

INSIDE ARTS

CONFERENCE 2017

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PRESENTERS

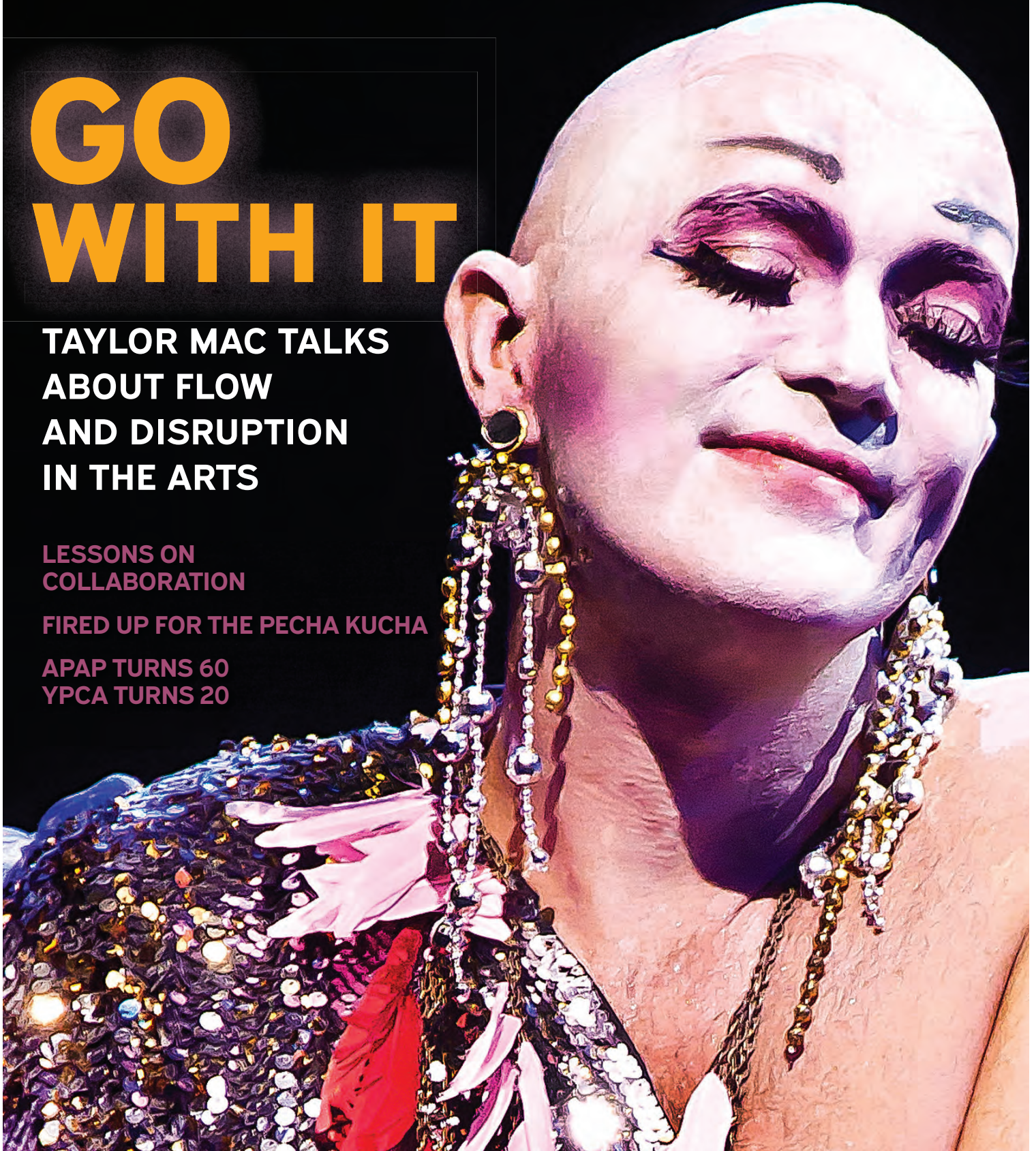
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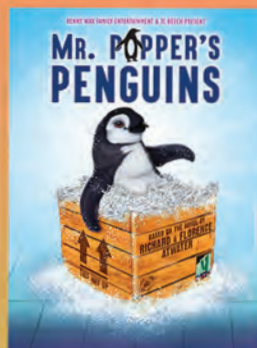
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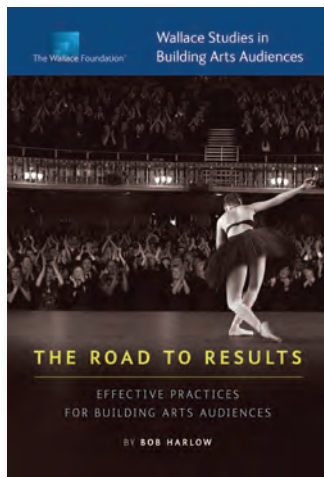


