

INSIDE ARTS

FALL 2012

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PRESENTERS

Pathways Forward

ALSO INSIDE

Mapping
the regional
conference
season

John
Killacky's
ride to
understanding

Arts
administrators
talk life after
retirement



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VOLUME 24, NUMBER 3
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Hearing specialist and sax player Charles Limb says studying the brain during flights of improvisation may provide new understanding of creativity – as well as insight into the musical genius of John Coltrane.

BY ALICIA ANSTEAD

“If humans are creative beings, we really ought to study [creativity] like you study any other complex biological behavior.”

– INNER SPARKS, PAGE 34

THIS PAGE: *Leo*, a one-man physical-theater piece, showcased at APAP|NYC 2012.

COVER: Graphic design Mike O'Leary;
photo Juan Padron

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Headed to the regional conferences and APAP|NYC? We've got the goods on local eats.

“It’s so important in our field, really breaking down the barriers between what’s onstage and the people watching onstage and having it become much more of a community conversation.”

— FOLLOW SPOT PAGE 22

THIS PAGE: Galician bagpiper Cristina Pato was among the performers at globalFEST 2012.

FROM THE PRESIDENT

AS WE HEAD INTO AUTUMN, we face a crucial event for the country and our field: the election of our next president. Those who have heard me speak over the years know I strongly encourage each of you to vote and to make your voice heard, especially about issues and candidates who support the arts, in your community.

Our supporters and advocates cross all party lines, and it's our responsibility to inform them about the necessity of their support and to keep the arts central in local, state and federal conversations. Ben Cameron, our colleague at the Doris Duke Charitable Foundation, stated it so eloquently at the APAP|NYC 2012 awards luncheon (Ben, forgive my paraphrase): We must become more than arts advocates. We must become arts activists.

I have now been president and CEO of APAP for nearly a year. I knew when I left the National Endowment for the Arts that I was taking a challenging and exhilarating step as leader of a nonprofit service organization. The year has been intense and productive, and I am proud of both the staff and our members for their hard work, insights and good will.

Working with our colleagues at the regional conferences has been a highlight of the year, indeed. We have annual meetings, and our staff members are in regular and collegial contact. I have long felt that supporting the regional conferences is critical. I applaud those who can attend the regionals as well as APAP|NYC. If you can attend only one conference, I strongly recommend the regional gatherings — in Denver, Grand Rapids, Miami Beach and Boise. We know that traveling to New York City, especially in the middle of winter, can be costly and daunting — even though it's a fantastic international gathering. The key is to attend as many conferences as is feasible for you and your organization's budget.

Here in the D.C. offices, we are deep into the preparatory work for APAP|NYC 2013. We are planning an exciting program of speakers and sessions, as well as anticipating a thriving EXPO Hall and the ever-amazing bounty of showcases. Our theme for the January convening is *Imagine*, which we believe captures the spirit of endless possibility in the arts — and the arts industry. We look forward to hearing all the ways you imagine — and achieve — your work with artists, communities and each other.



