and she appreciated it when I opened a window as an extra precaution. Precautions for COVID-19 were ethically and personally important. This actor's effects on participant collaborators' personal lives and professional experiences, as well as my own researcher frame of mind/body, are elaborated on in chapter six.

I discussed some tensions with the Institutional Review Board's policies, process, and research practices earlier in the chapter. But I will elaborate here on actions undertaken for official, ethical research. The privacy and knowledge of participants was maintained by limiting the number of researchers involved — I was the only person with whom they communicated. My advisor, also the principal investigator, knew of processes and trends, not identities. I was the only person who handled, managed, and protected data provided by participant collaborators. I used Ohio State University technology to record interviews and store de-identified files, which requires two-factor authentication. I stored physical documentation, including artwork, created for this project in my locked home. There was no financial requirement to participate, nor was there a test performed. Participants were adults, age 18 and older, who provided informed consent for themselves. All participants were anonymous unless they elected and consented to declare their identity. Even as I used real first names and describe their work settings and lives in this report, I opted to omit last names and organizational affiliation.

All interviews were conducted in a time and place of convenience agreed upon by participant collaborators. The option to reschedule and change location was always

available. I conducted Zoom interviews in my home office, with no one else in a closed-door room, and participants chose their own location and privacy parameters for this interview.¹³ I suggested in-person interviews occur in a quiet, private location free of interruption, chosen by participant collaborators.¹⁴ Walking interviews occurred in outdoor spaces chosen by participant collaborators, where encounters with others were minimal and in passing so no one overheard our conversations. I regularly checked in with participant collaborators to ensure they were comfortable and adjusted, as needed, with breaks and hydration. Participant collaborators were assured they could stop participating at any time, without any penalty. I also assured participant collaborators I would not divulge any information that might harm their career or life — I have no interest in harming anyone. Multiple member checks were offered to review content, clarify, and elaborate, including transcriptions and draft analysis pages.

Conclusion

This chapter details my research inquiry's methodology and methods. I describe the foundation of a qualitative, critical arts-based research inquiry. Research methods include iterative interviews, a call for art/ifacts, people policy analysis, and reflexivity. I detail the instruments I use to collect data, primarily interview protocols and the call for art/ifacts online form. I describe the population and sample of self-identifying arts

¹³ On occasion, one of my three cats found their way into my office and heard interviews, but they are very good at keeping secrets. If you run into Maxine, Milton, or Merlin, just give them a treat, and walk away.

¹⁴ In one instance, a participant collaborator and I made art in an open office space they selected, which temporarily included a colleague's presence. I focused our discussion on the artmaking process until their colleague left the space.

administrators who participate in this research. I provide details for the procedural logistics to recruit and work with participant collaborators, the acquisition of people policies, and reflexivity with enough detail for replication. I describe Institutional Review Board compliance for the safety of human research subjects while troubling the reconciliation of policies and practices. I explain the narrative, artful, and discourse analyses used to make semblance and sense of the data. Ideological validity and limitations to the inquiry are discussed and tied to ethical assurances I pursued during the research process and reporting.

The next chapters perform embodied, queer, arts-based research findings. The arts administration profession is performed with some of its standard programmatic documents (press release, infographics, exhibit catalog, about us webpages, impact statements). Separating data and analysis feels like trying to separate the always-in-dialogue and mutually affective body and mind. So, data and analysis exist side by side around research questions and findings. Chapter 4 explores the embodied experiences of arts administration recalling the who, what, where, when, how, and why of participant collaborators, grounded in narrative analysis (Bresler, 2006a; Given, 2008a), supplemented by discourse analysis (Esposito & Evans-Winters, 2022; Foucault, 1972). Chapter 5 catalogs arts administrator creativity, with art and art/ifacts on full display as a public pedagogy, thinking and presenting with artful (Barrett, 1994) and aesthetically based (Bresler, 2006b) analysis. Chapter 6 reflects on the embodied, creative research experience, with attention to queer thinking and COVID-19's presence.

Chapter 4: Embodied Arts Administrators

##

For Immediate Release

June 13, 2023

We are Creative, Passionate, and Tired: A Message from Arts Administrators

Twenty-three full-time practitioners from 10 states share their embodied and creative experiences as nonprofit arts administrators. They work regular, flexible, and extended schedules to create conducive atmospheres to bring arts, artists, and audiences together. Logistics, communications, and resource deficiencies make for tiring work and blood pressure spikes. Still, they show up with passion and creative ideas to make programs more accessible, aesthetically pleasing spreadsheets, and meaningful connections. They know their bodies and attend more and less to their own well-being while working in the service of art, artists, and audiences. They practice organizational policies from home offices and in communal spaces. They are ideologically committed to a belief in your inherent creativity, scaled according to your lived experience, opportunity, and access. *It takes a a personal kind of affinity. And belief in art or creativity or even the social service sort of side of it. There needs to be some sort of affinity with the work to get folks interested in the first place. But to make it fulfilling, yeah, you have a certain amount of passion to do the hard work.*

New knowledges emanate from a doctoral dissertation asking questions about the embodied and creative experiences of arts administrators. The study is prompted by concerns for the well-being of arts administrators in the wake of personal experiences and social upheavals in 2020. It sheds light on how well-being affects practice, policy, and the field to better support current and future arts leaders, leading to more positive outcomes for administrators, arts, artists, and audiences. It begins filling methodological gaps in arts administration scholarship with its use of a creative methodology and methods, as well as a human-centered critical theory.

Contact: Erin J. Hoppe, The Ohio State University, hoppe.19@buckeymail.osu.edu

##

Throughout this chapter and dissertation, I walk an attribution line. This is power and ethics and arts-based and activist. Some findings and quotes are directly attributed to participant collaborators to honor individual lives and experiences. I use first names but not last names, nor do I name their organizations. Today's technoscape means that with some initiative you may find participant collaborators on the internet. I believe referring to someone as Erin, a graduate student in arts administration at a large Midwest university, not only suffices, but leaves more room for resonance than sharing e-mail signature-level details. Many findings and quotes have no name attached to further distribute sentiments for resonance. I use *italicized* text when quoting participant collaborator voices. I honor conversational voices with intonations, slang, and profanity, but I try to get to the points by removing some repetition from thinking out loud.

Participant collaborators received copies of their art/ifacts or draft versions of these chapters to clarify, elaborate, and resonate, and their responses are incorporated.

For all my qualitative advocacy and quantitative critique, it's not a dichotomous choice. Both have their value. Numbers tell stories and stories enrich numbers. Numbers were tallied for this qualitative inquiry. Figure 4 visually accounts for some of the dissertation data: 14 people submitted 47 images of art/ifacts; nine people were interviewed in 13 locations, totaling 2,013 minutes of audio, with 1,501.1 miles driven and 19.39 miles walked; 12 artworks were created. This dissertation cost \$3,451 dollars, including \$226 on supplies, \$949 on travel, \$1,095 for writing retreat lodgings, and \$1,181 to have this manuscript professionally copy edited (which required 15.75 hours). I received a \$600 grant from Ohio State for interview travel, but bureaucratic communication, timelines, and policies meant I was only reimbursed for \$332. My out-of-pocket expenses for this research inquiry are \$3,451. I estimate in-kind donations of \$600 for postage to ship artwork and travel lodging. I did not have the motivation/heart nor a funder who required me to log my hours of labor. Let's just say, lots. This inquiry is a labor of passion fueled by intrinsic and extrinsic motivations, *these kinds of basic things that that make us human.*

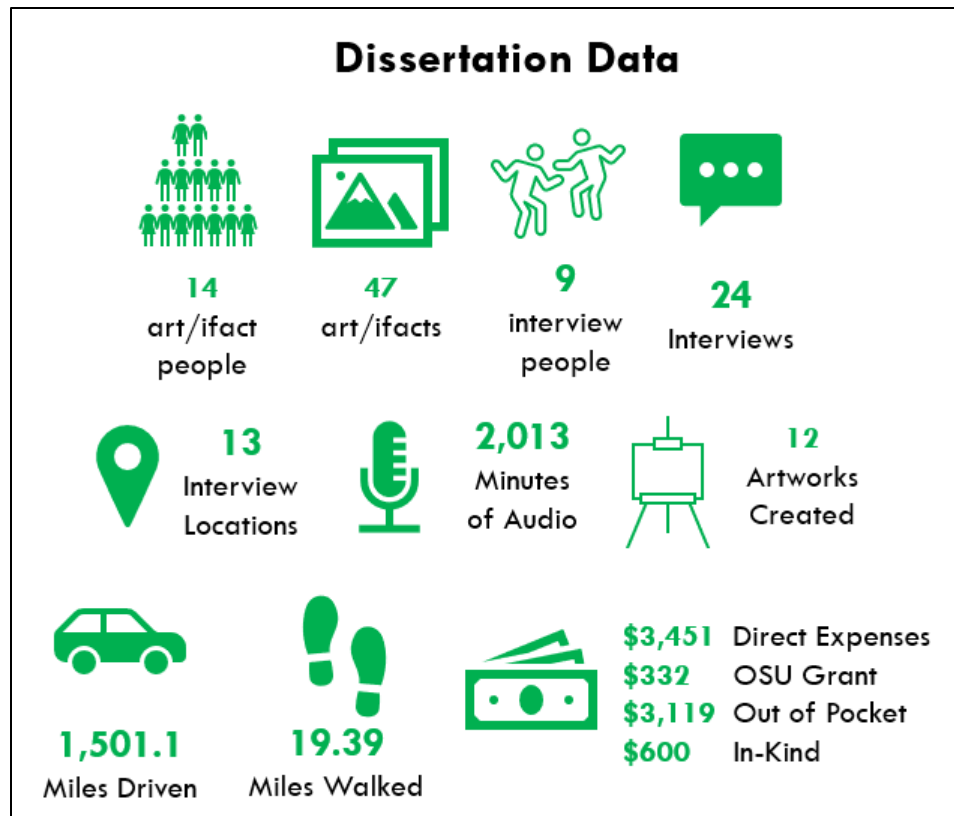


Figure 4 Quantifying Dissertation Data

These numbers hold stories and the ensuing stories shed light on these numbers. This chapter provides data and analysis for a primary research question, *How do the embodied experience of arts administrators affect the practice, policy, and field of nonprofit arts administration?* It is arranged into the now familiar who, what, where, when, how, and why sections for embodied perspectives. You will experience slippage amongst these headings, finding creativity in who, when in where, and reflexivity in what.

Yeah. So anyway, I don't know if that answers your question.

Erin Hoppe 52:01 Great. Yeah, everything, everything's an answer.

Participant Collaborators, Who

Humans are nothing different from the universe, you never change, you only expand, all of you is still you. I like that.

Identity is layered and fluid. What I learned about participant collaborator identities is partial and includes interpretation. We only had a few hours together for interviews and questions about identity. The call for art/ifacts did not require responses and identity questions were open-ended text boxes, not check boxes. People needed not reveal all. I did not always directly ask identity questions during interviews. Per the sample and call for participants, the people in this research self-identify as arts administrators, women ages 18 and older, working full time in nonprofit arts organizations in the United States. Mostly. Nested identities diverge from this sampling frame. Participant collaborators heard this call, read its parameters, wanted to play, reflect, challenge, and create, and they responded. I have power to describe participant collaborators as desired for this dissertation. I also have ethics to do so as accurately and authentically as possible, with the data and experiences I collected. Here I describe the *who* of all 23 participant collaborators, with and without labels, with and without complete information, with nuances throughout this chapter.

Let's begin with some of the familiar (if problematic) demographic labels of participant collaborators, with some embellishments. I could make charts and graphs, but they are contrary to how I want to think about *who*.¹⁵ In all, this inquiry has 23

¹⁵ For a visual interpretation of my feelings about data, charts, and people, see figure 21, *Data is/not People. People are/not Data*.

participant collaborators. Fifteen people shared art/ifacts, and I interviewed eight people (two people completed just one interview); I also count myself as an interviewee. Nine people are anonymous and 14 elected to be identified. Twenty-one are female identifying, one did not identify themselves, and one identifies as they/them.

I feel like probably a lot of women, I'm always conscious of my body, you know, whether I'm in pain, or um feeling bloated or feeling maybe thin, or you know, like, I always feel conscious. Like, the luxury of being a man and not having to constantly worry about your safety or if you're over sexualizing yourself and then you know you're asking for whatever behavior. The other day I was sitting and just eating a yogurt for lunch, and someone came up to me to flirt with me and I always feel like I— it's like cross your legs cover your legs, make sure your shirt's not too low. It's a burden. How can I make sure my body doesn't offend the world? It's infuriating. I'm sure some people find power in it, and that would be a dope place to end up, but I'm not the one playing chess.

No one identifies as LGBTQIA2+, one art/ifact participant wrote “ally,” and one did not answer. One interviewee alluded to exploring her sexuality in her youth. When asked about race/ethnicity, 20 people identify as white/Caucasian, three people did not answer. Two people shared Jewish and Italian ethnicities. Five people identify as living with any kind of disability, 18 people do not, and one responded, “not yet.”

This sample of participant collaborators represents a fairly mature group of arts administrators in terms of age, education, and professional responsibilities. Six people are over age 50, five people are in their 40s, seven people are in their 30s, and two did not

respond. I do not know the ages of three interviewees, as it wasn't in the interview protocol, though I dare say two are in their 40s and one is in their 50s.

Participant collaborators are highly educated: 10 have undergraduate degrees, eight have master's degrees, two have MBAs, two have a MFAs, and one is a Juris Doctor. These advanced degrees parallel many years of experience: two are early in their careers (1-6 years), 11 are mid-career (7-19 years of experience), and 10 are late-career (20 or more years).

All participant collaborators claim the umbrella identity, arts administrator. Four people did not share their professional title, but most fall into the phenomenon of title creep (Macdonnell and Bereson 2020). Nearly all titles suggest power and allude to the multitude of official hats (roles) arts administrators wear. Executive director (eight people), director of programs, director of engagement, rehearsal director/director of outreach/school administrator, director for office of accessibility and VSA¹⁶, manager of accessibility and gallery programming, accessibility manager, manager of artistic experiences, senior administrative manager, public art coordinator, and consultant. Six people work in the performing arts (e.g., theater, dance), six work in the visual arts (e.g., museum, glass), five work in advocacy and service organizations, and six work with multiple art forms (e.g., "ranges").

My selves? Yeah, I mean like it's, it's a long story. I don't, we don't have enough time today for that. I have to be very selective um...I have several identities.

¹⁶ "VSA" is not an acronym; it is a brand name.

Beyond boxed data lie thicker descriptions of participant collaborators, *who*. Here, I paint personal/professional portraits of people who participated in interviews. They are inspired by the biographies shared on About Us sections of organizational websites, with embellishments. For organizations, publicly naming their people is about telling the world who does the work, how qualified they are to do the work, and why they do it. This offers insight into why and how an organization implements policies through practice. It is a form of accountability. Does this organization represent the community? Who can I contact with questions? Who can I expect to see when I interact with the organization? These biographies weave snippets of shared professional and personal details with my researcher perceptions from our shared times.

Heather is a Midwesterner for life, with decades of experience working in theater, higher education, and arts administration, bolstered by a B.A. in English and Theater and an MFA in Theater and Arts Administration. She is the executive director of a hub for artists, supporting them with studios, exhibitions, and programming. Heather easily owns a room, with the confidence she has built over the years, a genuine interest in mentorship, and her frequent, hearty laughter. Heather is a wife and mother, with blonde hair and thin lips, whose guilty pleasure is Xanadu. She has a special knack for locating birds by their calls. *So, again, I'm meandering all over the place, but it is in many ways, again, just for someone who is a Type-A, Enneagram three, arts leader kind of person, with an interdisciplinary liberal arts background, who enjoys connecting with other organizations, it's sort of, all the raw materials are here and there's infinite opportunity. We just have to figure out how to make that happen and find the money to do it. Hahaha.*

Marina is the executive director of an organization creating and preserving studio spaces for artists that currently occupy three buildings on the western frontier of northeast America, which occupies a lot of their time and energy. They have a BFA and MBA, and previously worked for a community development corporation. Just before COVID, they returned to the city where they were born after spending time in the northeast and Midwest. For them, art making is about the process, learning dance, film, video, photography, and costume design for drag queens. Marina's black clothes and long, wavy brown hair frame their calm, approachable demeanor. They chuckle softly and genuinely while describing themselves as "hard to offend." Marina enjoys cooking, hiking, working in the garden and is raising a smart and willful daughter with their partner, who are first-time homeowners. *I'm not really a practicing artist anymore, I think, going to art school made me realize that I did not want that to be my career path, but I love working with artists. I really enjoy arts administration and curating and that kind of work, so I felt like you know, making opportunities for others was more what I wanted to do, rather than trying to make those opportunities for myself.*

Veronica is an emerging leader in arts administration, working part time in the public art department of a local government. This allows for a bit too much unstructured time while she's figuring life out. Her arts administration connections flow from an arts magnet high school to undergraduate (B.A. arts management) to big-city galleries (*horrifying*) to graduate school (M.A. arts management) to *wanting to get back into* artmaking. She was an office manager in the Midwest before COVID made her role redundant (*I was looking to leave anyway*) and she moved south to live with her aunt,

cats, and a dog in a retirement community. She is progressive and social justice oriented, now surrounded by conservatives, a little lonely and isolated without a car. Veronica's curly red hair and glasses complement her warm, affable presence, while she interviews me almost as often as I interview her. *How would I describe myself? This is, it's always been a tough question, especially in like interviews and stuff. I've gotten better at interviews, because I know like what they're looking for. But I don't know how I'd describe myself... I've become much more of a happy person than I ever was.*

Delaire is close to retiring from her role as the executive director of a statewide arts and education organization serving people with disabilities. She is a practicing artist (BFA and MFA in studio art) who learned *over time and little by little* to be an arts administrator. This journey included roles as an adjunct art faculty at a university and teaching artist in residence for a state arts agency. She adheres to *that old adage, one day at a time*, during which she aims for 10,000 steps, is learning French (*Je m'appelle Delaire*) to connect with Canadian heritage, wears a compression sleeve as a breast cancer survivor, and loves her daughter who is in college. Delaire is welcoming and soft spoken, with short hair that folds to the right in a wave above a pair of glasses with a thin frame. *It sounds corny, but we're each on our own journey. It's been my interest in art throughout, you know, the years that have taken me in many different directions...the arts are so much bigger than people give, give them credit for...all of it came about because I was a kid that liked to draw and paint.*

Kim is the senior administrative manager for an arts and policy center on a university campus. The *pluses and minuses, it takes 10 minutes*, are easy for someone

with three decades of administrative roles in and out of academia. Kim left medical school to party with Grateful Dead deadheads (*wasn't a career choice*) then got a B.S. in design and fashion then moved around the country before ending up in the South in a job where degree-discrimination is real. She doesn't need an M.A. or PhD to feel ownership in her work; *I always incorporated art and creativity into whatever I'm doing*. She is community-oriented; seeking people out to invite them in *makes my heart sing*. Kim is a voracious reader, and her wavy silver hair is usually pulled back in a bun that cannot contain her garrulous and confident presence or large laugh. *But man, there are just times when dropping that F-bomb in a meeting. I know it's deadly, and it curses you and it makes you look uneducated. It just feels good, sometimes, for the instantaneous pleasure.*

Helyn is in the middle of her career, an accessibility manager for a multidisciplinary arts organization connected to a university in the Midwest. She was a work-study student at the same university while pursuing her B.A. in English with a focus on postmodern literature and minor in modern art history. Her career journey is tethered to these spaces, and she was the house manager before her persistent subtle and vocal advocacy created the institution's first dedicated accessibility position. She is a little a-artist, wife, mother, daughter of creative parents, and sister who has dealt with a great deal of loss while maintaining strength to keep fighting for whatever life throws at her, even if she would rather not have to fight. Helyn is a thoughtful and measured, *heavily tattooed person of size, European American* with a calming presence. She has gray hair under the purple hair she recently dyed and new glasses with iridescent rainbow frames to stave off the hopelessness of winter. *I have a lot of intersections. A lot of them*

are really rooted in care, a lot of them are rooted in feminism. A lot of them are um, based in, how can you consent to something...if you don't know what it is?

Crystal is the executive director of an industry association for the arts in a red state, where she volunteered for the college democrats. She grew up all over the place with artistically talented parents. Her B.A. in music theory is complemented by minors in economics, marketing, and humanities and followed by an M.A. in musicology and composition, *I've used all of these degrees in the course of my life*. She is an opera singer and composer (*close to zero these days but writing music all the time in my head*) who wanted to know how the arts work, (*Who pays for this shit? Sorry, I have a sailor mouth, I'm in politics*). Internships became consulting became a vision for the path needed to grow an organization lobbying for the arts. Crystal has straight, ginger hair, two children, swims a lot, and likes gardening. *I have a pretty good network here. You know, I never really saw myself as a fundraiser or necessarily leading a nonprofit someday, but you know, those are all the skill sets we learn along the way, or figure out along the way.*

Anonymous is an emerging arts professional working as the director of artistic experiences for a large multidisciplinary arts center in the upper Midwest. She studied journalism and Spanish before adding arts administration, *which seemed to check all the boxes, something I was good at, close to the arts, without being on stage...And the rest is history*. She recently completed a one-year online M.A. in arts administration and learned some things but it was more introductory than desired. Anonymous does artistic programming but writes “manager” on her tax form. She is *a lover of the arts, a consumer of the arts*, particularly film, music, and writing. Anonymous is sociable but

has come to enjoy working from home in an apartment where she lives with her partner and corgi. She does yoga, recently picked up roller blading, and was born, raised, and still lives in the same state. She has pronounced bangs contrasting long, straight hair contrasting large round glasses. *Whenever you go to another venue or see a concert somewhere you're sort of looking at it from the perspective of an arts administrator and saying oh, they put their merchandise over here, the check-in was pretty smooth, but they don't have enough people on security staff. Just, you know you're always looking, could I book this artist in my venue? Because art is all around us, and we are all lovers of the arts it's hard to differentiate what is specifically work and free time.*

However I write it, my quantified and qualified data still reflect what we generally understand to be true of the people who work in arts administration: they are white, cis-female, well-educated, able bodied, and heterosexual (Cuyler et al., 2020). These bodies also refract majority identities data tells us comprise the field. They have chronic illnesses and disabilities. They reject gender binaries. Three-quarters of the people I interviewed are caregivers. My inquiry about the body did not emphasize caregiving, an interesting omission given my focus on women, their traditional caregiving roles, and this pink-collar workforce. Perhaps because I am not a parent. Perhaps because I had to draw lines somewhere. Perhaps because I believed if caregiving were an important aspect of someone's experiences, it would flow naturally into conversations, which it did, to an extent, including this story of concession and care from the call for art/ifacts.

I've had to learn to let go of my own expectation and others' expectations of me. I've been working remotely with my child beside [me] thanks to the pandemic. I've had to

learn to work quickly, absorb quickly, evaluate quickly, process quickly. I've had to accept, because I'm working a dual role as an admin/mom that my work will be not as good as it could be. I felt I had the pieces to build something great in my career. But they've become wild and scattered. I've had to learn to take pride in them. And let them be. And accept that I am true to my client and participants. I give them attention and make sure they know I hear them and see them and value them.

The film *Women Talking* won an academy award for Sarah Polley's (2022) adaptation of the novel written by Miriam Toews. In it, women talk about dark stories of sexual abuse in a Mennonite community. The power of conversation among women is generational and noteworthy for its rarity in media. In the following quotes participant collaborators talk about gender norms and resistance, complications and persistence.

I feel like a lot of times when [gender] shows up ha, it's uh, it's not super celebratory. It's like those moments where you're like ugh, like, this person, just said something that's somewhat offensive to me.

[I know, right?] I'm uh heterosexual, so there is sort of like like I should look nice, but I don't want to look too nice, you know? If someone's being friendly, are they being too friendly? It still happens, the workplace unprofessionalism, but I feel like there's at least some more recourse now.

[Well,] the old template for women was, wives who were not working, was to do charity work. [Nonprofits are] another version of that. Women have been tagged as the caring gender, ha, for some reason, and end up doing a lot of this. I came to it because, well, I do care about the mission, and it does fit the type of work that I do. But I needed to make a living, I was a single mom and I had an elderly mother.

[Right] as a woman, you often are the admin that's just relegated to doing the bullshit, and I know what I'm doing. I've had a lot of conversations with people about being a female in the workplace and it's like, if it's someone's birthday, who's bringing the cake? If something's dirty, who's doing the cleaning? If something's broken, who's putting up the sign? It's all that labor that that isn't accounted for that I feel like women do.

You know, I never thought too terribly hard about it. And I don't know if it's that I just was um willfully ignorant. You know, I just sort of like didn't put much into. It's not something that I pause to really reflect too terribly much on, were there ways in which I was impacted as a woman?

I often get, oh, are you married? It's not really any of your business, but no. Oh, you will be. Or like, oh, you have kids? No. Oh, you will. What? Well, oh, because I'm a woman automatically? No. I don't want children like, sounds terrible. People are comfortable with what they know. I'm a single 32-year-old woman and I don't have kids. I think sometimes people are very bewildered.

One of our board members was like, well, we have a lot of women on the board. Should we make sure that we're recruiting more men? I'm like, No. I think the world does that enough.

I think it's a very strong binary, where I mean, obviously, the patriarchy, patriarchy, patriarchy. But that is a really clear message that women are servants to men. The end. And also in service to white supremacy, like, the white guy is always the right guy. You know, this is the stuff that we get taught at a really, really early age.

[Well] I've had like just a host of terrible bosses and they tend to be females, which is really unfortunate because you would think there'd be this like camaraderie of like, you know I went through it and I'm going to make it better, so you don't have to. But it's the total opposite. I think, I mean this is super sexist and ageist, but I do think women of a certain age, because they had to struggle on this very male-dominated corporate ladder, in a way they're almost immune to it.

[Exactly.] I much prefer working for men. I find women to be incredibly bitchy and self-serving, and especially when it comes to careers, uh, very willing to throw their females under the bus and not support them on the path up. Um, that's been my experience, if it's, if it's not yours, that's great...I think that women are threatened by other women. And they think that somehow that woman will be recognized or take something away from them, make them look less relevant. It's wrapped up in basic biology.

I kind of want to call it like the second sexual revolution. If somebody isn't already calling it something else about non-binary folks, and people who are gender non-conforming. The real work to eliminate the underclass of female identity. I'm trying to make it more of a cloud where there's masculine and feminine identity behavior, signals.

I don't really believe very much in gender binaries. Like, I pretty strongly identified as non-binary at some point in my life, and then I gave birth to a daughter. And I think that that, sort of, in some ways changed the way that I felt about my body in a way that was like, hard for me to deal with. And, you know, I know that I have long hair and present somewhat feminine, but at the same time, when people frame the world, or things, or activities, and many, you know, in these gender binaries. I'm sort of figuring out where I feel like I land on the gender spectrum.

Can we ever get to a point where everyone is being valued equally? Allowed the freedom to express themselves and being radically accepted? And we're all kind of like, listen, we know that genetics combined and recombined to create unique features. And anybody can have any colored skin it doesn't mean a fucking thing. Can we create that world? Or is there always going to be the significance of power attached to skin and attached to gender?

My child has been going through a lot of gender identity exploration. I can intellectually learn all this. But when it comes to changing my own brain, my own synapses and expectations and having enough respect for them, to try to not have those lapses, that's been a real struggle. I'm going to keep coming back to the word [failure] because it's clearly important to me. The split between personal and professional, I feel like it's easier for me to accomplish these things, professionally, to acknowledge and incorporate them. But then when confronted with my own personal situation where I can be supportive... I'll continue to try and fail and get back on the horse.

Knowing the people who make arts organizations run, walk, crawl, or stall is essential to understanding the field, its accomplishments, limits, and opportunities. Arts administrators (and researchers) are humans whose bodies are overtly observed and overlooked, who observe some and overlook other bodies. They have shared and divergent identities. They are well-aware of the field's challenges, norms, and potential futures, many of which are wrapped in social norms (gender, misogyny). Still, day by day, they keep doing the work. They think about and work toward improving the well-being of themselves, their colleagues, their organizations, and their communities. What these arts administrators do to effect change is extensive, rewarding, and intensely busy.

Participant Collaborators, What

What do I know about arts administration? Um. Hmm. Haha. I know that it's hard. I do know that it encapsulates the various roles and hats that people can wear in it. I don't know of how many people would be like, yeah, it's easy. I would say not a lot.

I mean, yeah, we love what we do.

My conceptual framework of arts administration posits that arts administrators labor to bring arts, artists, and audiences together for all the potential positive outcomes creative experiences might offer individuals and communities. When asked to describe their role, some answers felt like disembodied job descriptions. *Create and administer public facing programs. Plan, implement, evaluate all programming for a dance service organization.*” Some were literally job titles. *Executive Director. Art and creative director. Program/department director at an arts org.* But wait, there’s much more.

I was influenced by Contance DeVereaux's (2009) discussion of practice (how-to) and discourse of practice (epistemologies, ethics, conditions) in cultural management (arts administration). Indeed, discussions of practice (spreadsheets, events, emails) were parts of our conversations, and they speak to some aspects of the role of creativity in arts administration. Significantly, participant collaborators organically turned discussions of utilitarian practices and roles to “a critical and conscious reflection upon meaning, interpretations, and values” (DeVereaux, 2020, p. 70). They addressed DeVereaux’s “meta-reason” of a discourse of practice, to demonstrate their value and purpose. The role of arts administrators is connecting humans to each other, art, and possibility.

My job is fundamentally relationships, people to people.

The best way to describe my role is that of a matchmaker: people to experiences and ideas; people and organizations to one another where I see creative endeavors may develop.

I work with many different kinds of people to help them feel connected to art.

I am a creative space maker. I seek ways to make creativity possible for people where there might not have been a possibility before.

I repay [artists'] kindness by taking care of the "business-y" things that make them bang their heads against desks.

Success facilitator.

I work with people to discuss the possibilities. And then once they take a direction, help them get to where they're going. And if we have to auto correct along the way we just keep having a lot of communication, a lot of in-person meetings, a lot of brainstorming a lot of, oh, let me connect you with these people in the community that are doing that work that can help you get where you're going.

My job is to create an atmosphere or working environment that encourages artists and teachers and parents and kids to um, want to be involved.

My job's only to manage that the work I'm asking them to do, a requisite for 40 hours in a week and what I'm paying them to do. We've done a lot of work to thin that down and be more efficient with some of the things we're doing so it's more manageable output. I think we're starting to get there.

I am a unicorn. There is no admin person who will — has ever been allowed to do what I've done.

DeVereaux (2020) cautions that reflection can be superficial, and a critique of practices, assumptions, and capitalist values are needed. I do not know if every arts administrator can criticize their practice, but this arts-based inquiry elucidated critiques.

I don't want to say not following the rules, but I think maybe critiquing, I did that [while] studying art and having discussions about what art is about. I feel very strongly, like I don't want to be a Debbie Downer and judge everything, but I do think things won't

get better unless you, unless you critique them. It's like, well, why are we doing it this way? Is this actually helpful? So, I would want to be that person who asked questions.

This might be a cogent argument for researchers to spend more time with practitioners, to ask them different questions, or old questions in new ways. This might be a cogent argument for higher education to continue infusing liberal arts and arts educations into curriculum, teaching them about and how to think with critical theory. This is less about functional roles (e.g. marketing) and more about purpose (e.g., humanity). This might be a cogent argument for professional associations to provide more workshops centered on creativity, critique, and discourse. What if arts administrators had a conference breakout session challenging them to nonjudgmentally describe and interpret artwork (Barrett, 1994) or re-see art with sensory elements that modify themselves (Bresler, 2006b)? What if arts administrators had more opportunities and dedicated time to focus group or workshop a meta discourse of practice? Let's give arts administrators some credit and opportunity. Still fulfilling all the what quoted above, making all these connections, means labor.

Arts. Administrators. Enduring. Exhaustion.

*There's always more for me to do, and I'm maxed out.
I really, I really can't do any more than what I do.
Experienced nonprofit manager in the arts and tired.
What I'm doing right now, it's a lot.*

*For me it's just the enormity of the jobs.
You do it all, or you, or, or it doesn't happen.
The hours are very long and erratic.
I've run out of steam now.*

*Where I can ask for help?
I know I'm gonna need to ask for help.*

You're gonna have to ask for help anyway.

Working in the arts sometimes can be really isolating.

There's always staff shortages.

Literally, the physicality of working in this space.

I have an appreciation for those moments of feeling sore.

We can do it, we're going to make this go.

How else do you get an opportunity to do something like this.

That fuels you even if you're exhausted.

You get some rest and you're gonna come back.

Which policies and norms create such exhaustive embodied experiences? The following paragraphs consider the discourse of a nonprofit arts organization's proverbial North Star: mission and vision statements. Missions are some combination of an organization's who, what, when, where, how, and why. These brief discourse statements are policies typically carefully crafted by powerful executives, boards, and/or outside consultants. These mission statements come from the organizational websites where participant collaborators work. As a discourse study, this discussion examines how language perpetuates inequalities while constructing and maintaining power relations, teaching us who we are and can become (Esposito & Evans-Winters, 2022). As a Foucauldian-inspired discourse analysis, it does not suggest another version of truth but thinks about how words (policies) re/produce the things (practices) being said (Foucault, 1972) as functions of ideology (Foucault, 1979). My own epistemological understandings are exactly that: The *what* of arts administration stems from ideologies around the value of arts engagement directed by the mission.

According to their website, the mission of Heather's organization is to "connect artists and artist-serving organizations to the community and to the resources they need to

thrive professionally, creatively, and financially.” In this policy, artists come before organizations, then the broader community arises. She also describes the organization as *artist-serving*. But what artists need to thrive are dependent on the organizations (her own included), which offer the professional, creative, and financial opportunities. Artists could, maybe, possibly, probably do it on their own, but really, the statement infers the reliance of artists on institutional and fleshy others in order to thrive. Artists can be but their *becoming* is constrained by what other bodies are willing to provide (grants, reduced rent, audiences). Certainly, the artists served by this organization are driven by a multitude of factors and want to thrive, but late capitalism and audience attention in today’s techno-financial-media-scapes keep power vested outside the artist’s body. So, Heather supports the bodies of artists, who smile with their artwork in photographs displayed directly below the mission statement on their website, which also features a photograph of the organization’s brick building, a gathering place. Ideologically, the why is creativity, connections, and resources. Ideologically, the policy re/produces reliance.

Heather also sees her role as that of a *creative producer*. She produces a space where she can *give things up in terms of power, give up ownership of somethings... because I’d much rather be on the empower side than the power side*. That means empowering her staff with *accountability, agency, decision, choice* and directing her board, *it’s my responsibility to be clear about to do what we need them to do, to [be] advocates, counselors, relationship builders [because] the reality is those board members do not know what it means to be an arts professional, for the most part. I play the game with as much integrity as I can because it is a game*. If a policy is written by people,

different discourses can emerge when power is redistributed. But her board is also talking about a performance review, so the chess pieces continue moving.

Marina also directs an artist-centered organization, whose mission is “to create and preserve studio environments for working artists.” Here, artists are useful, productive members of late capitalism. Their physical bodies are subject to work. They need space to do this work, which the organization’s vision statement identifies as “safe, functional, and affordable.” This discourse counters callous labor narratives by assigning responsibility for the care of fleshy bodies to the institutional body. Still, well-being is tied to institutionally provided space and how they define and practice safe, functional, and affordable. At the time, Marina received a phone call from a foundation after a board member spoke with them about funding a new strategic plan (the old one was crafted before COVID-19). *I was like, sweet, I would love to do a new strategic plan and think about our mission and values.* At the same time, she wants *to respectfully and intentionally practice collaboration and power sharing.* As a new-ish executive director, the discourse and power they moderate among board members, a foundation, a consultant, and working artists could be a tricky game.

Can I ask you a question, Kim? What’s the mission of your organization? *No frickin’ idea. So so my, my thing that I work on, my mission, in absence of a more efficient one, is that everybody has creativity inside of them. And my role here is to create opportunities or support people who are working with community to make those kind of things happen.* Her organization’s website presents the mission two ways. The home page reads, “a national policy center committed to research and learning which challenges

leaders to rethink the role of creative and cultural expression in a contemporary society.” The About/Overview page is the same, but names leaders in “education, policy, and arts.” Whether a branding issue, typo, institutional uncertainty, or growth, Kim is right, this is not efficient as it can significantly affect *what* (and more). Visitors first arrive on the page that omits these identities, seeming that the organization seeks expansive conceptions of who it influences. Influence is an ideology of power. Influencing leaders is powerful.

This influence is vested in academic research and learning, which I should subscribe to as an academic, but is problematic in assumed valuations of ontological and epistemological authority. Removing education, policy, and arts from the type of leader they seek to influence is more inclusive. Perhaps it recognizes the interdisciplinary reach of creativity in society and nested identities of people involved. It still begs the question, who counts as a “leader”? Who is research and learning conducted by, on, and for? To what ideological ends? What role (value) are leaders rethinking? The organization’s overview reveals more about their motivation, “the content and character of America’s cultural life is of vital importance to the future of our students, our larger university, and civic community, and our national polity.” What do they mean by “content and character”? To what ideological ends? As a research space, how are content and character measured? If everything is never said, not much is said here beyond an assertion of power. If everything is never said, Kim can re/produce whatever practices she wants to influence how people rethink embodied creativity.

The mission of Delaire’s organization is to provide “arts and education programs that allow people with disabilities to fully participate in the arts.” Here, people with

disabilities are objects, subject to what socially constructed arts programs allow them to do, be, and become. It rightly assumes the pervasive inaccessibility of society. And it is perhaps not a surprise the policy speaks of people with disabilities, constituents whose lived experiences Delaire's daily practices are meant to improve. It also indicates people with disabilities cannot achieve or engage in the lived experiences they desire without help from an organization, that they lack agency and power to make change. Identity monikers are complicated, but a discourse with "disabled people" instead of "people with disabilities" would convey a social model of disability, where people are disabled explicitly because the human world is not designed for universal access by different types of bodies. What if the subjects of this policy were explicitly the inaccessible spaces, programs, and human interactions that inhibit participation of people being disabled?

Mission statements are ontologically brief. They are intended to convey a lot with little discourse. This allows for more flexible practices while focusing on a few key tents. Organizations cannot be everything to everyone, everywhere, all at once. On the surface these policy discourse statements align with the ideology of arts administration, the desire to connect people with creativity. Critiquing missions I believe in is emotionally difficult analysis, but important, necessary social justice work that may help us achieve the profession's creative ideologies with more equitable policies and practices. My critiques came easier than expected when framed within pervasive, disenfranchising social structures. When there is no subtext and humans state their most foundational truths, they re/produce policies and power structures where constituents are objects and institutions are subjects. There are other truths here you can produce depending on your positionality.

Participant collaborators are practicing their own interpretations of these discourse statements with their well-intentioned ideologies, the programs they produce, operations they manage, and people they engage. It may be possible to feed two birds with one seed. Ecologically, serving one body supports another body, but usually that's because the more powerful body eats the body with less agency. These discourses of policy mission statements align power with institutions who practice remedying less agential human bodies, affecting who they can be and become.

Speaking of eating. Participant collaborator, *what tastes like...*

Coffee in the morning. Like being careful to drink more water and take breaks for myself to make sure I'm not getting dehydrated furiously battling email. It tastes like a lot of spit in the back of my mouth. It tastes like mints because of that coffee in the morning. I'm always trying to make sure that my breath is not noticeable in a bad way.

Like steamed milk... We have moveable wall partitions, so there ends up being like this white kind of dust everywhere, that we're always like trying to get rid of but it's perpetually there. There's like a little bit of a chalkiness in the physical environment. But it's also very warm, everyone is very friendly and warm.

Pizza, which can be a lot of things. You can have your basic cheapo flat out pizza, you can have your high end gourmet. There is no day that I have that is not like 5 million different directions, they part of the whole. How you deal with one thing not only operationally connects with how you deal with the other thing, but centered psychologically, and synergistically connects with how you're doing everything else? The choices you make have implications for the whole.

My work tastes like beets at this moment. I don't care for beets. They look beautiful. They're a stunning red color. I want to love them. I keep trying them with goat cheese, which is something I love, and they're just always disappointing. They taste like sweet dirt, and I feel just kind of bamboozled by them. I thought this is going to be different this time. Currently in my position, I'm feeling uh, disenchanted.

*It would depend on the day.
Cuz some days it tastes like shit.
And some days it tastes like chocolate.
And some days it's spicy.*

Participant Collaborators, Where

This section locates participant collaborators in three ways. First, it documents the geographical places where people who participated in interviews and who submitted artifacts are located. Then it moves from place to space, offering nuanced descriptions of participant collaborator communities and built office environments. I discuss work culture atmospheres, which are psychologically built and more or less fluid. Finally, visual and textual narratives describe the embodied experiences of walking interviews with statistics from the exercise, sensory experiences, and quotes connecting people, organizations, and ecology and responses to the walking research process.

The places and spaces from which participant collaborators hail are concentrated and scattered. Participant collaborators represent the states of Florida, Georgia, Kentucky, North Carolina, Ohio, Pennsylvania, Tennessee, Utah, Virginia, and Wisconsin. These states each had one participant, except Ohio, which includes 14 people. This geographic dispersion is most certainly tied to my own location in Columbus, Ohio, where my professional network is centered, with whom snowball sampling began. Participant collaborator localities are primarily urban, from small to mid-size to large city, and suburban. One lives in a smaller city nestled in a rural area. No one hails from explicitly rural areas, though some serve rural communities in their programs. Figure 5 maps participant collaborator locations. Red pinpoint locations represent interview participants. Blue pinpoint locations represent art/artifact submissions.