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86 ABUNDANT NUMBER

As APAP turns 60, leaders in the field reflect upon the possibilities of what six decades can accomplish.

BY LINDA L. NELSON

“When you consistently work to find the creative resources necessary to bring an artist’s significant story and projects to life, that’s how you become a cultural destination.” —IN SYNC, PAGE 50

THIS PAGE:
Tribu Baharú at globalFEST
during APAP | NYC 2016

COVER: Taylor Mac
PHOTO: Vess Pitts

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“Disruption is part of the norm, and handled well, disruption often inspires new streams of energy and creativity.”

—FOLLOW SPOT, PAGE 34

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ADAM KRISICKI/AP

THIS PAGE: Steven Lin, 2016 YPCA participant

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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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FROM THE PRESIDENT

Of the many ways you can choose to define the word “flow” — the theme of APAP|NYC 2017 — the one that means the most to me is the powerful pull to move forward, to advance and progress. As leaders and professionals in the performing arts industry, we have committed ourselves to assuring that a forward momentum is built into our organizations, business practices, staff members and missions. So much is in our hands when it comes to our country’s creation, dissemination and consumption of the arts.

But there’s more in our hands, too. We’ve learned so much in the 60 years since the founding of APAP. Here’s what we know. It is important for us to come together and sit with each other, haggle with each other, dine (and wine) with each other. That goes double in our current political climate.

We come together annually at this conference despite the chill in the air — and maybe even because of the chill — because our work represents our humanity and our communities in their most expressive, critical, collaborative and curative forms. Whether we’re talking about communities in conflict here and abroad (the subject of a professional development session at APAP|NYC), meeting with cultures around the world or working with our new U.S. President, we always return to a core lesson: We love the arts. They are the touchstone that allows us to be agents of change and awareness in civic and



national life. Otherwise, I don’t know why we would do any of this.

During the fall regional conference season, we gathered throughout the country to take care of this same business. I was reminded of the value of sitting side by side with people I could far more easily talk to on the phone at my desk or during a webinar or teleconference. Talk about a core lesson. The in-person, human experience brings us back to the real, to what it’s like to mix personal and professional, the blending of which helps us see each other’s happiness and vulnerability, each other’s experiences and aspirations.

So I celebrate this conference and you, our members and attendees. I also celebrate APAP’s 60th anniversary as a milestone. We honor the many APAP professionals upon whose shoulders we stand. The great promise of an organization, of course, is that it delivers, and that it also can adapt, reboot, modify, evolve. And flow. Here’s to a great conference and to moving forward together with the knowledge we’ve gathered and the promise we embrace.

Mario Garcia Durham, PRESIDENT & CEO

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A look at alt spaces for presenting



B – The Underwater Bubble Show

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VOICE



BUZZ THRILL

What do you get when you mix a jigger of midcentury Hollywood glamour with a double shot of formal training in ballet, a splash of costume design, and a twist of intoxicating music? Ballets with a Twist — a New York-based company that leaves audiences stirred, not shaken.

Over the course of two decades, choreographer Marilyn Klaus, along with her collaborators, Grammy-nominated composer Stephen Gaboury and costume



designer Catherine Zehr, have developed a menu of 25-plus highly nuanced dance pieces shaped by Klaus' childhood in Los Angeles.

"It was really just a hotbed of inspiration, between the post-war interest in Sinatra, the Rat Pack, going to Las Vegas with my parents," says Klaus, whose parents introduced her classical ballet, tap, ballroom and hula dance. She went on to study ballet with Carmelita Maracci. "I came to New York when I was 18, and I was very, very influenced by the whole Busby Berkeley milieu. I arrived at the apex of the Post-Modern movement, and I was very surprised, but I just kept doing my thing."

