

INSIDE ARTS

CONFERENCE 2013

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PRESENTERS



ROCKING THE IMAGINATION

Rosanne Cash and the
creativity of innovation.

**Judith Jamison
takes flight.**

**The pecha
kucha is back!**

**Tattoos ink it
up for the arts.**

INSIDE ARTS

VOLUME 25, NUMBER 1
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COVER: Annie Leibovitz's 2002 portrait of Rosanne Cash is classic. The ethereal beauty perfectly captures both Cash's inner light and the APAP|NYC theme "imagine."



CHRISTOPHER DUGGAN

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“A leader needs vision, the ability to listen and a solid dose of courage.”

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THIS PAGE: The hands of violinist and composer Daniel Bernard Roumain.

FROM THE PRESIDENT



OCCASIONALLY, I LIKE TO THINK BACK to the 1950s — before APAP and APAP|NYC existed — to the conversations that might have taken place among our founding arts leaders. Perhaps the discussion went something like this: “We should come together as a group to discuss matters of importance, to learn from each other’s successes, to exchange business practices, to support each other.” Tucked into that conversation is the origin of what has become the largest annual performing arts industry gathering in the world. Imagine.

When I do think about those years, what impresses me most is not so much what has changed — and an impressive amount has changed — but what has lasted. The most reverberant sound from those years is the conversation about how we can work together and move forward. That was true then. It’s true now.

Our convening still values human-to-human contact as we share the responsibility and thrill of shaping the performing arts scene in our communities and in our nation. At APAP|NYC 2013, you will hear the words “innovation,” “entrepreneurship” and “collaboration” time and time again. They are the framework for this year’s theme of “imagine,” which is what we ask you to do as you listen to our keynote speakers and honored guests, many of whose voices are represented in this issue of *Inside Arts*. And we hope you will listen to each other, too.

I would like to add two more words to shape both your conference experience and the work you do at home: diversity and activism.

Diversity is not the easiest word to define — and we each tend to have a unique understanding of what it means. Implementing it can be even more challenging because it’s time-consuming and requires a sincere commitment and a strong will. But first and foremost is the decision to take action and engage. I challenge each of you to consider the role of diversity in your work and the centrality of its place in creating the richest world we can create.

At the heart of activism is a belief in the empowerment of a community to have impact and influence. The National Endowment for the Arts and leaders such as Philip Horn, whom we honor this year as an outstanding advocate, understand the power of a call to action through the arts. We can look to the communities of sports and religion for models of “fans” and “congregations” that stand up for their passionate beliefs. How can we generate that same energy and strategy for the arts?

One way is to doggedly and vocally support representatives who support the arts in the same way we support sponsors and donors. Another is to greet our audiences and other community members with concrete messages about the relevance, economic impact and community building the arts.

We hope APAP|NYC 2013 is a generative time for you — innovation, entrepreneurship, collaboration, diversity, activism. Imagine. Then take it home and make it real. Have a great conference.

Mario Garcia Durham, PRESIDENT & CEO



YOUR AD HERE.

FROM THE EDITOR



MANY YEARS AGO, a group of intrepid theater artists invited me to join a rehearsal of Yasmina Reza's play *Art*. It was a normal enough invitation — I was working as a theater critic at the time and spent many evenings and afternoons in theaters watching the process and the product of theater unfold. The catch to this invitation, however, was that the rehearsal was taking place in a barn in far northern Maine. In the winter. And a snowstorm was predicted.

I made the trip — because we take crazy measures for art's sake, and I had a job to do. When I arrived, the director offered me a martini (I declined) and a seat in a cushiony chair that might have once been in a fancy living room but now smelled of wood and hay.

Despite the dank setting — and perhaps because of it — the evening was an intriguing and intimate encounter with artists and the process of creating art. After the rehearsal, the cast and creative team sat with me around a fire and talked about the show's themes, the path for the production's growth and the way in which art happens.

I've never forgotten that night — and not only because I made the drive home in a treacherous nor'easter. The memory is strong because of the exchange that took place — between artists, between arts people, among community members.

As we head into APAP|NYC 2013, I can assure you that no matter what business deals you make, sessions you attend, professional development you experience or industry insight you acquire, it is the exchanges that will stay with you. The moment in the elevator when you share a laugh. The night at the bar when you discover a simpatico colleague. The catch-up with a long-time friend over breakfast. The showcase you see that leads to a conversation — and perhaps a booking — with an artist.

