

INSIDE ARTS

A woman with dark hair, wearing a white long-sleeved shirt with a small blue geometric pattern, is cheering with her mouth wide open and her right arm raised high. She is in the foreground, and the background is dark with some blurred lights and other people, suggesting a night event or concert.

SPRING 2017

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PROFESSIONALS

We are the professionals

HOW THE ROOM JUST
GOT BIGGER AT APAP

LAURIE ANDERSON
ON CREATIVITY

THE ART OF
NONTRADITIONAL VENUES

I AM APAP VIDEO
PROJECT LAUNCHES

Shaw Entertainment Group

Award-Winning Roster 2017/18



Arch8



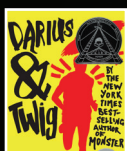
Barrowland Ballet's *Poggle*



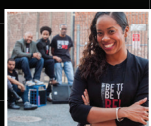
Bill Blagg



Doktor Kaboom!



Kennedy Center Theater for Young Audiences on Tour - *Darius & Twig*



Liner Notes



Paige Hernandez



Starcatchers *Hup*



Story Pirates



Theater UnSpeakable



Will Pickvance

"a multimedia troupe of infinite jest
with an imagination to match"

- The New York Times



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outside art for
outside events



Cycle Sonic

Photos: John Altdorfer

17/18

Altan

* Black Arm Band

* Black Jacket Symphony

Bone Hill: The Concert

California Guitar Trio

Carlos Núñez

Dark Star Orchestra

Get The Led Out

Golden Dragon Acrobats

Gonzalo Bergara

Johnny Clegg

Jonatha Brooke

Karla Bonoff

* Live From Laurel Canyon

Loudon Wainwright III

* Mariachi Reyna de Los Angeles

Mariachi Sol de Mexico

Martha Redbone

My Mother Has 4 Noses

The Nile Project

* Niyaz / "Fourth Light Project"

Patty Larkin

Sissoko & Segal

* Skerryvore

* The Sweet Remains

Surviving Twin

Tomatito

Vicente Amigo

* Villalobos Brothers

The Waifs



MARIACHI SOL de MEXICO

Tradition



GOLDEN DRAGON ACROBATS

Ancient Art



**MARTHA REDBONE /
BONE HILL**

Inequality



**VILLALOBOS
BROTHERS**

Social Justice



**NIYAZ / "FOURTH
LIGHT PROJECT"**

Tolerance



GET THE LED OUT



BLACK JACKET SYMPHONY

Nostalgia



SKERRYVORE



**LIVE FROM
LAUREL CANYON**



**THE SWEET
REMAINS**

* New at SRO!

INSIDE ARTS

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PROFESSIONALS

VOLUME 30, NUMBER 2
SPRING 2017

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“Don’t think small. Consider the ideal.”

— WINNER’S CIRCLE, PAGE 24

THIS PAGE:

Choreographer Allison Orr and trash collectors of Austin, Texas, performed *Trash Dance* in nontraditional spaces. Read more on page 30.

COVER: Audience members celebrated the music of globalFEST at Webster Hall during APAP | NYC 2017.

PHOTO: Adam Kissick/APAP

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Thank you for attending
APAP|NYC 2017!

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THE
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January 12-16**

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Sheraton New York Times Square**

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Jan. 8-12, 2021



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APAP is a national service and advocacy organization with nearly 1,600 members worldwide dedicated to bringing artists and audiences together. Leading the field, APAP works to effect change through professional development, resource sharing and civic engagement.

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FROM THE PRESIDENT

Each year after we meet at our annual conference, we stop to take the temperature of the field. This year at APAP|NYC, we stopped to reflect upon our own organization and a few historic moments.

First, we celebrated the 60th anniversary of our founding. In 1957, when our name was the Association of College and University Concert Managers, we had 29 members. Today, we have 1,600 individual and organizational members serving more than 5,000 performing arts professionals.

To reflect that growth, the organization went through several name changes, including the Association of College, Universities and Community Arts Administrators in 1973, and the iconic name of the Association of Performing Arts Presenters in 1988.

That leads me to our second historic moment at this year's conference. Our name has changed once again to reflect not only growth, but also the range of experience and expression in our field. We are now — you are now — members of the Association of Performing Arts Professionals, a designation that more perfectly defines the distinctive roles you play from the creation to the dissemination to the presentation of the performing arts. The forthcoming *I Am APAP* video project, which you can read about on page 32, depicts the dynamic professionals among us.

We also had what was, to my mind, another historic moment in which you gave your vote of confidence to give authority to the APAP board of



directors to raise dues. We take that trust and our service to you very seriously, and we pledge to you that we will stay focused on our primary mission to serve the field and to support our members.

To that end, we also want to take a moment to underscore that part of the APAP mission is advocacy. In these times, we know the importance of being vigilant, vocal and participatory in our local, regional and federal agencies and communities. We have always been a field driven to fight for our beliefs and for our place at civic and cultural tables.

As we go forth this year fortified by our conference, our camaraderie and spirit of collaboration, let us stand strong for our field and strong for a nation of arts and arts professionals.

Mario Garcia Durham, PRESIDENT & CEO

DakhaBrakha



Betty Bonifassi



Cisela João



Pussy Riot



- Amaan & Ayaan Ali Bangash
- Amjad Ali Khan
- Cambalache
- East Gipsy Band featuring Tim Ries
- Hermeto Pascoal
- Huun Huur Tu
- La Bottine Souriante
- Lautari
- Le Mystere des Voix Bulgares
- Les Yeux Noirs
- Maarja Nuut
- Nickodemus
- Nomfusi
- Paris Combo
- Puerto Candalaria
- Quetzal
- Riyaaz Qawwali
- Rolling Stones Project
- Tasha Blank
- The Manganiyar Seduction



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IN THE NEXT ISSUE

Watch for the *Inside Arts Knowledge* Issue, a compendium of the year's most critical stories curated by a guest committee of arts professionals. It's your must-read guide to the commentary, studies and trends of the last year.

VOICE

NURTURING RURAL AMERICA'S NEXT GEN

Think of rural America as homogenous? A new initiative will make you think again. Next Generation: The Future of Arts & Culture Placemaking in Rural America — led by Art of the Rural and the Rural Policy Research Institute and sponsored by the University of Iowa and the National Endowment for the Arts' Our Town program — is designed to attract and retain the next generation of rural residents by leveraging the creative community as a driver of “transformational change in public, private and philanthropic commitments to rural America.”

“If you don’t have an ocean or a mountain nearby, you aren’t going to sustain your settlement pattern unless you think deeply about what artists and culture-bearers bring to your community,” says Chuck Fluharty, a co-founder of Next Generation who has dedicated more than four decades of his career to rural policy and serves as president of the Rural Policy Research Institute at the University of Iowa. “That’s one commodity that we own and that we can be responsible for.”

The initiative brings together artists, arts organizations and communities to foster collaboration, share innovative strategies and research and elevate emerging leaders in the field. Outreach includes a digital learning commons in which users can share stories, research and best practices; a set of interdisciplinary, intergenerational regional networks; and the National Rural Creative Placemaking Summit, which launched in fall 2016 with a

three-day event that drew more than 300 participants from 38 states to the University of Iowa. It was, by all accounts, a watershed moment.

“We were hoping it would be good, but it was actually transformative,” says Matt Fluharty of Art of the Rural, one of Next Generation’s founders — and Chuck’s son.

Much of that transformation came from the community-building that took place over the course of the

There’s no place like a creative place, but how does a place actually *become* creative? And how can arts organizations and artists drive success in the communities they call home? Enter *How to Do Creative Placemaking*, a recent publication by the National Endowment for the Arts billed as an action-oriented guide for making places better. The book includes instructional and thought-provoking case studies and essays from leading thinkers in creative placemaking, and it stresses the importance of inclusivity and equity. It also serves as a primer for civic leaders who know the ropes of housing or road engineering or zoning but aren’t as familiar with the tools of arts-based community development.



For more information or to download a PDF, visit arts.gov/publications/how-do-creative-placemaking.

summit. The attendees were diverse, intergenerational, and in many ways dealing with problems that were specific to their regions, but there was a shared sense of purpose, and the social bonds that formed — while staying at a nearby camp, during a social dance at a local Elks Club, over shared dinners or while taking in an environmental performance that combined poetry, music, visual installation and more — were as important as the formal programming.