Mario Garcia Durham, PRESIDENT & CEO




Eye For Talent

THE BEST IN WORLD MUSIC

 <div style="background-color: #0056b3; color: white; padding: 2px; font-weight: bold; font-size: 10px;">AMJAD ALI KHAN</div>	Asia MANGANIYAR SEDUCTION HUUN HUUR TU BLACKMAHAL
 <div style="background-color: #0056b3; color: white; padding: 2px; font-weight: bold; font-size: 10px;">TERAKFT</div>	Africa LINDIGO
 <div style="background-color: #0056b3; color: white; padding: 2px; font-weight: bold; font-size: 10px;">ANA MOURA</div>	Global NOMADIC MASSIVE
Euro CANZONIERE GRECANICO SALENTINO	 <div style="background-color: #0056b3; color: white; padding: 2px; font-weight: bold; font-size: 10px;">PARIS COMBO</div>
17 HIPPIES LES YEUX NOIRS LO'JO	 <div style="background-color: #0056b3; color: white; padding: 2px; font-weight: bold; font-size: 10px;">DEOLINDA</div>
Louisiana/Quebec LA BOTTINE SOURIANTE FEUFOLLET	 <div style="background-color: #0056b3; color: white; padding: 2px; font-weight: bold; font-size: 10px;">LE MYSTERE DES VOIX BULGARES</div>
 <div style="background-color: #0056b3; color: white; padding: 2px; font-weight: bold; font-size: 10px;">DE TEMPS ANTAN</div>	Latin LOS DE ABAJO HERMETO PASCOAL
 <div style="background-color: #0056b3; color: white; padding: 2px; font-weight: bold; font-size: 10px;">CIMARRON</div>	HAMILTON DE HOLANDA ALESSANDRO PENEZZI DUO
 <div style="background-color: #0056b3; color: white; padding: 2px; font-weight: bold; font-size: 10px;">HECTOR DEL CURTO TANGO</div>	DIOGO NOGUEIRA SEPTETO NACIONAL DE CUBA


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Not the Retiring Type



In a world
in which
retirement
communities
flourish,
veteran arts
administrators
find few
standards
for the next
phase of their
careers - which
often involves
**CREATIVE
CONNECTIONS**
to the field.

BY CYNTHIA
JOYCE

WHEN THE ACTOR JOEL GREY,

who co-starred in last year's successful Broadway revival of *Anything Goes*, was asked by a reporter if he ever thought he'd still be acting at 80, he said, "No — because I thought I'd never be 80."

While Grey and other seasoned veterans of the stage have packed Broadway theaters with energetic performances, the only ones who seem surprised are the audience members. For the actors, it's the getting older that took them by surprise — not the fact that they're still doing what they've always done.

"There's no built-in retirement to being an artist — you don't get to 65, get the gold watch and leave," says Joan Jeffri, founder of the Research Center for Arts and Culture and the author of cutting-edge research on the challenges aging artists face in work and life. "Being an artist is not just a job; it's an identity — you can't retire from who you are."

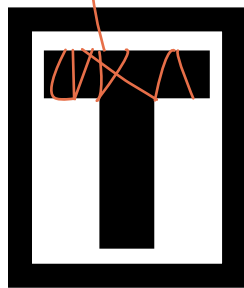
While not all artists and performers remain prolific in their later years, Jeffri says it's not at all uncommon for older arts administrators to cycle back into the community — as consultants, mentors and volunteers — well beyond their official "retirement."

"People have said to me that we're losing their legacy, but we're not losing them," Jeffri asserts. "They're funneling their collective expertise and wisdom back into the community in ways that benefit the entire field."

In a culture forever obsessed with youth and what's new, and a belt-tightening business environment that's overly eager to automate processes, it's significant that the performing arts infrastructure is an arena in which experience still counts.

"I think it's all about what you value — it's about human values," Jeffri says. "I have nothing bad to say about technology, but you still need the content. And the arts are all about content."

THE POWER OF EXPERIENCE



he arts are also all about ongoing dialogue, and for many arts administrators, aging out of an official capacity doesn't mean they don't still have a powerful voice.

"I don't have to make payroll, raise money, manage people or deal with politicians anymore, which is great," says Bill Aguado,

former longtime director of the Bronx Council on the Arts and a pioneer of Latin cultural heritage preservation. "In many ways, I have the opportunity to do exactly what I want to do, to engage in projects that are very positive and reaffirming."

Aguado says one of the more gratifying projects he has been involved in since retiring last June is the *Conversing Bricks* installation, a powerful response to anti-immigrant sentiment, set to be officially unveiled at Hostos Community College this September. Made in part from actual bricks sent to members of Congress several years ago in an effort to convince them to build a wall on the U.S.-Mexico border, the installation also features bricks engraved with statements from Latinos about their positive experiences as immigrants in the U.S.

