

INSIDE ARTS

FALL 2013

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PRESENTERS

Our Creative Community

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February 22 Los Angeles, CA

February 26 Maui, HI

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March 20 - 22 Santa Fe, NM

March 29 Aspen, CO

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HARMONY ARTISTS

Western Arts Alliance Annual Conference—Los Angeles, CA—Aug. 27-30—Booth #508
Showcase Location: **Hyatt Regency Century Plaza, California Level, Westwood Room**

Arts Midwest Conference—Austin, TX—Sept. 9-12—Booth #105
Showcase Location: **The Hilton Austin, 4th Floor, Harmony Artists Room 400/402**

South Arts Performing Arts Exchange—Nashville, TN—Sept. 23-26—Booth #512
Showcase Location: **Nashville Convention Center, 2nd Floor, Room 209/210**

Conference Showcase Schedule



Hotel California
Arts MW—09/11, 9:45pm
PAE—09/23, 9:00pm



**The Sweeney Brothers Show:
A Country Comedy Review**
PAE—09/23, 9:40pm

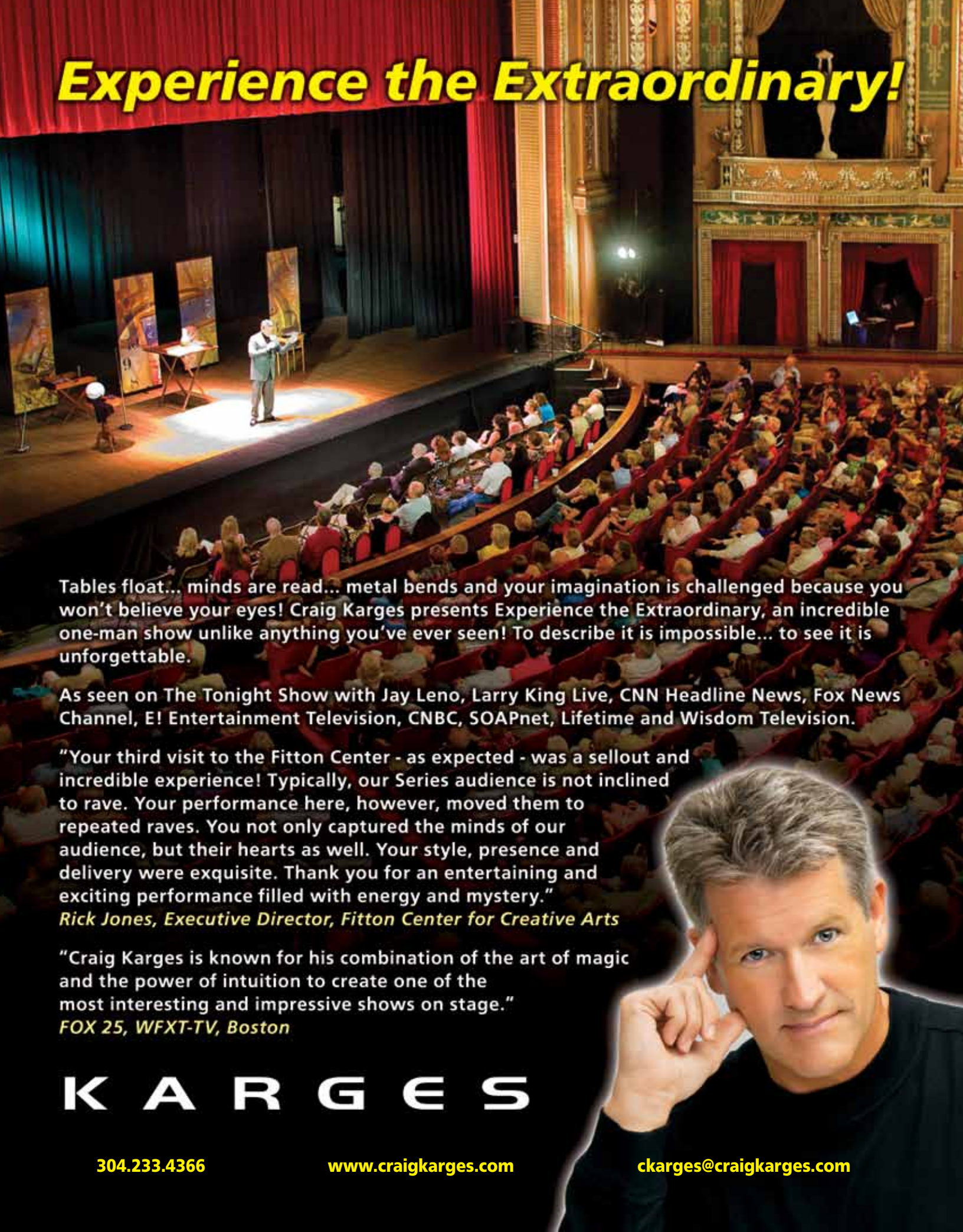


The Doo-Wah Riders
WAA—08/27,
8:15pm/9:35pm/10:40pm
Arts MW—09/11, 10:25pm
PAE—09/23, 10:50pm



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PAE—09/24, 11:35pm

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INSIDE ARTS

VOLUME 25, NUMBER 3
FALL 2013

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PRESENTERS

FEATURES

22 PROSPECTING FOR THE ARTS

In the fall and winter, performing arts professionals have a handful of go-to options for booking acts and connecting with colleagues.

BY DALE MCGARRIGLE

28 ACT ON IT

The inaugural SphinxCon gathering asked participants to think about diversity and act on keeping promises and making changes.

BY ALICIA ANSTEAD

32 COLLEGE CROWD

What do students want to see and hear at a college concert?

BY CHARLOTTE ALBRIGHT

38 ANIMATING THE CREATIVE CAMPUS

Six years ago, APAP began investigating the potential of a concept to deepen learning and expand interdisciplinary collaboration on campuses around the nation.

BY STEVEN J. TEPPER
AND ALBERTA ARTHURS



"The opportunity to collaborate with sister organizations that share the same mission has been an invaluable resource."

PROSPECTING FOR THE ARTS, PAGE 22

THIS PAGE: A Creative Campus Innovations grant performance at Cuyahoga Community College in Cleveland.

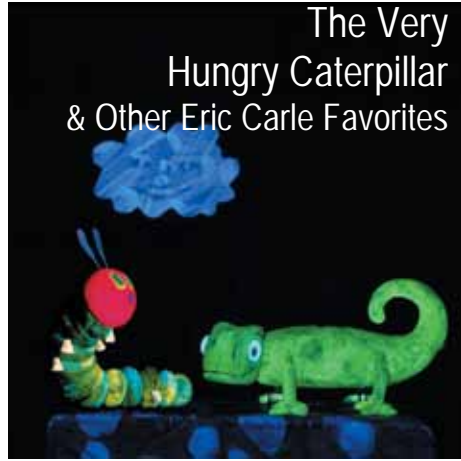
COVER: Pennsylvania State University's Creative Campus Innovations grant festivities.

COURTESY OF CUYAHOGA COMMUNITY COLLEGE

2014 – 2015 Season Roster



STELLA
Queen of The Snow

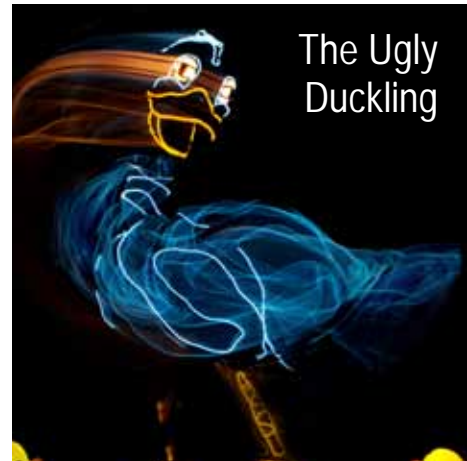
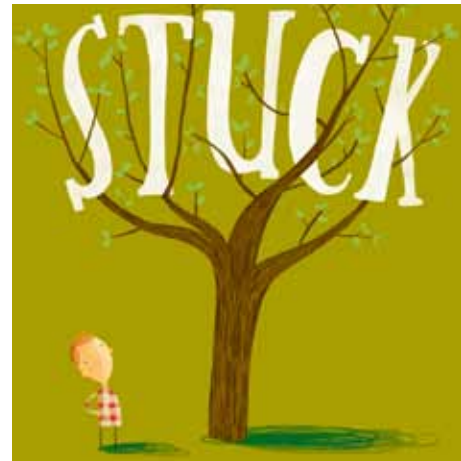


The Very Hungry Caterpillar & Other Eric Carle Favorites

Lilly's Purple Plastic Purse



The Golden Dragon Water Puppet Theatre of Saigon



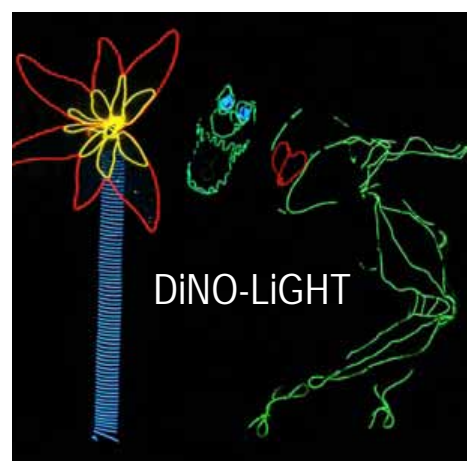
The Ugly Duckling



Fluff



KAPUT



DiNO-LIGHT

INSIDE ARTS

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PRESENTERS

DEPARTMENTS

11 FROM THE PRESIDENT

14 VOICES

Text to pledge technology, sign up for Arts Insights, NAPAMA surveys agents and managers and new research on arts and economic development.

20 FOLLOW SPOT

Wondering how to move audience engagement beyond the performance space? Harlem Stage has the answer.

48 ADO

Want to make the most out of your conference experience? We have 10 tips to guide you.

“We want people to not only come and experience a great work of art but also gain a deeper understanding about these incredible musical and cultural traditions.”

FOLLOW SPOT, PAGE 20

JACOB BELCHER/APAP

INSIDE ARTS

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PRESENTERS

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Arts Presenters is a national service and advocacy organization with nearly 1,500 members worldwide dedicated to bringing artists and audiences together. A leader in the field, Arts Presenters works to effect change through professional development, resource sharing and civic engagement.

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FROM THE PRESIDENT



EACH YEAR AT THIS TIME, our industry gears up for the important work of regional conferences and APAP|NYC, and we always stop to take note of each and every one of those convenings in the fall issue of *Inside Arts*. Within these pages, you can learn about the highlights of the conferences, which generally reflect the trends, concerns and successes of the field at large.

Our own conference, Jan. 10-14, 2014 in New York City, takes SHINE as its theme. Last year, we asked you to dream big with the theme of IMAGINE. Now we want to chal-

lenge you to rise up and direct your creative energy to make a difference in the communities we serve locally, regionally, nationally and internationally. We believe there's no better time to "step into the light" than this very moment.

Because fall is also back-to-school season and many of our members are involved in academia, we devote a significant portion of this issue to the work of university presenters, including a major report on the fascinating collaborations that have taken place through our Creative Campus Innovations grants program in the past six years. We make the case for advancing successful interdisciplinary collaborations through the arts that are at the heart of the creative campus model. Writers Alberta Arthurs and Steven Tepper eloquently describe what we have learned as a result of the generous support of the Doris Duke Charitable Foundation (and the leadership of our friends and colleagues Ben Cameron and Cheryl Ikemiya).

