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CONFERENCE 2014

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PRESENTERS

ENGAGE! IT'S YOUR TIME TO SHINE

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Pecha kucha 2014

PLUS

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Philip Glass

Ben Cameron

Kyle Abraham



An aerial view of the Guangzhou skyline, featuring numerous skyscrapers and modern buildings, with a hazy atmosphere. The text is overlaid on this background.

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December 14 - 15 Aspen, CO

December 21 - 22 Santa Fe, NM

February 14 - 15 Aspen, CO

February 22 Los Angeles, CA

February 26 Maui, HI

March 1 Kahilu, HI

March 21 - 22 Santa Fe, NM

March 29 Aspen, CO

April 19 Santa Fe, NM

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May 4 Purchase, NY

May 7 Princeton, NJ

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PHOTO: ROSALIE O'CONNOR

Star



Adam Pascal



Liz Callaway



Mark Ballas



Andrea Marcovicci



Linda Lavin



Tony DeSare



Maureen McGovern



Sam Harris



Florence Henderson



Edward Hibbert



Marilyn Maye



Anthony Rapp



HALL 1, BOOTH 423

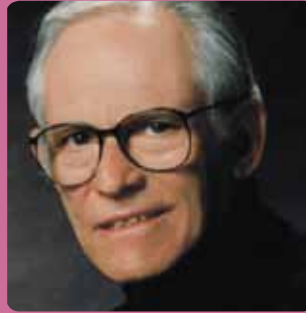
Power



Frank Wildhorn



Christine Ebersole



Alan Bergman



The Skivvies



Clint Holmes



Jarrod Spector



Mandy Gonzalez



The Doo Wop Project



Judy Gold



Bruce Vilanch



Telly Leung



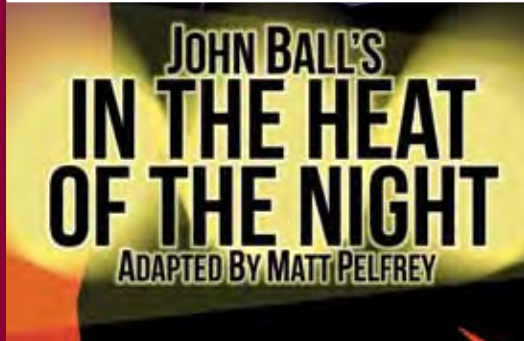
Fair Play
Will Connolly, Elizabeth A. Davis,
David Abeles - Original Cast Members
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Hot 8 Brass Band
Julie Fowlis:
Music of the Scottish Isles
Matt Haimovitz
Rani Arbo & daisy mayhem*
Turtle Island Quartet
VOICE

THEATER

An Evening with Groucho Starring Frank Ferrante
Aquila Theatre- *The Tempest: Shakespeare & Wuthering Heights: Brontë*
Broadway's Next HIT Musical
The Cashore Marionettes- *Life in Motion*
Cirk La Putyka- *Slapstick Sonata**
Julian Sands- *A Celebration of Harold Pinter**
L.A. Theatre Works- *In the Heat of the Night: Pelfrey/Ball Raisin' Cane* Starring Jasmine Guy and The Avery Sharpe Trio*
Walnut Street Theatre- *A Life in the Theater: Mamet*

SPECIAL PROJECTS & COLLABORATIONS

Christopher O'Riley/Pablo Ziegler*
Danú - *A Christmas Gathering**
ETHEL's *Documerica**
ETHEL & Kaki King- *And Other Stories*
ETHEL & Robert Mirabal- *Music of the Sun*
Hot Club of San Francisco- *Cinema Vivant*
Matt Haimovitz & Christopher O'Riley- *Shuffle.Play.Listen.*
Turtle Island Quartet & Nellie McKay- *A Flower is a Lovesome Thing*

PROGRAMS FOR YOUNG AUDIENCES & FAMILIES

The Cashore Marionettes- *Simple Gifts*
Garry Krinsky- *Toying with Science*
Mad River Theater Works- *John Henry ~ Wings of Courage ~ Freedom Bound*
Michael Cooper- *Masked Marvels and Wondertales*
Red Grammer

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

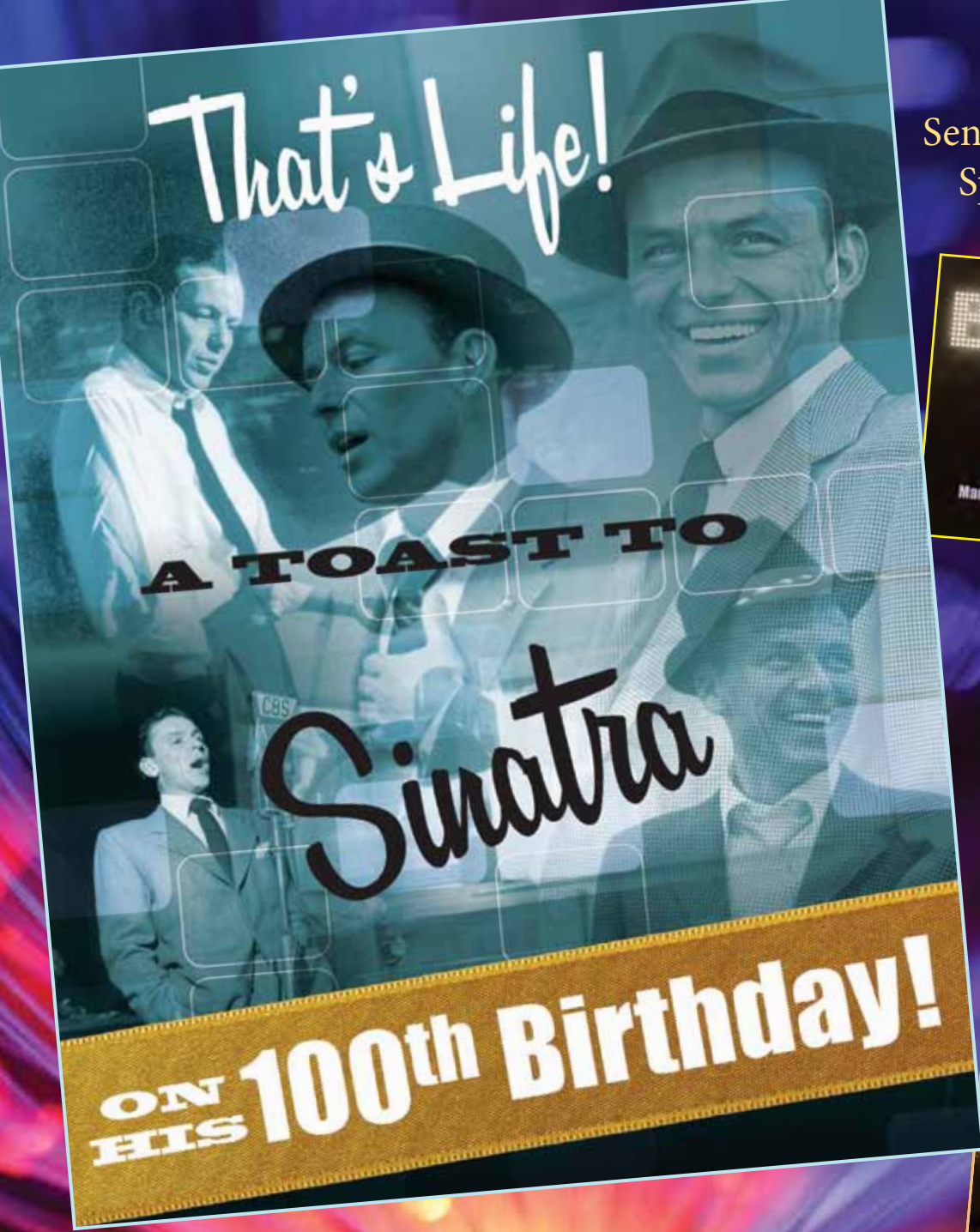
DANCE

Flamenco Viva/Carlota Santana- *The Soul of Flamenco*

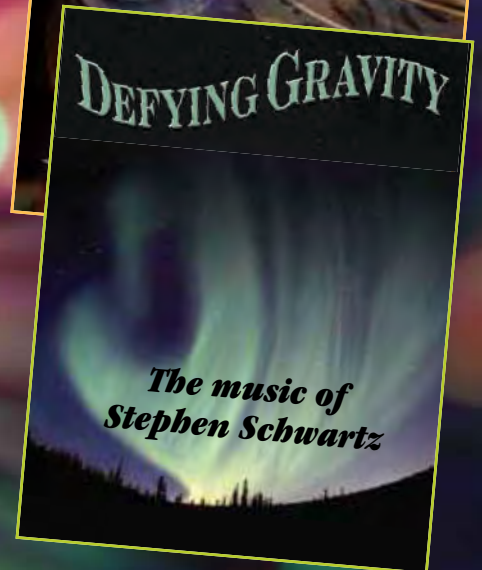
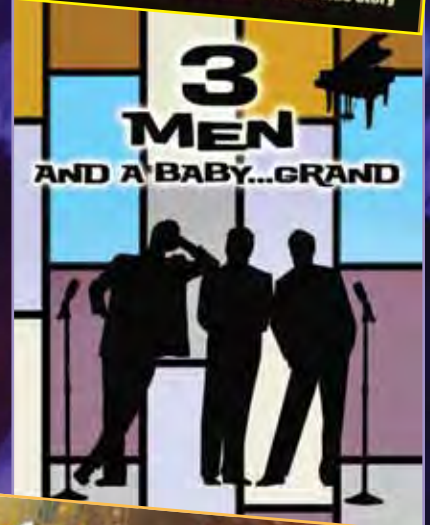
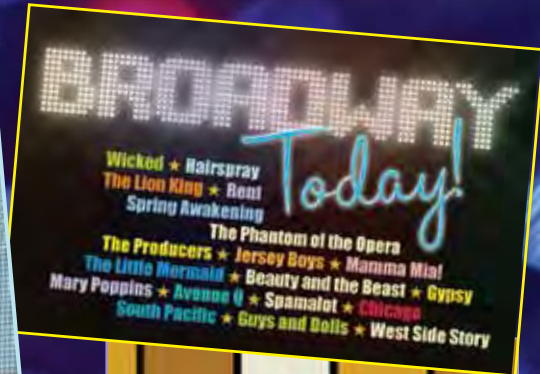
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who has been a significant influence on each of them, both personally and professionally. Join Prince and Graae, two of Broadway's finest (and funniest) performers, for an evening you won't soon forget. The *San Francisco Chronicle* recently called them “the Steve and Edie of the 21st Century”!

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A photograph of Jarrod Spector, a man with dark, wavy hair, wearing a maroon suit jacket over a black shirt and tie. He is smiling and holding a vintage-style silver microphone on a stand. The background is a plain, light-colored wall.

JARROD SPECTOR

The star of “Jersey Boys” and “Beautiful: The Carole King Musical”, offers “With A Little Help From My Friends” a brand new 2014 show. The concert traces the “tenor” voice, from Caruso and Little Jimmy Scott to George Michael, McCartney and Bruno Mars. A high powered concert for venues of all sizes, featuring a full band and singers.



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New York City, New York



Dick Hardwick

FRIDAY, January 10

Chicago City Limits
8:00pm
318 W 53 St.
\$20 Tix & 2 Bev. Min.

Dick Hardwick
Host/All Night MC
Mercury Ballroom
Hilton Midtown, 3rd Floor

Hotel California
8:15pm
Mercury Ballroom
Hilton Midtown, 3rd Floor

Rem. When Rock Was Young
Starring Craig A Meyer
10:40pm
Mercury Ballroom
Hilton Midtown, 3rd Floor



Remember When
Rock Was Young



Doo-Wah Riders

SATURDAY, January 11

Dean Regan
6:25pm & 8:45pm
Sutton Center
Hilton Midtown, 2nd Floor

Chicago City Limits
8:00pm & 10:00pm
318 W 53 St.
\$20 Tix & 2 Bev. Min.

Hotel California
9:15pm
Mercury Ballroom
Hilton Midtown, 3rd Floor

Mojo & The Bayou Gypsies
9:30pm
The NEW Tobacco Road
355 W 41 St.

Rem. When Rock Was Young
Starring Craig A Meyer
10:15pm
Mercury Ballroom
Hilton Midtown, 3rd Floor



Chicago City Limits



MOJO &
The Bayou Gypsies

SUNDAY, January 12

Mallory Lewis & Lamb Chop
4:00pm
10 W 64 St.
M.S. Deane Little Theater

Swingtime Duet
4:20pm
Sutton Center
Hilton Midtown, 2nd Floor

Chicago City Limits
5:20pm
Sutton Center
Hilton Midtown, 2nd Floor

The Doo-Wah Riders
7:10pm & 10:25pm
Sutton Center
Hilton Midtown, 2nd Floor

Mojo & The Bayou Gypsies
8:00, 9:00, 10:00 & 11:00pm
Morgan Suite
Hilton Midtown, 2nd Floor

Hotel California
9:50pm
Sutton Center
Hilton Midtown, 2nd Floor



Hotel California



Mallory Lewis
& Lamb Chop



Swingtime Duet



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FEATURES

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The pecha kucha at APAP|NYC crosses boundaries - quickly!

BY RAY MARK RINALDI

48 DAY IN THE LIFE

The secret to daily success may start at your desk.

BY HILLARY CASSAVANT

54 MAGIC TO DO

Artist, director and producer Diane Paulus has a serious addiction to theater, audience and storytelling.

BY ALICIA ANSTEAD

60 LESSONS LEARNED

Alums of YPCA classes reflect on their careers and offer advice.

BY KRISTEN ANDRESEN

64 HIP, HIP FOR YPCA!

Meet the next gen of classical music artists.

COMPILED BY LAURA BENSON

70 BURNING SAGE

Philip Glass will receive the 2014 APAP Award of Merit.

BY RAY MARK RINALDI



THIS PAGE: Emeline Michel has been a featured artist at Harlem Stage, recipient of the 2014 William Dawson Award for Programmatic Excellence.
Credit: Marc Millman Photography

THE MIDTOWN MEN **LIVE IN NYC** JOIN THE PARTY!

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Has a production of, not affiliated with the show Jersey Boys

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DEPARTMENTS

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The power of Shakespeare, fellowships at Juilliard, arts in service to U.S. troops and other news of the field.

35 FOLLOW SPOT

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76 FAIR GROUND

Robert Lynch and Harlem Stage take the awards at APAP|NYC.

80 ADO

How do members shine at APAP? Star power, baby!

