

# INSIDE ARTS

PRECONFERENCE 2013

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PRESENTERS



## SHAW TIME

Actor Fiona Shaw on making transitions and discovering success

### ALSO INSIDE

January is the hottest month

A jazz musician takes to the sky

Preconference offerings "shine" at APAP|NYC

**SPECIAL  
ADVANCE  
PROGRAM  
INSIDE**

**SHINE**  
APAP|NYC  
January 2013

# INSIDE ARTS

VOLUME 25, NUMBER 4  
PRECONFERENCE 2013

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PRESENTERS

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“Making an idea perfect is really an incredibly hard thing to do, and that’s what we try and do.”

ACTOR FIONA SHAW, PAGE 22

THIS PAGE: Tanya Tagaq during globalFEST 2009 at Webster Hall  
Credit: Kevin Yatarola

COVER Credit: Art Streiber/HBO.

## FROM THE PRESIDENT

IF YOU'VE SPENT ANY TIME this year traveling to the regional performing arts conferences, you know the themes that are buzzing throughout the field. Arts Northwest asked us to “connect and inspire” through the performing arts. Arts Midwest encouraged us to be purposeful planners, careful fundraisers and active underwriters of series and seasons. “Discover, connect, explore” was the charge at Western Arts Alliance. And examining the “human dimensions of 21<sup>st</sup> century markets” was the focus of Steven Tepper’s keynote at Performing Arts Exchange.

But whether you were in Tacoma, Wash., Austin, Los Angeles or Nashville — or following remotely on Facebook and Twitter — you know that the continuum of thinking about our work is in place, and we look forward to continuing the discussions at APAP|NYC January 10-14, 2014 in New York City. The months leading up to our conference in the New Year are a perfect time for reflection and preparation.

To help with the preparation, we hope you’ll find the new advanced program in this issue a useful and inspiring tool for mapping out your time at the conference. We know how busy those five days in the city can be, and we want to make sure you and your attending colleagues are aware of every opportunity, every event and landing spot during your time with us. You also won’t want to miss this issue’s story about the plethora of preconference events (many of them free) leading up to the official conference. We’re proud to have been the launch pad for several of these initiatives and to have them as part of the extraordinary experiences of what used to be a mini and is now a major festival-like lineup of performing arts activities in January in New York City.

To help with the reflection, we hope you’ll read this issues, including an interview with our closing keynote speaker Fiona Shaw, and think about the conference theme: SHINE. Last January, we asked you to “imagine” your biggest dreams, your most powerful capabilities and all the ways we can work across genres and sectors to make a case for the arts. This year, we shine a light on all the ways imagination has turned to possibility and, indeed, to reality. What makes your work shine?

We look forward to hearing the answer at APAP|NYC 2014.



Mario Garcia Durham, PRESIDENT & CEO

**YOUR AD HERE**

BY DALE MCGARRIGLE

# GET THE MOST

A  
VARIED  
LINEUP  
OF  
PRECONFERENCE  
WORKSHOPS,  
DISCUSSIONS  
AND  
PERFORMANCES  
PUT  
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**SHINE**  
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APAP|NYC 2014.

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# The By Dale McGarrigle COOLEST month

**JANUARY**  
HAS BECOME  
ONE OF  
THE BEST  
TIMES OF THE  
YEAR FOR  
PERFORMING  
ARTS IN NYC.

It is the perfect definition of symbiosis.

"It" is "January is Performing Arts Month in New

York City," a joint initiative among the Association of Performing Arts Presenters and several city organizations that features performing-arts events centered around the APAP|NYC 2014 conference. The campaign benefits presenters, performers and conference attendees, as well as New York City performing-arts lovers for whom January was once a more barren time of year. The events grew up around APAP|NYC, now in its 57<sup>th</sup> year, making the conference both an economic engine beyond its popular EXPO Hall marketplace and a key component to a creative economy.

APAP|NYC has its own preconference and conference events (see main article) that stimulate industry conversation and networking, but the following smorgasbord of loosely affiliated performing arts events capitalize on the influx of arts leaders and administrators who flock to New York City to catch the annual APAP wave. They also offer something for every arts professional and aficionado alike, be it theater, music, dance, opera or beyond.

► It all starts just after New Year's with the kickoff of the ninth annual **COIL** running Jan. 3-19. COIL is Performance Space 122's "annual winter performance

festival full of contemporary, textured, global, local, contemplative, grounded, rigorous, and always very live performance," says Jeso O'Neill, communications and branding manager for Performance Space 122.