Leading researcher Alan Brown furthers the college conversation with another study, commissioned by the Hopkins Center for the Arts and funded by the Andrew W. Mellon Foundation, that is student-driven and offers insights into the next generation of artists, performers, audience members and industry leaders. We cover the gathering that examined the findings last June at the Hop, and we believe you'll find this information compelling as you consider how it applies both to on- and off-campus presenting and management.

As you head to the conferences this fall, we hope that you will find new places and people to make your work shine. That radiance and brilliance are the heart of our work together as a community.

Mario Garcia Durham, PRESIDENT & CEO

JUAN PADRON/APAP



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NEW TO APAP STAFF



AS DIRECTOR of marketing and communications at APAP, **Jenny Thomas** looks forward to using best practices and emerging technology to serve members year-round, enhance the conference experience, promote knowledge exchange and build connections between arts professionals. An Emerging Leaders Institute graduate from the inaugural class of 2002 and former APAP member — first as a presenter at the University of Utah and second as marketing director for Keppler Speakers — Thomas brings an understanding from “in the trenches,” having attended, exhibited and showcased at APAP|NYC. Her wealth of marketing, membership, media and public events experience arises from a career focused on culture, arts reporting and public TV and radio. A California native, Thomas has lived in the four U.S. continental time zones and holds a special place in her heart for New Orleans, where she attended Tulane University.

Mia Di Stefano is excited to hear about the diverse experiences of members in her new role as membership associate at APAP. Di Stefano began her work in the arts at International Arts & Artists, where she connected with more than 100 international visual and performing artists and arts administrators in the Cultural Exchange program. After leaving IA&A, she delved into U.S.-China cultural relations and travelling exhibitions at Meridian International Center. In 2012, Di Stefano became engaged in the rich cultural fabric of the Berkshires, where she acted as social media coordinator for Assets for Artists, a grant-giving microfinance project run out of MASS MoCA. A graduate of Georgetown University and past Lannan Literary Fellow, Di Stefano holds a Bachelor of Arts degree in Italian literature and creative writing. She is an avid crocheter, an all-around language nerd and a New Yorker at heart.



Jazz

BRUBECK BROTHERS
Dave Brubeck Tribute

Toshiko Akiyoshi Trio *New Jazz Master*

Eddie Daniels
Marlena Shaw
Mills Brothers

LAVAY SMITH

Latin

Airto
Little Joe Y La Familia
Tania Maria
Orquesta La Moderna Tradición
Claudia Villela

EDDIE PALMIERI
New Jazz Master

Pete Escovedo Orchestra
Tito Puente Jr. Orchestra

Blues

QUINN DEVEAUX
Blue Beat Review

Persuasions
Gospel Hummingbirds

Steve Lucky and the Rhumba Bums

LINDA TILLERY
and the Cultural Heritage Choir

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VOICE



TEXT APPEAL

Texting during a performance? Generally frowned upon. Texting during a gala? Well, if that gala happens to be put on by the New York City-based National Dance Institute, texting isn't just allowed, it's encouraged.

Since 2012, NDI has incorporated Text to Pledge technology into its annual fund-raiser, which also includes a live and silent auction. At this year's event in April, the texting component netted some \$38,000 over the course of the night to benefit NDI outreach to more than 5,200 schoolchildren each

week in the Greater New York City area.

"We wouldn't have raised that money any other way," says Michele O'Mara, NDI director of development. "The really nice thing is that Text to Pledge creates an atmosphere of giving, generosity and engagement with your guests."

Here's how it works: Guests use their mobile phones or other handheld devices to text in a pledge amount — anything from \$1 to \$10,000 or more — along with a special message that is then projected on plasma screens in the event space.

"Within seconds, that pledge is broadcast on screens throughout the room. It becomes participatory and interactive," O'Mara says.

Early in the evening, those same screens showcase concrete examples of

Guests use Text to Pledge technology at the 2013 National Dance Institute annual gala (above), attended by Jacques D'Amboise, Bernadette Peters and Mandy Patinkin (right).

donor impact — \$1,500 delivers a day of dance and music to 100 preschool children; \$100 provides a child with five hours of joyful dance each week — so donors understand that the money raised over the course of the evening isn't going into a vacuum.

The technology was recommended to O'Mara and her colleagues several years ago by a patron who had seen it in action at another fund-raiser. At first, they wondered if it would bother guests — or if they'd even remember to bring their cell phones. But that all faded away as

tion — which is time- and labor-intensive — altogether.

Patrons who couldn't join the festivities in person were invited to text a pledge in the weeks leading up to the event. This also proved to be a success.

As fund-raising pushes go, this one is relatively passive — the phone number is posted on each table, so guests know it's an option, but there's no hard sell. If anything, the pledges speak for themselves.

"Everyone is looking up at the screens to see the next pledge that's coming in," O'Mara says. "Guests really enjoy this portion of the evening. The pledges typically come in with some sort of special message that's very meaningful to people in the room — pledges in honor of birthdays, of staff members, of dancers or of teaching artists. It's a beautiful display not only of philanthropy, but of the great work NDI is doing."

WISE WORDS

If you haven't already subscribed to Arts Consulting Group's *Arts Insights* newsletter, you should. This monthly publication highlights great advice on innovation, leadership and creativity from leaders in business, the arts and beyond. Among our favorites is ACG's recent piece *Six Secrets to Doing Less: Why the Best Innovation Strategies are Rooted in the Art of Subtraction*. Among author Matthew May's insights: What isn't there can often trump what is. The simplest rules create the most effective experience. And creativity thrives under intelligent constraints. To learn more or to sign up, visit artsconsulting.com/artsinsights.

they watched the dollars come in.

"In fund-raising these days, you have to be willing to try new things, particularly when it comes to technology," O'Mara says.

It's been so successful that NDI is considering eliminating the silent auc-



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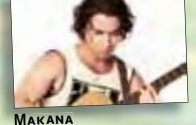
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cuss ways in which the organization can best serve its membership base, which is broad and diverse.

“We realized we really didn’t have anything ongoing that measures various forces that exist in the marketplace,” says David Wannan, NAPAMA vice president for membership.

So Wannan, who has both academic and boots-on-the-ground experience with market research and analysis, set out to develop a comprehensive survey. This spring, 813 respondents — including some 500 presenters — took part. A final report will be posted online at napama.org. It is free for NAPAMA members and available for a nominal fee to others.

“This is information we all can use, whether it answers our questions absolutely or sheds light on some issues,” Wannan says. “If you learn things that you thought you already knew, that means you’re doing your job well.”

The survey focused on three broad

“If you learn things that you thought you already knew, that means you’re doing your job well.”

groups: agents and artist managers; producers and self-representing artists; and presenters. Although the final draft wasn’t available at press time, Wannan shared some intriguing results.

For example, although many agents and managers “beat themselves up” about not making personal phone calls as often as they should, the survey shows that nearly 73 percent of presenters who responded preferred to receive an initial

contact about touring opportunities via email; 20 percent prefer initial contact to occur at a conference; and only 8 percent prefer phone calls.

Several of the more surprising statistics highlighted a disconnect between presenters and the “sell side” — agents, managers and self-represented artists — particularly at conferences. When asked how many of the showcase slots that they see at conferences are ready to tour and of high artistic quality, 3 percent of responding presenters said 100 percent of the slots were ready to go. Some 83 percent of responding agents and managers considered those same showcase slots 100 percent ready to go.

“There’s a disconnect between the confidence agents and managers have and the presenters’ perception of what’s actually happening,” Wannan says. “It’s not a mark of agents not being able to recognize quality; rather it’s more of a sign of how difficult it is to play the balance between what’s

very marketable and what a presenter is viewing as high artistic quality and ready to tour. The presenters’ preferences are pretty clear.”

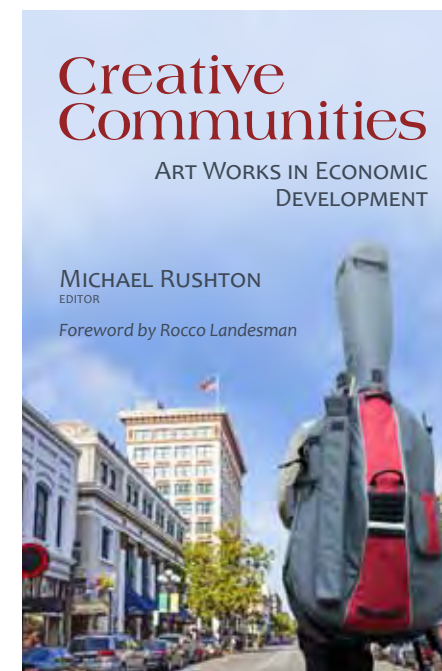
The survey also gauged the general “vibe and satisfaction” with national and regional conferences, and Arts Midwest and APAP|NYC were the overall winners, especially on the sell side.

This year’s findings will serve as a baseline for NAPAMA, giving the organization and the field at large a sense of the industry’s direction over time.

“We’re able to really drill down and get a lot out of it,” Wannan says.

ARTS AS ECONOMIC ENGINE

The Brookings Institution has published *Creative Communities: Art Works in Economic Development*, a new book based on a collaborative effort with the National Endowment for the Arts to stimulate more rigorous research on the arts and economic



development. As urban and regional planners, elected officials and other decision-makers increasingly focus on access to the arts as an indicator of “livability,” knowledge about how culture

and the arts can act as a tool of economic development is often lacking.

This research measures the impact of the arts sector as an integrated part of local economies rather than a source of amenities or diversions. *Creative Communities* uses original data produced through quantitative and qualitative research to provide a greater understanding of how art works as an engine for transforming communities.

“We all know intuitively that the arts can help strengthen communities, but we need more solid economic data and analysis to back up those claims,” says NEA acting chairwoman Joan Shigekawa. The project stems from *The Arts, New Growth Theory, and Economic Development*, a 2012 symposium co-hosted by the NEA and the Brookings Institution at which leading economists explored theories and empirical findings about the role of arts and culture in the U.S. economy. To order the book, visit brookings.edu.