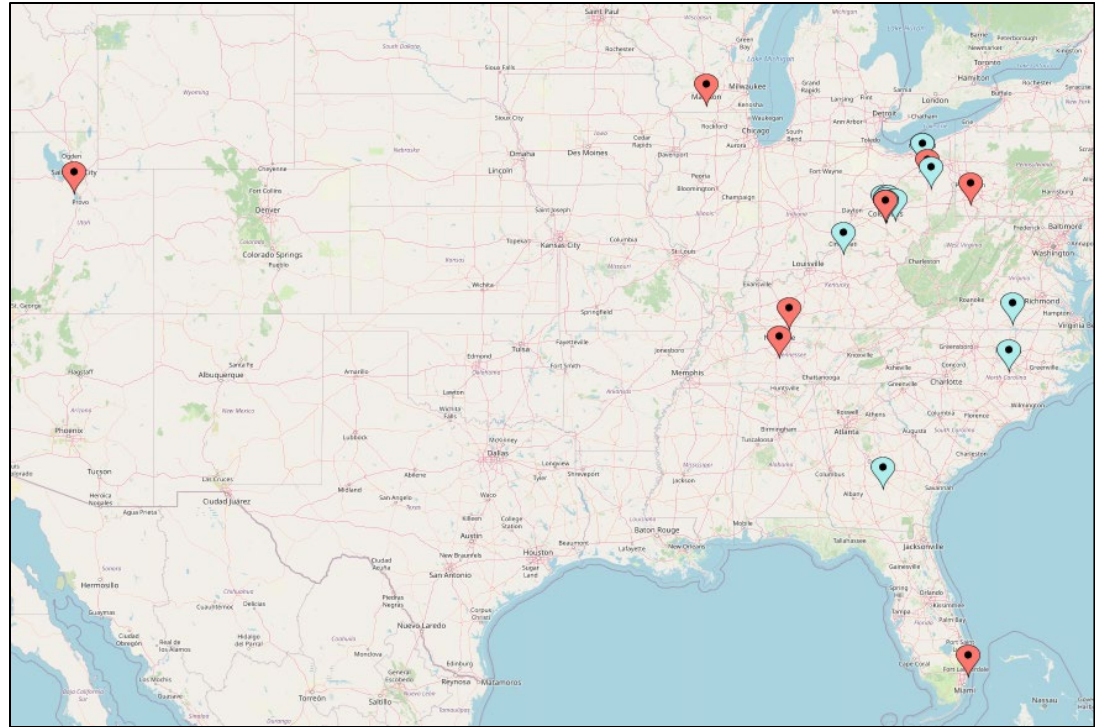


Figure 5 Mapping Participant Collaborator Interviews and Art/ifacts

This tells us a little about place, but what about space? *Where* do these arts administrators do their work, in spaces made meaningful by humanity? The following pages discuss the communities in which participant collaborators work and live with attention to their organization’s activities. I describe built environments, buildings, and offices where participant collaborators work. When I traveled to meet participant collaborators, we walked around their communities and made artwork in their offices and buildings. My embodied research experiences in those spaces engender more texture. For those I did not make artwork with, or we made art via Zoom, I elucidate senses of where from their descriptions and organizational websites. Some art/ifacts offered in/direct glimpses into workspaces, suggesting space is essential to embodied experiences.

Delaire's organization tries to serve as many communities as possible in her state's 120 counties, many of them rural. They mostly serve K-12 schools but also community centers, libraries, and *any organization that wants to work with us*. This means Delaire's where is often in the car, on the way to being in other spaces. *So, I tell people, [our organization] is not a place, we are programs*. A persistent, pop-up existence. The organization has a single, small office space they receive in-kind from a large performing arts organization. Accounting for this in-kind space is murky. Delaire recently took over coordinating a rotating art exhibit in the building after a position was "lost," which means extra labor, but she counts this a partnership. Win, win?

The building she works in is an impressive rectangle with a glass front and eight large stone columns framing three entrances. The courtyard is brick, stone, greenery with pink flowers, and benches, cohesive with the adjacent town square and park. I found one of numerous open, free parking spaces across the street. There was no performance when we met on a Monday at noon but the large, floral-themed foyer, abstract print carpeting to muffle footsteps, two floors of doorways, and ticket office evoke livelier times. *It's not a large office, but it's separate, and I can close the door and do my things*. Delaire's space is overflowing with files and art supplies and artwork and brochures and, and, and... Her desk was too small and crowded for both of us, so we unfolded a table she keeps there for community programs. Oh, the places where that table goes, art it holds, and people it brings together. It appears to be an organized chaos, a theme echoed in the space of her mind, represented in her artwork, displayed in the next chapter.

Kim's arts policy research center is part of a large private university, which has slowly but surely sprawled, developing and displacing Black residents, who have been used for community research, or, as *guinea pigs for the past 30 years and given them 10 bucks in gift cards for compensation*. The panopticon is real here, *we're a deeply Southern institution, there are cameras everywhere. When you hit campus, if you look like you don't belong, there will be a university cop car come by...You can't get in these buildings, everything is locked down*. We encountered numerous locked doors on our walk around campus, and the irony of an un/welcoming community is not lost. She takes herself off campus to meet, listen, and build authentic relationships. Though above and beyond her job description, she has to take her body to different spaces if she wants to create arts programs because her building is *at the unloved part of campus, you're not going to wander in off the street to see this*. "This" is in an old mansion once inhabited by wealthy, white business people, whose decedents still occasionally arrive unannounced to show it off. Your eye might be attracted to two large red doors, which they're known for, *now called watermelon. That was a mistake. It looked red when I picked it out, not so much in the light. But there's not been anybody here for two years, so who cares?*

Veronica's local government role supports public art in a beach city with about 80,000 residents, 60 miles north of a major urban city, in a state where *it was like COVID barely happened*. Veronica spends a good deal of her part-time time in a downtown municipal government office. City hall is a modern, two-story white building with sleek black trimmings surrounded by real palm trees and metal sculptures of palm trees one mile from the ocean. In stereotypical bureaucratic fashion, *it's a bunch of cubicles and*

the heads of departments have an office. Though her cubicle is big, and she and her co-workers can make it their own with pictures if they want, you're really straddling public-private, because it's like your private space of your stuff, pictures, and candy bar wrappers, but everyone can come in and see it. There's really no privacy. The panopticon is real here, there's a camera right above me so I'm always thinking, oh, they're just watching me put food in my face. Despite the harsh lighting, Veronica is grateful to not work from home, she gets to *go somewhere and interact with people.* She gets to go into community spaces to meet with residents, including a recent public meeting about traffic calming where she advocated for a more creative design. There are challenges to promoting art and inclusion in a city with a long history of racial disenfranchisement still catering to wealthy white people. *The whole time I was talking, this guy was holding his finger like a gun to his temple.*

Veronica and I did not meet in person, our private, embodied spaces converged in a semi-private disembodied Zoom space — an embodied public exhibition space and this textual space, with traces of our bodies.¹⁷ When we made art, both of our environments were sweltering. Power in Columbus had been down for days due to the heat, and I was scrambling to find an alternate space when the power returned an hour before our meeting. Veronica was at home, where a new air conditioning unit was being installed outside her window. At one point my cat jumped onto my canvas. At one point, her cat

¹⁷ After reviewing draft chapters, Veronica shared her appreciation for the findings, tied to her ongoing desire to build a personal/professional community, “I want to meet all of the amazing people you interviewed.” She also noted a visit to central Ohio this summer, wondering if I had future public facing events planned. I do not, but we are now in dialogue to meet in person.

was scratching at the door. I remembered my old office space while painting art/facts and she conjured her family space while painting her grandfather's dentures.

Heather's organization exists in an art deco industrial building at the top of the hill in downtown. So it seems like we're perched up here, and are an intersection for folks who come in and do a lot of stuff. It's just it's like part of the ecosystem. The 50,000-square-foot building has historic roots (read: old and in need of major upgrades, including an HVAC system that will cost more than twice what she anticipated). It originally housed a newspaper owned by a family whose well-endowed foundation now holds a great deal of regional influence, then a public library branch, then private hands and warehousing, then a local arts alliance. Her organization began leasing the building from the county government who does not want to see it torn down and covers utility expenses. This means spaces large enough to house artist studios, galleries, offices, and 40-year-old janitorial sinks not suited for disposing of artist's chemicals. Her own office may have piles of files she is reticent to show on Zoom, but they are encased within warm wooden walls which remain from when the original newspaper family built ornate office suites.

Marina moves frequently between the three buildings their organization operates as artist studios in neighborhoods across the city. When they were hired, the board wanted to know where they would put their office, but after spending time in each space meeting people, they resisted aligning with a single building, instead setting up "office hours" at each site, using common areas as co-working spaces, and working from home. *We're sort of playing it pretty loose.* All three buildings offer 24-hour access for artists with varied schedules. They invited me into two buildings, and we encountered a handful

of artists in each. The first was down the street from our walking interview, three floors of studios for artists working in all manner of materials. It was quiet on a Tuesday afternoon, but it felt lived in. It is an older building in the city's downtown and spaces are tight but textured and bright with coffee mugs drying in kitchens and plants softening what could otherwise feel like a hard industrial space. We met at a second building for artmaking, which has a more modern industrial feel, where other creative companies have offices. As I left, I took in the neighboring construction, trills of red wing black bird, and killdeer scurrying across the unpaved, gravel parking lot.

Helyn's multidisciplinary arts organization is located on and affiliated with a large public university. The main building, designed by a famous architect, is a source of institutional pride and topic of docent tours and our walking interview. Unfortunately, members of the public often have a hard time finding the entrance, one of which is inaccessible (stairs only), and parking has always been an (expensive) issue (barrier) connected to university bureaucracy until funding was recently secured to subsidize the cost (now \$2). They also secured funding for free admission, hoping to open the doors to a host of new, more "diverse" audiences for which the organization is more and less ready to welcome. Her colleagues are scattered around the main building and basement offices in a library, while she adorns a corner nook in an art deco theater where many arts and university events occur. *There's been some flexibility with working from home... We didn't have a hardcore return to office plan, but the gist is they would really prefer it if we did at least two days a week, on site and so I'm fulfilling that. I come back more as needed for events.* During events she makes her office available as a sensory friendly

space, so one corner has a cozy couch, snacks, fidgets, and a pillow with reversible sequins I frequently found my hand raking across. She uses a yoga ball chair and has the requisite desk and cubicle shelving. There's a large dragon plant, photos of her family, files, books, posters, and artwork. The temperature vacillates wildly, and she started using an air purifier during COVID. Though her windows are frosted, they actually open.

The call for art/ifacts asked about geography, not workplace descriptions, but many art/ifacts embodying arts administration experiences are places where work occurs. Behind the scenes, Melody's walls are enlivened by dozens of art/ifacts, including posters, artwork, six months of full planning calendars, and conference name badges gesturing to a dozen more spaces her work occurs. Elizabeth's office is *really just the back corner of an open room* with quintessential office furniture, she's made *quirky enough* to balance being a working artist and arts administrator. Jane's blue yoga ball chair forefronts a large wooden desk covered in stacks of paper and a coffee cup, reminding us of the broader work-from-home shift. Another art/ifact is a desk with four pens, three books, an open notebook, and two screens, one for reading email and one to watch a webinar as she also participates in this research. Must. Multitask.

Art/ifacts also embody the front line of arts administration work. Sketches of an exhibition layout and a collage of cheerful photographs from a museum position arts administrators closer to their missions, with art and audiences. The image of bricks and glass housing a museum conjures the thresholds to artistic experiences and hopes of bringing audiences through the doors. A Power Point featuring accessible restroom signage gestures to inaccessible environments and comes from a conference presentation,

which arts administrators attended in mass, *everyone eager to come up with welcoming messaging*. Whether the plastic signs' welcome messages reflect fully accessible spaces is another matter. When the arts administrator's work is a success, people might experience Sara's dance performance embodying her relationship to the wheelchair, in a dark theater with ambient lighting.

Do you want a water?

I'll be OK for now.

OK I'll bring those just in case.

It should be OK. If you want, you know, you can always leave it in your car.

I've been trying to make sure that anybody who takes a walk with me, especially with the heat, is comfortable. So I'll just bring it just in case.

OK.

The following pages are walk and talk stills from not-so-still lives. I offer a photograph from the walk (no faces), the walk's exercise statistics, and satellite map of paths we took (no exact locations). I now use a smartwatch to encourage healthier movement, an acute step in a cyborg becoming. At first, this was just another work out to record. Then it became a way to re/trace our footsteps, connected to the embodied research experience. There were many steps before and after the workouts. Our time together was longer than quantified, with varied lengths of hello and goodbye. Images are narrated with embodied researcher, walker, talker, and participant collaborator experiences. There are connections to these places and spaces chosen by participant collaborators. There are discussions of how we shared space together. The walks proved invigorating and got our juices flowing, even and especially in 90-degree humidity. The walks were conversational, not interrogational. The walks embody the communities, frustrations, paths, meanings, and flows of life and work as an arts administrator.



Figure 6 Walking with Heather in Ohio

We walked for 1:27:50 minutes over 2.53 miles, burning 424 calories in humid, 80-degree weather. My average heart rate was 121 bpm.

The first walk! I paced all day then decided it was important to mow the lawn an hour before driving up. It was humid and not important. As a result, I arrived at 4:56 pm, moments before Heather, with scant time to collect myself. We've been professionally acquainted for years, our arts administration occasionally overlapping in the arts and special education, but we hadn't shared space since 2018. After a warm greeting and microphone logistics, we set off. Pavement and gravel became dirt and grass became an expansive clearing with forested edges. And in the middle of the open space, *So this is the Signal Tree (That's astounding.) So, you're very close to the Portage line between the Tuscarawas River and the Cuyahoga River. There was a trail that the Native Americans*

took to carry their canoes from one river to the other...The Signal Tree was used as a directional guide. More than 300 years old, the tree has steel cables meant to steward its structure and dozens of Orioles flitting within the late spring leaves.¹⁸ *Pretty much everybody that lives here knows about the Signal Tree and about why the Signal Tree exists and what its purpose was. And the river. I mean, the Cuyahoga River and Ohio and Erie Canal, are a central part of this entire area. There's been a lot of good clean up.* The tree and its rivers are an orientation point for this community, the highest place in the state, once and still a center of industry well known for rubber, which polluted the ecology, now needing cleaned up.

Do you feel as though this is part of your work now? *I think it us, from the kinds of [environmental] projects that I see artists undertaking... the canal runs through downtown... [my organization is] at the top of the hill in downtown... It's part of the ecosystem.* Her work supports the region's creative ecosystem. We strolled and sweated, starting up a hill then turned around when she realized how far that trail looped, and found our way to another corner of the river. I asked, What was this walking interview like for you? *I enjoyed it tremendously... The internal dialogue in my head is like, oh, my gosh, maybe I'm talking too much. No, this is a research study. The point is that I talk because otherwise, she's not going to have anything to code. But it wasn't as though that was like, what I was like, consciously thinking because how can you not enjoy just being out in this and hearing the birds and talking with someone who like, gets things. Haha.*

¹⁸ The Baltimore Oriole is my “spark bird,” a term for the bird that sparks a passion for birding. Talk about a signal!

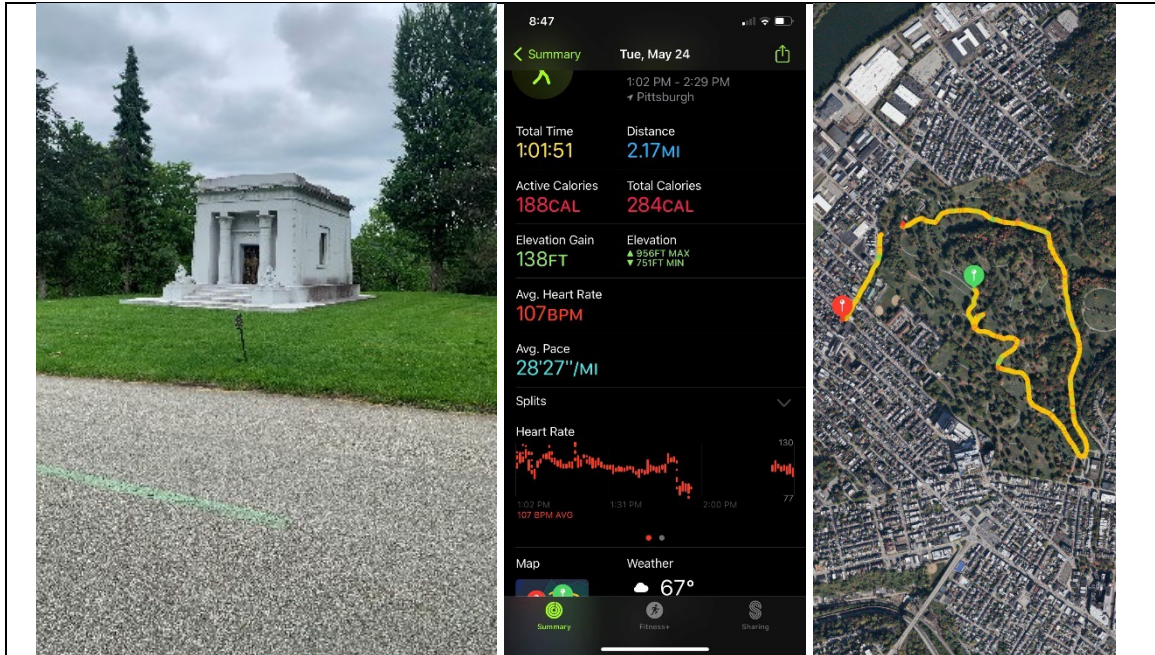


Figure 7 Walking with Marina in Pennsylvania

We walked for 1:01:51 minutes over 2.17 miles, burning 284 calories in comfortable, 67-degree weather. My average heart rate was 107 bpm.

We met in the parking lot of a large, historic cemetery a few blocks away from one of the three buildings that house some of the artists' studios in Marina's charge. I was giddy with clear skies, passing clouds, and no crowds. As I saw them walk toward me, I touched all my research tools: microphones, phone, water bottles, hip pack. I donned my black hiking pants, heather green t-shirt, gray button down, sneakers. They donned black sunglasses, black yoga pants, a light-sleeve black shirt, a floral ball cap, and hip pack. We smiled, waved, made pleasantries, considered sunscreen, affixed microphones, checked the recording, *OK. Can you hear me well?* and set off.

I asked, How has your day been going? Marina had already picked up artwork from one location and done administrative work at another location; their night would

close with open studio hours at their third location. As we paused at a pond, taking in wildlife, I said, “It’s a great day to be alive in the cemetery.” Stammering to clarify, they chuckled comfortingly and continued talking about norms. Marina grew up in the area, went to art school in Chicago, and spent a few years in New England before returning in 2020. While settling their family into a new home, they did a lot of walking during COVID-19’s early days, *I’m not a stay-in-the-house-all-day type of person*. Taken at the beginning and end of workdays, the walks became a way *to almost feel like I was entering a different realm... commuting*. The pandemic slowed reacclimating to the city and arts community, but things are picking up. We heard a lawn mower before it came around a curve. I worried about the recording’s sound quality. We both spoke louder than allowed the whir to envelop us. I thought about the labor required to care for life and death, the value and care we offer others when people are and are not watching. Our walk and talk wove stories about demographics, colleagues, values, a popular sphinx-guarded tomb, access, power, dis/embodiment, gender, sexuality, failure, success, and futures.

Toward the end, we sat in the shade on a concrete park bench and table. Committed to interrupting the gaze, I seated myself on the opposite corner, making occasional eye contact as we both seemed to casually scan our surroundings. I asked, what do you know about arts administration, and how do you know it? *I know it’s hard. Haha. That it encapsulates the various sorts of roles and hats that people can wear in it... I think that it takes a personal kind of affinity and like belief in art or creativity or even the social service sort of side of it*. She invited me for coffee and to see one of her buildings. *Um, do you want the recorder?* End tape.

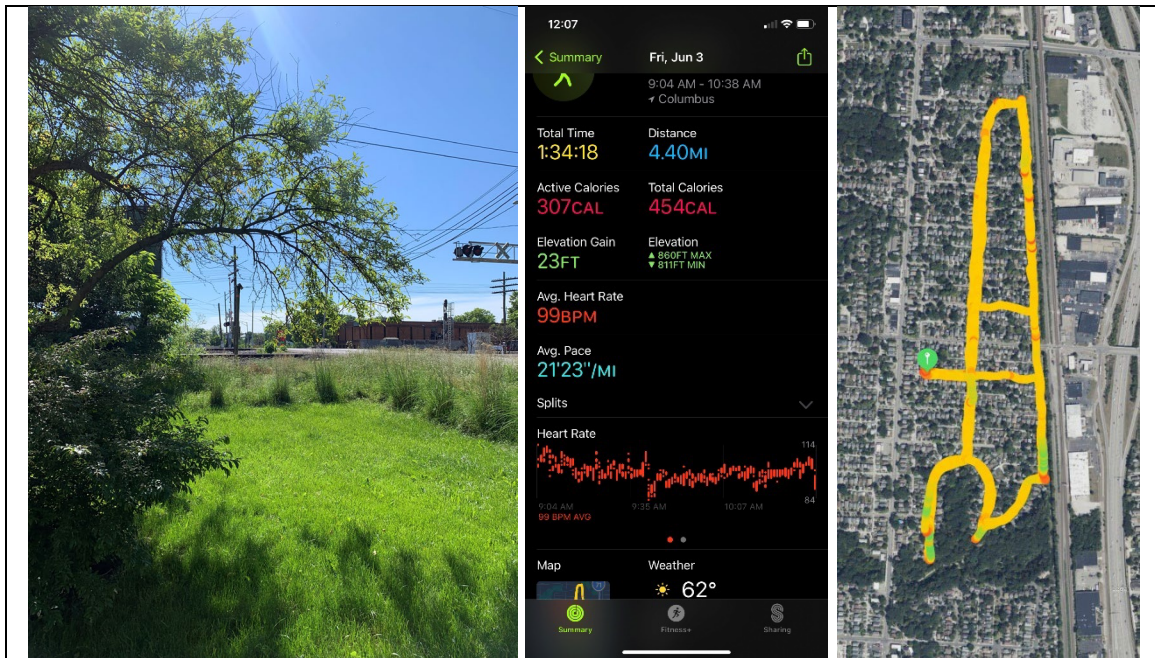


Figure 8 Walking with Veronica in Ohio, While She is in Florida (not pictured)

We walked for 1:34:18 minutes. I covered 4.4 miles, burning 454 calories under sunny, clear skies, 62-degree weather. My average heart rate was 99 bpm. She walked in warm, drizzling rain, the day before a tropical storm passed over Florida.

Veronica was the one person I walked with, apart/together, on the phone, about 1,100 miles away. Funding and timing prevented my travel to Florida, but she was game for the phone call and we both dialed into Zoom for the recording while my laptop sat plugged in on my kitchen counter (away from potential cat disturbances), hosting our call. I went back into my house 30 minutes into the walk to make sure the recording was working. Looking at the statistics, I walk faster by myself without following another person's pace. I looped my neighborhood, similar to loops I've walked countless times. Veronica looped circles that form the retirement community where she lives with her aunt, wearing boots, carrying an umbrella. She observed a frog, and I observed the fire

department flushing hydrants. Veronica had a lazy week, struggling for motivation in gloomy weather. We both admitted to drinking more alcohol than might be good for us.

We talked about her part-time government job, which requires working three days per week, 8 a.m. to 5 p.m. *because there's a mandatory hour lunch break that you don't get paid for, thank you government.* The remaining four days are *really aimless.* She is looking for another part-time job in the arts which is a little stressful, *you know we're going to pay you this much, you're not going to get any benefits, but like you probably can't have another job because you might need to be on call sometimes... or every month or two there will be an all-hands-on-deck event. And, it's like, cool, so, if you want me to commit more than part-time hours then pay me in full. So, it's pretty frustrating.* These feelings may be exacerbated because *I really, really like my job and I feel like it's exactly what I wanted to do for so long.* She gets to research and contact artists. She took the lead on writing a grant (*a team sport, for once*), which they submitted five minutes before the deadline. No matter the outcome, she felt like, *we won... it was so great to work together with people in that way and I've been wanting that for so long.* Working part-time with so much to do is *like a hangnail, like I want to get this done, but I can't because I can't work, cause I'm part time, [I'm] just always thinking about it.*

Many times, after asking a question and listening to her answer, Veronica asked what *I* thought. At first, I was hesitant, then realized she was helping me think through my own researcher/arts administrator reflexivity. We discussed this researcher/participant role reversal, I ended with, What I'm saying is, I appreciate you.



Figure 9 Walking with Delaire in Kentucky

We walked for 1:48:01 minutes over 3.83 miles, burning 569 calories in humid, 82-degree weather. My average heart rate was 112 bpm.

I drove down Sunday late morning to meet Delaire at 6 p.m., as the sun was slipping toward the western horizon, well before darkness a few days before the summer solstice. We know each other from on of my previous arts administration roles but hadn't seen each other in years. She lives in the home her parents built, nestled amid established trees (a Tree City, USA). She briefly left for college, *like a lot of you know kids in their 20s do and ended up coming back. And haha I've been here ever since.* On a busy day, it takes her about 15 minutes to drive to her office in the downtown square, a contrast to the curves everywhere else in the area. We walked through her neighborhood, down a hill, to a stop sign and a strip of grass by the road. *This community has grown, but sidewalks were not a thing. Haha. But people are figuring out we might need sidewalks.* We crossed

into a conservation area with trails looping and offshooting to dry waterfalls and bridges over gorges with paw paw trees shading the path. Delaire did not recognize the tree, but she did remember a song from growing up, *way down yonder in the paw paw patch*.

Delaire is used to traversing Kentucky's winding roads, always trying to *reach as many people as possible, but it's an ongoing challenge that I'm sure will never end because that's just the nature of what we do, there's just always a turnover of you know, contacts and the different locations, the teachers, employees... We're always working on that*. That's one of the things she likes about working for a statewide organization, *I get to go to different places and meet people*. The programs she administers need human connections and conversations, need her to attend conferences, show people brochures, present information in multiple ways to be memorable, especially teachers, who are creative but have so much going on that adding an artist residency means working with them, walking them through each step of a process. A few steps later she paralleled her own experience applying for a previously, highly competitive grant filled with hoops and particular formats, now more humane with help and flexibility.

Well, I think the walking interview is a good idea. Because you start breathing and the your blood starts flowing and it goes to your, you know, I think it helps you think. We paused in a butterfly habitat. We picked and ate mulberries. When we checked the time around 90 minutes, she said things go faster when you walk and talk, then chose the long way back, through a dog park back, to her home, where we turned off our microphones and sat on her porch for awhile, catching up in casual conversation.



Figure 10 Walking with Kim in Tennessee

We walked for 1:18:20 minutes over 2.42 miles, burning 320 calories in blazing hot, 93-degree weather. My average heart rate was 100 bpm.

I had 90 minutes to drive from making art in Kentucky to walking in Tennessee. My sweat seeped from anticipation, wanting to be on time, eating a power bar in the car, finding her building, and briefly baking in my car under southern humidity as I tried to collect myself and be fully present for this walk and talk. I approached two imposing red doors, entry into a historic home-space now workspace. I can't remember if I knocked, rang a doorbell, or let myself in.

All right, I'm putting shades on. So, you want, you want to start in here? I'll tell you like my world... we'll just give you the old nickel tour that I give everybody. I felt like I was treated to the dollar tour. We strode to what felt like every corner of the large university campus where she works. Kim showed me artwork on display in her building

and at the children's hospital she installed, a building she helped build, her favorite sculpture (*depending on when you hit it, and the time of year, it's got this beautiful patina*), the library where she used to copy microfiche, where she listened to blues with a zebrafish researcher, and the sidewalks between the campus and the community whose borders shift every year. Kim's decades at this institution are marked by places and spaces, titles and departments, critical and joyful embodied experiences.

Kim walks at a solid, brisk pace, with purpose and eyes on the next step and program. Growing up a loner may have sparked this kinetic, frenetic motion. She moved back and forth across the country, finding her people and creative outlets. If anything, her tempo increased when COVID-19 slowed the rest of the world. She took some time out of the office, like many in the arts and at universities. But she was soon on the move, driving back and forth across the country, escaping sedentary, nervous vibes. Once back in the office, she didn't miss a step. *When COVID was going on, I was having meetings 50 hours a week with people, like, consistently every week and like with different people and so that, that's a lot.* Her colleagues might be out of office, or in with their doors closed, but Kim keeps moving. Even if she is embroiled in power and political struggles with co-workers, Kim keeps moving. *I'm pawn level, or slightly, I don't even know what that- I don't, I'm not a rook, I'm not a knight...I'm not a queen. Although in my own head of course I am. Definitely not a king, or king-queen...Queen's actually better than the king. But uh, so it's like a pawn, where sort of, you can make some moves, but in the end a lot of what you're doing is controlled by other people, whether you know it or not.*

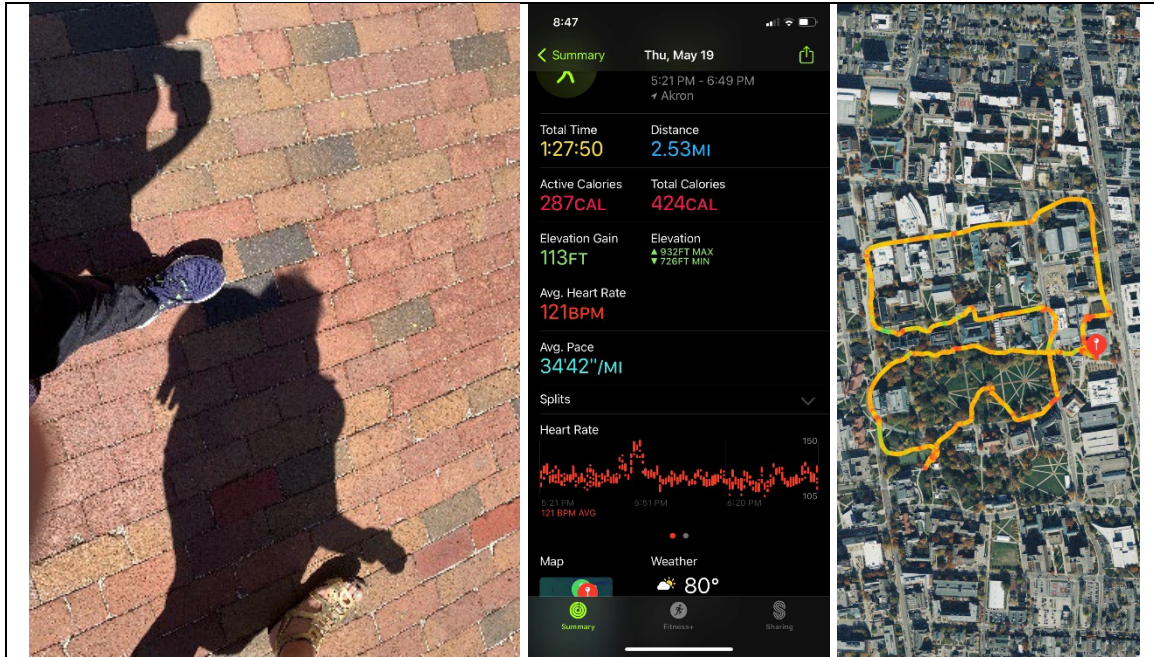


Figure 11 Walking with Helyn in Ohio

We walked for 1:13:36 minutes over 2.15 miles, burning 297 calories in pleasant, 76-degree weather. My average heart rate was 121 bpm.

Helyn is a vivid storyteller and truth teller. Associations spark left, right, and all over, flowing from theory to practice to future to past to field to body. We have been in and around each other's orbit of work in arts and disability for years. We share nested identities connected to university life, with variances. As we prepared to walk the Supreme Court invalidated *Roe v. Wade* and we spent a while bitterly chewing on that.

E How's your body today?

H *You know, I've been having some pains off and on but I go to acupuncture for it and it helps. Um, ever since I had my child my right hip pops and it you know I don't know how much, right because we are talking about sex ed, and I don't know — do you wanna start walking?*

E Yeah sure, let's...

H *Um. Here. Let's take a walk together... One of my favorite walks to take is just around the Oval and around the lake areas*

-- 9:50 time stamp -- Silence. So much lost. I emailed Helyn as soon as I realized the recording failed. She was gracious. I typed all I could remember. These are snippets of snippets from our walking interview.

She grew up in Columbus. She asked me about souls and what links us as human beings. Where do you feel your body at work? Under stress. Full body. In her feet and legs after long events. In her mouth after talking to people all day. In terms of exhibitions, anything that someone can “survive” should have some kind of warning. She can see audiences move synchronously when something happens during a performance that might be uncomfortable — everyone shifts, readjusts in seats, re-crosses legs — a remarkable sight. Trauma is a scale. Neutrality is impossible. She is figuring out how and when to speak up less and listen more. Power is everywhere. Power exchange happens between people, during collaborations. Power sharing is hard because everyone has something they want to achieve. Choice helps people feel more powerful. Artist-centered is great and important but can harm staff in bureaucracies. The university required COVID-19 vaccinations of staff but not the public, issues of safety and fairness abound. A bright blue sky, white scaffolding, still lake waters, red-tailed hawks, linden trees, campus color palette and textures, construction, jay walking, mushrooms at tree bases.

Participant Collaborators, When

When does time matter to participant collaborators? How does time affect their work and bodies? Not surprisingly, time is precious and limited, which means it is often on their minds, bodies, and moods as echoes of the past inform present actions and future plans. Events and sensations throw themselves together leading to ordinary affects (Stewart, 2007). This section includes moments from interviews when time is referenced as ordinary experience, pressure, programmatic, relational, and valued. I bold the **times** they verbalized to recall the Arts Administration, Where section in chapter 2, as an embodied “contemplation, provocation, and reflection” (Brown et al., 2021, p. 4).

The sociocultural time in which this research takes place is documented throughout this report, as the field of arts administration deals with long-standing structural and acute viral pandemics, considering its professionalization status, looking ahead to uncertain futures. Like the time in nonprofit arts organizations, the dissertation timeline is elongated, acute, bumpy, ever focused on production. Figure 11 embodies my research timeline. This section’s fleeting address is inspired by an email exchange with a participant collaborator, *Art/ifacts decay anyway, right??? lol.*

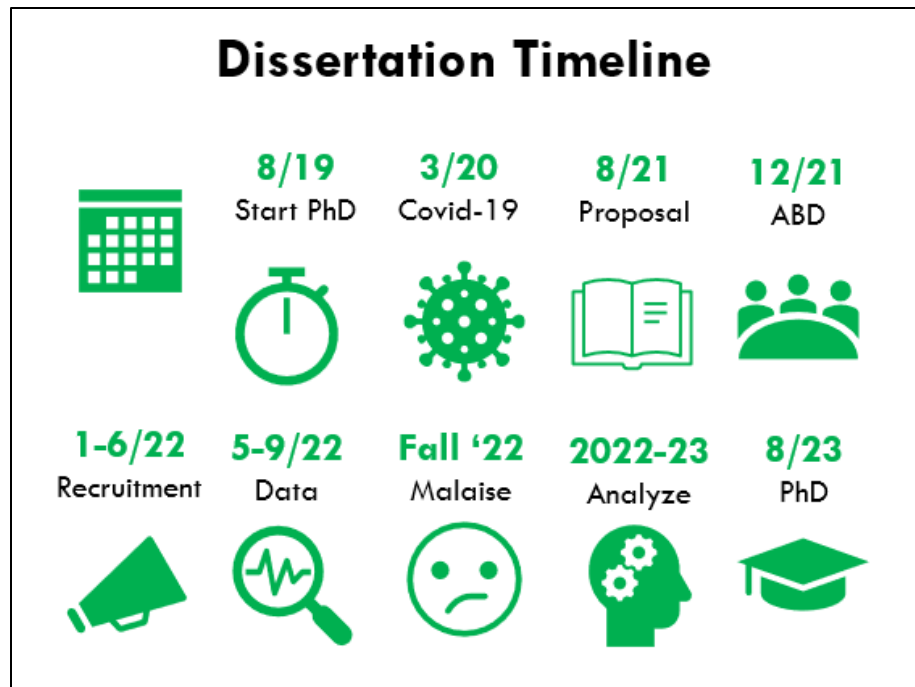


Figure 12 Dissertation Timeline Infographic

April 7, 11:00 a.m. Kim

*I'm like look, you got the money I **got the time**. If it doesn't work, OK, it won't work. But you know, it's gonna work.*

April 8, 10:00 a.m. Veronica

*I wish I had different selves. Uh, no, um it took me a **long time** to figure out myself, so I feel like gotta stick with it now.*

April 12, 2:00 p.m. Delaire

*I use an old-fashioned **day timer**. And I write things down **all the time**. I have pads and pads of paper. I'm jotting things down **all the time** to try, so I can remember and revisit things and follow up on things.*

April 13, 10:00 a.m. Marina

*Another thing that I've been trying to encourage is to make sure that you're recognizing that **time as being** valuable to the organization, because it is.*

April 22, 12:00 p.m. Anonymous

*I always appreciate that, when people **make time** and space to be intentional and recognize like, how are you feeling in your body right now?*

April 22, 12:00 p.m. Heather

*In a way that supports them as people and also secondarily, supports the organizations as those organizations have their needs and their deadlines and their requirements. So, to do that, **flex time** is important. To do that, being able to work on site or off site, as appropriate, is important. To do that, generous **time off**, even though none of us are very good at it. You know, well, no I'm not gonna say that. I think I do a good job of saying no we're going to do this, you're going to do this, when are you scheduling **your time** off?*

April 26, 10:30 a.m. Crystal

*Two members of our content team who respectively do **half time** and **three-quarters time** on content management for the site, and one of them I would make **full time** in a heartbeat if she wanted to be, but she likes to be **three-quarters time**.*

May 4, 1:30 p.m. Crystal

*We gather **multiple times** a year, actually we now gather digitally monthly and kind of put our own thing together um, but we used to have **three times** a year in person meetings, and I'm hoping that comes back soon.*

May 19, 5:00 p.m. Heather

*I think slowing down [during COVID] helped me to realize that if you are going to truly invest in people and building relationships in order to move things forward, then that means you **make the time** for it. And you use, you treasure and **protect the time** for that.*

May 20, 2:00 p.m. Heather

*We're not all going to be able to do all the things **all the time**. So where are the things where we know we can make a difference right now? ... I have in my head, it's about asking questions **all the time**.*

May 24, 1:00 p.m. Marina

*There are **times at which** it, you know, **sometimes** I'm like, are you just, is this an intergenerational difference? Or are you questioning my perspective because I'm younger than you or because of my age?*

May 25, 10:00 a.m. Marina

*How do you compare apples to oranges to guavas to dragon fruits? It just felt like **every time** we were filling out that sheet, we were just fitting a square peg into a round hole.*

May 27, 11:00 a.m. Erin (interviewed by self)

*Oh, these files — they're **frozen in time** — but not.*

June 3, 9:00 a.m. Veronica

*Again, with like motivation and having a schedule it's nice to have something planned. Like even though so much of **the time** I have nothing to do, I still get **lost in time**.*

June 3, 2:00 p.m. Helyn

*And, and so, **sometimes** the duality of those identities is a little bit of a head scratcher for people in the institution to really understand when I'm asking for changes for accessibility that it's not just theory.*

*We live in a particularly **tentative time** for language, right now.*

June 4, 11:00 a.m. Erin (interviewed by Robin)

*You're listening, you're watching, you're usually walking slower, so you **take time** to notice things.*

June 15, 9:30 a.m. Veronica

*I've been in that situation so **many times** where people, like I have coworkers that you know are lazy or don't understand or don't have a certain level of education so then all the work gets put on me because I'm actually going to do it.*

June 19, 6:00 p.m. Delaire

*As an arts administrator **time seems** to be wrapped up in the fiscal year. Ha. You know, when do things, when do reports, when are reports due? Or when do we have to have you know, these programs completed? Do the checks get out in a **timely fashion**?*

June 20, 10:00 a.m. Delaire

*Most of **the time** in our culture, sustainability is not the goal. It's, it's progress and growth. And uh, um I feel that the arts, sustainability, if, if anybody in this field can sustain their organization, they have, they have won. They have accomplished something. But sigh. That has something to do with my values. And they're not everybody's values.*

June 20, 2:00 p.m. Kim

*Figuring out like, especially as a female, you know, who's heterosexual **at the time**, or thinks they are.*

*I tell people **all the time**, I've told people for years that you dismiss, you dismiss your staff at your own peril, because they will make you or break you.*

June 21, 12:00 p.m. Kim

*I think that I think everything gets better **with time** and education and experience and compassion and empathy and walking a mile in the other guy's shoes.*

June 24, 10:00 a.m. Helyn

*Those kinds of things happen to your body and then they **often times** linger and change the way that you move and change your gait.*

July 29, 12:00 p.m. Helyn

*I'm getting a little nervous **about time**. I'm like, I don't want to stop. This is the thing though, too with art, right, you get into a place and you're like, I don't want to stop. And so having some limitations on it are helpful. And also, that kind of feeling of like, OK,*

*what can you do **in this time**? Or how your art and ideas might change in being with another person while you're doing it?*

September 13, 12:30 p.m. Helyn

*At **one time** [this] was our accessibility statement that ended up not being made because we're in the editing process and the pandemics are happening. And then all of the like, racial reckoning social justice movement started happening. Everybody started popping out statements.*

February 22, 2023, 10:00 a.m. Erin (interviewed by Julia)

*After this, I'm going to spend **some time** trying to do some artful analysis with the [art and art/ifacts on display]. Its **analysis time** and I'm probably a little behind but that's OK. Trying to sit with... to be with the pieces and to see them together and individually in different ways.*

Participant Collaborators, How

Participant collaborators described how they are and do arts administration through the relationality of their bodies, personally, with colleagues, and with institutions. As I present these themes for resonance, it is worth noting that participant collaborators hedged generalizations, *I could definitely only speak about my own body*. I think this speaks to their awareness about unique embodied experiences and that how they do their work is becoming, personally and in relation to other bodies. It defies normative attempts to categorize and dichotomize how they do their work as a specific job function or task. Participant collaborators are aware of their emergent bodies, constituted and constrained by larger structures. They are keenly interested in shifting how arts administration occurs in their attention to other bodies, whether or not power and agency is given.

