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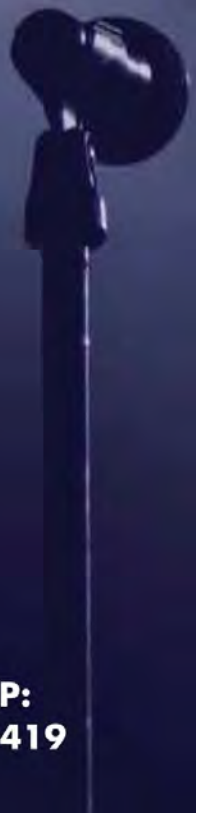
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PHOTO: Courtesy Angélique Kidjo

GARY FORTENGLIP

“Presenters make it possible for us to bring the beauty of this art form to the world.”

MISTY COPELAND
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DARIAL SNEED/HEIDI LATSKY DANCE

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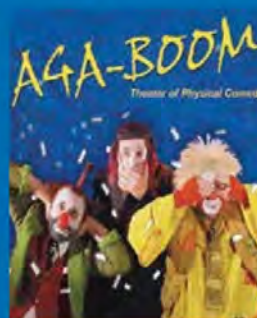
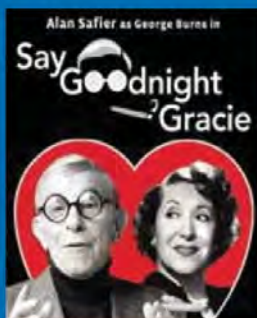
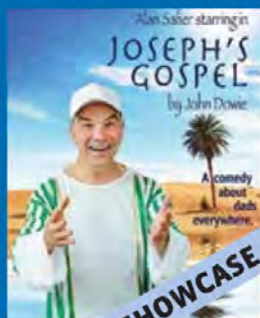
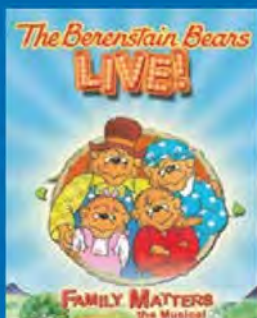
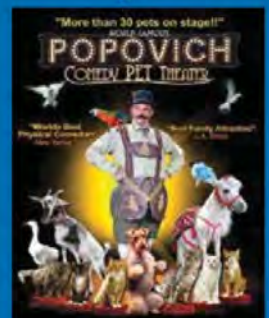
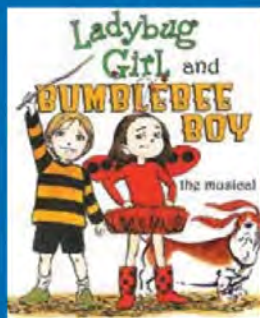
MARC BAMUTHI JOSEPH

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FROM THE PRESIDENT



FOR THOSE OF YOU READING THIS IN NEW YORK CITY AT APAP|NYC 2015, welcome to our annual conference. We are grateful that your voice is part of our five-day discussion and immersion in our professional world. We also hope you leave invigorated, refreshed and with an inspiring message to carry back to your home base. And if you're reading this in any other location, we know this issue of the magazine will give you a taste of the ideas, events and people at

APAP|NYC. We also invite you to look for video and other resources from the conference that will soon be available on our website.

Our theme this year is: together. And the time couldn't be more appropriate for this topic to be at the forefront of our conversations. During our think tank last year, we earmarked challenges facing contemporary society as a whole. You'll hear more about these challenges throughout the conference, but they are, broadly, in the following areas: demographics, globalization, economics, technology, community life and leadership.

The arts in general, and the presenting field in particular, must remain engaged with and deeply embedded in the extraordinary changes and challenges that confront contemporary American society. That engagement includes your work, your performing arts center, your artists and our field at large.

How will you rethink leadership in light of these considerations? How will you shape new relationships in your communities? How will you be uncompromising about diversity? And how will you garner the power of technology to be a positive force in your work? We hope the conference sets you on the path to considering and answering these questions. They are ones at the heart of our mission and programs at APAP.

In the end, it all comes back to the need for people to be with other people. That's why we attend the performing arts. It's at the core of what we do. It's why we come together every year at APAP|NYC. We are called to embrace the digital world as it evolves, particularly among artists. But seeing each other face to face will always remain the most direct and, we believe, the bravest choice.

The issues we face are shared with the rest of the world. The arts are not in a vacuum, as NEA Chairman Jane Chu says in this issue of *Inside Arts*. The idea of "together" reaches beyond our stages, studios, classrooms and boardrooms. It reaches into our society, our government, our international relationships, our communities and even our family lives. The staff and board of APAP join me in welcoming those of you at APAP|NYC and encouraging those who remain at their posts. Being together — face to face and virtually — is the first step in assuring that our goals and challenges — and good times — are both shared and emboldened.

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Mario Garcia Durham, PRESIDENT & CEO



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APAP is a national service and advocacy organization with nearly 1,600 members worldwide dedicated to bringing artists and audiences together. Leading the field, APAP works to effect change through professional development, resource sharing and civic engagement.

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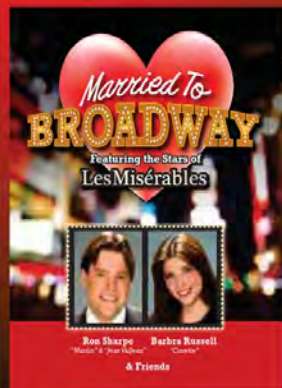
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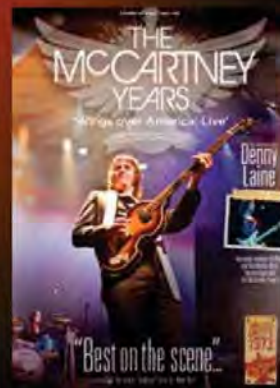
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VOICE

STEPPING UP

Linda Shelton serves as executive director of the Joyce Theater, an organization dedicated to supporting, enriching and promoting dance and choreography. She lives in New York City, known to many as the dance capital of the world. But she's often thought the only way she's going to see a performance by The Royal Ballet is to hop a plane to London.

"The Royal Ballet has performed in Kansas City and other cities in the United States, but they skipped over New York," Shelton says. "To me, that's just not right."

Large-scale dance performances often skip New York in their U.S. tours because there are



In September, the Joyce presented National Ballet of Canada's performance of *Alice's Adventures in Wonderland* at the Koch Theater.

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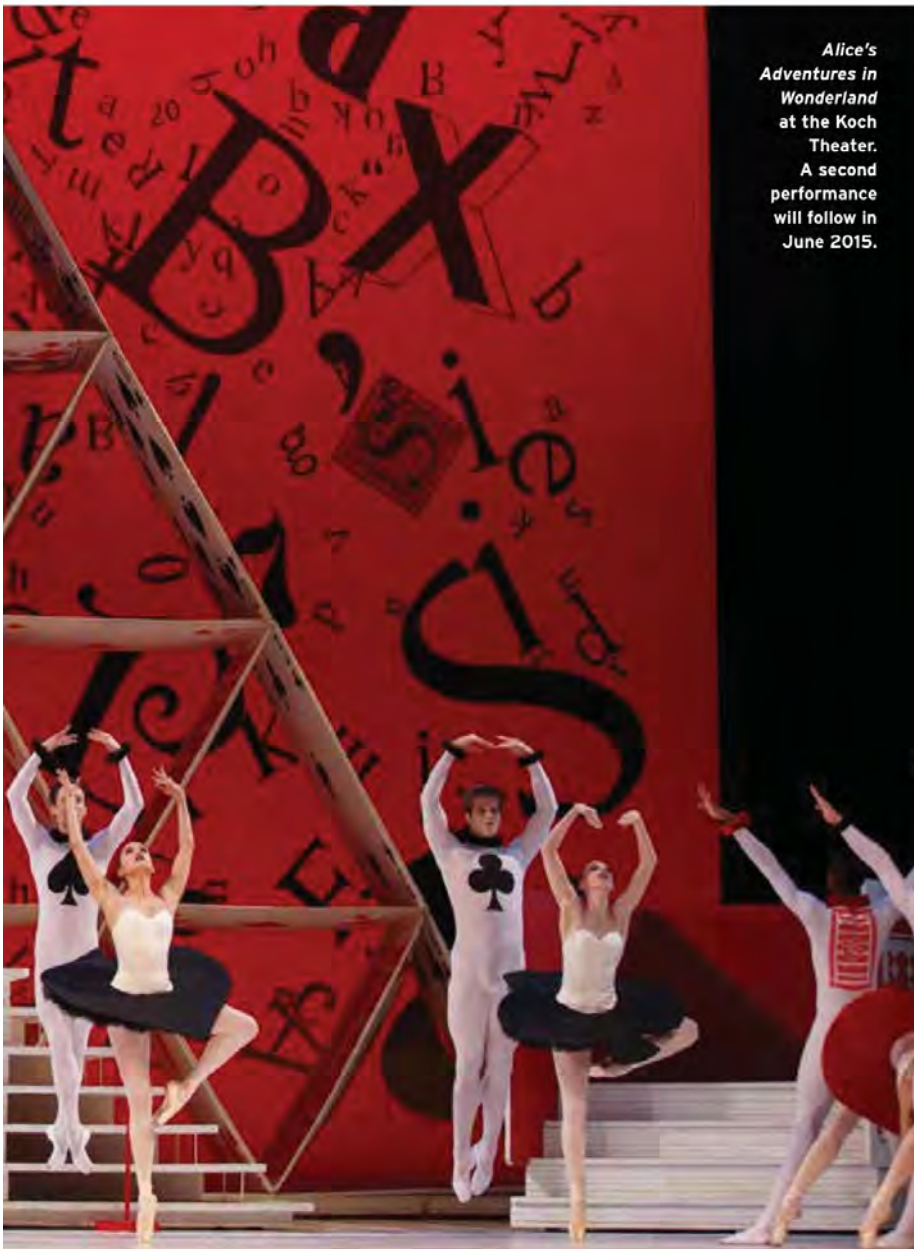
few venues that can accommodate the costumes and sprawling sets. But thanks to a \$350,000 grant from the Ford Foundation, Shelton and her colleagues at the Joyce are determined to change that. While the Joyce seats about 470 and has the capacity for

small to medium-size productions, the grant allows the Joyce to present two large-scale productions at Lincoln Center's David H. Koch Theater.

In September, the Joyce presented National Ballet of Canada's performance of *Alice's Adventures*

in Wonderland at the Koch Theater to great acclaim. A second performance, details of which had not been released at press time, will follow in June 2015.

"It was fantastic. People are still talking about how wonderful the



Alice's Adventures in Wonderland at the Koch Theater. A second performance will follow in June 2015.

COURTESY JOYCE THEATER

production was and what a great opportunity it was to see it in New York," Shelton says. "Usually, things come and go and you don't really hear about it again."

The performance, part of a three-year pilot program, is an

opportunity for the Joyce to expand its reach — and its audience.

"We're not expecting everyone who sees something at the David Koch to see something at the Joyce, but the numbers show that a good portion of them are coming to the Joyce," Shelton

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“We’ve seen past One-on-One grantees go on to assume key positions at major theaters, and we look forward to tracking the journeys of this exciting new round of emerging leaders.”



Dawn Williams



Jerry Tischleder

mentorships at TCG member theaters. Mentors will receive a \$5,000 honorarium.

“The opportunity for emerging leaders to work alongside established leaders over a sustained period of time is a powerful form of career development,” says Teresa Eyring, executive director of TCG. “We’ve seen past One-on-One grantees go on to assume

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Joanie Schultz

key positions at major theaters, and we look forward to tracking the journeys of this exciting new round of emerging leaders.”

