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**THE NATIONAL CENTER FOR CHOREOGRAPHY-AKRON ANNOUNCES
MAKING MOVES: DMV**

***Public Conversation Highlights Hyperlocal Dance Stories from Washington D.C.,
Maryland, and Virginia Against National Arts Landscape***



Photos, L to R, top row first: Quynn Johnson (photo by JA Creative); Mallory Miller; Ryan K. Johnson; Tariq Darrell O'Meally (photo by Farrah Skiky); C. Brian Williams; Christy Bolingbroke (photo by Shane Wynn); slowdanger (photo by KM Taavitsainen)

Akron, OH (July 10, 2026) — The National Center for Choreography-Akron (NCCAkron) will present **Making Moves: DMV** on Thursday, August 6 at **Red Emma's Bookstore** in Baltimore, MD. Making Moves: DMV is a free event with arts leaders from the region discussing the invisible labor and arts administration processes behind the scenes. This public conversation will include local dance case studies with national relevance that explore themes of labor organizing, adaptive thinking, and the power of community. Speakers include **Christy Bolingbroke** (Akron, OH), **Quynn Johnson** (Washington, D.C.) **Ryan K. Johnson** (Washington, D.C.), **taylor knight** (College Park, MD/Pittsburgh, PA), **Mallory Miller** (Washington, D.C.), **Tariq Darrell O'Meally** (Largo, Maryland), **anna thompson** (College Park, MD/Pittsburgh, PA) and **C. Brian Williams** (Washington, D.C.).

NCCAkron is one of only two national centers for choreography in the U.S., a research and development hub for dance. NCCAkron is currently celebrating 10 years of serving as a connector and cultural matchmaker for those looking to experiment with dance. This DMV event is part of a 2026 national tour with events in Boston, MA; Miami, FL; Houston, TX, Memphis, TN, and beyond.

These national Making Moves events continue the conversation set forth by [*Artists on Creative Administration: A Workbook from the National Center for Choreography*](#), a 2024 book published by The University of Akron Press as part of the NCCAkron Series in Dance. Edited by artist/cultural strategist Tonya Lockyer (Suquamish, WA) this book features essays from and interviews with 30 artists and advocates from the dance and performing arts worlds, sharing first-hand stories of creative administration in action through case studies, interviews, life tools, and experiments.

Event Details

Making Moves: DMV

Thursday, August 6, 7pm

Red Emma's Bookstore

3128 Greenmount Ave

Baltimore, MD 21218

FREE with RSVP: <https://www.nccakron.org/event-details/making-moves-dmv>

Making Moves: DMV Speakers

Christy Bolingbroke, Executive/Artistic Director of NCCAkron and *Artists on Creative Administration* (AOCA) contributor

Quynn Johnson, Sole Defined Co-Founder

Ryan K. Johnson, Sole Defined Co-Founder

taylor knight, slowdanger Co-Founder

Mallory Miller, Arts & Labor Professional

Tariq Darrell O'Meally, Blacklight Founder

anna thompson, slowdanger Co-Founder

C. Brian Williams, Step Afrika! Founder

Copies of *Artists on Creative Administration* will be available for purchase at the event.

"Since publishing *Artists on Creative Administration*, the response has shown us that we've begun to surface the often invisible labor of being an artist and arts worker in this country. Navigating a creative life includes many challenges, but it also reveals the power of community, collective action, and the ways artists organize to sustain their work and advocate for more equitable futures. This conversation speaks not only to artists, but to anyone engaged in advocacy, organizing, or building communities of care through their work," shares **Christy Bolingbroke, NCCAkron Executive/Artistic Director**.

What is creative administration? The majority of contributing authors for *Artists on Creative Administration* are alumni from NCCAkron's acclaimed Creative Administrative Research (CAR) program intentionally designed to build a bridge between 20th century working knowledge and the 21st century arts ecosystem. Based on the premise there is no one way to make art, so there is more than one way to manage business and administration, the CAR program interrogates typical "best practices" to imagine other ways forward with artistic ethos at the center of administrative thinking.

In 2020, The University of Akron Press and NCCAkron established the NCCAkron Series in Dance. Bolingbroke was named series editor. In 2021, NCCAkron also established a digital publishing umbrella **NCCMedia**, an artist-centered and artist-driven platform for telling stories and elevating the voices of dance artists and genres historically left out of the codified dance canon. Whether digital media or in print, this new approach to arts publishing and advocating for the artform exemplifies NCCAkron's commitment to artist-led storytelling and systems thinking – reflecting on recorded history, documenting untold stories, and creating a humanities archive for future dance audiences, students, and scholars. *Artists on Creative Administration: A Workbook from the National Center for Choreography* (2024) is the second book in the NCCAkron Series in Dance. The first book in the series, *Shifting Cultural Power: Case Studies and Questions in Performance* (Hope Mohr), was published in 2021. NCCMedia podcasting includes short-form interviews [Inside the Dancer's Studio](#) (Seasons 1-7) and long-form research series [How People Move People](#) (Series 1-4).