Embodied *how* begins with descriptions of bodies at work, to which participant collaborators are acutely attuned.

Some have a firm grip on their body and mind. *I generally don't feel disembodied. I feel like I generally place myself in my own head, wherever I am, whatever I'm doing.*

This can mean taking control of personal well-being by following necessary protocols. *I had to come up with body solutions because I do live with some chronic pain. Some of it is, you know, directly related to the type of work that I do when I'm helping at events... I did have to get a note from my doctor about the desk, to say that yes, it would help with my chronic IT band [hip] pain.*

Sometimes this awareness extends to how they nurture colleagues. *I start our staff meetings with a mindfulness exercise, because I just think it's kind of nervous system jarring if you're busy doing computer thinking tasks and then you shift to a conversation. It's really hard to like pull yourself out of that and not be trying to multitask, and that makes for a bad meeting, so I always try to do that reset.* This small practice, born of embodied awareness and the development of communication skills, align with the organization's publicly available policies, cited here in quotations. It is a core belief about culture's impact on community, "life-long cultural education provides critical 21st century skills that allow individuals to better communicate." It is an organizational value that "the cultural industry is stronger when we work together." Inclusion, diversity, equity, and accessibility is "a focus, priority, and lens for the entire organizaion," with a recent program audit for improvement. This work is "a budget priority in all areas" and the participant collaborator averred paying for staff professional development and encouraging them not to work more than contracted hours. Without access to an

employee handbook or budget to mark this policy, small practices are easily changed with leadership. What if / how could an employee handbook codify mindfulness?

The jarring nature of life is intimately tied with how one participant collaborator navigates normative organizations. *I'm a trauma victim childhood... You'd think sometimes more regimented is more safety, [but] it depends on the kind of structure. It's less about are there systems to follow or systems to create, and more about feeling emotionally secure. I'm pretty good at asserting myself and making my own space and safety, but I can still feel fundamentally stress-activated pretty easily, and do most of the time... There are unprocessed traumas everywhere... Work-life balance in the nonprofit world is not regularly thought through. Mostly because they are almost always in a state of survival and not safety... That changes how your corporate culture is oriented. It's really important to try to think through how you're mitigating that.* This person is trying to change their work culture but struggles to balance external stakeholder expectations with employee capacity. This results in working without pause during COVID and attempting to set better boundaries and offer flexibility, such as no caps on vacation days.

Organizational safety is also a matter of life and death. *The ability to be part of this organization and work with my body here will impact my body and family after I die, if I die here as an employee. Not in my office, although sometimes I feel like I might. If during my employment I become deceased, their policies would support my family.* As an employee at an arts organization connected to a large university, this person is subject/object to the university's office of human resources, which does include a

“comprehensive benefits packages, including medical, dental and vision insurance.” Life is comprehensive; death is ensured.

There is ongoing debate in arts administration about how to prepare workforce-ready professionals with a balance of formal education and on-the-job training. This may be a never-ending debate. Delaire describes knowing *people learn differently, they express themselves differently, they take in information differently. We're all different.* Learned knowledge does matter. Crystal notes using pieces of all her numerous liberal/fine arts degrees and managerial minors throughout her career.

For Veronica, formal education taught her to challenge normative power structures. *So much of studying art and having discussions about art is about critiquing. And I feel very strongly, like I don't want to be a Debbie Downer and judge everything, but I do think things won't get better unless you critique them. It's like, why are we doing it this way? Is this actually helpful? I want to be that person who asked questions.* There is tension here. Veronica has many questions she wants to ask, but she is a part-time public sector bureaucrat. Asking questions may yield answers or silence from a city government. If she does not like the answers, her power to make change is limited, *I don't want to not follow the rules, but not impossible as she uses the rules to make marks, sometimes I put things in email that I probably shouldn't because I want there to be a record, I tell people, if you want to record it, email it.*

The importance of on-the-job training was averred when arts administration began developing as a profession. This is still essential to the work, but functional skills are not so easily separated from the body, identity, and pleasure.

Over time, I gained skills and knowledge that it took to make the job enjoyable, because I think you kind of have to learn how to do something before you like doing it.

I learned more about what that word 'leader' means, and the baggage that comes with that. My own baggage and others. I thought of a leader as somebody that had authority, or was somebody above everybody else, gave directions and this and that. I never saw myself that way. I think that I learned that there are leadership styles, and that being a leader isn't just about being the boss. It's a lot about it, working with people.

There is little discussion in arts administration education (and professional development) about nurturing embodied knowledge. It might be a tacit part of the field's values, or assumed to derive from liberal arts educations. Crystal holds a core value connected to leaving the world a better place than she found it. Her identity as a singer and composer working in a conservative state provides insight into her values message, *spreading the gospel of the arts and culture will heal the world*. For Helyn, *Things are not as delineated and defined in nice neat little boxes as people might like them to be or maybe as they were in the past. We're learning things about being a human being, how our capabilities and who we are, we are all on a spectrum*. Formal education delineates coursework and defines outcomes, with a spectrum of gestures to other ideas and life and work outside the classroom. Course-work is a fundamental reason people attend formal education, and arts administration's higher education spaces require more coursework than experiential learning (internships). But perhaps debating relative value is misdirected, and we can conceive of and support a kaleidoscope of embodied educational sources.

Heather's debate about how to practice arts administration is a kaleidoscope of knowledges, and the range of possible answers may lie in creativity. *I can have this idea, but trying to figure out the financial end of, how much do you support? How do we write it into the budget? Who can get a grant? How can we guarantee it if we don't know about the grant until this date? That shuffling around of stuff which is ugh, my least favorite part. I'm great for coming up with creative ideas about how to connect things and connect people. But I am limited by the structure of my position, and a lot of the progress of those ideas depend on conversations. So, creative conversations [are needed].*

Participant collaborators are aware of their structured positionality, usually as objects subjected to surroundings, including performing appropriately in work cultures.

Hustle culture, constantly. If you want to make it, you got to do more, be more places, network. I think it's toxic.

It comes back to these signifiers, these signals that we all send socially to say, in or out, you know. Is it blurry? Am I in or out?

I have to present Helyn-lite, a lightly filtered version of myself because in real life, I mean, not that work isn't real life because it is a form of real life. I think I switch in and out a little bit. Because you cannot be 100% vulnerable or have just your, like life is not stream of consciousness outside your head. Most people are trying to live their own stream of consciousness life and can't have you constantly emoting at a level 11. Which I am pretty much always at.

Performance is powerful, weilded for personal ends. *As long as you're smart and engage me intellectually, I don't care how difficult you are. You're just a person, you have needs [which] are easy for me to meet. In return, it's given me great flexibility.*

Performance also comes at a personal cost. *If there were superhero qualities that I have, it's being able to do a ton of stuff and keep all the plates spinning, for good or for ill. Sometimes that's been for ill for me. But, you know, I know, that's why it's been hard to get this organization off the ground. Too many variables that demand too much time.*

Emboided *how* has a great deal to do with authority, which is known, mediated, created, weilded, limited. It is pervaise, systemic, racial, classist, gendered, privileged.

Which system? There's so much wrong, so many systems of oppression. As you know. I can only speak to [my organization] and I see a resistance to change, a lack of transparency, power hoarding, they're these tenants of white supremacy culture. I see them all at play in various ways and I guess the biggest would be a lack of introspection and saying, maybe this way we're doing it isn't the only way or the right way. And being open to new ideas and methods. Yeah. And I don't want to fit into that. At all.

White people generally don't have that burden of social stigma and like, do I have to make sure that like I'm safe? I think like that burden can take up so much time that other people in power take for granted because they don't have to spend half their life making sure that all these questions are answered, they can just go forth and pursue what they want to pursue. And you don't really realize all these different privileges and different things that you can access, because you have this power. But for people who don't have it, they are well aware of not having it. So. Which I think is kind of — sorry, I

know it sounds like probably frivolous or um tsk — oh what would be the word like, um I can't think of the right word, but like I'm a cishetero white woman, and I still feel like I have no power in the world a lot of the time, so I can't imagine you know, someone that society deems even less of an important person, you know.

Money is power. I don't have that. I, you know I don't have like a fancy title or like a ton of experience. I don't have like family, friends, who can put in a good word or like get me a job... which I should probably grow up and get over it, but like when in society were women ever not an object?... I guess no matter who you are, if you as an entity are being discussed and debated without your consent or without you in mind it's like, how can you feel powerful?

It's hard to operate without a lot of degrees. So for someone like myself, who only has a B.S., there have been parts of this show that I've been told, I'm not allowed to do because I'm not educated enough...I always just think it's the power behind the throne right? And if you do it well, you actually have a tremendous amount of power.

Authority and the location of commitment to ideologies matter, contingent on power relations. For the executive directors in this inquiry, much of that involves negotiating power with boards of directors, which is accepted, and also contentious in the desire to be and do things differently than the norm.

It has a lot to do with who the board members are, who the executive director is. People have personalities. Having board members you can work with is so important.

This is a current tension that I think I have with our board president, he really wants [us] to do a professional development program and he has in his head these

leadership institutes. I've done things like that in the past and I don't really feel like that's a wringer that I want to put myself through right now. Those things are so based in these traditional ideas of nonprofits and they're built on systems of patriarchy and white supremacy, the ones that have the prestige and money. I'm just not really interested in participating in those kinds of things. I feel like those things uphold the very essence of nonprofit administration that I want to like demolish. I don't want that those things to be reinforced. I wanna question those things and do things differently, and set aside those cultural norms that we have.

I believe very strongly that arts leaders, arts professionals, and artists should hold the power in arts organizations. Power meaning accountability, agency, decision, choice, all of these things should be held in those individuals, and not in a board structure. Depending upon who I'm talking to, that's something that could be taken as an interesting, like, yeah, you're right, that's really interesting. Or it could be taken in a very bad way, either confused or dubious way. It takes creating relationships and talking about this in a more complex way to actually pull board members along with that idea. So far, I have not run into a whole lot of resistance. But I've also found myself modifying, in terms of who I'm talking to, sort of the intensity of my belief... Because this is a situation where I've got plenty of board members who who believe that I report to them.

The power board members hold over executive directors are wrapped in long-standing beliefs about roles and responsibilities. One participant collaborator described how when ideologies about power dynamics, practice, and surveillance come into

conflict, they both directly engage in conversations and employ silence as strategy. This ideology also affects forms of employee surveillance.

I am hearing the board talk about a performance review for me. Performance reviews are nothing but a power play. The data shows that performance reviews in their traditional sense accomplish nothing except for negative outcomes. So I don't do them. I work with my employees in such a way that I believe feedback should be continual. If there's something wrong, I expect you to come to me as soon as you want to talk about it, and then we're going to find a way forward. And if there's something that I think you need to do differently, I'm going to tell you that. I'm not going to save it up or make it wait a whole year, six months to tell them to fix it... But lots of people who serve on boards believe that some performance review of the lead professional is part of their job, especially amongst the white male board members. The white female board member who is our board president, who is in organizational development, gets it. She's like, I don't believe in them either. But as president of the board, she's still talking about it with the others... I figure if I wait long enough, nothing will happen.

This participant collaborator did not actually cite data showing me how performance reviews fail except in their production of negative outcomes. Performance reviews are certainly policy actions sanctioning surveillance practices by someone with more power over another. How they are implemented, measured, and followed up on is debatable. I do not have access to a board handbook, employee handbook, or contracts, which may or may not address this organization's requirement for performance reviews.

I do have my own experiences with performance reviews as practice and policy documents to reference. My formal education addressed their importance as tools in effective and efficient work, and I experience them in all of my previous and current roles. With this embodied expectation, I have long placed authority in the varied shapes of this professional document, accepting, desiring, and imposing it as policy/practice. My contract at VSA Ohio stated, “Employer shall conduct a job performance appraisal of Employee annually. Employee’s job performance shall be conducted with reference to the *Executive Director’s* job description and the goals and objectives of Employer for the time in question.” Yet most years, it took effort to get them to perform the document, often I was lucky to get them to sign my contract. Perhaps they believed quarterly board meetings, budget reports, and general growth were ongoing reviews. I was just as, if not more, nervous and sweaty during board meetings than previous performance reviews. There are gray areas between a hands-on/off board. I think my board was satisfied I wasn’t running us into ruin and that I stayed on so they didn’t have to labor in finding a replacement. Even in the gaps between contract signatures, I kept showing up to work.

My power to review employees was vested in the employee handbook, linking performance with salary adjustments (determined by merit and budget) and threats for additional, formal surveillance in case of “unsatisfactory review.” Employee contracts noted providing “staff support, direction, and oversight.” My surveillance of employees did include ongoing in/formal conversations about their production. I enacted my own embodied understandings of my role/power, desire for formality, and pseudomentorship on employees, who may or may not have valued the policy/practice. My embodied

understandings of the value of performance reviews and their relationship with power and authority in organizations is becoming.

Efforts to redistribute authority means participant collaborators renegotiate power dynamics with staff, locating the onus on themselves. *[I'm trying] to understand where I can give things up. If we're talking about power, give up ownership of some things. And rather than it being a power situation, empowering them to succeed. To me, those are two very different things, power and empower, and I would much rather be on the empower side than the power side.*

Locating commitment to redistributing power is dis/embodied practice and policy. *The way I enjoy working is complete flexibility. Without shaming, or judgment, as much as possible. With an expectation that you're going to do, strive to do your work and do it well. And that it's our job to collectively, and this is not in the employee handbook but instead just how I practice, that collectively, it is our job to ask for help, and to be very clear all the time, about how we're doing our work, why we're doing our work, how are we measuring success, and am I able to complete this to the best of my ability.*

But if you are going to sign up to be a volunteer for this organization (“surrounded by creativity”), it seeks unpaid docents who pay “attention to details and double checks for accuracy; accomplishes tasks with a sense of urgency; seeks solutions and requires little supervision; relates well to others, is open and friendly; maintains a positive and respectful attitude; must be available evenings and weekends when exhibits are open... opening receptions... and artwalks.” Volunteers are not subjects to employee

handbooks and organizations need some level of commitment to ensure programs proceed, but flexibility is limited in this objective role, in service to the organization.

Questions about policy, performance, and person persist. *Are we doing policy to regulate people? Or, are we doing policy to support people? Are we recognizing that it's people at the center of things? Or, are we externalizing and making it about something other than people? I've realized as I go further and further on in my career that it really isn't about anything except [people].*

Another participant collaborator described reveling in their power to make changes and its effects on how they and colleagues perform. *I feel lucky that I've been afforded the the the power to create a lot of those policies myself. I like having that power. [In] my last job, I didn't have agency. Now I do feel like I do have agency over how much time off I get, if I need to step out of the office. One other policy that I created and try and encourage is making sure that as an arts organization when you're going to an opening or to an event or showing up for somebody else, that's that's part of the community building work that we do, and that should be considered staff time. It's really easy for your calendar to fill up with evening events on top of something that's like a 9 to 5, then it's like a 9 to 9. Don't do that. I also want to encourage everybody to show up for each other, go to the thing, learn whatever, and participate. Another thing that I've been trying to encourage is make sure that you're recognizing that time as being valuable to the organization, because it is.* The strategic plan for this organization calls for “committing resources to professional and leadership development for staff and board members on an ongoing basis.” This is practice/policy/power alignment.

In the conceptual framework, I discussed the role of professional associations and networks in how the work of arts administration occurs. For artists, networks mean support, advancement, and retention in the creative sector (Davies & Sigthorsson, 2013; Frenette et al., 2018; Frenette & Dowd, 2018). Connection is absolutely important for achieving arts administrators' aims.

My relationship to the sector is one that always came from whatever professional role I had at that time. I also reach out to other sectors, naturally, in my work, I learn a lot about those sectors and connect to them. I don't know how to move through the sector without finding connective threads.

Being around other industry associations outside of my world of arts and culture has changed a lot of how we do our work, because I see how other organizations do it.

This synergy may help interdisciplinary programming and operations, yet when describing relationships with peers, the outlook is less rosy.

I've definitely been trying to meet with other arts leaders. I wish there was more opportunity, especially for professional development that is more people centered.

The more that I was involved and the more I interacted with other executive directors around the country, the stronger I felt. There aren't any more affiliates anymore like we once were... I'm really sad and disappointed things have gone this way and we don't have that same connection anymore. I thought it was really valuable to have that wider view and bar [of] what is expected and what is best practices.

For this arts administrators' conference they were scheduling mentor-mentee conversations. They scheduled me for three different one on ones. The first was so

awkward, it felt like I was interviewing her, but her answers were just, yeah no, totally, or like, well, I don't really think so... I don't really know what else to say, thanks for talking to me, and she's like, yeah sure anytime. And I'm like, that's a lie, that's bullshit, she never wants to hear from me again, and I can tell, and that's OK.

I'm uncomfortable with the tenuous relationship of these arts administrators to the field. For each connection there is struggle to find peers in their community, peers in their role, and mentors who might bolster learning, motivation, and careers. I often ask researchers what they find surprising about their inquiry (Firebaugh, 2008). The lack of discourse about supportive professional associations was surprising, even as I only ever found aspects of my *nested* arts administrator identities and roles in some professional associations — advocacy, marketing, accessibility, and geography. This might provide more evidence supporting the development of a comprehensive professional association for arts administrators (interest groups address variability) in which *they* are the subjects, not objects of art and artists.¹⁹ Participant collaborators did note they follow popular media and gray literature passed on from colleagues, suggesting any impact this dissertation may have on practitioner *how* needs to exist outside academia.

Participant Collaborators, Why

This section describes the embodied *why* of participant collaborator being and becoming and doing arts administration. This is a full-bodied journey with ups, uphill, and insights. As in the conceptual framework, *why* is tied to positive outcomes of

¹⁹ Arts Administrators of Color Network (aacnetwork.org) is one model for such an association.

creative ideologies as well as intrinsic and extrinsic motivations. I think about why with queer theory by gesturing to movement and becoming, acknowledging normative discourse around working in public service as saviors, while resisting some of the sector's norms. There are several reasons people participated in this research, and I dialogue with their motivations, including one way to reorient subject/object in research.

Why participant collaborators do this work is physical, mental, and emotional. These are intrinsic motivations. Movement from being to becoming is ever-present, simultaneously offering possibility, challenge, and pleasure, entangled with privilege.

The journey is really more interesting than the ends.

[We did yoga for mental health awareness month] and feeling the air and our bodies in the studio space. It was awesome. I feel like it made me feel differently about what our studio spaces can do and what it means to be bodies in that space together.

I developed this position out of the need that I saw in house management working with some audience members about seating, but it's not just about seating. I'm happy and proud to be the first accessibility manager here. I know I won't be the last.

I am committed to moving people.

Every five things I tried, maybe something would come come back and work out, sometimes, less sometimes more. This is one of the things that came back, kept coming back, and so it was sort of like well, I guess, this is what I need to do.

We've added more big picture conversations so that we're not always so in the trenches and we're thinking big, long term, what are we trying to accomplish and why?

I do a lot of identifying with work. I identify a lot of my own personal success with my work success and I'm actually kind of OK with that. Except for those times I know those boundaries are a challenge for my family. I also understand, as I get older in life, [work] can't be everything and figuring out what that looks like is a challenge for me.

Everybody knows it's this like uphill both ways in the snow, you love it, you're there because you love it, and you pay the passion tax every day, because you're not getting compensated financially.

I've always just wanted to be around theater — if not on stage then anything that was needed, I signed up. From box office to security to catering, there's a magical energy I feel whenever I'm in a place that has a stage.

I'm fortunate that if an idea comes and is of interest me, I have a lot of freedom to go and do that on the organization's behalf, and my own. There's a lot selfish pleasure that comes out of it.

Extrinsic motivations relate to serving institutional bodies. Nonprofits have a mission, it's our job to fulfill that mission and to execute that mission and vision that supports it. This is also restrictive. If we're going to do something, it really needs to resonate with our mission and speak to someone in a meaningful way.

Serving the organization can be a matter of survival. We definitely operated from a scarcity model all the time. Always trying to survive. Make enough money to exist.

Organization and communities are not dicotomous. Orgnaizations exist as they do, doing what they do, for various whys, because people with different degrees of power loudly, quietly, and silently shape it. Participant collaborators work for organizations,

sources of extrinsic motivation, are generally aligned desires to support arts, artists, and audiences, where internal and external motivations are more difficult to differentiate.

How much more meaningful could a profession be? I think through my day yesterday, there are a lot of things that are hard. I'm never going to be making a ton of money. But at least I can feel like, in the moments, whether I'm doing things that are long term, very important, things that are important to me. Ultimately, how can we be with each other right now in ways that are meaningful?

My purpose is to not just provide a doorway that people can get through or a place to sit. It's to at least help provide a feeling of belonging and communal ownership of a place. That's what I'm going for here. I want to make sure that people can come and enjoy their time here as much as they can. In this role it's a lot about digital accessibility, and the need for that's only going to grow.

Come see some art. Come watch a dance and be moved by the beauty of it. Come to a theater performance and hear echoes of yourself in this or or hear a new perspective totally and understand the humanity of the world in a different way.

We need to all be looking for connections to bring back for support for the [organization] and for support for the community at large. Not to make it a homogenized blob. But our community is the public. We have a couple of different bases. There's our members, our donors, our artists, the board. These are all consumers and a weird kind of doubling of boss and client. But our public is really who we're here to serve. We're a public institution. So, when we're looking at how do we most benefit our community, some of it turns back into the question of, how do you know what your community needs?

How do we know, unless we're in dialogue with them. So, yeah, we all need to be developing relationships in the communities that we belong to.

The field's professional organizations reinforce the ideology of service to arts, artists, and audiences, which can result in sacrificing personal well-being for the sake of others. I did not discuss this in relation to the white nonprofit industrial savior complex, though some do (Beam, 2018; A. Cuyler, 2021; Evans & Knepper, 2022). This savior complex is tacit and explicit. More research with a critical whiteness lens on nonprofit arts administration is needed, a labor for white people.

People have self-limiting beliefs about what creativity might mean in their life, they encounter barriers to access when they pursue creativity... I want to facilitate connections, assist in removing barriers, and encourage people to view themselves as creative powerhouses.

I enjoy helping people's ideas evolve and become reality, whether they originate from within or outside the organization

I firmly believe that the arts makes the world a better place and can heal the world. And so, I am driven by, I want more people to experience and love this and be part of this. So, I think my purpose is — is to create these spaces, this marketplace, where the creatives can do that work. I just feel really passionately about in a way, spreading the gospel of arts and culture.

To varying degrees, these arts administrators drink the Kool-Aid and believe the nonprofit industrial complex built on racialized capitalism is the structure to achieve and embody their desires to spread the good word about the arts, even as it both feeds their

souls and eats away at their well-being. Some were born with Kool-Aid privilege in their system, lessening the burden of savior roles and responsibilities. Or maybe they just need a job, but no matter what you do, work will never love you back (Jaffe, 2021), so this profession may be as good as or better than another. But this is not a homogenous group of people. They are becoming, with personal and sociocultural experiences, leading them to ask more questions and act where they have agency.

Can we change by consensus? Versus one person in a tower saying this is the way it is now... That's an essential question I think for a lot of people who are serious about being [and] doing good work in the field and not just being like, I'm going to check the box of being a museum worker... Aside from where did we start, even if we have this flawed foundation, how do you shore it up and build for the future? And build in equitable ways? That's really the key thing now.

When you finally realize that your values aren't in [alignment], for whatever reason, and even if it's not bad or evil, or outwardly problematic, even if there's a rational explanation for all of it, if you're not in alignment with the people around you, then the cost is too high.

We have more and more and more nonprofits. How do we get out of that? Do you know? I don't. I really don't. They used to be called charities. And they don't really call 'em charities anymore. Just flipping the vocabulary somehow changes things. But also, we're still [having to do] the same thing? It's not exactly alms for the poor, but it's alms for the disadvantaged.

I recall telling someone my long-term vision was to live in a world where VSA Ohio did not exist because its mission had been achieved, arts and arts education were fully accessible to anyone disabled by society. Except I would have said, “people with disabilities.” If I operated from the disabled-by-society mindset in my arts administrator days, our mission and programs may have shifted. Few nonprofits go out of business because of mission achievement, which is different than the end of an organization’s life cycle. Like everyone, participant collaborators perform, versions of themselves, practices with a policy script, versions of nonprofit arts missions. Shoring up a flawed foundation may fall short of the optimistic change some people want to achieve. It may also be one way of expanding a public space where happiness is simply more freedom to breathe.

Why participant collaborators filled out the IRB-approved intake form for this research study matters. Recruitment media described participant collaborators as arts administrators interested in being reflective and creative. These proved to be central motivations, for which people came prepared. There were also other reasons to opt in.

They came at pivotal, reflective points in their arts administration journeys. *I'm looking at retirement and thinking about these things, this happened at an ideal time. There's a lot to think about before you get ready for a transition like that. This helped me think about, what have I done? What have I accomplished in my career to date? Why did I do it? Besides the fact that it was my job. You have to work, you're on your feet all the time, making decisions, there's not much time for reflection.*

They came with questions. *How can we share more broadly the value of arts in our daily lives, in particular dance and movement arts?* For what it’s worth, dance and

movement are very influential here. Celeste Snowber, Petra Kupperts, Ann Cooper Albright, Jane D'Angelo, embodiment, walking. This knowledge in motion is foundational in applying human-centered theory work to arts administration scholarship. I'm pleased the first experts who came to mind are all women.

They came for inclusion and community and the research itself.

I am excited for your research. Thank you for including me.

[This] reinforces my own belief that this is a collaborative field and discussion feels so inherent in what needs to be done. It's not working alone; you can't just make a decision and go for it. You really have to like talk it out and seek advice.

What you are doing is actually like what Brené Brown does, isn't it? She's a qualitative researcher. The words are important, like how you're gathering trends of ideas and things, and I think it's amazing work, and very difficult.

I'm curious how it all pans out and what you discover.

After reviewing the findings chapters, one wrote, *Very interesting to also read how the interviews with the other participants went! Thank you so much for sharing!*

This curiosity and interest in research and data might make scholars and analysts ease anxieties about the nonprofit arts sector's capacity to collect and utilize bigger data (Lee et al., 2013). Experts or not, data and analysis are part of arts administrator roles and interests. Perhaps we can think beyond dichotomies, rethink complicated forms with ill-fitting boxes, expand training, and apply different or create new strategies for critical discourses of this practice (DeVereaux, 2009).

The researcher/participant-subject/object relationship is essential dialogue, particularly in queer theory. What was this research process like for you? *Pretty cool. Obviously, I have no problem talking about myself. You're a captive audience. You were like a shrink for free.* Foucault (1980) describes how we have “become a singularly confessing society...one goes about telling, with the greatest precision, whatever is most difficult to tell” (p. 59). I think, with the right intentions, under the right circumstances research can have a therapeutic aspect. People share things they may/not want to say to someone in their orbit. People may not need researchers, but they do like to be heard, finding old/new expressions elicited by interview protocols. *I feel like this is coming out as a therapy session.* Therapists keep secrets. I tell more. Ethics are at stake, and scaled harm is always possible when humans are involved. I stand to gain more from this process, a terminal degree, publications, accolades (Henderson & Esposito, 2019). Even as I hope for resonance, these are blips in participant collaborators' life experiences, and I do not know if this is transactional or transformational. To be used as an object for subjective reflection is one way for researchers to upset power relations in researcher/participant relations. I subjected myself to being an object of this inquiry, with therapeutic, creative reflections and scaled levels of un/anticipated, self-inflicted harm.

This chapter walks through the embodied experiences of arts administrators organized around the who, what, where, when, how, and why of participant collaborators. Traditional quantitative demographics represent aspects of embodied privilege while nuanced explorations of nested identities reveal barriers which may partially drive individual motivations for advancing creative ideologies and effect the implementation of

practices stemming from un/written policies. What arts administrators do is embodied in care, resulting in exhaustion, and negotiated by their relationships with colleagues, which offer more and less agency. A discourse analysis of mission statements complicate the object/subject of nonprofit organizational policies. I describe where participant collaborators work in broad communities and intimate spaces, which are always in movement. Where this research occurs, including in-depth descriptions of walking interviews, suggests that research is enhanced when connected to place and efforts to destabilized power dynamics between researcher/participant. When is embodied by highlighting how time consumes arts administrators and their work.

How participant collaborators embody their practice is relational, performative, and becoming. Personal experiences drive approaches to improving well-being in the field, which are/not codified in policy and is/not supported by professional associations, potential threats to sustainable practices. Finally, the why of arts administrators' embodied experiences are wrapped in grand in/extrinsic motivations to heal the world through art. This service work is not easily separated from the role of savior, which expects a little pain and yields personal pleasures. They work at scale to upset institutional and individual constraints. Participant collaborators participated in this study for multiple reasons, including reflection, community, and research interests, which future researchers and policymakers might view as an invitation to rethink normative approaches to arts administration scholarship.

Chapter 5: Creative Arts Administrators

This chapter focuses on the role creativity plays in the lives of arts administrators. These roles are derived from interviews, artmaking, art/ifacts, and a public display of data during an exhibition by a graduate student research collective, Trace Layer Play. Embodied narrative analysis of interview data offers thematic insights into the scale of creativity in arts administration as aesthetic practice, administrative practice, and epistemological knowing, connected to purpose and ephemerality of meaning making (Bresler, 2006a; Given, 2008a). Artful analysis is two-fold. It is an artistic critique with visual descriptions (Barrett, 1994) that connect me to my undergraduate minor in art history. Textual image description is also an accessibility practice for people who are blind or have low vision. As an aesthetically based presentation and analysis, I move toward connectedness between object, artist, researcher, and audience (Bresler, 2006b).

Thematic insights are followed by critical presentations of artwork produced during the interviews, juxtaposed with dialogue about the process and the ephemeral meaning artists imbued on canvases during brief artmaking sessions. Art/ifacts are presented with all of the images and descriptions provided by participant collaborators, taking the form of mail merged documents presented to the public during the Trace Layer Play exhibition. I conclude this chapter by describing the Trace Layer Play arts-based research collective, exhibition, and how participation expanded this inquiry.

Interviews offer inductive and deductive insights into the role creativity plays in the lives of arts administrators. I explicitly asked, What role does creativity play in your personal life? And, What role does creativity play in your professional life? Discussions of creativity also emerged in relation to other questions, such as their role, purpose and future of the arts sector. Creativity plays many roles in the lives of arts administrators: personal aesthetic, patron, administrative practice, and approach to the profession.

Creativity in the lives of arts administrators is a personal aesthetic. I use this phrase to describe an orientation to being, becoming, and knowing. It is an ontological and epistemological basis for why and how arts administrators work, and why and how they navigate life. It usually developed early in life, nurtured by family and education.

I was a somewhat stationary child. I read a lot of books. I did a lot of crosswords. I did a lot of puzzles. I didn't run a lot. They didn't sign me up for a bunch of teams and stuff. You know, I was more cerebral. I was more artistic and I did Saturday morning art classes. I had two practitioners in my home. Tons of art books. Lots of weird conversations that were beautiful. I went to an arts-based high school and took an arts concentration and shifted to technical theater.

I always grew up knowing that I came from artists and it was intended for me in life to be some kind of artist. I make art. I do it quietly. I mostly do it as gifts or when I'm trying to work through something.

I am someone who has always been involved in the arts, culture, and education sectors. Even dating back to kindergarten and first grade, I always knew that I was in some way, shape or form going to become — going to be practicing leadership and

facilitation abilities in this. I was cast as the narrator in our kindergarten production of "Chicken Little" and absolutely remember having way too much fun being the person who was the in between, in terms of the audience and the performers.

This personal aesthetic may be a foundational reason participant collaborators are arts patrons and cultural aficionados. Kim is an avid reader who spent decades in music and fashion. Veronica loves galleries and clothes shopping. Delaire is learning French. Helyn takes a stained-glass class at a local community center, using artifacts from her life to layer meaning in a therapeutic practice. Anonymous is *a consumer of the arts...really enjoy film and writing and music, like most humans, I have a connection to all of it.* However, any events participant collaborators may attend in the course of their work may be enjoyable but were not described as part of their personal audience patronage.

When I asked participants about the role of creativity in their personal lives, most began with explicit artmaking/artistic practices, which are significantly scaled.

I do a little artwork every day.

I am an artist, although I say I'm not really a practicing artist anymore. Going to art school made me realize that I did not want that to be my career path. For me, art making is more about the learning aspect of it, rather than the end product.

I started painting a week, two weeks ago, for the first time in years. I've just constantly been like, it's going to be bad. I think often when I'm home and just staring at my phone or the ceiling, Why am I not painting? I want that passion.

Two people have backgrounds infused with aesthetic practices while holding starkly different conceptions of creativity, its use, and value. For one person, art is a

source of healing and support. *I'm taking art therapy now as part of this survivorship clinic and that's helping my body.* She's leaned into this help in other aspects of her life, enrolling in community art making classes, refinishing a kitchen table, which makes her happy. For another, administrative responsibilities entwined with the social and personal pressures of creativity's value have been harmful.

I feel really disconnected from my own creativity. So much of my work has been focused on getting other people onto the stage, giving them the encouragement that they need, I don't practice any form of art anymore. It may be more personal than professional. It's the judgments that it's not good enough and the purpose behind it. So often in our culture it has to have a purpose. Are you going to hang it in your home? Are you going to give it to someone? Are you gonna make money off it? There's a resistance to create art just for the purpose of making it, and I also don't really have that drive, it feels like an obligation, something I should do to relax.

This was an emotional moment, shared after having turned the Zoom camera off. Society has scaled perceptions about the value of creativity, which increase when connected to more types of active and passive engagement, and as a source of workforce development (Novak-Leonard & Robinson, 2020). This disconnected participant collaborator's experiences with society's capitalist preoccupation with product eclipse practices she once loved. Ultimately, she opted out of this research; we did not walk or make art together. Her email noted a loss of capacity, "due to many different factors, the time and ability just aren't there for me anymore." I replied with appreciation for the time she did share, an understanding life happens, and best wishes. I can't help but speculate

about the influence her damaged relationship with creativity and dis-ease during an emotional interview moment had on this outcome.

The role of creativity in the work of arts administrators revealed connections to daily tasks and roles, reflecting a creative field, and expanding personal proclivities to what they do at work. They are creative with the form and content of the profession's qualitative and quantitative roles.

I was working at an artist residency program and running the kitchen for awhile, you know, whatever, feeding 80 people breakfast, lunch, and dinner everyday... I started working with a curator to meet the artists before the show, doing a studio visit, talk about their work, and then I would come up with food pairings for the openings. It was so fun. Some of it was more conceptual, like this is a feeling of hominess, so we'd make sausage and pasta and the some of it was very visual, black and white or line drawings that are kind of messy so I'd make like, gobs. Or this is all about sound, so I'd have a bunch of crunchy stuff. I love thinking about taste and our experience with food and art together.

My reports [are] always visually interesting. I always incorporate colors and graphics. I design websites and run meetings, figure out branding, every party has a theme. Whatever I do, that's how I got the arts in.

I personally love the creativity that a spreadsheet allows you. You can move things around, find formulas to do a thing, like, where do you have links? How is it visual? How are you color coding? Are you using conditional formatting? Haha. I totally nerd out about those things and really enjoy them. I think it is another way to be creative

because it's how you're organizing the things that you do and there's creative ways to organize them which I think help you think differently about your approach to them.

Being and knowing creativity are entwined for what arts administrators perceive as their purpose and how they approach their work. These are the creative thinking skills desired by myriad workforces. Arts administrators believe everyone has these creative attributes, which can get you closer to your desires: organization, communication, problem-solving, and power.

The way I approach my job has to do with how and what I learned as an art student. I learned visual language through the visual elements and principles of design, which is the critique process. That was my earliest training for how I put things together.

It's a form of communication, you can reach somebody who may be having difficulties for one reason or another. Through the arts, you can make that connection.

I would encourage anybody who's an arts administrator to just challenge yourself to see how you can use the system to do what you want to do. Because you're creative. Figure out where the holes are and then figure out how to exploit them to your own end to do what you need to do to stay happy within there.

Participant collaborators describe scaled creativity in their personal and professional lives. Creativity is a source of motivation, defeat, and power. It is supported by family and hindered by social expectations. It is embodied in past experiences, present roles, and future plans. Creativity plays a large role in this inquiry's design, including aesthetic products for our reflection and your resonance. We made art side by side to elucidate the embodied experiences as arts administrators. These products were also

displayed in an exhibition which enfolded the research process, data to analyze on walls, yielding new layers of researcher reflexivity to analyze. Both creative process and product have purposes: data, narratives, expressions, analyses, findings, future studies. Yet at the time of this writing, the artistic products sit behind me on the floor of my office, encased in a fleece bag with pieces of oddly shaped cardboard between oddly shaped canvases and a box with bubble wrap around roller skates. They are art/ifacts of a research process, memories of this dissertation product, with uncertain futures. I am returning Heather's roller skates, and Helyn plans to burn her layers of the Show Within the Show. I am sure, in time, something creative will come to mind for the remainders.

Exhibition Catalog

I drove all over Ohio to install, deinstall, pick up, and drop off artwork for VSA Ohio's Accessible Expressions Ohio (AEO) annual juried exhibition featuring artists of all ages with disabilities. At times, staff and contractors made the trips, but I must have installed over 1,000 pieces in over 100 sites over 11 years. AEO still exists to raise awareness of art by people with disabilities, promote creative careers, is available to purchase, and includes student, emerging, and professional artists. They are protected in fluffy fleece bags sewn by our administrative assistant, custom-cut cardboard boxes for oddly sized canvases, and plastic tubs filled with ceramics encased by bubble wrap. I always felt a surge of care to protect these pieces of art while in transit, tangible expression of an artist's embodied experiences.

The pieces of art in this exhibition by art administrators hold equal care, which embody stories from their personal and professional lives. These are stories elucidated from my research inquiry into the role of creativity in their personal and professional lives. The exhibition of artwork on these pages is an amalgamation of the research process, embodied remembering, and hands moving media to shape stories. It deals in the metaphorical and the everyday. It is an embellished exhibition catalog containing titles, names, materials, size, and dates. Found poetry and quotes from our conversations contextualize the pieces. I wrote an image description drawing on principles of art criticism and accessibility practices meant to make the visual, verbal (textual). How does the photograph compare to the image you developed in your mind after reading my textual description? All of the images are taken in-situ with my smartphone the moment they were completed, in seven places, spaces, times, and lighting. The catalog is presented in chronological order of production. I wrote an “About the Exhibit” to accompany the Trace Layer Play research collective exhibition February 20-24, 2023, at Hopkins Hall Gallery on The Ohio State University campus. It frames the exhibit for public pedagogy and includes references to the call for art/ifacts, subsequently presented.

What do you see? What is it about? (Barrett, 1994, 2008)

What lingers? How do you and the art become one? (Bresler, 2006a, 2006b)

About the Exhibition

How do the embodied experiences of female arts administrators affect the practice, policy, and field of nonprofit arts administration?

What role does creativity play in the lives of arts administrators, and what might it teach us about the field's ontology and epistemology?

My dissertation inquiry used an online call for art/ifacts and iterative interviews to better understand how self-identified, nonprofit arts administrators conceive of their embodied experiences as professionals and the role of creativity in their work. This exhibition presents the outputs of this data collection to the public for the first time.

Fifteen professionals responded to the call for art/ifacts, sharing images, descriptions, labels, and outside the labels. Foucault describes how we have “become a singularly confessing society...[where] one goes about telling, with the greatest precision, whatever is most difficult to tell.” Silence is also power. Exploring what people shared and kept silent is a crucial point of analysis.

Six professionals and I made art together, reflecting on practice, policy, power, role, and purpose. Some are professional artists; some made art for the first time in years. All believe in the power of creativity as a singular pursuit and as a mode of thinking and action in their everyday lives. Some hold vast amounts of agency in their work; others are limited, working within systems to achieve goals. Who is who?

As you walk among these art/ifacts, spinning data and blank spaces, and as you encounter the artwork on walls, table, and floor, what do you think about your own embodied experiences? Which everyday object represents your lived experience as a professional? As a student? As a person? Why? Can you pick just one object? What labels would you assign? Can you assign labels? What would you leave silent? Why? Does your object speak more to your body or mind? Can mind and body be separated?

What we have made is real
Heather
roller skate, Sharpie, name badge ribbon
Size 7
May 20, 2022

This was my gift hahaha from my team.

*Did I tell you the
Straw that broke the camel's back?
It's connection to Xanadu?
I bear no ill will.*

*During the,
During the shutdown,
During the shutdown,*

*We didn't skip a beat, blogs
With topics scheduled out.
Xanadu is my guilty pleasure.
However, Xanadu was vetoed.*

*I can think of lots of reasons,
All things that were irrelevant.
You know, and, and that's exactly the point.*

*That was the moment.
Just let it go. Let it go.
Every person who signed this
There's something, found lyrics.*

*I don't think I've used them here.
A 55,000 square foot building.
Why am I not? Yet now, 50-plus.*

*Yesterday, as we were talking
I suddenly realized,
This is an artifact.
A personal story and a professional story.*

*That idea of uh invalidating someone's
Known shared lived experience,
How it felt to me*

*That goes against my values.
Even if there's a rational explanation
If you're not in alignment with the people
The cost is too high*

*I get it, that's OK. It happens.
That was my lesson.
Suddenly it was like, OK, tsk, next.*

Image Description: Two white roller skates with tied light pink laces, pink wheels, and a pink toe stopper sit in the middle of a dark wood table. A name tag badge reading “Artwork is WORK” with an orange, red, purple, blue hombre background leans against the wheels of the skates, that are turned heel to inside. The left skate has a partially hidden hand-written messages in silver ink. The back of the right skate has the words ART IS WORK written from bottom to top with the same hombre colors in the name tag badge. The skates are in the foreground, taking up most of the image’s space, with wood paneled walls and the corner of a desk in the background, which is blurry.