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2014/15 TOURING

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Chamber Music
Paul Dresher Ensemble: Double Duo
Donal Fox Solo: *Inventions in Blue*
David Krakauer: *Beyond Crossover*
Pablo Ziegler: *Classical Tango Quartet*

World Music & Jazz
Cyro Baptista: *Banquet of the Spirits*
Donal Fox Quartet: *Mashups in Afro-Blue*
David Krakauer: *Ancestral Groove*
Pablo Ziegler: *Tango Meets Jazz*

American Songbook
Howard Fishman: *The Basement Tapes Project* **NEW**

Vocal Music
Lionheart: *Laude – Joy and Mystery; Wayfaring Stranger*

Contemporary Music-Theatre
Phil Kline’s Out Cold with Theo Bleckmann & ACME
Dresher Ensemble: *Schick Machine* with Steven Schick

Special Projects
The Big Picture with David Krakauer **NEW**
Pablo Ziegler & Christopher O’Riley* *Two To Tango* **NEW**
Cyro Baptista: *Beat the Donkey*
David Krakauer & Matt Haimovitz* *Akoka the End of Time*
Phil Kline’s John the Revelator Lionheart & ACME
Two Men Talking

*courtesy of Baylin Artists Management

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TransActions

Cristine Davis is the new general manager of the Performing Arts Alliance, housed in the same offices as the Association of Performing Arts Presenters in Washington, D.C. Previously she was program associate for communications and partnerships at Arts Education Partnership. "I'm looking forward to helping PAA reach its goals, reflecting the needs of its membership and amplifying its advocacy voice," she said in July. In addition to a graduate degree in arts management from Carnegie Mellon's Heinz School, Davis is a dancer and dance instructor. • Congratulations to the 2012 National Medal of Arts recipients including APAP members: Washington Performing Arts Society, Allen Toussaint (The Rosebud Agency) and Renée Fleming (IMG Artists). • Saxophonist and educator **Nathan Davis** will receive the BNY Mellon Jazz 2013 Living Legacy

Award in October. The BNY Mellon Jazz 2013 Living Legacy Award is a program of Mid Atlantic Arts Foundation and is sponsored by BNY Mellon. The award honors living jazz masters from the mid-Atlantic region who have achieved distinction in jazz performance and education. The celebration will include a reception, the award ceremony and a performance by Cecil Taylor with an opening set by Jason Moran in the Terrace Theater. • The **New England Foundation for the Arts** presented its Creative Economy awards in June as part of the Creative Communities Exchange held in the Arts District in Portland, Maine. Two awards were presented in recognition of successful strategies, scope of impact on the creative economy and possibility for replication in other communities. Each award came with a \$2,500 prize. The first award was presented to **Community Supported Art,**

a collaboration among multiple partners in Cambridge and Somerville, Mass., that uses the model of community-supported agriculture to link producers – artists who develop a limited edition of an original work of art – with consumers who want to buy local. The second award was presented to the **Children's Museum of New Hampshire.** The museum had been searching for a decade for a larger space when the City of Dover invited it to renovate and move into a historic armory in the center of town. The museum is now knitted into the decision-making fabric of the community. Discussions about housing development, parking, public art, festivals, other non-profits locating in the city, economic redevelopment and even playground design all invite the Children's Museum to the table. • The **Royal Philharmonic Society** has voted to elect **Aaron P. Dworkin,** Sphinx Organization



AARON P. DWORKIN

founder and president, as an honorary member during 2013, its bicentenary year. Honorary membership to the society is awarded to musicians of distinction who have contributed outstanding services to music. •

Stacy Ridenour has been appointed director of development for **Sarasota Opera,** where she will supervise a department working toward an annual



STACY RIDENOUR

fund-raising goal of \$2.75 million and creating a funding strategy to support the company's future plans. A trained concert pianist, Ridenour most recently served as vice president of development of the Jacksonville Symphony Orchestra. • The **Lincoln Center Board of Directors** has unanimously selected



JED BERNSTEIN

arts executive, theater producer and educator **Jed Bernstein** as its next president. He will succeed Reynold Levy, who will step down as president in January 2014. Bernstein has been professionally engaged in the arts for more than two decades. He led the Broadway League for 11 years and is a Tony Award-winning independent Broadway producer through Above the Title Entertainment, a production company and marketing consultancy he launched in 2006. In 2011, Bernstein joined with the Bridge Street Foundation to spearhead the financial and creative restructuring and extensive renovation of the historic Bucks County Playhouse, and he became its producing director. • The **Center for Arts Education** has awarded a 2013 Leonore Annenberg School Fund Grant to the **New Victory Theater.** The grant will enable the New Victory Theater to partner with Brooklyn's PS 24K, the Dual Language School for International Studies, in a performing arts laboratory residency project during the theater's 2013-2014 season. The New Victory Theater designed the residency to help students build knowledge of theater arts and develop vocabulary, syntax, oral

and written expression. • The National Endowment for the Arts has announced its 2013 National Heritage Fellowship recipients: **Sheila Kay Adams,** ballad singer, musician and storyteller of Marshall, N.C.; **Ralph Burns,** storyteller, of the Pyramid Lake Paiute tribe in Nixon, Nev.; **Verónica Castillo,** ceramist and clay sculptor, of San Antonio, Texas; **Séamus Connolly,** Irish fiddler, of North Yarmouth, Maine; **Nicolae Feraru,** Cimbalom player, of Chicago; **Carol Fran,** swamp blues singer and pianist, of Lafayette, La.; **David Ivey,** Sacred Harp singer, of Huntsville, Ala.; and **Ramón "Chunky" Sánchez,** Chicano musician and culture bearer, of San Diego, Calif. In addition, **Pauline Hillaire,** tradition bearer of the Lummi tribe in Bellingham, Wash., has received the Bess Lomax Hawes NEA National Heritage Fellowship Award, which recognizes an individual who has made a significant contribution to the preservation and awareness of cultural heritage. • In other NEA news, the endowment has named four new members of the National Council on the Arts: **Bruce Carter,** music educator and researcher; **Maria Rosario Jackson,** senior advisor to the Arts and Culture program at the Kresge Foundation; **Maria López de León,** executive director of the National Association of Latino Arts and Cultures; and **David "Mas" Masumoto,** author, food expert and organic farmer. The National Council on the Arts advises the chairman on agency policies and programs. It reviews and makes recommendations to the chairman on applications for grants, funding guidelines and leadership initiatives.



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Made in Scotland is a curated showcase of some of the most exciting and innovative Scottish dance, music and theatre on the Edinburgh Festival Fringe (02-26 August 2013). **Made in Scotland** is now in its fifth year and regarded by international promoters as a sign of quality and a 'must-see' on the Fringe. Over the last five years **Made in Scotland** companies have gone on to perform world-wide at leading venues and festivals.

- If you are planning to come to the Edinburgh Festival Fringe and are interested in the **Made in Scotland** showcase, contact madeinscotland@scottishtheatre.org
- You can also find out more about this year's programme and sign up to our e-newsletter to stay up-to-date with current and past companies: www.madeinscotlandshowcase.com/promoters




Supported by the Scottish Government's Edinburgh Festivals Expo Fund

Follow Spot: Rolling in the Deep

Innovative program allows Harlem Stage to extend engagement.

BY KRISTEN ANDRESEN

WONDERING HOW TO MOVE AUDIENCE engagement beyond the performance space?

Harlem Stage has the answer: Dig Deeper.

Introduced early in Harlem Stage's 30th season, the Dig Deeper initiative provides opportunities for patrons to interact with artists and performers through live and virtual experiences such as open rehearsals, pre- and post-performance discussions, films, Spotify playlists, blogs, reading lists and more. This holistic approach to programming complements the company's tradition of commissioning, presenting and producing innovative works by artists of color.

"We've always focused on work by what we consider visionary artists, with a focus on social justice, things that have importance in the context of what's going on in the world today," says Brad Learmonth, director of programming at Harlem Stage. "We've always had a humanities component, but Dig Deeper is a way to focus on that activity and create actual programming we could market to our community."

Learmonth hails the success of recent Dig Deeper events built around *Makandal*, an epic opera based on the life of failed Haitian revolutionary Francois Makandal that examines issues of freedom, liberation and immigration. Harlem Stage is producing the opera, and Dig Deeper has created points of entry into the creative process, allowing audience members to discuss the process of composing, sit in on open rehearsals and engage in panel discussions

about how artists have responded to social, political, historical and cultural events in Haiti.

An evening of poetry and song by Haitian musician Emeline Michel, novelist Edwidge Danticat, vocalist James Germain and storyteller Jean-Claude Martineau was accompanied by not one, but five Dig Deeper elements — a video of Michel performing, a video of Danticat's TEDtalk on Haiti's culture and people, a video of Germain performing, a reading list assembled by Danticat and a newspaper feature on Michel.

"We want people to not only come and experience a great work of art," says Learmonth, "but also gain a deeper understanding about these incredible musical and cultural traditions beyond what the media portrays [in Haiti]. It's not just a desperate situation."

In many ways, this approach reflects Harlem Stage's crusade to correct misperceptions about Harlem and the community that the borough encompasses.

"Our mission is artists of color and people of color and all that entails, all the issues that arise in these communities," Learmonth says. "You can't just say 'African American community.' In Harlem, there are so many layers. We try to unpack that for people, try to bring communities together where they tend to be segregated for one reason or another. We try to provide that access point in the work we do."

Learmonth sees Harlem Stage's role as "catalyst, conduit and incubator of ideas."

In other words, it's a place to dig deeper. **IAA**



Marc Cary Celebrates Abbey Lincoln post-performance discussion with Pyeng Threadgill, Marc Cary, Greg Tate, Maggie Brown, Jabari Exum, Kiyem Ade and Imani Uzuri.



Vijay Iyer and Patricia Cruz take part in a post-performance discussion for *Holding It Down: the Veterans Dreams Project*.

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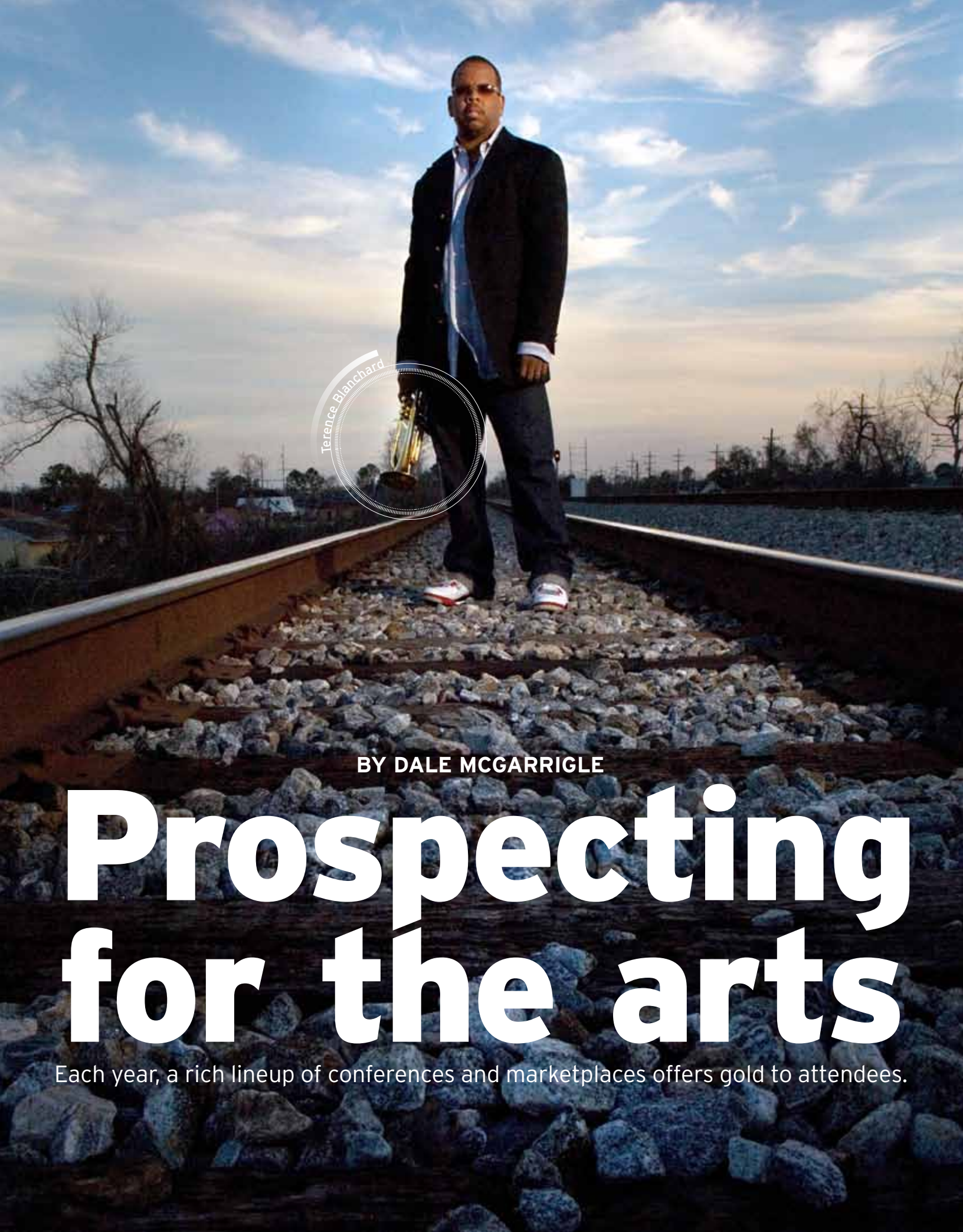
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Terence Blanchard

BY DALE MCGARRIGLE

Prospecting for the arts

Each year, a rich lineup of conferences and marketplaces offers gold to attendees.