21 FROM THE PRESIDENT

23 FROM THE CONFERENCE CO-CHAIRS

“In the 21st century, I see more than ever the value of and need for the arts at every table, the value of bringing an arts voice to every national endeavor and national forum.”

-ROBERT LYNCH,
FAIR GROUND
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THIS PAGE: Nick Sile (center) of Mondo Bizarro will present at the APAP|NYC 2014 pecha kucha.
Credit: Melisa Cardona

ARLUCK ENTERTAINMENT & DOUGLAS DENOFF PRESENT

AUGUSTUS BUTERA

Lucie Arnaz is celebrating 25 years as a solo artist performing in theatres and nightclubs all over the world. And now, she has created her own fiery, explosive, and heartfelt musical tribute to the rhythm of her roots and the man who revolutionized television production and introduced the conga to the United States, her father, Desi Arnaz.

Latin Roots is an eclectic Latin-American mix in English and Spanish highlighting songs from Cole Porter, Irving Berlin, and Johnny Mercer alongside tunes by Dan Fogelberg, Agustín Lara, Rafael Hernandez, Margarita Lecuona and Desi Arnaz, himself. Critics rave: "Latin Roots sizzles with sophistication and sassy spice". This show is the very subtle throb of the Latin rhythm itself.

LUCIE ARNAZ LATIN ROOTS

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—Stephen Holden,
The New York Times

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celebrates some of the greatest collaborations spanning the last century: Arlen & Garland, Jobim & Gilberto, Van Heusen & Sinatra, the Bergman's & Streisand, Bacharach/David & Dionne Warwick, Monnot & Piaf and more. Her show left *The New York Times* “thunderstruck”. “Her bright, shiny soprano conveys a high-strung emotionality that is sharpened by her acting skills. The refined pop-jazz arrangements encouraged Ms. Andreas to fly as far and wide as she wished.” The result? “Right tune, right singer: pure alchemy!”

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FROM THE PRESIDENT



IN THE LAST YEAR, much of our discussion at APAP — with staff, the board and our far-flung colleagues and members — has been around the idea, role and implementation of leadership. What does it mean to be a leader? What does it mean for an organization to lead?

It seems to me that leadership is the very essence of this year's conference theme: SHINE. Whether you're an agent for a popular group, the artistic director of a performing arts center, an independent artist or a university administrator in the arts, when you lead with vision and integrity, there's no question that you shine.

That's why we come together in January, a month that many associate with winter weather but that has become an unusually targeted arts industry gathering, marketplace and performance time in New York City. We like to think APA|NYC is the catalyst for the "perfect storm" of events, but we also know that our preconference colleagues from jazz, world music, dance, theater, programming, producing and administration contribute the hard work, creative thinking and, yes, leadership that make this possible.

A lot of people shine to make our conference the hottest (and largest) annual event in the performing arts industry.

In particular, I'd like to thank the staff at APAP — so tireless and committed to the APAP mission. To a person, they lend expertise, experience, willingness and imagination not only to the conference but also throughout the year. Whether you're onsite at the conference or reading this at a distant location, you know our staff is passionate about making your membership work for you. It is truly a dedicated team, and I applaud each one of them.

And talk about shine: Please do join me in a second round of applause for conference co-chairs Michael Reed and Alison Spiriti. This is their second and last year in these roles, and they have guided us with emotional intelligence and pragmatic insightfulness.

I'd also like to give a special shout-out to our international members and delegates, and in particular to our friends in Canada, with whom we work so closely throughout the year. The predominance of our members hails from the U.S., and we are all the richer for those who bring their ideas, experiences and innovations from beyond our borders.

This is my third conference as president and CEO of APAP. The opportunity to lead this organization during these critical times has been a privilege as well as a pleasure. We continue to look ahead, to build on and strengthen a long tradition of leadership initiatives, powerful partnerships, productive services, community engagement, artistic innovation and field sustainability. We believe the performing arts offer endless opportunities to shine, whether you're an agent, manager, artist, presenter, administrator or audience member.

Welcome to APAP|NYC 2014.

Mario Garcia Durham, PRESIDENT & CEO

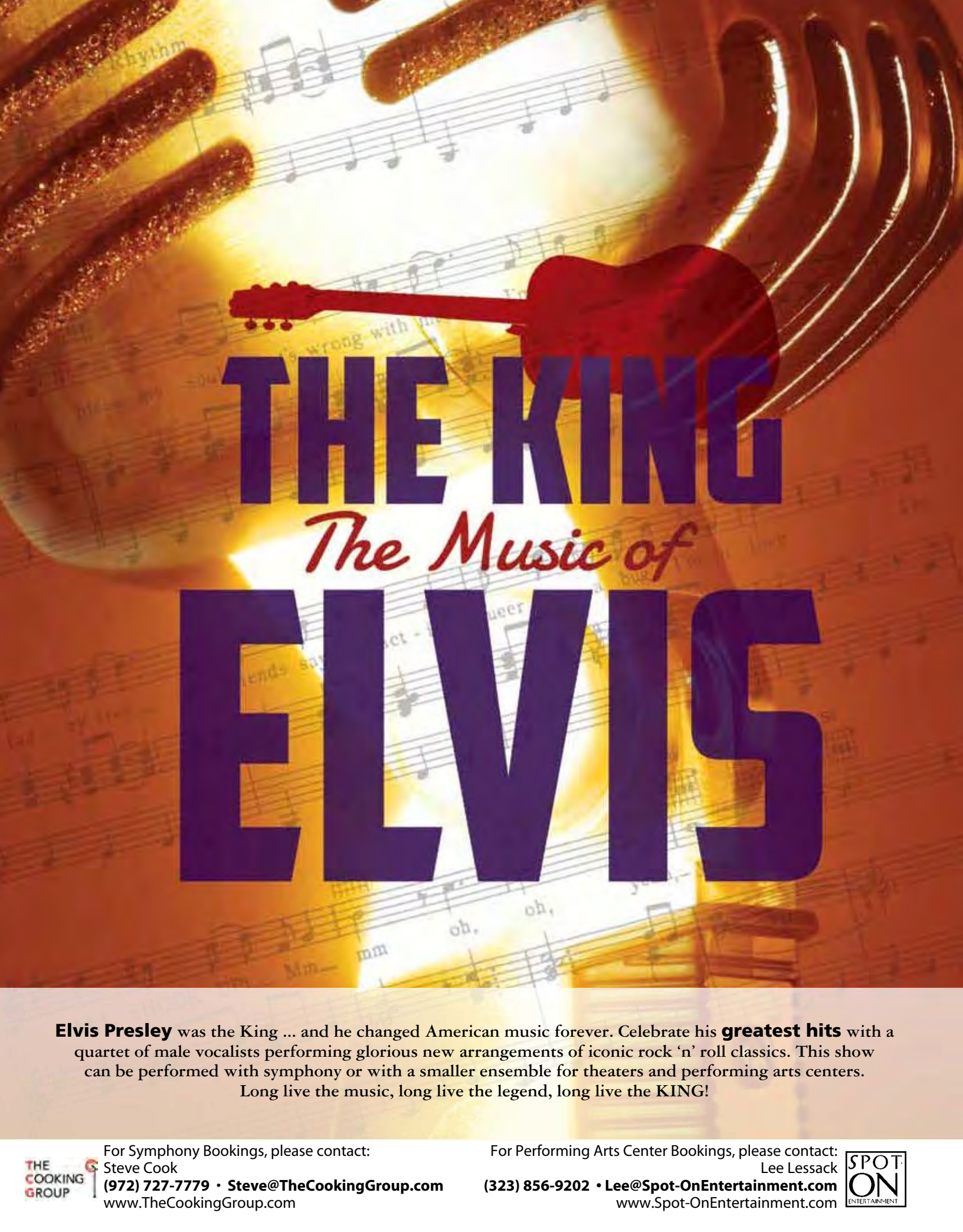
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FROM THE CONFERENCE CO-CHAIRS



AFTER TWO YEARS of serving as the APAP|NYC co-chairs, we have learned a great deal about inspiration. APAP|NYC is not merely a convening, not merely a place of business transaction. It is where knowledge-sharing takes place, where trends begin, where artists and projects are discovered and re-discovered, where mentorships, relationships and friendships are created. It's the place where our field becomes a living and breathing tribe of culture ambassadors, and when we scatter back to our offices, organizations and communities, we take the APAP "shine" with us.

But APAP|NYC is more than even that. Behind every moment of the conference is a NASA-like "command central," that is, the staff members guided by the leadership of Mario Garcia Durham, president and CEO of the ship. The amount of work that goes into this five-day gathering on the part staff, board members, programming participants and so many others is staggering from a logistical point of view. The staff forms the committees, oversees design artwork, finds sponsors, curates seemingly countless sessions and takes responsibility for making events dynamic and engaging for all members.

And that is a mighty task because in the course of two years, we've come to understand in a new way the enormity of our field and how many brilliant people fuel its brightness. The conversations we've had during this tenure have given us hope for our field, its growing impact on the larger world and hope for the future. This is the biggest conference in the world of its kind. Big in numbers. Big in talent. Big in heart.

In the end, we have learned we are all more alike than not as members of a vastly ranging field. We all strive to deliver greatness to audiences, and we understand that art is a catalyst and a game changer, and that our responsibility to the arts is collective and inclusive.

We wish you an amazing APAP|NYC 2014. We are grateful for the opportunity to have been part of this crew.

Michael Reed
SENIOR DIRECTOR OF PROGRAMS AND
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Pete Escovedo Orchestra
Tito Puente Jr. Orchestra

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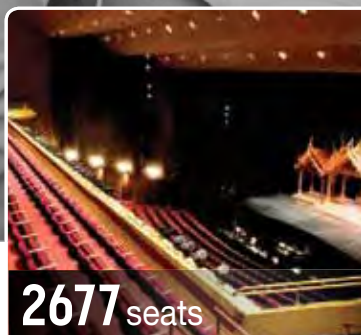
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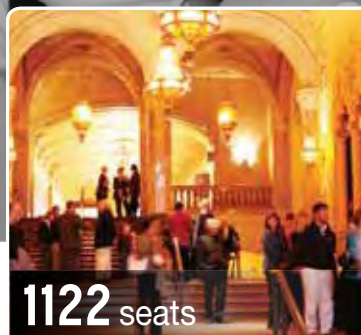
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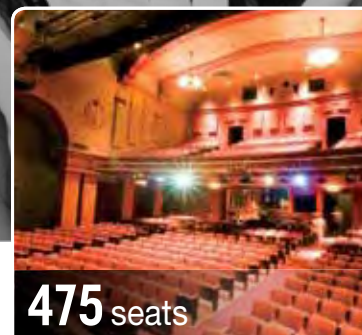
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Bard Times

Where there's a Will, there's a way. Actually, make that two Wills — Shakespeare and Will Power. And the way? To merge rhythmic iambic pentameter with the beat of hip-hop. Power, a playwright and performance poet, is no stranger to reimagining the classics. *The Seven*, his 2006 interpretation of Aeschylus' *Seven against Thebes*, had a distinctly modern, urban feel — a DJ served as the chorus. But Shakespeare never resonated with him. He saw it as a European thing. A white thing. Not exactly his thing.

KIM LEESON/COURTESY OF SMU MEADOWS SCHOOL OF THE ARTS





A COMMISSION from the Royal Shakespeare Company in honor of the 2012 London Olympics changed all that.

“I started getting deep and familiar with Shakespeare,” he says, “and I started to realize it was a larger thing, part of a continuum that started long before Aristotle — in Africa, in Asia, in Indonesia — a universal way of telling stories.”

He found his way into Shakespeare through rhythm and collaborated with composer Justin Ellington to create *Caliban Return*, a hip-hop rendition of “the isle is full of noises” speech from *The*

Tempest. It debuted on RSC’s myShakespeare digital platform as part of the World Shakespeare Festival.

That initial foray into Shakespeare left Power hungry for more, which is how The Shakespeare Project at Southern Methodist University came to be. Power is in year two of a three-year artist residency at the SMU Meadows School of the Arts, where he recently collaborated with Ellington and SMU dance professor Millicent Johnnie to stage a whirlwind sampling of Shakespeare. In 50 minutes, the production touched on seven Shakespeare plays, including a scene from *Henry V* re-envisioned as

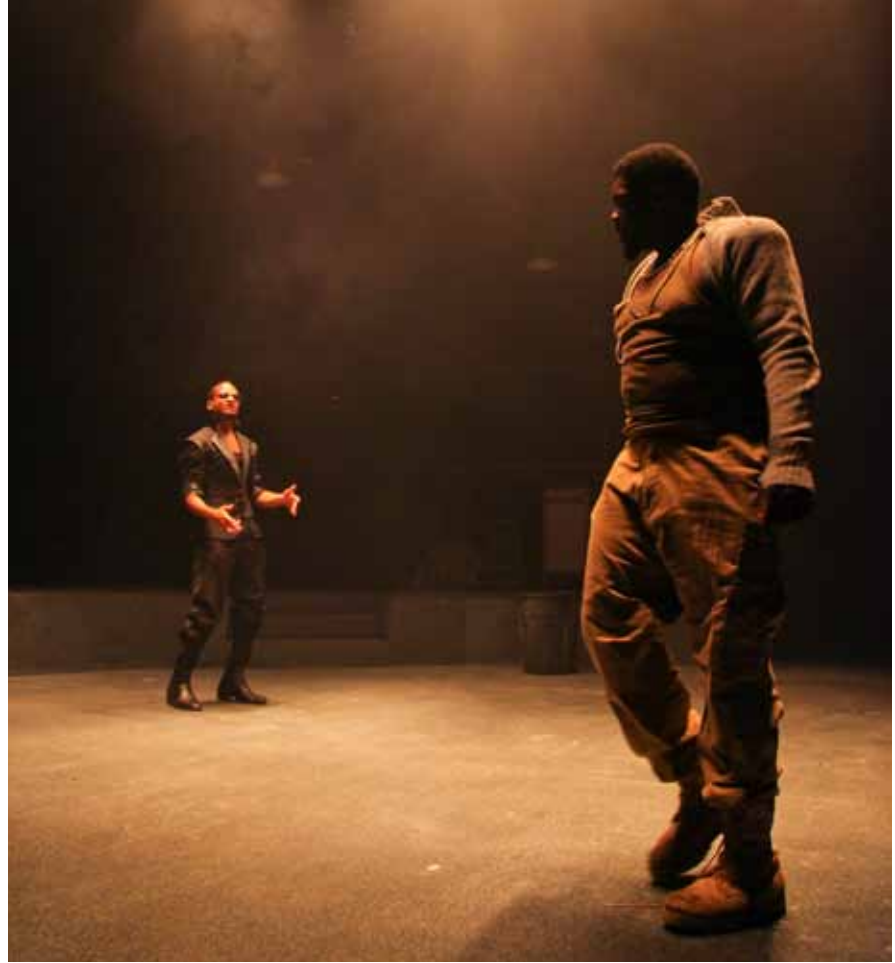
VOICE

a step competition and a hip-hop rhyme battle using insults from the Bard's works.

