

“ **Managing Arts Organizations** is a must-read for artists who want to create, manage, and produce the arts.

- CARL COFIELD

CHAIR OF THE NYU GRADUATE ACTING PROGRAM, TISCH SCHOOL OF THE ARTS ”

MANAGING ARTS ORGANIZATIONS



DAVID ANDREW SNIDER

ABOUT THE BOOK Things have changed, to say the least. The arts field is resizing, recombining, rethinking. Gone are the days of long term subscribers and reliable audiences. Arts organizations must become more flexible, adaptive, and nimble to survive and thrive in today's world. Arts managers must engage, adapt, and innovate. Great management invites creativity. Vibrant artistry welcomes strong management. *Managing Arts Organizations* can help.

In *Managing Arts Organizations*, David Andrew Snider provides a playbook for navigating arts management in this new era and seeks to inspire a new generation of arts managers. Each chapter is focused on a specific topic, with principles, stories, exercises, advice, and best practices related to that topic. The appendix includes eight case studies, each illuminating issues in arts management via a real world scenario or organization. These narratives will enhance the reader's understanding of topics including financial management, marketing, programming, Diversity, Equity, and Inclusion efforts, and accessibility across multiple disciplines.

ABOUT THE AUTHOR David Andrew Snider has more than twenty-five years of experience as a director, educator, producer, and administrator. Currently he is the executive and artistic director of the Hubbard Hall Center for the Arts and Education in Cambridge, NY, and a lecturer in the arts administration program at Skidmore College. thedavidsnider.com

EXPERT INTERVIEWS Includes in-depth interviews with eleven other arts leaders from a variety of arts disciplines throughout the United States, including Ben Cameron, The Jerome Foundation; Karen Zacarías, playwright; Anna Glass, Dance Theatre of Harlem; Sarah Craig, Caffé Lena; Robert Barry Fleming, Actors Theatre of Louisville; Nancy Yao Maasbach, Museum of Chinese in America; Lisa Richards Toney, Association of Performing Arts Professionals; Chad Bauman, Milwaukee Rep; Mary Ceruti, Walker Art Center; C. Brian Williams, Step Afrika!; and Deborah Cullinan, Yerba Buena Center for the Arts.



An instructor's manual is available for professors who adopt the book as a required textbook.



EARLY PRAISE

"Snider's *Managing Arts Organizations* is a timely and relevant resource for both aspiring and emerging arts leaders."
— DAVID HOWSON, SR. TEACHING PROFESSOR AND ARTHUR ZANKEL EXEC. DIRECTOR OF ARTS ADMINISTRATION, SKIDMORE COLLEGE

"*Managing Arts Organizations* is a must have for students, educators, professionals, and artists alike. With case studies and interviews, David Snider's astute book is practical and insightful about building programs, creating partnerships, deepening funding relationships and managing arts organizations in big cities and small towns."
— JOCELYN CLARKE, SENIOR DRAMATURG AT ARENA STAGE AND FORMER THEATRE ADVISER WITH THE ARTS COUNCIL OF IRELAND

"Snider acknowledges that the status quo arts and cultural world continues to undergo tectonic shifts. Not only does he provide visibility in this new world but he creates much-needed stratification to the old host of terms allowing for more space to understand distinct challenges for individual organizations."
— NANCY YAO MAASBACH, PRESIDENT OF THE MUSEUM OF CHINESE IN AMERICA, LECTURER, DAVID GEFFEN SCHOOL OF DRAMA AT YALE



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QUESTIONS FOR DAVID ANDREW SNIDER



Q: What should readers expect to gain from the book?

Managing Arts Organizations is for everyone who hungers to serve the world around them. It will give readers a chance to live and learn through my experiences, including my mistakes. It will give readers the skills and insights they need to manage the arts. It will give them a roadmap towards making meaningful change in the world.

Q: You include the voices and views of arts leaders from a variety of arts disciplines. Why was that important to you?

Eleven arts leaders working in various arts disciplines throughout the United States talk about how they began as arts managers, what they have learned over the years, and how they see the arts changing. These are some of the best and brightest artists and arts administrators working today. I wanted to give readers a chance to learn from them and their amazing experiences.

Q: You also write about the differences between rural and urban arts organizations, as well as how to successfully follow the founder of an organization as its leader. Why focus on these topics?

We tend to think of the “arts” as one big field in this country, but managing the arts in rural and urban communities can be very different. Understanding the differences and similarities is important for any arts manager. At the same time, taking over from the founder of an organization is a tricky dance to manage. I demonstrate some of the opportunities and obstacles involved in following a founder and how to successfully complete this important transition.

Q: You’re an artist and an arts manager. How do artistry and management interrelate?

Arts management has become in many ways its own art form, as inspired and inspiring leaders have solved problems creatively and developed new ways of thinking in successfully leading the arts. A budget can sing beautifully, or clash harshly, with our mission. A fundraising campaign can inspire artists and artistry – or it can deflate and depress an organization. Great management invites creativity. Vibrant artistry welcomes strong management.

Q: You write extensively about pursuing Diversity, Equity, and Inclusion in the arts today. Why is that such a major theme throughout the book?

The arts are facing a reckoning. With the murders of so many people of color at the hands of police, and with time to examine discriminatory practices in arts organizations, Diversity, Equity, and Inclusion (DEI) have finally become priorities. Most arts organizations have published statements in support of greater equity, and apologized in some way for their role in oppression and suppression. Many organizations have adopted new DEI policies. But very few organizations have taken concrete action to invest significant resources, staff, and programming in this pursuit. It is vital that arts organizations differentiate between statements and real action. The book explores how to engage *authentically* in these efforts, and what arts organizations are doing, despite the many challenges.

Q: What advice would you give to young arts managers?

Arts organizations are changing so quickly. Arts managers need to create new ways to support artists with the time, space, and money they need to do great work, in person and online. Arts managers need to figure out how to balance online and in person programming. Arts managers need to demonstrate how Diversity, Equity, and Inclusion in the arts help organizations prosper and succeed. The future of arts management is bright. It’s exciting. It’s necessary. Creativity is needed now more than ever, in all aspects of our lives. We need the arts. We need joy, laughter, inspiration, and redemption. We need them.



DETAILS


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