“There are so many different versions of rural America, but there are so many common structural similarities,” Matt Fluharty says. “We’re working with less infrastructure and fewer resources, and the philanthropic world has turned its back on rural America. What is exciting is that the field of creative placemaking has changed a lot. What we’re seeing on the ground, thanks to the work of the NEA, ArtPlace and other organizations, is that we know it’s working. It’s making people’s lives better. It’s increasing people’s health and wealth.”

The summit took place three weeks before the U.S. presidential election, and its organizers acknowledge that the conversation today would likely have a different tenor than it did in October. In many ways, the election shone a bright light on the struggles and perceived voicelessness of rural America.

“The election put everything in relief, but it didn’t change anything,” says Chuck Fluharty. He maintains that the outcome of the election — and the fact that it surprised pundits, pollsters and many in the mainstream media — is more complicated than the rural-urban divide narrative suggests. But it’s clear to him that after “a 30-year failure of public and philanthropic leaders to actually think about these



people,” deeper dialogue, listening and understanding are necessary to move forward as a nation — rural, urban and everywhere in between.

“The artistic community has the potential to do something here that a lot of other sectors do not. We might utilize the performing arts to get a handle on this,” Chuck Fluharty says.

The summit was a great start, and its organizers look forward to moving the conversation forward. While Chuck acknowledges that funding is scarce for more regular, regional gatherings, a 2018 summit is already in the works, as are several policy partnerships. Equally important is the sense of possibility that arose from bringing together such a lively group, including 50 exemplary millennial arts leaders for whom Next Generation covered the entire cost of the session.

“There was an amazing sense of energy that validated what we were doing and pointed out the need for this to happen again,” Chuck says.

To view videos and other media from the summit, or to learn more about the Next Generation initiative, visit ruralgeneration.org.

KEEPING AUDIENCES ON THEIR TOES

Vertical dance. Kathak. Maya dance. Contemporary dance theater. This year’s National Dance Project grantees represent all this and more. Administered by the New England Foundation for the Arts, the NDP has awarded \$280,000 to support touring by eight dance companies in 2017-2018 — BANDALOOP (Oakland, California) for *#PublicCanvas*; Cardell Dance Theater (Philadelphia, Pennsylvania) for *Supper, People on the Move!*; Doug Varone and Dancers (New York, New York) for *in the shelter of the fold*; Farah Yasmeen Shaikh (Menlo Park, California) for *The Twentieth Wife*; Grupo Sotz’il (Sololá, Guatemala) for *Uk’u’x Ulew: Heart of the Earth*; Raphael Xavier (Philadelphia, Pennsylvania) for *Point of Interest*; Sara Juli (Falmouth, Maine) for *Tense Vagina: an actual diagnosis*; and Spectrum Dance Theater (Seattle, Washington) for *A RAP ON RACE*. Tour coordinator contacts and other information for all projects currently eligible for NDP presentation grants can be found in the online directory at nefa.org.



LOUD AND CLEAR

Now more than ever, the power of the arts to give voice to the voiceless is integral. That's why *Silent Voices*, a recent co-commission of Brooklyn Youth Chorus, Brooklyn Academy of Music and WQXR, couldn't be more timely. The multimedia concert, intended to harness the power of young people to be instruments of change, is the brainchild of the chorus' founding artistic director, Dianne Berkun Menaker, and co-curated by Kristin Marting. A first-look performance was staged in January as part of the Prototype: Opera/Theater/Now festival at the French Institute Alliance Française. In an effort to highlight those who have been silenced or marginalized by social, cultural or religious circumstances, the chorus commissioned a diverse group of artists to interpret historical narratives and personal stories. The result is new music that explores race and identity, inequity and social disparity — what organizers have called “music that matters.” Focusing on the voices of African American and immigrant

men and women in America, the concert included commissioned music by Sahba Aminikia, Jeff Beal, Mary Kouyoumdjian, Shara Nova, Toshi Reagon and DJ Spooky and texts by Hilton Als, Michelle Alexander, Samad Behrangi and Pauli Murray. Helga Davis served as the event's host. Part of a year-long series of performances, *Silent Voices* will culminate in a world premiere in May 2017, the centerpiece of Brooklyn Youth Chorus' 25th anniversary season. Other commissioned composers include Caroline Shaw, Nico Muhly, Kamala Sankaram and Ellis Ludwig-Leone, Ellen Reid, Alicia Hall Moran and Rhiannon Giddens.

SO SOCIAL

Want to dive into social media engagement but not sure where to begin? Check out Wanderway, a free online course offered by the Philadelphia-based Wyncote Foundation. The effort grew out of *Like, Link, Share*, a 2014 study commissioned by the foundation on how cultural institutions are

embracing digital technology. The study tracked 40 cultural institutions globally that were nominated by peers as field leaders in digital technology. The report and its accompanying website identified key attributes of these leadership institutions and resulted in invitations for conference presentations, blog postings and speaking engagements at board meetings, seminars and media and cultural sector gatherings. From these interactions with arts leaders, grant-makers and artists, Wyncote learned that many organizations lack a framework for getting started in digital engagement. They have a sense that they “should be doing it” but feel overwhelmed about beginning and don't know where to start. To address that need, Wyncote commissioned a course with the intention of helping small and/or under-resourced cultural organizations and artists find one another on social platforms, develop new relationships and work together toward an enriched inner and civic life. To access the course, visit wanderway.org.

A CELEBRATION OF NEW WORK

In celebration of its 50th anniversary, the William and Flora Hewlett Foundation has created the Hewlett 50 Arts Commissions. This five-year, \$8 million commissioning initiative will support the creation and premiere of 50 works of performing art through grants of \$100,000 to \$200,000 to Bay Area nonprofit organizations. Nonprofit organizations will receive funding to achieve their creative vision in partnership with the commissioned artists, who may be based anywhere in the world. Bay Area communities will benefit because they'll be among the first to see these new works. Ten commissions will be awarded annually in each of five performing arts disciplines from 2017 to 2021. For 2017, the commissions will focus on music composition, including but not limited to chamber, choral, contemporary, folk and symphonic music, as well as jazz, opera, musical scores, sound art and traditional musical practices from around the world. Future years will focus on theater, spoken word and musical theater (2018); dance and multidiscipline performance art (2019); folk and traditional arts (2020); and film and media (2021). Eligible nonprofit organizations must be based in one of the 11 Bay Area counties, and they do not need to be arts producers or presenters. Organizations that serve disadvantaged or historically marginalized communities are encouraged to submit a letter of inquiry. To learn more about the two-step grant application process (the first of which is the submission of a letter of inquiry by April 14), visit hewlett.org/50commissions/.

Transitions



Todd Wetzel

Purdue Convocations while adding the Purdue Memorial Union, Student Activities and Organizations and the Hall of Music Productions to his responsibilities. Wetzel will focus on the energy of "people, place, and program" as he works to build synergies across these four organizations. He began his Purdue career in 1997 in Purdue Convocations, becoming director of the department in 1999. He previously served as director of the Valparaiso University Center for the Arts. He serves as an executive board member and the treasurer of APAP, and has served on grant panels for the National Endowment for the Arts, the Indiana Arts Commission and other granting agencies. He holds an undergraduate degree in music enterprises from Valparaiso University and a master's degree in business administration from Purdue's Krannert School of Management.

Lincoln Center for the Performing Arts has appointed **DEBORA L. SPAR** as its next president and chief executive officer. Spar will become Lincoln Center's first female president. She comes to Lincoln Center from Barnard College, where she served as president since 1998 and earned a reputation for stimulating substantial academic and financial growth and establishing a renewed

TODD WETZEL has been named assistant vice provost for student life at Purdue University. In this role, Wetzel will continue to oversee



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PACIFIC ROOTS / NATIVE VOICES



RAIATEA HELM, TE VAKA, AOTEAROA'S FINEST: MAISEY RIKI-ROB RUHA-HOROMONA HORO, KAUMAKAIWA KANAKA'OLE, PAULA FUGA

DANCE



RED SKY PERFORMANCE "BACKBONE", ATAMIRA DANCE, HALAU O KEKUI, HALAU HULA KA NO'E'EAU

SPOKEN WORD

KEALOHA'S "THE STORY OF EVERYTHING", KATHY YOGI COLLINS

TAIKO



KENNY ENDO

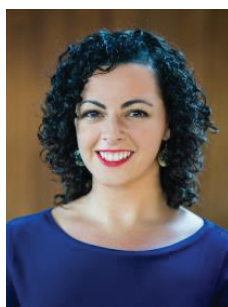
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Debora L. Spar

commitment to the arts. The news comes as Lincoln Center embarks upon a comprehensive renovation of David Geffen Hall, the final piece

of the recently completed, \$1.2 billion transformation of the Lincoln Center campus. "Debora's vision and experience in the arts, education and business make her the ideal choice to lead Lincoln Center at this exciting time," says board chair Katherine Farley. "She has been a transformative president at Barnard College, expanding their arts curriculum, successfully completing major construction projects and galvanizing financial support."