"At SMU, this was a new thing and it seems like the audience was craving this kind of work," Power says. "The response was really good, and there are still things to explore."

The evening served as a theatrical lab, Power says, opening the door to the creative process. He'd like to take some of the theory behind the performance and apply it to a full Shakespeare piece, and he plans to do a Shakespeare flash mob of sorts at a Dallas mall in the spring.

"We'll do five or six scenes — not all hip-hop — and actors will come out spontaneously throughout the mall," he says. "Imagine sitting at Jamba Juice and, bam, a scene happens in front of you." **///**



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Cyro Baptista: *Beat the Donkey*
David Krakauer & Matt Haimovitz*
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Phil Kline's John the Revelator
 Lionheart & ACME
Tanya Tagaq in concert with Nanook of the North **NEW**
Two Men Talking

*courtesy of Baylin Artists Management

A portrait of Christine Ebersole, a woman with short, wavy blonde hair, smiling and looking upwards and to the right. She is wearing a black off-the-shoulder top and a multi-strand pearl necklace. The background is a dark, neutral color.

CHRISTINE EBERSOLE

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The Juilliard School



CHRIS COOPER

CALL IT A FULL BOAT that hits a high note. Thanks to a \$60 million gift — the largest one-time donation in the school's history — 25 classical music students at New York's Juilliard School of Music will receive fellowships that cover the full cost of attendance (including tuition, room and board and an annual stipend for enrichment and development activities). By 2018, the Kovner Fellowship Program, named for donors Bruce and Suzie Kovner, will serve up to 52 undergraduate and graduate students annually. Pianist Emanuel Ax, a Juilliard alumnus and current faculty member, says, "The prospect of seeing these hugely talented young people have the luxury of focusing on their studies and musical growth is absolutely thrilling. I am overwhelmed by the generosity and thoughtfulness of this gift and can only express to Bruce and Suzie deep gratitude on behalf of the many wonderful kids whose lives this will change."

While the fellowship program is the primary focus of the Kovners' donation, a portion of the gift will be allocated to sustain general scholarship levels for all students across the three Juilliard divisions of dance, drama and music. Reinforcing and expanding Juilliard's scholarship support is a significant component of the school's strategic plan. **||**

SERVING THOSE WHO SERVE

HOW CAN ARTISTS and arts organizations help U.S. troops? By doing the work they already do.

That's the finding of *Arts, Health and Well-Being across the Military Continuum*, a white paper and action plan that recognizes and promotes the role of the arts in health and healing for service members. It was released in November by the National Initiative for Arts & Health in the Military.

The initiative, co-chaired by Americans for the Arts and the Walter Reed National Military Medical Center, launched in 2012 as a result of a national dialogue among leaders in the arts, military and health care. It brings together federal agencies, military, nonprofit and private sector members to explore how arts engagement can address key health issues that members of the U.S. military face — from pre-deployment to deployment to homecoming.

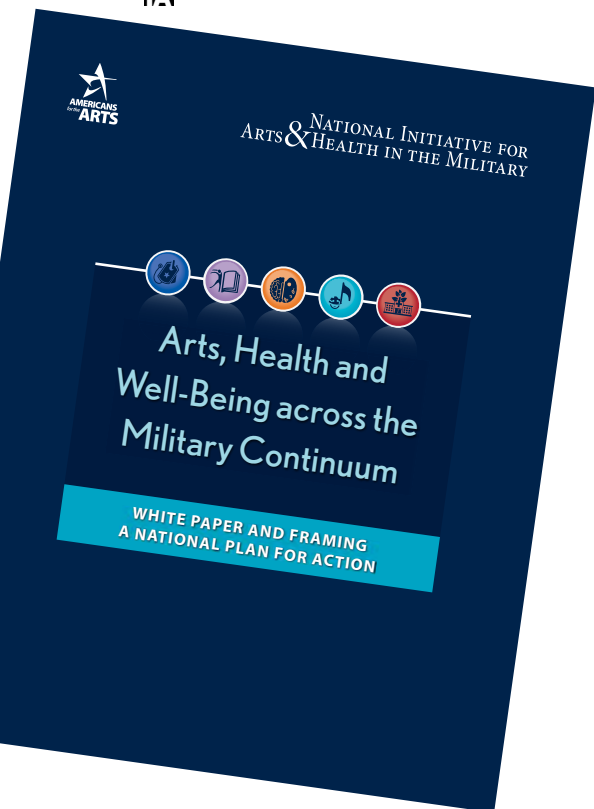
"One might ask, 'What has art got to do with it?'" Rear Adm. Alton L. Stocks of Walter Reed Bethesda writes in the paper's introduction.

“Surprisingly to some, the answer is ‘plenty.’”

According to Americans for the Arts, the military has identified four “Rs” that are critical to the success and preparedness of troops: readiness, resiliency, retention and reintegration. Artists and arts organizations can help in each area by encouraging the use of art to help people express themselves and build bridges through shared experiences in a community.

The initiative has three goals: to advance the policy, practice and quality use of arts and creativity as tools for health in the military; to raise visibility, understanding and support of arts and health in the military; and to make the arts as tools for health available to all active duty military, medical staff, family members and veterans.

To download a copy of the white paper, which makes recommendations in the areas of research, practice and policy gleaned from a series of national meetings, visit <http://artsusa.org/pdf/ArtsHealthwellbeingWhitePaper.PDF>



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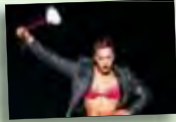
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LAWRENCE SIMPSON

The New England Foundation for the Arts has appointed **Lawrence J. Simpson** chair of its board of directors. A member of NEFA's board since 2006, Simpson is senior vice president for academic affairs and provost at Berklee College of Music in Boston, Mass., and serves as the executive producer for the Berklee Beantown Jazz Festival. In addition to his board service at NEFA, Simpson is on the board of JazzBoston and a former chairman of the board at the Association of Performing Arts Presenters. He has served as a panelist for the National Endowment for the Arts, Doris Duke Charitable Foundation, Heinz Foundation, Ohio Arts Council, Arts Midwest and State of Michigan's Council for Arts and Culture, Mid Atlantic Arts Foundation and Arts International. • In other NEFA news, **Elizabeth Quaglieri** has joined the organization as creative economy coordinator, supporting NEFA's efforts to raise the visibility of and foster connections within the region's creative sector. She holds a B.A. from College of the Holy Cross and is completing a master's degree in arts management from Carnegie Mellon University and a master's degree of innovation and organization of culture and the arts from the University of Bologna in spring, 2014. • The performing rights organization SESAC has promoted **Justin Levenson** to the position of director, licensing operations. Levenson, who has been with SESAC for more than 12 years, previously served as manager, licensing operations. He is a Library of Congress board member and is currently president of the Nashville Emerging Leader program. He also serves on the board of directors for WO Smith Community Music School and is a member of the Country Music Hall of Fame Troubadour Society Advisory Board and strategic outreach committee chair. Established in 1930, SESAC is a service organization that serves both the creators of music and music users through music licensing and timely, efficient royalty collection and distribution. • Theatre Communications Group has announced the 2013 Cycle A recipients of the Leadership University Continuing Ed program. Through the support of the Andrew W. Mellon Foundation, grants of up to \$5,000 will support four mid-career and veteran theater professionals at TCG member theaters for learning opportunities to advance their leadership skills. The goal of this program is to strengthen the field by developing the individuals who are the core and the future of theater. The Cycle B Continuing Ed grant application process launched in October of 2013. Recipients are: **Paul Werner**, production manager at Actors Theatre of Louisville, Ky., who will observe the production process at Steppenwolf Theatre Company, Berkeley Repertory Theatre and Contemporary American Theater Festival; **Joshua Friedman**, managing director of Hangar Theatre in Ithaca, N.Y., who will increase his fund-raising skills at intensive courses at the Fund Raising School at the Indiana University Lilly Family School of Philanthropy; **James Kleinmann**, artistic director of PlayGround in San Francisco, Calif., who will examine models of new play and playwright development; and **Thomas Weitz**, director of digital assets at Steppenwolf Theatre Company in Chicago, who will investigate the process by which arts and cultural institutions conceive and produce interactive exhibitions by making site visits all over the country. • The Regional Arts Commission, an arts funding organization dedicated to the cultivation, promotion and fostering of cultural programming in the St. Louis area, has selected 16 fellows to participate in the 17th Annual Community Arts Training Institute from October 2013 to February 2014:



ELIZABETH QUAGLIERI

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Joshua Barton, writer, journalist, and photographer documenting the St. Louis LGBT community; **Michael Behle**, artist, adjunct professor and co-founder/director of Paul Artspace; **Eileen Cheong**, art therapist and social activist; Eli Chi, drag performance artist, group facilitator for Growing American Youth; **Dionne Ferguson**, founding director of the Good Journey Development Foundation; **Joe Hess**, musician, blogger for *The Riverfront Times*, KDHX DJ, and punk and noise show promoter; **Renita Hightower**, social worker, director of A Child's Dream; **Rece Jones**, dancer, singer, and actor; **Gonz Jove**, muralist and visual artist; **Juan Montana**, photographer and union organizer; **Vynetta Anne Morrow**, professional storyteller, voice-over specialist writer, and youth services specialist, St. Louis Public Library; **Liz Pund**, community engagement coordinator for Skinker DeBaliviere Community Council and co-founder, Good Map; **Libby Reuter**, visual artist; **Tara Schneider**, collaborative community artist, Failnot Postcard Project; **Sukanya Mani**, artist and arts educator; and **Lynda Wolpert**, social worker and youth advocate. • **Alicia Adams**, vice president of international programming at the John F. Kennedy Center for the Performing Arts, received the Insignia of Member First Class of the Royal Order of the Polar Star on Dec. 12, 2013, from the Ambassador of Sweden at his Washington, D.C. residence in honor of her direction of the Nordic Cool Festival. The month-long international festival of theater, dance, music, visual arts, literature, design, cuisine and film took place in the

winter of 2013 and highlighted the diverse cultures of Denmark, Finland, Iceland, Norway and Sweden as well as the territories of Greenland, the Faroe Islands and Åland Islands. • **ArtPower!**



KATHRYN MARTIN

at UC-San Diego has announced that **Kathryn R. Martin** will fill the role of interim director for the organization while a comprehensive international search is launched for a permanent director. Martin is vice president of Arts Consulting Group and has extensive experience in arts management services, strategic fundraising and messaging, organizational effectiveness, action plan development and implementation, transition planning and nonprofit mergers.



KATIE OMAN

She also serves on the board of directors of the Association of California Symphony Orchestras. • In other ACG news, **Katie Oman** has joined the firm as a senior consultant based in the company's Seattle office. She will work throughout the U.S. and Canada to expand ACG facilities planning practice, with a special emphasis on sustainable development in the arts and culture sector. Oman previously worked as a project manager with the theater planning and design firm Fisher Dachs Associates. Her projects have included a new experimental performance space at Seattle's ACT Theatre, a feasibility analysis for Alberta Ballet, and capital project planning and design at Lincoln Center for the Performing Arts in New York City.

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Power to the Patrons

BY KRISTEN ANDRESEN

Crowdfunding isn't a new concept for many artists and arts organizations. But Power2give.org, a platform designed and created by the Arts & Science Council in Charlotte, N.C., has put its own spin on the effort.

Launched in 2011 with the intention of diversifying arts fundraising efforts and attracting new donors in Charlotte and the surrounding Mecklenburg County,

Power2Give has done that and more. It was designed to be scalable, and it has since expanded its reach to 19 communities nationwide. It has also raised more than \$3.2 million for some 1,600 projects.

"I wanted to expand to other communities because I fear that

In the last several years, the Power2Give platform has successfully funded such projects as Dancing for Diversity, Dance Theatre Rhapsodic Dances, and the Dancing for Diversity Community School of the Arts' Suzuki violin outreach concerts.





we are too disconnected and that many communities and organizations are trying to address the same issues but are starting from scratch or recreating the wheel,” says Laura Belcher, national director of Power2Give. “The opportunity to create a national network of platform users that share information, best practices and lessons learned was appealing to me.”

With two years and 16,900 donations under her belt,

Belcher has a lot to share. She and her colleagues have started to look at trends and data and communicate their findings via bi-weekly e-newsletters and daily social media posts related to crowdfunding, digital fundraising, storytelling and case studies.

Unlike many crowdfunding sites, Power2Give is a nonprofit, and the gifts are tax-deductible donations. Its organizers work with local arts agencies to engage a community’s entire cultural sector rather than one organization at a time. That way, when donors visit Power2Give, they can see everything that’s going on in the local arts scene, not just the one they’re supporting. The platform can also track and administer matching grants to double individual gifts with corporate and foundation gifts.

In Mecklenburg County, successful projects have included Dancing for Diversity, a partnership with the Latin American Women’s Association that promoted fitness, cultural understanding and self-confidence among local third-, fourth- and fifth-graders through Latino dance. Power2Give also allowed students in a Suzuki violin program to perform community outreach, including concerts for the homeless, the elderly and those with disabilities. But the Charlotte area is just the beginning.

“We’re happy to explore how to bring crowdfunding for the arts and cultural sector to any community,” Belcher says. **///**

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John McDaniel

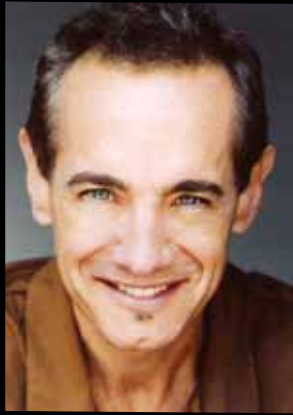
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the PK Factor

APAP'S PECHA KUCHA
CROSSES BOUNDARIES.

QUICKLY.

BY RAY MARK RINALDI

A PECHAKUCHA is part presentation, part performance and perfect for an age when no one has time to waste.