The festival will welcome about 10,000 audience members to 52 performances by nine companies on nine stages throughout the 17-day event.

► **FOCUS** Jan. 7-13 at four venues, is a celebration of American dance. Its primary mission is to promote more demand for American dance specifically on the international tour circuit. In

**N**EW YORK may indeed be the city that never sleeps. But there was a time, during the dead of winter, when the arts in the Big Apple were a little drowsy. That was before the Association of Performing Arts Presenters brought the creative energy and buying power of its 3,500 arts professionals to the city for its annual conference and preconference events. The 57th annual APAP|NYC will be held Jan. 10-14, with preconference events Jan. 8-10. Many of the preconference events are free and open to the public. In past years, the APAP-supported events, such as Under the Radar Symposium and Jazz Connect, have drawn upwards of 1,000 participants, many of whom are registered — or register onsite — for the actual APAP|NYC conference afterward.

The preconference events benefit presenters and other presenting members of the arts community by exploring the ever-changing global arts scene and offering accessibility to some of the field's most dedicated and innovative thinkers in an unpressured setting.

Preconference events can be the gateway to new thinking, and the gateway to the larger conference that follows. The theme of the upcoming APAP|NYC is SHINE, but the glow begins even before the lights come up on Friday's opening plenary session.

"The appeal of the early events has to do with the natural dynamics of a conference," says Mario Garcia Durham, president and CEO of APAP. "The preconference sessions are wonderful because, psychologically, attendees are not yet in the full swing of the conference. They are aware of the looming start to the larger event — and the preconference events serve as a mini retreat, a special time to focus on one or two important issues outside of the incredible dynamic of the conference itself."

Each year, the preconference events evolve, creating a new experience for APAP members and others in the arts who are not members but who are engaged in the same economic, performance and administrative discussion at the heart of APAP|NYC.

The diverse preconference, onsite events for professionals at APAP|NYC include:

► *The Creative Capital Model: Nurturing Adventurous and Visionary Artists Who Connect with Community* looks at how thousands of artists and their projects have benefited, directly or indirectly, from this approach, inspired by venture capital principles. At this forum, Ruby

**FOCUS 2014:**  
Keely Garfield  
Dance



JULIETA CERVAANTES

Lerner, Creative Capital Foundation president, and artists, will describe opportunities for presenting new and recent projects. (9 a.m.-noon Jan. 10.)

➔ Participants in *The Blueprint: What Managers, Artists and Presenters Want in the 21st Century*, coordinated by Julia Torgovitskaya, co-founder of iCadenza, will predict the upcoming needs of their collective constituents and audiences. This forum, designed especially for young artists, young presenters and young professionals in arts management, especially in classical music, will discuss expectations of artists, managers and presenters with an eye toward developing a blueprint for the future of the arts-presenting field. (9 a.m.-noon Jan. 10.)

➔ Attendees for *2014 Dance Forum: Dancing Our Way through the Affordable Care Act*, Dance/USA will take a look at the new federal health-care law and how it impacts the dance field. Included will be details about and implications of the ACA, as well as in-depth conversations with experts in the insurance and health fields that are focused on small organizations and independent artists. (9 a.m.-noon Jan. 10.)

➔ Festivals Forum, with Bruce Labadie, artistic and festival director for San Jose Jazz, and Beth Macmillan, executive director of Artown, examines festival success stories. Attendees will have an opportunity to hear from presenters who created innovative strategies to change difficult and challenging festival situations. Also included are round-table presentations by international representatives and opportunities to present artists from abroad and artists going abroad. (9 a.m.-noon Jan. 10.)

➔ *Youth and Family Programming in Today's Market*, moderated by Monique Martin, director of family programming for City Parks Foundation/Summer Stage, studies who is entertaining families today, how artists, agents and presenters can find emerging artist developments, and how to join forces to capture the attention and participation of a wider audience. (9 a.m.-noon Jan. 10.)

➔ Under the Radar Speed Dating gives eight groups of presenters the opportunity to have 10-minute meetings with eight theater artists, one after the other, to discuss touring and partnering ideas. The artists have been curated by Mark Russell and Meiyin Wang, co-directors of the Public Theater's Under the Radar Festival. (9 a.m.-noon Jan. 10.)