Figure 13 *What We Have Made Is Real*, Heather

contract slash resignation
Erin
paper, plastic, string, stickers
11" x 14"
May 20, 2022

Ummm, this, this felt official
Red was VSAO's colors.
Paying homage
It's something for now. So

*Can we acknowledge the fact
You have cut up your resignation letter.*

Yeah. Well, I
It was
My own letterhead,
They have the official, official ones. But

Still, there's a finite number of these in the world.

What else am I going to do with it?

Keep it in a file. hahaha

One day I'll recycle it,
And I'll be like,
What did I do with it?

Image Description: A large piece of plain white paper torn from a spiral notebook in landscape orientation. The left two-thirds of the page holds another piece of paper cut into strips approximately one-quarter to one-half inch tall then woven back together. The paper is an employment contract with black text on letterhead, VSA Ohio the state organization on arts and disability. The right one-third of the paper has a white lanyard affixed with stickers, two eyes, a red square, a thought bubble, silver disc, and red sticker with white letters at the top reading, HOMAGE holding a white lanyard. The lanyard holds a business card for Erin J. Hoppe, executive director, and thin, loose strips of another paper, a resignation letter, with black text and red marker covering many words.

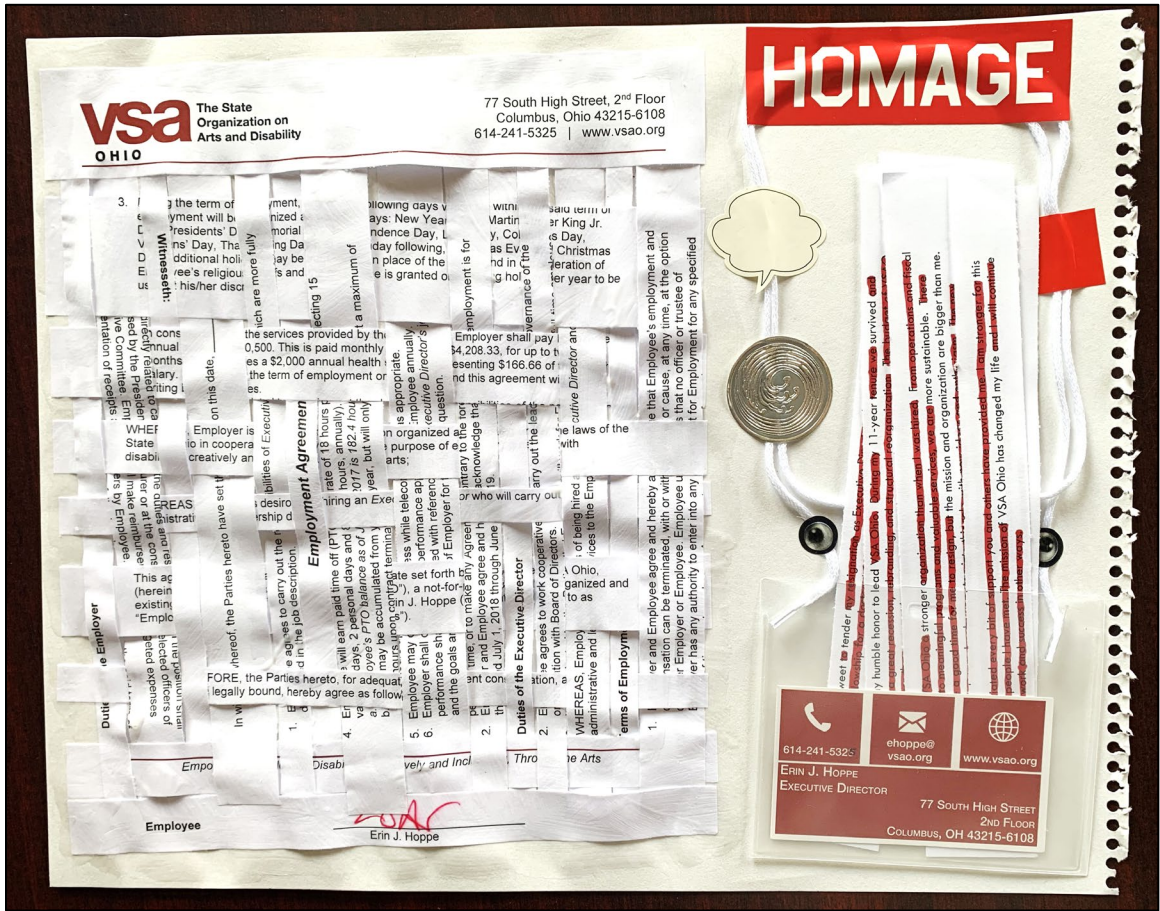


Figure 14 contract slash resignation, Erin

Out of office
Marina
fabric and glue on canvas
12" x 12"
May 25, 2022

*Oh, I'm loving this
Um you know, I think I,
before we started, I was picturing
a spreadsheet, but
I've gone, out of the office
haha
and into the mountains with it
Yeah, yeah.
I like
getting my hands dirty and sticky
if I were gonna make art
again...I just, I love fabric.
And everything it does.*

*No, it's really, I mean,
it's really,
it's really
nice to have this,
like reflective time,
which is really, and you know
have someone asking me questions
about what I do.
what I think about the world.
nice to take a step back.
have somebody interested in these things.
Yeah.
really nice.*

Image Description: A square canvas has a landscape composed of various pieces of patterned fabric. The bottom has shades of green fabric, pressing and folding upwards. These lead to the base of dark gray mountains with three levels of peaks and three narrow light green fabric strips hanging down. Nearly halfway up the canvas, the mountains meet a dark sky with layers of fabric moons, stars, and clouds in blue, silver, and purple. Strips of pink fabric are placed above and below black mountains; the pick fabric is frayed, and wisps up and down. The left side of the landscape has a single silver strip of fabric running from the top of the grass to the top of the canvas.



Figure 15 *Out of Office*, Marina

Primary Responsibilities, Embellished

Erin

buttons, paper, ribbon, cork

12" x 12"

May 25, 2022

E And I also have, I'm not sure what I'm gonna do. I also have my uh, my job description. Ha, which they never updated. I worked there for 11 years.

M So is this from the job that you left?

E Yes, yeah, to go back to school. Um actually, I guess they updated it once because when I started, I was executive director of operations and development.

M I didn't know you could be an executive director of something, although

E Well, I guess, like co-E.D.

M Yeah. But yeah, yeah, I guess that was, was that the case? (Yes. Yeah) OK

E There was an ED of education and programs. So, we sort of tried to split responsibilities. It didn't actually go very well.

E This is really not going the way I thought. I cannot get it back through the canvas. (oh) tsk. Mmhm. (Use the cork board?) So yeah, maybe I'll use the cork. Yeah. Thank you. Let's see. Grand ideas that are just not uh, I wasn't going to cut the shirt... My own creative practices are um, happenstance. Like we do, my family and my in-laws, do annual make-a-present. And we do a lot of crafting, house stuff, things like that. I don't have the creative practice that I think many people in arts administration do.

M Yeah, I mean, I really do not. I always like joke that like, I'm not a practicing artist, unless you count playdoh as haha as a medium. which, you know, sure, it might be. It's really just like, (temporary art is definitely a thing) yeah, making with my daughter

E Well I put buttons on cork board so... haha (haha). Yeah. That's my job description. That was the original uh, business card that was the previous — they were very big on celebrating, like my admin assistant was always like making the tables fancy for different things. She was good at that. And I definitely wandered all over Ohio, in the Midwest, and sometimes felt very stretched. And I still have to think about that if I'm going to, what do I care about? And then yeah, thanks for the spreadsheet. (Yeah, haha I like it) inspiration there. And then this is kind of like my building, downtown Columbus we'll see, it's gonna be quite the collection of miscellany when I'm done.

M Mmhhh, I Like how it's like nodes connecting with the elastic

E The pins, yeah. I thought I was going to put this graph by finance then I was like, you know what, no, we graphed everything, you know, we graphed it all.

Image Description: A square piece of cork is the backing for an assortment of collaged media. Seven pieces of paper that used to be a single page of a job description are arranged haphazardly in the background. Seventeen buttons of various shaped (square, rectangle, circle) are pinned around the board with phrases such as “the arts are not a luxury,” “Midwest,” “I care about,” “#vsaintersctions.” Pieces of red and silver fabric are pinned by a button that says, “the arts bring life to life.” Four small, square pieces of wood veneer are overlaid in the bottom right corner. A piece of thin, white elastic weaves all around the panel connecting the buttons. The art is sitting on a dark wood table which creates a narrow border on all four sides.



Figure 16 *Primary Responsibilities, Embellished*, Erin

My Grandfather's Dentures

Veronica

acrylic on canvas

12" x 12"

June 15, 2022

V: So my grandfather recently passed away and I um, took a bunch of stuff of his. And one of the things I've been wanting to paint are his dentures. But I haven't gotten up to that yet, but when I was out at this, like random fair, there was a thrift store that was selling a bunch of stuff and I got this whole pack of teeth.

E: Wow.

V: Um, so I've started painting these teeth.

E: Interesting yeah cool.

V: So that's just been uh something that I'm doing. So that's what I'm painting.

E: Yeah, yeah all right. Were the teeth something special? Is there a way to connect that to arts administration? Is there a metaphor there?

V: Nooo, I don't think so. I haven't thought of it that way. I mean, I'm sure that I could like bullshit something, um, but yeah, I don't know, they're like so personal you know. He from Ukraine, my father was from Ukraine and You know, with everything that's going on, it just felt like I needed to keep his things you know for longevity and there's so many, I mean he was like kind of a hoarder, and he kept paperwork from like the early nineties. But there's also stuff that like, is very specific to like an immigrant experience. Whoops. um.

E: Yeah, yeah.

V: And then I just started getting kind of obsessed with teeth and thought, like these would make a really cool like barrette or something you know.

E: Yeah absolutely. I don't know if I could pull it off, but.

V: Hahaha. I don't know, to keep your bang to the side.

Image Description: A square canvas fills the majority of the frame, propped on a desk with a shelf, and lighting coming from somewhere off the left side outside the image. The

image is acrylic paint with a line of five teeth. The bottoms of the teeth are displayed with shades of white, cream, and tan with darker borders. A haze of peach shades surrounds the teeth, which transitions into pink and purple brushstrokes reaching to the edges. The desk and shelf behind are filled with various papers, books, scissors, and writing utensils.

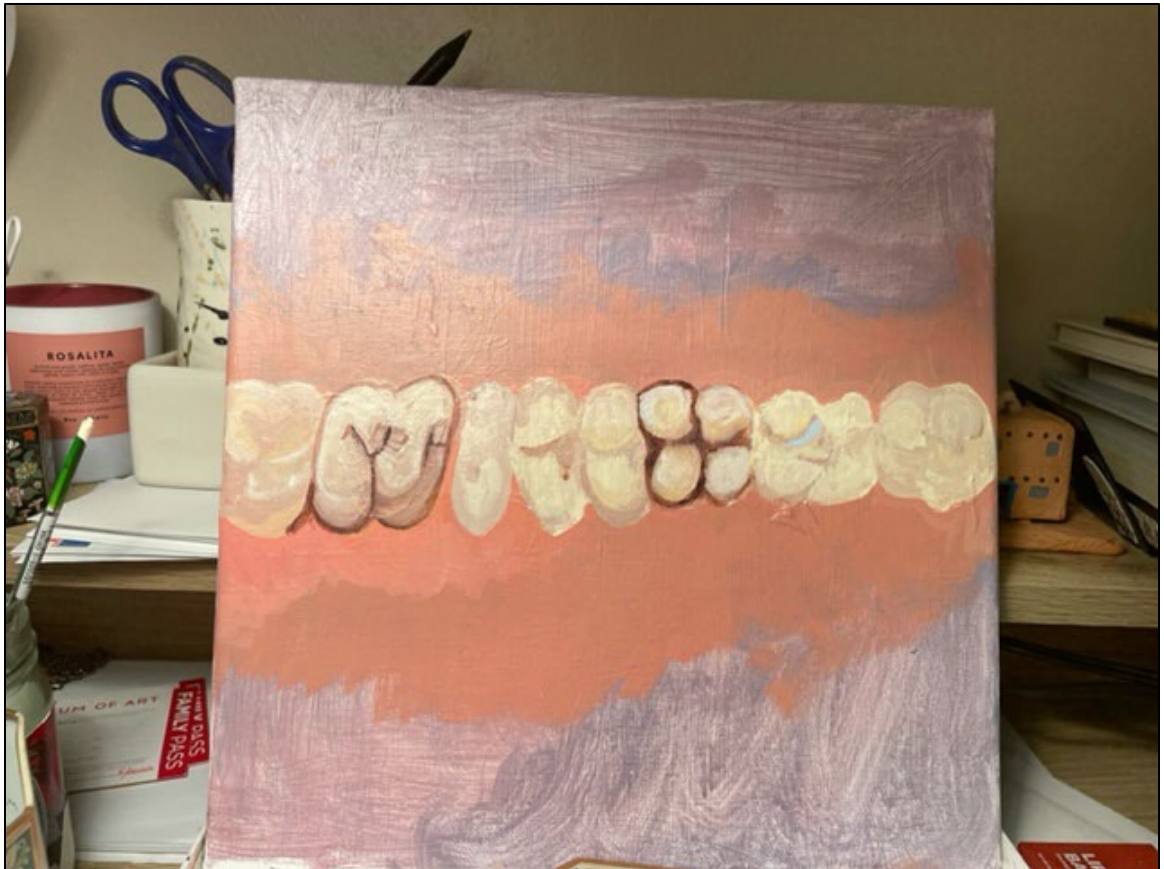


Figure 17 *My Grandfather's Dentures*, Veronica

Return to Riffe
Erin
acrylic on canvas
8" x 24"
June 15, 2022

V Where are you at?

E: Um definitely partial and child-like.

V: Ooh I like it. Haha it's fun.

E: So, this is, this is our boardroom table. This is where I ate lunch. This is the water cooler and my chair.

V: Oh yeah.

E: And the clock, which was never on time. It was always like, like tick tick, you know. This was the door, where I hung my coat every day. File, file folders. This is the carpet that I need to make uglier somehow because it's dirty. This is going to be a little magnet that I had on some of the drawers. This is VSAO, the sign in the window, which has since been covered up by Art Possible Ohio. This is where I would go and take a lunch break outside. It's not done.

V Are those trees?

E They are trees. They're little planters downtown, where I'd go and take a break.

V: It's awesome I like it's very like, folk style.

Erin: Oh yeah, I guess, so that's, yeah that's, that seems right.

V: Cool.

Image Description: A rectangular white canvas sits in the middle of a photograph. The canvas includes 11 small images: two trees in raised beds, a square with the letters VSA and APO with an outline of the state of Ohio, a rectangle with six linear patterned squares, a black square with light and thick lines representing file folders, a blue

rectangle that says “11 access,” a wooden door with a handle, hanger, and light switch, clock at 5:10:44, a black office chair with silver handles, a water cooler, tan and brown squares arranged into a large rectangle with blue dots, and a round table with three red and black chairs and a potted plant. The bottom third of the image shows two light-skinned legs in shorts with blue sneakers standing on hardwood and carpet.



Figure 18 *Return to Riffe*, Erin

This is My Mind. Hahaha.
Delaire
acrylic and water on canvas
16" x 20"
June 20, 2022

E: Have you thought about what you might paint or make or what? Or how to represent arts administration?

D: I — an image came to my mind last night, a rough image, so maybe I'll just build something on that.

E: Excellent. I think some of these might be fabric paint but different colors. I keep thinking one day I'm going to use you know this paint all the way up and somehow, they keep sticking around.

D: Do you need some water?

E: I brought a water actually. Do — oh, for paint, the paint, yeah.

D: I have this little thing. It's used, but it's not too bad.

E: All right. Do you want a pen or pencil or — oh, you've got a few up there.
...

E: So, what is happening here? Tell me, tell me about your piece.

D: Well, I just um, the, the theme of it was what, as an arts administrator, sort of expressing that? (Yeah) So I got an individual down here at the bottom. And there's just like, you know, is, wanting to show a lot of things going on, but then those connect, lines connecting, you know, would sort of create kind of a network or a mosaic of how all those things will come together or be organized. And this is, this is, uh, this is my mind. Hahaha. This is what's going on in my mind. And that's what I — it's, it's challenging, because there's a lot of moving parts in arts administration.

E: Mmhmm. That there are.

D: There are. And like I said, I'm, I'm proud, I'm proud of myself that I took the challenge and then I've been able to do, you know, what I've done. And, for better or for worse, I know I've done some good. You know. I'm not perfect.

Image Description: A canvas with watercolors fills the photograph. In the center of the bottom part of the canvas is a person drawn from the shoulders up, with short hair and an enigmatic expression. Radiating out from the person are lines, curves, and freeform shapes. Colors of blue, purple, and dark orange highlight the shapes on top of a beige and tan background. The edges of the image include part of a yellow sticky note, black marker, and white paper plate with paint splatters.



Figure 19 *This is My Mind. Hahaha.*, Delaire

Acronym Soup
Erin
acrylic on canvas
16" x 20"
June 20, 2022

E: Let me ask your artistic opinion. First of all, let me just reiterate that I'm not an artist, or I'm a lowercase practicing artist. And sometimes I've made a couple of things ugh, with others, I'm like, oh, that looks great. You know? So, I'm doing this acronym soup. (yeah) And I've chosen cool colors (uh huh) even though it's a hot soup. So maybe it's a gazpacho? And this was supposed to be the steam coming out. But I feel like it looks a little like, do I need to add more color to that? (to the steam?) to the steam. I feel like they look like little like worms coming out. (Well maybe what's gonna go in the bowl?) I'm gonna write out a bunch of letters.

D: Well, what I would do is I would go and start doing that part of it and then go back to the steam after that. (see what happens) Yeah, because whatever you do inside there, is gonna have an effect on the whole thing

E: Yeah. Ok. I think I'm just going to try to make 'em. I'm not going to just write it across, but make them kind of haphazardly around (uh huh yeah). I'm also thinking about adding another color to this, so like down here I did this gradation or two colors. And I was thinking about doing that up here. But do you, maybe I should wait and see what happens.

D: Yeah, wait and see what happens there.

E: All right. That is one of my signatures, playing with paint, things that I do, is just blend colors.

...

E: I'm going to take some pictures here of this thing.

D: You want me to move this out of the way?

E: Well, this is sort of the in situ, where it happened. I have this dream of doing a book of arts administrators in their offices. You know, like a picture of you, like a portrait of you at your desk, and what it's like for you. But that's another day, another project.

...

E: Yeah. So, like you said, it did come to me, When I decided to put a little something here. I was like, oh, that should be the same color.

Image Description: A large bowl painted with teal acrylic paint is the focal point of this image. It sits on a darker blue and silver block of paint that fills one-quarter of the canvas which becomes a sea foam green background. The paint has visible, horizontal brushstrokes. Six light silver, narrow, horizontal brushstrokes create an image of steam rising out of the bowl. The bowl contains a forest green stripe on the right side which represents a spoon. The bowl also contains silver paint with gaps with an array of capital letters written in sea foam green marker ink: RA, VSAO, OAC, CA, APO, BA, UCSD, OPA, AEO, AAAE, AAEP, ONT, OSU, OAAE, VSA, AIA, OCA, DC, KC, AIR, SI, OH, CMH, ODE, YS, OD, APA, MA, NEA, TA. The bowl, spoon, steam, and paint blocks have borders, gaps, where the canvas shows through. On the right side of the canvas, between the dark blue and sea foam green are the words, ACRONYM SOUP.



Figure 20 *Acronym Soup*, Erin

I'm hoping this will all stick to the paint when we're said and done

Kim
acrylic and paper on canvas
12" x 12"
June 21, 2022

E: Do you want to paint? I have other

K: I'd like to paint, yeah. I feel like I'm in a painting, a painting mode. All right, look at all these toys you got. Lovely.

E: I did bring, I raided the craft section of our life.

K: Nice. And we have stuff in the back too. If there's a need.

E: So, you're welcome to use this and I'll get the paints. Do you want the big one?

K: No, I want to be less aggressive about it. I'm not saying I couldn't do a big one.
...

E: How's it going over there (good) with your, your collaging

K: I'm in my world. (Yeah) I don't know what I'm doing, and but, you know, it's all good. Feels happy to me. Obviously, I'm in a color palette. I feel like it's a little, you know, linear, but whatever, I'm having that kind of day perhaps.
...

E: Tell me about your piece that you've made here.

K: Um, well, I was just drawn to the colors. And just startin' to cut things out and play with textures and words. And I liked that old car. And I don't know why. And yeah, I like architecture and travel. And I don't know why I picked the things I did all based off a color, I guess maybe. (Yeah, yeah). Anyway, just, just playing. I haven't actually done collage in a long time. So, this is really fun

E: Well, I'm glad. Sometimes I feel like I've also needed the, this is, for all of its challenge. It's been a really great return to art making

K: It must be hard to — Is it hard for people when you sit them down? And like in the moment it's like, OK, we're gonna make art now? Like, do people get intimidated or...

E: Umm tsk, not too, I think I'm the one who's most intimidated.

...

K: And well, I don't know if it's a masterpiece, but whatever, it is what it is.

E: Well, I'm gonna take a picture of it now. I'm going to take a picture of this whole situation.

K: Oh, ok. Yeah, we love the mess, the mess is...

E: Yeah, the fun part. If you ever come up with a title for it...

K: I'm hoping this will all stick to the paint when we're said and done.

Image Description: A square canvas collaged with pieces of paper and paint. The paper comes from magazine pages cut into squares, strips, various shapes, and sizes. The paper is flat, woven, folded, and frayed. The inside of a vintage car is central, surrounded by the map of a two-story building, grasses, and patterns. The paper also includes words with different font types and sizes, including, PROJECTS; Reader, dear read; and HOLE. Other phrases are included with portions of words hidden behind other papers. The papers are carefully arranged but appear haphazard in their horizontal, vertical, diagonal, and overlaid placement. Paint is dripped across the canvas in lines and blots. The primary colors of paper and paint on this canvas are blue, green, yellow, black, and white.



Figure 21 I'm hoping this will all stick to the paint when we're said and done, Kim

Data is/not People. People are/not Data.

Erin

acrylic on canvas

16" x 20"

June 21, 2022

E: Now, I'm only slightly nervous about this situation. This making.

K: Why?

E: Yeah, little a, artist.

K: It's all good, man.

Image Description: An acrylic painting of graphs and human stick figures. A black horizontal line with arrows pointing out in each direction is near the bottom of the image and a black vertical line rises on the left side of the image with arrows pointing out in each direction, forming the x-axis and y-axis of a graph. There are short, black squiggle lines behind each axis. Nine blocks of lines in plum, mustard, and green colors lift up from the horizontal axis, with two on the left of the vertical axis. A pie graph in the same colors is in the top right corner with a nondescript color legend to its right. There are 32 variations of stick figures in aqua blue scattered across the canvas — some are full bodied, some peak out from behind the bars, some have circles representing wheelchairs, some are thin lines, some are thick lines. At the top, an aqua blue horizontal line is outlined in a black line.

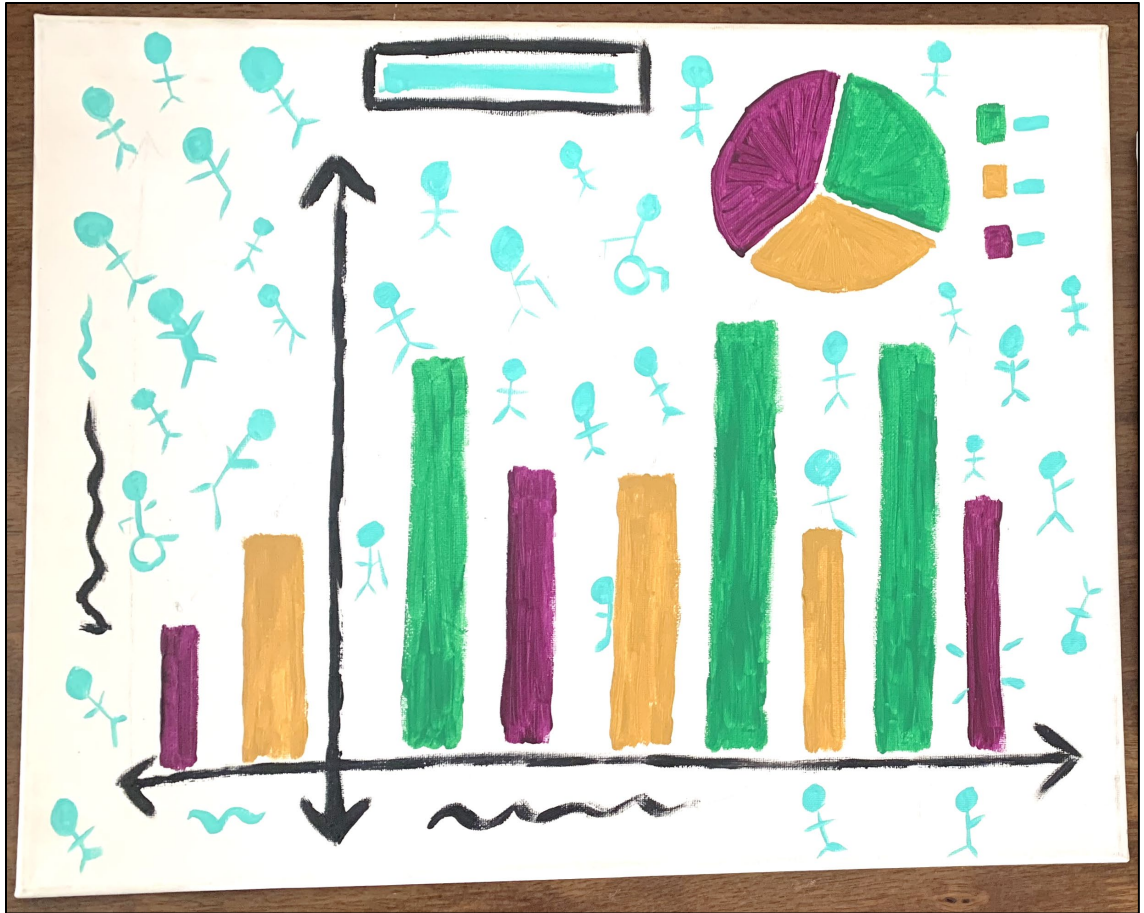


Figure 22 *Data is People. People are/not Data.*, Erin

The Show Within the Show
Helyn
paper (various) programs, ticket stubs, staples, tape, discarded plastic wayfinding
signage
approx. 4' x 4'
July 29, 2022

H: I want to rip these apart because I um have been holding on to them and thinking, you know, the [organization] has their own archives. I held on to them because they were meaningful for me. But like, and it's funny, because when we went home from the office too, for like a big chunk of stuff, I had like taken stuff home, like over the years to clear out desk space. And I had like this...

E: Hey, The Shadow Whose prey the Hunter Becomes.

H: Mmhmm yeah. You'll see I cared a little bit more about this one because it actually has a clip with it.

...
H: I just briefly considered and wanted to ask you. And I don't know how it would really necessarily all work together. What about using office supplies to connect the things? Like staples and scotch tape.

E: Yeah, well, I have a ton of adhesive stuff.

H: I see you've got a glue gun, which is one of my favorite things in the world.

..

H: I don't know, man. I feel like I've got a bunch of stuff in here still. To pull from. Could, were you hoping to have a totally finished product?

E: Do you want to do another one? Do you want to meet again?

H: Yeah. If it's not too much of a burden on your time. (No.) OK. Then I'll stop here. I'll take it back with me to my office.

E: Well, let me take some pictures of this situation.

H: OK. Here, I'll put it on the floor, though.

...

H: Thank you. And then I'm gonna see if I can roll this bad boy up.

Image Description: An overhead photograph of a collage of papers. Dozens of papers with texts and images of all colors include art event programs and ticket stubs. The papers are over- and under-laid among each other. Some of the images include a portrait with the name 'Andy Warhol' in neon pink, a hand, an orange background with foreign script in yellow, and a person with dark skin singing at a microphone. They are arranged in a rounded, rectangular shape with irregular edges made up of different papers. The papers lay on a floor of granite with gold inlays forming the seal of The Ohio State University, whose edges are cropped. The top of the seal reads: Letters, Science, Arts, Agriculture, Knowledge. A ribbon shape at the bottom reads: Disciplina in Civitatem.

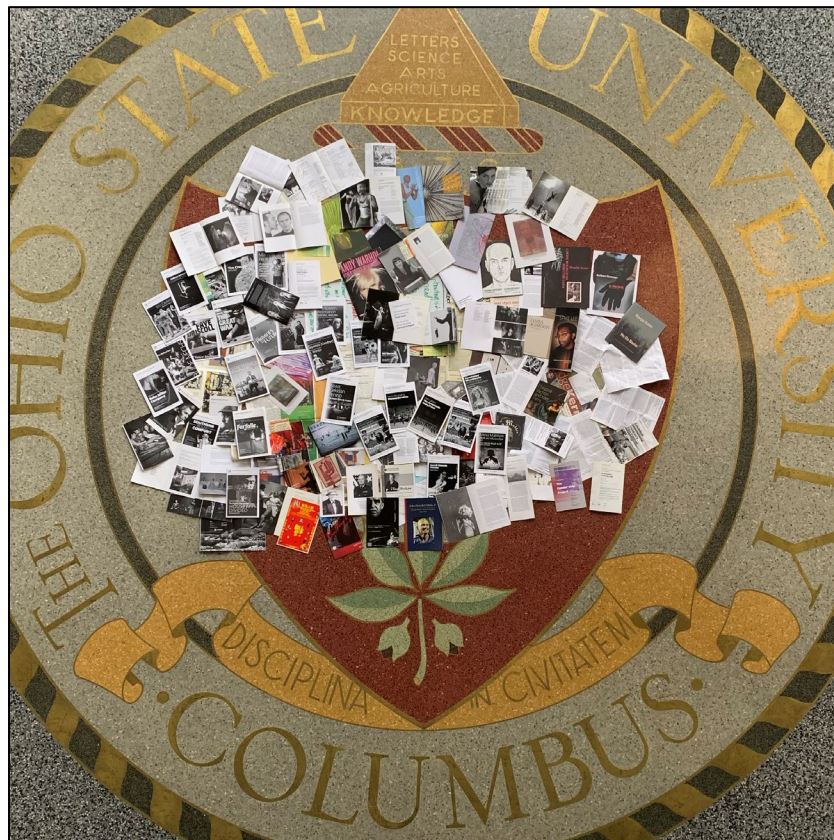


Figure 23 *The Show Within the Show*, in progress, Helyn

Cabinet of Memory Work
Erin
mixed media in wood shelving
3.5" x 12" x 12"
July 29, 2022

E: So, I brought some of my um things from over the years. (Nice) Um some of my miscellaneous things that somehow, I do still have. Ha. Yes, a little self-esteem. I don't even know if I ever used it, but it sat there. (Just in case.) I'm special. I think this is the only thing I still have from my internship at the NEA. Um so I was thinking...

H: And most of your collection are cards?

E: Oh, these cards? Yeah, my card. (yeah, stickers or swag) Yeah. I don't know how I have so many Buck IDs. I don't know. Um an old one. My Wexner Center education docent badge. Some of these I snagged when I went back to the office, and nobody was there. And I was like, well, there's like 100 of these, and they're not VSA Ohio anymore. So, I'm gonna go ahead and take that. Yeah.

H: I think that's fair.

E: Yeah, they don't need it. They're not gonna use it.

...

E: This was the very first thing I ever got from a thrift store that I then like cleaned up and made. But it's just been sitting in our basement because we don't have room for it right now. So, I thought I might make a little like artifact assemblage (yeah) here like cabinet of curiosities but artifact assemblage. Shellac some stuff on. Glue some stuff on. Because I don't know if I actually want to get rid of this.

...

H: Do you want to have it, everything fixed? Or do you want to have it made in a way where you can take things out when you want to handle them

E: Yeah. Yeah. Tsk. It was really, like, this is the only copy of the Partners in Education brochure that I made at The Kennedy Center. Like, do I really want to cut it up? But what else am I doing with it? You know?

H: This is where I am with this stuff. Yeah. It's like I'm holding it to hold it.

E: Hold it to use it? (yeah) Or something?

H: Something.

...

E: Oh my god. I'm gonna cut these I'm gonna do it.

H: Are you going to?

E: Am I gonna do it? That's what I've been sitting here like...

H: You can do it you can do it, Erin. I believe in you. Ahhhh – do you want to make a copy first?

E: I should make a copy first. Hahaha (hahaha). 100% gonna make a copy, ohhh. I don't know why I need ... Ah. Sigh. <photo copier noises>

Image Description: Photograph of the front of a wooden box with two shelves. The back and sides of both shelves are lined with business cards, identification badges, a swatch of black fabric, a piece of blue paper, and an inverted sticker with the letters “act.” Business cards represent The John F. Kennedy Center for the Performing Arts, American Institutes for Research, VSA arts of Ohio, and H&R Block. Identification badges represent Wexner Center for the Arts, BUCK ID, OCA, and State of Ohio. The names Erin Hoppe and Erin J. Hoppe are on the business and identification cards. The shelves also hold a metal band-aid size box saying, “Emergency Self-Esteem Kit,” the top of a miniature ceramic bowl, a miniature foam U.S. Capitol building, and a chain of plastic links in primary colors.



Figure 24 Cabinet of Memory Work, Erin

Arts Administrator Art/ifacts

Is there anything more essential to administration than mail merge? Maybe. But it opens all manner of possibilities for data organization, visualization, and communication. Any arts administrator worth their salt must be able to maintain an accurate, up-to-date, meaningful spreadsheet of registrations and donors and artwork ready to transpose into check-in sheets and thank you letters and exhibit labels. The practice is so important I once asked prospective program assistants to complete a mail merge as part of the interview process. I hired the one person who took the initiative to search the internet for how to get started. Such practical knowledge should be part of any higher education curriculum worth their salt as they prepare the next generation of arts administrators.

The art/ifacts for this exhibit were compiled in mail merge, with a factory design suggested by the software. I'm no designer, but I know what I like and want to convey. Imagine opening your newspaper and finding a full-page spread featuring objects embodying the experience of arts administration. Imagine the labor of arts administration commanding the attention of people sipping coffee on a Sunday morning or hanging on gallery walls. Imagine young people subscribing to retro newsprint learning about a unique, creative career opportunity. Art/ifacts are presented here in all their detail, with some silence. Many initial silences were filled when I shared these images with their owners during the member check. Arts administrators attend to details. These snippets of arts administrator experiences embody personal space, mentorship, protection, connection, motion, genealogy, creativity, and passion.

Art/ifact

Name: Melody Reed

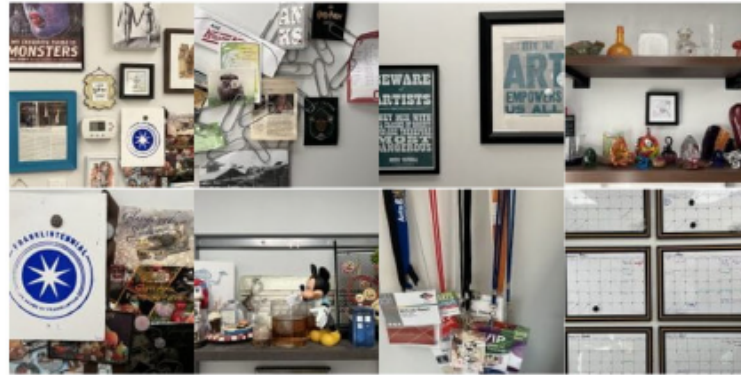
Entry Timestamp:

3/16/2022

10:42:04 AM

Describe your Role & Purpose as an Arts Administrator.

Proud to be an ED of a thriving arts non-profit! I love being surrounded by artists and feeding off their energy. I repay their kindness by taking care of the 'business-y' things that make them bang their heads against desks.



What is your art/ifact?

How did it come to be?

Photos from an ED's office. I think female Executive Directors have the most wonderful collection of things in their office. One of my great joys has been curating mine.

Most everything is collected over my entire career. I'm especially proud of the badge collection of every arts-related conference I've ever attended!

Comments, Questions, Ideas, Concerns

Labels are often inadequate. Tell me about yourself.

Arts Administrator, avid streaming services binger, expert song and movie quoter, loving wife and exhausted mom to four incredible yahoos.

Labels

Gender. Female

Race/Ethnicity. Caucasian

Identify as LGBTQIA2+? No

Identify as Person with a Disability? No

Location. Work in Columbus, OH, live in Washington Court House, OH

Professional Stats

Title. Executive Director, Glass Axis

Years of Experience.
Off and on 20+ years

Highest Level of Education.
Bachelor's Degree

Primary Art Form your job serves.
Glass Studio and gallery

Figure 25 Art/ifact Melody

Art/ifact

Name: Anonymous

Entry Timestamp.
3/16/2022
12:02:27 PM

Describe your Role & Purpose as an Arts Administrator.

Labels are often inadequate. Tell me about yourself.

This photo captures the essence of my lived experience as an arts administrator ... we're posed in the same fashion as 'Sanguine Standing Stone' ... and we are always hopeful! This was an annual campaign funding photo. So much of what we do is based in trying to fund projects.

However, it also represents our team spirit, our organizational culture, creativity and willingness to think differently and not take ourselves too seriously ... right down to D'Art the gallery cat.



What is your art/ifact?

How did it come to be?

Photo - created for 2011 annual campaign at Dublin Arts Council

Comments, Questions, Ideas, Concerns

Labels

Gender. Female

Race/Ethnicity. Caucasian

Identify as LGBTQIA2+? No

Identify as Person with a Disability? No

Location. Dublin, Ohio

Professional Stats

Title. Director of Engagement

Years of Experience. 37

Highest Level of Education.
Bachelor's

Primary Art Form your job serves. Visual art

Figure 26 Art/ifact Anonymous 1

Art/ifact

Entry Timestamp.

3/17/2022

2:14:48 PM

Name: Jane D'Angelo

Describe your Role & Purpose as an Arts Administrator.

Plan, implement, evaluate all programming for a dance service organization for Ohio



Labels are often inadequate. Tell me about yourself.

My practice is dance and the movement arts.

What is your art/ifact?

How did it come to be?

Yoga Ball/I use this ball while working at home and on many zooms and webinars. I can stretch my back, do sit ups and other inventive exercises at breaks and even during work. This helps to relax and energize myself.

Comments, Questions, Ideas, Concerns

How can we share more broadly the value of arts in our daily lives, in particular dance and movement arts.

Labels

Gender: Female

Race/Ethnicity: White/Italian

Identify as LGBTQIA2+? no

Identify as Person with a Disability? no

Location: Westerville, OH

Professional Stats

Title: Executive Director, OhioDance

Years of Experience: 18

Highest Level of Education:
Bachelor of Science in Business administration
and Certificate of Special Studies in
Administration and Management

Primary Art Form your job serves:
Dance

Figure 27 Art/ifact Jane

Art/ifact

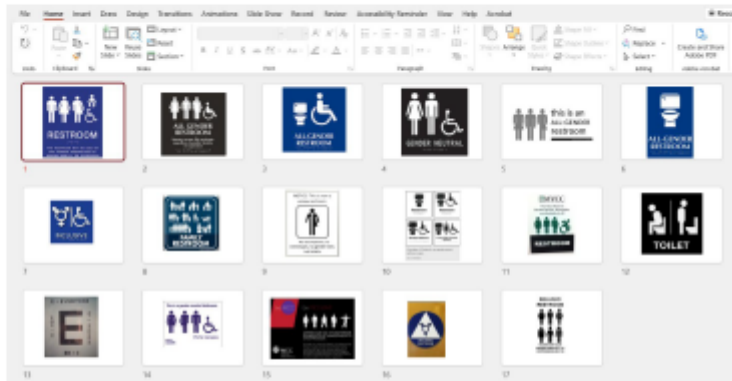
Name: Anonymous

Entry Timestamp:

3/24/2022

6:03:58 PM

Describe your Role & Purpose as an Arts Administrator.



Labels are often inadequate. Tell me about yourself.

What is your art/ifact?

How did it come to be?

It is the power point for a snapshot session at the KC LEAD conference in 2017. My job as an arts administrator is keeping on top of trends in the field of accessibility and compliance. Everything from signage to sign language, compliance to artistic choices. Access covers it all. This snapshot session was packed each time ... everyone eager to come up with welcoming messaging.