About NCCAkron

For ten years, the National Center for Choreography–Akron (NCCAkron) has been a leader in dance research and development and a connector for artists. As one of only two choreography centers in the U.S., NCCAkron is an incubator and hub for dance. We also offer audiences opportunities to experiment with and understand dance through conversations, events, podcasts, and books. Over the past decade, NCCAkron has supported 800+ dance artists across 100 U.S. cities, serving as a cultural matchmaker for choreographers and a hyperagent for the national dance field. Offering space and resources for rigorous play and positive failure, NCCAkron has redefined what it means to support dance artists. For more information, visit nccakron.org.

A discrete nonprofit organization, separate from The University of Akron but with offices based there, the establishment and general operation of NCCAkron are made possible by the John S. and James L. Knight Foundation.

About The University of Akron Press

The University of Akron Press is a small publisher of scholarly, literary, and general interest books. Since 1988, they have published compelling works with regional and national significance. UA Press is committed to the idea of scholarship as a public good and works collaboratively with authors to produce books that meet the highest editorial and design standards. The Press is overseen by an editorial board of University of Akron faculty. The

University of Akron Press is a member of the [Association of University Presses](https://www.uakron.edu/uapress). For more information, visit uakron.edu/uapress.

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SPEAKER BIOS

Christy Bolingbroke is the Founding Executive/Artistic Director for the National Center for Choreography at The University of Akron (NCCAkrón). She is responsible for setting the curatorial vision and sustainable business model to foster research and development in dance. Previously, she served as the Deputy Director for Advancement at ODC in San Francisco, overseeing curation and performance programming as well as marketing and development organization-wide. A key aspect of her position included managing a unique three-year artist-in-residence program for dance artists, guiding and advising them in all aspects of creative development and administration. Prior to ODC, she was the Director of Marketing at the Mark Morris Dance Group in Brooklyn, NY. She earned a B.A. in Dance from the University of California, Los Angeles; an M.A. in Performance Curation from Wesleyan University; and is a graduate of the Arts Management Fellowship program at the Kennedy Center for the Performing Arts. She currently serves on the Akron Civic Commons Core Team; as a consulting advisor for the Bloomberg Philanthropies Arts Innovation Management initiative; and on the New England Foundation for the Arts National Dance Project Advisory Panel. In 2017, *DANCE Magazine* named Bolingbroke among the national list of most influential people in dance today.

Quynn L. Johnson, Ed.M., is a multidisciplinary performing artist and international arts-based educator whose work sits at the intersection of rhythm, cultural legacy, and embodied learning. A graduate of Harvard University (Ed.M.) and Howard University (B.S.), she is a 2025–2026 Dance/USA Artist Fellow and the first percussive dancer to recipient John F. Kennedy Center Local Dance Commissioning Project.

As a performer, Johnson's career include *After Midnight* (NCL), *Diary of a Tap Dancer* (A.R.T), *Chasing Magic and The Remix* (The Joyce Theater) by Ayodele Casel and Torya Beard, *UnSung Shero's* by Dormeshia (Jacobs Pillow and The Joyce Theater), *ZAZ* by Ryan K. Johnson (National Tour), *Latido Negro* by Rafael Santa Cruz, *The Great Gatsby* with The Washington Ballet, and Savion Glover's *TiiDii3000 Company*.

Johnson is a nationally recognized voice in the preservation and evolution of Sand Dance as a contemporary percussive practice. Her work centers rhythm as both archive and living language, expanding the visibility of sand dance within concert performance and interdisciplinary creation.

She reached more than 85,000 youth and educators annually through residencies, performances, and professional development fusing tap dance with literacy and math for learners across the United States and internationally. She is also the author of *Lucky's Tap Dancing Feet*, a self-published children's book and workbook that extends her commitment to accessible, joyful, and rhythm-based learning for youth.

Ryan K. Johnson, MFA is the first body percussionist awarded a Guggenheim Choreography Fellowship (2024) and the Executive Artistic Director of SOLE Defined Percussive Dance Company. He is an artist-scholar dedicated to exploring and promoting African Diasporic

Percussive Dance. Johnson employs these physical practices, infused with immersive sound and media technologies, as a creative method to archive Black Americans' oral and documented histories. He cultivates performances that provoke, inspire, and ignite solution-oriented dialogue, reflection, and action among audiences, all with an ethic of care for the communities connected to these historical moments. Johnson's commitment to developing resource-driven, innovative programming is evident in his latest work, *ZAZ: The Big Easy*, a 2023 New England Foundation of Arts National Dance Project awardee. This performative archive addresses the oral and documented histories of Hurricane Katrina survivors and their realities. Johnson was the first post-MFA scholar at The Ohio State University Department of Dance.