The format for presenters is 20 slides and 20 seconds to explain each one (or a variation on that), and then they are done. Lights out. They're not putting on a show, exactly, but they do have to consider the elements that make a show work: timing, tech and story arc.

That makes the form a good fit for APAP|NYC, where professionals can appreciate the challenge of working live — and of a fast presentation during some of the busiest, market-driven days of the performing arts year. In its third year at the conference, the pecha kucha has quickly become one of the most popular events of the five-day gathering.

“Pecha kucha is both fantastically enjoyable and immensely pragmatic,” said Ben Cameron, program director for the arts at the Doris Duke Foundation and moderator of the event at the upcoming conference in New York. “It’s a chance to hear great artists, arts leaders and thinkers distill wonderful programs and ideas into a six-minute, 40-second format — with stimulating visuals to boot.”

APAP programs director Scott Stoner agrees, adding, “The 2014 ‘pecha kuchans’ all think critically and continually about ‘what next?’ and all have become specialists at crossing boundaries beyond genres, generations and traditions. They’re free spirits writing their own definitions of contemporary creativity.”



A FEW WORDS FROM BEN CAMERON, program director for the arts at the Doris Duke Charitable Foundation and moderator of the 2014 APAP|NYC pecha kucha.

What advice do you have for arts leaders who want to shine in the field?

The future promises to be one in which the role of the arts and the way we in the arts behave are likely to change enormously – a time which will be wonderfully exciting and potentially exhausting. Leaders who want to shine will, I think, surround themselves with those who constantly challenge the way they think and see the world, constantly stimulating them to imagine new ways of behaving and will be absolutely rigorous about giving themselves ongoing, consistent, non-negotiable time to engage in reflective thinking.

What is the most important quality for a leader in the arts?

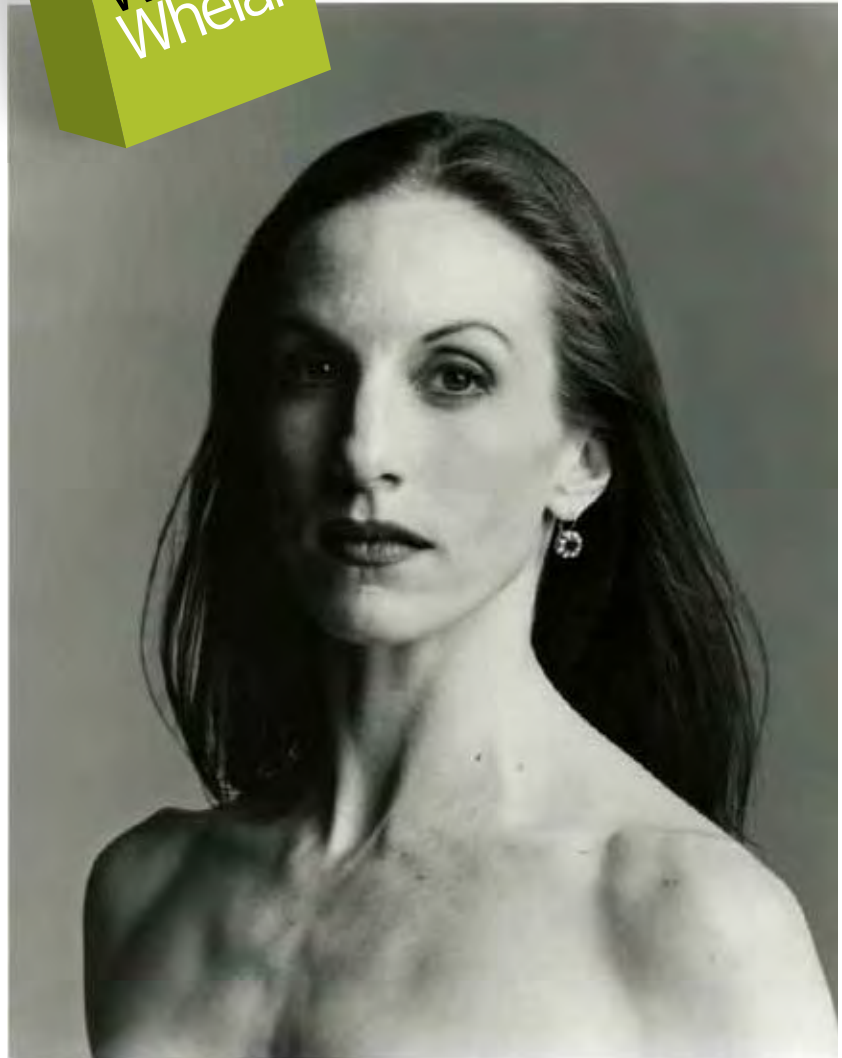
Only one? Passion. Or self-knowledge.

What do you hope audience members will take away from the pecha kucha session at APAP?

Probably the same thing that I hope for every conference, that you'll encounter one speaker who expands the way you think and makes you see your own situation in a new way; that you'll walk away with at least one practical idea that you can test or implement back home; and that you meet at least one new person you haven't met before who you can turn to for ideas and/or collegial counsel in the months ahead.

What's your best advice for picking out an outfit that shines?

Of course, that is the easiest to answer: It's all about the shoes.



DAVID MICHAEL

DANCER Wendy Whelan started as an apprentice at the New York City Ballet in 1984 and has been there ever since, working her way up to the rank principal dancer in 1991. She is, perhaps, the best-known ballerina in the U.S., performing major roles created by George Balanchine, Jerome Robbins, Twyla Tharp, and Christopher Wheeldon. Last summer, at age of 46, she expanded her personal repertoire and defied the dance world's expectations, working with four contemporary choreographers, most notably Kyle Abraham, on a program that premiered at the Jacob's Pillow Dance Festival.

What was most surprising about your collaboration with Kyle Abraham?

The most surprising thing about my collaboration with Kyle is that it even happened at all. I had been talking to Kyle over the past five years — whenever I would see him — telling him how much I wanted to work with him, and I don't know if he honestly ever really took me seriously. I think maybe the biggest surprise was how close we got and how much trust we gained for each other over our time together. We both, coming from such different ends of the spectrum, really let each other know we had the other's back.

What was the hardest part?

For me, it was originally hardest to get over my initial uprightness “whiteness.” I had to loosen up my back a lot and locate parts of my body that I’d never focused on before. My lack of articulation and understanding of his language made me very nervous at first. Also, it was hard for me to keep up with Kyle’s speed of movement, especially when he showed steps, his way of giving out

the material. It took me a bit to figure out the unique method to his madness, so to speak.

Can you offer some advice on collaboration?

I honestly didn’t know in the beginning “how” or “if” my evening of collaborations would work out. I’d never worked with any of these artists before, and I barely knew them as people. I wanted to learn from them, I wanted to explore

with them, I was eager for the challenges they were going to impose on me. I didn’t want them to cater to me or to let me get lazy or follow the rules I was used to following. We ultimately challenged each other equally and quite a lot, and through it all, we developed very unique, beautiful and respectful relationships with each other, and that is the thing I wanted more than anything — to develop that depth of relationship. Laughter was also key.



BASED in New Orleans, Nick Slie is co-artistic director of Mondo Bizarro, an adventurous arts collaborative that is giving its city a new voice by presenting performances in constantly changing ways, from theater and video to digital formats and even public festivals. Working with creative partner Bruce France, Slie and company put particular value on establishing a sense of place in their work, with recent projects focusing on the Louisiana environment, local folklore, racial tensions and neighborhood culture.

It’s hard to think of a cultural operation with such a varied portfolio. What ties it all together?

Stories. Whether we’re doing live performance or digital storytelling, we all have a deep fascination with the power of stories

You are an actor, sure, but also a presenter, producer, party thrower. What do you call yourself on grant applications?

Hmm. On a grant application, and it changes from application to application, I mostly refer to myself as a performer or a creator or a theater-maker.

How’s business these days?

It’s a really magical time for us right now, there’s actually a lot support and resource around our work. The theater and performance moment in New Orleans feels extremely alive. Of course, we are a very under-resourced in terms of finances and over-resourced in terms of things like people, energy, equipment and time. It’s forever a balance in New Orleans.

Offer some advice to presenters and artists who tend to stick to one discipline.

While we’re multidisciplinary, we try to focus in on what



we do with the same amount of integrity and rootedness as somebody who runs just a ballet company. I think that what we find is that the work that intersects with multiple disciplines in the arts, and especially outside the arts, really lets us have a broader impact. The question is: Do you want your work to have an impact beyond what you’re doing? And if you don’t that’s ok. But if you do, it can be a really interesting life.

Have you ever presented in the pecha kucha format?

Once, in New Orleans, and it really forces you to hone in on exactly what you want to say.

Kyle
Abraham

CHOREOGRAPHER Kyle Abraham is known for blending various influences and art forms into his movement. Through his company, Abraham.In.Motion, he weaves together a sensibility reared on both hip hop and classical cello and honed by collaborations with some of the best dance companies around.

In August, he was one of four choreographers who created and appeared in pieces for ballet dancer Wendy Whelan that debuted to acclaim at the Jacob's Pillow Dance Festival.

In October, he was named a 2013 MacArthur Fellow, receiving a no-strings \$625,000 stipend to spend on his creative endeavors.

Why is it so natural for you to make the link between classical and contemporary dance?

STEVEN SCHREIBER



When I started, I was just so in love with movement that I was absorbing it just as movement and not thinking about the genre. I was just sort of mixing it up, so I never separated it in the traditional way. I think I just love it all the same.

But that's unusual. Most dancers were trained to perform within strict categories, like ballet, modern or hip hop, for example.

Yes, but I think that's changing a lot naturally nowadays. There are TV shows that are really promoting dance in general, and they're teaching younger dancers that there's more out there than just focusing on one style of movement. People are being much more open-minded about the cross-pollination. I love to see young ballet students watching my crazy brand of modern and getting excited. It's so unlike the old George Balanchine process.

So how do you describe the work Abraham.

In.Motion does? Don't you need to name it when you are explaining it to audiences and funders?

I actually jokingly call post-modern gumbo – there are so many ingredients to it. I think it's really an important part of contemporary dance to always say where you are drawing your history from.

What few words of advice can you offer artists and presenters who are stuck working within the usual boundaries?

Don't think. Do.



Gabrielle
Brechner

GABRIELLE Brechner, with creative partners Kirjan Waage and Gwendolyn Warnock, leads Wakka Wakka

Productions, a company that merges a range of theatrical styles. Wakka Wakka mixes the comedic and the absurd, live music and puppetry, history and fiction with a goal of remaining unpredictable and hard to characterize. Wakka Wakka has received four Drama Desk award nominations and was honored with a special award in 2013 for its sophisticated puppetry.

Wakka Wakka takes on history, politics, science fiction, even the Icelandic financial crisis. What's the mission?

We always want to tell a story that explores the human experience on a very specific and personal level, and of course, that is very dramatic. We don't start off saying we want to do a show about the Icelandic financial crisis, we read an article about one man in Iceland during the crisis who burnt his own house down, and get inspired by that to examine the subject matter surrounding it.

You have done much to elevate the profile of puppetry. Wasn't that a hard sell in the beginning? Still?

Yes, and yes. Puppetry has a slightly different connotation than when we started working with it 10 years ago, but we still find

ourselves having to explain the viability of our work as mainstream, grown-up theater to even some of the most respected presenters.

Give us a few words of wisdom on collaboration.

Take nothing personally. And always try some-

one's idea, no matter what you think when you first hear it.

Is this a good time or a bad time to be an artist?

Creatively, I think it's a great time. So much is broken in America and in the world that the arts can be used

to start conversations and inspire deep examinations of issues among our audience. Unfortunately, the flip side of many of those same issues is that there's just so little funding in this country for the kind of art that starts those conversations and examinations.



Wayne Ashley

WAYNE Ashley is founding artistic director of FuturePerfect, a New York-based production company that explores the impact of evolving technologies on the work of artists and the community. Through installations, performances and interventions, FuturePerfect's projects actually create new, hybrid forms of creative expression that embrace the future of the performing arts.

What can other arts groups learn from the way you make boundaries disappear?

Over the past 13 years, I have met and sustained very compelling projects with statisticians, database designers, software developers, digital immersive theater developers, computational biologists, physicists, electrical engineers, video game designers and roboticists, to name a few. These encounters have opened up powerful new directions in performance, have given me access to completely different kinds of conceptual tools, audiences, spaces and funding structures that lie both between and apart from dance, theater, visual art and music.

Isn't that mix a hard sell to audiences?

I don't think it's an audience problem. My experience tells me that both audiences and artists alike hunger for new social, perceptual and experiential opportunities that lie outside or between dance, theater and visual art. I think it is a marketing problem, a venue problem. I think some institutions have locked themselves into particular ways of programming that have not easily been able to respond to how contemporary artists are working. I have had no inherent problem selling the work I produce and present to audiences; but it does take ongoing persistence, educating and strategic outreach.

How do you decide what to produce and present?

We position ourselves as an interdisciplinary production company with a practice that intersects the fields of performance, media, visual art and technology. This makes it possible to present and produce works of different scales and economies,

from the web, to the street, park, club, gallery, theater and planetarium. Sometimes I present work by an artist purely because the ideas she presents are so compelling, and her perspectives are so unique, I feel they need to be in the public domain. I am driven by an almost compulsive desire to bring people together who seem to occupy different histories, training systems and cultural backgrounds.

You not only embrace technology, but explore it. What gets an artist over the fear?

I never try to resolve an artist or presenter's fears about technology. My first goal is to accept that fear may exist, as well as doubt and skepticism, and from there find the possibility for something productive. I don't think an uncritical celebration of technology is good. I encourage artists to read, to take workshops, to meet their counterparts in other technical fields.



Adham
Hafez

ADHAM

Hafez creates dance performances, concerts, lectures, installations and workshops, many of which have been done through the Adham Hafez Company that is based in Cairo, Egypt, where he lives. He is the founder and program director of HaRaKa, the first movement and performance research project in Egypt. His work has traveled internationally, and his awards — too long to list here — include the 2008 Performing Arts Entrepreneur of the Year by the British Council and first prize for choreography from the Cairo Opera House. He is working on ARC.HIVE, the inaugural archive for Arab contemporary performing arts, which is an international partnership and project.

Has political change always been an influence on your work, or did that occur with the changes in the Arab world since 2010?

Since the revolts in Tunis, December 2010, Cairo has drastically changed. It sadly has become normal to accept a military enforced curfew, to change our theater hours, to stop working suddenly, to see your colleagues being taken hostage.