Sara Beesley

Wolf Trap Foundation for the Performing Arts has promoted **SARA BEESLEY** to senior director, program and production. In this role,

she will oversee programming and performance operations at the Filene Center at Wolf Trap National Park for the Performing Arts and The Barns at Wolf Trap. She joined Wolf Trap in 2014 and has been instrumental in booking acts never before seen at Wolf Trap, including Carlos Vives; Flight of the Conchords; Lenny Kravitz; Leon Bridges; Lindsey Stirling; Little Big Town; Meghan Trainor; Nathaniel Rateliff & The Night Sweats; Paul Simon; Sufjan Stevens; and *Wait, Wait...Don't Tell Me!*, all of which made Wolf Trap debuts to capacity houses.

Working side by side with Wolf Trap president and CEO Arvind Manocha and her predecessor, Peter Zimmerman, Beesley has developed unprecedented seasons at both venues: Wolf Trap has seen a 32 percent increase in gross sales, an 8 percent increase in per-show ticket sales and a record-breaking number of sell-outs. She previously was associate director of Joe's Pub at the Public Theater, where she programmed more than 800 performances a year at the 187-seat nonprofit venue. In 2009, she was selected to participate in the APAP Emerging Leaders Institute. She holds a bachelor's degree in music management from Manhattanville College.



Janet Brown

JANET BROWN, president and CEO of Grantmakers in the Arts, has announced that she will step down at the end of 2017. Brown has been

CEO of GIA since 2009 and is known for championing racial equity in arts philanthropy. Under her leadership, GIA membership increased 34 percent, and the budget was nearly doubled from 2008 to 2017. The organization also saw a large expansion of its programs, including the development of webinars, research, workshops and forums on a wide array of topics. The 2016 GIA Conference was the largest in the organization's 32-year history. GIA, a national association of public and private arts funders, provides members with resources and leadership to support artists and arts organizations. "GIA is in a great position to move to another level of effectiveness, and I feel new leadership will do that best," Brown says. "It has been an honor to lead an organization that

has such a passionate board, staff and membership who believe in the power of artists and the arts to reflect and change us. Although I am leaving GIA, I am not leaving the field and am excited about the opportunities that may present themselves for my involvement." The GIA board will conduct a national search for Brown's replacement led by incoming board chair Angelique Power, president of The Field Foundation of Illinois.

LAURA KENDALL will be the new vice president of programming and education at the Omaha Performing Arts Organization, in Omaha, Nebraska. She is leaving her post as director of visual and performing arts at the Ware Center and the Winter Center on the campus of Millersville University in Lancaster, Pennsylvania. Kendall grew up in Omaha and met her husband at the University of Nebraska, so the move is a homecoming for her. She will be overseeing the Holland Performing Arts Center, a modern, intimate space, and the Orpheum Theater, a former vaudeville house that can handle Broadway touring productions. The Omaha Performing Arts Center is the largest theater organization in the state.

CATHERINE CARTER is the new managing director of AMS Analytics LLC, the provider of PACStats, a benchmarking and performance measurement tool serving performing arts centers and other worldwide data analytics services. Carter is the CEO and co-founder of VenueCube, an event and management software company. She is also principal of Silicon Valley Management Group, which provides strategic and operational support to performing arts centers in the United States. **JORDAN GROSS-RICHMOND** also joined the AMS team as its new product director. He is a co-founder of Angeles Partners and was chief

of operations for Meor Foundation, a multinational nonprofit based in the Middle East with operations on three continents. Before moving abroad, he was a business intelligence analyst with the Broward Center for the Performing Arts in Ft. Lauderdale, Florida. Jordan is a vocal advocate for music and arts education and a founding member of the Rising Leaders Council, a committee dedicated to building new audiences under the helm of the Segerstrom Center for the Arts.



John Holiday

The John F. Kennedy Center for the Performing Arts and Washington National Opera have named **JOHN HOLIDAY** the 2017 winner of the

Marian Anderson Vocal Award. Honoring trailblazing contralto Marian Anderson's personal and humanitarian achievements, the award celebrates excellence in performance by recognizing a young American singer who has achieved initial professional success in the vocal arts and who exhibits promise for a significant career. In addition to receiving a \$10,000 cash prize, Holiday will perform a recital in the Kennedy Center Terrace Theater and will establish an educational residency at the opera workshop program of Washington's Duke Ellington School of the Arts.

Mid Atlantic Arts Foundation has announced grants to three mid-Atlantic based presenting organizations, totaling \$9,000, in support of engagements through the French-American Jazz Exchange Tours program, which provides opportunities for extended touring for FAJE projects and grantees. The 2016-

2017 tour will support French pianist Frank Woeste and American trumpeter Dave Douglas as they tour their *DADA People* project. Woeste and Douglas have created music based on the "ready made" (ordinary manufactured objects assembled as a produced work of art) of Man Ray, the only American artist to play a major role in both the Dada and Surrealist movements. Presenter grantees include **ATLAS PERFORMING ARTS CENTER** in Washington, D.C.; **PAINTED BRIDE ARTS CENTER** in Philadelphia, Pennsylvania; and **TROY SAVINGS BANK MUSIC HALL** in Troy, New York. For more information, visit midatlanticarts.org.

New England Foundation for the Arts has awarded a total of \$25,000 to 28 inaugural grantees of the New England Dance Fund. The fund was established in 2016 with the support of the Aliad Fund at the Boston Foundation to give New England choreographers the resources they need to build their professional networks and skills and take advantage of artistic opportunities. Funded projects include research, documentation, professional development opportunities, training and more. Grant recipients include **ADRIENNE HAWKINS**, Roslindale, Massachusetts; **ALI KENNER BRODSKY**, ali kenner brodsky & co., South Dartmouth, Massachusetts; **APARNA SINDHOOR**, Navarasa Dance Theater, Somerville, Massachusetts; **ARETHA AOKI**, Brunswick, Maine; **ARIEN WILKERSON**, Tnnot Aztro, Hartford, Connecticut; **CANDICE SALYERS**, Northampton, Massachusetts; **CHRISTAL BROWN**, The Opulence of Integrity, Middlebury, Vermont; **COOKIE HARRIST**, Hio Ridge Dance, Denmark, Maine; **DOPPLEGÄNGER DANCE COLLECTIVE**, Providence, Rhode Island; **DOUGLAS WEBSTER**, Ice Dance International, Kittery, Maine; **HANNA**

SATTERLEE, Montpelier, Vermont; **JENNY OLIVER**, Modern Connections Collective, Boston, Massachusetts; **JESSIE JEANNE STINNETT**, Jessie Jeanne Stinnett & Dancers, Somerville, Massachusetts; **JUNICHI FUKUDA**, Portsmouth, New Hampshire; **KAT NASTI**, Norwood, Massachusetts; **MARSHA PARILLA**, Danza Orgánica, Boston, Massachusetts; **MOULI PAL**, Wilmington, Massachusetts; **PAIGE CLAUSIUS-PARKS**, Fusionworks Dance Company, Lincoln, Rhode Island; **POLLY MOTLEY**, Stowe, Vermont; **RYAN P. CASEY**, Woburn, Massachusetts; **SARA JULI**, Falmouth, Maine; **SERENITY SMITH FORCHION**, Nimble Arts, Brattleboro, Vermont; **SONIA PLUMB**, Sonia Plumb Dance Company, West Hartford, Connecticut; **SOPHIA HERSCU**, Spoke Movement Ensemble, Somerville, Massachusetts; **TED THOMAS**, Thomas/Ortiz Dance, Norwalk, Connecticut; **THEOPHILUS MARTEY**, Akwaaba Ensemble, Manchester, New Hampshire; **VERONICA ROBLES**, East Boston, Massachusetts; and **WENDY JEHLIN**, ANIKAYA Dance Theater, Somerville, Massachusetts. To learn more about the grantees and projects receiving funding, visit NEFA's Grant Recipient Database at nefa.org.