Let us think of arts presenters as prospectors.

An arts presenter must sift, sift, sift through hundreds of performers to find those flashes of gold needed to create a successful season.

How do presenters find enough raw material to sift through? Streaming video on the Internet certainly has been a boon for discovering lesser-known talent and revisiting the perennial stars.

But as arts professionals can attest, nothing beats live.

That's why APAP|NYC – the annual conference of the Association of Performing Arts Presenters – and the fall regional conferences hold such importance. They are opportunities for arts presenters to network, flex and improve skills, and view showcase after showcase of talent. And sift.

The goals and challenges of APAP and the regional groups, and therefore their conferences, are both compatible and simpatico.

“The opportunity to collaborate with sister organizations that share the same mission has been an invaluable resource,” says Gil Gonzalez, director of conferences and meetings at APAP. “This past year, APAP attended three regional conferences and welcomed representatives from each of these organizations to exhibit at APAP|NYC. While the size of the conferences may vary, the issues and focus are very similar in many instances. The development of these relationships has blossomed into a support network, which allows APAP to better support the needs of the membership and conferences.”

What follows is an overview of the regional conferences and APAP|NYC.

JENNY BAGERT

2013 WESTERN ARTS ALLIANCE ANNUAL CONFERENCE

Western Arts Alliance
Aug. 27-30
Los Angeles, CA

The expected **900 participants** will find many opportunities to do business, network, discover and learn at the Hyatt Regency Century Plaza in Los Angeles. These include an exhibit hall showcasing 200 artists and agencies and a new hospitality event each day to give attendees a chance to relax and connect. The Juried Showcase features seven artist performances, and Performance West offers a VIP experience of the Hollywood House of Blues. The WAA Professional Development Institute on Aug. 27 features two in-depth seminars on the fundamentals of demand ticketing and tech-riders.

Jazz trumpeter Terence Blanchard will be the keynote speaker who will open the conference. A well-known musician, composer and educator, Blanchard is also an arts advocate and activist. For his latest project, *The Champion*, Blanchard composed an opera that tells the story of Emile Griffith, a gay boxer in the 1960s.

Tim Wilson, executive director at WAA, and Chelsea Maricle, membership and communications manager, say civic engagement and community outreach are central themes for the conference. LA Commons, a nonprofit that creates cultural connections across Los Angeles' diverse neighborhoods, has curated a tour for WAA attendees of three Westside arts organizations that are leading the field in serving and engaging community. Arts Agency: The Performing Arts & Civic Engagement will explore three groundbreaking projects: The Music Center's ArtsActive (a public DIY event series), Cornerstone Theater's *The Hunger Cycle* (nine original plays and audience engagement activities on the topic of hunger) and *It Gets Better*, a multi-arts mash-up about bullying, produced in collaboration between Speak Theatre Arts, Gay Men's Chorus of Los Angeles and the It Gets Better Project.

Those attending the conference should “pack a big suitcase, because delegates will be taking home programming leads, new relationships, insights into programming trends and fresh ideas on ticketing, facility management, marketing and tech/production,” says Maricle.

**Arts Midwest
Sept. 9-12
Austin, Texas**

One thousand performing arts professionals are expected to gather at the Hilton Austin for this four-day event. The conference schedule includes a dozen hours to check out the Marketplace, more than 200 showcases and a variety of professional development sessions. In-depth, half-day seminars on fund-raising, social media and Presenting 101 fill much of the remaining time.

And of course, there's the networking and catching up. "This year, we've added more free time in the afternoon to give attendees the chance to connect informally before the evening activities begin," says **Angela Urbanz, senior program director for Arts Midwest.**

Urbanz adds that Arts Midwest, and local partners Southwest Performing Arts Presenters, Texas Commission on the Arts, Mid-America Arts Alliance and the City of Austin, will highlight of the city's iconic creative and artistic scene.

Ray Benson, leader of the legendary Texas swing band Asleep at the Wheel, will give the keynote address on how to keep a band on the road and successful for more than four decades.

Accessibility is the key word for this year's gathering. "We bring the conference to different cities within our 15-state region to allow small and mid-sized arts organization the opportunity to attend and bring more colleagues from their organization," says Urbanz. "In some cases, our conference is the only opportunity some organizations have to access this level of networking and learning, so it's important to keep it accessible."

This year's conference will emphasize the "new": "New business, new relationships, new knowledge and new programming ideas," Urbanz says. "Overall, they gain a sense of being recharged to tackle the important issues they face in their day-to-day business."



WYATT MCSPADDEN

Ray Benson, leader of the legendary Texas swing band Asleep at the Wheel, will give the keynote address on how to keep a band on the road and successful for more than four decades.

COURTESY SOUTHWEST ARTS

PERFORMING ARTS EXCHANGE 2013

**South Arts
Sept. 23-26
Nashville, Tenn.**

The 800 attending the event at The Renaissance Nashville can expect to experience the Marketplace, showcases and professional development sessions. Special features will include a Nashville art tour, an opening reception on the stage of the historic Ryman Auditorium and brunch in the Marketplace on the closing day.

A new "wrinkle" this year is switching to a Monday-through-Thursday conference to allow presenters to attend the whole conference and still get home to their openings and families on the weekend.

Participants can expect "Networking, networking and getting business done," says **Ann-Laura Parks, director of development and communications for South Arts.** "We're doing our best to provide space and time for organic conversations that support the presenting art field. More than 200 exhibiting organizations and 200 presenting organizations come together to present beautiful art for the East and Gulf coasts."

Right Sizing the Arts: Understanding the Human Dimensions of 21st Century Markets is the topic of the keynote address by Steven Tepper, associate director of the Curb Center for Art, Enterprise and Public Policy at Vanderbilt University.

The upshot for participants? "They are going to come away with some great ideas that they can implement immediately," Parks says.



Right Sizing the Arts: Understanding the Human Dimensions of 21st Century Markets is the topic of the keynote address by Steven Tepper, associate director of the Curb Center for Art, Enterprise and Public Policy at Vanderbilt University.



The featured speaker at the conference is slam poet Kealoha, who has the distinction of being the first (and only to date) Poet Laureate of Hawaii.

33RD ANNUAL NORTHWEST BOOKING CONFERENCE

**Arts Northwest
Oct. 17-20
Tacoma, Wash.**

What can the **350 to 400 in attendance** at the Hotel Murano look forward to? "Connectivity, inspiration and fabulous performance," says **Karen Hanan, executive director of Arts Northwest.**

On tap will be more than 60 juried showcases, several keynote speakers, professional development seminars, workshops, block-booking sessions, networking opportunities, a busy exhibit hall, sales spotlights and social events.

"Presenters of the performing arts will discover untapped resources, ideas and inspiration," Hanan says. "Most of our showcases are juried, and they are stand-alones at the event, so the entire conference attends them. Artists will have at least 300 people at their showcase and never worry about nobody or just a few people finding them."

The featured speaker at the conference is slam poet Kealoha, who has the distinction of being the first (and only to date) Poet Laureate of Hawaii. In the seven years that he has represented Hawaii at the National Poetry Slam, he has performed on the finals stage four times, was ranked in the top 10 of the nation's best poets in 2007 and was honored as a National Slam Legend in 2010. He graduated with honors from MIT with a degree in nuclear physics (and a minor in writing), served as a business consultant in San Francisco and as a surf instructor prior to becoming a professional poet in 2002.

Hanan hopes participants "will take away first-hand information about a diverse and inspiring raft of artists and ensembles available to populate and enhance their season or festival. We hope they will take away at least one piece of 'wow' information from the professional development sessions. They will feel well looked after, welcomed and nurtured by Arts NW staff and volunteers, and leave revitalized, refreshed and renewed by the whole experience."

RONEX ZILBERMAN



SUSAN LAPIDES

Diane Paulus, director of the Tony Award-winning musical revival of *Pippin* and artistic director of Harvard's American Repertory Theater, will deliver the opening keynote address.

APAP|NYC 2014

**Association of Performing Arts Presenters
Jan. 10-14, 2014
New York, N.Y.**



The **3,600 attendees** (5,000 when preconference-events participants are included) at the New York Hilton Midtown and Sheraton New York and the largest EXPO Hall for the performing arts will enjoy hundreds of activities that echo this year's theme: SHINE. Diane Paulus, director of the Tony Award-winning musical revival of *Pippin* and artistic director of Harvard's American Repertory Theater, will deliver the opening keynote address.

"SHINE focuses on the need to be more forthcoming, articulate and assertive about the role we play as a significant catalyst and resource for community growth and development," explains Scott Stoner, director of programs and resources at APAP. "Featured sessions will focus on our ROI factor – how we measure, document and articulate the value of live performance in the communities we serve – and how we can sustain our role as key stakeholders at the community development table. We are also going to focus on the inevitability of change in today's world – how it affects us personally and professionally – and making choices based on strengths and interests that result in a successful transition to 'what's next.'"

This means new networking opportunities, an extended opening reception, the return of the Meet the Artists sessions and the remarkable offerings of showcases onsite and throughout all five boroughs of New York City. Professional development sessions will repeat, allowing participants more opportunities to attend the sessions in which they are most interested. APAP|Community, an online networking opportunity at APAP365.org, will be incorporated into the conference and encourage participants to keep the conversation going throughout the year.

Both APAP president Mario Garcia Durham and Stoner hope participants will, as Stoner says, "come away with new knowledge, ideas and incentives they can directly apply to their work, as well as the energy and inspiration that come from shared experiences with friends and colleagues. For 2014, we especially want attendees to leave with a commitment to strengthen and advance the role of the performing arts in the communities they serve." **1/21**

STORY BY ALICIA ANSTEAD PHOTOGRAPHY BY BRIAN SURGUINE

ACTION



THE INAUGURAL SPHINXCON CONVENING IN FEBRUARY SOUGHT TO EMPOWER IDEAS AND ACTION ABOUT DIVERSITY IN THE ARTS.

ARON DWORKIN likes to talk about the late Maria Tallchief, the first Native American prima ballerina, and the power of her upbringing in the Osage traditions, the sights and sounds of the people with whom she was raised. When she later worked with the New York City Ballet, those traditions informed her work. “The rhythms of those songs have stayed with me,” she said.

Formative rhythms always stay with us, but they aren’t always invoked, recognized or respected in commerce, consumption and programming of the performing arts. That’s something Dworkin knows from the melting-pot rhythms of his upbringing first in New York City and then in Hershey, Pa. He describes himself as a black, white, Jewish, Irish Catholic, Jehovah’s Witness, a combination that influenced his “soul and inner vision as an artist.”