Comments, Questions, Ideas, Concerns

Labels

Gender: Female

Race/Ethnicity: Jewish

Identify as LGBTQIA??: No

Identify as Person with a Disability?: Not yet

Location: Virginia

Professional Stats

Title:

Director, Office of Accessibility and VSA

Years of Experience: 39

Highest Level of Education: JD

Primary Art Form your job serves:
Performing Arts

Figure 28 Art/ifact Anonymous 2

Art/ifact

Name: Elizabeth Labbe-Webb

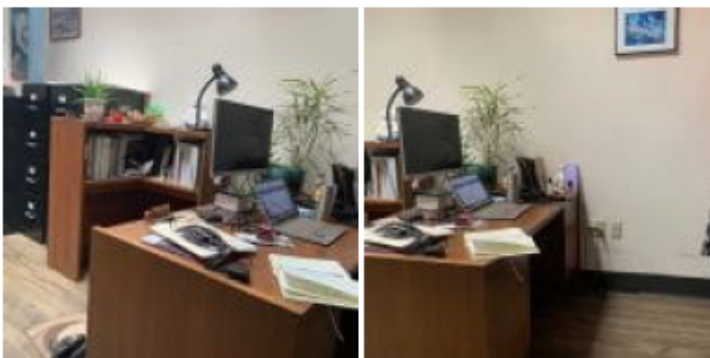
Entry Timestamp.

3/25/2022

1:19:49 PM

Describe your Role & Purpose as an Arts Administrator.

Success facilitator



Labels are often inadequate. Tell me about yourself.

It is often hard to balance the working artist with the arts administrator.

What is your art/ifact?

How did it come to be?

My art/ifact are photos of my current office, really just the back corner of an open room. These photos show the combination of my artistic and my professional selves. Quirky enough but with most of the things expected from a professional. Notice the stuffed abominable snowman and the tie dyed lab coat.

Comments, Questions, Ideas, Concerns

Labels

Gender.

Race/Ethnicity.

Identify as LGBTQIA2+?

Identify as Person with a Disability? yes

Location. Georgia

Professional Stats

Title. Executive Director and CEO

Years of Experience. 30

Highest Level of Education.
MBA

Primary Art Form your job serves.
Dance

Figure 29 Art/ifact Elizabeth

Art/ifact

Name: Anonymous

Entry Timestamp.
3/28/2022
4:50:09 PM

Describe your Role & Purpose as an Arts Administrator.

Executive Director



Labels are often inadequate. Tell me about yourself.

Experienced nonprofit manager in the arts. And a mom. And a reproductive rights activist. And tired.

What is your art/ifact?

How did it come to be?

My desk on a Monday morning, reading email while listening to an advocacy webinar.

Comments, Questions, Ideas, Concerns

Labels

Gender. Female

Race/Ethnicity. White

Identify as LGBTQIA2+? No.

Identify as Person with a Disability? No.

Location. Raleigh, NC

Professional Stats

Title.

Years of Experience. 30

Highest Level of Education.
Bachelor of Arts

Primary Art Form your job serves.
Arts service organization - disability services

Figure 30 Art/ifact Anonymous 3

Art/ifact

Name: Anonymous

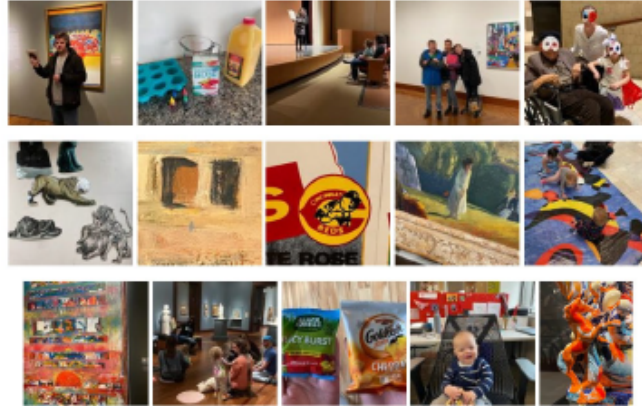
Entry Timestamp.

3/29/2022

11:18:23 AM

Describe your Role & Purpose as an Arts Administrator.

I work with many different kinds of people to help them feel connected to art. I love to use multisensory tools to enhance people's experience



What is your art/ifact?

How did it come to be?

Labels are often inadequate. Tell me about yourself.

I wear many hats as an art museum educator. I am very passionate about making art accessible to all ages, demographics and ability levels. These images represent my quest for joy and balance during this time of transition.

This is a selection of the photos I've taken in preparation for and while facilitating in gallery and art making museum programming. This group of photos was taken during the month of March 2022, as the museum transitions back into in person programming after the global pandemic.

Comments, Questions, Ideas, Concerns

Best of luck with all your research

Labels

Gender: female

Race/Ethnicity: white

Identify as LGBTQIA2+? no

Identify as Person with a Disability? no

Location: Cincinnati

Professional Stats

Title: Manager of Accessibility and Gallery Programming

Years of Experience: 7

Highest Level of Education:
BFA Art History

Primary Art Form your job serves:
museum

Figure 31 Art/ifact Anonymous 4

Art/ifact

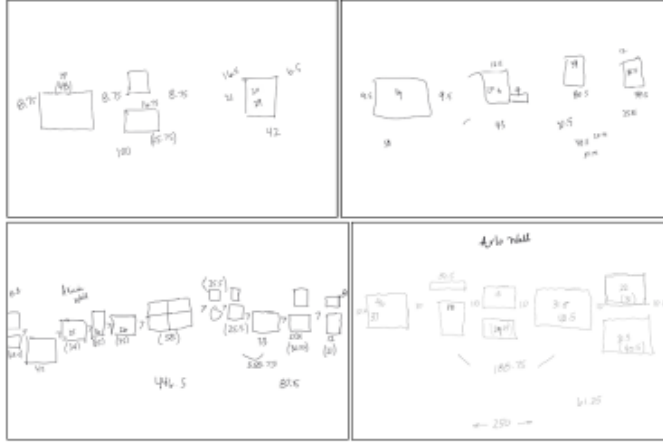
Name: Molly Cairney

Entry Timestamp.
4/11/2022
2:29:00 PM

Describe your Role & Purpose as an Arts Administrator.

I am a creative space maker. I seek ways to make creativity possible for people where they might not have been a possibility before. People have self-limiting beliefs about what creativity might mean in their life, they encounter barriers to access when they pursue creativity, or they need a colleague or friend to help offer ways to make their creative pursuit something sustainable. The creative space might be a room, mindset, practice, or fellow creative person. I want to facilitate connections, assist in removing barriers, and encourage people to view themselves as creative powerhouses.

Labels are often inadequate. Tell me about yourself.



What is your art/ifact?

How did it come to be?

Accessible Expressions Ohio installation sketches: Our organization hosts an annual traveling exhibition of artworks by artists with disabilities. Starting in 2021 we opened the exhibition in a museum for the first time. This means we have to map out all the artwork and hang it. I used to work in galleries where I did a ton of art installation and I have always mapped them out on little scraps of paper. This year I didn't have my notebook with me so I used my iPad and Apple Pencil to sketch out each wall and keep my measurement notations.

Comments, Questions, Ideas, Concerns

Labels

Gender. Female

Race/Ethnicity. White

Identify as LGBTQIA2+? No

Identify as Person with a Disability? No

Location. Pataskala, Ohio

Professional Stats

Title. Executive Director, Art Possible Ohio

Years of Experience. 8 ish

Highest Level of Education.
Masters

Primary Art Form your job serves.
Advocacy

Figure 32 Art/ifact Molly

Art/ifact

Name: Anonymous

Entry Timestamp.

4/13/2022

4:31:06 PM

Describe your Role & Purpose as an Arts Administrator.

Art & Creative Director



What is your art/ifact?

How did it come to be?

Labels are often inadequate. Tell me about yourself.

glass egg paper weight. about 3 inches tall. was given to me in 2019 by a co worker who was retiring.

Comments, Questions, Ideas, Concerns

Labels

Gender. F

Race/Ethnicity.

Identify as LGBTQIA2+? no

Identify as Person with a Disability? no

Location. 43215

Professional Stats

Title.

Years of Experience. 24

Highest Level of Education.
BSID

Primary Art Form your job serves.
Theater

Figure 33 Art/ifact Anonymous 5

Art/ifact

Name: Alexandra Coon

Entry Timestamp:

5/30/2022

10:57:18 PM

Describe your Role & Purpose as an Arts Administrator.

I've recently come to realize the best way to describe my role is that of a matchmaker: I enjoy connecting people to experiences and ideas; I love connecting people and organizations to one another where I see creative endeavors may develop; I am unafraid of confrontation and mediation, and present myself as approachable so as to invite difficult conversations in a safe space; and I enjoy helping people's ideas evolve and become reality, whether they originate from within or outside the organization; I believe in elevating and empowering people to shine and own their successes while remaining humble and recognizing the value of acknowledging teamwork; and I believe in providing a space that is equitable, healthy, allows new ideas to thrive and welcomes challenging dialogue in a supportive environment.



What is your art/ifact?

How did it come to be?

a photograph of the Massillon Museum showing the place where the 1933 building meets the 2018 structure; I elaborated upon how it came to be in another answer below.

Comments, Questions, Ideas, Concerns

Labels

Gender: female

Race/Ethnicity: Caucasian

Identify as LGBTQIA2+? no

Identify as Person with a Disability? no

Location: North Canton, Ohio

Professional Stats

Title: Executive Director

Years of Experience: 11

Highest Level of Education:
Masters, art history

Primary Art Form your job serves:
museum

Labels are often inadequate. Tell me about yourself.

When I was given the opportunity to take part in the life of the Massillon Museum as an intern nearly 21 years ago, I felt privileged to have been given access to the collections, the archives, the people who worked there, the patrons, the partners, and the experiences. After interning for one semester, I was hired to help part-time as a weekend staff keyholder and in the education department.

Figure 34 Art/ifact Alexandra

Figure 34 continued

The Museum was absent a registrar and curator at the time, and I was also provided the opportunity to explore the collections, assist with research, and run the education department. I eventually assumed responsibility for managing the front desk volunteers, and started graduate school to study art history. After three years helping in any department I could to learn all that I could, I was a semester away from earning my masters degree, and was hired as the curator full-time. I loved this job. I loved the people, the volunteers, and the collections. I was grateful to have been encouraged and mentored by men and women who wanted me to succeed, and who appreciated my work ethic, desire to learn, and what I was able to contribute to the growth of the institution. It did not take long for me to feel accepted, and part of something which I knew had great potential to evolve. I continued my studies in collections management and aspired to become part of transforming the Museum's collections care, research, and exhibition programs. I dug in deep and was extremely happy; there were infinite possibilities awaiting me in the depths of the collections and the institutions and people with whom we could partner to create interesting exhibitions.

And one day, the position of executive director was vacant, and a search began. Nothing could have been further from my aspirations than to manage the Museum as its key administrator. My goal was to assist the board in helping locate a visionary leader who would allow me and my colleagues the freedom to keep dreaming and developing new and exciting programs and making discoveries tied to the objects in our care and the artists and makers and history to which they were connected. But it did not take long before I grew concerned at the lack of inspiring candidates from which the board would choose. One of the finalists offended me greatly with his cavalier attitude and misogynistic comments. A mentor of mine, a former board member, phoned me one day while I was installing an exhibition in the gallery and said, "You need to apply. You need to be the next leader of this organization. You can shape it to your vision, and you will lead it well." I was shocked. Never had I conceived of directing this organization. I had pigeonholed myself into the curatorial realm. I was not at all unhappy in my position and I had unfinished research projects I was excited to pursue. But he saw something in me I'd not seen in myself. And I decided to follow his instinct instead of mine. After all, I regarded him among the smartest, most genuine people I knew. And he had always treated me fairly, and respectfully. Eleven years later, I've had the great honor of building a team of the most creative, invested, talented, wonderful people I know. Many will continue on beyond their life at MassMu to do great things. Others will transition to new leadership positions, perhaps even assuming mine one day.

The artifact I've selected is one that reflects the completion of Massillon Museum's 18,000 square-foot expansion in 2019. A \$6.2 million project, it was developed because a team of remarkable people came together and transformed a dream into reality. I'm a strong believer in placemaking; in business, and in many other facets of life, we have to create the spaces that comprise the fabric of our life and work environments. In arts management, we cannot leave it to others to create these spaces for us. The acquisition of the adjacent buildings was something dreamed up before I was promoted to executive director; it had been a shared dream for some time. But at one of my breakfast meetings with a woman who served at the time as the Museum's board chair, I was asked when we were going to pursue acquisition of the building next door and start this expansion, officially. And, there it was. The words were put into the air, and they were very real, and I was at the helm, so it was up to me to set things in motion. And, nine years later, we completed our building. Much heartache, headache, hard work, and celebration occurred during the course of this amazing project. Generous donors and invested campaign chairs, dedicated staff and board, incredible volunteers and an amazingly supportive community made it all possible. This new building and the historic one to which it is attached reflects, for me, the culmination of multiple generations of families and several iterations of staffs and boards which built upon the visions of their predecessors and knew how great an impact on the life of the Massillon community this cultural anchor and community gathering space would have. And I am honored and extremely proud to have been a part of this phase of the Museum's evolution. Never could I have imagined as an intern, in my final semester of undergraduate studies, upon walking up the brick pathway to the Massillon Museum for the very first time after having gotten lost trying to locate it pre-GPS and smartphones that one day I'd have the great privilege of directing its future.

"Sent in follow up email on June 1" I was remiss in noting within my reflection how important the expansion effort was in allowing MassMu to engage in greater DEAI initiatives. More space allowed development of our Sensory Room; and more space required more staff to activate it, which led to hiring new talent and more diverse perspectives, which led to greater discourse and more bandwidth to address deficits in diversity among staff and partners, as well as within our collections and educational content; highlighted opportunities to develop new internal policies relating to DEAI; and more capacity for active accessibility efforts through outreach and programming.

Art/ifact

Name: Sara Lawrence-Sucato

Entry
Timestamp.
6/30/2022
8:21:11 AM

Describe your Role & Purpose as an Arts Administrator.

As an artist, teacher, and arts administrator, I am committed to moving people.



What is your art/ifact?

How did it come to be?

Labels are often inadequate. Tell me about yourself.

My art/ifact is a photo of me performing a self-choreographed solo titled 'Integrated' from February 11, 2022. My experiences with Dancing Wheels have been an integral part of my life and dance career. In this piece, my relationship with the wheelchair is reflected upon. This prose accompanies the program note for this piece:

See her there Infinite woman with blue eyes and garnet in her heart
Stick with her for a while For she is on a great journey -
by Sara Lawrence-Sucato

Photo credit: Dale Dong [Photo ID: A white female dancer in a red unitard with pulled back dark hair kneels sideways with arms lifted leaning her back against the frame of an inverted wheelchair.]

Comments, Questions, Ideas, Concerns

I am excited for your research. Thank you for including me.

Professional Stats

Labels

Gender. Female

Race/Ethnicity. White

Identify as LGBTQIA2+? no

Identify as Person with a Disability? yes

Location. Cleveland, Ohio

Title. Rehearsal Director, Director of Outreach, School Administrator (currently working to combine roles into one title Director of Education)

Years of Experience. 16

Highest Level of Education.

Bachelor of Art in Dance; working on Master of Science in Organizational Leadership

Primary Art Form your job serves.
dance

Figure 35 Art/ifact Sara

Art/ifact

Name: Anonymous

Entry Timestamp:
6/30/2022
8:37:58 AM

Describe your Role & Purpose as an Arts Administrator.

As an artist, teacher, and arts administrator, I am committed to moving people.



Labels are often inadequate. Tell me about yourself.

These flowers I chose to keep as a memento of my last performance on contract as a dancer with The Dancing Wheels Company.

What is your art/ifact?

How did it come to be?

A bouquet of pink, yellow, and cream colored roses hangs from the basement ceiling to dry.

Comments, Questions, Ideas, Concerns

Labels

Gender: Female

Race/Ethnicity: White

Identify as LGBTQIA2+? no

Identify as Person with a Disability? yes

Location: Cleveland, Ohio

Professional Stats

Title: Rehearsal Director, Director of Outreach, School Administrator (currently working to combine roles into one title, Director of Education)

Years of Experience: 16

Highest Level of Education: Bachelor of Art in Dance; working on Master of Science in Organizational Leadership

Primary Art Form your job serves: dance

Figure 36 Art/ifact Anonymous 6

Art/ifact

Name: Anonymous

Entry Timestamp.
6/30/2022
3:45:10 PM

Describe your Role & Purpose as an Arts Administrator.

Program/dept director at an arts org



What is your art/ifact?

How did it come to be?

Labels are often inadequate. Tell me about yourself.

Bracelet stack, curated by me. Each bracelet has meaning and I rarely leave the house with this wrist entirely bare.

Comments, Questions, Ideas, Concerns

Labels

Gender. F

Race/Ethnicity. Caucasian

Identify as LGBTQIA2+? No

Identify as Person with a Disability? No

Location. 43214

Professional Stats

Title.

Years of Experience. 15+

Highest Level of Education. Masters

Primary Art Form your job serves. multi disciplinary contemporary art

Figure 37 Art/ifact Anonymous 7

Art/ifact

Name: Anonymous

Entry Timestamp:
6/30/2022
10:20:52 PM

Describe your Role & Purpose as an Arts Administrator.

Create and administer public facing programs

Labels are often inadequate. Tell me about yourself.

Over the past three years, as an arts administrator, deep diving into a new field, I've had to learn to let go of my own expectation and others expectations of me. I've been working remotely with my child beside thanks to the pandemic. I've had to learn to work quickly, absorb quickly, evaluate quickly, process quickly. I've had to accept, because I'm working a dual role as an admin/mom that my work will be not a good as it could be, even though I desperately want to learn as much as I can in my field and push forward relevant and useful programs with integrity and less vanity. I have had to accept that isolation is now part of my work and some colleagues are judging me simply because our lives do not intersect in the way they wish.

It was such a wonder to be hired into my role. And I felt I had the pieces to build something great in my career. But they've become wild and scattered. And so I've had to learn to take pride in them. And let them be. And accept that I am true to my client and participants. I give them attention and make sure they know I hear them and see them and value them. I try to create programs that are digestible and useful. I care deeply about my organization's mission. So where others might see a chaotic image or random shape, I see the pieces I've worked hard to cut and paste- and they may not be forming anything concrete or whole- they are at least still present and on the same page.



What is your art/ifact?

How did it come to be?

It is a photo of collage my son made. I gave him some cut out scraps construction paper with shapes to form flowers and clouds and grass on contact paper. He made instead an abstract collage creating almost nothing I had envisioned.

Comments, Questions, Ideas, Concerns

Labels

Gender: F

Race/Ethnicity: White

Identify as LGBTQIA??: No

Identify as Person with a Disability?: No

Location: 43203

Professional Stats

Title: Director of Programs

Years of Experience: 8

Highest Level of Education:
MA Art Ed

Primary Art Form your job serves:
Advocacy, service, pd, film, visual art

Figure 38 Art/ifact Anonymous 8

Art/ifact

Name: Anonymous

Entry Timestamp:

7/1/2022

1:47:56 AM

Describe your Role & Purpose as an Arts Administrator.

Growing up in theater, I've always just wanted to be around theater - if not on stage then anything that was needed, I signed up. From box office to security and catering - there's a magical energy I feel whenever I'm in a place that has a stage. Once I started getting more responsibilities as an arts administrator (and teaching artist), I felt a sense of pride and satisfaction at being able to help others experience the magic of theater too. Some of my roles have included: Box Office Manager, Event Planner, Project Manager, Program Director, Audience Development Director, DEI Sr. Director



Labels are often inadequate. Tell me about yourself.

My brain works better when things are organized. This jacket has been an organizer of all the buttons/pins I've received throughout most of my life. It represents the many adventures I've had including roles/jobs, performances I've seen, and a little bit of politics. It is very heavy and can no longer be worn. The jacket is a terrific representation of the many experiences I bring to my work which I draw upon, while I also recognize the weight of the jacket, and the desperate need to curate or "focus" the memories that will help me be more effective in my work.

What is your art/ifact?

How did it come to be?

Jean Jacket with buttons attached on the front and back. My parents gave it to me in 5th grade. I've added the buttons throughout my whole life.

Comments, Questions, Ideas, Concerns

Please feel free to reach out if you have any questions or would like more information. Thank you!

Labels

Gender: Female

Race/Ethnicity: White

Identify as LGBTQIA?+? Ally

Identify as Person with a Disability?
Neurodiverse

Location: Columbus, Ohio

Professional Stats

Title: Self-Employment as a Consultant

Years of Experience: about 20 years

Highest Level of Education:
Masters

Primary Art Form your job serves:
Ranges from theatre, state arts agencies, then museums, also-State Fair stages

Figure 39 Art/ifact Anonymous 9

You may not be able to read all of the fine print in these art/ifacts without zooming in (or, see Appendix E for plain text transcriptions). This is intentional. I want to convey the fuzzy contexts of life, work, and research. The embodied experiences nested within art/ifacts are incorporated throughout the analysis. Their roles, purposes, and quantitative and qualitative labels are all part of the participant collaborator, who, what, where, when, how, and why in the previous chapter. I want you to focus on the art/ifacts, how people creatively responded to a prompt about embodied experiences. In the spirit of Terry Barret's (1994) criticizing art, these art/ifacts are two and three dimensional. The subjects are offices, desks, paperwork, paperweights, buildings, gallery spaces, presentation slides, plans, performers, flora, and fashion accessories. Their medium is plastic, paper, fabric, metal, beads, digital renderings, people, glass, and fleshy bodies. They are timely/less, existing in the past as an annual fundraising campaign photograph, the present at a desk where work occurs on two screens, the future of an exhibition waiting to be installed, and all at once as a mother balancing family and work.

In the spirit of Liora Bresler's (2006a) embodied narrative inquiry, I can hear people wandering gallery halls with murmured and loud voices, feel bracelets on my wrist, and see the genealogical accumulation of lived experience in collections of buttons and conference name tags. These art/ifacts feel like talismans, embodying protection derived from contingent personal power necessary to do caring, tiring work. In the spirit of Liora Bresler's (2006b) aesthetically based research I feel arts administrators creating conducive atmospheres for bringing art, artist, and audiences together. This requires motivation, stretching their bodies open to empathetic colleagues, morning coffees,

sturdy buildings, and hopeful futures. At first, the photographs of desks made me feel lonely and disembodied, flashing back to my visit in summer 2022 to my old, mostly abandoned office. Then, I feel the people: a bouquet of roses gifted by friends after a performance, the glass egg gifted by a colleague, fellow conference attendees, artists who made art ready to hang on walls. I feel as though I allowed my own dis/embodied experiences as an arts administrator to overwhelm my then existence and now memories. Responding to this call when I was an arts administrator, I might have submitted a photograph of my endlessly revised, never-ending to do lists. Here's a new list.

To Do, Summer 2023

- Recall only “good” arts administrator memories
- Reconnect with old arts administrator colleagues
- Research arts organizations for volunteering / board roles
- Attend an Art Possible Ohio (VSA Ohio) event

Public Pedagogy: Trace Layer Play

Trace Layer Play (TLP; 2023) is an “immersive research incubator hosted by graduate students from the Department of Arts Administration, Education, and Policy at The Ohio State University” (para 1). The collective’s four founding members sought connection and motivation during the pandemic and now includes 14 members.²⁰ I joined in 2022, uncertain how to engage, seeking connection with arts-based researcher peers in

²⁰ As of 2023, members include Robin Gordon, Tamryn McDermont, Aelim Kim, Noor Murteza, Xiaoxiao Bao, Alice Yu-Chin Cheng, Jasmine, Floyd, Anna Freeman, Julia Harth, Polly Isurin, Leigh Ziegler, Erin Hoppe, Paige Dempsey, and Amy Hollihan

a learning community, and to motivate my embodied, creative inquiry forward. While TLP embraces the messiness of research, I used my first exhibition to organize my thoughts and better understand how the public would engage with the word “embodiment.” I plugged my research questions, quotes from scholars and creative writers, and prompts such as “My embodied experience as a student is...” into a slide presentation, printed pages, taped them on the wall in a disorderly grid, and invited people to add their responses via post-it notes. Figure 40 shows the gallery wall where my embodied inquiries were posted during *Trace Layer Play II* in February 2022.



Figure 40 Embodied Inquiries During Trace Layer Play II (2022)

Prompts directly connected to the body resonated most with audiences: Do a brief body scan... What did your childhood smell like? This attention to the body shifted how I prompted for details and framed follow-up questions during interviews. It encouraged me to leave traces to which I can return at any time, layer materials and meaning, and play

during shifting and generative interactions. Even as it organizes my thoughts, the exhibit proved to spin out messy new patterns, connections, and forms.

Though part of a critical arts-based inquiry (Finley, 2017), I did not anticipate performing a public pedagogy of this research process before it was complete. Then a *Trace Layer Play III* exhibit was set for February 2023, after all my data collection was complete. I wanted to honor the art and art/ifacts created by participant collaborators, seek resonance from audiences, and re-see the data as a whole, with a fresh perspective. I had not installed an exhibit of actual artwork in four years and relished the embodied experience of transporting, arranging, and hanging. I told participant collaborators about the exhibit. Those who responded were excited about the show and shared in congratulations. *What a great exhibition! I'm excited to participate, whether in person or virtually... Awesome thanks for sharing and congrats!* I sent photographs of their art on the walls, shared information about TLP, and invited them to tune into the closing event's live stream, as most are geographically distant from my university. *LOVE IT! I shared these with my former colleagues — they were thrilled with the artifact title. Made THEM feel good too. Thanks for including these! Love seeing your artifact alongside them.*

Helyn happens to live in my city, and as we finished our final interview and I took photographs, we discussed what might happen with the sprawling, layered, mass of papers she assembled from old programs and signs. *I'm going to throw it away.* With the exhibit in the back of my mind, I asked for it on loan, as a piece of public pedagogy. *Well, then I would with the agreement people have to walk on it.* She kept the art in her office for five months and when I got in touch to coordinate installation, she had new

ideas for its display, including entirely new components (a new art/object board, faux velvet purple curtains, usher pen lights, and stanchion with brief description), and a final title, *The Show Within the Show*. She joined me on installation day and spent at least two hours transporting, arranging, and hanging the piece. Figure 41 shows how Helyn's final piece of art was displayed in the gallery. When the show was over, she was thrilled to see footprints tracked on pages and pictures of someone literally rolling their body around the layers. When I returned the pieces and again inquired about their future, she stated her plans to burn the remnants in a backyard fire pit, ready to release the weight of those decades of arts administration.



Figure 41 *The Show Within the Show*, in situ, Helyn

Early on, Helyn asked that I consent to additional interview time and artwork alterations, knowing it is outside the intended scope of the research design. I hesitated for a moment, but the exhibit became part of an emergent inquiry. I am happy the process sparked creativity and she could fully realize a presentation of her embodied experience as an arts administrator. I think about this allowance of time in relation to the conversation I had with Delaire about the constraints of making art in a 90-minute window, which is contrary to her regular artistic process of making, breaking, revisiting, repeat. But she embraced the time limit as part of the ontology of her piece of art for the project. This creative split may be a personality phenomenon — Delaire is more go with the flow, while Helyn is a self-identified *maximalist*. Though Helyn leans into casual aesthetic practices, she may have needed and wanted this directed space and time to incubate an idea, whereas Delaire has a regular expressive, aesthetic practice and this was one more space. What would happen if institutional policy and practice and professional associations made intentional space and time for creative practice and development?

For all of the care I took with these art works and art/ifacts, this public pedagogy led to another unintended consequence. The reactions demonstrate my ethical care as a researcher, hope for becoming, and the resilience of arts administrators. This exhibit created immediate tactile responses and lasting layers. Someone felt so compelled by the embodied experience of arts administrators they penned the word “VIBES” in blue ink on artwork (Figure 42). Not ideal gallery behavior, but this exhibit sought to change perceptions about what to expect in a gallery with hands-on experiences artists expected would take their research in new directions. Did they get vibes from the retro roller

skates, Xanadu, “art is work” message, or loving memories written by past colleagues? Whatever the reason, this is critical to an arts-based inquiry seeking audience resonance (Bresler, 2006b). What would happen if arts administrators took over a gallery and invited audiences to trace, layer, and play with the who, what, where, how, and why of arts administration? What would Heather say about the skates?

Dear Heather,

The exhibit was amazing, and people totally jammed with the art from this research. Yay.

However, someone jammed a little too far.

I discovered someone wrote on your skates. The exhibit called for all kinds of engagement, and for some reason I didn't think people would engage with your skates in *that way so didn't put a "do not write on skates" sign. Then I realized since there was already writing on them, they may have felt inclined. I'm making excuses for someone when it's my fault there wasn't more protection.

Of all the marks, they wrote "vibes." So, I guess your art/ifact resonates. But oh, my lordy. I am mortified and distraught.

I have various ideas for how to attempt removal, but you need to know this before I try anything. Or tell me no — you'll try removing yourself or, whatever, another story for the skates.

There was no interaction with the other words.

I. Am. Sooooooo. Sorry. I promised to keep them safe and did not.

Please take time to be upset. And let me know what you'd like me to do.

Erin

Hi Erin -

I'm totally laughing right now.

I forbid you from being mortified and distraught! It is part of the skates' journey and a memento from the exhibition! So yes, another story for the skates. I'M ABSOLUTELY FINE WITH IT. ♥ Now stop giving it a second thought. You can't control what other people do LOL. Vibes it is.

Best, Heather

To learn more about this arts-based research collective's vibes, visit the [Trace Layer Play website](#) or follow [@trace_layer_play](#) on Instagram.



Figure 42 Audience VIBES with Heather's Skates During Trace Layer Play

This chapter catalogs the role creativity plays in the lives of arts administrators, the creative processes and products of the research inquiry, and the effects of public pedagogy on the project, participants, and audiences. Narrative analysis stories findings, artistic critique enhances visual descriptions, and aesthetic analysis engenders connectedness between objects, artists, researcher, and audiences. Creativity is a scaled experience in the lives of arts administrators, usually for good, occasionally for ill, sometimes in between. It is a personal aesthetic that is a way of being/becoming and

knowing in the world. Arts administrators are voracious patrons of the arts for personal pleasure and hobby. Creativity is one aspect of how arts administrators practice their profession and approach their purpose. Reflections on the role, purpose, and embodied experiences of arts administration exist as artwork made during interviews and the call for art/ifacts. They suggest playful orientations, traced in myriad media. They share the layers of weight in arts administration's norms, with expectations felt deeply by mind and body. This requires protection and resilience, even as participant collaborators are in/extrinsically motivated by service to creative ideologies.

Participation in public pedagogies refines my approach to inquiring about the body, honors participant collaborator contributions, and expands opportunities for reflection and resonance. These processes and products suggest centering creativity in the practice of arts administration may enhance well-being through embodied care and community. Efforts to nurture arts administrators' lifelong connection to and learning with creativity should be scaled, from developing creative thinking skills to aesthetics in roles and tasks to creativity for creativity's sake. Institutional policies supporting these efforts may provide professional nourishment, which may lead to more critical reflection of systemic inequities and new directions.

Chapter 6: Embodied, Creative Reflexivity

It's a little nerve wracking. I know there are ways to go within this path. But it is a little chest tightening, right? I've made this investment, I can't go back now.

I am not the same person I was when first stepping into this PhD/dissertation river. I will be different when you read this. I have new lines of flight to follow for the rest of my lifelong un/re/learning. But if there was an itch to scratch in the before times, things I had not yet been able to name as ontological, epistemological, praxis, queer, we've all experienced how satisfying one scratch begets new disturbances. "I know who I am, and what we (us critical management theorists) are fighting for. Or at least I think I do sometimes" (Parker, 2001. p. 37). This study's design included interrogating my own researcher/arts administrator body and mind and emotion. This has meant delving into my past, present, and future trying to find and dis/connect dis/embodied experiences and creative moments. I knew the PhD pursuit is difficult, but my expectations did not match reality. It's like being 13 years old and trying to picture what life will be like when you're 43. Add a global pandemic, and this is an unexpected, dis/embodied journey. *I go for the head, first, not the body. But maybe I shouldn't.*

I experienced the expected physical toils related to white-collar work at a computer: arm cramps, wrist aches, back pains, and eye strain. COVID-19 brought isolation, anxiety, depression, and extra pounds to my body. I drank more gin and tonics

than is advisable. As I concluded candidacy, I woke up convinced I'd been bitten by a spider in the middle of my chest and came to experience sharp pain, nausea, and headaches. When I finally saw my doctor, she was convinced I had a mild case of shingles. I experienced my first colonoscopy and hot flashes. After data collection, I lost motivation and stopped writing for months, delaying graduation. My body decided to feel the anxiety acutely in my lower back and hips, leaving me nearly immobile for weeks.

I recount these embodied research experiences not as complaint, but as one example of how I have come to better understand that how the body *is* matters to our practices. I used to silo my brain and body, attending to one at a time, not the whole. I know of people who do the same and people who are more in tune. I can learn about and understand the connections, but practice is ongoing failure and joy. Explicit reflection and connection have changed me as a person, researcher, educator, and learner, one who is more insistent on attending to embodied well-being and creativity. I did not begin this journey as an enlightened soul with regular meditation and workout practices and will not be one when I submit the last version of this document to EBSCO. But steps are steps. I can find joy in transformation through product and process.

The places where this research took place are many. My home and neighborhood. Sullivant Hall and The Ohio State University. Zoom. Columbus, Akron, Pittsburgh, Bowling Green, Boynton Beach, Nashville, Utah, Wisconsin, etc. Social media and email. A cemetery and a metro park and a cabin and a car. A train rumbles by as I type this. Are any of these places on its route? Does it carry Post-it notes to be delivered to a warehouse we might purchase for the next planning meeting? There are not-so-invisible

strings tying us together, eco-somatic connections. This book is about a belief in creativity and the people who turn places into spaces where artists, arts, and audiences collide, hoping for all manner of positive outcomes. There are exceptions to norms, questions about agency in policy and practice, and creative being/becoming/doing.

During candidacy, the idea for a multimedia piece reflecting on my research and academic experience turned over in my mind. I used the time between turning in the written exam and oral exam to compile a video. A writer's retreat in a rural Ohio cabin grounded me in ecology, time, genealogy, and voice. Images of a not-so-still life are overlaid with theoretical texts and provocations, read by a computer. Take a breather with this [<not so still life> concluding candidacy video \[5:59\]](#). I loved making this video to connect one chapter of the dissertation event with an ecology of the moment, voices from past and present to convey a dis/embodyed experience.

The *Trace Layer Play III* exhibit I described in the previous section encouraged reflections on identity, collaboration, arts-based inquiries, and ephemerality. I installed a basic, traditional exhibit on the Friday before our Monday opening. I returned Saturday to fix a label and saw more exhibits installed, each beckoning engagement. I recalled the embodiment prompts I'd posted the previous year. Sensory questions are effective. What does *your* childhood smell like? On Sunday, I returned with prompts to tape between the art. My work tastes like... Creativity sounds like... What is *your* art/ifact? Then I saw a table filled with supplies, inviting audiences to make anything in response to this exhibit.

What was I becoming in this space? I returned home and found the magazines I took with me to each artmaking interview for possible collaging (see Kim's artwork).

They hadn't called me during any of the interviews, but I'd held on to them as research art/facts, thinking there might be a right time for them. This was that time. I began clipping words and images from the pages of "Art Forum," "Ohio State Alumni," "Bird Watching," "The Advocate," and "The Sun." If you want to know who someone is, ask them about their magazine (or email) subscriptions. I made three collages: my general identity, being queer, and Trace Layer Play collective affects. I resisted the urge to glue them down, embracing ephemerality. I could not resist taking photographs, so the moments were fleeting in the flesh, archived in technology. Figure 43 shows my fleeting feelings as I find footing with Trace Layer Play.



Figure 43 Fleeting Feelings Collage Inspired by Trace Layer Play

If I questioned my capacity to do arts-based inquiry at any time in this process, it only took a little inspiration from these colleagues to dust off lifelong proclivities and passions, taking years off my imposter syndrome. I placed these unglued clippings in an envelope at the maker's station, inviting people to make their own fleeting feelings collage. I watched people engage and converse over scraps. The pieces are now long gone to me. They may be in a materials bag stored in someone's apartment or detritus swept into a trash can. When I described this rapid exhibition evolution to a collective member, she said, *Well, art is always in dialogue with audiences, even without the additions*. I might have left the exhibit as clean as originally intended. But adding layers helped me trace new approaches to playing with this ongoing inquiry.

This inquiry is an ongoing dialogue with characters who enter and exit stage left and right. My dialogues with participant collaborators were greatly affected by place and space. Dis/embodyed email conversations about art/ifacts filled in narrative gaps. I tried to make formal, dis/embodyed Zoom interviews personal. Getting to know you through a laptop camera is awkward, even after we've all become so accustomed to this new practice of connection. We're humans, but I'm asking about your life story while I worry about impossible eye contact, and you seem so relaxed. Helyn described the emotional energy of such a performance. Then, suddenly, I arrive on your proverbial and literal doorstep, smiling and asking you to attach a lapel microphone, which will record every breath as we traverse your neighborhood, to your clothing. In the next breath I ask you to embody a lifelong professional journey in a single piece of artwork which I wasn't quite sure what I would do with, but, oh, by the way, will you sign it with the same casual

stroke you sign checks for your organization before I take it away? I somehow simultaneously listen, process, walk, make, perform, record, look, prod, sweat, remembering, and... Did I really manage to do all of these fully, at once? I tried.

I experienced a hundred fleeting feelings during this inquiry, impossible to contain, spinning out engagement. For all the hours of dialogue, trying to find footing, seeking just three more words or deleting two, I sat in far more hours of silence. There is also the echo of remembering something semi-permanent. There is the re-tracing of a previous arts administrator life, for which I have sometimes found myself longing. The certainty of a previous routine filled with spreadsheets and infographics and exhibition catalogs and press releases. This is an identity I felt certain was ready to shift. Yet when it did, I imbued those arts administrative practices in this academic practice. These are my arts administrator/researcher identities of both and more, fixed and fluid, unpredictable and ambiguous, becoming-otherwise.

Queer Study, Being

00:02:16.560 --> 00:02:19.500

V: You said something before if you don't mind if I ask you a question. You said you're using a queer theory lens. How does that play into your research?

E: Yeah, so thinking about the body in — this isn't to say that I'm only talking to queer people — so, thinking about the norms that exist in our world and asking why these norms exist. So, thinking about relations between men and women, binary people, thinking about our sexuality and this whole range of people who might not have the nuclear family. Like, I am married to a woman, we have no children. And yet, so much of my interactions with people that have to deal with their children, and I have to sort of like come out as not having, not doing this traditional lifestyle and like, though there seems to be a desire for this traditional lifestyle, it's not necessarily rewarded in our spaces. So, more broadly, like, this is not just about sex, but like just like disrupting norms that exist and thinking about why they exist.

V: OK, cool yeah, I was just curious like how that added to it.

E: It connects to this embodied, lived experience. We pick a theoretical framework for how to think about it, and this just felt like the one that sort of would let me dig into the body at different levels that is sort of encompassing, as a queer space of being.

V: OK. Cool.

E: Well, it's still coming together.

V: No, That's fine. I'm just curious about the process too, because I was looking into it and so it's really interesting to know the parameters that you have to work between.

This reciprocal interview nicely encapsulates a queer research process as I move back and forth between a queer study of bodies and a queer theory of norms and power. My first interview with Veronica included greetings, a review of this queer arts-based study about embodiment and creativity, the consent form, consent to record, and an invitation to get comfortable and do a little seated stretching. *Oh, I'm in my bed, so, how is this about the body?* Veronica asked the first two questions, shifting the power dynamic of researcher/participant (collaborator), centering the body and queer theory. I did not measure the influence this framing had on her discourse, but she was very forthcoming about her embodied experiences as a female arts administrator. As a younger, single, childless straight woman she feels the patriarchy and heteronormativity, while out of step with their expectations, uninterested in conforming to ladies' magazines or the marriage talk she is subjected to at the office water cooler.

As interviews progressed and participant collaborators told me about themselves, I realized this queer study is dominated by cis-female heterosexual identities. As I unpacked this failure from original intentions, I placed blame on recruitment media I

developed, which failed to highlight “queer” participants, and a snowball sampling strategy which relied on my network, rather than convenience or another sampling method to get me closer to queer female arts administration. I am not personally acquainted with many queer women working full time in nonprofit arts administration. This queer study became less about queer women in the field and more about relationships with participant collaborators and reflexivity as a queer arts administrator.

How did a cis-female queer researcher interact with (mostly) cis-female heterosexual participant collaborators? In the same way I seek to interact with everyone, with respect, appreciation, and inquiry. With direct and quiet questions about their identity and relationship to queerness. One had a childhood moment of “figuring things out.” One person rejects gender binaries. One person’s child is on a gender journey. Some are single. One is in a second marriage. Some have children, biological and acquired through marriage. Two are single mothers. The terms “husband” and “partner” were both used. A large portion of our dialogues had nothing to do with sexuality, men, relationships, family, or children.²¹ I know more about interview participants than people who shared art/ifacts and were not asked about marital or care-giving status. Identities are enmeshed with power dynamics. Scrutinizing participant collaborator identities as queer or otherwise is a researcher’s power move and a bit normative for queer work. To my knowledge, the gender, sex, sexuality identities described here did not change during the research process. Not that there’s anything wrong with that. But we are all becoming.

²¹ We pass the Bechdel Test with at least two named women who talk to each other about something besides a man. The Bechdel Test was popularized by Alison Bechdel in 1985 as a feminist marker of the ex/inclusion and non/representation of fictional female characters.

Incorporating intersectional identities beyond prescribed normative labels presses back against some cultural and theoretical norms.

Participant collaborators may not be disenfranchised by their *lack* of queerness in gender or sexuality. They do embody their own non-normative identities, which mark their personal and professional lives — disability and chronic illness, being women of size, being liberal in a conservative state, being a hippie without an advanced degree in a university. My own nested privileges mean I do not experience professional disenfranchisement as a queer person (as far as I know). Given my other identities, queerness may come with its own degrees of privilege in the creative, progressive worlds I navigate. If I were a man, I might be the man.