Congratulations to our colleagues at **SPHINX ORGANIZATION**, which celebrates its 20th anniversary this year.

Several member organizations have changed their names: **PARAMOUNT MAINSTAGE AT ARTSEMERSON** is now the **ROBERT J. ORCHARD STAGE**; Spencers: Theatre of Illusion is now **HOCUS FOCUS**; The Leela Institute for the Arts is now **LEELA DANCE**; Greencard Wedding is now **GOODE PRODUCTIONS**; Pittsburgh International Folk Arts Institute is now **TAMBURITZANS**; and the American Dance Institute is now **LUMBERYARD**. **IT**

Follow Spot: POSITIVE UNDERSTANDING

How do children learn the importance of diversity, inclusion and cultural understanding? In one public school district, the answer is early and often. BY KRISTEN ANDRESEN



Dufford Diversity Series has presented (clockwise from top) Golden Dragon Acrobats, Terrance Simien, The Nile Project and Yamato Drummers.

Thanks to the Dufford Cultural Diversity Series at the Newberry Opera House in Newberry County, South Carolina, elementary pupils in the county's public schools attend one live performance per month during each of their third-, fourth- and fifth-grade years. The performances are fully funded by the Dufford Foundation, and teachers are given study guides and other materials that meet South Carolina's curriculum requirements.

Since its inception in 2010, the series has used the arts to promote a positive understanding of cultural, socioeconomic and other differences. It has highlighted such offerings as Mongolian drumming, Russian ballet, storytelling from the Dust Bowl, Chinese acrobats, Tao drummers, Zydeco and more.

"As performing arts centers, at the end of the day, we're running a business, and that business is community engagement," says Molly Fortune, who has served as the opera house's executive director since 2015. "Through this series, students are introduced to thoughts and experiences that they may not be otherwise."

Driven by the vision of William Dufford, a retired high school principal and educational leader in the state who became a

vocal and courageous proponent of peaceful school integration, the series is affiliated with Newberry College.

Dufford grew up in Newberry — his family home is now Newberry College's alumni center — during segregation. His father, a doctor, saw patients regardless of their skin color, and Dufford grew up believing that inclusion is how society moved forward. He made such an impression on the late Southern novelist Pat Conroy, a student in his school, that Conroy wrote him into *The Great Santini*.

"I know of no white Southerner who spoke with his eloquence about the great necessity for the peaceful integration of the schools in this state," Conroy said of Dufford. "What I had called greatness when I first saw him in high school had transfigured itself into a courage that knew no backing down."

When Dufford's parents died in the 1990s, he used part of his inheritance to start the Dufford Foundation and set out to create a diversity initiative that would benefit children in the local public schools. Although Dufford hadn't initially considered an arts component, a visit to Newberry College and meeting with then-opera house executive director Deborah Smith changed his plan.

Currently, students take part in 27 performances over a three-year period, and graduates of the program who are now in sixth and seventh grades come back to mentor the younger children as Dufford Scholars. The series has been well received by teachers, and Fortune and her colleagues plan to conduct research to see if the program has had any impact on standardized test scores for student participants. She says bringing in teachers early was key to the series' success, and she recommends the same to anyone considering a similar outreach program.

"You need to spend time on the front end really thinking of every aspect," she says. "Work on the collaborations. Determine how you're

going to carve out an hour each day to spend on this. Think about how the teachers are going to respond, so that when you implement, you'll know what to be looking for."

The opera house has added evening performances and offers the schoolchildren free tickets in the hope that they'll bring their parents. Often, Fortune says, the parents will arrive saying that their child dragged them to the performance, but they leave saying they're glad they came — and many of them have become regulars at the opera house.

Fortune and Dufford are now exploring what diversity means in 2017, and are considering expanding the parameters of the series to include multimedia

performance that integrates technology, because, as Fortune says, "That's a diversity of age and knowledge."

"We have to find a way to engage our communities, and that engagement is changing. People are buying tickets on their phones," she says. "The old guard wants patrons to put their phones away, but the new generation wants their phones out to tweet. If we can stay on top of this and be part of that community conversation and be responsive, we can meet that community where they are." **LA**

Kristen Andresen is the assistant editor of *Inside Arts*. She is also senior director of marketing and creative services at Providence College in Providence, Rhode Island.



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Where it HAPPENS

BY LINDA NELSON, JAKE STEPANSKY AND CHERIE HU



Clockwise, from top left: 5MTS winner Bremner
Duthie; MaddZart Rae'on Primus in the EXPO Hall;
Rosie Herrera Dance Theatre; PUSH Physical Theatre.



WE TAKE YOU BACK TO **APAP|NYC 2017** WITH THESE HIGHLIGHTS, KEY THEMES AND SESSIONS THAT BROUGHT THOUSANDS TO NEW YORK CITY IN JANUARY.

An overwhelming sense of the unknown, coupled with a sense of solidarity and strength, prevailed over many of the sessions, meetings and conversations during APAP|NYC, the annual conference of the newly renamed Association of Performing Arts Professionals. Time and again during the conference — held Jan. 6-10 at the New York Hilton Midtown and Sheraton New York Times Square and at venues in all five boroughs — presenters, promoters, producers and speakers delivered creative, unifying visions for the future and talked about the powerful role of the arts in times of divisive politics and uncertainty.

The conference theme — FLOW — was an apt description of the energy generated over five days, with more than 1,000 showcases, hundreds of sessions (formal and informal), countless business deals and a packed EXPO Hall.

Indeed, concurrent with themes of creativity and endurance was the economic engine and business imperatives at the center of many APAP exchanges.

At the opening plenary session, Scott Stoner, vice president for programs and resources at APAP, underscored that sensibility by adapting a lyric from the popular musical *Hamilton*: “This is the place where it happens,” he said to a roomful of people who regularly make art happen around the world. (Attendees from 49 states and 37 countries were at the conference.)

Aimee Petrin, executive director of Portland Ovarations in Maine, said she returns each year for the “incredible network of people that I learn from and whose presence I so much admire.” It is, by all anecdotal accounts, the chief lure and benefit of APAP membership. The coffee meetings, the conversations over drinks or





A bassist navigates snow

“Artists must tear apart our world to achieve change, but they must also weave it back together.”



Betty Bonifassi

a meal, the business negotiations and showcases were cited again and again as why nearly 4,000 attendees had come from near and far.

That message beat on even as several artists, including playwright Ayad Akhtar, who spoke during the opening plenary session on Friday, warned of the reduction of culture into a solely market-driven, transaction-based economy.

“FLOW,” wrote Mario Garcia Durham in his introduction to the conference program, “is about making culture, community engagement and social change; it’s about disruption, innovation, and risk-taking; it’s about finding flow, inspiration and leadership; and it’s about workflow and tackling business every single day.” At the end of the day, with nearly 400 vendors in the EXPO Hall, APAP|NYC was the heart of the field and the heart of arts business in the nation.

“The performing arts is a cold game,” intoned multidisciplinary performer Marc Bamuthi Joseph during the opening plenary session’s “creative moment.” “What kind of culture do we want to make?”

The creative moment, conceived for the APAP occasion,

was a graceful duet with violinist Daniel Bernard Roumain. As Roumain rocked on strings, Joseph threw down that challenge and explicitly addressed the nation’s legacy and the scourge of racism. “For whom, America the beautiful/ We slice the blackbird’s throat and ask her why she does not sing/ We ask the blackbird why she does not fly when the law walking off with her wings....No Head Start, no exposure to art/ We ask the blackbird why she does not fly when the law walking off with her wings.”

Artists and their creative voices were front and center at the conference, including an Artists Institute, co-directed by Joseph and Liz Lerman, and brought together 22 artists from around the country for two pre-conference days and immersion in the rest of the conference activities.

At Saturday’s featured professional development session *Changing the Flow: Creativity, Innovation and Disruption at Work*, Steven Tepper, dean of the Herberger Institute for Design and the Arts at Arizona State University, asked one of the conference’s key questions: Who suffers in the short term from disruption and innovation?

Dancing at
globalFEST



“Artists must tear apart our world to achieve change, but they must also weave it back together. That’s a big challenge,” Tepper said, before introducing the panelists, educator and musician Aaron Dworkin, educator, computer scientist and pianist Michael Hawley, and choreographer and writer Paloma McGregor.

“Rather than conceiving of computers as the dish, we saw them as the spice to everything else,” said Hawley, speaking of his work at the MIT Media Lab and other projects. “There is art that sort of ripples through all of this. The kids at MIT know they can take these things and do creative things with them...things happen

when you’re not afraid to take creative leaps.”