That background has also influenced his work as an arts administrator. Not only did he establish Sphinx Organization in 1996 to support and advocate for young classically trained Latino and black string players, but last winter he launched the first SphinxCon: “Empowering Ideas for Diversity in the Arts,” a field-wide gathering that took place February 15-17 in Detroit where Sphinx is based. The next SphinxCon — which takes “Solutions” as its theme — is Feb. 21-23, 2014.

Even as Dworkin has been making changes one musician at a time, he was also witnessing the Jurassic pace at which the performing arts field was making strides around diversity. He wanted to do something to jumpstart the efforts of an earlier generation — those who had fought the battles of equality in the 20th century — and capitalize on the energy and expectations of a 21st century youth generation born into a global, technological and speedier world. And so SphinxCon came into being.

Dworkin imagined a weekend-long conversation — the “con” in the title stands for “conversation” not “conference” — with dozens of arts leaders, each of whom would offer a short TED-style presentation to the gathering in Detroit.

He corralled a powerful group of founding partners and weighty sponsors, and invited them to attend and participate. His wife Afa and the community of colleagues and students at Sphinx jumped in. It was a classic example of the old adage: “If you build it, they will come.” They did come. More than 300 participants from the arts and other affinity industries such as technology and public service arrived to the Motor City in the dead of winter to talk about diversity.

Dworkin kicked off the event with a presentation about his goals. He stepped onto stage at the Detroit Marriott at the Renaissance Center and told the audience: We will not define diversity. We will not have answers. We will not reach conclusions. We will talk. We will reveal.

“We believe the arts — *what we do* — must talk about diversity,” he said. “We must learn about what is important, what is not, what can we do, what we should do, what we must do for our art form, for our society, for our communities. In the end, we must converse and share ideas about this critically important issue.”

Over three days, 28 speakers — all in the same room, each taking the stage for 15 minutes — spoke about interpretations of diversity. Some spoke through a lens of anger and frustration. Some through a lens of hope and excitement. It was a philosophical marketplace for ideas rather than an EXPO for sales. Recurring phrases included: leadership, catalyst, community, access, equity, bridges, assumptions, revolution, cultural competency, policy, globalization, collaboration. The over-arching mood came from one question: Are the stories we are telling on our stages, at our organizations, with funding and in policy the complete stories of our people?

“We are beginning to recognize that diversity is not just one thing,” said the journalist and professor Farai Chideya, who was a keynote speaker. “It’s a conglomeration of demographics, power and culture. It varies from place to place in the United States and beyond the United States. I think that’s healthy.”

Jawole Willa Jo Zollar, whose onstage conversation with Dworkin — she was the honoree for the annual Arthur L.

Johnson Memorial Lecture — was a centerpiece of the event. She offered a provocative view of the founding of her dance company Urban Bush Women. Dancer Maria Bauman took over the stage for a transformative movement and spoken word history of the organization including the struggles and triumphs of a black female dancer facing the primacy of mainstream culture.

What struck many at the gathering was the integration of ages, from the frontlines of activist arts leadership — ages 50 to 80 — to the youngest members of Dworkin's staff and students in their 20s. The connection of the generations, with Dworkin, at 42, as a pivot figure, had a palpable sense of succession, legacy and inheritance.

"Diversity is a reflection of the country and how we're changing with the diverse communities that exist in this country," said Mario Garcia Durham, present and CEO of the Association of Performing Arts Presenters. "Even though there's a lot of good work going on, we've reached a point

"We must learn about what is important, what is not, what can we do, what we should do, what we must do for our art form, for our society, for our communities. In the end, we must converse and share ideas about this critically important issue."

where we need new voices. Many in our generation have carried it as far as they can. Our methodologies from the 1960s and '70s are based in another way of thinking. I look to new generations to take that and transform it so we're not having this conversation in 15 or 20 years."

Inevitably, the conversation also turned to power structures: funding, access, evaluation. But the message was clear: Change in arts practice and policy is necessary to assure that all people in the tapestry demographics of the nation — and of many nations — are represented, reflected and heard.

"There needs to be a shift in the narrative around people having something to share, a gift to deliver," said Maria Rosario Jackson, senior advisor at the Kresge Foundation. "Our societal mechanisms need to be set up to help people deliver what they have to give. One place to begin would be including arts and culture in the generative sense as part of what we think of as healthy places to live. That's a change in the narrative right there — provisions of cultural participation but not only in the consumptive way but in ways that encourage people to make and do, and to give and be generative."

Chideya put it this way: "What I always hope for in the future is that we reach a point of enlightenment where we recognize each other's humanity. Recognizing someone else's humanity doesn't mean that you make false equivalencies between people's experiences but that whether you are rich or poor, black, white, Latino, Native American, Asian American, whether you are American born or not, that people see your humanity first and also perceive all the ways you are unique."

Dworkin closed the three-day conversation with a 21st century move. He asked all the participants to take out their

cell phones and text or email one word to themselves: Act.

"Do not permit yourself the luxury of only letting this be a conversation," he said. His hope is that the connections made, the thoughts generated and the fusion of the collective experience of generations will inspire and provoke participants to advance the field.

And so yes, diversity is about Native American ballet dancers. It's about black and Latino string players. It's about the bloodlines we each carry with us, and the rhythms we hear from childhood, and about the mirror and might of the stage when it comes to inclusion, equity and democracy. If SphinxCon brought any ideas to light they were this: Diversity is. And the only way to assure its progress is to secure a place where the past and the future meet, where the most powerful and most marginal are in community together and where the arts are the language that allows us to act. **Act.**

Writer, editor and producer Alicia Anstead is editor-in-chief of *Inside Arts*, as well as the co-founding contributor of the Harvard Arts Blog for the Office for the Arts at Harvard. The original version of this story appeared in a chapbook published earlier this year by Sphinx Organization.

An interview with Aaron Dworkin, classically trained violinist, founder/president of Sphinx Organization and founder/convenor of SphinxCon 2013.

You have a long history of thinking about and promoting diversity. What made you want to do SphinxCon now?

Bringing together a convening across all disciplines is something we've been interested in for a while, and our motivation was born of a frustration with not seeing diversity more comprehensively embraced in the larger field. While we are able to have a direct impact with Sphinx programs, we realized field-wide change cannot happen unless arts leaders in the field are actively engaged. We found that all too often they were not engaged or not really making diversity a priority. After a number of years of encouraging and cajoling, we asked: Why isn't more diversity occurring? The reality is that so many organizations do not see it as a priority, not part of their

internal and external conversations. At best, there might have been a session or two at various national conferences but we saw very little continuity among disciplines and very little implementation for reasons beyond good will, attracting additional funders or making an organization look good. So we wanted to create the environment where those conversations could take place and where they would be combined with a specific call to action.

At SphinxCon, we saw the meeting of one generation that changed our notions of justice and equality and another generation that is challenging us through technology and social activism to think more progressively about diversity. You presided as a pivot figure. Where do you fit into these

two generations, and how do you see them relating?

I do everything I can do be as young as possible. Certainly Sphinx as an organization thinks that way, too. Underlying both generations, however, is the same theme, which is a desire for diversity. Generations ago there was a sense that there were entrenched powers that were actively fighting to further racial or prejudicial policies. So they needed to fight against ill will and a desire to exclude. Now, in our younger generation, I see a desire for diversity that has several components. The first is to be recognized for the excellence of one's art and to have that excellence not be influenced by cultural background. The second is to benefit the art form, the discipline, the ensemble and the institution. If a chamber ensemble wants

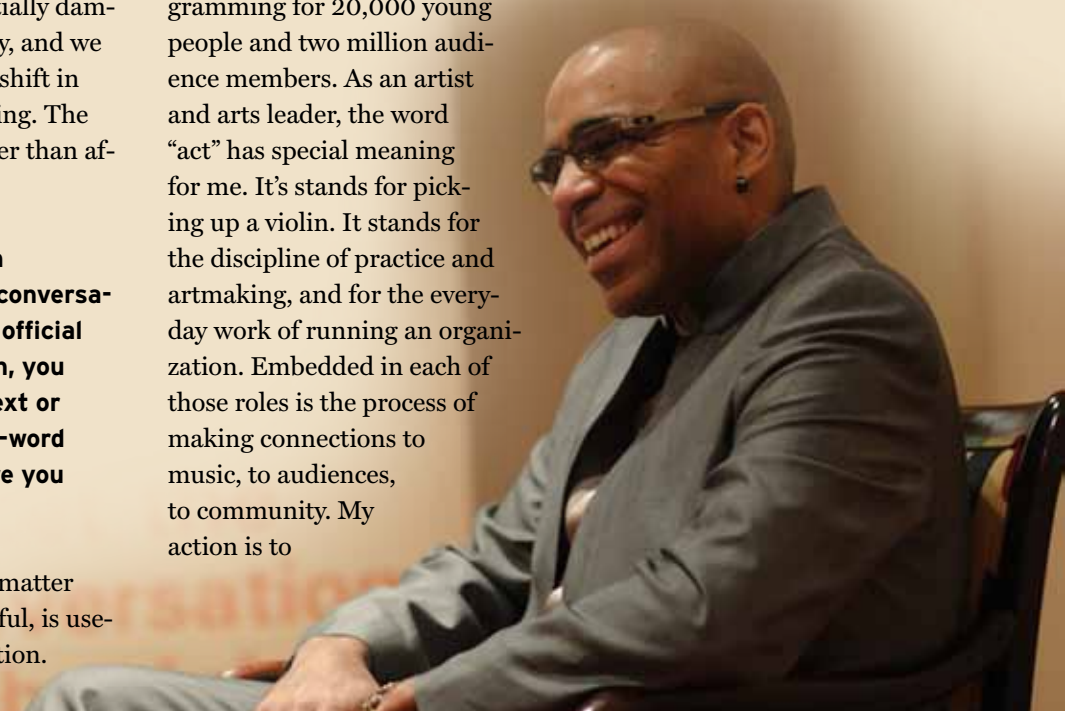
to play a piece by a composer of color, it may not be because the players want to level the playing field for a composer of color but because they love this music and think everyone will benefit from it. They're saying the art form is being limited and potentially damaged by a lack of diversity, and we want to be a part of that shift in thinking and programming. The goal of diversity is broader than affirmative action.

You've said the "con" in SphinxCon stands for "conversation." At the end of the official SphinxCon conversation, you asked participants to text or email themselves a one-word message: "Act." How are you acting?

Any conversation, no matter how creative and insightful, is useless without resulting action.

We have the second gathering Feb. 21-23, 2014 in Detroit. We've also made the 2013 sessions available to the public through videos on our website. And everything we learn about diversity in all contexts supports Sphinx's year-round programming for 20,000 young people and two million audience members. As an artist and arts leader, the word "act" has special meaning for me. It stands for picking up a violin. It stands for the discipline of practice and artmaking, and for the everyday work of running an organization. Embedded in each of those roles is the process of making connections to music, to audiences, to community. My action is to

continue generating those connections through communication, advocacy, access and — that original goal of SphinxCon — providing the space and provocation to turn the conversation into performance.



College Crowd

► **HERE'S A CRUCIAL MULTIPLE-CHOICE QUESTION FOR COLLEGE ARTS PRESENTERS.**

What do students want to see and hear at a campus concert?