➔ New this year is the UP NEXT! pitch session. Details on application and pre-registration process are online at [apapnyc.org](http://apapnyc.org). (1-2 p.m. Jan 10.)

➔ International Members Welcome and Orientation is an opportunity for international APAP colleagues to meet U.S.-based leaders from the field. It is structured as a forum to guide expectations for the exchange of information and ideas throughout the days ahead. (1-3 p.m. Jan. 10.)

its third year, FOCUS will present 700 dancers in 85 companies in one week to 500 audience members.

➤ **Winter Jazzfest** Jan. 7-11, has reached its 10th year with a strong mission in place. "Winter Jazzfest aims to portray how vibrant and exciting the current jazz scene is today," says festival producer Brice Rosenbloom. "We offer showcase opportunities for established and new talent to perform in front of large crowds who are hungry for inspiring music."

This year's Winter Jazzfest will be the largest yet, showcasing more than 85 groups featuring more than 400 artists, representing more than a dozen countries, on 10 stages for an expected audience of 7,500.

➤ As the name suggests, **PROTOTYPE** Jan. 8-19, focuses on new work. "The heart and soul of PROTOTYPE is the composers that we are showcasing," says Beth Morrison, the festival's creative producer. "Their creativity, the movement they have created, is coupled with a keen interest in theatricality, multi-media, cross disciplinary collaborations, and accessible music with contemporary subject matter coming together to create the new 21st century opera art form."

In its second year, PROTOTYPE will have 29 performances of seven productions with more than 80 artists on six stages: a world premiere, three New York premieres, a concert reading, a multi-media concert and a one-night solo singer event. About 2,500 attendees are expected.

➤ Also reaching the decade mark is The Public Theater's **Under the Radar** Jan. 8-19, a festival of new theater recognized as a premier launching pad for new and cutting-edge performance nationally and internationally.

The anticipated 14,000 in attendance for this year's festival will enjoy 80 performers in 24 productions spread out over four downtown stages.

➤ **globalFEST** takes a different approach: Offer the diversity of world music in one day at one place, this year on Jan. 12 at Webster Hall.

The event's mission: to keep global music prominent. "Global-FEST was formed in the aftermath of 9/11 and during the lead-up to the Iraq war as a way to break down cultural barriers and support international performing in the U.S.," says



Olivier Mtukudzi performing during globalFEST 2013 at Webster Hall

KEITH YERKOLA

globalFEST administrator Jessi Olsen. "Our goal was to help move global music to the center of the performing arts field and support international artists on the touring circuit so that it would be more sustainable."

In its 11th year, globalFest, the 1,500 tickets for which sell out in advance, will feature 12 groups, or about 100 artists, on three stages.

**Two APAP|NYC onsite preconference events on Jan. 9 and 10 also highlight genres of music.**

► The mission of **Jazz Connect** is to "build community through networking and open exchanges, support professional development with tools and best practices, all of which to increase participation and engagement of jazz," says coordinator Peter Gordon, founder of Thirty Ear Recordings. The other producer is Lee Mergner, publisher of *JazzTimes* magazine (as well as *Inside Arts* magazine).

More than 1,000 attendees, ranging in age from college students to elders in the field, are expected for this event's third year. About a third of those attending are musicians, and Gordon expects more international participation this year, with at least a half-dozen countries being represented.

► And finally, **World Music Preconference** sets as its goal to "give more breathing room for professionals in the world music field," says Dmitri Vietze, programming curator and frequent moderator for the event. "APAP has become an anchor conference for world music booking, so this preconference allows that slice of attendees and members (as well as the larger world music community in New York) to network and do problem-solving and brainstorming around current issues and challenges in the field."

The 200 in attendance, also a diverse group of ages and backgrounds, can take in eight panels and 24 speakers during the preconference, which is in its second year as a two-day event.

This mecca of activity yields something for everyone: new acts for the presenters, new venues for the artists and lots and lots of performing arts for APAP|NYC attendees and other fans in the greater metropolitan New York City area.

**FMI visit:** [JanuaryNYC.org](http://JanuaryNYC.org)



JEFF TAMARKIN

► Panelists for *New Paradigms for Economic Realities across Our Field* includes funders, presenters, artists, agents and managers, led by Mr. MOJO who bring novel, successful suggestions and experience to this session. Audience members will also share their experiences. (1-3 p.m. Jan. 10.)