The ability — or inability — and need to rise and tell the truth flowed throughout the conference. At Sunday’s plenary session, Brandon Victor Dixon, who plays Aaron Burr in the Broadway musical *Hamilton*, made a surprise appearance and addressed the audience. When an audience member asked about the cast’s forthright engagement with then-Vice President-elect Mike Pence (an event that became the Twitter shot heard round the world), he responded on behalf of the arts: “We are far more powerful than we believe or that the powers around us tends to teach us. So love. Rise.”

A conversation followed with art makers, chaired by playwright and

educator Will Power of Southern Methodist University, delved deeply into the worlds of listening and collaboration. As a group — choreographer Jonah Bokaer, Champion City founder Eddie Cota, musician Hadi Eldebek, choreographer Allison Orr and Urban Bush Women founder Jawole Willa Jo Zollar — raised the question: Do artists have an easier time collaborating than institutions?

“As a presenter, we work really hard to engage our community,” said Ruth Waalkes, executive director of Moss Arts Center at Virginia Tech. She was familiar with Orr’s and Cota’s work and praised their immersion in community and audience





Cheng2 Duo at
YPCA showcase



Heidi Latsky Dancers



Confucius at
Lincoln Center

experience. “The take-away here is the length of time it takes to build something like that, the patience. The process is just as important as the product in a work like that.”

Throughout Saturday, the busiest day of the conference, there was a clear and ongoing dialogue between theorizing and professionalizing creativity, between perfecting the art and refining the business in performance. While Saturday’s featured professional development session and the popular pecha kucha-style plenary session (see sidebar) centered on creative practice, Umbel and InstantEncore ran their own *Innovation Sessions* on data-driven marketing and mobile audience engagement, respectively. These presentations, saturated with statistics and survey results, were no less engaging; audience members were not hesitant to add anecdotal experiences and question the data.

InstantEncore’s session *Is There an App for That?: Audience Engagement in the Mobile Age* focused on how mobile devices are changing the way audiences interact with live entertainment.

David Dombrosky, the company’s chief marketing officer, walked attendees through the concept of a “mobile moment” — a point in space and time where we pull out our cellphones and other devices in response for information, service or engagement. One of the most often-neglected mobile moments in arts marketing, he said, is post-concert engagement. “Often we’re so focused on getting butts in seats in the house that we forget about the ripple effect of a performance and how we can extend that

experience,” added CEO Chris Montgomery.

Professional sessions later in the afternoon such as *The Three R’s, Research, Results and Resiliency*, with studies by the Wallace Foundation, and *Data-Driven: Smart Student Engagement*, with research by the Moss Arts Center, emphasized the importance of balancing artistic intuition with in-depth, methodical research, some of which can span several years. *How to Succeed in Hip Hop without Selling Your Soul* featured

ADAM KISSICK/APAP



Women’s Leadership Forum

Creative flow

BY CHERIE HU

The APAP | NYC 2017 annual pecha kucha-style Saturday morning plenary session was called *The Creative Mind: Finding the Flow*. The first-person case studies on creativity, innovation, focus, process and success featured: Camille A. Brown, dancer and choreographer; Gregg Mozgala, founding director of The Apothetae; Paola Prestini, composer, and Maysoon Zayid, Palestinian American comedian. Choreographer and educator Liz Lerman moderated the discussion.

Personal honesty, fearlessness and community-building emerged as clear threads throughout the session. All the speakers were keen to break down stereotypes and modify decades-old institutions to serve the unique needs of 21st-century artists and audiences.

Like many artists, Brown, who was first trained in concert dance, was seeking an alternate career path from the status quo. "I wrestled with idea of traditional commissions and teaching engagements, which were not at the center of what I wanted to do," she said. She heard theater vernacular like "sitzprobe" (the first meeting of a cast) and "10 out of 12" (the number of hours a cast can rehearse before a show opens) for the first time in 2009 while choreographing *The Fortress of Solitude*, which solidified her ambitions to combine musical theater and concert dance into a singular, hybrid process. "It felt dangerous," she said. "And I wanted more."



The pecha kucha-style plenary session

In 1990, Mozgala, an actor with cerebral palsy, was pulled out of class in middle school to watch a video of George H. Bush signing the Americans with Disabilities Act into law. While he watched the spectacle in a relatively quiet room of older adults, he was spurred to action. "Americans...with disabilities...act," Mozgala recited slowly, unpacking the legislation's subtext. "Americans with disabilities act. It's a directive, a battle cry, a way of life. It reminds me that I am in charge of my own destiny."

Prestini offered a similar passion for building a robust creative community. "I realized that the only way I could be happy was to create the context for my life," she said. "It wasn't enough to commission myself, to create opportunities for only my works. If I didn't attempt to fix my own surroundings, my own path would be limited, my future not as bright."

For Prestini, this meant creating a bridge from artistic emergence to professional life, from which both she and her surrounding artistic community could benefit. Such a vision led to her current position at National Sawdust, a nonprofit venue in New York City that features a fully booked daily performance roster and both seasonal and year-round residency and incubator

programs. She also oversaw the launch of the Log, National Sawdust's journalism and criticism wing. "Criticism is a functional part of society," said Prestini, who hopes to reinforce and reframe the bonds between artists and the media.

Like Mozgala, Zayid has cerebral palsy and hopes to use her experience in comedy — she co-founded the New York Arab American Comedy Festival — to break down preconceived notions about the disabled experience. "We're not looking to be 'cured,'" she said. "We're looking for equality and accessibility."

Zayid is also an outspoken activist on multiple fronts, including using the arts to combat Islamophobia and support refugees. In contrast to a wider arts landscape that tends to view politicization as risky and polarizing, she sees her activism as an asset. "Even if all I want to do is tell jokes, I have a platform, and so many other people don't," she said.

The pecha kucha-style plenary session, which is in its fifth year at APAP | NYC, is one of the most popular events of the conference, drawing upwards of 500 attendees each year.

Cherie Hu is a senior concentrating on statistics and music at Harvard University. She is also a staff writer at the Harvard Arts Blog.



The Latin Riverdance



Joan Henry

award-winning hip-hop artist Jasiri X, who discussed how his persistently political vision ignited, rather than stifled, his commercial success as an artist.

One of the most animated afternoon sessions was *Bridging Leadership Styles: The Next Generation*, which brought together a diverse panel and audience of Gen X-ers to Gen Z-ers to discuss best practices for managing multigenerational workforces. Alicia L. Jean-Noel, associate curator of public

programs at the Brooklyn Museum of Art, suggested that traditional, exclusive approaches to curation would have to be replaced with more collaborative and inclusive ones. “The museum was historically built on the concept of a singular expert managing everything from a curatorial perspective, but that model is changing as we speak,” she said.

As the conference settled into its groove on Sunday, a multinational throng of artists and presenters packed a room, hoping

to form partnerships that would stretch across an ocean. The *Sino-American Seminar*, which was conducted in both English and Mandarin, showcased work that had blossomed in China and hoped to plant seeds in the U.S. and elsewhere. In response to feedback from previous iterations of the panel, the presentations have expanded to include private Chinese companies. In several cases, their work involved exciting new technologies. For example, *The Three Body Problem*



Closing plenary session

boasts indoor flying drones and 3D that can be experienced without 3D glasses.

On Monday, the Awards Luncheon honored both APAP and NAPAMA award winners. (see story on page 24) and presented the 5 Minutes to Shine winning presentation by actor and singer Bremner Duthie, who adapted a story of oppression to reach out to wider audiences.

At Tuesday morning's closing plenary session, actor and writer Taylor Mac began his provocative remarks with the question: "What's gonna happen?" He spoke about the process of creating his newest work *A 24-Decade History of Popular Music* and made many references to the political climate of the new presidential administration.



NEA chairwoman Jane Chu at the Awards Luncheon

"I'm thinking about hyperbole a lot lately," Mac said, after a story about the death of his mother, who was a Christian Scientist and refused treatment for cancer. "It's not too late for us. It's not the apocalypse. We in this room are not on our deathbeds. We don't get to pretend without being challenged. The facts show us living in a chimera doesn't work.

We have to grapple with calamity. But how?"