Grant recipients include: Ryan Conarro, who will be mentored by Ping Chong + Company founder/ artistic director Ping Chong; Shana Cooper, who will be mentored by Woolly Mammoth Theatre Company artistic director Howard Shalwitz; Sara Kerastas, who will be mentored by Berkeley Repertory Theatre’s director of The Ground Floor and resident dramaturg Madeleine Oldham; Joanie Schultz, who will be

mentored by Victory Garden Theater artistic director Chay Yew; Jerry Tischleder, who will be mentored by Artists Repertory Theatre artistic director Damaso Rodriguez; and Dawn Monique Williams, who will be mentored by Oregon Shakespeare Festival artistic director Bill Rauch. Leadership U[niversity] awards grants in two initiatives: One-on-One for early-career leaders and Continuing Ed for mid-career and veteran professionals. Learn more about the recipients and the program here: tcg.org/grants/leadership/. **12**

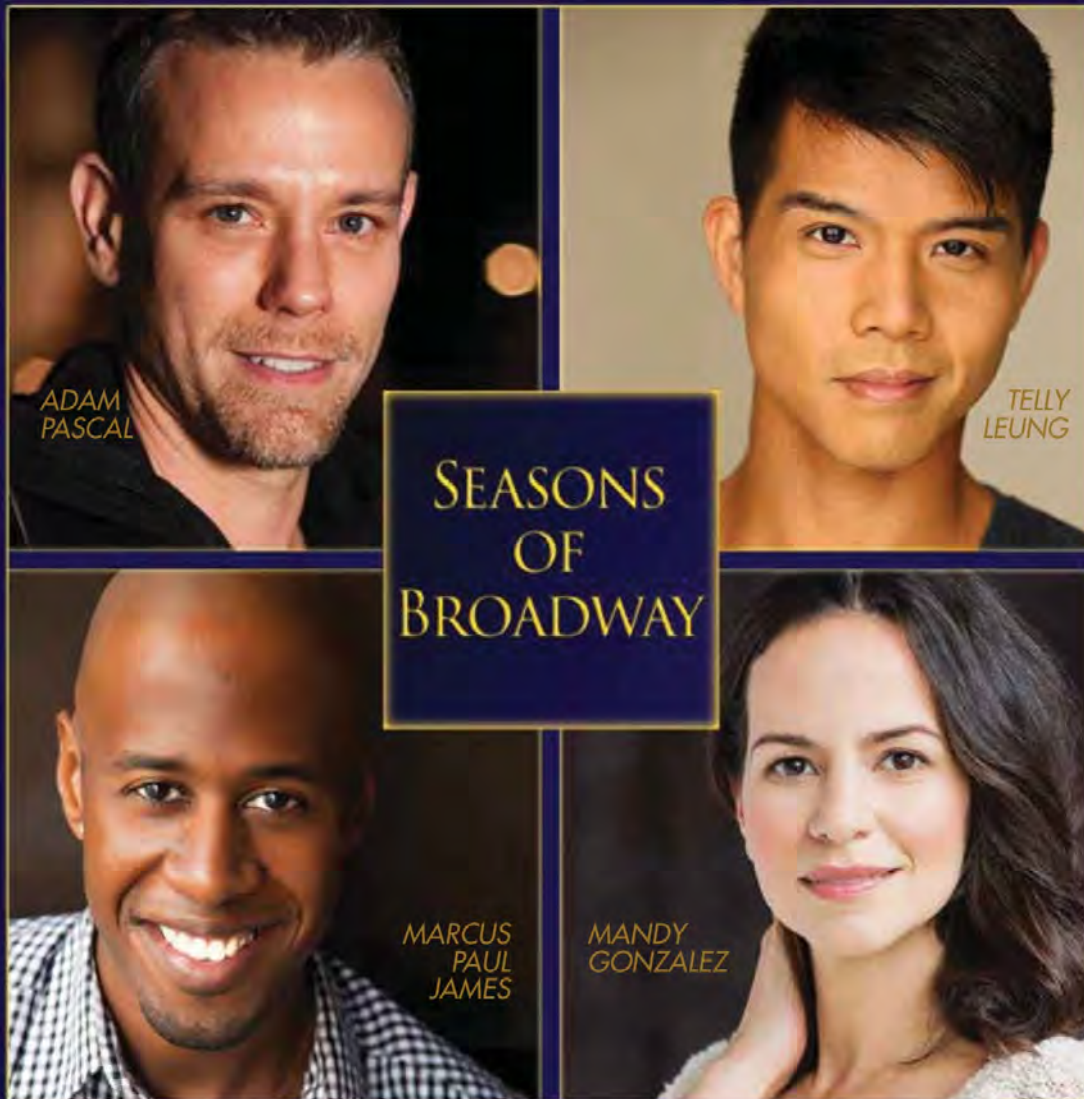
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VOICE

TransActions

Cheers to illusionist and APAP member **MIKE SUPER**, who made it to the semifinals of the NBC reality series *America's Got Talent* after being singled out by host Howie Mandel. This isn't Super's first time in the national spotlight. In 2007, he was voted America's top mentalist in NBC's *PHENOMENON* series.



Mike Super

JORDAN PEIMER has been named executive director of ArtPower! at the University of California, San Diego. He will work to build the organization's music, dance and film series and develop interactive programs. Peimer has extensive experience developing arts programs and curating performances in Southern California. He most recently served as vice president and director of public programs at the Skirball Cultural Center in Los Angeles, where he developed the Sunset Concert series and festivals such as Vival, an ongoing exploration of the intersection of Latin and Jewish life, and Zeitgeist, a festival exploring Jewish life in the new Europe. Peimer also has curated performances as co-artistic director of Santa Monica's Highway Performance Space, consulted for the J. Paul Getty Museum and coordinated the Los Angeles-based dance festival DanceWest.



Jordan Peimer

HOLLIS ASHBY has been appointed director of the Lafayette College Performance Series at the Williams Center for the Arts in Easton, Pennsylvania. She comes to Lafayette from Cal Performances, where she served as associate director from 1995 to 2012. Ashby previously held management positions at the San Francisco Symphony and American Conservatory Theater, in addition to maintaining an arts consultancy. She succeeds Ellis Finger, the founding director of the Lafayette College Performance Series, who retired in June. Under Finger's leadership, the series earned the Dawson Award for Programmatic Excellence from APAP in 2002, and the Presenter Award from the North American Performing Arts Managers and Agents association in 2005.



Hollis Ashby

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VOICE

KEVIN MARVIN has been named executive director of the Santa Barbara Chamber Orchestra. He comes to the orchestra from the Rocky Mountain Arts Association in Denver, where he served as the executive director and past board chair. He has more than two decades of executive and senior management experience in banking and nonprofit board and organization management. Marvin earned a B.A. degree in organizational communication with an emphasis in public relations and marketing from the University of Northern Colorado and is completing his master's degree in nonprofit management from Regis University.

OLIVER IONITA has been appointed director of development by Chicago Opera Theater. He brings more than two decades of experience in arts development to the position, most recently serving as senior director for development and external affairs at Northwestern University's

Bienen School of Music. He previously worked at New York's Jazz at Lincoln Center and the New York Philharmonic. He holds a bachelor of music degree in music performance from The Juilliard School and a master's degree in performing arts administration from New York University.

ELIZABETH KURILA has been appointed director of development for Long Beach Opera. She succeeds Andreas Mitisek. Kurila brings a background in entrepreneurship, senior development and marketing experience to the role. She previously served as director of development for the Nine Network of Public Media and the University of Missouri–St. Louis' College of Fine Arts and Communications. She has also held senior positions with Herman Miller, Kimball International, Xerox Corporation, and Suttle Mindlin. She is an active member of the Association of Fundraising Professionals.



Elizabeth Kurila

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GREGORY P. WEBER has been appointed managing director of Tulsa Opera. Weber has served as director of production for San Francisco Opera for the past four years, where he oversaw a \$20 million budget and worked with internationally acclaimed artists. He brings more than 28 years of experience as an arts manager and leader, during which time he has produced 18 world premieres. He previously served as managing director of Geva Theatre Center in Rochester, N.Y., where he produced the inaugural Rochester Theatre Fest, and technical director for Houston Grand Opera.


LIMON DANCE COMPANY

embarks on its 70th anniversary year with new representation: **ELSIE MANAGEMENT**. Laura Colby, director of Elsie Management (and APAP board member), and Juan Jose Escalante, executive director of Limon Dance Company, have announced extensive plans for the year, including a residency engagement and performance presented by the New Orleans Ballet Association in May 2015 and the two-week Limon International Dance Festival at the Joyce Theater in New York City in October 2015. The Elsie Management team includes artist representative Anna Amadei, who has been representing the company in the international market since 2010, and contract manager Katie Diamond.



Virginia's Signature Theatre has appointed **JOE CALARCO** to the new position of resident director/director of new works. He will oversee the development of new musicals and plays, direct one to two shows per season and continue his work with Signature in the Schools, the organization's education program. Over the last 16 years, Calarco has directed 14 productions at Signature Theatre, including the world premiere of *Njinsky's Last Dance*. His off-Broadway credits include the world premieres of *Boy* and *In Transit* (Drama Desk nomination for best director) at Primary Stages. He is co-artistic director of Breaking Bread Theatre. He served as resident playwright at Expanded Arts Inc. for two years and as resident director at Barrington Stage Company. He has been a Joseph Papp artist in residence at Second Stage and is a Drama League directing fellow. He is on the executive board of the Stage Directors and Choreographers Society.

Lincoln Center has extended the contract for **LOUIS LANGREE**, the Renee and Robert Belfer music director of the Mostly Mozart Festival and Orchestra, through 2017. Langree made his Mostly Mozart Festival debut with the festival orchestra in 1998 and was named music director in 2002. Under his musical leadership, the festival has received extensive critical acclaim, and the orchestra's summertime concerts have become an annual highlight for music lovers in New York City.

We're pleased to announce the following member name changes: The American Place Theatre is now **LITERATURE TO LIFE**; La Societe du Palais Montcalm is now **LE PALAIS MONTCALM-MAISON DE LA MUSIQUE**; Riverside Theatre is now **RIVERSIDE THEATRICALS, LLC**; SQUONK OPERA is now **SQUONK**; and Emery Music Works is now **JAMES EMERY MUSIC**. 

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VOICE

Follow Spot: HURRY UP, PLEASE

Popular pecha kucha forces artists to tell stories fast – and creatively.

BY KRISTEN ANDRESEN

The math may be simple — 6 minutes and 40 seconds x 5 artists + an audience of hundreds — but the result is anything but. With its lightning-fast pace and improvisational vibe, the pecha kucha session has become one of the most anticipated events of the APAP|NYC conference, and with good reason: The presentation — which has riffed on the original format since the first year — forces some of the most creative minds in the business to paint a big picture in a succinct story. To edit mercilessly. To distill passion to its purest form.

Their guides through the process are Scott Stoner, director of programs at APAP, and Alicia Anstead, editor of *Inside Arts* and co-producer at APAP|NYC. Over the course of several months, Stoner works on choosing the right presenters, and Anstead helps them shape ideas to move beyond promotion and lecture and into realm of storytelling. For APAP|NYC 2015, Stoner and Anstead

worked with artists to incorporate the conference theme of “together.”

“It’s like a little seven-minute performed film,” says Marc Bamuthi Joseph, a performance poet who presented when pecha kucha made its debut at APAP in 2012. This year, he returns in “the Ben Cameron role” as moderator. (Cameron, of Doris Duke Foundation, inaugurated the moderator role for APAP.) “Brevity forces us to dramaturg, to inform, analyze and present in a way that’s pithy. It’s also visually stimulating. It’s kind of a moving ethnography that’s up-tempo.”

Inside Arts caught up with the PK presenters — Marc Bamuthi Joseph; festival curator Mehmet Dede; actor and musician David Lutken, creator of the musical *Woody Sez*; Ahmad Sarmast, founder and director of the Afghanistan National Institute of Music; Inuit throat singer Tanya Tagaq; and dancer/choreographer Heidi Latsky — to find out how collaboration informs their work and why you won’t want to miss this year’s pecha kucha.

MARC BAMUTHI JOSEPH

HOW DOES COLLABORATION INFORM YOUR WORK?

I make events for collective learning through art-formed inquiry. Togetherness and progressing together is really what I seek to do. Even more than making theater, I seek to make togetherness.

WHAT’S THE MOST IMPORTANT THING YOU’VE LEARNED THIS YEAR?

I’ve learned about collaboration on an administrative level. It’s important to trust in the vision and to really access the greatest part of ourselves as we strive toward that collective vision. Even when it might seem individually counterintuitive, working toward a greater, shared goal only yields great results.



TANYA TAGAQ

YOUR MUSIC HAS A VERY PRIMAL ELEMENT. WHERE DO YOU "GO" IN YOUR HEAD DURING A PERFORMANCE?

I cut my head off and leave it behind! My neurotic brain does not belong in the presence of a performance. If I go into my head too much, I will worry about every little thing that could possibly happen. I start worrying about stupid things, and then I realize it's time to go home. It's time to go get out on the land.

HOW DOES COLLABORATION INFORM YOUR WORK?

I haven't ever told audiences this before because I didn't want them to be purposely projecting anything: It's a room full of people, and they're all looking at you. All that energy that comes out of them feels like it enters my body. It comes in around my lower torso, and then it's like I'm reverse digesting it. It'll go through my body and go through my chest and come out of my mouth. And I give that energy back to them, and it changes the color of their energy. So their energy changes, and then I eat that and spit it back to them. It's like this self-perpetuating thing. The audience's energy is what propels me to these places. And I need them to do it.

PHOTO: JEFFREY M. HARRIS



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MEHMET DEDE

HOW DOES COLLABORATION INFORM YOUR WORK?

Years ago before I started my own line of work, I went to a Hindu priest who, without knowing who I was or what I did, said that I will do some type of work that will "connect" people, and I never forgot that. Simply put, collaborations with other people have shaped up my work, really my life. My work in music is also informed by collaborations with other interest I have such as traveling and exploring, world cultures, creative writing, spirituality and new technologies.

WHAT'S THE MOST EXCITING THING GOING ON IN YOUR FIELD RIGHT NOW?

What's exciting 10 years ago can be and still is exciting to me, which is the ability and opportunity to present eclectic cultures from around the world in New York. Where else can you listen to – all under one roof – an avant-garde Serbian artist who specializes in choral work, a gypsy band from a tiny Romanian village with 50 homes, throat singers from the steps of Central Asia, an Inuk singer-songwriter from Canada and DJs from Nigeria, South Africa and Angola, where new forms of electronic music are played out? To me, this is very exciting and the reason why I do what I do today.

AHMAD SARMAST

WHAT DID YOU SEE IN YOUR COMMUNITY AND THROUGHOUT THE COUNTRY THAT INSPIRED YOU TO FOUND THE AFGHANISTAN NATIONAL INSTITUTE OF MUSIC?

