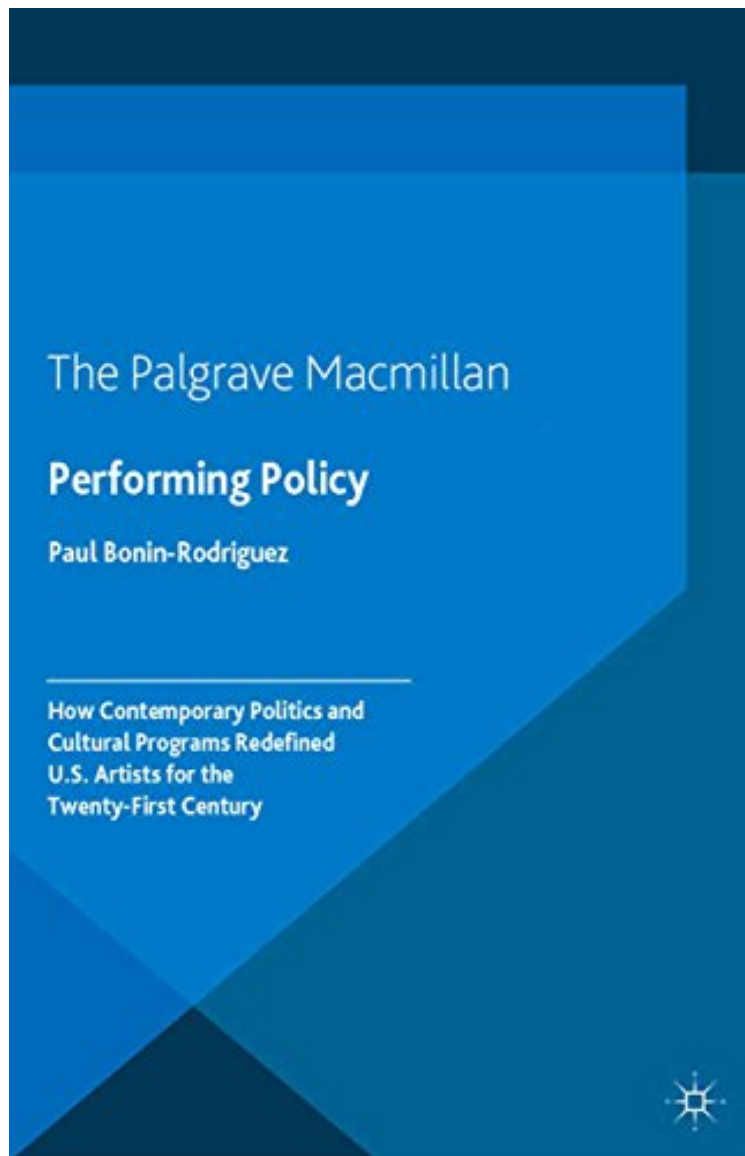


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## Performing Policy: How Contemporary Politics and Cultural Programs Redefined U.S. Artists for the Twenty-First Century

*P. Bonin-Rodriguez*

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**P. Bonin-Rodriguez : Performing Policy: How Contemporary Politics and Cultural Programs Redefined U.S. Artists for the Twenty-First Century** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Performing Policy: How Contemporary Politics and Cultural Programs Redefined U.S. Artists for

the Twenty-First Century:

This book demonstrates how and why a majority of US artists must now function as producers of their original works, as well as creators. The author shows how, over the span of 20 years, the USA's cultural policy sector radically redefined US artists' practices without cohesively articulating the expectations of artists' new role.

“Bonin-Rodriguez's *Performing Policy* carries the reader through two decades of innovative responses to the 1990s culture wars. . . . The book offers something for just about everyone concerned with contemporary arts practice and policy. . . . *Performing Policy* is a unique, precocious, creative, bold, and meticulously researched contribution to our understanding of upheavals and innovation over two decades of American arts and culture.” (Ann Markusen, *The Journal of Arts Management, Law, and Society*, Vol. 45 (4), November, 2015) “This book provides a much needed perspective about policy from the point of view of an artist who has been actively engaged in policymaking over time. Its range of examples, thoughtful analysis, and diverse perspectives of policymakers, artists, arts administrators, researchers, and theorists, add up to a book that is a catalyst both for dialogue and for engagement.” Caron Atlas, *Arts and Democracy* “In *Performing Policy*, author Paul Bonin-Rodriguez provides a much-needed perspective on the artist's role both in cultural policy and in 21st-century American society. Bonin-Rodriguez draws extensively from his own experiences as a performing artist, teacher, and scholar to elevate the role of artists in cultural policy and to document their importance in being at the 'policy table.' His book is timely and relevant, as expectations of artists' roles have been elevated.” - Neville K. Vakharia, Drexel University, USA “The book is informative in its historical analysis of attempts by altruistic non-artists to build policy structures aimed at ensuring participation in, and support of, artists in our current culture” - Ken Tabachnick, Tisch School of the Arts, New York University, USA “Writing from an engaging first-person perspective, Bonin-Rodriguez shares the modern history of arts and cultural policies and presents a progression of local- to national-level programs and initiatives, including Austin New Works Theatre Community, LINC, and ArtPlace America, as examples of how artists and groups have designed or are key players in the practice of cultural policy in the communities. The author investigates how policy questions have been formed, who forms them, and how these questions inform and influence artists and society-at-large. This salient book would well serve students of US arts and cultural policies.” - GIA Reader About the Author Paul Bonin-Rodriguez is Assistant Professor in the Department of Theater and Dance at the University of Texas, Austin, USA. As a writer and performer, he researches the political origins and effects of contemporary arts and cultural policies and programs. His articles appear in *Artivate: a Journal of Entrepreneurship in the Arts*, *Theatre Topics*, and a forthcoming anthology on *New WORLD Theater*. His plays have been published in *The Color of Theatre*, *Jump-Start Playworks*, and *Text and Performance Quarterly*.