Mac's question offered audience members a propelling question as they returned to their offices, studios, stages and staffs — renewed through networking, relieved with new programming contracts and resolved to embrace their work as professionals. **LA**

ADAM KISSICK/APAP

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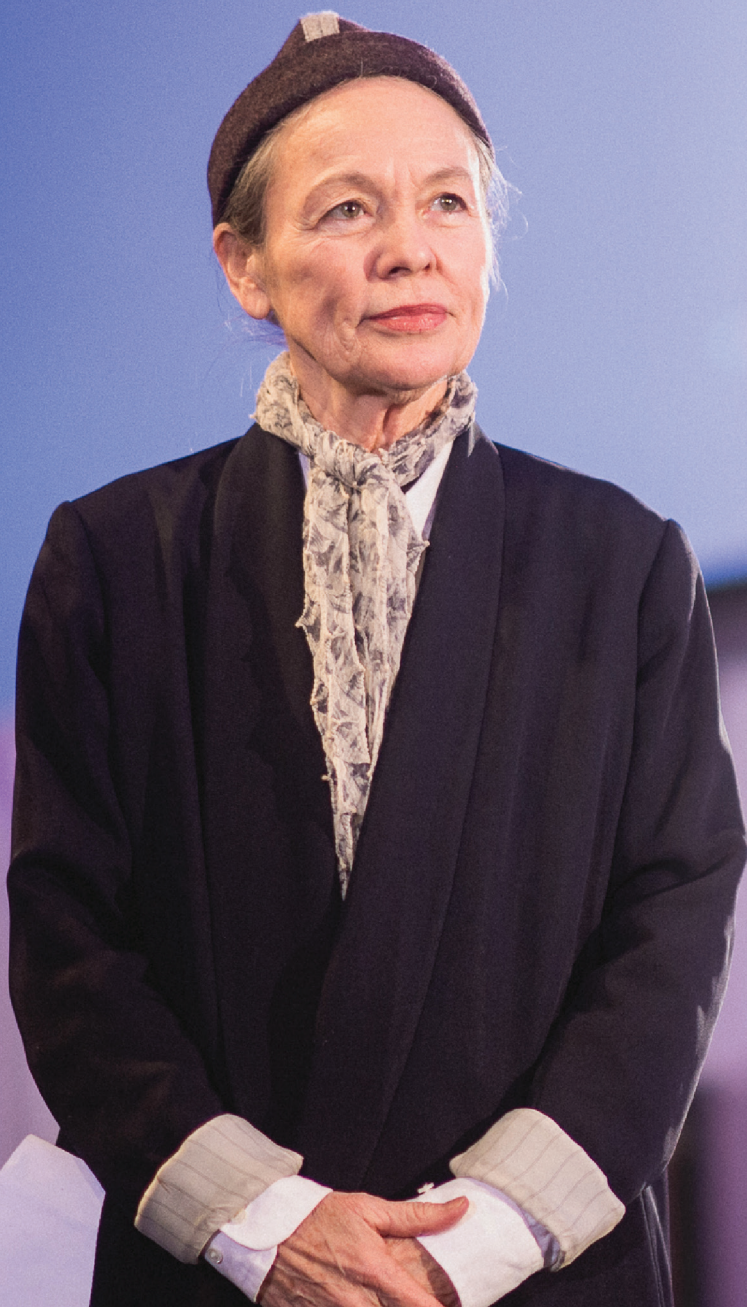
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BY LAURA COLLINS-HUGHES

What's Going On

Laurie Anderson talks about creativity, technology and the challenges of balancing both while living an artistic life.

Post-conference, pre-inauguration, the political fragmentation in America and beyond was on Laurie Anderson's mind in January when she spoke by phone about art, our niche society and programming that can bridge cultural divides — including her dog concerts played at a frequency suitable for dogs. Anderson was the recipient of the 2017 APAP Award of Merit on January 9, during the APAP|NYC Awards Luncheon. The award acknowledges the genius,

energy and excellence of an artist who has defined or redefined an art form. The following interview has been condensed and edited

What feels most urgent to you right now, creatively?

To make something really beautiful. Because I think the kind of emphasis on responding to what's going on now — well, it's really difficult for me to do that in my work. I'm sure other artists feel differently about this than I do, but every time I try to make something

that's really politically informed or about the moment, it kind of backfires. It gets kind of strident or it gets a little bit lost. I suppose that if I have a message embedded in the work, it feels sneaky to me. It feels more like propaganda. Using beauty to seduce people and then to change their minds — now, that's a legitimate thing to do.

I think the complexity of what's going on is really difficult for people. Brian Eno pointed me in the direction of an article that was analyzing the breakdown of things.

People are sitting around going, in London with Brexit, “Why is everything breaking?” And one of these answers was complexity. And I was thinking, “Well, I don’t know.” And then it went on to say, think of your own life: How many passwords you need and how much email you’re drowning in and how you’re being analyzed for what you did in the last five minutes, and how there’s no stability — how you have 25 jobs when people in the past used to have one or two.

I could really relate to that. I’m drowning in email. I was taking a train back from Washington a couple days ago, and at the end of this trip — I had been just kind of catching up on my email — I realized in those three hours I had sent 300 emails. Now, that’s nuts. And they all seemed important; they all seemed like I needed to respond. And I thought, I’ve got to stop this.

I have like 200-some unread emails, 263, right this very minute. Exactly. And you just think, it’s never going to stop. In fact, it’s going to escalate. It’s so exhausting.

How does that affect your creativity?

It makes me focus more on the things that I do that give me stability. That means I do more tai chi now; I do more meditation. And that helps a lot. And I try not to stumble along the street looking at my phone, which I find myself doing. I just go, “OK, on this walk, you’re not going to take your phone out of the pocket. Just leave it in your pocket.” And I’m happily walking along for a few blocks, and then I think of something and the phone comes out. The typical number — I don’t know how they arrived at this — of times people take their phone out of their

“Using beauty to seduce people and then to change their minds — now, that’s a legitimate thing to do.”

pockets in America is 150 a day. Now, that means that a lot of people are doing a lot more than that. I’m not even on Facebook. I just can’t stand that stuff.

I spent a week in November in Copenhagen in a studio with Brian Eno, and we were playing and just kind of noodling around for many hours a day. This was sponsored by the Royal Danish Library. I’m thinking, what is the library doing sponsoring two musicians noodling away? The thing about that is many European countries have much thinner walls between disciplines and institutions.

It could be interesting to have a little bit more flow between things. We’ve created a culture that’s completely niche now. In New York, we have, I don’t know, 50 different worlds: the financial world, the fashion world, the art world, the music world. Even in the music world, there are like another hundred categories, and these so-called worlds never intersect. It’s a disaster in terms of making a coherent culture. And that’s in many ways I think why we’re in this situation right now. We’re not talking to people we don’t know.

When you tour around the U.S., you’re encountering people who have come to see you, right, unless you’re on a bill with other people? Yeah. It’s the same kind of thing: You’re on your own little circuit, and people who know you and like you come and see you. But that’s what’s so great about festivals, and why I really try to be in them. If I

can help shape them, I do. That’s what gets you out of your little hole. It gives you a chance to go to see something that you wouldn’t normally see. All of these parallel scenes are happening, and you can easily move through them.

So are festivals where we can get cross-pollination artistically and in the culture?

Absolutely. We need to make an effort to do that: Look around and see what’s going on.

Do your dog concerts attract unconventional audiences like that?

They do, and that’s one of the reasons I really love them. We did one last winter that was the coldest show I’ve ever done. I’d invited the Homeland Security force because they were part of the movie that I did that was showing, and they came with their giant security dogs. And so they were just ringing around the music people who came and then the dog lovers who were there just because it was a fun thing to do, even though it was quite twee, with your dog. I mean, the twee content is high; I know that. But I don’t really care, because it’s so much fun.

The mixture of people was for me a wonderful dream. I mean, it’s not that I go for that, but when it happens, I’m very, very happy about it. **LA**

Laura Collins-Hughes is an arts journalist in New York. She writes regularly about theater for *The New York Times* and books for *The Boston Globe*.



Award winners (from left) Laurie Anderson, Mikki Shepard, Michael Alexander, Mary Rose Lloyd, Mario Garcia Durham (APAP president and CEO), Laura Colby and Michele Roberge.

Winner's circle

The annual **APAP | NYC Awards Luncheon** is always the Monday highlight during conference. In January, APAP was delighted to honor the work and vision of the following recipients. We asked each of the winners to address the themes of the awards they received. Their answers follow.

