

## Pentacle Launches Administrative Resource Team (ART)

Pentacle is pleased to announce the launch of Administrative Resource Team (ART) a groundbreaking two-year research and direct services program for New York City dance artists.

Through this program, Pentacle will draw from its forty-year history in the field to examine the direct benefits and impact of intensive bundled administrative services on artists' development, growth and sustainability.

Beginning, in 2017, and with major support from The Scherman Foundation's Rosin Fund, Mertz Gilmore Foundation, Howard Gilman Foundation, and governmental funding\* Pentacle is providing capacity building support to eight NYC-based dance artists in the form of one-on-one mentorship, 24 months of bundled administrative support, and grant funds to use toward implementation of their artistic visions. ART offers bundled services – giving each artist 10 hrs a week of administrative work per year and 100 hours of mentorship per year for two years– which allows them to be more effective at doing what they do best, making works of art.

A second group of eight artists are participating as a comparison group, receiving monetary funds but no direct services. By the end of the study, Pentacle anticipates that by serving artists in multiple management areas over an extended period of time, their infrastructure will stabilize and their capacity will grow, as compared to similar artists without access to these bundled services.

*“Pentacle’s ART study will unearth valuable information about the extent to which this model of bundled administrative services helps small dance companies progress in the short run, and the extent to which an immersive relationship with administrative experts and mentors builds internal capacity that the artists can apply effectively to organizational viability and artistic success post-study. The data will be broadly useful to dance artists, service organizations and funders.” – Joan Finkelstein, Executive Director, Harkness Foundation for Dance*

**Artist Selection:** In order to conduct research and receive productive results from the study, Pentacle needed to select two groups of artists that were as alike as possible. Program evaluator and arts researcher, Hollis Headrick( Arts and Cultural Strategies) facilitated a panel of six professionals, including funders, artists, managers, and presenters that reviewed 81 responses to the initial RFP, selecting 32 artists based solely on their artistic merit, to submit full applications. A second panel then reviewed the applications for artistry and administrative need before selecting the final 16 artists. Each artist in the final selection received assessments on their current fiscal, capacity and artistic needs by outside assessors. These evaluations and multiple factors were reviewed by a team of evaluators and Pentacle staff so that the two cohorts mirrored each other. The artists were then divided into the following capacity-building and comparison groups.





- Capacity-building cohort: Jeremy McQueen/The Black Iris Project; Stefanie Batten Bland/Company SBB; Raja Feather Kelly/The Feath3r Theory; Francesca Harper/The Francesca Harper Project; Kimberly Bartosik/daela; Davalois Fearon/Davalois Fearon Dance; Will Rawls; and Antonio Ramos/Antonio Ramos and the Gang Bangers.
- Comparison cohort: Andre M. Zachery/Renegade Performance Group, Bryan Strimpel & Shaina Branfman/B.S. Movement, John Zullo/Zullo Raw Movement, Marjani Forte-Saunders/Marjani Forte & Works, Miro Magloire/New Chamber Ballet, Ni'Ja Whitson/The NWA Project, Pam Tanowitz/Pam Tanowitz Dance, and Zoe Rabinowitz/Yaa Samar! Dance Theatre.

[Click here](#) to learn more about the ART mentors, research methodology, and the artists participating in the study.

### **Key Points & Immediate Impact:**

- While the RFP was not aimed at any one racial or ethnic group, the 16 NYC dance artists participating in ART are extremely diverse demographically; a majority are artists of color and/or women-led companies.
- Of the 81 responses to the RFP, there were no mid-sized dance companies, confirming our assumption that this pool of artists is shrinking. There were many small organizations with budgets of \$25,000 or less, and a handful of large companies with budgets over \$750,000, but almost no applicants in between.
- By sending out weekly “opportunity” emails, ART Administrators have helped two artists get into the final rounds for a Residency at the National Center for Choreography at the University of Akron.
- One artist has received major project funding through a grant written with her ART Administrator.

Artists who have existed on the economic and cultural margins lack the resources and opportunities to grow artistically and sustain a career in the arts. ART is breaking down that pattern to ensure that a wider community of artists – including artists of color – have access to the resources essential for their growth and success.

\* Additional support from the National Endowment for the Arts and New York City Department of Cultural Affairs