Who is here and what might happen to make your conference meaningful, to make it your best first time or your most exciting 20th time, to make it worth the wintry travel? At APAP, we hope, of course, that our efforts to optimize this time together as an industry and as a community will pay off. Every single one of us at APAP thinks it's worth the trip, worth any craziness we undergo for the arts and to be here with you. We hope you feel that way, too.

This issue of *Inside Arts* is designed to share insights about our organization, about the conference, artists, leaders and the field. The rest is up to you. May your exchanges be rich — and may they last for years to come.

A handwritten signature in cursive that reads "Alicia Anstead".

Alicia Anstead, EDITOR

YOUR AD HERE.



The
APAP

IGOR STRAVINSKY SAID:
"THE MORE ART IS
CONTROLLED,
LIMITED,
WORKED OVER,
THE MORE IT IS FREE."
HE WOULD'VE BEEN A
GREAT PECHA KUCHA
PARTICIPANT. INSTEAD,
WE HAVE THESE
TRAILBLAZERS.

chitchat

By Hillary Casavant



**Six
minutes.
Forty
seconds.
One story.**

Using the strict format of the Pecha Kucha, six leading entrepreneurial artists will unleash ideas in a rapid-fire event.

Tokyo-based architects Astrid Lein and Mark Tytham developed the format in 2003, adapting the term from the Japanese phrase for “chitchat.” The fast-paced style engages audiences around the globe with digestible bites of information, ideal in a technology-driven world.

For the second year, APAP|NYC will host a pecha kucha during the plenary session on Saturday, January 12, in what conference program director Scott Stoner calls “an exhilarating performance-like event that underscores the true value of artists and the core of our presenting field.” It was last year’s runaway, standing-room-only event.

Limited to 20 slides, 20 seconds each in a previously programmed format, the six innovators will offer a glimpse of their creativity in the arts.

“It’s going beyond the conventional canvas that the artist has used in the past and making it more about engagement with audiences,” Stoner says. “That’s where innovation and change really happen.”

The presenters include director and playwright Young Jean Lee, composer and violinist Daniel Bernard Roumain (DBR), artistic collaborator and co-founder of The Future Project Adam Horowitz, Algerian singer and activist Souad Massi and director of art programs for Kickstarter Stephanie Pereira. Jean Cook of the Future of Music Coalition will facilitate the session.

Five APAP pecha kuchians offered glimpses of their work, inspiration and insights.



YOUNG JEAN LEE

Young Jean is an acclaimed playwright and artistic director of Young Jean Lee's Theater Company, which specializes in experimental work. Among her many honors, she has received two Obie Awards and is currently under commission with several companies, including Plan B/Paramount Pictures and Lincoln Center Theater.

How do you bring innovation to your work?

Producing my own work enables me to take risks. From the very first show that I made, I was functioning as my own company. I entered a world in which this is what a lot of people were doing. The world of experimental theater by its very nature is not very mainstream friendly. If you want to make experimental theater and get produced, you have to take matters into your own hands.

What's your greatest passion?

Consistently challenging myself. I want to make sure that every show I do poses a completely unique challenge.

Describe your art in one word.

Adventurous.



BLANNE DAVIS

DANIEL BERNARD ROUMAIN (DBR)

DBR is an acclaimed composer, violinist, bandleader and performer whose innovative musical style merges Haitian-American roots with classical aesthetics and experimental rock. DBR's vast array of collaborators includes Philip Glass, Cassandra Wilson, Bill T. Jones and Lady Gaga. He has composed for Carnegie Hall, the Library of Congress, Boston Pops Orchestra and other groups around the world.

How does your pecha kucha story embody innovation and entrepreneurship?

My career has been largely defined by my collaborations and interests in the theater. Working alongside artists DJ Spooky, Bill T. Jones and Cynthia Hopkins, all innovative and forward-thinking artists, has given me many opportunities to present my music in a more complex and cooperative light.

LESLIE LYONS



ADAM HOROWITZ

A self-proclaimed "projectician," Horowitz is a founding team member of the Future Project, a program that engages high-school students in creative collaborations to foster positive change. His ambitions have been international ventures, from work with the Grotowski Institute in Poland to theater productions with youth affected by violence in Colombia.

Define "projectician."