My decision to establish a dedicated music school is based on an observation on the plight of musicians after years of war, discrimination against music and musicians and neglect of musical rights and musical life of the country. Also this decision was based on a strong belief in the power of music as a force in transforming the Afghan society, the lives of Afghan children and contributing to the healing of a traumatized nation like Afghanistan.

HOW DOES COLLABORATION INFORM YOUR WORK?

Together we can do everything. Together we can bring peace to Afghanistan. ANIM is the result of "together." A man supported by the government of Afghanistan and the international community established a music school in a condition where nothing was available and in a place and space where music was banned for many, many years. A generation has been brought up brainwashed with a negative attitude toward music by the darkest forces of our nation, the Taliban. The success of ANIM is the result of "togetherness" when a team of committed and dedicated music educators put their hands together to create opportunities for the Afghan kids and build bridges between Afghanistan and the international community.





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VOICE



HEIDI LATSKY

HOW HAS COLLABORATION INFORMED YOUR WORK?

I have always thrived on the collaborative process. I have found that it is through the sharing of ideas that magic happens whether it be with dancers, composers, managers, presenters and/or producers. It is the discovery through dialogue that I find most inspiring and when, so often, my own ideas solidify more clearly.

WHAT EXCITES YOU MOST ABOUT YOUR ART FORM IN THIS MOMENT OF YOUR CAREER?

It feels as if this is the time for physically integrated dance to be both recognized and to be mined and explored. There seems to be a shift happening, and I am thrilled to be a part of it and see where it goes and how my work evolves with it.



DAVID LUTKEN

WHY SHOULD PEOPLE NOT MISS YOUR PECHA KUCHA?

The best reason I can give is the man who is its subject: Woody Guthrie. In my opinion, he is an unmissable person. He has been described as many people as one of the greatest folk song writers in American history. He was living at just about the exact right time – he was active from about 1935 through the 1950s – and during that time an awful lot of things happened. I like to say he's an important guy because he hit the nail right on the head.

HOW DOES COLLABORATION INFORM YOUR WORK?

Almost all musical theater pieces are collaborations. For *Woody Sez*, 90 percent of the idea came from me putting together Woody Guthrie songs and writings, but because of what I wanted to do, I deliberately brought in collaborators to make this more interesting and more effective. It's a four-person show; the other three are brilliant musicians and performers and I chose them very carefully. I wrote very specifically for them. The last part of the equation was the director. I wanted someone who could be objective, and I knew he knew nothing about Woody Guthrie or this type of music. I wanted someone who was a completely blank slate. I tried hard to bring in not only the right people but varied people. **17.1**

Kristen Andresen is the assistant editor of this magazine and communications director at Providence College in Rhode Island. Aubrey Everett also contributed to this story.

JARROD SPECTOR

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BY RAY MARK RINALDI

OPENING ACT

The first plenary session of APAP|NYC 2015 features an all-star lineup in a discussion sure to launch a stellar conference experience.

THERE'S ALWAYS PRESSURE ON THE OPENING plenary at any annual conference. The session sets the tone for the entire event, and whoever stands on stage knows the whole crowd is paying close attention. There's no such thing as meeting fatigue on opening day.

That's why the opening plenary session at APAP|NYC 2015 is front-loaded with personality. It kick starts with a panel discussion during which dancer Misty Copeland, jazz musician Jason Moran and poet and playwright Lemon Andersen will tell what they've learned about the presenting business on stage and off. *NPR Presents* producer Indira Etwaroo will moderate.

Consider this your introduction.



Jason Moran

JASON MORAN

Jason Moran is a jazz musician and composer who draws inspiration from sources as diverse as Thelonious Monk and Robert Rauschenberg. He blends new and traditional styles to create a sound all his own, which he records on Blue Note Records, captures on film soundtracks and brings live to concert venues across the world. Since 2011, he has worked with the Kennedy Center, in Washington, D.C., where he is artistic director for jazz.

You are both an artist and a presenter. Whose side are you on?

I'm always on the artist's side. As a presenter, the biggest thing all of us are trying to figure out is how to get that person you are inviting into your space to do their very best work. That's such a difficult thing to figure out because every one of them is different.

Seriously though, jazz musicians are such flip-flopers. You're expected to play with other people, then do your own thing and steal the show. That must teach you about cooperation.

The great thing about our music is that it's all conversational. We rely on constant feedback from everyone on the bandstand. We know our ideas are not islands; they don't sit out there alone. That perspective is so important for us to understand.

You have many types of audiences: jazz fans, movie



Jason Moran

42 INSIDE ARTS CONFERENCE 2015

goers, fine arts people. Do you gear your performances to the crowd in front of you or just make your art purely and hope folks appreciate it on whatever level they can?

Each situation is different. The thing I've been most obsessed with lately is the context that the work is in, whether it's in a gallery or a jazz club in a basement or a concert hall or a big pop music festival in Finland. You have to find the language. If you go to a restaurant and they ask you to wear a coat and tie, that's a certain kind of restaurant, with a certain language. I want to understand that before I go in; what's the kind of sound I want to make? But now I also try to mix some of what should be in one place with what should be in another place and actually see if the things I thought could only work here could also work there. Venues are actually a lot more flexible than we presenters think.

There's so much news lately about war and politics and global warming. Do current events have an impact on your work?

They are a constant part of it. Most artists are extremely sensitive as it is. You're able to see as much destruction as you like, current destruction, historic destruction. You just type it in and watch it. Artists and musicians and choreographers and writers, they are able to figure out that balance of reflecting everything that's happening today through their work. Whether they want to be heavy-handed or not, they have the freedom to put that in the conversation. It's important for presenters to take a real temperature of what our environments are. What's really happening in the city, what do people want to hear? How can we be a part of the conversation for everyone rather than the conversation for only a few people?

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What's important for presenters to understand about artists?

The artist shows up very vulnerable every time; every performance is a tricky dance with death. It really is. I think great venues are able to figure out a balance where artists understand what they're heading into, and the presenter understands where the artist is coming from.

LEMON ANDERSEN

Lemon Andersen is a poet, playwright and actor known for his energetic, street-based performances and his famous TED talk titled "Please Don't Take My Air Jordans". His spoken-word performances are often biographical, mining his youth in a depressed, Puerto Rican, Brooklyn neighborhood ravaged by drugs and crime, as well as his own time in and out of jail. Lately, he's been writing for TV, too.

How do you classify your art?

I'm part of a tradition in the theater, which is poetry. Before we were called playwrights, we were called poets. I'm just following in that tradition where the language of the story I tell is told in a poetic nature, a strong poetic nature, according to the imagination of the playwright. I never felt like I was doing anything new. People reacted like it was fresh, but I was doing what the Greeks were doing. I was doing what August Wilson was doing. I'm just tilting the language a little bit in my characters and my stories so that it has rhythm and pace.

You are a guy who has made his way inside the system and outside the system. Which is better?

I've basically built a formula so I can afford to write plays. Playwriting, to me, is so personal. I can be scarred, and I can entertain with those scars. My life allows me to write those kinds of plays, and I don't have to chase



Lemon Andersen

down grants. I don't have the talent to write a grant. I never went to school. I just knew I wanted to write plays. When I do TV or brand design, it allows me to buy time so that I can write plays.

When you write poetry and plays, who are you writing it for?

Definitely for the kind of crowd that I hang out with on Sundays and watch football with. I thrive on that circle of people, my guys who work in corporate America, nine-to-five guys, whether they're Latino or whatever. It doesn't really matter 'cause they're, like, third generation American Latinos. I like their world. I think they have dynamic, strong dramas in their world. We're all attracted to drama because TV is so great right now; we're all bingeing, which helps me keep their attention. I can take advantage of that, and I want them to have a dramatist in their generation. I can come in and put on these kinds of plays and my homey, who might be a Mexican

gang member, might be like: "I love it." That's my job right there.

Do current events have an impact on your art? Do you feel like you have to respond to the news?

I don't think so because here's the thing: I kind of like to play it more local. I can go to a corner bodega in New York and sit and watch it, and I can do so much with that story right there. I'll start there and start going backwards and find all the politics I need from the project. I don't read the *New York Times*. At the same time, I'm doing all the research I need. I'm doing everything I have to do in order to make sure that the dramaturgical side is accurate

One last question, particular to APAP. You perform at a lot of theaters and these are the folks that enable that. Is there anything you think they should understand better about performers?

This is the only real art form that allows people to tap out. It really allows you

JOSEPH MORAN

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Misty Copeland

to physically remove yourself from technology, and there's Zen in that, right? So, we all need to protect the only art form that allows, that demands, someone do that. These theaters need to come in and say: "Hey, you're really raw but I have the patience for you." You have to have the patience to want to develop this with us.

MISTY COPELAND

Misty Copeland began dancing at 13. By 15, the Missouri native was winning awards. Copeland joined

the American Ballet Theater Studio Company in September 2000, and joined American Ballet Theatre as a member of the corps de ballet in April 2001 and, in 2007, made history by becoming the company's second African American female soloist and first in two decades. The awards keep coming: In 2014, Under Armour launched Copeland as one of the faces of its I Will What I Want campaign, and President Obama appointed her to the President's Council on Fitness, Sports and Nutrition.

This year's conference is built around a theme of "Together." Give us some advice on collaboration.

In the performing arts world, collaboration is a huge part of what we do. We as dancers are collaborating not only with our partners and fellow dancers around us to create a cohesive look but also collaborating with the music, musicians, conductor, choreographer as well as the costume designers, lighting directors and set designers. It's bringing together a team to create an experience. A production!

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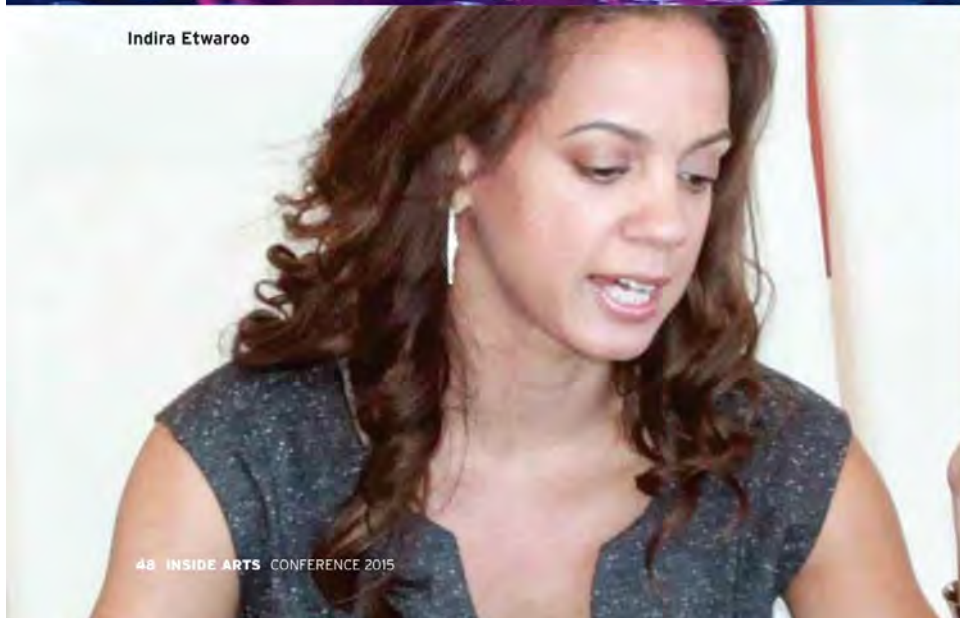
AnneMarie Martins
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sroartists.com



Misty Copeland



Indira Etwaroo

48 INSIDE ARTS CONFERENCE 2015

How do presenters enable you, and what would you like them to know about artists?

Presenters make it possible for us to bring the beauty of this art form to the world. Because of the tremendous work that the presenters do, the belief that they have in us, I've had an opportunity to dance on stages on nearly every continent with American Ballet Theatre and for dance festivals. I'd like for presenters to know that we artists appreciate their efforts, for opening so many doors to us.

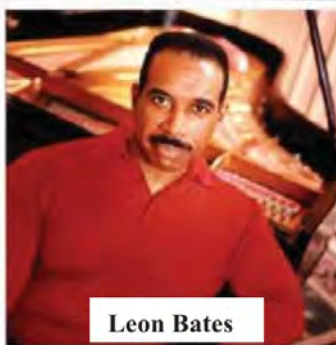
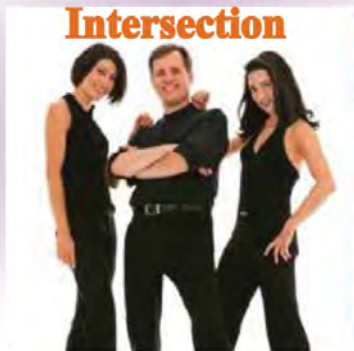
INDIRA ETWAROO

Indira Etwaroo, the executive producer and director of *NPR Presents*, will be the moderator for the opening plenary session at APAP|NYC 2015. Etwaroo is the founding executive producer of the Jerome L. Greene Performance Space, which hosts live broadcasts and tapings of WNYC's radio shows. The center's mission is to galvanize conversations around local and international life, arts and politics in a transparent space between street and studio. Etwaroo produced the American Broadcast Premiere of *Their Eyes Were Watching God: A Radio Drama* to honor the 75th Anniversary of Zora Neale Hurston's book, and, previously, she developed and oversaw education and humanities' programming at the Brooklyn Academy of Music. Her doctoral degree focused on cultural studies and dance; her master's degree focused on education; and her undergraduate degree is in classical flute performance. **IFA**

Ray Mark Rinaldi is the fine arts reporter at *The Denver Post* and is a frequent contributor to *Inside Arts*.