Everything passing through Cairo is intensified, and the impact of this is present in the quotidian, the professional, the artistic and the social.

How do you define revolution?

- A flux of change meeting a form and wishing to change it.

- Resistance that denies definition.
- The unbelievable being embodied through the people collectively, intensely and suddenly.

Part of your work is research and development in dance. What does that reflect about your mission?

When we started with research and development, it meant working also on policy, on structural problems, on scarcity of the spaces to train and to educate others, on production possibilities, on trans-cultural readings, because after all, this is a region that has witnessed waves and waves of colonization.

You like to question how audiences think about dance. How would you like audiences to think about dance?

In the case of Egypt or in the Arabic-speaking region, one merely needs to remind the audiences that dance for us is a social practice, widely present at every occasion. The mother with a head scarf will belly dance at the wedding of her son, the shy little girls will get up and dance at the birthday of the cousin, the family will jump dance during an outdoor picnic if music is played. People would fast the day during Ramadan and celebrate the evening through the most popular of dance forms. This is what the audiences need to remember and think of when presented with dance in the Arab world.

Ray Mark Rinaldi is an arts writer at the *Denver Post*. He is a frequent contributor to this magazine.

NUHAF FARAHAT

MINISTERING



BY ADAM S. HOROWITZ

EVERYTHING WE HUMANS CREATE begins as an act of imagination.

The most generative and the most destructive of our institutions, customs, technologies and beliefs are built through collective feats and failures of imagination made manifest through action. How do we spark the kind of imagination that leads to ethical action and the bold and compassionate re-envisioning of society's broken systems? How do we harness the transformative power of art and culture to cultivate imagination in the service of equity, empathy, and a more just and sustainable world?

These are the kinds of questions motivating the U.S. Department of Arts and Culture, an "act of collective imagination" that began flickering to life during APAP|NYC 2013. Anyone who attended the pecha kucha session back then may remember a moment in which they were asked to step up (literally) as ministers of the new people-powered department, standing if they believed that we can "change the discourse in the arts and culture field from one of scarcity to one of bold imagination and generosity; that we can build a country characterized not by commercial consumption but by creative citizenship; that

every citizen deserves access to empowering creative and artistic experiences."

With the room on its feet, the "performance" of the USDAC began. All varieties of industry professionals were invited to see each other as colleagues rather than as competitors, as a political constituency of sorts and as potential instigators of local movements dedicated to harnessing the alternative, renewable energy sources of storytelling, performance and creativity to power social change.

After the presentation, I had the opportunity to meet with many of the newly appointed ministers and to continue conversations about how we might develop new initiatives to move arts and culture from the margins to the core. What would a national Culture Corps look like? How might we articulate and enact a cultural policy rooted in pluralism, participation and equity? Can we-the-people "perform" this department? Can a performance spark a movement?

One year later, the seeds of an idea shared during that pecha kucha session continue to grow. Through interviews, performances and gatherings, the USDAC social imagination has generated new collaborations, a growing community of interested parties — and controversy, too. In October 2013, just after the federal government shutdown (which cost the nation over \$24 billion — more than 164 years worth of NEA funding at its current rate), conservative pundit Glenn Beck spent the first half of his TV program ranting against the newly minted USDAC. Acknowledging that it is not in fact a real federal department, he still claimed that "with what they have just begun ... if you don't have an equal and opposite reaction, in five years, the country is gone, with no chance of resetting."

The work has never been more urgent.

It was an honor to present at APAP|NYC last year, and I invite all members of this diverse, creative and committed community to continue to audaciously imagine how we can come together to cultivate the public interest in arts and culture and catalyze art and culture in the public interest. The act of collective imagination continues. We hope you will join us. **IAA**

Adam Horowitz is co-executive director of Bowery Arts + Science and an artist fellow with the Hemispheric Institute of Performance and Politics at New York University, where he is barn-raising the USDAC. Learn more at usdac.us.



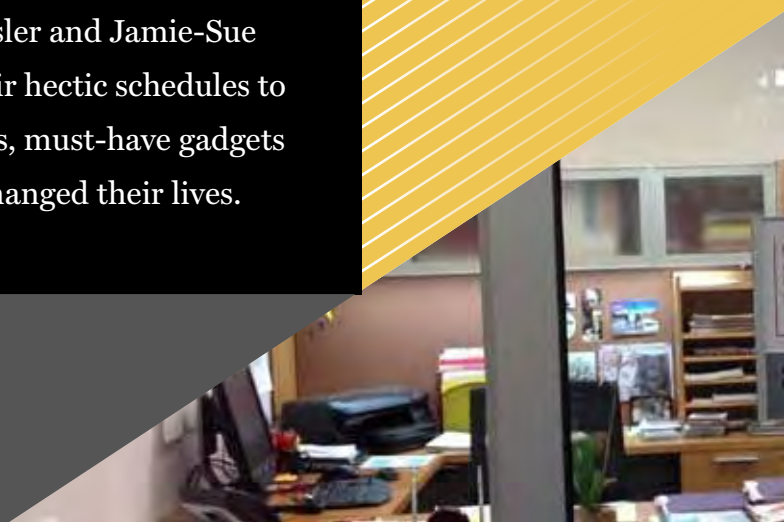
Five industry leaders and APAP members open their office doors for a look inside at their workdays.

Day in the LIFE

BY HILLARY CASAVANT

Ambitious, driven, passionate: The five art professionals and APAP members featured here know the secrets to success. As artistic directors and entertainment executives, they have embraced the daily grind to excel within their fields. For most of them, work is a 24-hours-a-day, seven-days-a-week commitment. And they absolutely love it.

Ruth Waalkes, Paul Couch, Anne Biberman, Stuart Pimsler and Jamie-Sue Seal took time out of their hectic schedules to share favorite work tricks, must-have gadgets and the advice that changed their lives.



Ruth Waalkes

Executive Director, Center for the Arts at Virginia Tech

Working double-duty as executive director for Center for the Arts and associate provost for the Arts at Virginia Tech, Waalkes spearheaded the new performing and visual arts center, which opened its doors this past fall. She's a pro in arts administration circles: In 2001, she helped launch the Clarice Smith Performing Arts Center at the University of Maryland.

Location: Blacksburg, Virginia

Current mobile device: Droid

Current computer: Home is a Macbook, office is a Dell laptop and everywhere in between is an iPad.



Workspace

Brand new! We moved into our new center in August and opened to the public at the end of October. No pictures hanging in my office yet, but otherwise settled in.



Sounds

Artists' websites, Pandora and local public radio. I also have a show relay monitor in my office now, so I can see and listen in on whatever is happening on stage. Every day brings a new experience here.



Time-saving trick

Avoid a volley of emails when a quick phone call or walk across the hall would work.



Indispensible gadget

The iPad has become a constant appendage.



Biggest challenge in a workday

Carving out time for longer-range planning and creative research is a challenge when much of each day is spent being responsive to other people, sitting in meetings and keeping up with email.



Best advice received

From my mom: You will probably work hard for most of your life, so find something that you care about and love to do.



Paul Couch

*Director of Entertainment,
Dollywood Theme Park*

Couch has pioneered innovative shows and collaborations at the brainchild of country music maven Dolly Parton. The fan-favorite park has won numerous awards during Couch's tenure, including several brass rings from the International Association of Amusement Parks and Attractions. After a TV special with Hallmark, Couch can also add "executive producer" to his résumé.

Location: Pigeon Forge, Tenn.

Current mobile device: iPhone 5s

Current computer: Dell Precision T3400 desktop

🕒 First work move

Check voicemail, then email.

🕒 Favorite part of a workday

Getting updates from my creative team.

🕒 Biggest challenge in a workday

Being able to focus on my individual tasks amidst the stream of constant yet necessary interruptions. Most often, those interruptions come from the people who work for me, [but] I never want them to think that they are an unwelcome interruption. On any given

day, my best accomplishment is to give them a sense of how important they are to the company and especially how important they are to me.

🕒 Sounds

Approval mixes of shows we have in production.

🕒 Time-saving trick

Focus on one thing at a time.

🕒 Software necessities

Roxio Media Creator, Firefox, Photoshop Elements, Quicktime, iTunes, Dropbox. And of course all the Office stuff!

🕒 After work

Cocktail hour and chatting with my wife.

🕒 In a word

Focused chaos. (I know. It's two words. Sorry.)

🕒 Best advice received

A meeting should never last longer than an hour.



Anne Biberman

*Executive Director,
Fairbanks Concert
Association*

With equal parts humor, passion and persistence, Biberman is a driving force behind Fairbanks Concert Association, which promotes cultural community through an eclectic range of international performers. Its current season includes Grammy-winning vocal group The Manhattan Transfer, comedian Martin Short and a show that fuses aerial acrobatics with dance and music.

Location: Fairbanks, Alaska

Current mobile device: iPhone 4s

Current computer: 2007 HP at home, 2010 Dell at work

Workspace

My desk is always messy. It will have folders with grant apps, insurance, artist selection. Can you tell me how NOT to be ADD in this job? My husband says to tell you that I have at least 27 tabs going on my computer at any given time, making my old computer work very hard. (OK, I just counted, and it's only 17.) On the other hand, our operations manager,

Rhonda, who does season ticket sales, bookkeeping and show advance, always has a pristine desk.

Time-saving trick

Ask Rhonda to do it.

Sounds

I listen to various artists we are checking out for next year, sometimes artists that I would like to have but don't necessarily fit our programming, sometimes former artists who are permanently imprinted on me, sometimes our local NPR station.

Indispensible gadget

My phone. I keep in touch with the office, with agents, with colleagues, use the camera to document our

activities, post to Facebook, text message, email, look stuff up on the Internet, use the photos to show constituents what we've been doing, keep reminder notes, use the calculator, the calendar, the map and the APAP app.

Biggest challenge in a workday

Day-to-day admin stuff always seems to overshadow the big picture stuff I really want to do.

Favorite part of the day

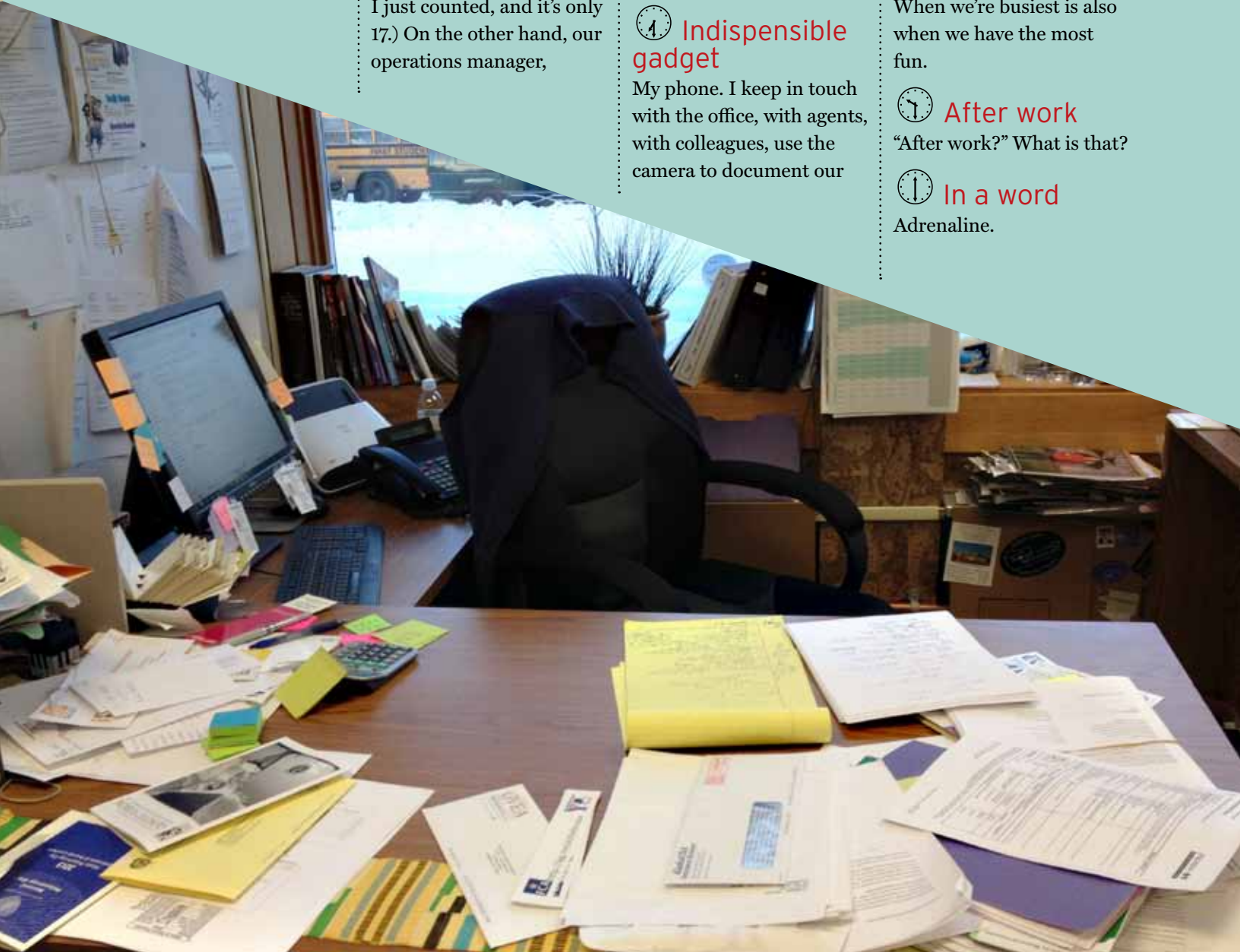
When the artists are in. When we're busiest is also when we have the most fun.

After work

"After work?" What is that?

In a word

Adrenaline.





Stuart Pimsler

Artistic Co-Director, Stuart Pimsler Dance & Theater

Pimsler's emotionally charged choreography has showcased internationally from the Kennedy Center for the Performing Arts in Washington, D.C. to Taiwan, earning him choreography fellowships from the McKnight Foundation and the National Endowment for the Arts. A theater "for the heart and mind," the company recently celebrated its 34th year as a tour-de-force in the arts.

Location: Minneapolis, Minn.

Current mobile device: iPhone

Current computer: Mac laptop

Workspace

I have a number of workplaces. Both my office and studio have wonderful views of downtown Minneapolis. When I am writing for a new [show], I sometimes work from my office at home, which looks out onto a beautiful, tree-lined bike/jogging path.