His performance credits include performing with Gregory Hines and Marvin Hamlisch with The Baltimore Symphony Orchestra, a featured artist in Ayodele Casel's *Diary of a Tap Dancer v.6*, and most recently, a featured rhythmic performer in *Musica* by Amazon studio. He contributed as a composer, choreographer, and onscreen talent for a BB&T Zelle commercial and has performed in shows such as *Step Afrika!*, *STOMP*, *Cirque Du Soleil*, Broadway's *After Midnight* on NCL, *Rose Rabbit Lie*, and as a resident tap dancer with The Washington Ballet under the direction of Septime Webre. His company, SOLE Defined, has performed at The John F. Kennedy Center for the Performing Arts, The Lincoln Center, and the Maui Cultural Arts Center, to name a few. He was awarded The John F. Kennedy Center's Social Impact Office Hours Residency in 2023, where he created *The Pulse*, which premiered at Jacob's Pillow. He received the 2021 Bakers Award, the 2012 Coppin State University Dance Legacy Award, the 2010 DC Metro Award for Outstanding Individual Performance, and the 2008, 2017, and 2020 Maryland State Arts Council Individual Artist Award. soledefined.com

taylor knight and **anna thompson** are co-founding artistic directors of slowdanger, a multidisciplinary performance entity creating experiences at the intersection of contemporary performance, experimental music, and technology founded in Pittsburgh, PA. The name, slowdanger, was inspired by the Pittsburgh road construction signs that signify a demolition of old surfaces to build upon the remnants. They return to this overarching concept cyclically in performance creation; deconstructing, rebuilding, slowing down to examine the remains and re-imagine new futures.

From engaging a multi-channel sound installation to teaching dance at a queer rave in the woods, they transform their shape to adapt to a variety of different containers. slowdanger has performed across North America and Europe in venues ranging from proscenium theater and gallery to nightclub and dive bar. Recently, slowdanger was awarded a NPN Creation Fund, New Music USA's New Music Organization Fund, the inaugural Texas A&M New Work Development Artist in Residence, and Jacob's Pillow Pillow Lab for the creation of *STORY BALLET* that will premiere in fall 2026. In 2026, slowdanger's performance methods chapter "Embodying the Apocalypse: spectral strategies for creating performance at the end of the world" will be published in the Routledge Handbook for Health and Environment Humanities.

Based in Washington, DC, **Mallory Miller** is an arts worker and community builder specializing in performing arts curation and production. She brings an organizing sensibility to her work, grounded in the belief that supportive relationships are essential to sustainable cultural work. Whether organizing for improved workplace conditions or leading bespoke productions, Mallory works through trust, respect, and solidarity with artists and workers. She is animated by the conviction that arts workers are uniquely equipped to lead complex, high-stakes work—and that

when they recognize their collective power, they can build cultures of participation that extend far beyond the stage.

Tariq Darrell O'Meally is an artist, producer, curator, and community organizer who seeks the power within introspection and vulnerability within the African-American body. He has pursued the re-imagining of kinesthetic narratives as a means to resist and disrupt canonized stories that have perpetuated the dehumanization of marginalized groups, specifically black people. He seeks to synthesize those stories that will resonate in a way that is socially relevant, empathetic, and impactful.

O'Meally is the creator and lead curator of the BlackLight. Blacklight is a think & move tank that re-envisions dance performance as a conduit to galvanize the social imaginations, resilience, and inventiveness of citizens, thinkers, activists, and artists. BlackLight values creating spaces of care and safety so that developing dance artists can creatively survive in an ever-changing world.

As a curator, Tariq held the position as an Artistic Planning Coordinator at The Clarice Smith Performing Arts Center, programming Dance, Theater, and Artists-In- Residence programming. He has also directed the International Association of Blacks in Dance Annual Conference & Festival in the position of Conference and Festival Producer. Tariq served as the Artistic Director of Dance Place DC.

C. Brian Williams is a native of Houston, Texas, and a graduate of Howard University. Brian first learned to step as a member of Alpha Phi Alpha Fraternity, Inc. – Beta Chapter, in the Spring of 1989. While living in Southern Africa, he began to research the percussive dance tradition of stepping, exploring the many sides of this exciting, yet under-recognized American art form, and founded Step Afrika! in 1994. Williams has performed, lectured, and taught in Europe, Central and South America, Africa, Asia, the Middle East, the Caribbean, and throughout the United States. Through Williams' leadership, stepping has evolved into one of America's newest cultural exports and inspired the designation of Step Afrika! as Washington, DC's official "Cultural Ambassador."

In 2022, the National Endowment of the Arts designated Williams as a National Heritage Fellow, the nation's highest honor in folk and traditional arts. He is the recipient of numerous Artist Fellowships; the World Alive! Distinguished Artist Award by Arts Emerson; the Mayor's Arts Award for Visionary Leadership from the DC Commission on the Arts and Humanities; Distinguished Arts Award from the Coalition for African Americans in the Performing Arts; and the Pola Nirenska Award for Contemporary Achievement in Dance. He is also featured in *Soulstepping*, the first book to document the history of stepping. He also earned the Mayor's Art Award for Innovation in the Arts and has led the company to multiple Metro DC Dance Awards for "Outstanding New Work," "Excellence in Stage Design/Multimedia," and "Outstanding Group Performance." Williams has been cited as a "civic/community visionary" by *NV Magazine*, a "nation builder" by the National Black Caucus of State Legislators and a "minority business leader" by the *Washington Business Journal*. His work is featured prominently at the Smithsonian Museum of African-American History and Culture in Washington, DC.