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JUST GO TO THE YPCA!

The classical stars of the future shine during an APAP-produced showcase. We asked them what they do when they aren't playing music.

COMPILED BY LAURA BENSON

M meet the 2015 members of the Young Performance Career Advancement Program. Under the direction of Angela Beeching, the musicians — some of the hottest classical musicians — will spend APAP|NYC 2015 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. The concert takes place 6 p.m. Monday, January 12 at Weill Recital Hall in Carnegie Hall. Tickets, which are free, are available at the door.

50 INSIDE ARTS CONFERENCE 2015





Jacob Shaw

Cellist Jacob Shaw has performed in Europe, U.S.A. and Asia, establishing himself as a prominent young Scandinavian soloist. As "music ambassador" for Dulwich College, Shaw is dedicated to helping and promoting young talent and the next generation in his own field. He has worked with composers such as Phillipe Hersant, Alexandre Benéteau, Philip Henderson, Giovanni Bonato and Sofia Gubaidulina, who invited him to her 80th birthday celebration concert series performing her works. With his musical family, Shaw founded the Festival International de Musique de Chambre en Charente in 2009 in southwest France.

FUN FACT: When I am not playing or rehearsing classical music, I love to play and improvise all types of music – from electronic together with live mixed electronics. During tours, you can always find me after concerts in folk music bars learning new tunes from the local artists and teaching them some from my country, too, or improvising with friends late into the night.

PLAYLIST: Robbie Williams *Complete Discography*, *The Essential Tallis Scholars*, *Story Music* by Teitur.

NON-CLASSICAL TASTE: Teitur, a wonderful faeroese musician and singer/songwriter. Everyone needs to discover this guy either live or recorded. He has the most beautiful voice matched with such an individual spark in his songs, often drawing influence from folk music. He is a truly humble guy, and many musicians such as Nico Muhly or Michaela Petri have collaborated with him. In short, once you get to know his music you will be hooked for life.

AUDIENCE TIP: Too many musicians try too hard to play a "show" for an audience, try too hard to be different, try too hard simply to impress others. Yes, we must entertain up to a point, but for me that is not the pure reason for being onstage. I play for the music: Being onstage is such a joy because I have the chance to share all the emotions of the music with others, whether that be love, joy, pain, happiness. These pure and humble emotions are enough to touch an audience.



Donald Sinta Quartet

Dan Graser (soprano sax), Zach Stern (alto sax), Joe Girard (tenor sax) and Danny Hawthorne-Foss (baritone sax) have worked the competition circuit, making history by being the first sax quartet ever to win first prize in the Concert Artists Guild International Competition in New York City. The group also received the Alice Coleman Grand Prize at the 2013 Coleman International Competition in LA, and first prize at the North American Alliance Saxophone Quartet Competition in Arizona. Committed to community engagement and education, DSQ initiated the annual National Saxophone Quartet Composition Competition for new music from student composers.



FUN FACT: DSQ members all studied at the University of Michigan for two degrees but come from all across the country: New York, Texas, Michigan and California. The group actually formed by audition to be the featured concerto group on for the 2011 Michigan Symphony Band tour to China and decided to remain together following the tour. All DSQ performances including new music, transcriptions and concerti are entirely memorized.

PLAYLIST: Dan Graser: Guarneri Quartet performing Grieg and Sibelius, Leonard Bernstein with Chicago Symphony performing Shostakovich's Leningrad Symphony, Luciano Berio's *Ekphrasis (Continuo II)* performed by Peter Eotvos and the Göteborgs Symfoniker.

Joe Girard: London Symphony Orchestra Beethoven Cycle, Claude Delangle and *The Russian Saxophone*, Snarky Puppy - *Family Dinner* Volume One.

Zach Stern: saxophonist Julien Petit, cellist Béatrice Reibel, and Klezmer group Trio Klezele album *Mosaïque*; Emerson, Lake & Palmer album *Trilogy*; Martin Fröst playing Nielsen and Aho Clarinet Concertos.

Daniel Hawthorne-Foss: Habanera Saxophone Quartet playing Grieg, Glazunov and Dvorak; Emerson Quartet playing the Janacek string quartets; Radiohead's *OK Computer*.

NON-CLASSICAL

TASTE: DG: Tie between jazz saxophonist Michael Brecker and jazz guitarist Pat Metheny
JG: Zac Brown Band
ZS: Jazz pianist Oscar Peterson
DHF: Bela Fleck

AUDIENCE TIP: During our performances, we want audiences to hear the highest level chamber music, be it familiar material heard in a new way or totally new music which they haven't yet experienced, from a new and lasting voice in the chamber music world.

Xavier Foley (Sphinx Participant)

Bassist Xavier Foley is the First Place Laureate of the 2014 Annual Sphinx Competition. From Marietta Georgia, Foley has garnered many national and Sphinx awards and appeared on NPR's *From the Top* hosted by Christopher O'Riley. Foley plays music for a variety of audiences including retirement homes, churches, concert venues and homeless shelters. In 2010, he performed with the Sphinx virtuoso tour at Carnegie Hall, where he also was principle bassist of New York String Seminar Orchestra under the baton of Jaime Laredo in December 2013. Foley is not only a performer, but a composer as well. He studies composition with Dr. Eric Sessler and Edgar Meyer at the Curtis Institute of Music.

FUN FACT: I am a fighter jet enthusiast. I love learning about military jets and what key roles they served in past battles.

PLAYLIST: Star Craft OST (video game soundtrack), Edgar Meyer (double bassist), Emad Ram (Iranian flutist/composer).

NON-CLASSICAL TASTE: Michael Jackson! Every one of his songs is powerful and full of life.

AUDIENCE TIP: Use the music to envision an exotic place.

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Art of Time Ensemble-
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Danú- *A Christmas Gathering*
ETHEL's *Documerica*
ETHEL/Robert Mirabal-
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Hot Club of San Francisco-
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Christopher O'Riley-
Shuffle. Play.Listen.
Turtle Island Quartet/Cyrus
Chestnut- *Jelly, Rags, & Monk**
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PROGRAMS FOR
YOUNG AUDIENCES
& FAMILIES

The Cashore Marionettes-
Simple Gifts
Garry Krinsky-
Toying with Science
Mad River Theater Works-
John Henry-Wings of
Courage-Walk On:
The Story of Rosa Parks
Michael Cooper-
Masked Marvels and Wondertales
Red Grammer

Cyrus Chestnut appears in collaboration
with AMI Artists. Pablo Ziegler appears in
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MUSIC • DANCE • THEATER
SPECIAL PROJECTS & COLLABORATIONS



SHUFFLE Concert

SHUFFLE Concert members Ariadne Greif (soprano), Jessical Pearlman (oboe), Hassan Anderson (oboe), Linor Katz (cello), Sofia Nowick (cello), Brook Speltz (cello), Moran Katz (clarinet), Eliran Avni (piano), Francisco Fullana (violin), Brendan Speltz (violin) and Siwoo Kim (violin) mix it up every night like an iPod on "shuffle." The audience chooses what pieces will be performed from a playlist of baroque, classical, romantic, jazz, pop and Broadway. Neither the audience nor the performers knows which works will be requested each night and therefore the musicians maintain an extensive menu of more than 40 musical works derived from 14 styles.

Brendan Speltz

FUN FACT: I wanted to be a baseball player growing up until I discovered string quartets at the age of 14.

PLAYLIST: I listen to a lot of rap. Right now I have Kanye West, J-Dilla, and Bartok's fifth string quartet at the top of my playlist.

NON-CLASSICAL TASTE: A tie between 2Pac, John Coltrane and Pink Floyd.

AUDIENCE TIP: I want audiences, above all else, to connect to the emotional meaning of whatever work we're performing.

Eliran Avni

FUN FACT: We gamble back stage on what people are going to choose. I lost a lot of money already. Moran usually wins.

PLAYLIST: Mahler 6, City Life (Reich), Nino Rota 8 1/2, Shostakovich Jazz Suite, Bartok's *Mikrokosmos* (140-158), Frank Zappa *Peaches en Regalia*

NON-CLASSICAL TASTE: That's like asking which dessert you like best. All of them? Ella, Billy, Duke, Ellis Regina, Astrid Gilberto, Gal Costa, Edith Piaf, Israeli singers, Matti Kaspi, anything by Sasha Argov and Yoni Rechter, Caetano Veloso, Pretenders, Regina Spektor. I'll stop now.

AUDIENCE TIP: I don't want them to do anything. I want them to relax, smile, daydream, enjoy and maybe, just maybe think about googling the composer when they go home.

Moran Katz

FUN FACT: We are very silly on and off stage. Very. But when we are serious in rehearsals, oh boy, we are serious.

PLAYLIST: The jazz tune *Easy Living* has been on my playlist and my mind.

NON-CLASSICAL TASTE: Esperanza Spalding, Diane Reeves and Chris Thile.

AUDIENCE TIP: When I/we play, I want people to be listening/ watching for the interaction between the us, the spontaneity, the different types of expression in different pieces/genres, and in general, how much joy music brings us!

Ariadne Greif

FUN FACT: I eat more than anyone else in the group, by a factor of two. More interesting fact: SHUFFLE both eats together and rehearses more than any other group I have ever seen.

PLAYLIST: I'm singing a Beethoven 9 tonight, so I listened to a lot of different performances of that this week, and I'm desperately looking forward to Barbara Hannigan's new Lulu DVD!

NON-CLASSICAL TASTE: Jessie Lanza! Bjork! And especially Michael Jackson! I have the complete recordings of Billie Holiday on Verve and Columbia, and I listen to those all the time! But as non-classical music goes, I am the oblivious one in the group. I was raised in a classical music bubble.

AUDIENCE TIP: I definitely think our musical interaction with each other is unique and wonderful. We rehearse so much, and during our rehearsal cycles we fight so much – about articulation, intonation, musical gestures – much more than I have experienced with any other ensemble. At restaurants, musicians introduce themselves, saying they couldn't help but hear us yelling about music. But by the time we are ready for a concert, we are the best of friends again, and much better off artistically for it all. I think the way we communicate musically is really special.

Hassan Anderson

FUN FACT: When there is food backstage sometimes the ensemble will talk and eat until about 10 minutes before the concert starts, and then everyone begin to scramble in a panic to get their clothing on.

FUN FACTS: Someone is always in the bathroom when it's time to go on stage. I'm always annoyed that no one is as nervous as I am before a concert, and Ari in particular is the worse offender. She is so calm you'd think she just left yoga class. Brendan is jealous of my looks. Eliran often calls us kindergartners.

PLAYLIST: Drake: *Started from the Bottom*. Julie London: *Go Slow* from the album *Music and Martinis For Lovers Only* (So Me!!). Renee Fleming: R. Strauss *Capriccio*.

NON-CLASSICAL TASTE: The song I want sung at my wedding is *You and I* by Stevie Wonder

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Jay Campbell

Cellist Jay Campbell made his debut with the New York Philharmonic performing the music of Tan Dun. He has collaborated with an array of artists including Elliott Carter, Pierre Boulez, Magnus Lindberg, John Adams, Radiohead and Einstürzende Neubauten, and has premiered nearly 100 works to date, including concertos by Chris Rogerson and David Lang. Campbell began playing the cello at age 8 at the Crowden School in Berkeley, California and studied with Fred Sherry.

FUN FACT: I love skydiving.

PLAYLIST: Stefan Jackiw and Max Levinson playing the Brahms violin sonatas, Pere Ubu, Ensemble Organum's incredible recording of *Machaut's Messe de Notre Dame* have been getting a good amount of repeats these days.

NON-CLASSICAL TASTE: John Zorn has been a huge mentor and influence for me. Eric Dolphy's intensity is really inspiring, too. Pretty much anyone with 200 percent dedication to whatever they're doing, and goes for it as if nothing else matters in that time. Death metal bands are always great at that.

AUDIENCE TIP: I hope people listen more to the pieces than to me. I think the cult of the performer -- the elevation of the player over the composer -- has done some harm to classical music, unfortunately. **IT!**

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DAY in the LIFE

BY HILLARY CASAVANT

The art leaders of tomorrow

The millennial generation of art professionals may be young in years, but already it has gleaned decades of knowledge from mentors, colleagues and experiences. Spring Karlo, Ethan Riley, Ichun Yeh, Jorge Casco, Christina Strittmater, Molly Clark and Julia Torgovitskaya use passion for the arts to generate innovative ideas and creative solutions in their workspace. For these bright young pros, a career in the arts means far more than a weekly paycheck.

“The performing arts have shown me what it means to feel deeply,” says Torgovitskaya, CEO and principal manager of Cadenza Artists. “We are always talking about this ‘business’ and money, ticket sales, commissions and deals. But at the end of the day, the performing arts are about creating an environment in which people can feel, be moved, have epiphanies, reminisce, process their crazy lives and experience wonder that inspires them to do their own best work in the world. Sometimes I might have a long week of problems to contend with, and I start to feel that I’m losing myself in them; and then I have an amazing experience with the live arts and it reawakens me to what all of this is really about. There’s nothing else that can have that impact.”