- classical music
- hip hop
- spoken word performances
- their friends

THE ANSWER, says Alan Brown, is all of the above. And more. A leading researcher for the arts consulting group WolfBrown, Brown co-authored the new study *Engaging Next Generation Audiences: A Study of College Student Preferences Towards Music and the Performing Arts*. He

says many young people arrive on campus having already picked up a guitar — or a trombone. So their attitude toward performance is active, not passive.

“They’ve been making music in high-school, in choir, or band, or orchestra, and so to arrive at college and be asked to sit down and shut up and don’t move and applaud at the right time is a big leap,” Brown says.

So should recent high school graduates be forced to make that leap all the time? Or are there other equally interesting leaps that will increase student engagement in the arts?

That’s where research comes in, says Scott Stoner, director of programs and resources at the Association of Performing Arts Presenters. But to be relevant to presenters, it has to be research by students, not just about them.

Students are helping leaders and presenters re-think

PARTICIPATION,

LOCATION

and

DISSEMINATION

of the arts on campus.

By
Charlotte Albright



“If you are getting after what it is that’s going to engage students in the arts for the rest of their lives, you’ve got to begin by engaging them in this kind research and taking a hard look at what’s going to motivate and incentivize their engagement in the arts,” Stoner says.

The WolfBrown study, commissioned by the Hopkins Center for the Arts at Dartmouth College and funded by the Andrew W. Mellon Foundation, is unusual because it is student-driven, says Stoner. In addition to conducting his own research, Alan Brown trained student arts presenters to ask each other about what would lure them to a performance — instead of, say, to a pub crawl or a football game.

He and his young researchers from eight Major University Presenter campuses presented their preliminary findings in June at a symposium hosted by the Hop. The eight MUP consortium members made PowerPoint presentations based on data from focus groups, interviews and programming experiments.

What they discovered didn’t really surprise Brown, but it did confirm his suspicions about what makes these students different from their parents. For one thing, Brown, says, millennials like to have a hand — literally — in their own entertainment. His favorite example?

Check out the mall.

“You know...where children go into the Build-A-Bear store and they design their own teddy bear,” he says. “Well, young people are accustomed to designing their own experiences.”

Brown shared a few theories over lunch before the symposium’s first session.

He talked about “social fulfillment.” Like many adults, college students are more likely to attend arts events if they reap

“If you are getting after what it is that’s going to engage students in the arts for the rest of their lives you’ve got to begin by engaging them in this kind research and taking a hard look at what’s going to motivate and incentivize their engagement in the arts.”

social rewards. It’s ideally a time to see friends and maybe even meet performers.

Social fulfillment was also in high gear at the symposium itself. The eight student researchers and others from their universities relished the chance to meet and exchange notes on what audience-building strategies worked at their campuses and what fell flat.

Each project was designed to test the assumptions underlying the WolfBrown report. For example, if social fulfillment was what students at the University of Kansas wanted, then Hillary Berry, president of the Lied Center Student Association, would give it to them. Berry planned two extra events around a performance by jazz violinist Regina Carter.

The audience was invited to meet the musician and also network with local employers.

But only three students showed up for those free perks.

Hard lesson learned? Publicize earlier and involve groups, such as fraternities, to create more of a social media buzz. And, Berry says, serve trendy free food. Not just punch and cookies.

“So if we had a budget to provide pizza and soda or sushi and tea or something like that, and we could market that, I think that that would have been an even bigger incentive. There just wasn’t an incentive for students to come,” Berry laments.

It didn’t help that the social networking add-ons happened to fall on a balmy Friday night, when students wanted to dig out their flip-flops and head outside. But Berry isn’t discouraged. She’s using what she learned to plan more effectively for the future.

Other college presenters had larger budgets. Rheme Sloan is from the University of Michigan at Ann Arbor, where most student tickets are now half price. He says attendance was especially good at a student choral and dance performance of Darius Milhaud’s *Oresteia of Aeschylus* — perhaps because all the performers in six ensembles and the chorus were given marketing tool kits and expected to promote the event.

“We also did a student experience blog where we invited students to write and submit photos and videos about the documenting of the process and putting the piece together. This was then shared across social media,” Sloan reports.

That’s Brown’s “Build-A-Bear” template in action: students performing, marketing for themselves and marketing to each other.

Sloan’s successful project hits a number of other targets suggested by the study. It pulls back the curtain, letting students see how art is put together before they even attend the event. Feeling more comfortable and more educated about classical music and art are key, researchers say, to building younger audiences. And since the baby boomers are disappearing from the box office, it’s crucial to get their kids and grandkids through the door.

But even the door is changing. Some campuses are taking bold steps to the great outdoors. Through Facebook, email and posters, the University of Washington’s World Series recruited a student engagement team from the research focus groups. They helped plan events likely to attract younger audiences. But there was nothing juvenile about the roster itself, which included La Catrina String Quartet, Julliard String Quartet and pianist Khatia Buniatishvili. Sadly, Brown’s research focus groups put chamber ensembles pretty low on their favorites list. Many, it seems, like symphonic music better. Yet the UW student engagement team reeled in audiences for the quartets and pianist.

How?

“They were free evening events,” UW’s Sonja Myklebust explains. “We marketed them through Facebook and posters.” Most importantly, they talked the artists into performing in residence halls and mingling with students.

That’s social networking for you. Who wouldn’t want to tweet about meeting a world-class performer?

The student engagement team also helped launch what Myklebust calls “alternative programming.” It included the Trey McIntyre Project, the dance company known for showing up unexpectedly in unlikely places. Those impromptu



dance parties are called SpUrbans — Spontaneous Urban Performances.

“In conjunction with the dance department, the Trey McIntyre Project was here for a few days before their main hall event and they did a master class where they taught the dance students how to do flash mobs — the SpUrbans — with them,” Myklebust says.

Flash mobs? Dorm concerts? Twitter? Discount tickets? Free food? What’s not to like? Well, of course there’s that nagging issue of balancing the budget. And another chal-

“There’s a really interesting conversation about excellence going on here. Presenters are historically so oriented to the public presentation and on the review of that presentation. So opening themselves up more to process and more to the co-created event, more to participatory environment, is something that the people in this room are open to.”

lenge: keeping baby boomers happy while attracting their grandchildren. It’s a balancing act worthy of the Cirque du Soleil. But the foundation behind all this research thinks that tightrope needs to be walked.

“There’s a really interesting conversation about excellence going on here,” says Susan Fader, program officer for the performing arts at the Andrew W. Mellon Foundation.

“Presenters are historically so oriented to the public presentation and on the review of that presentation. So opening themselves up more to process and more to the co-created event, more to participatory environment, is something that the people in this room are open to. They are progressive. But it won’t be easy to implement because they are professionals charged with running their business of presenting. And the notion of creating access runs contrary to building earned revenue, which means that there have to be new models for making this process-oriented work.”

Those new models, symposium organizers say, can’t come solely from presenters. Artists and audiences have to get in on the act. And if college communities, not just campuses, start to coalesce in new ways around arts events, Stoner sees a bright future, even for classical music.

“Presenters need to be at the table as key stakeholders in re-invigorating community life,” Stoner says. “And that means engaging young people.”

The young people at this meeting spent two days coming up with what they called action plans for the future. One of those plans could be coming to a campus near you in the next few years. So check your Twitter account, put on your dancing shoes, help yourself to free snacks and, in case there might be a flash mob, bring an umbrella. **WVA**



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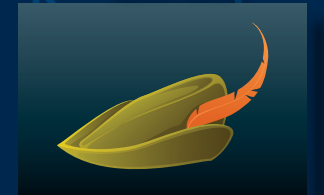
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Lifeboat



Catherine Wheels of Edinburgh, Scotland

Robin Hood



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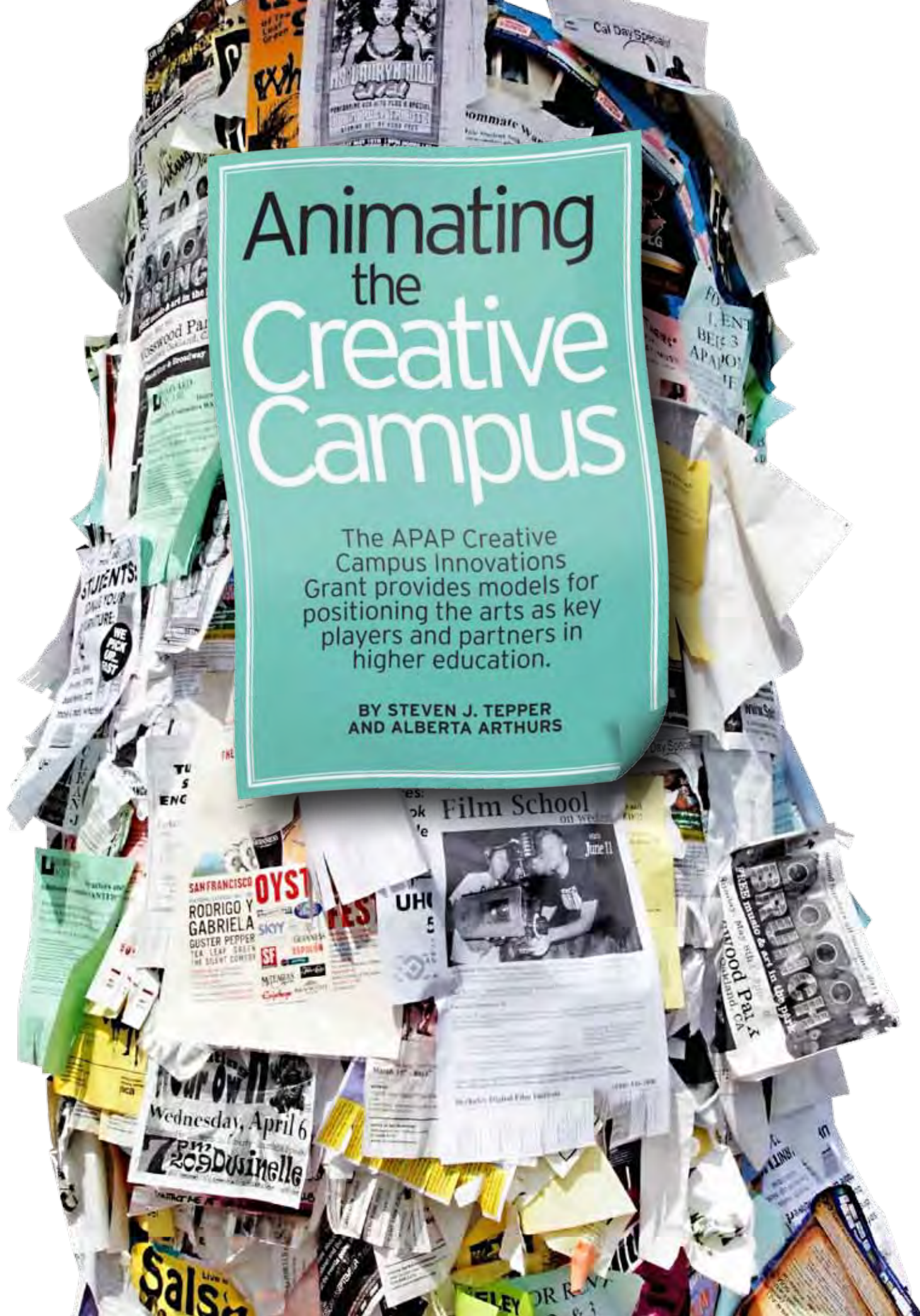
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Animating the Creative Campus

The APAP Creative Campus Innovations Grant provides models for positioning the arts as key players and partners in higher education.