As it turns out, her thing was "cultural cocktails," starting with the James Bond-inspired *Martini* and moving on to the *Margarita*. From there, she mixed up the

Zombie, which she describes as "a sci-fi pool splash" that plays on Cold War fears, and the *Sputnik*, set to a Rockabilly score.

"It was a very long incubation period. I finally made so many cocktails I was able to do the Cocktail Hour show in 2009," she says.

Since that debut, Klaus and her colleagues have created an experience that keeps audiences and presenters coming back for another round.

At some venues, presenters use the event to build community and participation by bringing in a local mixologist to serve up custom cocktails. At others, they customize the experience accordingly, such as a costume-focused show at the Fashion Institute of Technology. Klaus and her crew often arrive a few days early for pre-show media tours to build buzz and attendance.



VOICE

“We think [marketing] is our job,” Klaus says. “We try to support the venue. It seems more and more that they need it. We want to come back, so if we can be a part of an article or interview that goes out at the right time to boost ticket sales, that’s really important.”

Another important element? Involving members of the local community in the production. In Cleveland, that meant having a 50-piece high school marching band come on stage to perform the score for *Brandy Alexander*. At Ohio Northern University — located in a dry county — that meant serving up virgin drinks and incorporating college students into the performance. In El Paso, that meant recruiting young dancers from a local studio to dance the pony role in *Mint Julep*.

“When we work with performing arts centers, we often hear that audiences are getting smaller, so this seems like a good way to excite people, knowing that they or their kids are going to be part of an event,” Klaus says.

Despite the show’s decidedly cocktail-centric theme, it’s by no means a 21-or-older event. Often, children come with their parents and grandparents (the lineup even includes Shirley Temples and Roy Rogers). For Klaus, whose inspiration knows no bounds, the experience isn’t about the spirits, but rather the spirit.

“For me, it’s putting a nightlife experience on stage like the ones I attended with my family,” she says. “Between the classic entertainment and the modern pop influences, we have it going on.” **IA**



Ballets with a Twist

HAPPY FEET

Jacob’s Pillow Dance will build a year-round dance studio on its historic campus in Becket, Massachusetts. The move kicks off the festival’s 85th anniversary season and serves as an anchor project of the organization’s upcoming capital campaign. “This new studio ensures that our facilities live up to the prestigious reputation of The School at Jacob’s Pillow and symbolizes a commitment to our growing role as a center for dance research, development and training,” says Jacob’s Pillow director Pamela Tatge. “The potential it offers is an investment in dance artists and the future of this



Participants of the 2016 Ballet Program of the School at Jacob's Pillow with faculty member Xiomara Reyes in Sommers Studio.

form." The new studio will be named the Perles Family Studio, in recognition of a gift from the Perles Family Foundation and Jacob's Pillow Trustee Claudia Perles. It will become the new home for The School at Jacob's Pillow and its pre-professional training programs, including summer intensive programs in ballet, cultural traditions and contemporary and musical theater dance. Throughout the fall, winter and spring months, the new studio will allow the organization to expand its capacity for year-round programming, including increasing the number of creative development residencies it can make available to choreographers. The

project addresses challenges posed by Sommers Studio, the current rehearsal building for The School at Jacob's Pillow, which was built in the late 1920s, moved to the Pillow property in 1951, and renovated in 1955. The Perles Family Studio nearly doubles the square footage of Sommers Studio. The new studio's high ceilings will allow for the dramatic lifts common in the choreography of top dance companies. Additional features will include dressing rooms, offices, storage space and temperature control for year-round use. The new studio will be located in the middle of the Jacob's Pillow site, adjacent to Sommers Studio. **IAA**

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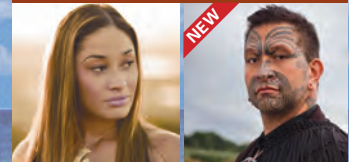
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PROMISING NEW IDEAS