These seven up-and-coming innovators took us for a tour inside their workdays. Along the way they shared inspirations, aspirations and advice wise beyond their years.



**Best
advice**

“Position
yourself
next to
greatness.”

Spring Karlo

MARKETING DIRECTOR AND SALES ASSOCIATE, HOLDEN & ARTS ASSOCIATES | Austin, Texas

Since joining the team at Holden & Arts Associates, Karlo has helped bring educational and children's theater to stages across North America. She says a number of mentors and collaborators have been instrumental in her career, and her time at Redmoon Theater in Chicago was especially transformative. It was there she learned "the level of hard work and passion required to be a successful arts professional."

Workspace: "Organized, bright and cheerful. On my desk, I have lots of Post-it notes and a small sculpture from Redmoon Theater. On the walls, I have various postcards and fliers from shows and artworks that inspire me, this year's roster brochure and a giant map of the U.S. above my desk."

First move: "Open the window curtains for some natural light, turn on my email and update my day's to-do list."

Sounds: "The birds outside my window, the hum of my coworkers' conversations, songs from our companies' shows and occasionally some Beyoncé for a quick afternoon pick-me-up."

Time saver: "I am a habitual note taker. It sounds counter-intuitive as a time-saver because you have to pause and capture the details. But as a booking agent, I have so many conversations happening at once that I think it ultimately saves time and frustration. Later on I'm not second-guessing my memories of conversations/exchanges and can pick up an ongoing situation more easily."

Best advice
"It's all about relationships, but don't take it personally."

Biggest challenge: "I have a hard time remembering to stop and take my lunch as an actual break in the day."

Favorite moment: "I love when a conversation has a certain spark or feeling of breakthrough to it – whether it's because we've found the right show for our presenter's vision and venue, or we've just had a mutual meeting of the minds and understand each other better. Feeling the puzzle pieces of a tour come together after the long booking process feels really satisfying, but even more so when there's a genuine connection to the work and to each other."

On performing arts: "The theater has always been, for me, a place of exploration, expression and dynamic storytelling. I have learned so much about myself and the world through the performing arts – as an audience member, writer, performer, co-creator, administrator, producer and now booking agent. The communities and people I've connected with through these experiences have provided me with deep personal growth and meaningful relationships."

Ethan Riley

CONFERENCE AND DIGITAL MARKETING COORDINATOR, COLUMBIA ARTISTS MANAGEMENT, INC. | New York City

Each day Riley uses social media to share his passion for the arts and create buzz for CAMI's diverse lineup of artists. Over the next decade, he hopes to continue his growth within the market of artistic planning and administration. "The goal is to play a significant role in developing and sustaining a community's artistic culture," he says.

Workspace: "My desk is riddled with Post-it notes, to-do lists, unfinished cups of coffee and my Michael Scott bobble head."

Tunes: "I listen to all kinds of music including classical, jazz, rock, folk, pop, hip-hop, R&B, ragtime, French swing and electronic. I also enjoy listening to Ted Talks, lectures and interviews – anything that is relevant to the music and entertainment industry."

First move: "I immediately browse through Facebook and Twitter to see what's trending so far in the industry world."

Biggest challenge: "Distractions. BuzzFeed may be my arch nemesis these days."

Favorite part of day: "Having access to data and analytic research for our website traffic, social media pages and email marketing has to be one of the most fascinating aspects to my job."

After work: "I will frequently meander in Central Park and watch a league softball game."

Key mentor: "Dr. Tony Payne, the general manager of Wheaton College's Artist Series (Illinois), was an influential figure who taught me the importance of integrity and character in this industry."



CONFERENCE 2015 INSIDE ARTS 61



First move

"Espresso (times two) then turn on my music and review my list from the day before to make sure I'm starting with a clean slate."

Christina Strittmater

BOOKING AGENT.
MYRIAD ARTISTS |
Carrboro, North Carolina

Although a fresh face in the world of art presenters, Strittmater is well on her way to a successful career in the industry. She has already gleaned valuable advice from other agents, including Myriad Artists owner Trish Galfano. "For everything you hear about it being a dog-eat-dog industry, I've found that people have been surprisingly candid and willing to share advice if you just ask for it," Strittmater says.

Workspace: "We each have our own desk space with two computer monitors, standard office supplies and whatever else we want. I have a few cactuses."

Tunes: "Nine times out of 10 it's instrumental or foreign. I find lyrics distracting while I'm writing emails and making phone calls."

Time saver: "Make lists, keep a good calendar, delegate and communicate effectively with colleagues. Having a good team and a well-organized workflow makes a world of difference for me."

Indispensable app: "We commissioned a custom web application – Intrasekt – that coordinates our calendar, website content, contracting system, emails and records. All in one place. Automatically sorts and files everything by contact so it's super easy to find. Miraculous."

Biggest challenge: "Drawing a line at the end of the day. There's always work to do, and I'm still trying to learn to unplug and leave work at work. Most of the time there's no need to be answering emails in the middle of the night."



**Best
advice**
"Be kind. Do
good. Have
fun."

Ichun Yeh

VICE PRESIDENT
AND DIRECTOR OF
BOOKING,
SOZO ARTISTS |
New York City

Yeh is no stranger to the stage. After moving to the U.S. from Taipei, she received her master's degree and artist diploma in violin performance from Yale School of Music. Since then she has taken her passion to the world of artist management. Yeh is now the cornerstone of an up-and-coming international boutique agency where she advocates for young performing artists across the globe.

Workspace: "An espresso-colored desk with my laptop on it, and about a dozen Post-its scattered around. It feels great when you finish one task and throw the Post-it in the trash can."

Sounds: "Dead silence actually. Growing up as a musician, I get distracted by the music easily."

Time saver: Schedule yourself well. I tend to block a chunk of time to tackle certain tasks. For example if I have meetings or phone calls, I schedule them back to back in a way that I don't waste any time in between."

Indispensable app: "WhatsApp. I use it to keep in touch with friends and family here and abroad. It's also the official tool for internal communication at Sozo Artists."

After work: "A glass of wine relaxes me like no other. Ice cream serves the purpose sometimes. So does yoga."

Key mentor: "Harold Norris. This man taught me so many things about the field, if not everything."



Left to right top row:
Canarus Leon, Jeffery
Louis, Adam Quiroz, Jorge
Casco, Rennie Harris,
Kenny Louis, MPrince
Williams, Don Lee Rivera
Bottom row: Chris Cortez
and Timothy Peña



Chris Cortez and Jorge Casco

64 INSIDE ARTS CONFERENCE 2015

**Best
advice**
"Always be a
student."

Jorge Casco

EXECUTIVE DIRECTOR,
FLY DANCE COMPANY |
Houston, Texas

With its crew of seven under-30 break dancers, FLY Dance Company has shaken up the performance scene for the past 15 years. FLY dancers also help mentor youth in their hometown through the "Houston Healthy Hip Hop" enrichment program. Casco says the performing arts industry helped the crew turn their passion into a career.

First move: "We start with talking about the day's objectives, any areas that require special attention, marketing, upcoming and pending projects, rehearsal schedules."

Tunes: "Multiple genres are accounted for, from Miles Davis to Mozart."

Time saver: "Division of labor. It helps us organize in the most efficient way and develops a great sense of ownership within the company."

Indispensable gadgets: "Our phones have the lion's share of communicating with each other and clients. GoPro cameras have been helpful in documenting shows and rehearsals."

Biggest challenge: "The hardest challenge for us is accepting that there is a capacity you can reach before the quality of work suffers. That trade-off can be frustrating at times especially when you're surrounded by motivated high achievers."

Favorite moment: "Nothing creates a more conducive environment than positive energy coming from a group dedicated to their craft and sharing the same core values. We engage that dynamic multiple times a day. We grow stronger."

After work: "We unwind through upkeep. Lots of stretching and myofascial release exercises. Good food before, during and after."

Key mentor: "In the arts and life our mentor, friend and artistic director for years, Kathy Wood. She instilled in us the professionalism and work ethic we have today. Because of her we strive to be better every day. I also have to say my mother. Losing her to cancer in 2006 was the hardest thing I ever went through."

TELLY LEUNG

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Best advice

"You have the power to change your internal narrative, as it relates to work or personal issues. I have been able to ease lots of anxiety by just flipping the script I was giving myself."

Molly Clark

ASSOCIATE DIRECTOR
OF ARTISTIC PLANNING
& EDUCATION,
ARTPOWER! AT UC
SAN DIEGO |
La Jolla, California

Playing the cello had a therapeutic effect on Clark's life and led her to a rewarding career in performing arts administration. She currently works as a liaison between artists and her local community. "I feel so fortunate to now be able to expose others to those sorts of performing arts experiences that have had such an impact on how I live and make meaning of my life," she says.

Workspace: "In my office I have a chalkboard wall to doodle on and the rest of the walls are covered in posters of past ArtPower! artists. It definitely has an artsy, funky feel to it."

Time saver: "If I am working on a big project I turn off the ringer on my phone and silence my email "dings" so I can focus fully on the task at hand."

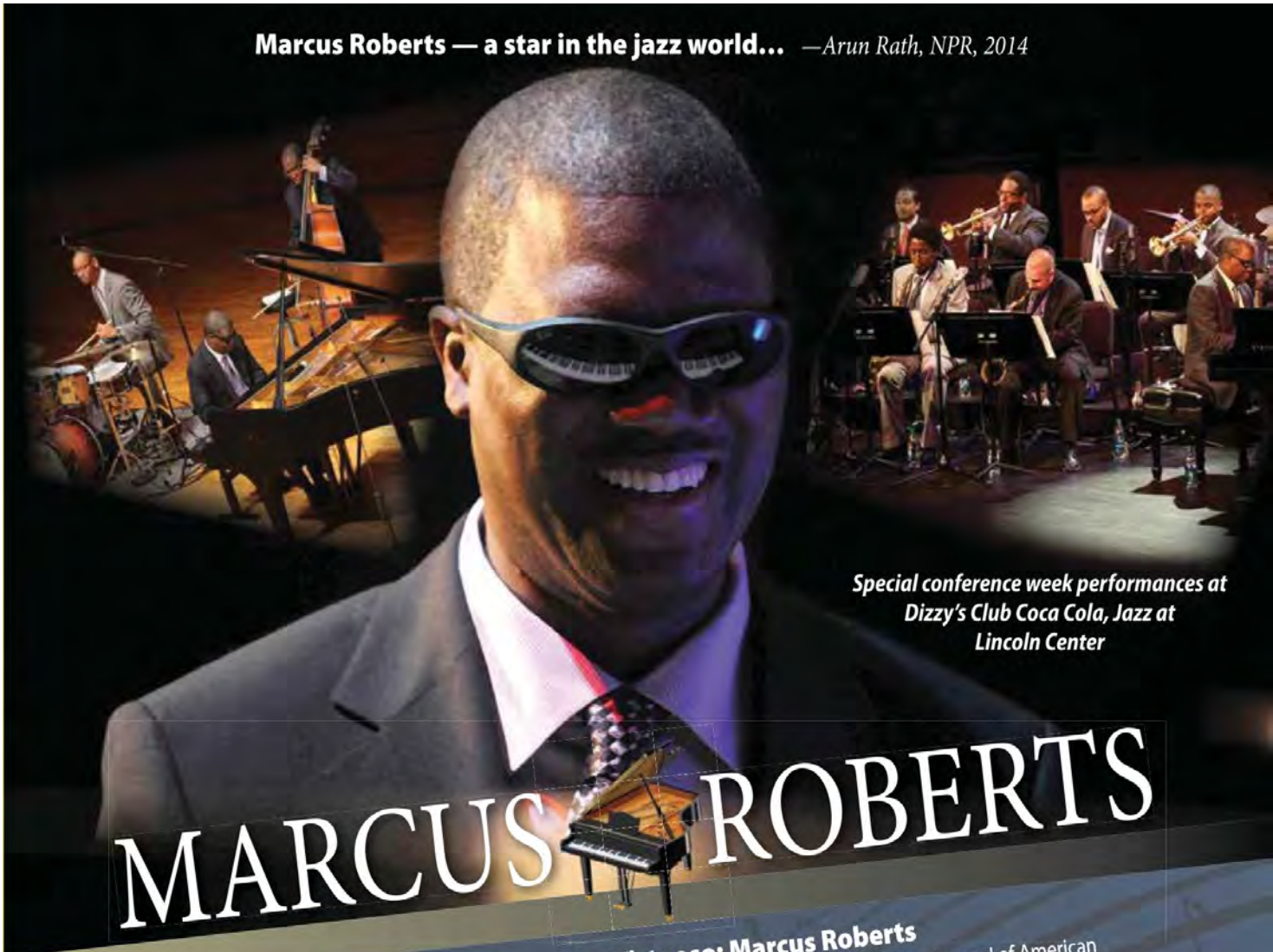
Biggest challenge: "During the performing arts season, it is difficult to find the balance between those day-to-day operations tasks that need to be taken care of in the midst of artists' residency activities. I end up feeling like I never have enough time. So I try to celebrate the small victories of simply being able to cross things off my list, no matter how mundane they are."