Sounds

I am always researching new music for future creations and for personal enjoyment. I also listen to my partner of 35-plus years, Suzanne Costello, who is the artistic co-director of SPDT.

Indispensable apps

We have been touring internationally quite a lot these past three years, and I have found that apps like Google Translate, Convert and of course Google Maps have been great tools to have on tour.

Biggest challenge in a workday

Juggling – making sure that the artistic and administrative needs of the company are being addressed with the care they both require. I also work collaboratively and by myself. It's always a challenge to go from one to the other.

Favorite part of a workday

Early morning, when I am either the first in the studio for rehearsal or at our office. I enjoy the quiet and getting ready.

After work

I have a 16-year-old son and 21-year-old daughter whom I enjoy connecting with whenever I can at the end of the day. They help me to unwind and let in the light.

Jamie-Sue Seal

Owner, Smokin' Sleddog Records

The triple-threat singer, songwriter and musician founded her boutique record label nearly 15 years ago and now represents award-winning artists from the Detroit area, including blues crooner John Latini and duo Siusan O'Rourke & Zig Zeitler, who were nominated for the Irish Music Awards last year. With the right measure of sass and grit, Seal is making her mark as a musical guru.

Location: DeWitt, Mich.

Current mobile device: iPhone

Current computer: MacBook Pro

Workspace

Corner office, second floor of my home, with windows on two sides overlooking a pond. One wall is covered with poster artwork of shows that my artists or I have performed in. There are a couple of workspaces, a sitting area, dog beds and several tennis balls.

Time-saving trick

Using a daily work schedule with time frames laid out helps me to focus and complete projects.

Indispensable gadget

My phone! Ugh.

First work move

I check my daily schedule and deadlines for the week.

Biggest challenge in a workday

Quitting work for the day. I'm a workaholic.

Favorite part of a workday

What I call "Phase Two." This is something I implemented when my dog was a puppy. I take my laptop to the bedroom in the evening and let the dog lie on the bed next to me while watching TV, and then I can continue working.

After work

This is usually an extension of my job, but what I enjoy the most is going out in the evening to one of my artists' performances.

Best advice received

Attitude is more important than successes or failures.

In a word

Tenacious.

Hillary Casavant is a Boston-based writer.



Magic *to* DO





By Alicia Anstead

DIANE PAULUS
MUSES ON THE
CONFLUENCE
OF DIRECTOR,
ARTIST AND
PRODUCER AND
OFFERS A VISION
OF THEATER
AS COMMUNITY
CATALYST.



A few years back, director Diane Paulus and composer/lyricist Stephen Schwartz were discussing musicals during a public event at Harvard University, where Paulus is artistic and producing director at American Repertory Theater. They were talking about a musical project that was opening at A.R.T. — this was before Paulus’ revival of Schwartz’s *Pippin* — and I remember noting the ease with which they interacted, the respect in his eyes for her, the reverence in hers for him. She’s a force. He’s a legend. It was a true power moment. They both have had several power moments since then. Paulus has racked up three more Tony Awards — one for *The Gershwins’ Porgy and Bess* and one each for the revival and direction of *Pippin* (to go with the one she previously garnered for the revival of *HAIR*). Schwartz has three Oscars, four Grammys, four Drama Desks, a Golden Globe and two Broadcast Film Critics Awards. Among his creations: *Godspell*, *Pippin*, *Wicked* and, my obscure favorite, the title song to the stage play and movie *Butterflies Are Free*. (Who can forget a big-haired Goldie Hawn fawning over Edward Albert’s guitar version in the film?) At the opening plenary session of APAP|NYC, Paulus and Schwartz will be in conversation again, this time joined by Zachary Quinto, who plays Tom Wingfield in the A.R.T. production of *The Glass Menagerie* that moved to Broadway in 2013. (Others may recognize him as Spock in the more recent *Star Trek* movies.) Michael Kerker, director of musical theater at ASCAP, will moderate the conversation. I met with Paulus in her Cambridge office last fall to talk about theater, her work in the field, the philosophy that drives her commitment audience and her newest directorial project *Witness Uganda*, opening Feb. 4 at A.R.T. The following is a condensed version of our conversation.



Pippin

MICHAEL J. LUTCH

What makes a good technical transition?

Every now and then, I hear that word come up. People might say: “OK, Let’s work on the transitions!” But that’s not how I think about it — as transitions. My job as a director is to create a world onstage that has a logic and a rigor and a necessity, and then the events flow one to the next by necessity. And it’s my job to unveil that. I never think about how I connect one thing to another. It’s more about peeling the onion away to reveal an organic structure.

Was there a formative time when you learned this?

I remember as a young graduate student at Columbia [University], Heiner Muller came to talk to us. We were working on [Heinrich von] Kleist’s *Penthesilea*. So we showed him scenes. And one of my classmates asked: “What advice would you give to a young theatermaker?” And Heiner Muller said: “Cut the transitions.” Which I have never forgotten. My interpretation of what he meant is that a transition is a palatable bridge from one thing to the next. Again, it’s not how we make those polite connections. But rather: What is the engine that is driving the train? There’s no transition. It’s just going. You’re trying to catch that and ride that.

You move the audience’s eyes very handily from one point to the next, however. How do you do that?

Focus. As a theater director, it’s an interesting balancing act because you are providing the camera shot at every moment. You’re trying to guide where the eye is looking, and that’s the storytelling. However, you have a very wide canvas, and unlike film, there’s freedom within it so the audience can see a larger picture. You’re not just dictating the close-up. For me, it has always been: How do I make the close up when I can’t zoom in literally? That has a lot to do with energy, rhythm and everything onstage helping. I never think about it as a transition. It’s storytelling.

What questions do you ask in the process?

How does every member of the team help with that? How is the musical score, song score, underscore, lights, other actors onstage, the set reinforcing all of that storytelling? You’re absolutely looking at where you want the audience to focus. What do you want the audience to take away? How do you want things juxtaposed one to the next?

How do you think of the audience — as eyeballs, readers, listeners?

Diane Paulus and Stephen Schwartz

JENNY ANDERSON



I am always thinking about the audience when I start a show. It's less about my vision. I never think of myself as that kind of director. I'm really thinking about: What's the piece, why are we doing it? And that's all to do with what I am intuiting about the ultimate connection with the audience. As a director, you are standing in place of the audience until the audience gets there. And you have to stay very present all the time and not be locked in your memory or your desire. That's why it's so rejuvenating to work in the theater because you can really plug into that being present; that's your job. People will do anything to be present in life. They'll pursue meditation or years of training as monks. All of that is about becoming present in the moment. And thinking about the visceral impact I want to have on the audience.

Why do you want to have that type of impact?

That's the beauty of the theater. We are live in the room together. It's physical. It's not mediated through celluloid. It's primal. It's energy waves and real breathing in the room. So it's about visceral exchange. You're getting information to your brain by feeling it in your body and your intellect. The process of making a show is about that response.

How did you know you were a storyteller?

I do think about story all the time, but because I came from a dance background and I have a big interest in music and dance in the theater, I never felt I was a real woman of the word in that traditional sense. Maybe as a result, I'm even more obsessed with storytelling because I'm trying to tell stories not by relying on words, but through gesture and movement and space onstage, where people are standing, how space between people creates tension. I think of story in the theater as rhythm and emotional arc, whether it's a play's arc or character's arc. That's why people go to the theater: to think but really to feel. When you talk to people who have had transformative theater experiences, they

PHOTO MICHAEL J. LUTCH



Zachary Quinto in *The Glass Menagerie*

usually talk about an emotional reaction or a gasp or a leaning in. They describe a moment onstage. It's usually an emotional response. That's my addiction to this art form: that and trying to create that for an audience.

“To take on the role of artistic director and producer finally allowed me as an artist to have a voice at the table.”



Are there transitions in your professional life that you didn't know were coming or that opened doors to where you wanted to go?

Definitely in coming to the A.R.T. I had been a freelance director for a number of years, and as a freelance director I started feeling that you can work for years on the artistic creation of a project but there was a full other half of the equation that you weren't invited to have an opinion about: the delivery system of the art, how it's produced, how it's managed, how it's marketed, how it's conceived in terms of how it's presented. I got increasingly frustrated that, as the director, you weren't really invited to the table to be part of that discussion. I understood on a very basic level that if you're a director for hire, the idea was: *Why should you be interested in the bigger picture? You're just interested in the art.* For me, as a director coming of age

in the '90s as an entrepreneur, as a producer-director in the trenches making work, I had to think about all those things and the audience and the production and the lobby and the posters and who's your audience and should this be at 8 o'clock or midnight and should it be in a theater or not? All these are actually part of the art, not secondary, not an afterthought, not a burden to the art. They are completely integrated. To take on the role of artistic director and producer finally allowed me as an artist to have a voice at the table.

When does art begin for the theater artist producer entrepreneur?

It always begins with a sense of potential; that is the guiding light. That's also the addiction I mentioned: Every project is about a new beginning; every project you start again. The impossible is possible with every production. For me at the

A.R.T., that sense of potential has very much included not just the work of the artist but the potential for the theater to catalyze a community, an issue, dialogue, a discussion. That's been a driving force in how I've made decisions. I'm programming what I feel will catalyze the most.

What does a catalyzed community look like to you?

All of a sudden, a project, a play, a devised work is bringing people together who would not normally come together, bringing people to the theater who would not be coming to the theater. That's also a quest of mine: to get out of the solipsistic theatrical art bubble and return theater to a more central place in the world and society and not just in the culture sphere. That's engagement: when all of a sudden the play is organically fostering relationships. At Harvard where we live in a microcosm of the world, we're having partnerships with the medical school, or the Kennedy School [of Government] or the Hauser Center [for Nonprofit Organizations] or a human rights group or areas of study at Harvard. All of the sudden there's combustion. I can always sense the project is the right project to pick when there are a thousand ideas that spawn. It's never: What are we going to do on this show? No. Already things are happening. Partnerships are spawning. Professors and leaders are being called to the theater because of the subject matter. And also alongside that is engagement with the audience.

An example?

For instance, with *Witness Uganda*, groups that do work in Africa, not just Uganda, are interested in this show's subject matter — the struggles of a not-for-profit trying to make changes in the world. It's less about any kind of attempt at programming something to fit the subscription. It's never that. It's about what shows will broaden the audience's space. How can we, with every show we do, increase the breadth and width of the audience we're reaching, whether that's through interest, diversity or demographics? That's what we have to do as theater producers. We can't just assume people are going to want to come to our theater.

Is that marketing or philosophy?

It's at the core. Less about "now we have a show, now let's market it, now let's create a post-performance discussion group that will increase our reach." It's more in the choice of the project. We're choosing what projects we'll do based on a powerful catalyst. For the audience, I've been very interested in how engagement begins before that moment of coming

“It's all about how are we going to get the audience to care. That's the fundamental thing for an artist or producer or presenter.”



to the theater, and how do we get an audience engaged in the creative process in a different way, not in an assembly line when they enter the picture at the 11th hour and see a show for two hours. That's something we've talked a lot about and are still looking at how to enact. The fact that we're on a university campus gives us a bit of a look at how we engage the university. That's one aspect of our audience, whether it's how we teach courses on the shows, or the students interning at the theater and how they are involved in the process a year before the show comes to fruition, how everyone gets invested in the questions we're asking. On *Witness Uganda*, the creators spent three weeks on a fall tour in all the school systems to talk about their show — not while they're *doing* the show but four months before the show they are seeding all of that. Usually, you send your education department out, but in this case, the creators of the show want to do that and really partner with us to build a dialogue about the subject matter in advance.

The community at APAP|NYC is presenters, agents, managers and artists. Is there something your experience can teach them?

I would hope so. There's been a healthy shift in the field. I have found it very invigorating not only as an artist but as a producer. It's a different conversation than the one we were having five or 10 years ago. The focus was really about the art. Now we need to expand the definition of the art to include how we engage the audience, and that starts with the subject matters artists are gravitating toward, the issues we're putting onstage and then thinking about the questions driving how we program our theaters and/or book events. It's all about how are we going to get the audience to care. That's the fundamental thing for an artist or producer or presenter. You can't blame the audience for not being sophisticated or not getting it or being deprived. You have to flip that. What can we do as producers to really reach that audience and make theater that will matter to a community or audience? That has everything to do with the subject matter, how we produce it, how we make it unmissable, how we make theater into an event, how we include the social aspect of theater, the ritual of theater, and how we become much more expansive and generous in what we call theater. If we do that, I do believe we will increase our ability to capture the audience and to keep the art form vibrant and alive. **IA**

Alicia Anstead is the editor of this magazine and a co-producer at APAP|NYC.

"What do we mean when we use the word **perfection**?
The question arises every time I watch the pop singer Linda Eder..."

--Stephen Holden, *The New York Times*

Linda Eder



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LESSONS LEARNED

ALUMNI OF THE APAP CLASSICAL MUSIC CAREER PROGRAM REFLECT ON AN IMPORTANT MOMENT IN THEIR PROFESSIONAL DEVELOPMENT.



Jennifer Koh

VIOLIN

Class: 2000

Then: Soloist

Now: Soloist

YPCA “aha” moment: “Learning the way presenters think and the way they curate. I began to see parallels between how I create projects and concert programs, and how they curate a season.”

Career-enriching YPCA experience: “What immediately happened was that YPCA clarified and helped me create Music Messenger, my music education program. I launched it within a year.”

Most practical YPCA take-away: “I didn’t grow up in a musical family, so learning the building blocks of the business side has been very valuable. Also, I learned how to collaborate with presenters. We’re all fighting on the same side, and we’re fighting for the arts”

When not performing: “This is the first four days I’ve had in New York in months, and every single night, I’ve gone out to see a concert or dance or hear music. For me, the most important part of being an artist is that you continue to be inspired, to evolve, to grow. That’s the reason I live in New York.”

Advice to the next gen: “All the tools we learn as artists can apply to the larger business. We’re all in the same boat together. Realize that you can use your skills to expand your art form. The basic goal is to leave your art form more interesting than it was when you first entered it.”

JURGEN FRANK

WHAT A DIFFERENCE a decade — almost two — makes.

In 1996, Arts Presenters launched the Young Performers Career Advancement program — part of the APAP Classical Connections initiative — to give emerging classical artists a chance to work with presenters, managers, agents and colleagues during an intensive session. It's a whirlwind of learning, networking and showcasing. It was, and continues to be, an exhausting, eye-opening, utterly inspiring experience.