Having fought for decades to lead and legitimize his community's cultural resurgence — prior to which, he points out, the South Bronx was "still smoldering" — Aguado admits it wasn't easy to stop doing the job he'd been doing since 1978. Reluctantly accepting that he is no longer "the young, rambunctious type" he once was, he's heartened to see how much the cultural legacy of the Bronx is both acknowledged and respected by younger artists.

"Music in the Bronx has been a constant, the one stabilizing force. In the last 35 years, Latin jazz and hip hop were both phoenixes that came out of the ashes," he says. "There were always creative people who were concerned about their community. Now, those elders are respected. Younger artists respect their roots. And a hybrid now emerges."

Aguado hopes that Bronx Music Heritage Center,

where he formerly worked as an arts consultant, will foster that continued sharing between genres and generations.

"Music is what defines our future," he says. "It was a creative incubator that allowed people to express their concerns. Now they need a place where artists from different demographics, and different age groups, can come together and share and learn — that's part of passing legacies along."

Although not a musician himself, Aguado never forgot the first time that his father took him to see a George Gershwin concert, and he continued to attend Gershwin concerts even after his father passed away. When he became council director, the first concert he put on featured music by Gershwin.

"My role in the arts was always to help appreciate it," he says. "Part of my job at the council was to stay the

hell out of the way of artists. I used to tell them, 'Please don't give me what you think I want.' And it's worked. I daresay there are no other community art programs that produced two MacArthur genius grant winners. Was it because of me? Hell no. But I was smart enough to provide them with a place to work."

Now, it's the *not* working, and not being a round-the-clock advocate, that Aguado describes as a detoxing of sorts.

"The emotional letting go of all the tension you had ... you realize that tension was also a support system," he says. "The tension is not there, where I had to fight every day. And

suddenly I didn't have to fight? That was hard. I give credit to my wife for helping me through that."

Stepping back from his role at the Bronx Arts Council, he says, was the only way to allow space for his successor to flourish. "I came out of a war generation where we were always in a hurry to make change and to make a better world, and we didn't have time constraints. We worked because it had to be done, and we loved doing it. People of my generation were able to open up doors to women,



"I have the opportunity to do exactly what I want to do, to engage in projects that are very positive and reaffirming."

Profile of an Aging Performing Artist

Profile of an Aging Artist is excerpted from Joan Jeffri's study *Still Kicking: Aging Performing Artists in NYC and LA Metro Areas—Information on Artists IV*, about the ways a selection of artists ages 62 and older in New York City and Los Angeles are supported and integrated into their communities and what factors come into play as they mature into old age. "If we wish to prosper as an arts field into the future, it is imperative that we pay heed to the largest and 'oldest' aging generation in history," the report states. "A greater understanding of aging artists' survival mechanisms, their relationship to their work, to each other, and to the social systems which make their work possible can provide a beacon for a lifetime of meaning, often self-motivated and self-generated. This meaning is something to pass on to future generations and as part of their early and continuing education." For more information, please visit www.creativeaging.org/rcac.

73 years old NYC
75 years old LA

Would choose to do
it all over again

Belongs to a
performers'
union

Takes more risks
in the artistic
process than
when younger

Lives alone

Has health
insurance

Current health
places no
limitations on
performing work

Still training in
his/her art

Lives in a rent
controlled
apartment



Edwin Forrest as King Lear

Communicates
daily or weekly
with other
artists

Has a degree
beyond high
school

Has had
experience as an
apprentice

Has a
deeper
creative
experience

Not planning on
leaving metro
area

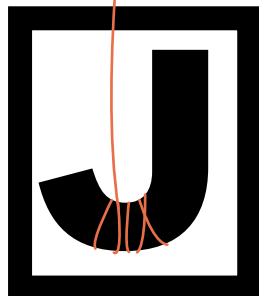
Satisfied with
lifetime
performing
career

Earns money
through his/her art

Has a will

Latinos. And they walked through those doors and said, 'I want a family. I want to have a life outside of my work.' And that's all right. It's part of having moved the ball forward. But we still need people to keep pushing."