BY STEVEN J. TEPPER
AND ALBERTA ARTHURS

In 2007, the Association of Performing Arts Presenters embarked on a journey, with the support of the Doris Duke Charitable Foundation, to explore the potential of the “creative campus” concept to deepen learning and interdisciplinary collaboration through the arts. The following report is meant to serve as a case statement of what we have learned from innovative projects at 14 campuses across the U.S. We especially hope this document and the digital resources that can be found at APAP365.org will be an incentive for APAP members and their colleagues to initiate dialogues with presidents, provosts and other campus and community leaders – to imagine how together they can leverage existing and potential arts assets to enhance reflective learning and engagement that should be the heart of 21st century education.

–Scott Stoner, APAP Director of Programs and Resources

Every leader in higher education wants to walk out in front of parents, students, alumni and members of the broader community and say, “Look what can happen at a place like this.” Arts-driven collaborations on campus offer inspiring examples of such high-impact, mind-expanding undertakings. Presidents, provosts and deans should initiate conversations on their campuses about deploying artistic assets to advance institutional missions — specifically to deepen learning, spur innovation, build community and commitment and demonstrate the unique value of a 21st-century education organized around face-to-face collaborative discovery. The time has come to take the lessons from the Association of Performing Arts Presenter Creative Campus Innovations Grant experiment and apply them broadly to higher education.

Ten years ago, university leaders gathered at Arden House for the 104th American Assembly meeting to discuss the connection between higher education and the arts. Since that meeting, sustained conversation, experimentation and research have demonstrated the significant contributions the arts make to campus life and learning. Funders including the Doris Duke Charitable Foundation, Teagle Foundation, Andrew W. Mellon Foundation and Ford Foundation have supported national research, conferences and programmatic experiments. Last year, a consortium of 23 research universities pledged \$80,000 to establish a formal national network to support the integration of artists and arts practice throughout American research universities. And individual campuses have created task forces to elevate and integrate the arts and creativity across campus. Ongoing research demonstrates that arts-based inquiry deepens learning and student engagement. Moreover, the accumulated evidence reveals that the arts on campus can drive innovation, create an environment that supports risk taking and help prepare students for a workforce that demands creative skills.

In this short paper, we extend these arguments to focus specifically on the value of integrating the arts across campus through richly layered, interdisciplinary, collaborative explorations. Drawing on the experiences of three institutions

that received Creative Campus Innovations Grants, we argue that the arts are an underused resource that can foster a more collaborative and inter-connected campus. These arts-based, interdisciplinary exchanges produce deeper learning, energize faculty and students and develop a distinctive local brand and identity for campuses seeking to differentiate themselves in a crowded marketplace. Importantly, deploying artistic resources more strategically across the university provides campus leaders with an effective tool to achieve powerful and visible results with relatively little new investment.

HIGHER EDUCATION AND INTANGIBLE ASSETS

In a hyper-competitive environment, higher education leaders seek to foster performance-driven cultures, adopting the latest principles and practices of a managerial economy. Universities have embraced proven management practices based on centralization, efficiency, cost controls, revenue diversification, outsourcing, enrollment management, marketing and branding and specialization. Many major research universities have the added challenges of managing academic medical centers and hospitals during a time of dramatic change in health care. In such an environment, the benefits of art-based inquiry and collaboration may fail to show up in the everyday balance sheet of an institution. These benefits are what economists call “intangible assets” and include such factors as an organization’s reputation and ability to innovate, employee loyalty and pride, and high-quality relationships both within and outside of the institution.

New research suggests that universities, as with corporations, must also pay more attention to their “intangible assets.” For example, according to researchers at Northwestern University, a university’s intangible assets — what they refer to as “educational good will” — ultimately make a difference in yield rate for admitted students when competing with other equally ranked institutions. This finding echoes what urban scholars have found in assessing the “competitiveness of cities” — a city’s creativity, buzz and sense of inclusion are critical for attracting the talent necessary for economic growth. While we can only speculate about what creates this “good will” on



Members of the university community are asked to be part of both a “transactional university” that exchanges goods and services and a “transformative university” that changes lives.

college campuses, we know the arts are a critical part of the equation.

In particular, the innovations grant model funded by the Doris Duke Charitable Foundation (described below) shows the unique role the arts can play in fostering a culture for creative, interdisciplinary collaborations. Such collaboration, according to Brandeis University business professor Robert Thomas, is perhaps the most important intangible or invisible asset of a business or institution. It is worth quoting Thomas at length.

The most important invisible ability is the ability to collaborate. After all, it's the willingness on the part of people to work together to solve problems when they could just as easily pass them along to someone else that forms the core of most things we call collaboration. It's decisions that someone makes to share an idea or to spend the extra hour helping out — not the regulation or contract that requires it — that usually means the difference between “good enough” and “outstanding.”

So the question is: What are the most critical intangible assets in your company? What are you doing to cultivate them? Who is responsible for managing the invisible that creates the intangibles?

For universities to thrive, faculty members must do more than simply publish in their disciplines or show up to teach an allotted number of courses; students must go beyond getting good grades and accumulating credits towards graduation; and alumni must be compelled to give back and to serve. Members of the university community are asked to be part of both a “transactional university” that exchanges goods and services and a “transformative university” that changes lives. Collaborations made possible through the arts can produce these critical intangible assets that turn a campus, in Thomas' words, from “good enough” to “outstanding.”

MODELS OF COLLABORATION

The value of arts-based interdisciplinary exchange was explored through the Creative Campus Innovations Grant Program. APAP, with a grant of \$3.5 million from the Doris Duke Charitable Trusts, created the Innovations Grants to seed inventive, interdisciplinary programs that brought together artists with a range of community and campus-based partners in order to stimulate arts-based inquiry and elevate the role of the arts in academic life. Over a six-year period, 14 campus-based performing arts presenters received grants, all of which involved one or more artist-in-residence.

Outcomes from these grants demonstrate that arts-

based interdisciplinary explorations generate critical intangible assets, including an environment for collaboration, deep student engagement and what former Syracuse University Chancellor Nancy Cantor describes as “an ecology for innovation.” Importantly, the grant program demonstrated that those who are responsible for presenting performing and visual arts to their campuses are willing and able to take responsibility for managing these essential and vital creative collaborations. These arts leaders wake up every day with the explicit mandate to work across

disciplines and to engage the community in creative and non-routine collaboration. There are few other positions on campus with this mandate, and with support, encouragement and vision from university presidents, provosts and deans, these leaders can extend, amplify and integrate their work in ways that, as former Chancellor Holden Thorp from the University of North Carolina at Chapel Hill remarked in an interview, “create something that is bigger than the sum of its parts.”

Several national reports have documented and evaluated the 14 Creative Campus programs. Below we highlight three projects that showcase models for effective collaboration.

HIGH-IMPACT CENTRALITY

1 One powerful form of collaboration involves what might be termed the “hub and spokes” approach, in which arts-based programming focuses on a common theme coordinated by a central entity with activities unfolding across campus with diverse partners. The Carpenter Center for Performing Arts at California State University, Long Beach used this model when bringing musicians, performance artists, journalists, choreographers, authors, critics, filmmakers and attorneys to campus to engage students and the community in debates about works of art and expression that have been banned, blacklisted or boycotted. The B-Word Project embedded artistic presentations from dance, theater, music, film and murals in history, philosophy, human development and English classes; it involved the Center for First Amendment Studies and the University Art Museum as well as multiple student groups on campus; and it took place in improvised public spaces. By the end of the initiative, virtually every member of the university community knew about the B-Word Project. The thousands who participated reported high levels of engagement and learning, and the interdisciplinary steering committee for the project became a permanent committee with the mandate of matching faculty and departments

with touring artists scheduled to appear each year as part of the performing arts season. The B-Word Project is an example of a “high impact” collaboration: With relatively modest additional resources, the university organized a season of guest artists and lectures and connected them with dozens of departments and organizations to create a powerful, 18-month happening around an important contemporary issue.

THE CADUCEUS ROD

2 A second model involves intense interdisciplinary collaboration around a common objective or theme. Like the caduceus rod that features two serpents wrapped around a single staff, Wesleyan University paired scientists with artists in intense curricular and co-curricular activities designed to address scientific, social and aesthetic issues surrounding climate change. Addressing global warming, a choreographer was paired with an earth scientist to produce a common freshman experience for incoming Wesleyan students that included readings, discussions and a culminating public performance involving 500 first-year students in a participatory dance work on Foss Hill, a campus landmark. Artists and scientists also teamed up to design course modules to explore important scientific and social questions relating to climate change. A professor of economics and environmental studies collaborated with a choreographer to explore alternative ways of communicating the risks of climate change through photographs and movement. An anthropologist and a printmaker worked together on a module that involved

documenting the lives of people who live near a local landfill site, and a theater director worked with a physics professor to help students examine how performance techniques could help them become better advocates for energy policies. In five years, 14 such course modules were offered. Pam Tatge, director of Wesleyan's Center for the Arts, remarked on the power of the collaborative pairings: “We not only taught scientific data, we gave students a heightened and embodied awareness of that science that led to deeper engagement and knowledge.”

SKUNK WORKS

3 A third model involves creating a cross-functional, interdisciplinary group within an organization characterized by a high degree of autonomy, unhampered by bureaucracy and tasked with working together to create a new or innovative product. Lockheed Martin's Advanced Development Program pioneered such a collaboration model — referred to as “skunk works” — that is widely used in business, engineering and technical fields. Montclair used this model to develop an innovative campus-wide course on creativity. Leadership at Montclair pulled together an interdisciplinary team and provided its members with space, time (24 months) and the mandate to work with artists to design and pilot a new, team-taught course. The “skunk works” team included a physicist, mathematician, philosopher, marketing professor as well as faculty from theater/dance and music education. Collaborating with three visiting artists (a choreographer, performance artist and theater producer) over

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the course of the two-year project grant, the faculty working group developed a curriculum aimed at helping students interrogate and deploy various aspects of the creative process and strengthen and engage their “creative muscle.” The faculty team piloted the course during Summer 2012, made revisions and offered a full-semester version in Spring 2013, with plans to eventually make the material from the “creative thinking” course available to all students at Montclair.

FOSTERING INTERDISCIPLINARITY, DEEP COLLABORATION AND ENGAGEMENT

The arts are particularly effective partners when it comes to deep collaboration because they create what scholars call “trading zones” – spaces where people can exchange ideas and learn from one another without the same external pressures tied to extrinsic rewards and strict disciplinary practices. The arts contribute to these trading zones in unique ways. They build “play” and improvisation into the creative process, embrace ambiguity and uncertainty, use story and metaphor to produce mutual understanding and bridge cultural differences. Moreover, artists are often project-driven rather than discipline-driven, and process-oriented rather than product-oriented.

Evidence from the learning sciences indicates that arts-based inquiry and collaboration can foster deep, reflective learning and engagement. For example, the arts promote “af-

fective learning” by stirring passions and evoking emotional responses from students; they foster “epistemic curiosity” by helping students work through puzzles where the final solution is unknown; they embrace “doing” and help students learn through active participation and experience; and they provide a platform for students to engage in difficult conversations around political and moral issues. A recent Mellon Foundation-funded study of student engagement through the arts demonstrates that when engagement is participatory, socially relevant, paired with academic learning, process-driven and occurs in collaborative and creative spaces, it can lead to deep engagement, increased academic learning and higher levels of student satisfaction.

