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**JUNE 21: THE NATIONAL CENTER FOR CHOREOGRAPHY-AKRON
HOSTS FREE EVENT *REIMAGINING THE NONPROFIT***



L to R, top row: Alejandra Duque Cifuentes (photo Jennyroso Photography); DeMarcus Akeem Suggs (photo Larshay Watson); Adam Fong (photo courtesy of Fong); Bonnie Brooks (photo courtesy of Brooks). L to R, lower row: Matthew Radick (photo courtesy of Radick); Kate Wallich (photo Ben Lindbloom); Hope Mohr (photo courtesy of Mohr).

Akron, OH (May 26, 2026) — As part of its 10th anniversary programming and capstone Creative Administration Research (CAR) Summit Convening, the **National Center for Choreography–Akron (NCCAkron)** presents a free event with national artists and thought leaders commenting on and reimagining the nonprofit model. ***Reimagining the Nonprofit*** will take place at the historic **Goodyear Theater** on **Sunday, June 21, 3:30-5pm**, with perspectives from across dance, music, software technology, philanthropy, law, and public service.

Stemming from NCCAkron’s CAR approach where artists and leaders are encouraged to ask different questions instead of seeking the same answers, the community is invited to experience and hear from speakers including: **Bonnie Brooks** (Falls Church, VA), **Alejandra Duque Cifuentes** (Lacey, WA), **Adam Fong** (San Francisco, CA), **Hope Mohr** (San Francisco, CA),

Matthew Radick of **Monkeypod** (Seattle, WA), **DeMarcus Akeem Suggs** (Memphis, TN) and **Kate Wallich** (Los Angeles, CA). Bios are below.

This open-to-the-public event is part of NCCAkron's **2026 Creative Administration Research (CAR) Summit Convening**; the event will be documented and later shared publicly through NCCMedia.

Event Details

Reimagining the Nonprofit

Sunday, June 21, 3:30-5pm

Goodyear Theater

1201 E Market St, Akron, OH 44305

FREE with RSVP: <https://www.nccakron.org/event-details/reimagining-the-nonprofit>

NCCAkron Founding Executive/Artistic Director Christy Bolingbroke shares, "Ten years in, our artist alumni have reflected back to us that in addition to being a space for rigorous play and positive failure, one of NCCAkron's greatest impacts has been as a convener. Being a process-based organization, we also acknowledge navigating the nonprofit field does not have a singular path or formula. The work is ongoing. This event and our CAR Summit Convening are opportunities to try on someone else's perspective, to build a more nimble mental muscle, and to experiment by imagination with leaders and thinkers bringing their point of view from across the sector and the country to Akron for one weekend."

The result of \$1.75 million of support from the Mellon Foundation over six years, the CAR program challenges artists and arts leaders to think beyond "best practices." Based on the premise that there isn't just one way of making art so there shouldn't be only one way of doing the business of art, the program launched in 2020 and has cultivated a think tank of 26 artist teams across 19 states. The book *Artists on Creative Administration: A Workbook from the National Center for Choreography* also emerged from the CAR program, edited by Tonya Lockyer and published by the University of Akron Press (2024). For the 2026 Summit, NCCAkron brings together 80+ CAR alumni, choreographers, arts administrators, and thought leaders to gather, to celebrate, to physicalize their administrative thinking and dreaming, and to create new shared reference experiences to inform future work.

[NCCAkron](#) is one of only two national centers for choreography in the U.S. Nationally recognized for redefining support for dance artists and thought leaders, to date, NCCAkron has worked with 800+ choreographers from 100 U.S. cities as they explore, experiment, and shape the future of the art form. The organization also offers audiences opportunities to experiment with and understand dance through conversations, events, podcasts, and books.

Speaker Bios

Bonnie Brooks (Falls Church, VA) Bonnie Brooks's work in dance spans administration, company management, public and private philanthropy, dance curation and production,

fundraising, and two decades in higher education. She began her career as a Dance Program Specialist at the National Endowment for the Arts and wrapped up institutional life at Columbia College Chicago, where she chaired the Dance Department for twelve years. In between she worked for David Gordon/PickUp Co., Minnesota Dance Alliance, Dance/USA, the James Irvine Foundation, and UCLA's World Arts and Cultures/Dance Department. She was Legacy Fellow for the Cunningham Dance Foundation and traveled with Merce Cunningham Dance Company on select appearances during their final Legacy Tour. Presently based outside Washington DC, she continues to do freelance arts consulting as well as writing projects. Her recent clients include the College of Fine Arts at Florida State University and the Dance Collection at the Performing Arts Library at Lincoln Center. She studied literature and Theater at Wheaton College in Illinois as an undergraduate, and earned a Master's Degree in English from George Mason University. She is presently working on a sequel to her recently-published science fiction novel, *Atlantis Travelers*.