In the fall, the Doris Duke Charitable Foundation announced the 12 performing arts organizations and projects winning funding through the foundation's Fund for National Projects. These grants provide organizations with the resources to research and plan for, or pilot and implement, projects showing particular potential for replication and influence on the practices of other organizations across the country. Through the fund, the foundation aims to strengthen the national infrastructure of performing arts by supporting projects that promise to foster continued dynamism and vitality in their respective fields of contemporary dance, jazz and theater. The DDCF Fund has two phases. Phase I will embark on projects that have not previously received DDCF grants, and Phase II will support organizations to continue and expand previously DDCF-funded projects. "The long-term strength of the performing arts sector relies on a culture that embraces

opportunities to adapt and evolve," said Maurine Knighton, program director for the arts at DDCF. "The foundation is constantly seeking to support promising new ideas that help dance, jazz and theater artists — and organizations within those communities — thrive. This year's projects have the potential for knowledge-building and advancing practice at a scale sufficient to influence the national landscape." Phase I recipients include: Art2Action, Tampa, Florida; East West Players, Los Angeles, California; Jazz Forward Coalition, through Fractured Atlas, New York, New York; National Arts Strategies, Alexandria, Virginia; Network of Ensemble Theaters, Portland, Oregon; Penumbra Theatre, St. Paul, Minnesota; Virginia Tech's School of Performing Arts, Blacksburg, Virginia. Phase II recipients include: American Theatre Wing in New York, New York; Childsplay in Tempe, Arizona; DataArts in Philadelphia, Pennsylvania; Partners for Sacred Places in Philadelphia, Pennsylvania; Theatre Communications Group, New York, New York. **17**

IN STEP

The New England Foundation for the Arts has awarded \$1,637,900 through the National Dance Project — now in its 20th year — to support the creation of new dance works that will tour the U.S. A panel of artists and presenters who are leaders in the field selected 19 projects from a total of 118 applications. Grants of \$20,000 to \$44,000 will support the creation of new work, and each artist will receive \$10,000 in unrestricted general operating support. A total of \$665,000 will be awarded to U.S. nonprofit organizations that present these works when they are ready to tour. Of the awards, NEFA executive director Cathy Edwards says, "The New England Foundation for the Arts has a historic commitment to dance, and we are proud to celebrate 20 years of investment in the creation and touring of new dance through the National Dance Project. NDP's impact is unique as we support artists to make new work and to partner with cultural organizations in all 50 states to animate communities across the country. We greatly appreciate our long-term partners at the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation, who help sustain this work." Since its inception, NDP has provided more than \$33 million in funding to artists and organizations to support the creation of more than 370 new choreographic works that have toured to all 50 states, Washington, D.C., and the U.S. Virgin Islands, reaching more than 3.6 million audience members. This year's production grant recipients are: Alice Gosti, Seattle, Washington, for *Material Deviance In Contemporary American Culture / You are not your*

car; Alonzo King LINES Ballet, San Francisco, California, for *World Premiere in Collaboration with Bob Holman*; Bebe Miller Company, Columbus, Ohio, for *Dances from The Making Room*; Bill Shannon, Pittsburgh, Pennsylvania, for *Touch Update*; Camille A. Brown & Dancers, Jamaica, New York, for *ink*; CONTRATIEMPO Urban Latin Dance Theater, Los Angeles, California, for *joyUS*; Dancing Earth, Santa Fe, New Mexico, and San Francisco, California, for *...Seeds: Re Generation*; Dorrance Dance, Brooklyn, New York, for *New Work by Michelle Dorrance*; Ezra Dickinson, Seattle, Washington, for *Psychic Radio Star*; Forklift Danceworks, Austin, Texas, for *Served - a dance for college campus employees*; Joe Goode Performance Group, San

Francisco, California, for *Nobody Lives Here Now*; Kyle Abraham/Abraham. In.Motion, New York, New York, for *DEAREST HOME*; Okwui Okpokwasili, Brooklyn, New York, for *Poor People's TV Room*; Pam Tanowitz Dance, New York, New York for *New Work for Goldberg Variations*; Rashaun Mitchell + Silas Riener, Brooklyn, New York, for *Tesseract*; Rennie Harris Puremovement, Philadelphia, Pennsylvania, for *Lifted*; Sean Dorsey Dance, San Francisco, California, for *BOYS IN TROUBLE*; Tere O'Connor Dance, New York, New York, for *Long Run*; and Urban Bush Women, Brooklyn, New York, for *HairStories 3.3*. For more information or to view a directory of NDP projects with tour support available, visit nefa.org. **IFA**