— Alicia Anstead

SIDNEY R. YATES ADVOCACY

AWARD for outstanding advocacy on behalf of the performing arts by an individual or an organization for a particular advocacy effort or for a sustained advocacy campaign at the national, state or local level that has had a significant impact on the performing arts.

Michael Alexander

Executive Director

Grand Performances

Los Angeles, California

How did you learn to be an advocate?

I came from an activist home and was joining my father going to door-to-door pitching candidates for office while in elementary school. Like many of my generation, I was also on the streets marching in support of the Civil Rights movement and anti-war movement in the '50s, '60s and '70s. I learned early on that public policy impacts on all of us and looked to public policy changes to improve conditions for those with whom I worked. I also learned that there are distinct advantages to being in league with like-minded people. When the sea rises, all ships rise with it; we all can benefit when good arts policy is passed. I learned, too, that once I was in a position of leadership and knew that people were supporting the positions I was taking, I could speak more effectively with elected officials and others in power positions by identifying myself as a voice for the dozens, hundreds or thousands who were also supportive of my stance on the issues and not a single individual pushing for an issue.

There are many great public servants working for different government agencies who can

play important roles in connecting the arts to public policy. We need to be on the alert for allies in the many different departments of all levels of government where policy shifts could mean opportunities for artists to better serve their communities. Community redevelopment agencies and municipal transit authorities hired public planning experts who incorporated public arts into projects they were managing. Visual arts are easy to incorporate, but the performing arts have not been. But that has not meant we should give up.

In Los Angeles, a number of arts leaders showed Mayor Tom Bradley what the performing arts can do for communities. He supported a number of initiatives — including the one that resulted in Grand Performances — because he knew that my city's private philanthropy was inadequate to support a free ongoing performing arts series that aimed for diverse audiences. Only a public-mandated program could survive in L.A., and his Community Redevelopment Agency forced the inclusion of the performing arts program that is now Grand Performances as an obligation on developers who were building on city-owned land. If arts people had not shown Bradley and other city planners what the arts can do, our program would not exist.

What qualities do you believe make an effective advocate in the arts and why?

Among the qualities necessary for effective arts advocacy are tenacity and perseverance. One has to know that "campaigns" to change public policy take a long time and that successes are not permanent. We have to devote time throughout the year for advocacy work, not take

"no" for an answer and be prepared to advocate for our agenda for years on end. We have to stay vigilant, be ready to contact officials quickly when we need to function like a volunteer fire department because of some surprise legislation or opportunity. No victory is permanent. I have seen healthy arts budgets get drastically cut (and not always during a fiscal crisis). When we are knocked down, we have to get back up and get back into the fray.

We also have to be strategic about promoting ideas and raising issues at the times when elected officials (and their staffs) can "get their arms around" them. Budget time is not the best time for some of our issues to be raised, but it is an essential time to be watchful about what is being done to arts budgets.

What are some other important advocacy steps?

It is important to be involved with elected officials year-round and not just at election time. We have invited elected officials to greet our audience from the stage. I tell them I want them to talk about the important public-private partnerships that make our programs possible and encourage people to donate to our organization. Subversively, I want them to see the diverse audience we are attracting and get a sense of the power that the arts have in activating people.

We need to join the advocacy groups that serve the arts. We need to attend candidate forums — even those organized by non-arts organizations. When we can, we need to attend political fund-raisers (usually identifying ourselves by our jobs but being clear that we are there on our own time and with our own money). I have negotiated my way into a number of fund-raisers where the requested



Mary Rose Lloyd



Mikki Shepard
(in yellow scarf)

donation was beyond my means. In many cases, the fund-raising committee is all too happy to take my smaller donation just to increase the number of people showing up. I have gained valuable face time with politicians this way, and it certainly beats sending a donation in the mail or donating online. None of us is exempt from fulfilling our duty to the arts community. We all have to devote some time to arts advocacy — time beyond writing a membership or donation check.

What role can artists and arts leaders play in advocating for both the field and other issues?

Artists and arts leaders need to identify themselves as such whenever they have an opportunity to interact with candidates, elected officials and their staffs. We need to be clear that we vote, that we create jobs, that we touch people's hearts and lives and that often the arts we create/support are helping our fellow citizens deal with civic issues with better clarity.

We also need to identify allies. Throughout the nonprofit world there are non-arts organizations working within our communities that understand the value of the arts. We need to mobilize them to help us with our issues. All too

often, advocacy for the arts is being handled by those of us working in the arts and not often enough by the end-users: the audiences, the families of the children participating in arts activities and others who do not have a personal economic interest in the arts. The more we can do to help those people speak to our issues (and that is where our boards can come into play because they are the passion-driven volunteers who commit time and resources to support our programs and, in turn, benefit from them), the better the impact.

FAN TAYLOR DISTINGUISHED SERVICE AWARD for exemplary service to the field of professional presenting by an individual whose outstanding service, creative thinking and leadership have had a significant impact on the profession of presenting and/or on the APAP.

Mikki Shepard
Mikki Shepard Consulting
Mt. Vernon, New York

Fan Taylor was a major influencer in the lives of many arts leaders. Who has been your "influencer," and how did that person change you and

your work in the arts?

The major influencer for me was Harvey Lichtenstein, the former president of the Brooklyn Academy of Music, who had a major impact on the neighborhood surrounding it. Working closely with Harvey at a very young age, I learned the importance of having confidence in my vision. Harvey had tremendous passion for his work that inspired others. He led BAM believing that anything was possible and he taught me, by example, how to take risks and win. I strongly believe that a commitment to this way of working set me on a path to be successful in my career.

I didn't get to say this at the awards luncheon, but I had the good fortune to meet Fan Taylor, when she was at the NEA and I was just starting out. What stayed with me after all these years is her knowledge and her strength. She literally blew me away.

What qualities do you believe make an effective arts leader, and how are they developed?

Confidence, generosity, humility, integrity. I believe these qualities are developed by doing and sharing. Learning by doing can build confidence, over time, if we can

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Michele Roberge
and David Wannen



Laura Colby (center)

learn both from our failures and successes. Working collaboratively with other individuals and organizations and sharing resources often demands a level of generosity and humility. Collaborations are a good way to develop these qualities, and the overall learning and benefits to you and your organization can be tremendous.

Fear of failure often brings with it a lack of integrity. We all fail sometimes, but it's never doom and gloom. Failures can open doors to opportunity. Develop a process of always questioning yourself about your truthfulness and be honest with yourself about the answers you get. I have found people generally respect you when you're upfront and often know when you are dishonest.

What's the best way to create commitment and vision when you are learning to be a leader in the arts field?

First and foremost, you have to know where you might like to go. Ask yourself why you want to work in the arts field, what is your personal mission and what are the larger goals you want to achieve through your work? Don't think small, consider the ideal. This should not be rigid, but a flexible road map that is informed and tweaked as you go along. I started

as an arts activist and knew that creating forums for dance artists and artists/administrators of color was important to me. I never focused on being a presenter or producer or funder. In fact, I didn't know the exact strategies to achieve this. However, having a preliminary vision helped me as I made decisions about my career trajectory.

WILLIAM DAWSON AWARD FOR PROGRAMMATIC EXCELLENCE

for sustained achievement in programming by an individual or organization for the quality, innovation and vision of program design, audience building and community involvement efforts.

Mary Rose Lloyd

*Director of Artistic Programming
New Victory Theater
New York, New York*

What qualities do you believe make an effective programmer in the arts and why? What steps are necessary to get those qualities?

There are many ways to answer this question, but I think, for me, it is trust. First, I trust my instincts. If initially I don't get a knowing gut feeling, I don't ignore that impulse. It is also vital

that the artists I work with trust me and my curiosity about their work. In our venues, the New Vic team is laser-focused on supporting each unique production, ensuring we present each piece in its best light, pun intended. I hear from most of our artists how "spoiled" they feel when they're with us. That is not a coincidence. We work very intentionally and with great care in all aspects of our operations.

As for steps, trust is something you develop over time and without wavering. Look your colleagues in the eye and be true to your word and expect the same from them. Do what you say and say what you mean while interacting with your home team as well as the community of visitors who are guests in your home for a time. Make sure you are inspiring the best out of everyone and that they all see that you truly care — assuming you do — otherwise you should be doing something else, right?

What responsibilities come with being a "tastemaker" and "trailblazer" in the arts? And what do you want others to keep in mind as they program their venues, seasons, etc.?