Favorite moment: "Watching our artists connect with students."

Key mentor: "My childhood private cello teacher, Carina Voly, who is now the director of the community music school at San Diego State University. I watched her bridge the gap from artist to arts administrator and it inspired me to enter the field."

Proudest accomplishment: "Completing my master's degree while working fulltime."

Marcus Roberts — a star in the jazz world... —Arun Rath, NPR, 2014



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— Danny R. Johnson, *San Diego News*, 2013

Marcus Roberts and the Modern Jazz Generation

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— Howard Reich, *Chicago Tribune*, 2014



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Julia Torgovitskaya

CEO AND PRINCIPAL MANAGER
CADENZA ARTISTS |
Los Angeles, California

Torgovitskaya has applied her background as a trained opera singer to a blossoming career in artist management. She says one of her proudest accomplishments is "being willing to believe in people even when they don't believe in themselves," and uses this philosophy to propel Cadenza Artists' social program, "Voices Against Bullying." "This initiative embodies our belief in the importance of the performing arts in driving the potential of young people everywhere," she says.

First move: "I usually start my day with a five-minute skim of email to ensure that there isn't a crisis brewing."

Tunes: "Often, I am listening to the great work of our artists. If I'm trying to get a lot of paperwork done in the office, I usually turn on Pandora to a station that suits my mood and let it do the curating. We've actually discovered artists that way."

Time saver: "Setting clear intentions with regards to my goals for any given day helps me and our whole team save time."

Favorite moment: "I get inspired by people and by ideas. Usually it'll be by one of our artists or a member of our team, or sometimes even a presenter I'm chatting with. Someone will suggest something so creative or daring that I want to jump out of my chair and share that idea with everyone I know."

Motivation: "Seeing how committed, passionate, creative, collaborative, capable, uncompromising and hard-working our team is gets me going every day and keeps me going on the tough days. They challenge me to do better, make me work harder than I ever imagined I could, and remind me that it's all worth it." **ITW**

Hillary Casavant is a writer and editor in the Boston area.

Best advice

"You'll never be any less busy than you are now, so if there's something missing in your life or career, find a way to get it in now."

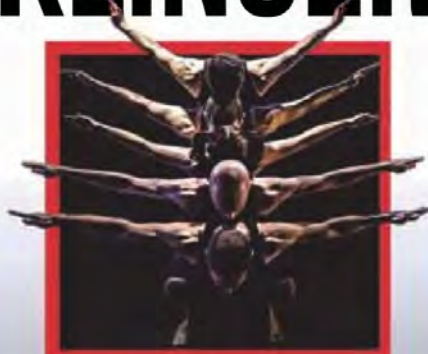
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BY OLIVIA MUNK

ALL IN

APAP staff members work throughout the year to create a great conference for members. Here's a snapshot of the way they spend their time during the five days of APAP|NYC.

THE APAP|NYC CONFERENCE IN JANUARY SPANS FIVE DAYS, but the staff members at the Association of Performing Arts Presenters work tirelessly for the remaining 360 days to support more than 36,000 attendees from 50 states and 30 countries. APAP staff members oversee programming, special events, professional development sessions, the EXPO Hall, speakers, awards and volunteers and help members achieve their goals for the conference. I spoke with the some team members at APAP to learn about the specifics of the work they do during the conference and during the year when other APAP programs are underway, as well as what their favorite moments are from past conferences, and what keeps them going during five days of excitement, exhaustion and events that are a year in the making.

Whether conference preparation takes place in a committee, a volunteer program or with members, APAP staff members are committed to year-round conference support. APAP president and CEO Mario Garcia Durham refers to the conference as having a “gravitational pull that gets stronger and stronger as we go through the summer and fall.” Despite a conference schedule that is locked up months in advance, Durham makes sure to find moments of reflection onsite and urges attendees to “have fun, see as much as you can, and most important, meet as many people as possible.”

While networking and bookings may often feel like the focal points of the conference, APAP staff members overwhelmingly find the people to be their favorite part of the event. “I am always in awe of their generous spirit and their work,” says Durham of his staff and of members. With proper rest, regular hydration, trips to Halal trucks, stops in coffee shops and stolen naps, APAP staff members make sure that the conference experience is so much more than “just five days in New York City.”

The following are snapshots of APAP staff members.

Scott Stoner

Scott Stoner, director of programs and resources, has been attending the conference since his previous employment at The Kennedy Center in the late 1980s. Stoner's role behind the scenes at the conference is directed at building content and context. Soon after one conference concludes, Stoner consults with a conference committee representing the APAP member base. Comprised of artists, presenters, agents and managers, the committee's members are geographically and generationally diverse. Throughout the year, this committee tracks trends and issues affecting the field of presenting and develops an overarching theme and several sub-themes for the conference. Professional development sessions are solidified over the summer. During this time, the conference committee aids Stoner in conceptualizing the four plenary sessions and identifying keynote speakers.

As director of grant programs and professional development opportunities at APAP, Stoner works with staff to

increase year-round opportunities for colleagues in fields related to presenting to engage with APAP members. “We have been meeting with leaders of the higher education associations in D.C. to identify ways in which their members can learn more about the creative campus model from arts presenters on campus,” says Stoner of these newly forged relationships. “We are especially excited about a new leadership initiative aimed at mid-career professionals that will ensure a bright future for the field and will continue to drive content and interactive learning activities at the conference and beyond.”

Once January rolls around, Stoner’s work is far from over. While at the conference, he must ensure that the programming for the 70 to 80 sessions he helped to conceptualize is running smoothly, as well as attend frequent meetings with Mario Garcia Durham, APAP president and CEO, and national and international leaders in the field.

In the 25 years Stoner has been attending APAP conferences, much has changed about the conference and his participation in its programming. “APAP staff and the volunteer conference committee are working much more collaboratively as a team to develop and produce the APAP|NYC event,” says Stoner. When he first joined the APAP staff, external consultants managed conference responsibilities. Under Durham’s leadership, consultants were replaced with a year-round staff for the conference’s management base, which allows Stoner to focus on programming.

The programming is tied to ideas at the core of what arts presenters love to do. “It is like putting on a show — from beginning to end — and then the ability to create a new one for the next year,” says Stoner. His only misgivings about the conference? He can’t attend every session. He’s on a tight schedule with very few breaks. Moments of peace take place in the elusive 10-minute lunch break Stoner allows himself and the comforts of a hotel bed between midnight and 7 a.m. Although he must adhere to a schedule of check-ins and meetings, Stoner advises attendees to think ahead of time about how they want their experience at the conference to affect their growth as arts



Scott Stoner

people. At the same time, being open to new educational and networking opportunities is crucial, as are breaks for reflection and refueling.

Gil Gonzalez

Like Stoner, Gil Gonzalez begins working on the next conference the moment the current one ends. “Often, we are planning for the next year before we even arrive at the current year’s conference,” says the director for conference and meetings. Gonzalez strives to continually evolve the conference by launching new initiatives. Indeed, his favorite part of the conference is seeing all the year’s hard work come to fruition each January. His least favorite part of conference planning, he admits, is “regularly waking up at three a.m. during the months and days before the conference, wondering if I’ve forgotten anything.”

Stoner and Gonzalez both work to ensure that speakers and sessions work smoothly. While Stoner’s committee seeks out speakers, Gonzalez and the conference department work with them to provide everything from travel to communicating and refining their participation responsibilities at the conference. At the end of the day, every department and committee works to provide attendees with the best possible experience. Each staffer knows, however, how crazy and stressful the five days can be. Gonzalez advises attendees to find moments during which they can take a breath.

“APAP|NYC is the largest convening of performing arts professionals in five days. There are more than 70 professional development sessions, 370 exhibit booths on three floors of the New York Hilton Midtown and 1,000 showcase performances,” says Gonzalez. “It can be an overwhelming,



Gil Gonzalez

but the key is to focus on your objectives and remember to breathe.”

Heading into his third conference, Gonzalez manages to find his breathing moments in midnight walks to the Halal Brothers food truck. Always keeping his duties in mind, even in these brief breaks, he continues to go over checklists for the day to come. “The fresh air and time outside of the hotel are always a nice escape,” he says.

His favorite APAP moment occurred in 2013, the pilot year of the student volunteer and member reception. Gonzalez felt deeply gratified by the success the reception had, even in its first year.

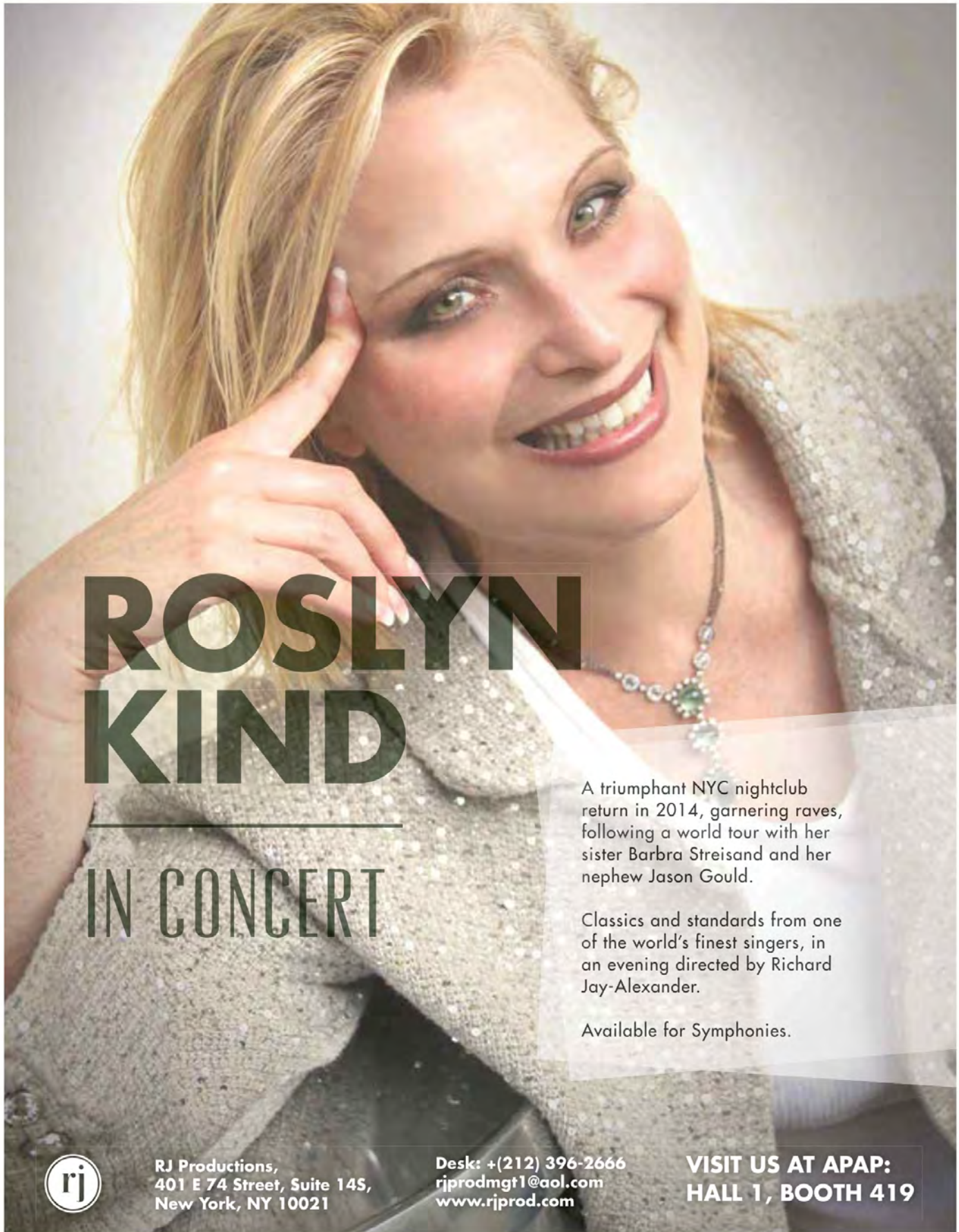
“Students used the reception to exchange ideas and contact information and to network,” he says. “This was our first step in cultivating student attendees into lifelong members.”

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Meet members of the APAP|NYC team



Laura Benson

ROLE AT THE CONFERENCE: As programs manager, Benson works closely with programming such as the Emerging Leadership Institute and Youth Performers Career Advancement. Between sessions, she helps out APAP colleagues at the Info Desk, setting up for performers or speakers or whatever else is needed to keep the conference going.

YEARS AT THE CONFERENCE: Four

WHERE TO FIND HER: In sessions. But she is "rarely in one place for very long – such is APAP!"

FAVORITE ESCAPE: "Is there such a thing?"

ADVICE: Stay hydrated.

FUEL TIP: Coffee.

FAVORITE MEMORY: "My favorite moment was the 2014 Sunday plenary with Taylor Mac, Baratunde Thurston and Abigail Washburn. They were all so sweet, generous and completely hilarious. Otherwise, in general, my favorite time at conference is Friday: Programming really starts to pick up, everyone is arriving and there is so much energy. And hugging."



Margaret Stevens

ROLE AT THE CONFERENCE:

As director of executive affairs, Stevens oversees special sessions, meetings, receptions and events hosted by the executive office and board. She keeps Mario Garcia Durham and the board on task. "The conference is a rare opportunity for us to meet with members who live across the country or around the world," says Stevens. "It is important to the president that he and the board are visible and accessible during the conference."