$|\langle 1, \mathbf{z}, a, b \rangle| = \frac{1}{\sqrt{1 + \mathbf{z}^T \mathbf{z}}} \left(\sum_{k=1}^n \frac{P_k^a \log_2 \frac{1}{P_k}}{\sum_{k=1}^n P_k^a} \right)$

$\Psi_2^*(\tau) = \int_0^{\tau} \Psi_1^*(\tau) d\tau - x \int \Psi_2^*(\tau) d\tau = \frac{x}{2} B(x) + \int_0^x (x-u) \sum_{k=1}^n P_k^*(u) du$

$A(x) = \sum_{k=1}^n b_k \Psi^*(P_{k,0})$

$\eta_1 = \sum_{k=1}^n \frac{k}{2} dt$

$S(x,1) = \frac{1}{\pi} \int \frac{1}{z} dz = \frac{1}{\pi} \int \frac{1}{z} dz$

$P(\eta < y | \xi = x) = \sup_{\eta < y | \xi = x} P(\eta < y | \xi = x)$

$W_k = \left(\frac{1}{k} \right) P_k$

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$\Gamma_m = \Gamma$

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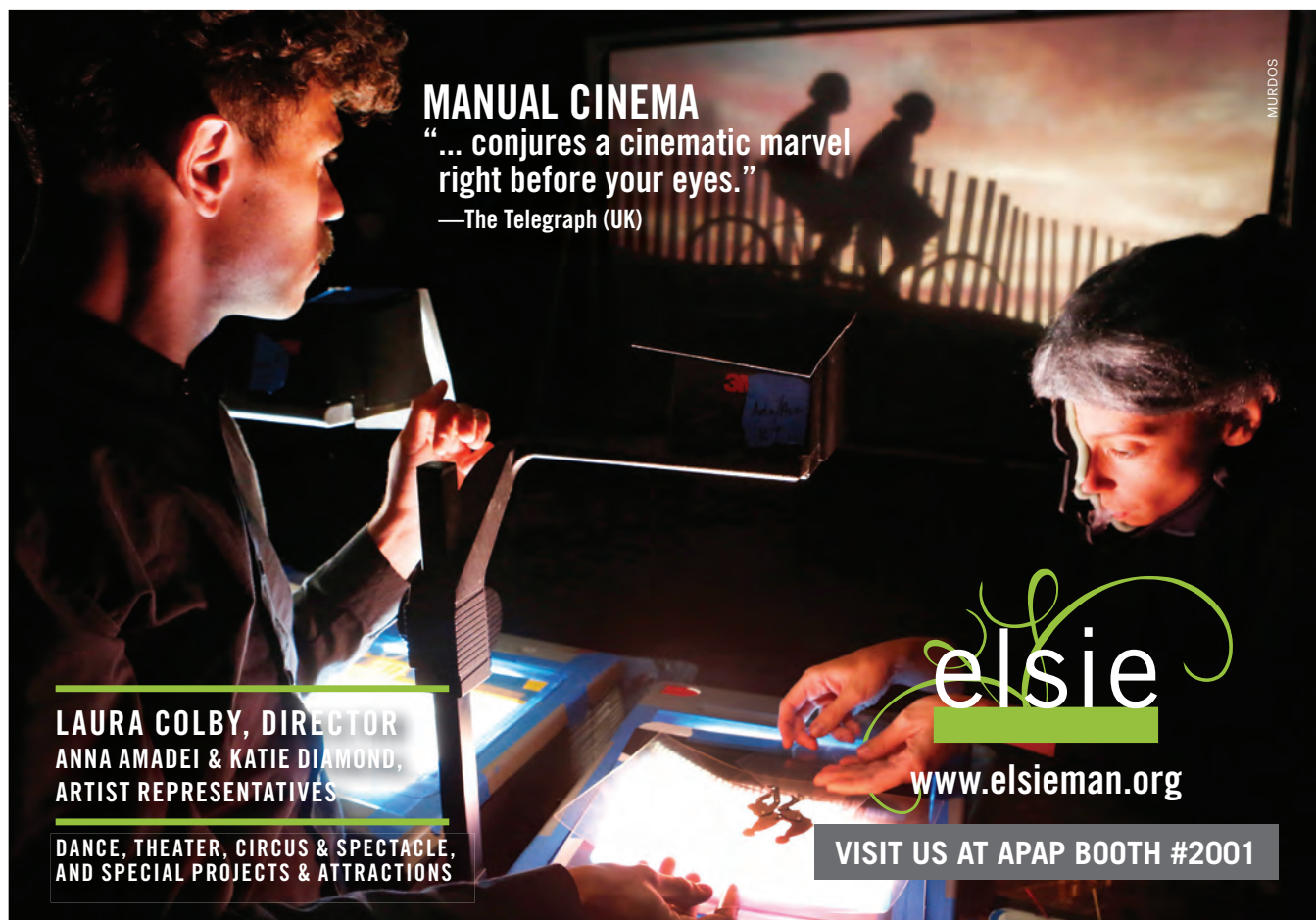
ONLY CONNECT