NOT THE RETIRING TYPE



Josie Talamentez, who left her post last year as the chief of programs for the California Arts Council, where she'd worked for 26 years, describes experiencing a similar free fall when she first decided to leave the colleagues she loved. But cuts in the state budget had been brutal for the

Arts Council, as it was for all arts orgs, and an already heavy workload had become unbearable. "I didn't want to die from stress," she says.

Evidently, the arts field wasn't ready to let her go. So far the co-founder of Chicano Park in San Diego has fended off two job offers, although she continues to work on a consulting basis, and she has since concluded, "I don't think I'm the retiring type."

Turning her attention more toward cultural resource management and historic preservation, Talamentez admits she still works as much now as she did pre "retirement," but now it's all on her time.

"I don't know what retiring means. If it means I can take a trip to Brazil or whatever, I'll do that — but I don't know what it means not to work," she says. "I have a firm commitment to service, and I just feel like I have all this experience, for me not to use it feels like a sin, almost."

One of the great advantages of experience, as Talamentez has shown, is being able to anticipate and influence the pendulum swings of public policy and public arts funding.

"I was at an Americans for the Arts council session recently, and they were talking about being inclusive, and how to perpetuate cultural diversity. This is a dialogue I have heard the multi-cultural community having since the '80s," she says. "I can remember [California Representative] Maxine Watters asking how much of our budget was going toward encouraging cultural diversity when we were giving substantial grants to large-budget organizations, and at the time, people kicked and screamed. Now, those same organizations are model organizations of integrating diversity."

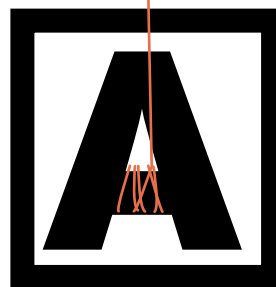
Colleagues say it's that keen awareness of the big picture that has long inspired sincere imitation among the many artists and administrators Talamentez has mentored over the course of her career.

"She was very much aware of her role — and because of that, she invited everyone else to make the most of theirs," recalls Theresa Harlan, a writer and curator of Native American Art who worked at the California Arts Council in the early '90s. "I was able to watch that, and try it out on my own."

Harlan admits working for the state was a rough transition after having worked in the field as an artist.

"I told Josie I hated it after one week," she says. "She said, 'Give it a year. You'll see what kind of impact you can have.' And I became aware of the role the legislature played, and the importance of legislators understanding the needs of the people they represent. And in the end I really did understand. I thought, Wow. You really can — you really can make change."

MENTORING THE NEXT GEN



As public arts funding continues to dry up — not because the economy is tanking, Talamentez asserts, but because "we're cycling back again to where arts funding isn't a priority" — she has taken an interest in younger artists who are operating under an entrepreneurial wing.

"I found a couple of guys this past weekend — they sell designer artists clothes, sell paint for graffiti art — with that, using it to support creating art that isn't market-driven," she says. "In talking to them, I was so excited. Now, when young artists ask about becoming a 501c3, I ask first, why? You shouldn't NOT get it. But you shouldn't get it at the expense of entrepreneurial possibilities. We've started to bridge the two, so I'm saying, bridge it further. Build more to sustain the nonprofit part of what you're doing."

It's just one example of the ways in which Talamentez continues to constructively use her influence — not by yelling from the sidelines about the way things used to get done, but by engaging in a back-and-forth between artists and an arts infrastructure that doesn't always adequately support them.

"I think the next generation of multi-cultural organizations, they may not want to take up the arms their grandparents were taking up — equity and civil rights. They're in a different playing field now," she says. "I do believe they have deep appreciation for cultural roots, but they're doing it differently. They don't necessarily want the nonprofit. They're finding ways to do what they do, in a different format. They're still doing what they do, but in their own way becoming who they are." **IAA**