YEARS AT CONFERENCE: 10

WHERE TO FIND HER: "I am moving most of the time, and when I am not specifically scheduled, I try to help out at registration, in our production office or with events and sessions. Because I know so many of our members, I can often help resolve a problem or connect people quickly."

FAVORITE ESCAPE: Attending the YPCA recital is a wonderful way to wind down on Monday evening.

FUEL TIP: Alternate coffee and water.

ADVICE: "My husband volunteers each year and loves the experience. He reminds me of how unique the APAP conference is. Find someone who enhances your APAP experience this way."

Sue Noseworthy

ROLE AT THE CONFERENCE: As director of membership, Noseworthy runs the new colleagues orientation session on Friday, as well as all member meetings on Monday. Preparations begin months in advance, when Noseworthy matches up first-time members with seasoned field colleagues prior to arrival in New York City. Noseworthy reaches out to first-time conference attendees to determine what their needs and goals are and advises them on what materials to bring and answers any other questions they may have. On-site, Noseworthy is the go-to rep for the membership, and she works behind the scenes on the membership meeting and serves as one of the most-recognized welcomeers at registration.

YEARS AT THE CONFERENCE: 10

WHERE TO FIND HER: At the new colleagues orientation session, all-member meeting, registration, packet pickup and info booth.

FAVORITE ESCAPE: "I usually try and soak my feet in Epson salts every night in my tub!"

ADVICE: Preparation. Do your homework and think carefully about what you want to get out of your time at the conference. Checking the schedule ahead of time will allow attendees to determine what events they want to attend, and if several members from the same company are present, "dividing and conquering" multiple sessions and events may be a useful strategy. At the same time, Noseworthy says leaving free time in schedules allows for spontaneous meetings or events.

FUEL TIPS: "The energy of our attendees is in the air. Plus, you have the vibration that is just being in New York – the noise, the people, the fashion, the expression. It's really exciting and invigorating."

FAVORITE MEMORY: "The last two closing plenary sessions were life changing for me: Roseanne Cash (2013) and Fiona Shaw (2014). The way they shared their experiences and stories of life as artists, women, daughters, I felt like I was seeing the woman, not just the performer. Incredibly intimate, rare and unforgettable."



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Malinda Lambert

ROLE AT THE CONFERENCE: As the director of finance and operations, Lambert is the captain at registration. She is primarily responsible for running the registration area, both on-site and with the pre-conference packet pickup. Her goal is to provide excellent customer service, lend a helping hand and make the conference enjoyable for all. Apart from registering participants and addressing issues, her team often shares laughs with the members and listens to their stories, some serious and some humorous. "I've learned over the years that it's really is not about the registration process but personal connection with the attendees," she says. "We let them know that we are listening to them. And did I mention we also give them candy?"

YEARS AT THE CONFERENCE: Nine

WHERE TO FIND HER: Registration desk

FAVORITE ESCAPE: Window-shopping on Fifth Avenue

ADVICE: Have a glass of Cabernet Sauvignon. It eases stress.

FUEL TIP: Vitamin B12 and Siberian ginseng

FAVORITE MEMORY: The closing night party at Jazz at the Lincoln Center

Jenny Thomas

ROLE AT THE CONFERENCE: As leader of the marketing and communications team, Thomas works to get people to the conference



Jenny Thomas with
Jena Woodbury

and provide them with information before, during and after the event. During the conference, Thomas works closely with APAP media relations and guides photographers and videographers. She works on all content in support for the rest of the staff. "Any words or images you see in print or online during the conference are produced by the lean, mean marketing machine," says Thomas. "Any communications members see typically cross my desk at some point."

YEARS AT THE CONFERENCE: Nine (seven as a member; two as staff)

WHERE TO FIND HER: To keep up with the media team, Thomas is always on the move during the conference. She can usually be found meeting with Durham, shadowing the photographer and videographer, working late into the night on photo slide-shows and attending to daily communication needs.

FAVORITE ESCAPE: "My hotel room to recharge my batteries; it's like my sensory deprivation tank."

ADVICE: While Thomas acknowledges that attendees could give sage advice themselves, she advises newer members to not try to "take it in all at once." With so many professional development, networking and inspirational moments available, taking the conference one connection, booking or showcase at a time is the way to go. The APAP staff, she says, does its best to guide members through their journey.

FUEL TIP: "The pure excitement and adrenaline. How can anyone sleep when so much is going on? I think most of us don't sleep. It is New York, after all."

FAVORITE MEMORY: "Any time I get to engage directly with the art is a favorite moment. There is nothing more inspirational than live performance."

Emily Travis

ROLE AT THE CONFERENCE: As senior associate of communications and government affairs, Travis manages social media and digital platforms. She attends sessions and events to live-tweet, snap pictures and send mobile alerts to connect with conference attendees online.

YEARS AT THE CONFERENCE: Three

WHERE TO FIND HER:

Like Thomas, Travis is always on the run, but can be easily tracked online via the APAP Twitter handle @APAP365 and on her own account, @Emily_M_T.

FAVORITE ESCAPE: Travis' best friend works just a few blocks away from the conference, so a quick dinner or drink in good company allows her to unwind at the end of each day. "It's good to completely escape the APAP|NYC world for 30 minutes."

ADVICE: "Make a plan of attack. Don't wing it."

FUEL TIP: "Every year, I sneak away for a timed 20-minute power nap on Monday after the Awards Luncheon as the conference activity begins to slow down. Priceless."

FAVORITE MEMORY: "Last year I was Fiona Shaw's point person. She's the kindest and loveliest person, and I was a star-struck mess."

Mallory Bumb

ROLE AT THE CONFERENCE: Bumb, who is conference and membership associate at APAP, works with the conference team to plan the conference and design, coordinate and execute special events such as the Awards Luncheon. In addition, she works with members prior to the conference to ensure that all questions are answered.

YEARS AT THE CONFERENCE: One

WHERE TO FIND HER: Bumb can be seen in the volunteer office, at registration, in the EXPO Hall or working at a session.

FAVORITE ESCAPE: "The back corridor between the volunteer office and the staff office. Not many people are back there, and it is a great quiet place to take a breather."

ADVICE: "Take your first year to just attend the conference. Since the conference is so massive, spending your first year learning and meeting will make your next one so much easier and more profitable."

FUEL TIPS: "Lots of coffee."

FAVORITE MEMORY: "I loved last year's 5 Minutes to Shine winner Lehua Simon. It was so inspirational to see her overcome so much, and the presentation was fantastic."



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Megan Redmond

ROLE AT THE CONFERENCE: As conference and membership associate, Redmond makes sure that members have the best possible experience during their five days in New York City. Along with running the student volunteer program, Redmond works with the audio/visual company to ensure that sessions and speakers are provided with the necessary technology to deliver their talks.

YEARS AT THE CONFERENCE: Three

WHERE TO FIND HER: "Running – everywhere. Well, maybe not running, but walking fast," says Redmond. "I basically run laps around four floors of the Hilton every 15 minutes."

FAVORITE ESCAPE: "There is an access hallway between two rooms on the second floor that I like to sneak into for 30 seconds before I go back out into the thick of it."

ADVICE: Drink lots of water, get a good night's sleep and leave the heels in your hotel room.

FUEL TIP: "I wish I could tell you coffee or sleep or something useful, but honestly, adrenaline is the only thing. I very rarely have time to get a cup of coffee and when I do, because I'm constantly moving from place to place, I have a tendency to set a cup down and forget where said place was."

FAVORITE MEMORY: "My favorite moment this past year was standing outside the Trianon complex and watching people leave the closing plenary. They talked excitedly about what they would do next, and that is one of the most gratifying experiences for me because we work so hard for so long to be sure they can have the best experience and the greatest takeaways possible. It's a really fantastic moment – people leaving, excited and ready to take their energy out to the field."

Judy Moore

ROLE AT THE CONFERENCE: As conference manager, Moore focuses on the exhibitors who come to APAP|NYC as well as the showcasers. She oversees the EXPO Hall.

YEARS AT THE CONFERENCE: 10

WHERE TO FIND HER: The EXPO Hall.

FAVORITE ESCAPE: "Starbucks."

ADVICE: Get some sleep and don't just "go go go." Otherwise, Moore warns, attendees may have a memory of APAP that involves being sick rather than fully enjoying their experience.

FUEL TIP: "Yoga, always yoga."

FAVORITE MEMORY: Last year, Moore spoke extensively on the phone with a first-time showcaser prior to the conference. When Moore finally met the group, the leader of the group recognized the name on her badge and hugged her, expressing his gratitude for all of her help. With her aid, he told her, the group was able to book several performances through their showing at the conference. "It was everything," says Moore. "Nothing tops that. In that moment, it all made sense. All of the work that I do made sense."



Alicia Anstead


ROLE AT CONFERENCE: Anstead has worn many conference hats – programmer, producer, town-hall moderator, interviewer, social media director and executive sidekick. She is also the co-creator, with Scott Stoner, of the original APAP pecha kucha, one of the most popular events at the conference. More recently, she works with speakers and Stoner to develop narrative stories for the keynote performances such as the pecha kucha and 5 Minutes to Shine. She is also editor of *Inside Arts* magazine. ("We've got stories for you!")

YEARS AT CONFERENCE: 12

WHERE YOU WILL FIND HER: Behind the scenes wearing a headset at the keynote sessions and in the Nassau Suite helping the communications team.

FAVORITE ESCAPE: A Chinese restaurant on the Bowery.

FUEL TIP: Hugs.

FAVORITE MEMORY: "Dancing with Kevin Spencer at the Late Night Lounge. The guy can move." 

OLIVIA MUNK is a student at Harvard University and a regular contributor to *Inside Arts*. She attended and wrote about APAP|NYC 2014.

CHRISTINE EBERSOLE

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BY ALICIA ANSTEAD

PROFESSIONAL AGENCY

NEA Chairman Jane Chu and Mario Garcia Durham met last fall to discuss the field. It was a homecoming and a welcome visit.



NEA Chairman Jane Chu at the Kauffman Center Grand Opening Community Open House in 2011.

"It's critical in the performing arts world that we have a deep relationship with our communities. Our process was not to say: If you build it, they will come."

COURTESY OF KAUFFMAN CENTER FOR THE PERFORMING ARTS

WHEN MARIO GARCIA DURHAM shows up at the National Endowment for the Arts, he is met with a homecoming welcome. Before he was president and CEO of the Association of Performing Arts Presenters, he was director of artist communities and presenting at the NEA. So it's a hug fest whenever he walks into the offices. That was true last fall when he and I arrived at the D.C. headquarters to meet with Jane Chu, the new chairman of the agency. Durham and Chu have known each other for years, crossing paths on committees, panels, events and openings. But this was their first greeting as chairman and president. For nearly 10 years, Chu was president and CEO of the Kauffman Center for the Performing Arts in Kansas City, Missouri. She also has professional experience in the civic and community life in Kansas City. As a child and later in college and

graduate school, she studied piano performance. She also took a second master's degree in business administration and a doctorate in philanthropic studies. The first topic that came up in our conversation at the agency, however, was Chinese food. It's a guilty pleasure for Durham, who left a handful of menus (with notes rating the food) in his old desk at the NEA. One of his colleagues also found a letter from Chu thanking Durham for attending the opening of the Kaufman Center. Chairman Chu will join us at APAP|NYC 2015 with remarks at the opening plenary session. Her enthusiasm for her work as an arts leader and provider, as a pianist, painter and businesswoman, and as a person devoted to the field were all apparent both in the conversation and in the openness and welcoming spirit she has quickly established in the offices of the NEA. The following is an edited version of the conversation between Durham and Chu.

CONFERENCE 2015 **INSIDE ARTS** 81



"We're
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 to ask
 everyone
 to think the
 same way.
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 know the
 arts provide
 a channel
 for people
 to become
 involved in
 the arts in
 their own
 way."

Mario Garcia Durham: I'm so happy that you're here. The field is thrilled about it. The word on the street is really great. As you can imagine, your experience in the presenting world resonates with our members but also with artists and others as well. Of course, we do realize you have a slew of disciplines under your purview. I've wanted to ask you: How has your background as an artist and presenter come into play with your running an organization like the NEA, as well as with your management style? Is there anything you use from your artistic background?

Jane Chu: Yes, indeed. Almost anybody involved in the creation of arts understands the creative process helps you appreciate any process and offers the opportunity to think out of the box. That has been great for me in any setting because I get to both solve problems and think about the vision of what we want to be. Artists do that all

the time. They are so visionary. That's part of the creative process. As long as we keep that mindset, wherever we are — here at the NEA as well — that bodes well for us.

MGD: I'd like to ask you about the role of arts organizations in communities. How did you integrate the Kaufman Center into the community?

JC: It's critical in the performing arts world that we have a deep relationship with our communities. Our process was not to say: If you build it, they will come. We were building a cultural institution, and it was noticeable because it was of significant size. But you just can't think that if you build it, they will automatically come. You want to use that opportunity to develop a relationship with all entities. We reached out and created relationships long before we opened. That's critical to the opening and the sustainability to the institution.

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TREVOR McQUEEN

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NEA Chairman Jane Chu with Ragamala Dance performers at a rehearsal last fall.