I'm very tuned into ensuring that the work we present is first and foremost relevant to the

audiences we're programming for. I see a wide array of artists and companies and am constantly expanding my perspective, investigating points of departure and keeping a keen sense of curiosity. For those wanting to stay ahead of the curve, ask yourself: What is expressly mine to do? What do I bring to my community of artists, audiences, staff and colleagues? Who is not being heard from and why? How can you curate a series of interesting, challenging, evocative, beautiful arts with an open invitation to all areas of the communities you serve? Meanwhile, work closely with and respectful of all areas of your organization to model the message of quality, caring, relevance and cultural curiosity. And have fun doing it. Your

enjoyment will be palpable and will go a long way to bolstering not only your own happiness, but also the happiness of those around you.

AWARD OF MERIT for achievement in the performing arts by an individual whose genius, energy and excellence have defined or redefined an art form for today's audiences.

Laurie Anderson
Performance Artist (See feature on pages 22-23.)

HALSEY AND ALICE NORTH BOARD ALUMNI AWARD for committed excellence and service to the field of arts presenting by an former APAP board member.

Colleen Jennings-Roggensack
*Executive Director at ASU Gammage
Associate Vice President
Cultural Affairs
Arizona State University
Tempe, Arizona*

**NAPAMA LIZ SILVERSTEIN
AWARD AWARD FOR
PRESENTER OF THE YEAR**

Michele Roberge
*Former Executive Director
Carpenter Performing Arts Center
California State University
Long Beach, California*

**NAPAMA LIZ SILVERSTEIN
AWARD FOR AGENT/MANAGER
OF THE YEAR**

Laura Colby
*Director
Elsie Management
New York, New York*



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Play spaces



Artichoke Dance Company's *Water Dances* in Brooklyn; Inset: *RAPHSTRAVAGANZA* at City Hall in Philadelphia

Nontraditional venues spur creative teams and audiences to take a new approach for experiencing performance.

BY JAKE STEPANSKY

Joseph Ferlo runs a successful opera house — one of the most traditional venues in the performing arts landscape. But he also knows a little something about making work in nontraditional venues.

As artistic director of the Oshkosh Grand Opera House for the past 10 years, he has built an organization that is a central part of life in Oshkosh, Wisconsin, a city of 60,000 residents. But at the APAP|NYC professional

session “New Paradigms for New Economic Realities in the Performing Arts,” he recalled a less happy report: the day in 1999 when an elaborate performance was scheduled that evening and the opera house was deemed unsafe and in need of extended repairs that left Ferlo without a venue for almost a year.

In the face of this sizeable challenge, Ferlo kicked into high gear. He recognized that above all else, the opera organization needed to stay visible and engaged locally. With community support, Ferlo and his team moved 26 shows to seven different venues across Oshkosh. They even mounted a production of *The*

Fantasticks — a minimalist masterpiece — in the lobby of the under-construction venue.

Although Ferlo faced this challenge out of pressing necessity, many artists have found inspiration for performance in alternative spaces: beaches, public plazas and even on the sides of buildings, suspended from cables attached to the roof. Why has making work in these nontraditional, oftentimes obstacle-laden venues so energized artists and producers?

For Lynn Neuman, making work in alternative spaces can sometimes lead to unexpected moments of magic. Three years ago, Neuman made her APAP mark by winning the annual 5 Minutes to Shine competition. As the artistic director of Artichoke Dance Company, Neuman strives to create work that fosters compassion and empathy. Indeed, her work that takes on environmental issues has brought her out of the dance studio and into the “real world.”

To rehearse for her company’s piece *Your Planet*, Neuman shipped her company to a local beach every day to save the cost of shipping sand into the studio. The public exposure meant that the dancers and creators were forced explain the work every day to passersby.

“Normally, we just put moving stuff on a square space. But what is the point?” said Neuman, who spoke at the APAP|NYC session “Performance in Alternative Spaces.”

Sometimes, Neuman said, the point is to motivate the public to action. Sometimes, the point is to involve communities in innovative ways. Neuman recalled a day her dancers unexpectedly interacted with a group of preschool students who gathered to watch the rehearsal.

Expanding physical locations has also pushed Neuman to assess the impact of performance. When and where does the audience’s experience of a performance begin and end? It’s the process that has captured Neuman’s imagination: “What happens before and after the show matters so much more than the show itself.” And for her, expanded venues have made the difference in understanding that process and outcome.

Neuman’s remarks dovetailed with ideas that had been expressed in a “Youth and Family Programming” seminar during a preconference panel.

“Is our space welcoming to families?” asked Lindsey Buller Maliekel of the New Victory Theater, pointing out some of the challenges of bringing youth programming to spaces designed with adult audiences in mind. In

fact, Maliekel believes that question lies at the heart of making work for children in the 21st century. “What are we doing to wrestle with space to make families and kids feel welcome?” Maliekel asked.

At Maliekel’s request, audience members at that event shared examples of nontraditional experiences at the theater. At the Paramount Theater in Austin, Texas, a bunny extravaganza, curated by a local rabbit rescue organization, preceded a production of *Peter Rabbit*. David Gonzalez, a storyteller and U.S. cultural ambassador, described a production of *20,000 Leagues Under the Sea* that turned an entire building into an underwater submarine using projections and lighting. By reimagining traditional, producers and artists opened possibility — and audience base.

Melecio Estrella is a dancer and assistant artistic director for BANDALOOP, a company that makes

dance pieces on the sides of public buildings. He stressed the importance of not going into a public space and colonizing it, but rather going in with sensitivities. How do you dance with the structure, rather than on the structure? For Estrella, whose work is out in the open, there is an important “incidental audience”: the people who, without intending to, stumble across a performance.

Allison Orr also makes her work with and for an “incidental audience” of sorts. Her company, Forklift Danceworks, based Austin, Texas, makes elaborate dance pieces with community members. At the Saturday plenary session, she showed a clip from *Trash Dance*, a documentary that chronicles the construction of a collaboration with Austin sanitation workers. She described the importance of this community-driven process: “They entered my world by making art with me. And I entered theirs.”

Again and again, at presentations and panels, one theme became very clear: Making work in alternative spaces is all about changing your mindset. Raphael Xavier, producer and choreographer of the space-redefining *Raphstravaganza* in a public plaza in Philadelphia, summarized it this way: “I wanted to give back to Philadelphia for all of the support that it had given me. I wanted to work in a space that had never been looked at in that way before. Remember, as adults and artists, we can play.” **///**

Jake Stepanyk is a senior at Harvard University, where he is a blogger for the editorial team at the Harvard Arts Blog, an arts journalism project of the Office for the Arts.

“Remember, as adults and artists, we can play.”



ADO

YOU ARE APAP

A video project underscores the history and future of professionals in our organization.

BY ALICIA ANSTEAD

While the APAP|NYC conference was blazing away in the halls of the New York Hilton and beyond, a historic shift was taking place in a hotel suite on the 44th floor with the help of 50 members and industry leaders.

The project, *I Am APAP*, depicts the dynamic and diverse APAP membership.

What was historic? Months earlier, members had voted on bylaws to change the name of the Association of Performing Arts Presenters to the Association of Performing Arts Professionals. The *I Am APAP* interviews, which will be rolling out incrementally this year, are a celebration of that expanded sensibility.

Two independent filmmakers worked on the project: AJ Wilhelm and Toni Shepard. I asked each of them to tell me what they discovered while working on this project.

“It quickly became clear to me that there exists a unique and deep camaraderie among members,” said Wilhelm. “I think this camaraderie derives not only from APAP members sharing a strong curiosity and passion for the arts but also an equally strong driving force to share that passion with as large of an audience as possible.”

“Within the first few interviews, I got a sense that the organization and the conference were so much more than just a gathering of performing artists,” said Shepard.

The *I Am APAP* builds on the 60-year history of our advocacy organization but also emphasizes the diversity of the members — not just in terms of race, age and gender, but also in terms of professionalism. And therein lies the new “P”: You are professionals who are presenters, artists, managers, agents, CEOs, VPs, administrators, policy leaders and more.

For some time, we have been hearing from our members that our name should be more inclusive of our field and the breadth of professionals within it. While preserving the well-established APAP acronym, updating the name casts a wider net and better represents the strength and diversity of our members. **1/1**

Check out
the first round of *I Am*
APAP videos at:
IAmAPAP.apap365.org

APAP Members Francine Sheffield, Peter Stan and Eva Salina
(with Lucy the Pug), Aaron Dworkin and Jean Cook

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