The publication of *Creativity Connects: Trends and Conditions Affecting U.S. Artists* marks the culmination of a year and a half of planning, research, interviews, roundtables, analysis, and writing from staff members at the National Endowment for the Arts and their research partner, the Center for Cultural Innovation. To develop the report, NEA and CCI staff undertook extensive information-gathering and analysis in the course of a year, conducting 65 in-depth interviews and 10 roundtables, and reviewing more than 300 documents. The purpose of the report is to update the findings of the Urban Institute's 2003 study *Investing in Creativity*, which identified support systems necessary for artists, including material supports, validation, markets, networks, training, and information. While the framework outlined in that report remains useful, it is clear that many aspects of the environment and market for artists' work have changed profoundly in the past decade, including developments in technologies, public perceptions of creative workers, marketplace opportunities, demographics, and aesthetic practices. The *Creativity Connects* report uses a wide lens to consider who is an artist, how artists are working,

what factors influence their work and what we can do to better support them. Following are some of the findings of the report.

- The population of artists is growing and diversifying, and norms about who is considered an artist are changing.
- Substantial number of artists work in interdisciplinary and transdisciplinary ways.
- Many artists are finding work as artists in non-arts contexts.
- Artists are pursuing new opportunities to work entrepreneurially.
- Technology is altering the context and economics of artists' work.
- Artists share challenging economic conditions with other segments of the workforce.
- Structural inequities in the artists' ecosystem mirror inequities in society more broadly.
- Training is not keeping pace with artists' evolving needs and opportunities.
- Artist fellowships, grants and awards are not responding to new ways of working.

To download the report, go to: arts.gov/sites/default/files/Creativity-Connects-Final-Report.pdf



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- * Mariachi Reyna de Los Angeles
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- Martha Redbone
- My Mother Has 4 Noses
- The Nile Project
- * Niyaz / "Fourth Light Project"
- Patty Larkin
- Sissoko & Segal
- * Skerryvore
- * The Sweet Remains
- Surviving Twin
- Tomatito
- Vicente Amigo
- * Villalobos Brothers
- The Waifs



BLACK ARM BAND

Reconciliation



GOLDEN DRAGON ACROBATS

Tradition



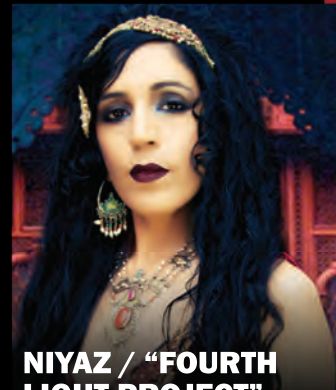
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CULTURE TOURS

Twenty-five presenters in the Mid-Atlantic region have received \$213,640 in grants through Mid Atlantic Arts Foundation's ArtsCONNECT program. The grants, awarded directly to the presenting organizations, will support tours of Bang on a Can All-Stars' interpretation of Julia Wolfe's *Anthracite Files*, a five-movement oratorio for choir and sextet about coal miners; Barely Methodical Troupe; Evidence: A Dance Company; Kid Koala's presentation of *Nufonia Must Fall*, a multidisciplinary adaptation of a graphic novel featuring media, puppetry and live music in



collaboration with Scratch DJ; Manual Cinema; Step Afrika!; and

Twyla Tharp Dance Company. ArtsCONNECT is designed to increase access to live performing arts engagements across the mid-Atlantic region through support for touring projects proposed by presenter consortia. In addition to public performances, each engagement includes complementary activities designed to foster greater appreciation for artists' work and offer meaningful exchanges between artists and the public. The program supports tours of exceptional artists involving all performing arts disciplines, including dance, music, theater, multi-disciplinary work and folk/traditional arts. **IFA**