Our quantitative demographic boxes and qualitative nested identities perform at scale, affecting our work more and less, depending on acuteness, spaces, and times. Most participant collaborators check most majority boxes while focusing labor on acutely meaningful identities. Marina's rejection of binaries and hierarchical structures means negotiating with board members about surveys, representation, and professional development content. Helyn is a disabled trauma survivor whose work focuses on access and consent and care. She is well aware of how she interacts with people, including as a human research subject, *I'm talking with you comfortably over Zoom because I don't have to — looking directly in your eyes on Zoom is different than looking directly in your eyes as a person with a person*. Crystal works in a conservative state which means queering normal arts advocacy messaging. *A lot of people in this business talk about the arts advocacy organizations and nobody knows what that means outside of this industry.*

Everywhere else, they're industry associations that do this work, the tourism industry association, restaurant association, manufacturers association. Industry associations have a different seat at the table than do advocacy voices with lobbying. What participant collaborators do with their privilege and agency matters in advancing possible social justice goals for the field, through policy and practice. Most participant collaborators are interested in, even devoted to, upending norms and resisting dichotomies, as they work *within* nonprofit arts systems. No one proposed breaking the system entirely.

Being a queer researcher of not-queer participant collaborators is one insider/outsider status. I was open with participant collaborators about my queer identity, at times perhaps over-sharing out of habit, authenticity, and relationship-building efforts. If I shared more than participant collaborators expected from a research experience this outsider status was widely eclipsed by insider personal and professional identities. The rapport we developed was more likely connected to being an insider as a woman, lifelong learner, and experienced arts administrator with an interest in creativity and well-being.

Queer Inquiry, Doing

An advisor reminded me that any theoretical framework worth its salt should tell us something more holistic about people, culture, and structures. Queering may or may not be separable from queer identities, but it should refuse common sense (Rumens, 2017). One aspect of doing queer theory is to problematize culturally intelligible normative regimes in pursuit of new ways of becoming (Butler, 2007). Given that people socially construct arts organizations, their power, policies, and practices are becoming,

even when they seem fixed. This becoming is part of performativity, the repetition of norms constituting temporal subjects, contingent on conditions of possibility (Butler, 1993). The arts administrators in this inquiry perform and defy norms. This inquiry performs and defies norms.

This inquiry demonstrates how power and agency are scales, not dichotomies. I suggest arts administrators who exist anywhere in an organization can find and exert power and agency. We all experienced how COVID-19 impacted norms and shined light on existing injustices. We also experienced how entrenched norms and injustices are, returning to work and life nearly normal, if scarred. It may take more than a global pandemic (or a bigger one) to upend the nonprofit world's savior complex. In the meantime, all politics are local. We know microaggressions are real and harmful. Consider how micro acts of being an ally becoming an accomplice as an arts administrator can have meaningful effects on people and places. They can practice curating anti-ableist programming. They can make registration policy exceptions and make an extra phone call. They can use the system's rules to document complaint and take responsibility for doing the document. Arts administrators can start meetings with mindfulness moments, resist with silence, and look critically about the object/subject of their policies and ideologies. Whatever, be creative. Forefront the body.

In the previous section I described how some nested identities meant sharing connections with participant collaborators. Queer theory also means being critically aware that sharing identity categories does not mean commonalities (Sullivan, 2003). I bind us together as arts administrators, drawing together themes and trends, but this

should be understood as open, multiple, and unstable. The executive directors I interviewed described policy and practice which prioritize well-being in ways I did not, even when I had near autonomy as an executive director. My experiences were pre-COVID and revived social justice movements, so maybe I would perform arts administration differently now. I did not ask them about how they wrote policies and enacted practices before 2020. They also perform arts administration in multiple ways beyond their job descriptions. Some embrace artist-centered organizations while others question how such an orientation can affect the well-being of arts administrators. Some have no problem crossing community lines and others are wary to walk into new spaces without trusted intermediaries. Some are interested in empowering colleagues, while others create power around colleagues. Some see walls between themselves and power, while others with power don't see it in themselves. What and who they become is contingent on conditions of possibility: organizational size, resources, job title, colleagues, time.

I want to elaborate on two aspects of queering: failure and silence. Both offer additional ways in which arts administrators defy norms. Failure is often construed as disappointing, shameful, and stressful. Society glamorizes success, and academic scholarship overflows with how to avoid failure. Yet failure is an ontological aspect of queerness and creativity. Queer fails to follow heteronormative timelines and norms (Halberstam, 2005), fails to accept sex and gender as one in the same (Butler, 2007), fails to maintain the foundations of management and its studies (Parker, 2001), and/or fails to write during the doctoral process (Burford, 2017). Failure is also inherent to creativity

and innovation, part of the artistic process and exploring new ways of thinking. Queer and creative frameworks rethink failure as fertile and joyful, as a point of reorientation.

Love failure. Highly, highly, huge, huge advocate of failure. Hopefully not too publicly, but still failure is a great thing. So, and it's a concept that today's generation doesn't know. They're so afraid. When I tell people, I want you to screw up. I don't really want you to succeed. Like they're they you can tell they don't know how to process it. Like they get really visibly, anxious about it. It's like, no, this is creativity. You're supposed to fail... It's a stigma... You go out there and sometimes you try your damndest and it still don't matter. You still fail. But guess what? Shake hands, have a sippy, move on. Come back, try another day. It's an incredibly valuable lesson to learn.

Embracing failure was lauded by participant collaborators as inherent to the creative process, unavoidable in administration, and part of their embodied experiences. Everything changes, there are too many moving pieces, so learn and keep going. The public/private experience of failure is a different question. In the quote above, failure is loved, but “hopefully not too publicly.” No participant collaborators are interested in multiple failures during a public program. Queer failure is often public, whether desired or intentional. Queer failure is often counter-public, failing in the presence of other failures, finding joy in safer spaces.

I think about failure differently now than when this inquiry began. I strive to feel qualities of relief and satisfaction, even joy in past, present, and future quote/unquote failures. Perhaps my exhaustion as an arts administrator was less about my failed work-life balance and exercise regimen and more about my body rejecting unrealistic

expectations and poor working conditions that forced me to leave in order to revive and thrive. Failure is present throughout this research in its methods and people: recruitment media omitting queer identity, recording stoppages, restricted file upload sizes, and incomplete representations of lived experiences. I am certain to fail at finding joyous feelings in my all failures in all times. I'll keep trying to renegotiate my understandings of success. Without those failures this inquiry would be less queer and less creative. This inquiry is a re/starting point for future inquiries about the study of arts administrator bodies. Arts administration is built on solving social, economic, and individual problems, but this queer inquiry suggests it might rethink how arts organizations and their people frame and respond to normative conceptions of failure in its policies and practices.

Silence is another queer consideration present in this research. Many humans seem to have a primal urge to fill silence, uncomfortable in the quiet. We've medicalized and anatomized the fear of empty spaces and voids as kenophobia. In the wake of social justice protests in the summer of 2020, arts organizations were among the first and loudest who felt compelled to speak. But speech followed by silence has its own consequences. Participant collaborators often filled the silence. The word "like" was used 7,660 times in our interviews. "Yeah" was used 3,001 times. The words "um" and "uh" were counted 2,854 times, not including how I may have transcribed these intonations with a different spelling such as "ummm." There are certainly many reasons for this thinking-out-loud filler (findings words, discomfort, anxiety, social conditioning). Whatever the case, auditory silences were generally followed by vivid stories and lush interactions with memories, environments, and art.

To stave off silence, we pass the megaphone to voices previously denied, following their social media @ handles and using #queer #queertheory. We fight for representation with checkboxes then argue with their limiting structure and repercussion. Dissenting voices are often silenced by silence, micro headshakes, and macro staff restructuring power plays. Women are often told to keep silent or are simply ignored or aren't included in data collection or design principles. Legislators silence gender expression by denying health care and sports participation and identity. Arts administration pedagogy might devote entire semesters to leadership theories and a week to human-centered critical theory. There are always exceptions; everything is becoming.

Silence also has benefits. Humans seek silence from other humans when they go for a walk in the woods. Silence is meditation and protest. Participant collaborators did not tell all. I told much in reflexivity, but not all. Recording failures meant stories lost. There are no faces in this report. The call for art/ifacts contained partial entries. One art/ifact was described in 20 words and another filled two pages. Tweets and essays. Stories of silence in research and people are up for interpretations. Lack of time, clicking the submit button too soon, desiring privacy, fear of retaliation, capacity to articulate, discomfort, value judgments about a line of inquiry's importance or relevance. Still, it has always amazed me what people are willing to share in research: intimate details, hopes, fears, tears. This happens in scale regardless of identity or anonymity.

This inquiry performs and defies norms. I perform the required components of a dissertation: course work, candidacy, IRB approval, the graduate school's format check. I perform many social norms of a dissertation: learning from professors and colleagues,

imposter syndrome, discussing progress with stakeholders. What this inquiry becomes is contingent on conditions of possibility: an interdisciplinary graduate program where a queer arts-based inquiry was supported, the people who answered the call for participation, and what the well-being of my body and mind allowed. Attending to the embodied and creative experiences of arts administrators is outside the norm for this field's scholarship. Going for walks and making art with participant collaborators are not normal methods in this field's scholarship, nor is describing participants as collaborators. The transparency of this research's embodied experience and relationality is not normal in arts administration scholarship. But I am exhausted, which I think is normal.

COVID-19 pandemic/endemic

Few scholarly inquiries since March 2020 omit the effects of COVID-19. This inquiry is not immune. That spiky, microscopic, variable virus that continues unravelling its un/seen effects in your life and work affects the bodies, policies, practices, and profession of arts administrators and this inquiry. COVID-19 is still with us, unlikely to ever go away. Most of us, including me, act in response to its now endemic presence. I haven't worn a mask in months, though I still have strong aversions to large crowds, take a step back (not quite six feet), wash my hands frequently, and am figuring out how to socialize again. I haven't had a proper cold or flu in years and am certain my body will collapse when I'm done dissertating. It's all adrenaline at the end.

I attended one and a half semesters of this PhD program in person before the March 13, 2020, stay-at-home orders. I returned to campus for orientation on August 23,

2021, and the classroom as a graduate teaching associate/fellow August 30, 2021. The majority of my graduate career took place in my home office, on Zoom, with occasional trips to campus. Given health impacts and lingering empty offices, I did not propose an ethnographic inquiry where I sat in a state arts agency to observe policy, practice, power, and bodies (as originally intended). I felt guilty about feeling relieved I was not a practicing arts administrator during the pandemic. My mental health issues during the early days lingered, slowing my progress. Things started to feel more normal in January 2023. I've taken more at-home tests than I can count, all negative.

The pandemic affected this inquiry's implementation. The morning of one interview I learned I'd been exposed, canceled, asked to reschedule, and never received a response. One person emailed me the day before traveling to say she was exposed, no symptoms, did I want to keep our meeting? Yes. She walked with a mask on, and we both wore masks in her office while making art. On one trip I planned to stay with a friend, but her family tested positive two days before I arrived, adding a hotel cost, shortening my stay, leading me to drive for eight hours to get home on the summer solstice under a perfectly cloudless cyan sky. One was relieved I opened a window during artmaking as she was being cautious before a long-planned, out-of-state conference. That said, the majority of our interactions were maskless. Outdoor walks were safer options. I am vaccinated, took tests before travels, and May through September 2021, incidence rates were low on the COVID curve after the winter's omicron wave. Veronica, Crystal, Anonymous and I only spoke via Zoom and/or phone.

The pandemic was a topic of conversation with participant collaborators, because I asked, and because it is now just part of everyone's entangled stories. As COVID emerged, Veronica and Marina moved to new states. Kim went for a cross-country road trip. Anonymous found joy in working from home but her connections with colleagues loosened. Delaire kept working in an empty building to get out of the house. Crystal kept advocating for the arts industry in person with politicians. Heather posted on social media hoping this gifted pause would be an opportunity to fix some things, but looking back, wishes we had learned more. Marina isn't sure yet which temporary accommodations, such as funder flexibility, might become permanent. People are returning to workplaces, with some flexibility in when/where they get work done.²² They navigate new digital programs like podcasts and hybrid events while bringing back tactile mailings and in-person events with hand sanitizer bottles. Policies for how to safely bring art, artists, and audiences together are evolving. Participant collaborators use their scaled power to make change by insisting on vacation/sick time, ensuring health-care benefits, valuing progressive professional development, increasing transparency, listening to and empowering colleagues and stakeholders, and asking questions. We will unravel the pandemic's un/seen personal and societal, acute and lasting impacts for years and forever. What a time to be alive! If you made it.

²² Vis à vis flexibility, some predict soft, comfortable dressy pants (outfits) are a post-pandemic benefit here to stay (Mack, 2023).

Chapter 7: Concluding & To Be Continued

Creativity + Arts Administration + Bodies + Queer Theory = ?! = in-depth, contextualized, temporal, shared, and personal understandings of the phenomena of being, becoming, doing arts administration. This research inquiry traces, layers, and plays with understandings of the field's majority identities, which typically intersect with marginal identities. It is a partial history of the field in 2022-2023 needed for a more comprehensive understanding of its ontology, epistemology, and possible futures. It forefronts the voices and experiences of women, whose stories often slip through historical and scholarly cracks. These pages are full of power, privilege, service, limitation, scale, and tired feet.

This is the first study that I know of entwining the embodied and creative experiences of arts administration professionals with an arts-based inquiry and queer theory. Most scholarship in and about the field is management minded, with discussions of practice and policy theories to make arts administrators more efficient and effective in achieving outcomes for more creativity among artists and audiences. This study inverts those norms by attending to arts administrator's well-being and creativity. Findings suggest that, with agency, arts administrators can improve their own well-being and their colleagues. Findings suggest creativity is not only an ontological pillar of arts administration's purpose, but it should be a pillar of role, pedagogy, and reflection.

Findings from the research suggest the indiscipline of arts administration has much to gain from creative scholarship and critical human-centered theoretical frameworks.

This final chapter revisits my research questions to share major findings and make recommendations for the field's practices, policies, education, and norms. While creative methodologies/methods and critical human centered theories may be underutilized in the field's scholarship, this inquiry shows how an arts-based inquiry and queer theory offer new and valid knowledges. I discuss limits to this inquiry while proposing these shortcomings are liminal spaces in an emergent design. I describe a number of areas for future research, which advocate for repeating this inquiry, with adjustments, and following new lines of flight. This turns to thinking about impacts for arts administrators and scholarship in the field. I emphasize the importance of reverberation with hopes of readers/audiences carrying this inquiry into their own who, what, where, when, how, why. Then, I/you/we say goodbye.

Research Questions, Revisited

This research inquiry seeks new knowledges around four questions about arts administration and its scholarship. These are driven by personal experiences as a self-identified arts administrator, influenced by the pandemics when it developed.

How do the embodied experiences of female arts administrators affect the practice, policy, and field of nonprofit arts administration?

Participant collaborators know their bodies, minds, and feels. They pursue ontoepistemological creative ideologies within nonprofit arts organizations. They are

willing to pay the passion tax in service to the greater goods, which result from bringing arts, artists, and audiences together. Whether or not they *should* pay a passion tax for the care they offer is complicated. Intrinsic ideologies matter, but an ethical field might make fewer extrinsic demands that stretch bodies into exhaustion. Professional norms abound, which can sometimes be disrupted with practices/policies focused on care. Performativity amid various audiences is required but can support personal pleasure. Organizational policy is slow to catch up with participant collaborator interests and practices that prioritize practitioner well-being. Attending to bodies helped participant collaborators recall specific examples of how they do and do not prioritize well-being for themselves, colleagues, families, and audiences.

Participant collaborators generally reflect demographic studies of arts administrators, straight, white, cis women who are able bodied and well-educated (Cuyler et al., 2020; Cuyler, 2015; Kletchka, 2021a). Even as I poke at the failures of quantitative demographics to understand the field, this scale offers valuable perspectives. Qualitative inquiry offers nuance, showing who, what, where, when, how, and why norms and trends are defied. The field needs both. Privileges do exist, calling on more critical human-centered theories to poke, prod, and perform difference. Nested, intersectional identities play critical roles in how/why arts administrators do their work and what they prioritize. Concerns about gender roles lead to rejecting heteronormative timelines. Concerns about gender binaries lead to open-ended demographic board surveys and ne recruitment priorities. Concerns about educational attainment lead to soft and hard power plays. Concerns about caregiving lead to tacit and explicit advocacy in organizational practice

and policy. Concerns about trauma mean adding mindfulness moments to ease the shift from digital to embodied communication. Concerns about disability mean creating a full-time accessibility position. Deeper understandings of *who* arts administrators *are* provides more insights into what they *do* and *why*. Arts administration scholarship can benefit from more qualitative inquiries in support of its self-decried social justice efforts.

The field of arts administration is affected by embodied experiences. It leads participant collaborators to seek community with peers who share energy but can be hard to find. They create and retain physical art/ifacts such as bracelets and bouquets to nourish their resilience. They embrace failure for its lessons learned and possibilities, which institutions are sometimes willing to accept. Creative ideologies keep people in the field. Beliefs in the nonprofit arts sector's capacity to solve problems channels savior motivations. They question norms such as professional development courses that reinforce power structures, in search of democratic offerings. They are aware of privilege and make efforts to change the system but stop short of dismantling. Many concerns about arts administrator well-being are born from discourses about larger institutions and specific art forms (for museums, see Autry & Murawski, 2019; Raicovich, 2021; for theater, see Dear White American Theatre Collective, 2020). The size and shape of participant collaborator institutions and their title matter. Participant collaborators know where they work, what scale of change is possible under their purview, and perform within systems for the extent of change for which they are willing and able to fight.

There are myriad effects from this embodied research experience. My body is drained from the labor of production. I rethink the degrees to which I will subject myself

to reflexivity in future inquiries. Transparency in this experience is valuable for future researchers considering similar work. I find joy in participant collaborator encounters. I am eager to continue exploring the relationship of arts administration to space/place in walking interviews. I find degrees of closure in my pivot from arts administration practitioner to arts administration academic. I find myself more willing to fail and create.

What role does creativity play in the lives of arts administrators, and what might it teach us about the field's ontology and epistemology?

Participant collaborators have scaled relationships with creativity. As personal aesthetic, it drives their passion for the work. As artistic identity, they don't feel it, they miss it, they are taking a break, they imagine it, they practice it. As an aesthetic administrative practice, they design marketing materials and embellish spreadsheets. As a 21st century creative thinking and problem-solving skill, they conceive and implement new programs, make myriad connections between people, resources, and ideas, and imagine long-term futures linked to the agency of their daily decisions.

In psychology's literature on creativity, participant collaborators experience individual creativity as being a person, as a mental process, as a relational press, and as expressed product (Rhodes, 1961). They also experience expanded, individual psychological conceptions in problem-solving and communication (Kaufman, 2012). Participant collaborators are also part of 21st century sociological conceptions of the creative industries, creative workers, and creative processes (Lingo & Tepper, 2013). One person emphasized that in her spaces, the only way to lobby (*not advocate*) for public resources is to talk about the arts *and culture industry*. The scale of their organizations

means “Big-C” creativity where significant works of art and artists are still a frequent priority while all manner of “little-c” creativity acts are championed, in line with promoting broad self-perceptions of individual creativity for their audiences (Novak-Leonard et al., 2020; Sawyer, 2011). Arts administration education, professional development, and scholarship should make more intentional space for how little-c is nurtured in its professionals.

If ontologically, the field works in service to arts, artists, and audiences, these participant collaborators are all in. Creativity is a core value in participant collaborators’ way of being and doing in the world. This directly affects their perceived roles and purposes in the field. They do the work to spread the good work of the arts. They work in baby steps and/or have limited agency as they question systems and attempt to shift norms. Larger change frequently depends on other people; even executive directors lack *carte blanche* as they negotiate with boards of directors. But they have agency in their personal and professional creativity. Some use silence as a creative strategy to achieve what they want/believe, ignoring calls for a board’s performance reviews and omitting formal staff evaluations in favor of on-going communication. Adopting creative approaches, learning new things, and becoming through life experiences shifts priorities and actions. Is there another ontology for arts administration that is not focused on service, product, profit? Perhaps art for art’s sake. Perhaps nonexistence. Developing a new ontology would certainly be a Big-C solution to an extremely difficult problem.

Creativity is central in participant collaborator’s ways of knowing and being in the world, which means the field should think critically about how it nurtures creativity in

its practitioners. Creativity affects how they approach work, what they do, and why they are passionate about working in the field. For all its good, when administration takes over or social norms valuing product over process prevail, passion and resilience can diminish. Efforts to eradicate the passion tax in arts administration is about fair compensation, not filling the field with passion-free worker bees. Simply working fewer hours may provide the time and energy needed to maintain and re/build individual, aesthetic creative practices. Arts administrators are lifelong learners seeking all manner of knowledge about their field. Developing in/formal, accessible learning opportunities intentionally centered on the creativity and well-being of arts administrators is another possibility. Outcomes could nurture and bolster creative thinking/questioning, problem solving, communication, and reflection. Or, there is *no* prescribed outcome and it's simply art for art's sake. This may encourage passion, with the side effects of improving efficiency and effectiveness.

Institutional norms may resist support for knowledge building without measurable utility (professional development budgets *are* limited; will this count as a work hour or is it on my own time?). But the field is obsessed with real and performative social justice. This can mean making spaces for elevating non-normative voices, practices, and pedagogies. In this moment of openness to new possibilities, centering and developing the creativity of arts administrator praxis may be just as important as working in service to arts, artists, audiences, and other sociocultural-economic aims. I suggest earnestly addressing creative, embodied, and discourse of practice gaps in higher education, scholarship, gray literature, professional development/associations, and popular media.

What can queer theory teach us about arts administration and its professionals?

Dare I ask.

This inquiry is about wonder, and “queering is at its heart a process of wonder” (Giffney & Hird, 2008, p. 1). Answering this research question turns back to the being, becoming, and doing of queer in scholarship. I apply queer to bodies outside normative queer identities, as if such a designation were appropriate. Homonormative gender, sex, and sexualities are interrupted in their becoming with nested identities. This research is not about inviting homonormativity to taint queer spaces. It is about expanding conceptions of queer into nested identities which complicate normative conceptions of the steadfastly white, cis female, heterosexual, well-educated able-bodied demographics. For every participant collaborator norm, there is digression. For every tacit acceptance of norms constituting their being, there is antihero resistance. Privilege persists, but developing counter publics recognizes marginalized identities within hegemonies that play a role in shaping practice, policy, and field. Assigning too much value in this digression is risky; privilege usually wins. Yet limiting social constructs is dangerous when political stakes rely on accomplices. My queer body investigated less-queer bodies, opening space for reflections, prodding their actions, finding new norms to deconstruct.

In doing queer theory, this inquiry demonstrates how queer theory’s attention to body, rejection of norms, and refusal of dichotomies might influence discourses of practice and pedagogy. Like arts-based inquiry, critical theories offer new perspectives on old questions and open spaces for new questions. This is one application of queer theory, as it traces, layers, and plays with being, becoming, and doing. It offers new ways

to think about object/subject relations in policies such as mission statements. What problem are we trying to fix? Why? Who is the object of arts administration work? Where do we find power? How do we in/formally teach arts administrators? Arts administration is a becoming identity, focused on creative movements, finding joy in pain. I believe the more scholarship we develop with creative, embodied perspectives, the more we will learn about how to support the field. We will also learn about the inability of these perspectives to be captured by norms and disciplines. If we fail to reach happy conclusions, try again, redefine failure, and look for spaces to breathe in between.

What are the political stakes for the field of arts administration under the lens of a queer, critical arts-based inquiry linking the systemic and the corporeal?

Centering queer, arts-based inquiries interrupt normative discourses around efficient practices and effective policies. Attention to the corporeal is relational and reflective, which encourages people to think more critically about their motivations, practices, and systemic circumstances. Personal effects of this creative, reflective experience are up to participant collaborators and audiences. I can speak to my own body, which is a little rougher for wear after this process, findings moments of joy (even in failures), who becomes a researcher with new perspectives, questions, and tools.

A queer, critical arts-based inquiry can acknowledge privilege while demonstrating how myriad nested identities complicate power, agency, and action. Privilege can maintain the status quo. It can also make change. Paying attention to nuanced, non-normative identities builds counter publics, who become accomplices in change. There will always be performativity. We need to resist us/them and encourage

steps. Perhaps I ignore my own privilege and have a hard time critiquing shared ontoepistemological identities. But I do critique, and know participant collaborators are interested in changing the relationality of systemic and corporeal bodies. More space for creative, critical reflection helps identify new axis points for embodied privileged, nested identities, and ideological pursuits. Corporeal bodies reproduce and can unmake institutional bodies. Arts administrator bodies are stretched with their minds whirling, grounded by protective art/ifacts. They look ahead, with echoes of their past being and future becoming to influence practice and policy. I charge arts administrators with thinking critically about their discourse of service. As one person said, *How does it sound? How does it sound coming from us?* How might rethinking object/subject change your approach, drawing on all your creativity?

In some regards, arts administration arrived as a discipline at the turn of the century, just four decades after its birth (Evard & Colbert, 2000). Two decades later, another framework suggests, not just yet (Heidelberg, 2019a). Arrival or not, it's worth considering the destination. There is good to be had in professionalization. A discipline-specific association with colleagues to support each other, hopefully addressing the embodied, creative well-being of arts administrators as humans, not just efficient and effective servants. Perhaps creating a research agenda with results, a code of ethics, a discourse of practice. But bureaucracy begets itself and resources are then diverted for yet another do-gooder. Qualification standards create barriers and funnel ideas. A powerful association could disrupt, maintain status quo, or perform change. Perhaps there is queer success in not becoming a discipline by any standard. In-disciplinarity is joyful. This isn't

choosing between a powerful association or a disembodied free for all, it is a counter public valuing lines of flight in its journey toward old, current, and new purposes.

This queer, critical arts-based inquiry invites more creative and critical lenses. This inquiry's key words are themselves political acts in arts administration and policy scholarship. They consider new discourses about prevailing norms in arts administration practice (DeVereaux, 2009), how policies do/not sustain those efforts, and what research might become. Keywords: embodiment, bodies, arts-based research, walking, queer theory, creativity, art/ifact, performativity, power, ethics, policy, practice, professionalization, arts administration, arts administrators.

Liminalities

Limits to a study are part of a standard scholarly report. There are limits in data collection, analysis, and presentation; some are inherent to the type of research undertaken and others, facts of life. I acknowledge practical and philosophical limits, resist norms, and suggest liminalities as an alternate framing. Liminalities are transitional, thresholds where doing and becoming change our being. Arts-based methodologies and queer theory embrace ambiguity and possibility. When pointing to these potential limits, I gesture to how these may become new axis points for inquiry. In a liminal space between expectation and reality, here are things I may have altered and/or present opportunities for new and unusual ways to approach similar inquiries.

Qualitative research recognizes we can never fully capture and represent lived experiences. These are issues of knowing, communication, memory, awareness,

language, interpretation, privacy, and power that will persist. The small group of participant collaborators can be a limitation if I were seeking generalizability or saturation. I seek reflective resonance and exceptions to the norm. For all the exceptional identities I forefront, the sample is relatively homogenous with privileged embodied experiences, reflecting the field's majority demographics. This calls for more formal research with arts administrators holding less privilege and power. It is also important to interrogate the majority, exposing cracks and creating conducive atmospheres for critical reflexivity of why ideologies are reproduced and how we can interrupt norms.

The use of a snowball sampling strategy beginning with my own professional network demonstrates the type of people in my network, with handfuls of divergence from my own nested identity. As I represent many of the field's majority demographics with some divergence, so do participant collaborators. A different sampling method, with different recruitment media and outlets would lead to different, broader participation. My recruitment media made clear the desire to research with *female-identifying* arts administrators but did not emphasize the desire to research with *queer* arts administrators. Participant collaborators are all heterosexual, which meant rethinking what it means to be and how to become a queer study by broadening queer publics in search of different deviations. Like Foucauldian discourse analysis, there may not be a prescription for doing (being) queer theory (Graham, 2011).

Another limit/liminality of this inquiry may be its breadth. I outlined four research questions when two may have sufficed. I applied three types of analysis when one may have sufficed. I included dozens of questions in my interview protocol, adding more as

time went on. Limited time with participant collaborators meant we could not discuss every topic. There is a tradeoff in inserting myself into conversations to build rapport and trust while reflecting on my own experiences. It took time away from asking people more questions and follow-up questions. But there was never a lull in our conversations, unless we were thinking, making, or watching our step. Asking all these questions pressed my critical thinking and comfort zones. Asking all these questions means lines of flight for a dozen keywords we do not usually find in arts administration scholarship and opportunities for audience resonance. Did you read this report for embodiment, arts-based inquiry, walking methods, queer theory, and/or something else?

Motivational posters and speakers decry limits. Capitalism can't stop, won't stop the drive to be and do more. The nonprofit arts sector is not immune. Even when the arts administrators in this study recognize limits or seem to hit their limits, they find capacity for more. This field endeavors to grow, not limit, well-being or creativity. This should ontoepistemology should include is practitioners, arts administrators.

Reverberations

Breathe. Stretch. What pieces of these stories stick to your ribs? Whose experience resonates most? Which resonance derived from whose body? What settles into that place in that back of your mind that comes to the fore at 1:13 p.m. sitting at your desk, or 10:13 p.m. as you're folding chairs after an event, or 7:43 a.m. when you are taking a shower? How do you feel now? Tired eyes from scrolling or flipping through so many pages? It's OK to not be sure. Notice how you feel with these stories and questions

now in your body and mind. How will it impact your interactions with your practices, policies, and field? Breathe. Move.

While there are many directions for future research, it is important to appreciate what has been accomplished in this inquiry. We know more about the embodied and creative experiences of arts administrators, in all their passion, exhaustion, and connectivity. Practitioners have long felt these experiences as tacit and embodied knowledges. These feelings are making their way into public discourse, accelerated by the pandemic and renewed social justice efforts. There are already blogs, articles, social media handles, gray literature, and texts directly and indirectly connected to themes in this research. But once stamped with The Ohio State University's approval, this dissertation officially enters the dialogue in academic scholarship: conference presentations²³, search results in Google Scholar, future article publications in journals, and chapters in books. I look forward to finding ways for this scholarly discourse to interact with practitioner discourses of practice.

This inquiry demonstrates how the body *is* matters. The arts administrators in this study are interested in how they can concretely improve well-being for themselves and colleagues working in the nonprofit arts sector. They are interested in breaking stale, harmful norms and moving forward, centered on a 21st century, post-pandemic version of care. This inquiry demonstrates that arts administrators are creative in their daily

²³ Initial findings are technically already part of academic discourse through presentations at National Art Education Association's annual conferences, Ohio State Hayes Research Forum, and the Graduation Research in Art Education conference hosted by Ohio State, Penn State, and Teacher's College.

practices and long-term visions, but opportunities can be and feel limited. They labor to make creativity more accessible to artists and audiences. They flourish when they become the focus of being creative and doing creative inquiry.

This inquiry demonstrates that arts-based research has much to offer arts administration scholarship at every stage of the research process. From questions to frameworks to data to analysis, arts-based inquiry helps researchers notice details, see relations between parts, and seize the whole. Arts-based inquiry leaves a lingering caress, which spins out engagement, mutually absorbs scholar and participant, and performs for an outside audience, sharing experiences which blur lines between I/you/we. This inquiry also demonstrates that queer research is worth its salt and can tell us something about bodies and fields where it is not often considered.

As a critical inquiry, it demonstrates that arts administration scholarship can be fleshy and messy as a political, activist ontology. Just as participant collaborators want to question and change some of the field's norms, this research wants to question scholarly discourse, expanding its form and reimagining its function. Their experiences echo many service and care-based experiences outside arts administration, set apart by creative ontologies, epistemologies, being, and doing, as aspects worth embracing. This report is an advocacy document, listening to experiences and elevating other people's voices. It is also an activist document, embodying new research shapes and performing public pedagogies. We need both for arts administration practice and scholarship to move forward. I hope you feel and dialogue with these embodied, creative knowledges then re/act in your own spaces and times.

Lastly, I add reverberations from my final oral exam, lines of flight from committee members. This inquiry disrupts notions of what it means to be creative in arts administration, suggesting that an expansive reframing of being, becoming, and doing creativity in the field may encourage arts administrators to rethink its role in their embodied well-being. For all my talk about who/what is queer, I have a very Queer dissertation committee. I thought about the committee's technical role and purpose in this process, but naming and weaving a queer academic genealogy, or inviting them into formal interviews or a focus group may have created new layers of analysis. The next generation of arts administrators is likely to be much queerer than the statistics I've cited. This is certain to shift these conversations and it is imperative to mentor and nurture these identity markers. The privilege of whiteness is not a central point of analysis here, but it could be, and that critique is important for the nonprofit arts administration field. We discussed the differences between formal art education curricula and informal, drop-in experiences. This led to conversations about audiencing this work and advancing its tenets, such as the recommendation to tie creativity with professional development. How do we get people to show up for something outside a comfort zone or without a practical outcome? It may take personal invitations, embodied connections, and scaffolding.

Futures

This dissertation inquiry unearthed questions for a lifetime of un/learning. I scratch surfaces with the four formal questions guiding the research. As an in-discipline, arts administration continues reaching out along rhizomatic connections between people,

creativity, spaces, and power. Provocative questions are found throughout this document, juxtaposed with design and data. The following litany of questions are meant to inspire my own research and others interested in the intersection of arts administration, policy, education, bodies, creativity, practices, policies, and power. I hope after reading this you have developed a litany of your own questions to poke and prod in your own spaces with nested identities and perspectives. I will never answer all of these questions, and I look forward to hearing about any new, rhizomatic knowledges you uncover.

How do the embodied experiences of arts administrators affect the practice, policy, and field of nonprofit arts administration? Keep asking. Bodies are attractive, emotive, and relatable. How might I rethink interview protocols and survey forms to move more seamlessly and cogently from embodiment to the body and back? How can I/you/we disrupt and add to understandings of arts administrator experiences? The phenomenon of passion tax and its implications are missing from arts administration scholarship and worthy of exploration. More female and/or queer bodies need to breath in the pages of arts administration histories, stories worth honoring with likely implications for the field. What relations and shapes might form from phenomenological studies of arts administrators' daily tasks and office spaces?

What role does creativity play in the lives of arts administrators, and what might it teach us about the field's ontology and epistemology? Keep asking. Participant collaborators enjoyed making time to make art as part of a larger reflective process. How might additional understandings inform formal education curriculum and pedagogy, and ongoing professional development content for a field of lifelong learning bricoleurs?

Would explicitly infusing creative practices and approaches into the daily practices and discourse of practice in arts administration change how the work is done, why it's done, and what it accomplishes? Will more arts administration scholars consider applying arts-based research to their inquiries?

How can human-centered methodologies and critical theories advance scholarship, pedagogy, and practice for arts administration and the creative sector? Keep asking. How else can we be/do queer theory in arts administration? How can I/you/we spin out understandings of the embodied and creative experiences of arts administrators through the lenses of class, race, whiteness, gender, crip, Indigenous, and other critical theories? What strides are possible with more walking methods? How else can we deconstruct normative, political categorizations in quantitative methods and methodologies? Can a qualitative study well suited to inquiries about bodies and spaces and power be quantified in different ways? Do you strongly agree, agree, disagree, strongly disagree, have no opinion, hate or love this question? What can we learn from a post-qualitative inquiry, where methodology and methods are not used, data and validity exist in the ruins, and we re-orient thought beyond the empirical to the experimental?

As an educator, my work with students of all ages begets future studies of the who, what, where, when, how, and why of arts administration epistemologies and pedagogy. What are the embodied and creative experiences of future arts administrators in the academy? How and why do these experiences change over time? Does creativity expand or contract? Is their well-being enhanced or disparaged once they become professionals and leaders in the field? How can I infuse embodiment and creativity in my

pedagogy? How/does the academy support such a pedagogical approach? Where can I incorporate walking methods that take us outside the classroom and into public spaces? What about the bodies of arts administration faculty? What are their identities, labeled and beyond labels? How is their well-being? How do their embodied experiences with creativity affect their pedagogy?

Debrief

Breathe...

Stretch...

Work sounds like...

Whose bodies are near you?

Creativity is...

Breathe...

Stretch...

Time suggests...

How did you get here?

Queer becomes...

Breathe...

Stretch...

Arts administration is...

Where are you going next?

I have the power to...

Breathe...

Stretch...

The long [Goodbyes \[6:53\]](#) features the last 15-ish seconds of audio from 24 interviews.



Figure 44 De-Installation of Art and Art/ifacts After Trace Layer Play III Exhibit

*If my The Ohio State University account and research hyperlinks become inactive, please find much of this inquiry's content at <https://www.erinjhoppe.com/>.

References

- Ahmed, S. (2004). Collective feelings: Or, the impressions left by others. *Theory, Culture & Society*, 21(2), 25–42. <https://doi.org/10.1177/0263276404042133>
- Ahmed, S. (2006a). *Queer phenomenology: Orientations, objects, others*. Duke University Press.
- Ahmed, S. (2006b). The nonperformativity of antiracism. *Meridians*, 7(1), 104–126.
- Ahmed, S. (2007). ‘You end up doing the document rather than doing the doing’: Diversity, race equality and the politics of documentation. *Ethnic and Racial Studies*, 30(4), 590–609. <https://doi.org/10.1080/01419870701356015>
- Ahmed, S. (2012). *On being included: Racism and diversity in institutional life*. Duke University Press.
- Ahmed, S. (2015). Being in trouble: In the company of Judith Butler. *Lambda Nordica*, 2(3), 179–189.
- Albanesi, S., & Kim, J. (2021). *The Gendered Impact of the COVID-19 Recession on the US Labor Market* (Working Paper No. 28505; Working Paper Series). National Bureau of Economic Research. <https://doi.org/10.3386/w28505>
- American Alliance of Museums. (2021). *Ethics, standards, and professional Practices*. <https://www.aam-us.org/programs/ethics-standards-and-professional-practices/>
- American Civil Liberties Union. (2023). Mapping Attacks on LGBTQ Rights in U.S. State Legislatures. *ACLU / Issues / LGBTQ Rights*. <https://www.aclu.org/legislative-attacks-on-lgbtq-rights>
- Americans for the Arts. (2016). *Local Arts Agencies in America: 2016*.
- Americans for the Arts. (2017). *Arts & economic prosperity 5: The economic impact of nonprofit arts & cultural organizations & their audiences* [Economic impact].
- Americans for the Arts. (2022). *COVID-19 Pandemic Impact on The Arts: Research Update: January 19, 2022*. www.americansforthearts.org/node/103614

- Americans for the Arts. (2021). *Arts + social impact explorer*.
<https://ww2.americansforthearts.org/explorer>
- Anderton, M., & Pick, J. (1995). *Arts administration* (2nd ed.). Routledge.
<https://doi.org/10.4324/9780203474846>
- Appadurai, A. (1996). Disjuncture and difference in the global cultural economy. In *Modernity at large: Cultural dimensions of globalization* (pp. 27–47). University of Minnesota Press.
- ArtForum. (2020, April 24). *Arts Professionals Implore Museums to Retain Education Workers*. ArtForum. <https://www.artforum.com/news/arts-professionals-implore-museums-to-retain-education-workers-82799>
- Arts admins, who?* (n.d.). <https://u.osu.edu/hoppe.19/podcast/>
- Association of Arts Administration Educators. (2014). *Standards for arts administration graduate program curricula: A living document*. Association of Arts Administration Educators.
- Association of Arts Administration Educators. (2023). Graduate Standards in Arts Administration Education 2023 Drafts and Call for Feedback. *AAAE 2023 Draft Graduate Standards*. <https://aaae2023.wordpress.com/>
- Autry, L. T., & Murawski, M. (2019). Museums Are Not Neutral: We Are Stronger Together. *Panorama*, 5(2). <https://doi.org/10.24926/24716839.2277>
- Ballengue Morris, C., Chaatsmith, M. L., & Wallace, G. J. (2022). Earthworks rising: Emerging roles within collaborations for Indigenous knowledge. In C. B. J. Barnes & Warren (Eds.), *Replanting cultures: Community-engaged scholarship in Indian country*. SUNY Press.
- Barad, K. (2011). Nature's queer performativity. *Qui Parle*, 19(2), 121–158.
<https://doi.org/10.5250/quiparle.19.2.0121>
- Barad, K. (2015). TransMaterialities: Trans*/matter/realities and queer political imaginings. *GLQ: A Journal of Lesbian and Gay Studies*, 21(2–3), 387–422.
<https://doi.org/10.1215/10642684-2843239>
- Barone, T., & Eisner, E. (2006). Arts-Based Educational Research. In *Handbook of complementary methods in education research* (3rd ed., pp. 95–109). Routledge.
- Barrett, T. (1994). *Criticizing art: Understanding the contemporary*. Mayfield.