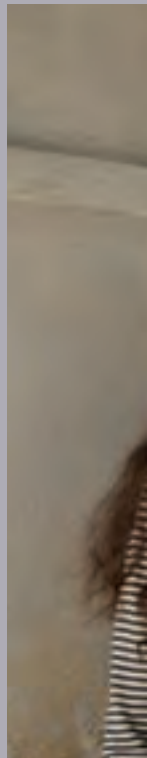
I will never have a straight career trajectory. It will never make sense to call myself a writer or a director or a fill-in-the-blank. So I am a projectician. I do creative collaborative projects, usually with some notion of storytelling in the community.

Who has inspired you?

I remember in high school being obsessed with Marcel Duchamp. Learning about him, I thought, "Holy cow, that is creativity unhinged." He did not have a radical bouncer, anyone saying, "That's a good idea. That's a bad idea." He just let it flow. As a young artist, that was important to me.

What is the biggest obstacle for artistic innovation today?

A lot of arts advocacy has been couched in an economic framework I would argue is no longer serving the field. Artists need to start using a new, emerging language to speak about the power of the arts. There is new science coming out. There are new ways of measuring creativity and motivation and grit and empathy in the way that arts cultivate all of these things. I think we need to start thinking more boldly about the work we're doing.





What are you most passionate about?

Composing and the context of my compositions for the audience.

Who or what has inspired you along the way?

Anger and fear and desire are all cause for my own inspiration.

In the spirit of pecha kucha, what one word describes your story?

Frames.

JEAN COOK

Cook, who will facilitate the pecha kucha, is director of programs for the Future of Music Coalition, a nonprofit bridge builder between artistic communities and economic policy makers. A musician and founder of Anti-Social Music, Cook also directed the FMC Artists Revenue Streams Project, an innovative study that analyzes the incomes of U.S.-based musicians.

What obstacles must artists overcome?

Our industry is never going to be a commercial industry. There's always going to be a resource and capacity issue. I think that the arts have always been a difficult and incredibly inspiring place to work and will always continue to be. Artists are forced to be incredibly innovative and entrepreneurial to survive.

Since you are the session's moderator, tell us about pecha kucha.

The format is so simple. It's a kind of poetry. It forces people to offer clear slices and pictures of what they want to do. There's something very elegant about the pecha kucha format. These kinds

of boundaries are challenging in an inspiring way for performing arts.

What do you hope the presenters will bring to the table?

I want the same thing I would want out of a good performance. I want to be introduced to something I haven't thought about before. I want to see something I haven't seen, or maybe something that I have seen, but look at it in a new way. I want somebody to guide me around a new way of thinking about the world. I want to be moved.



ERIK GAMLEEM



STEPHANIE PEREIRA

As the director of art programs for Kickstarter, an online fundraising platform for artists, Pereira applies a decade of experience in nonprofit arts management and administration to connect artists with audiences. Since launching in 2009, Kickstarter has raised more than \$350 million and funded more than 30,000 artistic projects.

What are you most passionate about?

At Kickstarter, I work with artists to bring their work to the public. It's an opportunity for artists to get out of relying on wealthy patrons or galleries or the commercial model of soliciting grants or open donations for their work. Artists have an opportunity to connect directly with people who care about them and care about

what they're making. I'm very passionate about making that happen.

What problems do artists face today?

United States artists sort of self-ghettoize. The work that is most important and most interesting and exciting is happening in the margins. It's not really part of public life. Our biggest obstacle would be overcoming that and figuring out how to build a bridge in the general creative communities that exist in this country.

What inspires you?

Community-supported art. It's inspiring to see communities coming together with a creative and entrepreneurial spirit to make their cities viable and exciting cultural centers.

Grounded in **art**ifacts

BY CYNTHIA JOYCE

Musician and APAP|NYC speaker **Rosanne Cash** talks about books, food, politics, tourism, touring, her father and reconnecting with her roots.

THE DAY AFTER the 2012 presidential election, Rosanne Cash riffed on *New York Times* columnist Nate Silver's precision in correctly predicting the outcome in all 50 States and tweeted:

"Dear Nate Silver: I'm making new record. Need to discuss lyric ideas w/ you. Also yr feelings on bass solos and dubstep. Do u sing harmony?"

It's the kind of warm wit that her 50,000 Twitter followers have come to expect, but Silver would be wise to jump at the chance to collaborate with Cash.

Speaking recently from her home in the Chelsea neighborhood of New York City — where she was busy working on a new album with her husband and producer John Leventhal and also preparing for an upcoming performance for her regular series at the Rubin Museum in Manhattan — Cash makes it clear that collaboration is what fuels her imagination.