► In *Trends in Curatorial Practice*, faculty and alumni of Wesleyan University's Institute for Curatorial Practice in the Performing Arts will lead a discussion on contemporary trends in performance curation from the museum to site-based work. (1-3 p.m. Jan. 10.)

► The *Strengthen Your Fund-raising Capacity* workshop, coordinated by Alice and Halsey North, founders of The North Group, will empower participants to strengthen their boards' roles in fund-raising and investigate how to help individual board members ask for money successfully. Participants will learn how to cultivate and involve prospective donors to increase their gift-giving potential and how to create the tools their boards need for successful fund-raising. (9 a.m.-noon Jan. 10; \$50 members/ non-members. Call 888-717-2727 to register.)

► *Content|Discontent: The Future of Arts Participation and Engagement*, coordinated by Shannon Daut, executive director, Alaska State Council on the Arts, explores innovative methods to reach audiences in today's technology-driven, on-demand culture. This interactive workshop analyzes contemporary participation models, studies examples from presenters nationwide and supplies hands-on tools presenters can use to better reach potential audience members. (9 a.m.-noon Jan. 10; \$50 members/non-members. Call 888-717-2727 to register.)

Ultimately, the preconference lineup points toward the opening plenary session at 5 p.m. on Friday, Jan. 10, with director and producer Diane Paulus of American Repertory Theater, composer Stephen Schwartz (*Pippin*, *Wicked*) and moderator Michael Kerker, director of musical theater at the American Society of Composers, Authors and Publishers. Additional plenary sessions include the popular APAP pecha kucha on Saturday, a conversation about culture and community and enlightenment through the arts on Sunday and the closing keynote by theater, film and TV actor Fiona Shaw on Tuesday.

"Whether you're attending APAP|NYC, the preconference events or the many performing arts festivals that have risen around our conference, you're encountering something that is almost primal," says Durham. "It's a big gathering of people which we've been drawn to since the beginning of time. It's powerful, this gathering of fellow human beings around the business and performance of the arts."


The jam-packed slate of APAP|NYC preconference events light the way to a celebration of the arts and "hot" wintry January days in New York City. **I/A**

**Dale McGarrigle** is a writer and editor in Maine. He is a frequent contributor to this magazine.

# be BRAVE

ACTOR FIONA SHAW will be the closing keynote speaker for APAP|NYC 2014.

By Alicia Anstead

When it comes to the shine of star power, Fiona Shaw is a constellation unto herself. *Medea*, *Hedda Gabler*, *Mother Courage*, the *Harry Potter* series, *True Blood*, *My Left Foot*. Stage, screen, TV. Shaw's career is a tale of talent, determination and passion. When we spoke, she was in the thick of directing Britten's *The Rape of Lucretia* at London's Glyndebourne Opera – fresh from taking over (at the last minute) for her longtime collaborator Deborah Warner as director for *Eugene Onegin* at the Metropolitan Opera in New York City. She had just come off the Broadway run of Colm Tóibín's *The Testament of Mary* and was speaking about her performance of *The Rime of the Ancient Mariner* at the Brooklyn Academy of Music in December. After that, she heads over to APAP|NYC, where she will be the featured artist for the closing keynote plenary session at APAP|NYC 2014. We spoke about her life growing up in Ireland, her decision to become an actor and her thoughts on the future of the field. The following is an edited and condensed version of our conversation. 





PHYLLIDA LLOYD

**Was there ever any other profession you thought about going into?**

There were many other options in terms of prospective careers, I suppose, but I was very keen to not take them. I was brought up and educated in Ireland. I read philosophy at university largely because in my mind I wanted to go into the theater. So I didn't want a practical degree that would encourage me to do anything else. At the end of that degree, I went to the Royal Academy of Dramatic Art and that was my test. I felt if I was able to do well there, I had a chance at what is otherwise a very stacked-against world. That's what I did.

**Tell us about transitions in your life. Let's start with the art itself. How did you learn to make a transition on stage as an artist - emotionally and physically?**

That's the job. All you're doing is matching yourself to writing. The writing exists, and you try and meet it. When you really meet the writing directly, you're surprised at what it's asking of you. And you can either duck that, or find yourself in very heady territory — if you're doing something like a Greek tragedy. You have to be very fit to do it actually.