- Barrett, T. (2008). Two questions with variations. In P. Villeneuve (Ed.), *From Periphery to Center: Art Museum Education in the 21st Century* (p. 197). National Art Education Association.
- Barthes, R. (1977). The death of the author. In S. Heath (Trans.), *Image, music, text* (pp. 142–148). Fontana.
- Bastos, F., Daiello, V., Holland, K., & Luessen, C. (2013). Walking spaces for socially engaged arts-based research: Reflections and disruptions in practice. In F. Hernández-Hernández & R. Fendler (Eds.), *1st conference on arts-based and artistic research: Critical reflections on the intersection between arts and research* (pp. 185–194). University of Barcelona. hdl.handle.net/2445/45264
- Beam, M. (2018). *Gay, Inc.: The nonprofitization of queer politics*. University of Minnesota Press.
- Bendixen, P. (2000). Skills and roles: Concepts of modern arts management. *International Journal of Arts Management*, 2(3), 4–13.
- Berlant, L. (2011). *Cruel optimism*. Duke University Press.
- Berlant, L., & Warner, M. (1995). Guest column: What does Queer Theory teach us about X? *Publications of the Modern Language Association of America*, 110(3), 343–349. <https://doi.org/10.1632/S003081290005937X>
- Berner-Rodoreda, A., Bärnighausen, T., Kennedy, C., Brinkmann, S., Sarker, M., Wikler, D., Eyal, N., & McMahon, S. A. (2018). From doxastic to epistemic: A typology and critique of qualitative interview styles. *Qualitative Inquiry*, 26(3–4), 291–305. <https://doi.org/10.1177/1077800418810724>
- Bosman, J. (2022, May 14). The lost Americans. *The New York Times*. <https://www.nytimes.com/2022/05/14/us/covid-one-million-deaths.html>
- Braidotti, R., & Hlavajova, M. (2018). *Posthuman glossary*. Bloomsbury.
- Bresler, L. (2006a). Embodied narrative inquiry: A methodology of connection. *Research Studies in Music Education*, 27(1), 21–43. <https://doi.org/10.1177/1321103X060270010201>
- Bresler, L. (2006b). Toward connectedness: Aesthetically based research. *Studies in Art Education*, 48(1), 52–69. <https://doi.org/10.1080/00393541.2006.11650499>
- Britzman, D. P. (1995). Is there a queer pedagogy? Or, stop reading straight. *Educational Theory*, 45(2), 151–165. <https://doi.org/10.1111/j.1741-5446.1995.00151.x>

- Brkić, A. (2009). Teaching arts management: Where did we lose the core ideas? *The Journal of Arts Management, Law, and Society*, 38(4), 270–280. <https://doi.org/10.3200/JAML.38.4.270-280>
- Brkić, A. (2019). Death of the arts manager. In C. DeVereaux (Ed.), *Arts and cultural management: Sense and sensibilities in the state of the field* (pp. 75–88). Routledge, Taylor & Francis Group.
- Brown, M. T., Rosegrant, M., & Taing, M. (2021). Embodied, Intergenerational Knowledge: *American Journal of Arts Management*, 9.
- Buffington, M. L., & McKay, S. W. (Eds.). (2013). *Practice theory: Seeing the power of art teacher researchers*. National Art Education Association.
- Burford, J. (2017). Not writing, and giving ‘zero-f**ks’ about it: Queer(y)ing doctoral ‘failure.’ *Discourse: Studies in the Cultural Politics of Education*, 38(4), 473–484. <https://doi.org/10.1080/01596306.2015.1105788>
- Butler, J. (1990). *Gender trouble: Feminism and the subversion of identity*. Routledge.
- Butler, J. (1993). *Bodies that matter: On the discursive limits of “sex.”* Routledge.
- Butler, J. (2004). *Undoing gender*. Psychology Press.
- Butler, J. (2007). Subjects of sex/gender/desire. In *Gender trouble: Feminism and the subversion of identity* (p. 46). Routledge.
- Butler, J., & Athanasiou, A. (2013). *Dispossession: The performative in the political*. Polity Press.
- Butler-Kisber, L. (2017). Issues in qualitative inquiry. In *Qualitative inquiry: Thematic, narrative and arts-informed perspectives*. SAGE Publications, Inc. <https://doi.org/10.4135/9781526435408>
- Butler-Kisber, L., Allnutt, S., Furlini, L., Kronish, N., Markus, P., Poldma, T., & Stewart, M. (2002). Insight and voice: Artful analysis in qualitative inquiry. *Arts and Learning Research Journal*, 19(1), 127–166.
- Byrnes, W. J. (2022). *Management and the arts* (6th ed.). Routledge.
- Byrnes, W. J., & Brkić, A. (Eds.). (2020). *The Routledge companion to arts management*. Routledge, Taylor & Francis Group.
- Campbell, A., & Farrier, S. (2015). Queer practice as research: A fabulously messiness business. *Theatre Research International*, 40(1), 83–87.

- Cassell, D. L. (2020). Call for Submissions! Reflections From Queer Art Workers. *Hyperallergic*. <https://hyperallergic.com/564006/call-for-submissions-reflections-from-queer-art-workers/>
- Center for Arts Administration, Graduate School of Business. (1977). *A survey of arts administration training in the United States and Canada* [Survey]. University of Wisconsin-Madison.
- Center for Arts Administration, Graduate School of Business & Association of Arts Administration Educators. (1987). *Survey of arts administration training 1987-88* [Survey]. University of Wisconsin-Madison.
- Center for Arts Administration, Graduate School of Business & Association of Arts Administration Educators. (1989). *Survey of arts administration training 1989-90* [Survey]. University of Wisconsin-Madison.
- Cohen, C. J. (2008). Punks, bulldogs, and welfare queens: The radical potential of queer politics? In N. Giffney & M. J. Hird (Eds.), *Queering the non/human* (pp. 74–95). Ashgate Publishing Ltd.
- Coleman Wash, T. (2018). The ugly truth about arts institutions led by women of color. *HowlRound Theatre Commons*. <https://howlround.com/ugly-truth-about-arts-institutions-led-women-color>
- Committee of Enquiry. (1972). *Training arts administrators*. Arts Council of Great Britain.
- Comunian, R., & England, L. (2020). Creative and cultural work without filters: Covid-19 and exposed precarity in the creative economy. *Cultural Trends*, 29(2), 112–128. <https://doi.org/10.1080/09548963.2020.1770577>
- Craig, L. (2020). Coronavirus, domestic labour and care: Gendered roles locked down. *Journal of Sociology*, 56(4), 684–692. <https://doi.org/10.1177/1440783320942413>
- Cresswell, T. (2011). Defining place. In M. Himley & Fitzsimmons (Eds.), *Critical encounters with texts: Finding a place to stand* (7th ed., pp. 127–136). Pearson.
- Csikszentmihalyi, M. (1990). The domain of creativity. In M. A. Runco & R. S. Albert (Eds.), *Theories of creativity* (Vol. 115, pp. 190–212). SAGE Publications.
- Cuyler, A. (2017). Effect of diversity on U.S. arts managers' managerial level and salary. *American Journal of Arts Management*, 1–18.
- Cuyler, A. C. (2013). Affirmative action and diversity: Implications for arts management. *The Journal of Arts Management, Law, and Society*, 43(2), 98–105. <https://doi.org/10.1080/10632921.2013.786009>

- Cuyler, A. C. (2014). Critical issues for research in arts management. *ENCATC Journal of Cultural Management and Policy*, 4(1), 9–13.
- Cuyler, A. C. (2017a). A survey of arts management educators' teaching on diversity issues. *The Journal of Arts Management, Law, and Society*, 47(3), 192–202. <https://doi.org/10.1080/10632921.2017.1315352>
- Cuyler, A. C. (2017b). Diversity, Equity, & Inclusion (DEI) in the Cultural Sector: What's next? *Culture Work*, 21(3), 1–6.
- Cuyler, A. C. (2017c). U.S. executive arts managers: A descriptive analysis of their demographic diversity, salary & benefits, and job satisfaction. *Cultural Management: Science and Education*, 1(2), 79–86.
- Cuyler, A. C. (2021). *Access, diversity, equity, and inclusion in cultural organizations: Insights from the careers of executive opera managers of color in the U.S.* Routledge.
- Cuyler, A., C. (2015). An exploratory study of demographic diversity in the arts management workforce. *Grant Makers in the Arts Reader*, 16–19.
- Cuyler, A. C., & Heidelberg, B. M. (2014). Integrating Diversity into Arts Management Education. *American Journal of Arts Management*, 2(1), 1–10.
- Cuyler, A., Durrer, V., & Nisbett, M. (2020). Steadfastly white, female, hetero, and able-bodied: An international survey on the motivations and experiences of arts management graduates. *International Journal of Arts Management*, 22(3), 5–16.
- Das, S. (2020). Queer methodologies and social science. In N. A. Naples (Ed.), *Companion to Sexuality Studies* (pp. 95–121). Wiley-Blackwell.
- Davies, R., & Sigthorsson, G. (2013). *Introducing the creative industries: From theory to practice*. SAGE.
- de Certeau, M. (1999). Walking in the city. In S. During (Ed.), *The cultural studies reader* (pp. 126–133). Routledge, Taylor & Francis Group.
- de Sousa, E. M. (2017). Where is queer theory in organizational studies? *Sociology International Journal*, 1(4). <https://doi.org/10.15406/sij.2017.01.00021>
- Dear White American Theatre Collective. (2020). *We See You W.A.T.* We See You W.A.T. <https://www.weseeyouwat.com>
- Deleuze, G., & Guattari, F. (1987). *A thousand plateaus: Capitalism and schizophrenia* (B. Massumi, Trans.). University of Minnesota Press.

- Deleva, M. (2022, May 27). *2022 AAAE annual membership meeting*. Association of Arts Administration Educators Annual Conference, online.
- Denzin, N. K., & Lincoln, Y. S. (Eds.). (2005). *SAGE handbook of qualitative research* (3rd ed.). SAGE Publications, Inc.
- Derrida, J. (1987). The truth in painting. In G. Bennington & I. McLeod (Trans.), *The Truth in Painting*. University of Chicago Press.
- deSouza, A. (2018). *How art can be thought: A handbook for change*. Duke University Press.
- DeVereaux, C. (2009). Practice versus a discourse of practice in cultural management. *The Journal of Arts Management, Law, and Society*, 39(1), 65–72. <https://doi.org/10.3200/JAML.39.1.65-72>
- DeVereaux, C. (Ed.). (2019a). *Arts and cultural management: Sense and sensibilities in the state of the field*. Routledge, Taylor & Francis Group.
- DeVereaux, C. (2019b). Cultural management as a field. In C. DeVereaux (Ed.), *Arts and cultural management: Sense and sensibilities in the state of the field* (pp. 3–12). Routledge, Taylor & Francis Group.
- DeVereaux, C. (2020). Arts management: Reflections on role, purpose, and the complications of existence. In W. J. Byrnes & A. Brkić (Eds.), *The Routledge Companion to Arts Management* (pp. 15–25). Routledge, Taylor & Francis Group.
- Dewey, J. (1916). *Democracy and education*. Simon and Brown.
- Dewey, P. (2003). *From arts management to cultural administration: Occasional paper #27*. Social Theory, Politics, and the Arts conference.
- DiMaggio, P. (1987). *Managers of the arts: Careers and opinions of senior administrators of U.S. art museums, symphony orchestras, resident theatres, and local arts agencies* (1st ed). Seven Locks Press.
- Dorn, C. M. (1992). Arts administration: A field of dreams? *The Journal of Arts Management, Law, and Society*, 22(3), 241–251. <https://doi.org/10.1080/10632921.1992.9944406>
- Doty, M. (2001). *Still life with oysters and lemon: On objects and intimacy*. Beacon Press.
- Dubois, V. (2015). *Culture as a Vocation: Sociology of career choices in cultural management*. Routledge. <https://doi.org/10.4324/9781315744025>

- Dubois, V., & Lepaux, V. (2019). Towards a sociology of arts managers. In C. DeVereaux (Ed.), *Arts and cultural management: Sense and sensibilities in the state of the field* (pp. 39–58). Routledge, Taylor & Francis Group.
- Dutta, U. (2021). The politics and poetics of “fieldnotes”: Decolonizing ethnographic knowing. *Qualitative Inquiry*, 27(5), 598–607.
<https://doi.org/10.1177/1077800420935919>
- Eisner, E. W. (1998). *The enlightened eye: Qualitative inquiry and the enhancement of education practice*. Prentice Hall.
- Esposito, J., & Evans-Winters, V. (2022). *Introduction to intersectional qualitative research design*. SAGE Publications, Inc.
- Evans, M. D., & Knepper, H. J. (2022). Gender and nonprofit administration: Past, present and future. In P. M. Shields & N. S. Elias (Eds.), *Handbook on gender and public administration* (pp. 195–211). Elgar.
- Evans-Winters, V. E. (2019). *Black Feminism in qualitative inquiry: A mosaic for writing our daughter’s body* (1st ed.). Routledge. <https://doi.org/10.4324/9781351046077>
- Evard, Y., & Colbert, F. (2000). Arts management: A new discipline entering the millennium? *International Journal of Arts Management*, 2(2), 4–13.
- Faulk, L., Kim, M., Derrick-Mills, T., Boris, E., Tomasko, L., Hakizimana, N., Chen, T., Kim, M., & Nath, L. (2021). *Nonprofit trends and impacts 2021: National findings on donation trends from 2015 through 2020, diversity and representation, and first-year impacts of the COVID-19 pandemic*. Urban Institute.
- Feng, Z., & Savani, K. (2020). Covid-19 created a gender gap in perceived work productivity and job satisfaction: Implications for dual-career parents working from home. *Gender in Management: An International Journal, ahead-of-print*, Article ahead-of-print. <https://doi.org/10.1108/GM-07-2020-0202>
- Finley, S. (2005). Arts-based inquiry: Performing revolutionary pedagogy. In N. K. Denzin & Y. S. Lincoln (Eds.), *The Sage handbook of qualitative inquiry* (3rd ed., pp. 681–694). SAGE Publications Ltd.
- Finley, S. (2012). *Critical arts-based inquiry* (L. Given, Ed.). SAGE Publications, Inc. <https://doi.org/10.4135/9781412963909>
- Finley, S. (2017). Critical arts-based inquiry: Performances of resistance politics. In N. K. Denzin & Y. S. Lincoln (Eds.), *SAGE handbook of qualitative research* (5th ed., pp. 561–575). SAGE.

- Firebaugh, G. (2008). *Seven rules for social science research*. Princeton University Press.
- Flores, A. R., Langton, L., Meyer, I. H., & Romero, A. P. (2020). Victimization rates and traits of sexual and gender minorities in the United States: Results from the National Crime Victimization Survey, 2017. *Science Advances*, 6(40). <https://doi.org/10.1126/sciadv.aba6910>
- Florida, R., & Seman, M. (2020). *Measuring COVID-19's devastating impact on America's creative economy*. 32.
- Floyd, Q. (2020, November 11). The Failure of Arts Organizations to Move Toward Racial Equity. *Hyperallergic*. <https://hyperallergic.com/600640/the-failure-of-arts-organizations-to-move-toward-racial-equity/>
- Forsyth, S. (2022). On work. *Essays Volume 3*, 3(1), 55–63.
- Foucault, M. (1970). *The order of things*. Random House.
- Foucault, M. (1972). *The archaeology of knowledge* (A. M. Sheridan Smith, Trans.). Pantheon Books.
- Foucault, M. (1979). *Discipline and punish: The birth of the prison*. Vintage.
- Foucault, M. (1980). *The history of sexuality, Volume 1: An introduction* (R. Hurley, Trans.). Vintage Books.
- Foucault, M. (1999). Space, power and knowledge. In S. During (Ed.), *The cultural studies reader* (2nd ed., pp. 134–141). Routledge.
- Frenette, A., & Dowd, T. J. (2018). *Who stays and who leaves? Arts education and the career trajectories of arts alumni in the United States (working paper)*. National Endowment for the Arts.
- Frenette, A., Martin, N. D., & Tepper, S. J. (2018). Oscillate wildly: The under-acknowledged prevalence, predictors, and outcomes of multi-disciplinary arts practice. *Cultural Trends*, 27(5), 339–352. <https://doi.org/10.1080/09548963.2018.1534709>
- Garrity, C. (2019). Building a better workplace: Women+ increasingly abandon technical theatre over lack of parity and equity. *Theatre Design & Technology*, 22–31.
- Garvey, J. C., & Drezner, N. D. (2013). Alumni giving in the LGBTQ communities: Queering philanthropy. In N. D. Drezner (Ed.), *Expanding the donor base in higher education: Engaging non-traditional donors* (pp. 74–86). Routledge, Taylor & Francis Group.

- Gee, J. P. (2017). *The Routledge handbook of language and dialogue* (E. Weigand, Ed.). Routledge, Taylor & Francis Group.
- Giffney, N., & Hird, M. J. (Eds.). (2008). *Queering the non/human*. Ashgate Publishing
- Given, L. (2008a). Narrative analysis. In *The SAGE encyclopedia of qualitative research methods* (pp. 566–540). SAGE Publications, Inc.
<https://doi.org/10.4135/9781412963909>
- Given, L. (2008b). Place/Space in Qualitative Research. In *The SAGE Encyclopedia of Qualitative Research Methods e-book*. SAGE Publications, Inc.
<https://doi.org/10.4135/9781412963909>
- Given, L. (Ed.). (2012). Critical arts-based inquiry. In *The SAGE encyclopedia of qualitative research methods* (pp. 143–145). SAGE Publications, Inc.
<https://doi.org/10.4135/9781412963909>
- Glow, H., Kershaw, A., & Reason, M. (2021). Leading or avoiding change: The problem of audience diversification for arts organisations. *International Journal of Cultural Policy*, 27(1), 130–148. <https://doi.org/10/gmx3gc>
- Graham, L. J. (2011). The product of text and ‘Other’ statements: Discourse analysis and the critical use of Foucault. *Educational Philosophy and Theory*, 43(6), 663–674.
<https://doi.org/10.1111/j.1469-5812.2010.00698.x>
- Grannemann, H. (2020, September 1). Is there anybody out there? Yes. [Arts Journal]. *We the Audience*. <https://www.artsjournal.com/wetheaudience/2020/09/is-there-anybody-out-there-yes.html>
- Greenberger, A. (2019, May 31). ‘It’s Helpful to know all scales’: Online spreadsheet discloses museum workers’ salaries. *ARTnews.com*. <https://www.artnews.com/art-news/news/google-spreadsheet-museum-workers-disclose-salaries-12670/>
- Greensmith, C. (2018). (Unsettling) white queer complicities: Toward a practice of decolonization in queer organizations. *Intersectionalities*, 6(1), 16–36.
- Grosz, E. (2001). *Architecture from the outside: Essays on virtual and real Space*. MIT Press.
- Grosz, E. (2013). Experimental desire: Rethinking queer subjectivity. In D. E. Hall, A. Jagose, A. Bebell, & S. Potter (Eds.), *The Routledge Queer Studies Reader* (pp. 194–211). Routledge, Taylor & Francis Group.
- Halberstam, J. (2005). *In a queer time and place: Transgender bodies, subcultural Lives*. NYU Press.

- Halberstam, J. (2011). *The queer art of failure*. Duke University Press.
- Halberstam, J. (2018). Unbuilding Gender. *Places Journal*.
<https://doi.org/10.22269/181003>
- Hall, D. E., Jagose, A., Bebell, A., & Potter, S. (Eds.). (2013). *The Routledge queer studies reader*. Routledge, Taylor & Francis Group.
- Harding, N. (2020). Judith Butler: Theorist and political activist. In R. McMurray & A. Linstead (Eds.), *Morality, ethics and responsibility in organization and management* (p. 17). Routledge.
- Heidelberg, B. M. (2018). Conceptualizations of quality in arts management education. *Arts Management Newsletter*, 128, 25–29.
- Heidelberg, B. M. (2019a). Evaluating equity: Assessing diversity efforts through a social justice lens. *Cultural Trends*, 28(5), 391–403.
<https://doi.org/10.1080/09548963.2019.1680002>
- Heidelberg, B. M. (2019b). The professionalization of arts management in the United States: Are we there yet? *Cultural Management: Science and Education*, 3(1), 53–66. <https://doi.org/10.30819/cmse.3-1.06>
- Helwig, S., Varela, X., & Wilkerson, M. (2010). Widening perspectives: An overview of arts management study in the United States and Canada. *Arts Management Newsletter*, 98, 8–12.
- Henderson, K. L.-T., & Esposito, J. (2019). Using Others in the Nicest Way Possible: On Colonial and Academic Practice(s), and an Ethic of Humility. *Qualitative Inquiry*, 25(9–10), 876–889. <https://doi.org/10.1177/1077800417743528>
- Heracleous, L., & Jacobs, C. D. (2008). Understanding organizations through embodied metaphors. *Organization Studies*, 29(1), 45–78.
<https://doi.org/10.1177/0170840607086637>
- Herron, D. G., Hubbard, T. S., Kirner, A. E., Newcomb, L., Reiser-memmer, M., Robertson, M. E., Smith, M. W., Tulliw, L. A., & Young, J. S. (1998). The effect of gender on the career advancement of arts managers. *The Journal of Arts Management, Law, and Society*, 28(1), 27–40.
<https://doi.org/10.1080/10632929809597277>
- Hoppe, E. J. (2008). *The value of a student and community docent program: A case study at the Wexner Center for the Arts* [Thesis]. The Ohio State University.
- Howe, L. K. (1977). *Pink collar workers*. Putnam's.

- Irwin, R. L. (2013). Becoming A/r/tography. *Studies in Art Education*, 54(3), 198–215. <https://doi.org/10.1080/00393541.2013.11518894>
- Irwin, R. L., & de Cosson, A. (Eds.). (2002). *a/r/tography: Rendering self through art-based living inquiry*. Pacific Educational Press.
- Jacoby, S. M. (2004). *Employing bureaucracy: Managers, unions, and the transformation of work in the 20th century*. Psychology Press.
- Jaffe, S. (2021). *Work won't love you back: How our devotion to our jobs keeps us exploited, exhausted, and alone*. Bold Type Books.
- Jeffri, J. (1988). Notes from the Artplex: Research Issues in Arts Administration. *Journal of Arts Management and Law*, 18(1), 5–12. <https://doi.org/10.1080/07335113.1988.9942179>
- Jewell, S. (2015). 6 Skills Young Arts Managers Need to Have. *Clyde Fitch Report*. <https://www.clydefitchreport.com/2015/04/skills-young-arts-managers-nonprofit/>
- Jones, A. (2013). Introduction: Queer utopias, Queer futurity, and potentiality in quotidian practice. In *A critical inquiry into Queer utopias* (pp. 1–17). Palgrave Macmillan US. https://doi.org/10.1057/9781137311979_1
- Jung, Y. (2017). Threading and mapping theories in the field of arts administration: Thematic discussion of theories and their interdisciplinarity. *The Journal of Arts Management, Law, and Society*, 47(1), 3–16. <https://doi.org/10.1080/10632921.2016.1241970>
- Kaiser, M. M. (2008). *The art of the turnaround: Creating and maintaining healthy arts organizations*. University Press of New England.
- Kaufman, J. C. (2012). Counting the muses: Development of the Kaufman domains of creativity scale (K-DOCS). *Psychology of Aesthetics, Creativity, and the Arts*, 6(4), 298–308.
- Kenny, K. (2020). Lauren Berlant: Cruel Organizations. In R. McMurray & A. Linstead (Eds.), *Morality, ethics and responsibility in organization and management*. Routledge.
- Kim, J. Y., Campbell, T. H., Shepherd, S., & Kay, A. C. (2020). Understanding contemporary forms of exploitation: Attributions of passion serve to legitimize the poor treatment of workers. *Journal of Personality and Social Psychology*, 118(1), 121–148. <https://doi.org/10.1037/pspi0000190>
- Kinney, P. (2017). Walking interviews. *Social Research Update*, 67. https://grandmas-story.eu/media/com_form2content/documents/c3/a203/f38/SRU67.pdf

- Kirchberg, V., & Zembylas, T. (2010). Arts Management: A Sociological Inquiry. *The Journal of Arts Management, Law, and Society*, 40(1), 1–5. <https://doi.org/10.1080/10632921003641190>
- Kletchka, D. C. (2021a). Art museum educators: Who are they now? *Curator: The Museum Journal*, 64(1), 79–97. <https://doi.org/10.1111/cura.12399>
- Kletchka, D. C. (2021b). The epistemology of the basement: A queer theoretical reading of the institutional positionality of art museum educators. *Museum Management and Curatorship*, 1–11. <https://doi.org/10.1080/09647775.2021.1894595>
- Koenig, J. A. (2011). *Assessing 21st century skills: Summary of a workshop*. National Research Council, Division of Behavioral and Social Sciences and Education, Board on Testing and Assessment, Committee on the Assessment of 21st Century Skills.
- Krenn, M. L. (2017). *The history of the United States cultural diplomacy: 1770 to the present day*. Bloomsbury Academic.
- Krieger, C., & Mauldin, B. (2021). *Make or break: Race and ethnicity in entry-level compensation for arts administrators in Los Angeles County*. Los Angeles County Department of Arts and Culture with the Center for Business and Management of the Arts at Claremont University. www.lacountyarts.org/article/MakeOrBreak
- Kuesters, I. (2010). Arts managers as liaisons between finance and art: A qualitative study inspired by the theory of functional differentiation. *The Journal of Arts Management, Law, and Society*, 40(1), 43–57. <https://doi.org/10.1080/10632921003603976>
- Kuppers, P. (2015). Embodiment, environment, disability culture: Learning to feel ourselves in space. *Disability Studies*, 35(2). <http://dx.doi.org/10.18061/dsq.v35i2.4860>
- Kuppers, P. (2022). *Eco soma: Pain and joy in speculative performance encounters*. University of Minnesota Press.
- Kwan, S. (2013). Kinesthetic City: Dance and Movement in Chinese Urban Spaces. In *Bodily movement, place, and “identity” on city streets and dance floor*. Oxford University Press. <https://doi.org/10.1093/acprof:oso/9780199921515.001.0001>
- Lampela, L., & Check, E. (Eds.). (2002). *From our voices: Art educators and artists speak out about Lesbian, Gay, Bisexual, and Transgendered issues*. Kendall/Hunt Publishing Company.

- Lampert, N. (2015). *A people's art history of the United States: 250 years of activist art and artists working in social justice movements*. The New Press.
- Larson, J. (1996). *RENT*.
- Lather, P. (1986). Issues of validity in openly ideological research: Between a rock and a soft place. *Interchange*, 17(4), 63–84. <https://doi.org/10.1007/BF01807017>
- Lather, P. (2016). Top ten+ list: (Re)thinking ontology in (post)qualitative research. *Cultural Studies*, 16(2), 125–131.
- Lather, P., & St. Pierre, E. A. (2013). Post-qualitative research. *International Journal of Qualitative Studies in Education*, 26(6), 629–633. <https://doi.org/10.1080/09518398.2013.788752>
- Laughlin, S. (2017). Defining and transforming education: Association of Arts Administration Educators. *The Journal of Arts Management, Law, and Society*, 47(1), 82–87. <https://doi.org/10.1080/10632921.2016.1278186>
- Law, J. (2011, September 19). *What's wrong with a one-world world*. Center for the Humanities, Wesleyan University, Middletown, Connecticut.
- Le, V. (n.d.). *Nonprofit AF*. Nonprofit AF. Retrieved October 21, 2020, from <https://nonprofitaf.com/>
- Leavy, P. (2020). *Method meets art: Arts-based research practice* (3rd ed.). Guilford Publications.
- Leavy, P. (2023). *Re/Invention: Methods of social fiction*. The Guildford Press.
- Lee, S., Linett, P., & Silver Linett Audiences Research. (2013). *New Data Directions for the Cultural Landscape: Toward a Better-Informed, Stronger Sector*. Cultural Data Project.
- Leung, L. (2016). The creative other: Marginalization of and from the creative industries. *The Journal of Arts Management, Law, and Society*, 46(4), 200–211. <https://doi.org/10.1080/10632921.2016.1211050>
- Levy, R. (2015). *They Told Me Not to Take that Job: Tumult, Betrayal, Heroics, and the Transformation of Lincoln Center*. Public Affairs.
- Limbong, A. (2021, November 29). Arts workers across the country are unionizing. *NPR*. <https://www.npr.org/2021/11/29/1059861855/arts-workers-across-the-country-are-unionizing>

- Lincoln, Y., & Denzin, N. (2003). The revolution of representation. In Y. S. Lincoln & N. Denzin (Eds.), *Turning points in qualitative research: Tying knots in a handkerchief*. Altamira Press.
- Lincoln, Y. S. (1995). Emerging criteria for quality in qualitative interpretive research. *Qualitative Inquiry*, 1(3), 275–289.
- Lincoln, Y. S. (2001). *Audiencing research: Textual experimentation and targeting for whose reality? Getting Real: Representing Realities in Higher Education Research and Policy Studies*, Richmond, VA.
- Lingo, E. L., & Tepper, S. J. (2013). Looking back, looking forward: Arts-based careers and creative work. *Work and Occupations*, 40(4), 337–363. <https://doi.org/10.1177/0730888413505229>.
- Lipton, E. (2022, May 11). Trump completes sale of Washington hotel to investor group. *The New York Times*. <https://www.nytimes.com/2022/05/11/us/politics/trump-hotel-sale-washington.html>
- Logsdon, L. F. (2013). Questioning the role of “21st-century skills” in arts education advocacy discourse. *Music Educators Journal*, 100(1), 51–56. <https://doi.org/10.1177/0027432113499936>
- Lorde, A. (1984). *Sister outsider: Essays and speeches by Audre Lorde*. Crossing Press.
- Lyle, E., & Snowber, C. (2021). Walking as attunement: Being with/in nature as currere. *Journal of the Canadian Association for Curriculum Studies*, 18(2), 6–20. <https://doi.org/10.25071/1916-4467.40514>
- Macdonnell, J., & Bereson, R. (2020). Arts management and its contradictions. In W. J. Byrnes & A. Brkić (Eds.), *The Routledge Companion to Arts Management* (pp. 3–14). Routledge, Taylor & Francis Group.
- Mack, D. (2023, May 13). Opinion | Soft pants: The postpandemic benefit that’s here to stay. *The New York Times*. <https://www.nytimes.com/2023/05/13/opinion/soft-hard-pants.html>
- Mackney, M., & Young, T. (2021). Embracing the messiness: A creative approach to participatory arts evaluation. *Cultural Trends*, 1–19. <https://doi.org/10.1080/09548963.2021.2000330>
- MacNeill, K., Coles, A., Kokkinos, A., & Robertson, M. (2018). *Promoting Gender Equality Through The Arts and Creative Industries: A Review of Case Studies And Evidence* (p. 82). Victorian Health Promotion Foundation.

- Madeja, S. S. (1992). Kathryn Bloom and the genesis of the Arts in Education movement. *Art Education*, 45(4), 45. <https://doi.org/10.2307/3193334>
- Mandalaki, E., & Daou, E. (2020). (Dis)embodied encounters between art and academic writing amid a pandemic. *Gender, Work & Organization*. <https://doi.org/10.1111/gwao.12499>
- Mandel, B. (2017). *Arts/cultural management in international contexts*. Georg Olms Verlag AG. <https://hildok.bsz-bw.de/frontdoor/index/index/docId/650>
- Mangla, N. (2021). Working in a pandemic and post-pandemic period – Cultural intelligence is the key. *International Journal of Cross Cultural Management*, 21(1), 53–69. <https://doi.org/10.1177/14705958211002877>
- Mankin, L. D., Perry, R. W., Jones, P., & Cayer, N. J. (2006). *Executive directors of local arts agencies: Who are they?* 36(2), 19.
- Manning, E. (2009, February 4). *Queerly disrupting methodology*. Feminist Research Methods – An international Conference, Stockholm, Sweden.
- Maxwell, J. A. (1992). Understanding validity in qualitative research. *Harvard Educational Review*, 62, 279–300.
- McKay, S. W., & Keifer-Boyd, K. (2004). Steal this sign: A semiotic expedition into Dynamite Museum’s public pedagogy. In D. L. Smith-Shank (Ed.), *Semiotics and visual culture: Sights, signs, and significance*. National Art Education Association.
- McManus, D. (2022). *About Arts Hacker* [Blog/Resource]. Arts Hacker. <https://artshacker.com/about/>
- Moore, P. (2016). Big Data and structural organisation in major arts bodies: An evolving ethnographic method. *Cultural Trends*, 25(2), 104–115. <https://doi.org/10.1080/09548963.2016.1170945>
- Morgan, D. L. (2008). Sampling, Sample Frame, Sample Size. In L. Given (Ed.), *The SAGE Encyclopedia of Qualitative Research Methods* (pp. 798–801). SAGE Publications, Inc. <https://doi.org/10.4135/9781412963909.n411>
- Nanni, G. (2011). Time, empire and resistance in settler-colonial Victoria. *Time & Society*, 20(1), 5–33.
- National Endowment for the Arts. (1988). *Toward civilization: A report on arts education*. National Endowment for the Arts. <https://eric.ed.gov/?id=ED300287>

- National Endowment for the Arts. (2012). *How art works: The National Endowment for the Arts' five-year research agenda, with a system map and measurement model*. National Endowment for the Arts.
- National Endowment for the Arts. (2019). *Artists and other cultural workers: A statistical portrait*. National Endowment for the Arts.
https://www.arts.gov/sites/default/files/Artists_and_Other_Cultural_Workers.pdf
- National Endowment for the Arts. (2022a). *New Data Show Economic Impact of COVID-19 on Arts & Culture Sector*. National Endowment for the Arts. h
- National Endowment for the Arts. (2022b). *Quick Facts*.
- Nguyen, T. (2017). *Queering Australian museums: Management, collections, exhibitions, and connections*. <https://ses.library.usyd.edu.au/handle/2123/18169>
- Nieuwenhuis, M., Knight, C., Postmes, T., & Haslam, S. A. (2012). The relative benefits of green versus lean space: Three field experiments. *Journal of Experimental Psychology: Applied*, 20(3), 199–214.
- Novak-Leonard, J. L., Skaggs, R., & Robinson, M. (2021). Innovative and artistic: Conceptions of creativity among the American public. *Poetics*, 101599.
<https://doi.org/10.1016/j.poetic.2021.101599>
- Novak-Leonard, J., Rugg, G., Robinson, M., & Bradburn, N. (2020). *Self-perceptions of creativity & arts participation, United States, 2018* (Version v1) [Data set]. ICPSR - Interuniversity Consortium for Political and Social Research.
<https://doi.org/10.3886/ICPSR37853.V1>
- Novak-Leonard, J., & Skaggs, R. (2017). Public perceptions of artists in communities: A sign of changing times. *Artivate*, 6(2), 5–22.
- Ohio Arts Council. (2022). *Annual report FY2021*. Ohio Arts Council.
<https://oac.ohio.gov/aboutthecouncil>
- Ohio Citizens for the Arts. (2018). *Ohio's creative economy: The economic impact of arts and creative industries*.
- Pallasmaa, J. (2001). Lived space embodied experience and sensory thought. *The Visible and the Invisible, OASE*, 58, 13–34.
- Paquette, J., & Redaelli, E. (2015). *Arts management and cultural policy research*. Palgrave-MacMillan.

- Parker, C., Scott, S., & Geddes, A. (2019). Snowball Sampling. In *SAGE Research Methods Foundations*. SAGE Publications Ltd.
<https://doi.org/10.4135/9781526421036831710>
- Parker, M. (2001). Fucking management: Queer, theory and reflexivity. *Ephemera: Theory & Politics in Organization*, 1(1), 36–53.
- Pe Benito, K. (2020). Queer art workers reflect: KT Pe Benito wants more space to dream. *Hyperallergic*. <https://hyperallergic.com/569125/kt-pe-benito-wants-more-space-to-dream/>
- Peterson, R. A. (1987). From impresario to arts administrator: Formal accountability in nonprofit cultural organizations. In P. DiMaggio (Ed.), *Nonprofit Enterprise in the Arts: Studies in Mission and Constraint* (pp. 161–183). Oxford University Press.
- Pillow, W. S. (1997). Exposed methodology: The body as deconstructive practice. *International Journal of Qualitative Studies in Education*, 10(3), 349–363.
<https://doi.org/10.1080/714858243>
- Pillow, W. S. (2003). “Bodies are dangerous”: Using feminist genealogy as policy studies methodology. *Journal of Education Policy*, 18(2), 145–159.
<https://doi.org/10.1080/0268093022000043083>
- Pillow, W. S. (2015). Policy temporality and marked bodies: Feminist praxis amongst the ruins. *Critical Studies in Education*, 56(1), 55–70.
<https://doi.org/10.1080/17508487.2015.971331>
- Powell, K., Ballengee-Morris, C., Garoian, C., & Cornwall, J. (2017). Sound walking for moving potentials. *Visual Arts Research*, 43(2), 107–118.
- Pullen, A., & Rhodes, C. (2015). Ethics, embodiment and organizations. *Organization*, 22(2), 159–165. <https://doi.org/10.1177/1350508414558727>
- Rabinow, P. (Ed.). (1984). *Foucault reader*. Pantheon Books.
- Raicovich, L. (2021). *Culture strike: Art and museums in an age of protest*. Verso.
- Redaelli, E. (2012). American cultural policy and the rise of arts management programs: The creation of a new professional identity. In J. Paquette (Ed.), *Cultural policy, work and identity: The creation, renewal and negotiation of professional subjectivities* (pp. 145–159). Taylor & Francis Group.
- Redaelli, E. (2013). Directors of undergraduate arts management programs: Shaping their administrative roles. *The Journal of Arts Management, Law, and Society*, 43(2), 115–117. <https://doi.org/10.1080/10632921.2012.727774>

- Redaelli, E., & Paquette, J. (2016). Who is writing about cultural policy and arts management? *CultureWork: A Periodic Broadside for Arts & Culture Workers*, 20(3).
- Reese, W. J. (2001). The origins of progressive education. *History of Education Quarterly*, 41(1), 1–24.
- Rendon, J. (2021, January 12). *Why women don't get ahead at nonprofits*. The Chronicle of Philanthropy. www.philanthropy.com/article/why-women-dont-get-ahead
- Rentschler, R., & Shilbury, D. (2008). Academic assessment of arts management journals: A multidimensional rating survey. *International Journal of Arts Management*, 10(3), 60–71.
- Rhodes, M. (1961). An analysis of creativity. *The Phi Delta Kappan*, 42(7), 305–310. <https://www.jstor.org/stable/20342603>
- Richardson, J. T. E., & Kletchka, D. C. (2022). Museum education for disability justice and liberatory access. *Journal of Museum Education*, 47(2), 138–149. <https://doi.org/10.1080/10598650.2022.2072155>
- Richardson, L., & St. Pierre, E. A. (2018). Writing: A method of inquiry. In N. K. Denzin & Y. S. Lincoln (Eds.), *The SAGE Handbook of Qualitative Research* (5th ed., pp. 1410–1444). SAGE Publications, Inc.
- Ripley, A. T. (2022). Museum unions and social change: Reopening with solidarity. *Museological Review*, 25, 147–158.
- Rumens, N. (2017). Queering lesbian, gay, bisexual and transgender identities in human resource development and management education contexts. *Management Learning*, 48(2), 227–242. <https://doi.org/10.1177/1350507616672737>
- Rumens, N., de Souza, E. M., & Brewis, J. (2019). Queering Queer Theory in management and organization studies: Notes toward queering heterosexuality. *Organization Studies*, 40(4), 593–612. <https://doi.org/10.1177/0170840617748904>
- Russek, H., Thornton, J., & Chambers, C. (2022). *Embracing our Future: Social Purpose Leadership in 2030*. Creative Futures Studio Inc. & The Leadership Lab.
- Sanders III, J. H. (1999). Dissertation as performance [Art Script] (Take Three). *International Journal of Qualitative Studies in Education*, 12(5), 541–562. <https://doi.org/10.1080/095183999235944>



- Sanders, III, J. H. (2002). Unthinking heteronormative practices in arts administration. In L. Lampela & E. Check (Eds.), *From our voices: Art educators and artists speak out about Lesbian, Gay, Bisexual, and Transgendered issues*. Kendall/Hunt.
- Sanders III, J. H. (2018). Queer Vibrant Matters: Remarks on Nick Cave's Community Engagement. *Visual Culture & Gender*, 13, 20–44.
- Sanders III, J. H., & Ballengee-Morris, C. (2008). Troubling the IRB: Institutional Review Boards' impact on art educators conducting research involving human subject. *Studies in Art Education*, 49(4), 311–327.
- Sanders III, J. H., Rhoades, M., Cosier, K., & Wolfgang, C. N. (2020). Big Gay Church VARchive: Decade One. *Visual Arts Research*, 46(1), 44. <https://doi.org/10.5406/visuartsrese.46.1.0044>
- Sawyer, R. K. (2011). *Explaining creativity: The science of human innovation*. Oxford University Press.
- Schmid, D. W., & McGreevy-Nichols. (2021). Building the dance community virtually during COVID-19. *Arts Education Policy Review*. <https://www.tandfonline.com/doi/full/10.1080/10632913.2021.1931598>
- Sedgwick, E. K. (1991). Queer and now. In D. E. Hall, A. Jagose, A. Bebell, & S. Potter (Eds.), *The Routledge queer studies reader* (pp. 3–17). Routledge, Taylor & Francis Group.
- Sigurjónsson, N. (2019). Silence in cultural management. In C. DeVereaux (Ed.), *Arts and Cultural Management: Sense and Sensibilities in the State of the Field* (pp. 205–225). Routledge, Taylor & Francis Group. <https://doi.org/10.4324/9781315164205>
- Sikes, M. (2000). Higher education training in arts administration: A millennial and metaphoric reappraisal. *Journal of Arts Management, Law and Society*, 30(2), 91–101.
- Singer, L. (1993). *Erotic welfare: Sexual theory and politics in the age of epidemic* (J. Butler & M. MacGrogan, Eds.). Routledge.
- Sinner, A., Leggo, C., Irwin, R. L., Gouzouasis, P., & Grauer, K. (2006). Arts-based educational research dissertations: Reviewing the practices of new scholars. *Canadian Journal of Education*, 29(4), 1223–1270.
- Skaggs, R. (2020). A networked infrastructure of cultural equity? Social identities in the missions of Local Arts Agencies. *The Journal of Arts Management, Law, and Society*, 1–16. <https://doi.org/10.1080/10632921.2020.1845890>

- Skaggs, R., Hoppe, E. J., & Burke, M. J. (2023). Out of office: The broader implications of changing spaces and places in arts-based work during the COVID-19 pandemic. In I. Woodward, J. Haynes, P. Berkers, A. Dillance, & L. Golemo (Eds.), *Remaking culture and music spaces. Affects, infrastructures, futures* (pp. 88–101). Routledge.
- Small, M. L., & Calarco, J. M. (2022). *Qualitative literacy: A guide to evaluating ethnographic and interview research*. University of California Press.
- Small, Z. (2022, February 21). U.S. museums see rise in unions even as labor movement slumps. *The New York Times*.
<https://www.nytimes.com/2022/02/21/arts/design/museums-unions-labor.html>
- Smith, G. A. (1969). Arts administrator need and potential in New York state features: Councils and counsel. *Performing Arts Review*, 1(1), 127–190.
- Snowber, C. (2016). *Embodied inquiry: Writing, living and being through the body*.
- Solnit, R. (2000). *Wanderlust: A history of walking*. Penguin Books.
- Solomon, B. M. (1985). *In the company of educated women: A history of women and higher education in America*. Yale University Press.
- Southwick, S. M., Bonanno, G. A., Masten, A. S., Panter-Brick, C., & Yehuda, R. (2014). Resilience definitions, theory, and challenges: Interdisciplinary perspectives. *European Journal of Psychotraumatology*, 5(1), 25338.
<https://doi.org/10.3402/ejpt.v5.25338>
- Springgay, S., Irwin, R. L., & Kind, S. (2008). A/R/Tographers and Living Inquiry. In J. Knowles & A. Cole (Eds.), *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues* (pp. 83–92). SAGE Publications, Inc. <https://doi.org/10.4135/9781452226545.n7>
- Springgay, S., & Truman, S. E. (2019). *Walking methodologies in a more-than-human world: Walking lab*. Routledge.
- St. Pierre, E. A. (2011). Post qualitative research: The critique and the coming after. In N. K. Denzin & Y. S. Lincoln (Eds.), *SAGE handbook of qualitative inquiry* (4th ed., pp. 611–635). SAGE.
- St. Pierre, E. A. (2021). Why post qualitative inquiry? *Qualitative Inquiry*, 27(2), 163–166. <https://doi.org/10.1177/1077800420931142>
- St. Pierre, E. A., & Pillow, W. S. (Eds.). (2000). *Working the ruins: Feminist poststructural theory and methods in education*. Routledge.