"We're doing three couples — me and John, Steve Earle and Allison Moorer, and Larry Campbell and Teresa Williams — and we're doing love songs," Cash says with an easy laugh. "But I'm sure we're gonna warp it a little. You have to."

Cash is the closing speaker for the Tuesday plenary session at APAP|NYC 2013. Her artistry, adaptability and commitment to community engagement made her the top choice for the gig. As if anyone needed a reason.





If you talk about the chair, and the table, and the dollar bill you left, and the door he slammed, and how the wind was blowing, and how the rain was hitting against the window — that has emotional weight.

Your bookshelf is illustrated in the coffetable book *My Ideal Bookshelf*, and among the heavier stuff about dreams and drama and death, you've got Strunk and White's *Elements of Style*. Is that a holdover from high school?

It probably is from high school, but I think it's like a Bible, you know. Maira Kalman [the illustrator and author] is a friend of mine, and she illustrated the latest new edition of *Elements of Style*, and I said to her, "This is like illustrating the Bible — I can't believe you've done this. This is amazing." I have great, great respect for Strunk and White.

The entire Twitterverse is, of course, in constant violation of its principles.

I try to use good grammar and punctuation even on Twitter. I'm kind of known for that. I have a lot of grammar geeks who follow me. I follow them, too. If I use bad grammar, I do it on purpose.

Would *The List* — the 100 country songs your father said you should know — have come to exist if he hadn't actually written it down for you on a legal pad, if he'd sent it to you as, say, a list via Spotify?

Paper and books, they're like relics to me — they have magical power. Something that's just documented on the Internet or Spotify or on a blog — it's real, and I enjoy it, but I really like visceral experience, in the same way that I like artifacts to symbolize memories and to remind me of my parents.

I keep some of my mother's pajamas in my drawer with my own pajamas, just so that I can see them when I open my drawer. And I've got one of my dad's shirts hanging in my closet. I have his boots in my son's room,

waiting for my son to grow into them. Those things — and books and papers — are so important to me.

So, to answer your question, no. It wouldn't have meant as much if it were posted in the digital realm.

The song you recorded for the first-ever U.S. Tourism commercial — *Land of Dreams* — is really lovely, and it could have been really corny.

Yeah, well, we knew that. We knew we were walking a razor's edge when we were writing it. The government was the client. There wasn't a lot of expansive, creative energy being put into it. They didn't want anything too arty or cerebral or metaphorical or anything like that. We had really strict guidelines.

But, to their credit, they said: "We also don't want anything that's chest-thumping — no red-white-and-blue, no 'We're the Best!'" And we kind of went, "Phew, great. Thank goodness."

So then we just set out to write, using Woody Guthrie's *This Land is Your Land* as a template. We wanted to make something that was a bit post-modern in that way.

It is not shown in the States. It's only shown internationally. It was specifically for international tourism, to encourage people to come to the U.S. Which is so interesting, given the immigrant issue in politics right now.

Sort of like "Come visit ... but don't stay too long."

Yeah — just come for a few minutes!

Given that a lot of American music, and country music in particular, often walks that line between touching and treacly, how do you know when you've crossed it?

That's an interesting question. I'm writing right now, and I was working on this song today and rewriting lyrics. And I can't say exactly how I know, but it's an inner tuning fork. And if I fall over too far into sentiment — which I used to do a lot as a young woman, as a young writer — an alarm goes off. It makes me a little queasy. And I pull back.

I think if you're writing about emotion and you keep it



ABBY ROSS

REFLECTION

The voices of art

IS THERE ANYTHING Rosanne Cash doesn't know about love? Hold on. Let go. Get it right. You done me wrong. You done *her* wrong. Let's do wrong together.

How do you make a broken heart? Yes, make, not mend. But either way, Cash has you covered.

In recent months, I've been listening intently to Cash's music — particularly two recordings: *The Essential* and *The List* (which she mentions in Cynthia Joyce's interview in this issue of the magazine). The history of the second one is that Cash went on the road with her father when she was 18, and all she knew were rock songs. So he made her a list of the 100 most important country songs. An awesome gift from a loving — if flawed — father. (See Cash's memoir *Composed* for more on that.)