Holden Thorp, whose campus received one of the Creative Campus Innovations Grants, said in an interview that “arts integrated collaborative programs that are multi-layered and ‘fire on all cylinders’ allow our community to be part of something bigger than our individual disciplines, jobs and classes.” In fact, several college presidents interviewed for this essay discussed the idea that the arts can be catalysts for changing the campus culture. “The creative campus raises the energy level of a campus,” says Nancy Cantor. “It leads to risk-taking and innovative thinking. But it also creates engaged learning around multiple modalities.” Cantor also notes the “opt-out” and “opt-in” culture on campus and the

challenge of getting students and faculty to leave their silos and join in the social web of the campus. “Arts integration helps work against isolation and the hyper-individualistic and competitive world that leaves us stressed,” she says. “Instead, arts-infused programs and explorations can create imaginative spaces where people ‘opt in.’”

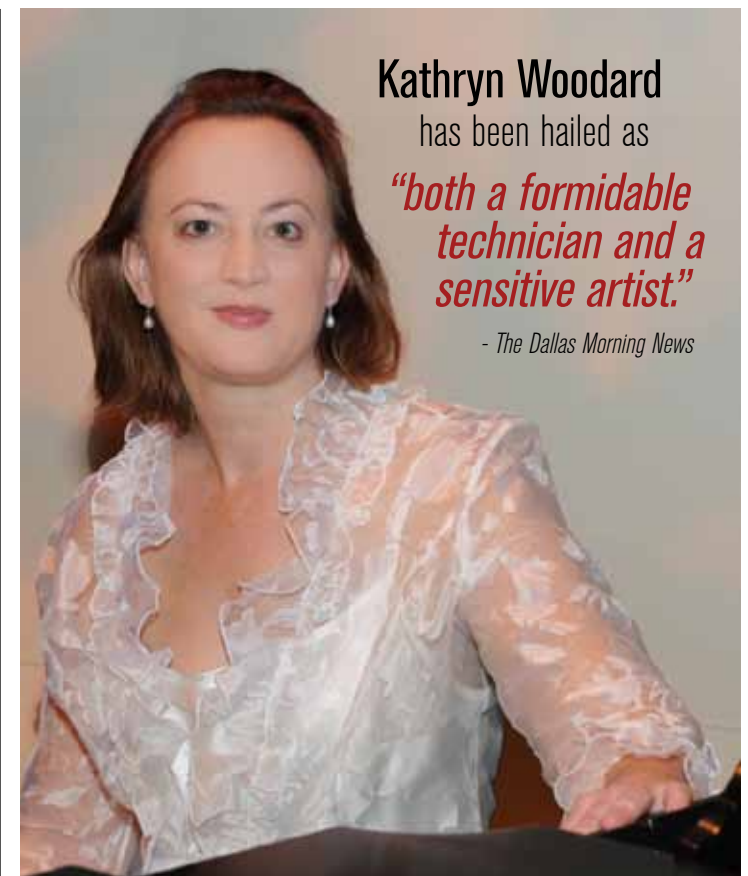
Importantly, all three Creative Campus projects produced what sociologist George Ritzer calls “enchaining the everyday life of the campus.” Such enchantment is achieved by engaging faculty, students and staff in non-routine, unpredictable and often inefficient creative explorations. These are exactly the types of collaborations that Robert Thomas argues are critical intangibles that benefit an organization’s bottom line. They create a sense of distinctiveness, the innovative milieu that attracts the best and brightest and encourages them to go beyond narrow requirements as faculty and students and to give their time and energies to make their universities, in Thorp’s words, “larger than the sum of their parts.” These projects produce what some call the “ecstatic possibilities of the local,” the sense that “only in a place like this” could such extraordinary and creative collaborations take place.

CALL TO ACTION

University leaders should initiate conversations on their campuses to examine how artistic resources can be better deployed. Harvard, Princeton, Vanderbilt, Mt. Holyoke, Davidson, the University of Michigan, Texas A&M and the University of Minnesota are examples of schools that have created task forces and committees in recent years. This is not the first time campuses have rediscovered the power of an asset that has, perhaps, been under-valued in the past. In fact, during the past 30 years, higher education leaders have converted two other critical assets into key drivers of the 21st-century creative campus.

The first key driver is the dramatic growth of technology transfer offices. In contrast to earlier times, universities now routinely optimize the value of their intellectual property, leading to research partnerships and investments that benefit faculty, spur innovation and raise money for the central coffers of the university.

Our second example involves academic libraries. With the rise of online resources in the past few decades, many academic research libraries became less visible in the daily lives of faculty and students. Across the country, campus-wide task forces have been charged with reinventing the library and making it a vital resource for advancing institutional goals. Today, libraries have become spaces for collaboration, laboratories for research, frontiers for digital scholarship in the humanities and partners in developing curricula. Libraries have developed mobile apps, video walls, project-oriented workspaces and media labs.



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Both of these examples serve as useful models as leaders in higher education consider the value of the arts on campus and re-imagine them as key assets for collaboration, innovation, engagement and learning.

At the 2004 American Assembly meeting, participants agreed that universities and colleges are likely the single greatest patrons of the arts in the U.S. The total annual budgets and capital assets combined of university-based performing arts centers, museums and art departments — including faculty salaries, commissions, artists-in-residence, public art and student scholarships — likely surpasses \$5 billion. In a time of scarce resources, universities must optimize that collective investment to advance the mission of their institutions or risk losing out to those who do.

John Vaughn, executive vice president at the Association of American Universities, predicts that universities will follow the example of American cities when it comes to recognizing the arts as a key asset. “Ten years ago, mayors across the country viewed arts institutions and artists as amenities and symbols of achievement and status,” he says. “Today, mayors see the arts as essential for economic development, strengthening schools, improving quality of life, addressing issues of sustainability and attracting and retaining talented creative class workers.”

As with city leaders, university leaders must create inter-

disciplinary teams to investigate how the arts can be better leveraged and integrated on campus. Such taskforces and committees should take up four challenges. Universities must:

- Map cultural assets to understand all sources of investment in the arts on campus and to locate all supplies of creative talent.
- Look beyond the arts and identify curricular opportunities, academic centers and programs, curious faculty and co-curricular opportunities that would benefit from closer collaboration with artists and existing cultural assets.
- Create a “pilot” creative campus year in which they seek out non-routine ways of connecting and integrating the arts across campus.
- Evaluate and assess these pilots and determine a sustainable model going forward.

CONCLUSION

Ambitious, arts-integrated, collaborative projects — such as the APAP Creative Campus Innovations Grant Program — demonstrate the power of university effectiveness in bringing together scholars, students and artists in face-to-face creative teams. The time has come to take the lessons from this experiment and apply them broadly across higher education. In an era when universities are asked to do more with less,

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Kaki King appears in collaboration with the Windish Agency. Nellie McKay appears in collaboration with Monterey International. Pablo Ziegler appears in collaboration with Bernstein Artists.

*New to Baylin Artists Management

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MUSIC • DANCE • THEATER SPECIAL PROJECTS & COLLABORATIONS

they cannot afford to leave any resource, especially the arts, untapped. Any leader who fails to deploy these precious assets to their fullest will be at a disadvantage in the tempest of higher education reform and reinvention. Ten years from now, the creative campus will not just be a fashionable alliteration. Rather, arts integration across the campus will be routine, sustainable and powerful, producing innumerable tangible and intangible benefits. **IA**

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INSIDE ARTS

Fall 2013

AD INDEX

2Luck Concepts	44
Aspen Sante Fe Ballet	1
Baylin Artists Management	45
Bernstein Artists Inc.	16
Broadway Pops International	2
Chris MacDonald Enterprises, Inc	42
Eye For Talent	11
Federation of Scottish Theatre	18
Grove Goddess Productions	19
Guangzhou Performing Arts Center	IFC
Harmony Artists Inc	5
Holden & Arts Associates	37
Hotel California	IBC
Kamstar Artist Management	21
Karges Productions	6
Kids' Entertainment	8
Lisa Sapinkopf Artists	3
Luma LLC	41
Pasifika Artists Network, LLC	15
Performing Arts Alliance	10
Rile & Gallant Artists	4
Sonic Crossroads	43
SRO Artists Inc.	47
Supreme Talent International	17
The Berkeley Agency	13
The Spencers	Back Cover

2014-15

SRO

• Artist Roster •

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- ^ ACES Guitar Collective
- ^ Altan
- California Guitar Trio
- Carlos Nuñez
- Catie Curtis
- CGT+MG3
- Cirque Zíva
- Dan Hicks & The Hot Licks
- Dark Star Orchestra
- Four Bitchin' Babes
- Get The Led Out
- Gonzalo Bergara Quartet
- Janis Ian
- Johnny Clegg Band
- Karla Bonoff
- ^ Marcus Roberts
- Mariachi Sol de México
- ^ Martha Redbone Roots Project
- ^ The Nile Project
- ^ Nuevo Ballet Español
- Paco de Lucia
- Patty Larkin
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"A Tribute to Ella Fitzgerald"
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10 steps to a productive and fun conference



1 Read the program before attending. By familiarizing yourself with the schedule and lineup of events, you can be sure to hit the highlights and plan your time effectively.

5 Talk to the person next to you. "Conference" comes from the root word "confer," and you can't confer alone. Need an opening line? That's easy: "Hi, my name is Pat Smith, and I'm here from Kansas City. Where are you from?" It's also OK to ask if you can sit at a table in a conference room. Most people understand that the point of a conference is to be welcoming.

2 Be open to the moment. Once you're onsite at a conference, be alert to the buzz. Maybe that session you thought you should attend isn't as interesting as the one you overheard two people talking about on the elevator. Listen to what's going on around you. You may pick up hot tips.

6 If you're a veteran conference-goer, take the initiative with people who seem to be floundering. You, too, can be Pat Smith from Kansas City and offer your hand to a lost soul.

8 If you have aspirations, find mentors. One of the best pieces of advice is: If you have goals for yourself professionally, get with people who are already doing what you want to do. Want to be an agent? Make a point to talk with one or two in the course of a conference. Attend their panels. Ask a question from the audience. Introduce yourself afterward. Request a business card. It's one step closer on your career path.

3 Stay connected to the event's Facebook page and Twitter hashtags. That's another way to find out what's hot and what's not. Don't just hang around social media. Heed tip 4.

7 Take notes. Snap pictures. Conferences are often dense with information. Write down as much as you can – even key words – so you can report to others or the local media back home. You may want images for blog posts and other social media, so take as many photos as you can without being annoying to others.

9 Attend the arts. Most arts conferences offer extraordinary arts experiences either with showcases (such as at APAP|NYC) or as entertainment to attendees. Typically, these are world-class performances. Let your imagination take a break for one hour or one night. See some art.

4 Participate! When you add your voice to the larger online conversation, you not only synthesize information for yourself and those at the conference, but you share it with those who could not attend. If you're not a tweeter, a conference is the best place to launch your chops for writing in 140 characters. You might be surprised at the connections you make.

10 Take care of yourself. That starts with your head (Eat well!) and extends to your toes (Wear comfy shoes!).

We wish you productive and fun conferences filled with networking, business deals, professional enhancement and advancement, the best performing arts and a tote bag full of memories and strategies to take home.



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PAE

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2nd Floor, Rooms 209 / 210
Monday, Sept. 23rd, 2013
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