- Stahl, J., & Tröndle, M. (2019). Toward a practical theory of managing the arts. In C. DeVereaux (Ed.), *Arts and cultural management: Sense and sensibilities in the state of the field* (pp. 247–266). Routledge, Taylor & Francis Group.
- Stankiewicz, M. A. (1982). The Creative Sister: An Historical Look at Women, the Arts, and Higher Education. *Studies in Art Education*, 24(1), 48–56.
<https://doi.org/10.1080/00393541.1982.11653516>
- Stein, T. S. (2019). *Racial and Ethnic Diversity in the Performing Arts Workforce*. Routledge. <https://doi.org/10.4324/9781315642314>
- Stewart, K. (2007). *Ordinary affects*. Duke University Press.
- Sullivan, A. (2018). *Identity and the cultural workforce*. Grantmakers in the Arts. <https://www.giarts.org/article/identity-and-cultural-workforce>
- Sullivan, K., & Mauldin, B. (2020). *Accessibility and the Arts—Reconsidering the role of the artist* (p. 60). Los Angeles County Department of Arts and Culture with the Center for Business and Management of the Arts at Claremont University.
- Sullivan, N. (2003). *A critical introduction to queer theory*. New York University Press.
- Sullivan, N., & Middleton, C. (2019). *Queering the museum* (1st ed.). Routledge. <https://doi.org/10.4324/9781351120180>
- Tierney, W. G. (1997). *Academic outlaws: Queer theory and cultural studies in the academy*. SAGE Publications, Inc.
- Tierney, W. G. (1998). Life history's history: Subjects foretold. *Qualitative Inquiry*, 4(1), 49–70.
- Trace layer play. (2023). *About the collective*. Trace Layer Play Collective. <https://sites.google.com/view/trace-layer-play/home>
- Triggs, V., Irwin, R. L., & Leggo, C. (2014). Walking art: Sustaining ourselves as arts educators. *Visual Inquiry*, 3(1), 21–34. https://doi.org/10.1386/vi.3.1.21_1
- Varela, X. (2013). Core consensus, strategic variations: Mapping arts management graduate education in the United States. *The Journal of Arts Management, Law, and Society*, 43(2), 74–87. <https://doi.org/10.1080/10632921.2013.781561>
- Vo, A. (2020, August 5). Defund arts administration. *Cult Plastic*. cultplastic.com/2020/08/05/defund-arts-administration/
- Waite, S. (2017). *Teaching queer: Radical possibilities for writing and knowing*. University of Pittsburgh Press.

- Weiss, M. (2020). Hope and despair in the Queer nonprofit industrial complex. *GLQ: A Journal of Lesbian and Gay Studies*, 26(2), 343–345.
<https://doi.org/10.1215/10642684-8141886>
- Werner, K. (2019). In Praise, In Praise of the Radio Autoethnography: A Radio Collage. *Qualitative Inquiry*, 25(6), 561–562. <https://doi.org/10.1177/1077800418801374>
- Westermann, M., Sweeney, L., & Schonfeld, R. (2015). *Art museum staff demographic survey*. The Andrew W. Mellon Foundation. <https://doi.org/10.18665/sr.310935>
- Western Museums Association. (2018). *Where are the women?*
<https://westmuse.org/articles/where-are-women>
- Wilson, G., & Maume, D. (2014). Men’s mobility into management from blue collar and white collar jobs: Race differences across the early work-career. *Social Science Research*, 46, 117–129.
- Wolfbrown. (2020, June 30). *Alan Brown: New Details Emerging On Interest in Digital Performances*. Audience Outlook.
<https://www.audienceoutlookmonitor.com/post/alan-brown-new-details-emerging-on-interest-in-digital-performances>
- Wolfgang. (2020). Editor’s Note: Queering Art Education. *Visual Arts Research*, 46(1).
<https://doi.org/10.5406/visuartsrese.46.1.000v>
- Wright, A. (2016). Organizational routines as embodied performatives: A communication as constitutive of organization perspective. *Organization*, 23(2), 147–163.
<https://doi.org/10.1177/1350508414533165>
- Wyszomirski, M. J. (1995). The politics of art policy: Subgovernment to issue network. In K. V. Mulcahy & M. J. Wyszomirski (Eds.), *America’s Commitment to Culture Government and the Arts* (pp. 47–76). Westview Press.
- Wyszomirski, M. J. (2002). Arts and culture. In L. M. Salamon (Ed.), *The state of nonprofit America* (pp. 187–218). Brookings Institution Press.
- Wyszomirski, M. J. (2013). Shaping a triple-bottom line for nonprofit arts organizations: Micro-, macro-, and meta-policy influences. *Cultural Trends*, 22(3–4), 156–166.
<https://doi.org/10.1080/09548963.2013.817645>

Appendix A: Institutional Review Board Approval Letter

 THE OHIO STATE UNIVERSITY	Office of Responsible Research Practices
	300 Research Administration building 1960 Kenny Road Columbus, OH 43210-1063
	ortp.osu.edu
02/02/2022	
Study Number: 2022E0111 Study Title: Embodied experiences of nonprofit arts administrators: A queer, critical arts-based inquiry	
Principal investigator: James Sanders Date of determination: 02/02/2022	
Qualifying exempt category: #2a	
Dear James Sanders,	
The Office of Responsible Research Practices has determined the above referenced project exempt from IRB review.	
Please note the following about this determination:	
<ul style="list-style-type: none">• Retain a copy of this correspondence for your records.• Only the Ohio State staff and students named on the application are approved as Ohio State investigators and/or key personnel for this study.• Simple changes to personnel that do <u>not</u> require changes to materials can be submitted for review and approval through Buck-IRB.• No other changes may be made to exempt research (e.g., to recruitment procedures, advertisements, instruments, protocol, etc.). If changes are needed, a new application for exemption must be submitted for review and approval prior to implementing the changes.• Records relating to the research (including signed consent forms) must be retained and available for audit for at least 5 years after the study is closed. For more information, see university policies, Institutional Data and Research Data.• It is the responsibility of the investigators to promptly report events that may represent unanticipated problems involving risks to subjects or others.	
This determination is issued under The Ohio State University's OHRP Federalwide Assurance #00006378. Human research protection program policies, procedures, and guidance can be found on the ORRP website .	
Please feel free to contact the Office of Responsible Research Practices with any questions or concerns.	
Jacob Stoddard stoddard.13@osu.edu (614) 292-0526	
	

Interview Procedures, Protocol, and Privacy

Embodied experiences of nonprofit arts administrators: A queer, critical arts-based inquiry

PI: James H. Sanders, III | Co-Investigator: Erin J. Hoppe

We anticipate no risks, harms, and/or discomforts expected in this research. There is no financial requirement to participate. Participants are not asked to divulge sensitive information. Participants will be anonymous unless they consent to declare their identity. Participants must be adults aged 18 and older who can provide informed consent for themselves. No testing will be performed in this research. No research participants will be monitored during the research.

Interviews will be conducted in a time and place agreed upon by the research participant, at their convenience. This time can be rescheduled, and location changed if requested. If conducted via the OSU Carmen Zoom online platform, the participant will conduct the interview in a place of their choosing, determining their own privacy. The researcher will conduct the interview in their home office, with no one else in the closed-door room. If conducted in person, the researcher will suggest a quiet, private location such as a reserved library room to provide privacy. If conducted while taking a walk (a theoretical component of the research methodology), walks will take place in outdoor spaces such as a park or neighborhood where close encounters with others will be minimal or in passing so that no one hears the content of the conversation. Protocol includes starting interviews by checking participant comfort and making applicable adjustments, with time allotted for a break midway through each interview. Any participant may elect to stop participating at any time and do so without penalty. Interviews will be conducted over the course of several months and are intended to last no more than 90 minutes.

The researcher will not divulge information that could harm a participant's career or life. Participants will be offered multiple opportunities to member check content. Participants are not asked sensitive information. Because they are human, participants are expected to experience emotions during an interview which reflects on their life and career. If the participant expresses discomfort that has been triggered by the line of inquiry, the researcher will offer to end the interview at that time. Participants are encouraged to consider the research process a valuable opportunity to reflect on their

profession and create artwork. Participants contribute to the field of knowledge about the profession of arts administration.

Interview Procedures

Pre-Interview:

- Provide overview of study and discussion
- Consent form sent for review, completion, and signatures.
- Confirm interview time and location.
- Test technology for issues / bugs / repairs

Interview #1 (in-person or via OSU Zoom, 90 minutes)

- Orally review interview procedure, consent form (collect), field questions/concerns
- Confirm interviewee's comfort, adjust as needed.
- Conduct interview.
- Schedule Interview #2
- Upload data to secure/encrypted storage.
- Researcher reflection time – personal journal / artmaking for a/r/tography
- Transcribe interviews within 48 hours.
- Share transcript with participant and principal investigator for review.

Interview #2 (Walking, in-person or via OSU Carmen Zoom, 90 minutes)

- Recap Interview #1
- Conduct interview.
- Co-determine personal work/creative practice/reflection before next meeting
- Schedule Interview #3
- Upload data to secure/encrypted storage
- Researcher reflection time – personal journal / artmaking for a/r/tography
- Transcribe interviews within 48 hours.
- Share transcript with participant and principal investigator for review

Interview #3 (in-person or via OSU Zoom, 90 minutes)

- Recap Interview #2
- Conduct interview.
- Co-create for a/r/tography
- Co-determine if additional creative time and/or follow up is necessary
- Share next steps and timeline for remaining research.
- Upload data to secure/encrypted storage.
- Researcher reflection time – personal journal / artmaking for a/r/tography
- Transcribe interviews within 48 hours.
- Share transcript with participant and principal investigator for review.

Post-Interview Analysis

- Compile and review notes, researcher reflections, reflexive participant statements
- Analyze recordings and data for themes.
- Compare themes with literature and connect findings.
- Construct a/r/tographic creative outputs, e.g., creative writing, visual art, audio, media
- Share final dissertation with interviewees.

Interview Protocol

These questions are meant to serve as a guide and means to anchor the conversation and inquiry, leaving space/s for tangential discussion, interviewee interest/s, and new developments or insights that occur between interviews and throughout data collection.

Interview #1 – Getting to know you.

1. Tell me about yourself/ves (how you see you, how others see you).
2. Tell me about your journey into arts administration.
 - How did you get your job?
3. What is your purpose as an arts administrator?
4. What is your role as an arts administrator?
5. Tell me about your work and its space/s.
 - Workplace culture, authenticity, safety, precarity
6. What does your work taste, smells, feels, sounds, look like?
7. Tell me about your relationship with colleagues.
8. Tell me about your relationship to the field – professional associations and professional development, for example.
9. How has your life changed due to COVID-19?
<Take a Break>
10. Which institutional policies/practices affect you?
11. How do you affect institutional policies/practices?
12. What are you satisfied/dissatisfied with in your career?
13. What are important issues facing the nonprofit arts sector today?
14. What are some of your interests, hobbies, passions?

Interview #2 – Walking with concepts and theories.

Discuss the following concepts in relation to arts administration.

1. Describe where we/you are walking.
 - Is there anything queer about this space/time?
 - Note changes/events/happenings during the walk.
2. Memories – formative, art, career, COVID-19, social justice
3. Missions, Visions, Strategic Plans, Professional Organizations, Organizational cultures
4. Motivations, Challenges, Risks, Rewards

5. Agency & Power & Norms
<Take a Break>
6. Creativity, Research, Education
7. Embodiment, Gender, Sexuality
8. Time
9. Identity & Queer Theory
10. What do you know about arts administration? How do you know?

Interview #3 – Co-creating and Reflecting.

1. Co-creating and workshopping.
2. Tell me about yourself/ves (how do you see yourself? How do others see you?)
3. What is your purpose / role as an arts administrator?
<Take a Break>
4. Discussion and response to the research process.
5. Discussion and response to the creative process.
6. How can this process and research benefit other arts administrators?
7. What hasn't been considered in this process that opens future research?
8. What haven't we discussed about arts administration and life as an arts administrator that matters to you?

Privacy

Knowledge of participants will be minimized, and privacy maintained by limiting the number of researchers collecting information to one. Only the Co-Investigator (Hoppe) will conduct interviews and is the only person with access to the website that houses online submissions. Data will be handled, managed, protected, and accessed by a single individual, the Co-Investigator. Data accessed and reviewed by the Principal Investigator will be de-identified unless the participant has consented to be identified. Information will be maintained electronically. Interviews will be audio recorded using the OSU Carmen Zoom function or a portable recording device. Recordings will be made without direct or indirect identifiers (Research Exempt, Category 2) and downloaded from devices to an external, portable hard drive promptly after interviews. This drive will be stored in a fireproof lock box and stored in the Co-Investigator's home. Electronic files will be named with de-identified codes (e.g., Interview1A_date). If a recording takes place via Zoom, participants will be asked to de-identify themselves as Zoom participant to a non-descript name such as "Interview 1A." Email communication will take place through the researchers' OSU.edu email account, which has an encrypted two-factor authentication. Any physical data such as co-created artwork or journal notes will be kept locked inside the Co-Investigator's home.

Appendix C. Consent Form, Interviews

The Ohio State University Consent to Participate in Research

Study Title: Embodied experiences of nonprofit arts administrators: A queer, critical arts-based inquiry

Researcher: James H. Sanders III, PhD
Erin J. Hoppe, MA

Sponsor: n/a

This is a consent form for research participation. It contains important information about this study and what to expect if you decide to participate.

Your participation is voluntary.

Please consider the information carefully. Feel free to ask questions before making your decision whether or not to participate. If you decide to participate, you will be asked to sign this form and will receive a copy of the form.

Purpose: You are invited to participate in a research study about the embodied experience of arts administration and how such a lived experience impacts the policy, practice, and profession of arts administration.

Procedures/Tasks: You will be asked to speak about your personal and embodied experience as an arts administrator; how this lived experience impacts the policy, practice, and profession of arts administration; the impact of COVID-19 and social justice movements on your work/life; and trends in the cultural sector. You will be asked to work with the researcher to personally create and co-create visual, written, and other artwork which synthesizes these experiences. Interviews will be audio recorded. Images and sounds of the art created will be included in the study.

Duration: Approximately twelve (12) hours or less. This includes up to or more than three (3) 90-minute interviews over the course of four months, scheduled at a time and location of your convenience, as well as individual time to develop artwork/reflect and review data and findings before publication.

You may leave the study at any time. If you decide to stop participating in the study, there will be no penalty to you, and you will not lose any benefits to which you are otherwise entitled. Your decision will not affect your future relationship with The Ohio State University.

Risks and Benefits: There are minimal risks associated with this study. The benefits which may be reasonably expected to result from this study include a personally reflective process about your personal and career goals, engaging in a creative production of artwork, and heightened visibility of the profession of arts administration.

Confidentiality: Efforts will be made to keep your study-related information confidential. However, there may be circumstances where this information must be released. For example, personal information regarding your participation in this study may be disclosed if required by state law. Also, your records may be reviewed by the following groups (as applicable to the research):

- Office for Human Research Protections or other federal, state, or international regulatory agencies.
- The Ohio State University Institutional Review Board or Office of Responsible Research Practices.

Your anonymous information may be used or shared with other researchers without your additional informed consent.

Indicate Yes or No:

I confirm that I am eligible to participate in this research study. This means I am a female-identifying adult (age 18 or older), who lives in the United States, and works as an arts administration professional at a non-profit organization.

Yes No

I give consent to be audio recorded during this study.

Yes No

I give consent for artwork created during this study to be photographed and used in findings as part of dissertation data/reference materials and republished in subsequent publications during the research and subsequent publications.

Yes No

Your identity will remain anonymous in this study and any publication associated with the study unless you elect to have your identity declared. How do you wish to be represented in this study?

Anonymous Identified

Incentives: There is no financial compensation for participating in this research project.

Participant Rights: You may refuse to participate in this study without penalty or loss of benefits to which you are otherwise entitled. If you are a student or employee at Ohio State, your decision will not affect your grades or employment status.

If you choose to participate in the study, you may discontinue participation at any time without penalty or loss of benefits. Discontinuation will not alter your relationship with the researchers.

By signing this form, you do not give up any personal legal rights you may have as a participant in this study.

An Institutional Review Board responsible for human subjects research at The Ohio State University reviewed this research project and found it to be acceptable, according to applicable state and federal regulations and University policies designed to protect the rights and welfare of research participants. This study has been determined Exempt from IRB review.

Signing the consent form

I have read (or someone has read to me) this form, and I am aware that I am being asked to participate in a research study. I have had the opportunity to ask questions and have had them answered to my satisfaction. I voluntarily agree to participate in this study. I am not giving up any legal rights by signing this form. I will be given a copy of this form.

Printed name of person obtaining consent

Signature of person obtaining consent

AM/PM

Date and time

Investigator/Research Staff

I have explained the research to the participant or his/her representative before requesting the signature(s) above. There are no blanks in this document. A copy of this form has been given to the participant or his/her representative.

Printed name of person obtaining consent

Signature of person obtaining consent

AM/PM

Date and time

Contacts and Questions:

For questions, concerns, or complaints about the study, or you feel you have been harmed as a result of study participation, you may contact Dr. James H. Sanders, III (Principal Investigator) at sanders-iii.1@osu.edu. For questions about your rights as a participant in this study or to discuss other study-related concerns or complaints with someone who is not part of the research team, you may contact the Office of Responsible Research Practices at 1-800-678-6251.

Appendix D. Consent Form, Call for art/ifacts

Consent Form

Study Title: Embodied Experiences of Nonprofit Arts Administrators: A Queer, Critical Arts-Based Inquiry; Protocol #2022E0014

Researchers: Erin J. Hoppe (Co-Investigator), MA & James, H. Sanders, III, PhD (Principle Investigator)

This is a consent form for research participation. It contains important information about this study and what to expect if you decide to participate.

Your participation is voluntary.

Please consider the information carefully. Feel free to ask questions before making your decision whether or not to participate.

Purpose: You are invited to participate in a research study about the embodied experience of arts administration and how such a lived experience impacts the policy, practice, and profession of arts administration.

Procedures/Tasks: You will be asked to submit a digital file/s (or weblink) of an artifact representing your personal and embodied experience as an arts administrator in response to a sector wide call for participation to arts administrators. Artifact file/s may include images, text, or multi-media. You must hold personal intellectual ownership of the file/s submitted or must exist in open-source or open-commons licensing spaces. You may not submit materials to which copyright, patent, trade secret, trademark or license is held by another entity.

Duration: Approximately three (3) hours or less. This includes your review of the call for participation, development or collection of digital file/s, and the time it takes to review this consent for participation, and submit file/s via the online form at <https://u.osu.edu/hoppe.19>.

You may leave the study at any time. If you decide to stop participating in the study, there will be no penalty to you, and you will not lose any benefits to which you are otherwise entitled. Your decision will not affect your future relationship with The Ohio State University.

Risks and Benefits: There are minimal risks associated with this study. The benefits which may be reasonably expected to result from this study include a personally reflective process about your personal and career goals, engaging in a creative production of artwork, and heightened visibility of the profession of arts administration.

Confidentiality: We will work to make sure that no one sees your online responses without approval. But, because we are using the Internet, there is a chance that someone could access your online responses without permission. In some cases, this information could be used to identify you.

The Ohio State University Office of the Chief Information Officer uses an IDP Calculator to determine security of submitting the information requested and deemed it acceptable for submission through <https://u.osu.edu/hoppe.19/artadmin> (S2-Internal). Access to information submitted here is controlled by login credentials, a two-step authentication process, and is limited solely to the Researcher.

Also, there may be circumstances where this information must be released. For example, personal information regarding your participation in this study may be disclosed if required by state law. Also, your records may be reviewed by the following groups (as applicable to the research): Office for Human Research Protections or other federal, state, or international regulatory agencies; The Ohio State University Institutional Review Board or Office of Responsible Research Practices.

Your anonymous information may be used or shared with other researchers without your additional informed consent.

Incentives: There is no financial compensation for participating in this research project.

Participant Rights: You may refuse to participate in this study without penalty or loss of benefits to which you are otherwise entitled. If you are a student or employee at Ohio State, your decision will not affect your grades or employment status. If you choose to participate in the study, you may discontinue participation at any time without penalty or loss of benefits. Discontinuation will not alter your relationship with the researchers. By agreeing to participate and signing this form, you do not give up any personal legal rights you may have as a participant in this study.

An Institutional Review Board responsible for human subjects research at The Ohio State University reviewed this research project and found it to be acceptable, according to applicable state and federal regulations and University policies designed to protect the rights and welfare of research participants. This study has been determined Exempt from IRB review.

Providing Consent: I have read (or someone has read to me) this page and I am aware that I am being asked to participate in a research study. I have had the opportunity to ask questions and have had them answered to my satisfaction. I voluntarily agree to participate in this study. I am not giving up any legal rights by agreeing to participate.

To print or save a copy of this page, select the print button on your web browser.

Please click the button below to proceed and participate in this study. You will be required to indicate consent for use of your file/s in the dissertation and indicate use of your identity or anonymity in the submit form. If you do not wish to participate, please close your browser window.

Appendix E. Art/ifact Entries, Plain Text

Name: Melody Reed (Figure 25)

What is your art/ifact? How did it come to be? Photos from an ED's office. I think female Executive Directors have the most wonderful collection of things in their office. One of my great joys has been curating mine.

Describe your role and purpose as an arts administrator. Proud to be an ED of a thriving arts non-profit! I love being surrounded by artists and feeding off their energy. I repay their kindness by taking care of the "business-y" things that make them bang their heads against desks.

Title: Executive Director, Glass Axis

Years of experience: Off and on 20+ years

Highest level of education: Bachelor's Degree

Primary art form your job serves: Glass Studio and gallery

Gender: Female

Race/Ethnicity: Caucasian

Labels are often inadequate. Tell me about yourself. Most everything is collected over my entire career. I'm especially proud of the badge collection of every arts-related conference I've ever attended!

Do you identify as LGBTQIA2+? No

Do you identify as a person with a disability? No

Location: Work in Columbus, OH, live in Washington Court House, OH

Comments, questions, ideas, concerns?

Name: Anonymous 1 (Figure 26)

What is your art/ifact? How did it come to be? Photo - created for 2011 annual campaign at Dublin Arts Council

Describe your role and purpose as an arts administrator.

Title: Director of Engagement

Years of experience: 37

Highest level of education: Bachelor's

Primary art form your job serves: Visual art

Gender: Female

Race/Ethnicity: Caucasian

Labels are often inadequate. Tell me about yourself. This photo captures the essence of my lived experience as an arts administrator...we're posed in the same fashion as "Sanguine Standing Stone"...and we are always hopeful! This was an annual campaign funding photo. So much of what we do is based in trying to fund projects. However, it also represents our team spirit, our organizational culture, creativity and willingness to

think differently and not take ourselves too seriously...right down to D'Art the gallery cat.

Do you identify as LGBTQIA2+? No

Do you identify as a person with a disability? No

Location: Dublin, Ohio

Comments, questions, ideas, concerns?

Name: Jane D'Angelo (Figure 27)

What is your art/ifact? How did it come to be? Yoga Ball/I use this ball while working at home and on many zooms and webinars. I can stretch my back, sit ups and other inventive exercises as breaks and even during work. It helps to relax and energize myself.

Describe your role and purpose as an arts administrator. Plan, implement, evaluate all programming for a dance service organization for Ohio

Title: Executive Director, OhioDance

Years of experience: 18

Highest level of education: Bachelor of Science in Business administration and Certificate of Special Studies in Administration and Management

Primary art form your job serves: Dance

Gender: Femal

Race/Ethnicity: White/Italian

Labels are often inadequate. Tell me about yourself. My practice is dance and the movement arts.

Do you identify as LGBTQIA2+? no

Do you identify as a person with a disability? no

Location: Westerville, OH

Comments, questions, ideas, concerns? How can we share more broadly the value of arts in our daily lives, in particular dance and movement arts.

Name: Anonymous 2 (Figure 28)

What is your art/ifact? How did it come to be? It is the power point for a snapshot session at the KC LEAD conference in 2017. My job as an arts administrator is keeping on top of trends in the field of accessibility and compliance. Everything from signage to sign language, compliance to artistic choices. Access covers it all. This snapshot session was packed each time...everyone eager come up with welcoming messaging.

Describe your role and purpose as an arts administrator.

Title: Director, Office of Accessibility and VSA

Years of experience: 39

Highest level of education: JD

Primary art form your job serves: Performing Arts

Gender: Female

Race/Ethnicity: Jewish

Labels are often inadequate. Tell me about yourself.

Do you identify as LGBTQIA2+? No

Do you identify as a person with a disability? Not yet

Location: Virginia

Comments, questions, ideas, concerns?

Name: Elizabeth Labbe-Webb (Figure 29)

What is your art/ifact? How did it come to be? My art/ifact are photos of my current office, really just the back corner of an open room. These photos show the combination of my artistic and my professional selves. Quirky enough but with most of the things expected from a professional. Notice the stuffed abominable snowman and the tie dyed lab coat.

Describe your role and purpose as an arts administrator. Success facilitator

Title: Executive Director and CEO

Years of experience: 30

Highest level of education: MBA

Primary art form your job serves: Dance

Gender:

Race/Ethnicity:

Labels are often inadequate. Tell me about yourself. It is often hard to balance the working artist with the arts administrator.

Do you identify as LGBTQIA2+?

Do you identify as a person with a disability? yes

Location: Georgia

Comments, questions, ideas, concerns?

Name: Anonymous 3 (Figure 30)

What is your art/ifact? How did it come to be? My desk on a Monday morning, reading email while listening to an advocacy webinar,

Describe your role and purpose as an arts administrator. Executive Director

Title:

Years of experience: 30

Highest level of education: Bachelor of Arts

Primary art form your job serves: Arts service organization - disability services

Gender: Female

Race/Ethnicity: White

Labels are often inadequate. Tell me about yourself. Experienced nonprofit manager in the arts.

Do you identify as LGBTQIA2+? No.

Do you identify as a person with a disability? No.

Location: Raleigh, NC

Comments, questions, ideas, concerns?

Name: Anonymous 4 (Figure 31)

What is your art/ifact? How did it come to be? This is a selection of the photos I've taken in preparation for and while facilitating in gallery and art making museum programming. This group of photos was taken during the month of March 2022, as the museum transitions back into in person programming after the global pandemic.

Describe your role and purpose as an arts administrator. I work with many different kinds of people to help them feel connected to art. I love to use multisensory tools to enhance people's experience

Title: Manager of Accessibility and Gallery Programming

Years of experience: 7

Highest level of education: BFA Art History

Primary art form your job serves: museum

Gender: female

Race/Ethnicity: white

Labels are often inadequate. Tell me about yourself. I wear many hats as an art museum educator. I am very passionate about making art accessible to all ages, demographics and ability levels. These images represent my quest for joy and balance during this time of transition.

Do you identify as LGBTQIA2+? no

Do you identify as a person with a disability? no

Location: Cincinnati

Comments, questions, ideas, concerns? Best of luck with all your research

Name: Molly Cairney (Figure 32)

What is your art/ifact? How did it come to be? Accessible Expressions Ohio installation sketches: Our organization hosts an annual traveling exhibition of artworks by artists with disabilities. Starting in 2021 we opened the exhibition in a museum for the first time. This means we have to map out all the artwork and hang it. I used to work in galleries where I did a ton of art installation and I have always mapped them out on little scraps of paper. This year I didn't have my notebook with me so I used my iPad and Apple Pencil to sketch out each wall and keep my measurement notations.

Describe your role and purpose as an arts administrator. I am a creative space maker. I seek ways to make creativity possible for people where they might not have been a possibility before. People have self-limiting beliefs about what creativity might mean in their life, they encounter barriers to access when t

Title: Executive Director, Art Possible Ohio

Years of experience: 8 ish

Highest level of education: Masters

Primary art form your job serves: Advocacy

Gender: Female

Race/Ethnicity: White

Labels are often inadequate. Tell me about yourself.

Do you identify as LGBTQIA2+? No

Do you identify as a person with a disability? No
Location: Pataskala, Ohio 43062
Comments, questions, ideas, concerns?

Name: Anonymous 5 (Figure 33)

What is your art/object? How did it come to be? glass egg paper weight. about 3 inches tall. was given to me in 2019 by a co worker who was retiring

Describe your role and purpose as an arts administrator. Art & Creative Director
Title:

Years of experience: 24

Highest level of education: BSID

Primary art form your job serves: theater

Gender: F

Race/Ethnicity:

Labels are often inadequate. Tell me about yourself.

Do you identify as LGBTQIA2+? no

Do you identify as a person with a disability? no

Location: 43215

Comments, questions, ideas, concerns?

Name: Alexandra Coon (Figure 34)

What is your art/object? How did it come to be? a photograph of the Massillon Museum showing the place where the 1933 building meets the 2018 structure; I elaborated upon how it came to be in another answer below.

Describe your role and purpose as an arts administrator. I've recently come to realize the best way to describe my role is that of a matchmaker: I enjoy connecting people to experiences and ideas; I love connecting people and organizations to one another where I see creative endeavors may develop; I am unafraid

Title: Executive Director

Years of experience: 11

Highest level of education: Masters, art history

Primary art form your job serves: museum

Gender: female

Race/Ethnicity: Caucasian

Labels are often inadequate. Tell me about yourself. When I was given the opportunity to take part in the life of the Massillon Museum as an intern nearly 21 years ago, I felt privileged to have been given access to the collections, the archives, the people who worked there, the patrons, the partners, and the experiences. After interning for one semester, I was hired to help part-time as a weekend staff keyholder and in the education department. The Museum was absent a registrar and curator at the time, and I was also provided the opportunity to explore the collections, assist with research, and run the education department. I eventually assumed responsibility for managing the front desk volunteers, and started graduate school to study art history. After three years

helping in any department I could to learn all that I could, I was a semester away from earning my masters degree, and was hired as the curator full-time. I loved this job. I loved the people, the volunteers, and the collections. I was grateful to have been encouraged and mentored by men and women who wanted me to succeed, and who appreciated my work ethic, desire to learn, and what I was able to contribute to the growth of the institution. It did not take long for me to feel accepted, and part of something which I knew had great potential to evolve. I continued my studies in collections management and aspired to become part of transforming the Museum's collections care, research, and exhibition programs. I dug in deep and was extremely happy; there were infinite possibilities awaiting me in the depths of the collections and the institutions and people with whom we could partner to create interesting exhibitions.

And one day, the position of executive director was vacant, and a search began. Nothing could have been further from my aspirations than to manage the Museum as its key administrator. My goal was to assist the board in helping locate a visionary leader who would allow me and my colleagues the freedom to keep dreaming and developing new and exciting programs and making discoveries tied to the objects in our care and the artists and makers and history to which they were connected. But it did not take long before I grew concerned at the lack of inspiring candidates from which the board would choose. One of the finalists offended me greatly with his cavalier attitude and misogynistic comments. A mentor of mine, a former board member, phoned me one day while I was installing an exhibition in the gallery and said, "You need to apply. You need to be the next leader of this organization. You can shape it to your vision, and you will lead it well." I was shocked. Never had I conceived of directing this organization. I had pigeonholed myself into the curatorial realm. I was not at all unhappy in my position and I had unfinished research projects I was excited to pursue. But he saw something in me I'd not seen in myself. And I decided to follow his instinct instead of mine. After all, I regarded him among the smartest, most genuine people I knew. And he had always treated me fairly, and respectfully. Eleven years later, I've had the great honor of building a team of the most creative, invested, talented, wonderful people I know. Many will continue on beyond their life at MassMu to do great things. Others will transition to new leadership positions, perhaps even assuming mine one day.

The artifact I've selected is one that reflects the completion of Massillon Museum's 18,000 square-foot expansion in 2019. A \$6.2 million project, it was developed because a team of remarkable people came together and transformed a dream into reality. I'm a strong believer in placemaking; in business, and in many other facets of life, we have to create the spaces that comprise the fabric of our life and work environments. In arts management, we cannot leave it to others to create these spaces for us. The acquisition of the adjacent buildings was something dreamed up before I was promoted to executive director; it had been a shared dream for some time. But at one of my breakfast meetings with a woman who served at the time as the Museum's board chair, I was asked when we were going to pursue acquisition of the building next door and start this expansion, officially. And, there it was. The words were put into the

air, and they were very real, and I was at the helm, so it was up to me to set things in motion. And, nine years later, we completed our building. Much heartache, headache, hard work, and celebration occurred during the course of this amazing project. Generous donors and invested campaign chairs, dedicated staff and board, incredible volunteers and an amazingly supportive community made it all possible. This new building and the historic one to which it is attached reflects, for me, the culmination of multiple generations of families and several iterations of staffs and boards which built upon the visions of their predecessors and knew how great an impact on the life of the Massillon community this cultural anchor and community gathering space would have. And I am honored and extremely proud to have been a part of this phase of the Museum's evolution. Never could I have imagined as an intern, in my final semester of undergraduate studies, upon walking up the brick pathway to the Massillon Museum for the very first time after having gotten lost trying to locate it pre-GPS and smartphones that one day I'd have the great privilege of directing its future.

Sent in follow up email on June 1 I was remiss in noting within my reflection how important the expansion effort was in allowing MassMu to engage in greater DEAI initiatives. More space allowed development of our Sensory Room; and more space required more staff to activate it, which led to hiring new talent and more diverse perspectives, which led to greater discourse and more bandwidth to address deficits in diversity among staff and partners, as well as within our collections and educational content; highlighted opportunities to develop new internal policies relating to DEAI; and more capacity for active accessibility efforts through outreach and programming..

Do you identify as LGBTQIA2+? no

Do you identify as a person with a disability? no

Location: North Canton, Ohio

Comments, questions, ideas, concerns?

Name: Sara Lawrence-Sucato (Figure 35)

What is your art/ifact? How did it come to be? My art/ifact is a photo of me performing a self-choreographed solo titled "Integrated" from February 11, 2022. My experiences with Dancing Wheels have been an integral part of my life and dance career. In this piece, my relationship with the wheelchair is reflected upon. This prose accompanies the program note for this piece:

See her there Infinite woman with blue eyes and garnet in her heart Stick with her for a while For she is on a great journey. by Sara Lawrence-Sucato

Photo credit: Dale Dong [Photo ID: A white female dancer in a red unitard with pulled back dark hair kneels sideways with arms lifted leaning her back against the frame of an inverted wheelchair.]

Describe your role and purpose as an arts administrator. As an artist, teacher, and arts administrator, I am committed to moving people.

Title: Rehearsal Director, Director of Outreach, School Administrator (currently working to combine roles into one title Director of Education)

Years of experience: 16

Highest level of education: Bachelor of Art in Dance; working on Master of Science in Organizational Leadership

Primary art form your job serves: dance

Gender: Female

Race/Ethnicity: White

Labels are often inadequate. Tell me about yourself.

Do you identify as LGBTQIA2+? no

Do you identify as a person with a disability? yes

Location: Cleveland, Ohio

Comments, questions, ideas, concerns? I am excited for your research. Thank you for including me.

Name: Anonymous 6 (Figure 36)

What is your art/ifact? How did it come to be? A bouquet of pink, yellow, and cream colored roses hangs from the basement ceiling to dry.

Describe your role and purpose as an arts administrator. As an artist, teacher, and arts administrator, I am committed to moving people.

Title: Rehearsal Director, Director of Outreach, School Administrator (currently working to combine roles into one title Director of Education)

Years of experience: 16

Highest level of education: Bachelor of Art in Dance; working on Master of Science in Organizational Leadership

Primary art form your job serves: dance

Gender: Female

Race/Ethnicity: White

Labels are often inadequate. Tell me about yourself. These flowers I chose to keep as a memento of my last performance on contract as a dancer with The Dancing Wheels Company.

Do you identify as LGBTQIA2+? no

Do you identify as a person with a disability? yes

Location: Cleveland, Ohio

Comments, questions, ideas, concerns?

Name: Anonymous 7 (Figure 37)

What is your art/ifact? How did it come to be? Bracelet stack, curated by me. Each bracelet has meaning and I rarely leave the house with this wrist entirely bare.

Describe your role and purpose as an arts administrator. Program/dept director at an arts org

Title:

Years of experience: 15+

Highest level of education: Masters

Primary art form your job serves: multi disciplinary contemporary art

Gender: F

Race/Ethnicity: Caucasian

Labels are often inadequate. Tell me about yourself.

Do you identify as LGBTQIA2+? No

Do you identify as a person with a disability? No

Location: 43214

Comments, questions, ideas, concerns?

Name: Anonymous 8 (Figure 38)

What is your art/ifact? How did it come to be? It is a photo of collage my son made. I gave him some cut out scraps construction paper with shapes to form flowers and clouds and grass on contact paper. He made instead an abstract collage creating almost nothing I had envisioned.

Describe your role and purpose as an arts administrator. Create and administer public facing programs

Title: Director of Progrqms

Years of experience: 8

Highest level of education: MA Art Ed

Primary art form your job serves: Advocacy, service, pd, film, visual art

Gender: F

Race/Ethnicity: White

Labels are often inadequate. Tell me about yourself. Over the past three years, as an arts administrator, deep diving into a new field, I've had to learn to let go of my own expectation and others' expectations of me. I've been working remotely with my child beside thanks to the pandemic. I've had to learn to work quickly, absorb quickly, evaluate quickly, process quickly. I've had to accept, because I'm working a dual role as an admin/mom that my work will be not a good as it could be, even though I desperately want to learn as much as I can in my field and push forward relevant and useful programs with integrity and less vanity. I have had to except that isolation is now part of my work and some colleagues are judging me simply because our lives do not intersect in the way they wish. It was such a wonder to be hired into my role. And I felt I had the pieces to build something great in my career. But they've become wild and scattered. And so I've had to learn to take pride in them. And let them be. And accept that I am true to my client and participants. I give them attention and make sure they know I hear them and see them and value them. I try to create programs that are digestible and useful. I care deeply about my organization's mission. So where others might see a chaotic image or random shape, I see the pieces I've worked hard to cut and paste- and they may not be forming anything concrete or whole- they are at least still present and on the same page.

Do you identify as LGBTQIA2+? No

Do you identify as a person with a disability? No

Location: 43203

Comments, questions, ideas, concerns?

Name: Anonymous 9 (Figure 39)

What is your art/object? How did it come to be? Jean Jacket with buttons attached on the front and back. My parents gave it to me in 5th grade. I've added the buttons throughout my whole life.

Describe your role and purpose as an arts administrator. Growing up in theater, I've always just wanted to be around theater-if not on stage then anything that was needed I signed up. From box office to security and catering-there's a magical energy I feel whenever I'm in a place that has a stage. Once I starte

Title: Self-Employment as a Consultant

Years of experience: about 20 years

Highest level of education: Masters

Primary art form your job serves: Ranges from theatre, state arts agencies, then museums, also-State Fair stages

Gender: Female

Race/Ethnicity: White

Labels are often inadequate. Tell me about yourself. My brain works better when things are organized. This jacket has been an organizer of all the buttons/pins I've received throughout most of my life. It represents the many adventures I've had including roles/jobs, performances I've seen, and a little bit of politics. It is very heavy and can no longer be worn. The jacket is a terrific representation of the many experiences I bring to my work which I draw upon, while I also recognize the weight of the jacket, and the desperate need to curate or "focus" the memories that will help me be more effective in my work.

Do you identify as LGBTQIA2+? Ally

Do you identify as a person with a disability? Neurodiverse

Location: Columbus, Ohio

Comments, questions, ideas, concerns? Please feel free to reach out if you have any questions or would like more information. Thank you!