"The kind of thinking we do, the perspective we're offering them to try on gets them thinking about their career and their relationships with other artists, presenters and managers," says Angela Beeching, a career consultant who has run the program since its inception. "That's what nudges artists forward."

Although it's hard to tell where the artists will end up after each session, many have gone on to do great things. YPCA counts such luminaries as Jennifer Koh, Eighth Blackbird and the Miro Quartet among its alumni. A sax quartet, Grammy Award winners and a recorder collective have passed through its ranks, and the first-ever brass quintet will participate in 2014.

As she reflects on her time with YPCA, Beeching takes on a wistful, affectionate tone about the couple who met during

a YPCA weekend years ago (they're now married and have a 4-year-old daughter) and the group that recently worked with longtime presenter Kenneth Fischer of the University Musical Society at the University of Michigan to launch its latest project.

In recent years, however, those closest to YPCA have seen a new trend: Today's artists have a do-it-yourself bent that has breathed new life into the field. They're interested in going deeper with social media and branding. They want to make a real difference in their hometowns and the communities they visit. They're ready to commission new music. Start new festivals. Launch new series.

"It's great to see the creativity and energy these artists bring to thinking about their careers," Beeching says. "More artists are coming with entrepreneurial projects. They already have a clear sense of the direction, or the niche, that they want to carve out for themselves. It makes you feel very hopeful for the future of the art form."

We connected with five YPCA alumni to learn how the experience shaped the trajectory of their careers and, in some cases, their lives.

BY
**KRISTEN
ANDRESEN**

Kristen Andresen is assistant editor of *this* magazine.

Orion Weiss

PIANO

Class: 2003

Then: Soloist

Now: Soloist

Best YPCA take-away: "A truly deepened understanding of the music world. Before the seminar, I never fully understood how much effort and work it took to bring live music to an audience, and I never dreamed of the complicated gears that turn to make things work. YPCA opened my mind. Having an appreciation for the lives and work of music administrators has helped me become a more active and helpful participant in the process."

Best YPCA take-out: "I remember heading out every lunch break for shawarma, which I never knew could be so delicious coming from a street vendor. The joy of food stands was a huge discovery."

Relationship to class members: "Very close, and I have collaborated and continue to collaborate with many of them — collaborate on musical performances, I mean, not like espionage or anything like that."

When not performing: "I love my family, my friends and horror movies. I have a 10-month-old daughter who makes my spirits soar. I have a wonderful wife who also doubles as a chamber music partner; we play four hands piano music every chance we get. I have a life filled with wonderful friends, musical and otherwise, and a lot of them live in our little northern Manhattan neighborhood of Washington Heights."

Advice to the next gen: "Be honest with the music and yourself. Cherish learning and love what you do. Be nice to people. It's music, not geopolitics. Have fun."



Kathryn Lockwood

VIOLA

Class: 2008

Then: Pacifica Quartet

Now: duoJalal, Lark Quartet

Life-changing YPCA moment:

meeting her husband and fellow duoJalal collaborator, Yousif Sheronick

Career-changing YPCA realization:

"We were able to see what we were doing right and what we were doing wrong, and learning that to proceed forward, we would need to have a little more focus on the business side of things. It was a matter of having the conviction to change or keep things as they were."

Advice to the next gen:

"First, go for it. There's a constant conversation that the audience is dying for chamber music. I don't believe it. There's always more people – devote 50 percent of your energy to outreach. That will create an audience for the next generation. It will live if we work at it."



Louis Levitt

DOUBLE BASS

Class: 2013

Then: SYBARITE5

Now: SYBARITE5

Career-changing YPCA

experience: "It made us think a little bit bigger. Our experience there pushed us enough in the right direction to know that we wanted to do a music festival. Forward Festival will be the world's first portable

chamber music festival. It's one part Aspen Music Festival and one part Lollapalooza, only rooted in classical traditions."

[Forward Festival launches in Levitt's hometown of Sarasota, Fla., in 2014, bringing together SYBARITE5 with local musicians to perform a variety of music including Debussy and Radiohead.]

What's YPCA like? "Having a chance to interact with all of the presenters and panelists,

to be able to talk with colleagues who are at the same place as us about our goals and problems. It was sort of like a big think tank."

Most practical YPCA takeaway:

"We learned a lot about the manager-presenter-artist relationship. Things were well-defined after YPCA."

Motto for the session:

"What happens at YPCA stays at YPCA."

Advice to the next gen:

"Without risk, there is no reward. Don't be afraid to take risks – calculated risks. Be confident that what you're doing is good enough. If you're at YPCA, it probably is. Oh, and you're going to need a lot of coffee."

Yousif Sheronick

PERCUSSION

Class: 2008

Then: Ethos Percussion Group

Now: Ethos Percussion Group, duoJalal, Glen Velez and Handance

Life-changing YPCA moment: meeting his wife and fellow duoJalal collaborator, Kathryn Lockwood

Career-changing YPCA moment: "At the time, presenters weren't comfortable with straight percussion. They would only book Ethos if there was, say, a string quartet to balance it out. *The New York Times* reviewed the YPCA showcase concert, and Ethos stood out in

the review. That felt like a turning point - like percussion can stand on its own."

When not performing: "Spending time with our 4-year-old daughter Surriah. Doing anything outdoors. We love walking, biking, hiking - anything that really gets our pulses going, and our daughter helps with that."

Advice to the next gen: "Take whatever you love and try to make a career around that. Find your little niche and see how you can manipulate that. For me, that means taking the hand drums that I love and not playing them in a traditional way. I've used them to play chamber music, world music and jazz."



THE CLASSICAL STARS

OF THE FUTURE SHINE



DURING AN APAP-PRODUCED

SHOWCASE.

Cecilia String Quartet

Min-Jeong Koh, VIOLIN
Sarah Nemataallah, VIOLIN
Caitlin Boyle, VIOLA
Rachel Desoer, CELLO

About

RACHEL

We don't drink coffee, but we love high tea. We don't listen to music in the car. Our four hotel-room policy is responsible for our continued existence. We sometimes make home movies. Min has a dog named Bailey. Caitlin is looking for love. Sarah wants to be an interior decorator. Rachel bakes cakes.

CAIT

We enjoy playing Taboo together. It's important in a meeting to have a chalk board or a dry erase board.

On the playlist

SARAH

Lady Gaga, *Applause*
Coeur de Pirate, *Fondu au Noir*
The Black Keys, *Howlin' for You*
The White Stripes, *Conquest*
Javier Alvarez, *Por Que Te Vas*
Fugees, *Killing Me Softly*

Favorite non-classical performer

CAIT

The Darkness and Brad Mehldau

SARAH

Meryl Streep

Tuning the audience

RACHEL

We want audiences to hear and feel all the emotions in the music possible while sensing our enjoyment of what we're doing.

MEET the 2014 members of the Young Performance Career Advancement Program. Under the direction of Angela Beeching, the musicians will spend APAP|NYC 2014 in specialized seminars to help them set goals for long-term career development, create networking resources and expand their understanding of the presenting field and audience engagement. YPCA also represents the only APAP-produced showcase at the conference. This year's concert takes place at 6 p.m. Monday, January 13 at a new venue: Merkin Concert Hall at 129 W 67th Street in Manhattan. Tickets, which are free, are available at the door.

Hip,
hip
for YPCA!



Christine Lamprea
Sphinx Nomination
CELLO

About

I took up the cello in the fifth grade. The elementary school I attended in San Antonio, Texas, was offering a group beginner strings class. When asked which string instrument I would like to play, I requested the double bass. It was my secret dream to play jazz in a smoky cafe somewhere. It didn't fit in my parents' car, so cello was the next best thing. I never got that jazz career going, but maybe it's not too late.

On the playlist?

Schubert, *Winterreise* (Matthias Goerne/Alfred Brendel)
Macaco, a Spanish band

Brahms F Major Sonata (lots of different versions to help with score study)

Favorite non-classical performer

I haven't seen her perform live, but I really enjoy Concha Buika's music. I first heard her in the Almodovar movie *The Skin I Live in*, and I've been a fan since.

Tuning the audience

Every piece of music is an honest expression of the composer's current state of mind, whether the music is an academic exploration of a concept, emotionally driven or abstract. I do my best to make the music palpable enough for someone to begin to empathize with a different perspective. It's a tall order, but I'm enjoying the ride, and I hope my audiences enjoy it, as well.

Axiom Brass

Dorival Puccini, TRUMPET
Colin Oldberg, TRUMPET
Matthew Oliphant, HORN
Caleb Lambert, TROMBONE
Kevin Harrison, TUBA

About

During an Axiom Brass concert, there will be as many as 19 instruments played by the five people onstage. The two trumpet players may play as many as 14 instruments between them. A seven-trumpet carrying case is still smaller and weighs less than one tuba.

On the playlist

American Brass Quintet
Emerson String Quartet
Astor Piazzolla

Favorite non-classical performer

Radiohead

Tuning the audience

Axiom Brass is known for having a unique ensemble blend, yet clearly distinct solo lines. This is partly because we are heavily influenced by non-brass chamber ensembles that help create the foundation of our playing.



Sean Chen
PIANO

About

When not at the piano, I enjoy tinkering with computers and composing.

On the playlist

Currently on my playlist in my head: Scriabin Op. 42 Etudes, soundtrack from the video game *Baten Kaitos*, and I have been interested recently in Berg's *Kammerkonzert*.



Favorite non-classical performer

I'm not sure if these count, but some of my favorite video game composers are Nobuo Uematsu and Yasunori Mitsuda. I grew up listening to Elton John and Eric Clapton (because of my dad). Finally, I love watching Rafael Nadal play tennis.

Tuning the audience

I try to explore different colors and textures in my interpretations, with an awareness of counterpoint – sort of a fusion of French and German aesthetics.





WindSync

Garrett Hudson, flute
Erin Tsai, oboe
Jack Marquardt, clarinet
Tracy Jacobson,
 bassoon
Anni Hochhalter, horn

About

ERIN

We all know each other so well from spending pretty much every hour of each day together. We're like a big family that loves playing, cracking up and debating about the most random issues together like whether non-fat or 2 percent Greek yogurt is preferable.

TRACY

On tour, we each buy our own eggs, half-and-half and lots of Chobani. Just imagine what our fridge looks like.

GARRETT

Based on the Myers-Briggs personality testing, can you guess which one of us is an ESFP (The Performer), ENTP (The Visionary), INFJ (The Protector), ENTJ (The Executive) or an ISFJ (The Nurturer)?

On the playlist?

TRACY

Pascal Rogé, Paul Simon, Fleet Foxes

JACK

Schumann, Boulez

GARRETT

Patty Griffin

ERIN

I listen to mostly podcasts, such as Radio Lab, This American Life, Food:NPR and Classical Classroom.

ANNI

Kanye West

Favorite non-classical performer

ANNI HOCHHALTER

Thom Yorke

ERIN

Justin Timberlake. What can I say? I can't stay away from our 'N Sync roots.

Tuning the audience

TRACY

The unique colors and characters of our instruments.

ERIN

The overall emotional journey that we portray throughout the music we are inspired to play.

Compiled by Laura Benson, programs manager at the Association of Performing Arts Presenters.

YPCA FOR YOU

The Young Performers Career Advancement Program of the APAP

Classical Connections initiative is designed to support classical musicians in the formative stages of their careers by offering opportunities to meet and work with established presenters, managers, agents and artists. YPCA benefits include access to APAP|NYC, professional development seminars with leading arts professionals, participation in the only APAP-produced showcase performance at Merkin Concert Hall and year-long access to national and international performance opportunities. Applications are accepted in the fall of each year. For more information, visit APAP365.org.

Think legend.



“Tune still dances better than anyone else on Broadway, and he sings with elegance and ease. Plus, he’s got a trunkful of great, old showbiz stories.”

—Michael Riedel, *New York Post*

Tommy Tune

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Burning sage

BY RAY MARK RINALDI

Composer Philip Glass receives the highest APAP honor. And he's ready for the part.

A

t 76, Philip Glass is the sage of American art and happy to play the part.

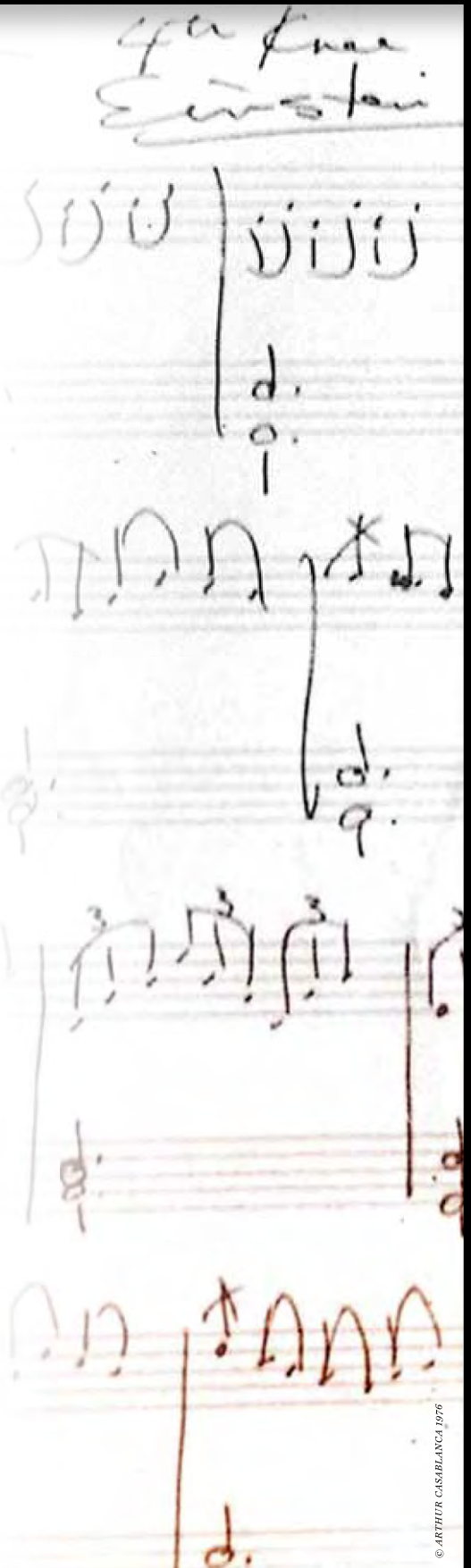
His successful, five-decade career making and performing progressive musical creations has given him a unique perspective on U.S. culture, as well as a platform for telling the world how he sees things.