Country — as a genre — has not been on my radar as a listener. I like

it. But I don't seek it out. Something about Cash's voice caught my ear, however. I had heard her play at a Learning From Performers event at Harvard University several years ago. She stood in front of a group of

students with her guitar and that diamond twinkle in her eye and sang. Between songs, she talked about her life, took questions and revealed the artist as someone who is like the rest of us, but with a guitar and a library of songs to pull from that guitar. "God tells us different things and hopes we talk to each other," she said that day. I'll never forget that.

I'm drawn to Cash because of her lower-register tones, which for a female singer can be expressed as either silky or smoky. Somehow, Cash is both.

And her songs surprise me. Country songs run the gamut,

of course, but generally I find them clever-corny. The word "twang" comes to mind.

The cleverness is apparent in Cash's music, and it's tempered by insight, which leavens an easy rhyme. Her voice is telling stories I recognize, stories I have lived — and yet I don't feel like a cliché when she sings. It's more like sitting down with a friend and a vodka and tales of broken hearts and better times and all the joy that comes with living in the magic.

The poet Jaswinder Bolina recently told me that when his own voice no longer can guide him in expressing a sentiment, he turns to other voices in his head, voices from his past, from his family, from distant memories. In those voices, he frequently finds what he was trying to say in the first place.

Cash's voice is like that. Artist voices are like that. They speak up when our own voices have tuned out or behave inadequately. They know our hearts better than we know our own hearts. "God tells us different things and hopes we will talk to each other." Art provokes that conversation.

— Alicia Anstead



grounded in artifacts — in furniture and physical reality — it's so much more interesting and powerful. If you talk about the chair, and the table, and the dollar bill you left, and the door he slammed, and how the wind was blowing, and how the rain was hitting against the window — that has emotional weight.

If you just talk about love and loss and “he left me,” it doesn't have the same emotional weight — unless it's married to a really, really good melody.

The series at the Rubin Museum in Chelsea has been going on for a while. Has this happened a lot in your career, where a presenter — in this case, a blind pitch made by Tim McHenry, who directs the museum's event programming — has inspired a new way of framing a performance?

That's been happening a lot in the last few years. Like KINEKO, in Omaha — I did two days there, and it was part performance, part workshop, part Q&A and part neuroscience. I worked with Dan Levitin, the neuroscientist. So that was interesting — they came to me with that.

And then I did a couple other things for the Boston Academy of Sciences and the New York Academy of Sciences, also with Dan Levitin. I did the Minnesota Orchestra last year, and we wrote charts for a half-dozen of my songs. That was really fun, really interesting.

I enjoy these kinds of things. I'm open to them. But it doesn't work all the time. The science academies and art institutes, I enjoy crafting a show with them that's special. But it is a lot of work. It's not something I can do everyday. But a few of those a year are really fun.

Is there a touring version that requires innovation and flexibility?

What's also great is crafting a new show for a record that's special that you can take on the road for a year, which I did for *Black Cadillac* and for *The List*.

For *Black Cadillac*, we did a kind of staged theatrical thing. There were films involved, and narratives over the films that broke up the show into three parts. That was really, really fun to do. So I'm thinking about doing that for the next record.

The next record is all about the South. John and I are writing it together. I'm so excited about this. But I want to do something that's more theatrical, that brings in film or spoken word, as well as songs.

You've said that M.F.K. Fisher inspired you during writing of your memoir, *Composed*. How important is food in your life? Do you like to cook?

I do like to cook. I'm a little limited by my 13-year old,



SAM PATNER

who is a picky eater. I go a little farther afield when he's at a sleepover or something. I really like to make risotto. I make a great pot roast. And I do Southern stuff too — cornbread and beans. I love it.

Well, I love it if I don't have to do it every day.

It sounds like you've maintained a really deep connection to the South.

It's just kind of come back. I'm doing work in Arkansas with Arkansas State University. They're restoring my dad's boyhood home there, and I've been working with them, and so I've been going to Memphis more often. I've reconnected with my cousin, who I'd never spent any time with. I went to Sun Studios, last month, and just sat in the control room and soaked it up again. I hadn't been in years and years. It was pretty great.

One of the resonating themes of APAP|NYC is innovation. What role does innovation play in your work and in art generally?

Innovation. Hmmm. If that is the same as “improvisation,” then it plays an enormous role. Searching for the edges of ideas, the unexpected pairings of words and phrases, the jarring images put together to make a new picture. But innovation for the sake of being new and different? No. Innovation as a by-product of deep creativity? Yes. //