MGD: Could you expand on what you mean by building deep relationships with community members?

JC: People want a relationship when it comes to the presenting arts. It's very important. In the presenting world I come from, we really wanted to have excellence for everyone. Did our menu of options at our performing arts center really look like it was representative of excellence for everyone? My program might not be something you would like, but we know there's something for everyone. There is when it comes to the arts. That's what we can celebrate. We're not trying to ask everyone to think the same way. But we know the arts provide a channel for people to become involved in the arts in their own way. Over time, if people will stick with us while we're developing those relationships, they will see that they belong.

MGD: Do you have goals that you'd like to tell us about regarding your time at the NEA?

JC: We have some projects that we're excited to announce. We're working on those now. But all roads lead to one vision: that all Americans have the benefit and the opportunity to be engaged with the arts. With that in mind, we want to send out the message that the arts are an essential component of our everyday lives. They are not isolated, and they are not in a silo. They are tethered to all we do, and many times we are not even aware of how integral they are. They're part of our creativity, they instill beauty and they help with quality of life. But they are tied to tangible aspects of our lives including the economic engine they create for communities. The latest numbers from the U.S. Bureau of Economic Analysis show that the arts and culture sector represents 3.2 percent of the nation's GDP.

That's half a trillion dollars. That's a significant impact. That's more than travel and tourism contribute. The arts also have links to other aspects of life. For example, at the NEA, we work with the military service members through Walter Reed Medical Center to take creative arts therapy to our military service members who have been affected by traumatic brain injury and other psychological conditions. They've seen such a transformative effect from the arts therapy programs that now Walter Reed is making it part of standard care. There are many more stories like that, stories of creativity and innovation and the intersection of arts, science and technology. One of our goals is to make sure people understand that the arts are integral to our lives.

MGD: This is a huge job. How did you think about the job as you were considering it?

JC: Having been on citizen panels and really understanding the research and activities our discipline directors are doing before I came to the job, I envisioned how I would be in this job. The truth is, there haven't been surprises. It has been a match-up with what I wanted it to be and thought it would be. It has been a real treat.

MGD: What do you see in the NEA that you like, that is a great value or benefit to this country?

JC: The NEA is the only agency that has the combination of resources and national platform to convene people around the vision that all Americans have the opportunity to be engaged with and benefit from the arts. We're all creating this environment together. APAP and thousands of other arts providers and arts organizations and artists are all shaping this community. We also have new groups coming to us with non-arts based projects,



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“But all roads lead to one vision: that all Americans have the benefit and the opportunity to be engaged with the arts.”

for example, Our Town, with utility companies and churches and hospitals and municipal governments. That is one thing the NEA can do very well because that's what its mission is: All American have the ability to be involved in arts. The NEA is about all Americans. It is a broad vision. Very few organizations have that.

MGD: We've been developing a white paper at APAP about seven areas that are challenges to our field: changing demographics, globalization and interconnectedness, monetization of experiences, economic and organizational shifts, technological innovations, newly developing relationships among communities, and finally, leadership models and diversity. What are your thoughts on these issues generally?

JC: It's time for us as arts providers to have our ear to the ground and make sure we are connecting. The ways people participate in the arts have expanded. New findings will be out in the Survey of Public Participation in the Arts in January. While we still have traditional ways — and we certainly want to honor that. But the

ways people are expanding include new forms taking place in the form of festivals, social dancing and folk arts. American adults are learning to play instruments. That is all something to pay attention to, as well as the demographics, which are expanding. Non-white and Hispanic individuals are increasing in numbers in terms of their participation in the arts. And then there's the electronic media. Three-quarters of all American adults participate in the arts through some type of electronic media: listening to, viewing, sharing, creating. And that's also something to pay attention to. Also we have asked the question: What are the barriers to participation? This gives us, as arts providers, an opportunity to try to remove those barriers. For example, in the survey, there were those who said: We wished we participated in the arts, but we didn't. So the question was: Why didn't you? Sixty percent said they had children under the age of 6. That points us in the direction of figuring out how we can make more family-friendly opportunities. Another barrier was accessibility and not being able to get to the facility itself. And a third barrier was social, especially in

the presenting and performing arts world. The idea of going to an event by yourself wasn't as well received as going with another person. These are barriers we can figure out so we can make the arts accessible. Eleven million people said they would have participated in the arts had one or all of these barriers had not been in place.

MGD: What do you have to say to artists and how you support them?

JC: The arts are at the heart of the NEA. While we do not support individual artists through a legislative mandate, with the exception of writers, certainly we keep pace with and understand and know what is going on in the field, and we're celebrating the creativity that artists are doing because that's what we are trying to instill — that all Americans have the ability to be creative, to attend arts or to participate. We celebrate artists.

MGD: A lot of administrators have stepped away from the core of our work, which is connecting with artists. So it's great to hear you say that. As far as the presenting field, you are unique in that you've had direct

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Jane Chu and Mario Garcia Durham

experience being a presenter but also with starting a performing arts center — and interacting with agents and managers. Is there anything you wish to convey to the field regarding their work?

JC: When you said the monetization of expenses, I thought about the field. What I thought about is: It's a different day now. There used to be a straightforward path from the creation of a production to ticket sales to people entering the hall. A new model is here now, especially with the digital world. Entry points — to whatever the creation process is — are not always linear now. The NEA is heavily involved with that because we're multi-disciplinary, and that's an entity in and of itself. There are productions that if you take away one of the media elements, it's not the same. With that comes a different way of relating to managers and artists. In thinking about all the people involved, it helps me to draw out a system map for all those components of a production. There are so many entry points. The opportunity is: How do you take advantage of that, as opposed

to staying in an old model, when there's a new model coming that's not going to go away? Artists, managers and presenters need to wear more hats to talk to each other, but gone are the days when things are exclusively linear.

MGD: For you, what is the value of the arts beyond numbers and economic impact? Both are critically important, but there is something that has driven all of to this field beyond that.

JC: We do better when we jettison the either-or thinking. But with the numbers: They provide hard evidence, and for people who care about the numbers, that's very valuable. But if you stay with a both-and concept as opposed to either-or, we can say the numbers count and so do the other aspects. In my personal life, my parents are Chinese, and my father came to America in 1948 to get his doctorate. And while he was in the United States, the Communists entered his hometown. He knew he could not go back. He had to remake his life in the United States. My mother came over in 1949. Her parents snuck her out.

She graduated from high school, and they thought she could do anything she wanted with her life. They cut off communications once she left because they didn't want guards to find a communications trail. They put her on a train for eight days to Hong Kong. She was wearing eight pairs of underwear, one over the other. They said goodbye, and they never saw each other again. She went through 141 inspections and made it to Hong Kong and ultimately to the United States, where she went to college and met my dad. I was born in Oklahoma and grew up in Arkansas, and so I navigated through multiple cultures that seemed opposite. My parents wanted me to assimilate. They ate bok choy. I ate corn dogs. My father died when I was 9. That was the time I realized how much the arts helped me know myself. At that age, most children don't have the language to articulate the grief that comes with the loss of a parent. I absolutely did not have it, and it was complicated by the fact that I spoke English and my parents spoke Madarin. I was taking piano lessons, and the only thing that could soothe me was music. It was another language I could use to figure out how to express myself. That's what got me interested in the arts in the first place. They hit home with me: Wherever we are, whatever opposing perspectives, we can communicate through the arts. It isn't because I measured something. We can't possibly discount or say there's only one entry point to the arts, or to individuals and communities. We have to say both/and. We have to be comfortable holding these two concepts in our minds at the same time. On a very basic level, arts help us understand ourselves and draw out meaning for ourselves that makes us whole as individuals and as communities. **IA**

Alicia Anstead is the editor of *Inside Arts*. She is also a producer with APAP|NYC.

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OUTSIDE ARTS

THE TRAIL TO SUCCESS WITH DAVID WANNEN

BY MEGAN KAPLON

David Wannan's introduction to the performing arts came by way of the saxophone, but a love of singing and acting pulled him out from behind the music stand and took him all the way through a vocal performance degree at the Eastman School of Music. After college, he began his professional career with the Ohio Light Opera and then, in 2004, settled in for the long haul as a member of New York Gilbert & Sullivan Players where he has dazzled audiences with his rich bass-baritone voice in many roles including the Pirate King in *The Pirates of Penzance* and the title role in *The Mikado*.

In 2012, a new interest wormed its way into Wannan's life: hiking the Appalachian Trail. Instead of his career falling to the wayside as with the fate of that trusty saxophone, Wannan's acting and singing, as well as his responsibilities "in the office" as the executive director of NYGASP, benefitted. After each week spent in the woods, he returned with a clear head, improved physical fitness and a renewed enthusiasm for his work. He told me his story, which follows.



David Wannan as the Pirate King in *The Pirates of Penzance*.



In 2012, my wife Jamé and I were watching a National Geographic special on the Appalachian Trail. She turned to me and said, "I want to do that. Let's do that." I had done some backpacking with my dad as a kid, so I said, "Well, wait a minute. Do you know what goes into it?" She really had no experience, but she knew she wanted to try.

During and after Jamé's pregnancy with our son Cole, who's now 4, we did a lot of day hikes as a manageable exercise for her, but we did our first long hike in Shenandoah National Park in the Blue Ridge Mountains of Virginia. We did 107 miles in one week and were hooked from then on.

Hiking the Appalachian Trail is a spiritual experience. You feel the history in those mountains, the Native Americans and settlers who lived there, the thousands of dedicated hikers who have walked the path before you. It clears your head. You're doing nothing but walking from 8:30 in the morning to 5 every day, so you have a lot of time to think. You may try to push a particular problem away, only to face it head on the next day as you hike.

The experience has been great for my relationship with my wife because

you have to take care of each other on the trail. When one of us isn't feeling as well, the other person picks up the slack. Then when you get into camp, there are roles and little jobs to do that one person may be better at or have more skills in, so you take care of the things you can contribute. You're basically setting up a house every day. That exercise is really wonderful for couples. And having this goal of hiking the whole trail is really exciting. So far we've hiked 679 miles of the A.T. and expect to finish all 2,186 miles by 2018.

Hiking has been great for my body and voice. What I do as a performer is very physical. I'm jumping around on stage as the Pirate King all the time, so I have to stay fit and healthy.

My colleagues at NYGASP follow us on Facebook when we're hiking, but mostly I think they're happy that I'm happy. Hiking keeps me sane and working hard and refreshes me for the work that we have to do to keep this art form alive.

I love travel and adventure, which is fostered by our hiking and my jobs as executive director of NYGASP and a performer. Professionally, I've always enjoyed the excitement of not knowing what the next season will look like and then manifesting it through a lot of work during booking season between September and March.

NYGASP is in its 40th year and for our anniversary gala and auction my wife and I donated a guided hike along the trail. The connection between work and hiking continues to flow through our lives.

Megan Kaplan is a writer in Boston.

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Angélique Kidjo will be the speaker for the closing plenary session at APAP|NYC 2015. We asked the Grammy Award-winning singer-songwriter and activist from Benin to share thoughts on her art and the presenting field.



1

WHAT INSPIRES YOU IN YOUR ART?

I am inspired by the people and the culture of Africa. Our culture is so rich and beautiful, far beyond the stereotypes of misery and war usually carried by the media. I want to share its richness and warmth with the world.

2

WHAT VALUABLE TIP DO YOU HAVE FOR PRESENTERS WHO WORK WITH ARTISTS?

A concert is not just about the music but also about the story of the artist. The listeners appreciate a concert more if they have more perspectives on what the artist represents.

3

WHO OR WHAT IN YOUR LIFE HAS MADE YOU A BETTER ARTIST?

I have done many musical collaborations with artists from all over the world. I feel that the musical challenges they represent have improved my vocal skills. When Philip Glass wrote a piece for me with complex scales and a lot of signature changes, it was so far from the traditional music from Benin that I had to work hard to succeed.

4

WHAT DO YOU WANT YOUNG ARTS ADMINISTRATORS TO KNOW AS THEY ENTER THE FIELD?

You have to be passionate not only about the music but about the artists and their culture. You can't separate one from the other.

5

HOW DO YOU THINK ABOUT THE WORD "TOGETHER"?

When we finished our collaboration Philip Glass told me: "Angélique, together we have built a bridge that no one has walked on before." This is what art should be about. **IA**

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ANGÉLIQUE KIDJO'S 5 MUSICAL INFLUENCES

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INSIDE ARTS

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EXPO TIME!



The EXPO Hall is one of the most popular stops along the conference trail at APAP|NYC. Each year, APAP's president and CEO Mario Garcia Durham, board chairman Josh LaBelle and board members walk through the hall together — that's three floors! — shaking hands and talking with exhibitors in nearly 400 booths. It's a sparkling moment in the course of the conference. In these images from APAP|NYC 2014, Durham and

LaBelle met up with Laura Colby of Elsie Management (and an APAP board member); Durham posed with flutist and exhibitor Rhonda Larson; he chatted with Christina Friis from Norway; and he was given a "hello" from the puppet Lamb Chop and performer Mallory Lewis. The EXPO Hall is open to all attendees 2-6:30 p.m. Saturday, 1:30-6:30 p.m. Sunday, and 8:30-11 a.m. and 1:30-6 p.m. Monday.

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