Alejandra Duque Cifuentes (Lacey, WA) Alejandra Duque Cifuentes (she/her) is a cultural strategist and advocate working to advance a more just, equitable, and inclusive arts and cultural ecology by developing measures so that arts workers, businesses, and organizations can thrive. Her work is of particular significance to individual arts workers who have been historically under-supported, including BIPOC, immigrant disabled, and low-income artists as well as small-budget organizations. She brings 15+ years of experience and expertise in strategy, general management, fund development, community organizing, arts education, professional development, and artistic production. Her professional and educational background encompasses business, creative, and civic realms, including a BA from Columbia University School of General Studies in theater directing and an early career as a theater artist, stage manager, and arts educator in music, theater and dance. She is known for her ability to get results and draws on her deep community relationships to drive accountable collaborations based on trust and data. In 2022 after a 7-year tenure at Dance/NYC, she established ADC Consulting, a boutique arts consultancy firm, in order to equip mission-driven organizations to create long-term cultural impact through research, grant making, advocacy, project management, and organizational change. She sits on the board of Nonprofit New York and is a member of the leadership team of Creative States Coalition. She identifies as a white, immigrant, latina woman, who believes healthy communities need a strong arts and culture sector. Originally from Medellín, Colombia, after living in NYC for 16 years, she has made a new home in Lacey, Washington with her miniature dachshund, Parker.

Adam Fong (San Francisco, CA) is a Program Officer in Performing Arts at the William and Flora Hewlett Foundation. He manages a diverse portfolio of grants supporting artists, youth, and communities throughout the Bay Area. Adam is an active musician, and was co-founder of two Bay Area service organizations: Emerging Arts Professionals, a network dedicated to the development and growth of next generation arts and culture workers (director, 2011-14); and Center for New Music, a hybrid supporting and presenting organization that fosters contemporary music and its community of practitioners (executive director, 2012-18). He earned master's degrees from Stanford University (English) and California Institute of the Arts (Music Composition), has lectured on cultural entrepreneurship, and has served as a strategist,

producer, and panelist for a wide variety of cultural communities, foundations, awards, and public agencies.

Hope Mohr (San Francisco, CA) Movement Law is a law practice dedicated to supporting artists, changemakers, and mission-driven organizations. Hope Mohr is an artist, arts leader, and licensed California attorney. She works at the intersection of art and social change as a Fellow with the Sustainable Economies Law Center (SELC). She co-leads the Artist Legal Cafe, a collaboration with SELC and Vital Arts. Mohr's book about activist cultural work, "Shifting Cultural Power: Case Studies and Questions in Performance," was published in 2020 by the National Center for Choreography. She is a contributor to "Artists on Creative Administration" (2024), edited by Tonya Lockyer and also published by the National Center for Choreography.

Matthew Radick (Seattle, WA) Matt has been consulting on marketing efforts for nonprofits for more than 10 years. He's helped organizations tell their story through video, photos, and other content to help them reach more constituents and increase their fundraising impact. He now uses those skills to connect MonkeyPod with nonprofits as part of their mission to help them focus on their mission rather than busywork.

DeMarcus Akeem Suggs (Memphis, TN) is a dance artist, cultural strategist, and creative entrepreneur serving as the inaugural Director of Creative and Cultural Economy for the City of Memphis. Passionate about building a vibrant, equitable, artist-driven arts sector, Suggs is the Founder & Framework Culturist of Kuumbuntu, LLC, and has held roles with Mid-America Arts Alliance, Alternate ROOTS, NCCAkron, Dayton Live, and Neos Dance Theatre. An alumnus of Belhaven University, the University of Akron, The Equity Alliance, Dance/USA Leadership Institute, and the Intercultural Leadership Institute Fellowship, he proudly serves on NCCAkron's board.

Kate Wallich (Los Angeles, CA) is a dancer, choreographer, and founder whose work bridges dance, community, and cultural practice. Named one of Dance Magazine's "25 to Watch," she is the founder of Dance Church®, an inclusive dance-fitness movement that reaches hundreds of thousands through weekly classes across the U.S. She also founded Studio Kate Wallich, a nonprofit incubator for dance-based, design-forward experiences. Her large-scale works have been presented by institutions including the Walker Art Center, The Joyce Theater, ICA Boston, and MASS MoCA, among others. Based between Los Angeles and rural Michigan, Kate leads Dance Church as CEO and continues to teach nationally. She is developing a new large-scale commission with experimental art-pop musician Perfume Genius, runs WIP LA, a community-based performance series at the Wende Museum in Los Angeles, and advises entrepreneurial dance artists by helping them navigate the complexities of launching their own ventures. Her work continues to expand how dance connects people through performance, shared spaces, and collective joy.

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.

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