Get Glass started — it doesn't take much, really — and he'll give you an earful of opinions about the state of fine art, the problems and possibilities of technology and the challenges of composing today.

As one of the most influential musicians of the 20th century and beyond, Glass has worked in a period of significant social and political change and stayed prolific throughout it. He began making his mark in the late 1960s in New York and started arranging musical notes into complicated and challenging minimalist forms that overhauled the way people thought about sound.

His symphonies, concertos, quartets and operas, such as *Einstein on the Beach* and *Akhnaten*, are legendary and lasting, performed frequently in concert halls around the world. Over the years, he has collaborated with actors, authors, choreographers, directors, poets, producers, pop stars, filmmakers and countless fellow musicians for a career that is unlike any other artist's working today.

This year, Glass will receive the Association of Performing Arts Presenters 2014 Award of Merit at APAP|NYC in New York. To mark the occasion, we asked him to look back, and forward, and to share his sagacity.





So, here you are, with people celebrating your long career and giving you an award for longevity. Does that make you feel like a sage or a survivor?

At the time I was starting, in '69 or '70, there was no real network for the performance of progressive work. We kind of had to make it up. It would seem like that was very brave or very challenging, but actually it wasn't that hard. It's much harder today to get started because the economic conditions are harsher, people need more money to pay for simple things, like rent.

I don't think of myself as so much of a survivor, but as someone who, like a lot of people of that generation, came to New York committed to a certain kind of life. And I found it was possible to live that way without a lot of stress and without a lot a lot of difficulty.

It's not the same now?

It's very difficult now. The performing arts are more of awash with entertainment art. Basically, the idea of progressive and innovative work is not supported very much these days. We support things that have to do with selling tickets and pushing the buttons that are associated with social change, but in a very positive way. We rarely talk about real issues that activists would be concerned with.

Maybe this isn't what you want to hear, but I'm telling you what I think. I survived because I started at the time when there was a real community of people who made progressive work and supported each other.

But there is a lot of new classical music being written today. I hear it all the time, and so much of it is very good.

I agree with that, and I love it. What I am seeing is a younger generation that is very gifted and innovative. People who are coming to the work not thinking of how they can make a career but just about how they can make work.

Perhaps they don't have much of a network. They all seem to be working out there alone.

When I was 20, Allen Ginsburg was 29. The people that were my mentors were not even 30.

I was fortunate to be in a time when there was a very strong community in the theater world and in the dance world and in the music

world. I mean, successful painters and sculptors were turning around and giving money to poets and writers and musicians. That really was happening.

There was so much talent around. Ornette Coleman was just a kid from Louisiana who played the saxophone. There were people like that.

Still, in some ways, things are better for artists because of technology. Technology helps people make music and then distribute music on their own.

I'm totally involved with technology. I write with pencil and paper, but after that, it goes right into the computer. We do music preparation right in my office. But I don't think technology is that big a deal. Technology can create better or worse conditions, and it does both. In the end, how many Gershwins do we have around today? Technology doesn't change that. The '50s were a terrible time socially. You had McCarthy, all kinds of crazy, anti-communist stuff was going on. In the middle of that, we had an explosion of poetry and music and dance.

So are you optimistic or pessimistic about where things are going today?

Optimistic about the culture. Pessimistic about society.

Part of what you're saying has to do with audiences and what they'll listen to. Do you think audiences are more sophisticated or less sophisticated than they used to be?

I think less. The influence of television and commercial work has dumbed down a lot of the arts. Where are the Samuel Becketts? I mean, what are we talking about here? Where are the Jean Genets? That goes for the news media, too. We're not interested in news; we're interested in entertainment. Look, there is good work around today, but you have to look for it. There are lots of young people making it, and also not-so-young people like me. But look at *Time* magazine's *100 Most Influential People* when it comes out. The people on it will not be those people. They will be from the entertainment arts.

There's a difference?

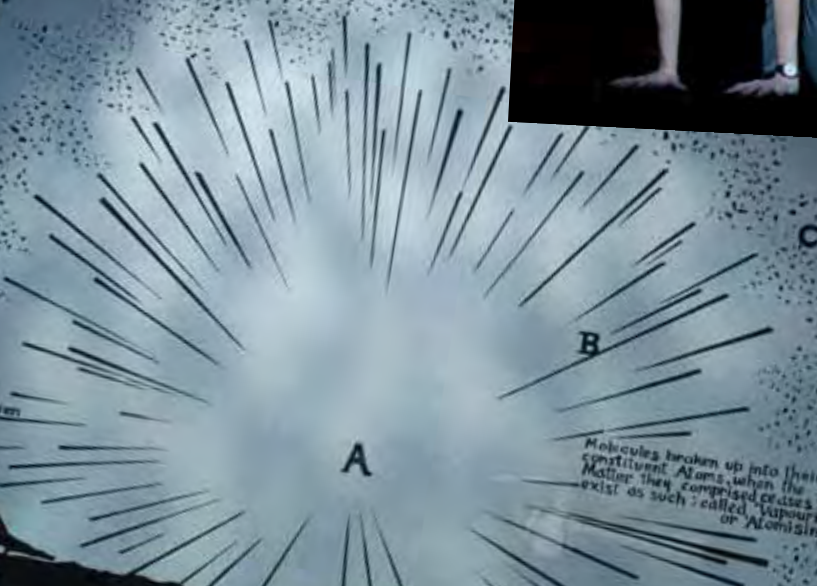
A difference? Definitely, there's a difference. There are audiences for progressive work and there is work being done. There is a wave of it, but the wave is going the other way. Producers

“Look, there is good work around today, but you have to look for it. There are lots of young people making it, and also not-so-young people like me.”



THE EXPLOSION (Under)
 THE EXPLOSIVE, IGNITED BY ITS
 NEIGHBOUR, HAS THE PROPERTY
 OF BURNING RIGHT THROUGH
 ALMOST INSTANTANEOUSLY.
 THIS TRANSFORMS ITS SMALL BULK AS
 A SOLID INTO A SUDDENLY VASTLY
 MULTIPLIED VOLUME OF GAS
 THAT IS THE EXPLOSION, AND THE
 THE IMPACT HIT ZONE.
 THE EXPANDING GAS FORCES OUT
 DISPLACED AIR THROUGH THE
 SECONDARY NEAR MISS ZONE.

1
2
3
Fires only occur towards
troughs; inflammable
material near centre
incapable of igniting.



Molecules broken up into their
 constituent Atoms, when the
 Matter they comprised ceases to
 exist as such: called 'Vapourising'
 or 'Atomising'.

Atoms of this Ignited Matter
 reform into Molecules, or Dust,
 which burns and boils, mostly
 in the process, also generating
 further terrific Heat.

Sand is fused
 into glass

Ground buckles visibly
 as Shock-wave
 travels out

Four-Miles
 Corridor
 covered
 in ash

only want to know how many tickets they're going to sell. We're in the glamour business. But the world of glamour is not the world of culture. And we are deeply confused about that.

The people who are giving you this award are the people who make and present art, and their intentions are great. They believe in what they do, but they have pressures on them to keep the doors open and, more than that, to get people excited. Give them some advice.

Advice?

You have to; you're the sage now.

OK. My advice is when you see something, if it's a young person, or an older person, and you see they have talent, conviction and stamina, then listen to them.

Can we talk about the future here? A lot of people are concerned that we're not teaching kids about art, how to make it and how to appreciate it.

If public schools in America don't teach music anymore, then 15 years from now, where are our orchestras going to come from? You know the answer to that question as well as I do: They're not coming from [America]. Go look at the orchestra and who is sitting in the violin sections. I mean we've forfeited a lot. It's a very shortsighted idea of education. Of course, math is important, and reading and writing, but cultivating an eye for quality in

culture is also important. Generally speaking, public education is in trouble in this country. We don't fund it. We don't persuade people that teaching is a lofty and noble enterprise and pay decently for it. Do you want more good news like that from me?

No, that's enough, really it is. But I do want to hit one more topic, and that's classical music today.

What do you mean by classical music?

Well, that's my question. I write about classical music, and I'm never even sure how to define it.

When you say classical music, I think you are talking about

a period. But I don't think you mean the music of the 19th century or any of that, and that's classical music.

How about the term "art music"? Can we talk about that?

That's more like it. I hear a lot of art music now by people in their 20s and 30s, and you can call it whatever you want to call it, but it's progressive. It's interesting. It's challenging. When I listen to it, I don't always know what I'm hearing. We're looking at people who are thinking about the language of culture in an innovative, expressive way. Can they

make a living at it? Very poorly, and in most cases, they don't. They have day jobs. But that's always been true. I had day jobs until I was 41.

But when we talk about classical music, that's another matter. We're talking about people who are going to hear Beethoven.

The economy of classical music is based around orchestras. Can these individual musicians working outside of that keep the music going?

Yes and no. I made a living going out and playing live music — I'm not sponsored by BMW or American Express — and people can do that still. These kind of people are making whole-brain, progressive work, and without them, we would have a hard time.

And what do you think about people who present big orchestras? Are they still important?

They're very important. These are the crucial people in helping to define what other people are going to be able to listen to, or to see, or dance to. This is very, very important stuff.

Is it possible their motives are good and they're just confused sometimes about what to present?

Look, I'm confused too. Confusion is just part of the salt and pepper of life. That's just there, and it's not anybody's fault. Orchestras have been very important over time, and among orchestras, you will find people who have been significantly important in [presenting] music and dance and theater that is innovative and nourishing. There's no question, and what we have to [do is] we have respect and protect and nourish them, or we are pretty much alone in the world. **RM**

Ray Mark Rinaldi is an arts writer at the Denver Post. He is a frequent contributor to this magazine.

“If public schools in America don't teach music anymore, then 15 years from now, where are our orchestras going to come from?”



Winners take all

Inside Arts congratulates winners of the 2014 APAP awards. We asked them to tell us more about their work and thoughts about the topics that fuel their passions - and for which we honor them at APAP|NYC.

Robert Lynch

My very first national arts management training came from APAP conferences in the mid-1970s. I needed that because my presenting passions were not usually very lucrative: prisons, senior centers, inner-city and rural communities, big, broad, all-embracing community festivals. At about the same time, I became passionate about advocacy. I learned in Massachusetts that if we could harness the energy and clout of artists, arts managers and arts lovers, we could indeed increase state government funding tenfold.

In the '80s and '90s, I learned

Robert Lynch
Executive Director
Americans for the Arts
Recipient:
Sidney R. Yates
Advocacy
Award

the necessity and challenges of ongoing collaboration, of the need for constant clarification against unfair, unfounded political attacks, of the need for case-making for

something as precious as the arts, which should need no defense. Undertaking advocacy efforts with and to Sidney Yates for some 13 years taught me the value of a compelling story and a signature performance in shaping an arts appropriation increase.

At home, I got to hear about

APAP's good works from my partner, Dianne Brace, who produced and directed the APAP annual conference for five years.

In the 21st century, I see more than ever the value of and need for the arts at every table, the value of bringing an arts voice to

every national endeavor and national forum, whether for the business community, elected leadership, philanthropy or social change.

Brad Learmonth
Director of
Programming
Patricia Cruz
Executive Director
Harlem Stage

Co-recipients:
William Dawson
Award for
Programmatic
Excellence

Brad Learmonth

When I stepped into this job nearly 26 years ago, it was by serendipity. Little did I

know how it would change and inform me.

I have had the great gift of watching thousands of schoolchildren over the years as they get that spark of discovery, which first ignited my passion.

I have had the honor of working with some of the great visionary artists on the planet, from established masters to emerging artists. Their vision is to transform through their work, to dig deep into the issues of the day, to inspire a more informed



and expansive humanity. I simply conjure one of their faces and their brilliant work, and I fully understand what compels me to do this work.

It has become a sacred calling to do whatever I can to create space for art as a vehicle for change in a world going through such a challenging and fundamental shift. I believe art can do this like nothing else. To witness that creative flow reverberating from artists through audiences can be pure joy. I am honored and humbled by the work and by each of the artists and colleagues I encounter and learn from. We think deeply. We create passionately. We work hard. And we have lots of fun. We dance! I wouldn't have it any other way.

Patricia Cruz

I have worked with Brad for 15 years at Harlem Stage. It has been my joy. We complement one another as we collaborate and get inspira-

tion from other dedicated members of our team. From our staff to our board, we are believers.

The realization of an artistic vision is a risky process, and over the years, it has been particularly difficult for artists of color who have been traditionally under-resourced. We have been able, and sometimes barely, to provide commissions, development support and a platform for the presentation of their work.

We bring community and an audience of witnesses who are open to being affected, challenged and ultimately transformed to think and see the world a little differently and hopefully to feel their own courage to act and participate in the creation of a more just society. I suppose we could be called activist fans.

Now we are breaking new ground, as we turn to producing new work. New frontiers await Brad and me, and our board and supporters. **||/▲**



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Rick Jones, Executive Director, Fitton Center for Creative Arts

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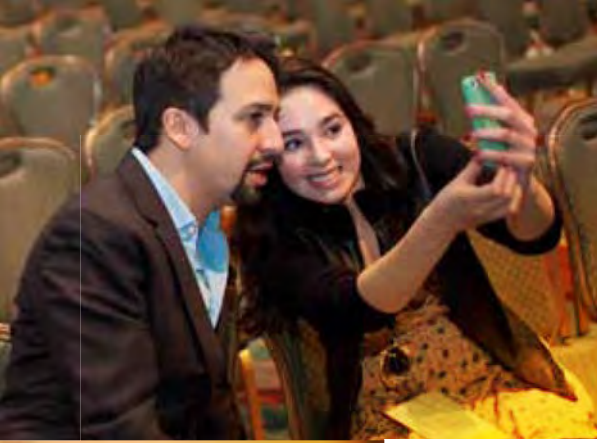
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Photo: Pam Tanowitz by Ian Douglas

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ADO
Who's SHINING
 at APAP|NYC?



OUR MEMBERS are the most important part of our organization and of our annual field-wide conference in January. They shine through the year in the work they do, but they also shine at APAP|NYC where old friends connect and new friends are made and the business of the performing arts ignites. How else do we shine? Find out in a special new one-hour programming event, Five Minutes to Shine, featuring

a lineup of arts leaders whose pathways to innovation, creativity and success are a model and an inspiration for everyone in the field. They each have five minutes to tell their story and spread the glow. We promise you'll catch a spark of their fire. Who's speaking? You have to show up to catch the star power for 5MTS, 10 a.m. Monday, January 13 at the Hilton Rendezvous Trianon.



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 BELCHER



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