**You move between the roles of actor and director, between stage and screen. Do all those roles tap into the same place for you as an artist? What are those transitions like for you?**

I work collaboratively a lot. Mainly I'm working with a group, a team. Some of the best ideas might come from a designer or myself or a director. Ideas swirl around, and you test them because some ideas work well, and sometimes a director can make an idea that's half an idea work very well — and then it lands. But many ideas get thrown away, of course.

It's a hugely humiliating task. Some of what you think are your best ideas turn out to be unusable. So you're getting rid of a lot of chaff. In terms of directing, that's similar. You don't have to perform it in the end, but you have to make endless judgments all day. I spend my time watching and realizing that is correct or this is not correct. That's all you're doing, really, and you have to be terribly honest for that. You also have to have a few ideas, of course. But making an idea perfect is really an incredibly hard thing to do, and that's what we try and do. That means every beat of it — and that often includes many people — has to be correct at that moment. Not just one person, but everyone. That's the really slow work of it, the detail of it that makes it right or wrong.

When it's right, it gives you an absolute moment of inspiration because something is right, and it allows you to find more. It's like architecture, really. In that way, I think directing and acting are not dissimilar: You're building an architecture on which the performance can stand.

**Within collaboration, where does leadership live?**

The ultimate responsibility is somewhere between the actor and director. But mainly the actor. That is the person meeting the audience or the performer.

**Do you identify as mostly an actor, director or writer?**

I'm mainly an actor. I've done an enormous amount of acting. I spent most of the 10 years of my 30s in a rehearsal room, and my 40s I did more film, and it afforded me a life where

I wasn't all the time in a rehearsal room. You can become — strangely in that world of the imagination — rather shrunken because your world is so small. You're just in those rooms all the time, engaged in obsessive dialogue about some piece of work you're making. When I was 50, I was asked to do an opera, and I thought: This is a chance to actually breathe a different air, and I got very excited about it. But fundamentally, most of my life has been spent acting.

**When you talk about breathing a different air, is it about finding a new challenge for yourself?**

I've just done *Testaments of Mary* on Broadway, and that was four months of pretty solid work, and I'll do it again after Christmas. I'm also doing *The Rime of the Ancient Mariner*



PAUL KOLNIK

YOUR AD HERE

with a dancer this year for BAM. That's quite a lot. I'm happy to do opera in the gaps because if I do another performance, another show, I wouldn't have much left of myself.

**What about *Peace Camp*, the London 2012 Festival poetry and landscape installation, which is yet again another expression of your work?**

I'm good on text because I've spent my life doing text. So it is a very nice challenge to be given this thing, to be put in charge of all of this poetry that was to go into all the tents. In the end, they used very little. I recorded 350 poems by different people — young poets, poets speaking, non-poets, people who wrote their own poetry, famous people doing famous poems, famous people doing not-famous poems — there's a huge archive. Mel Mercier, the composer, took the ones he felt he could knit together in a very short time. He used only 50 of them, but they're there, and I might use them in the future for something else.

**What's the importance of place in performance - you've chosen unusual venues to perform in. Do you have something to say to new directors about finding new places to perform art?**

That's *The Waste Land* period you're talking about. I mainly perform in theaters. But for *The Waste Land*, we were asked to do a non-play in a place that was not theater. So it was the question if you could make something that was not theater in a place that was not a theater. The poem is a series of voices, so it seemed feasible, but in the beginning, we were not sure it was going to work. It was a real experiment, and we performed it at a festival, which is a very good place to experiment. We used a funny place [an abandoned department store] in Brussels, and then



at the Dublin Theatre Festival, we used a wonderful munitions factory and then we began to look for venues that had the element of a wasteland. It was exciting and refreshing, and definitely broke the spell of three-act plays.

**APAP is made up of presenters, agents, managers, artists and many arts administrators who are entering the field. You've seen a lot of changes during your career. What would you ask rising arts leaders to keep in mind when working with artists?**

I would urge them to be brave, not to be safe. There's a huge conservative shift in a lot of arts programming, encouraging the audience's eyes toward the familiar rather than the unfamiliar. What we're trying to do is look at the world anew. That's all art is; it's just a point of view, really, and the more we shift that point of view imaginatively, the more exciting it is for audiences. We're all telling the same story. It's the human experience being revisited so that we might learn something, and we seem to be able to very quickly get used to whatever form comes. It's an old world, but art does need people to look at the world with new eyes. I would urge you to encourage the young, and to listen to the maddest idea to see if you can make it work, because something will be discovered in it. **///**