THEATER OF THE MIND

In the last six years, the National Theater Project — modeled on the New England Foundation for the Arts' National Dance Project — has given more than \$4.4 million in grants to 43 projects that have toured to large and small arts presenters, military bases, universities, regional theaters and festivals. Funded by the Andrew W. Mellon Foundation, NTP was designed to function as a full system of support for devised theater, which in addition to funding animates an informed, interactive network of producing theaters, presenters and ensembles. "We are proud to support this group of visionary artists, whose theater projects address issues of identity, immigration, gentrification, and racism, and proud to support cultural organizations around the country to bring these projects to the public," says NEFA executive director Cathy Edwards. This year's recipients, who received \$630,000 in six new grants, are Jeff Becker/ArtSpot



Productions (New Orleans, Louisiana) for *Sea of Common Catastrophe*; Clyde Petersen (Seattle, Washington) for *Torrey Pines*; Murielle Borst-Tarrant/Don't Feed the Indians Ensemble (New York, New York) for *Don't Feed the Indians — A Divine Comedy Pageant!*; Ping Chong + Company (New York, New York) for *Where the Sea Breaks Its Back*; TeAda Productions (Los Angeles, California) for *Masters of the Currents*; and Toshi Reagon/Bernice Johnson

Reagon/Eric Ting (Brooklyn, New York) for Octavia Butler's *Parable of the Sower*. Organizations interested in presenting any of these works or works from previous grant rounds can apply for NTP Presentation Grants. The program also provides travel support for presenters interested in seeing projects. Learn more about the program and all the projects with available NTP touring support at nfa.org. **IFA**

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THOUGHT LEADERS

In Lincoln Center Education's new video series *Think Like an Artist*, leaders and luminaries come together to share their belief that an education infused with the arts leads to originality, effective leadership, a balance between rigor and innovation and enhanced communication. Developed in honor of Lincoln Center's 40th anniversary celebration, the videos highlight the myriad ways the arts fuel professional success. In her interview, former Secretary of State Condoleezza Rice, who has been playing piano since the age of 3, describes how music has given her a sense of balance and direction like nothing else in her life: "The artist is actually in some ways the highest form of a human being," she says. The series also features author/speaker Deepak Chopra; Chelsea Clinton, vice chair of the Clinton Foundation; serial entrepreneur Michael Lazerow; and JetBlue Airways chairman Joel



Peterson. "Thinking like an artist should be an essential part of everyone's education to connect creativity, imagination and problem-solving," says Russell Granet, executive vice president of Lincoln Center Education, Community Engagement and International. "We view this series as a call to action to support high-quality arts education

for all and a reminder that you are never too old to continue to engage in the arts." To view the videos or find resources to advocate for arts education in your community, visit ThinkLikeAnArtist.org. Lincoln Center Education also encourages social media users to share their own stories using the hashtag #ThinkLikeAnArtist. **IA**

RISK REWARDED

3Arts, a nonprofit grantmaking organization based in Chicago, has named 10 recipients of the 2016 3Arts Awards, which are presented annually to women artists, artists of color and artists with disabilities working in dance, music, theater, visual arts or teaching arts. Each awardee receives an unrestricted grant of \$25,000. This year's recipients, the ninth class honored by 3Arts, include: dancer-choreographers Barak adé Soleil and Ayako Kato; singer-songwriter Jess Godwin and improvisational jazz cellist Tomeka Reid; theater maker Jo Cattell and director Maggie Popadiak; visual artists Candace

Hunter and Aram Han Sifuentes; and teaching artists Alexandria Eregbu and William Estrada. 3Arts programs are designed to support artists in multiple and tiered ways: through validation, promotion, residencies, project support and unrestricted cash grants that let them know their risk-taking and determination are deeply valued. To read more, visit 3arts.org.

KEEP ART GOING

In November, the Arts and Education Council of Greater St. Louis and Wells Fargo Advisors announced a continued partnership in the areas of arts and culture. Wells Fargo Advisors donated an

unrestricted amount of \$50,000 to one of the nation's oldest united arts funds to expand access to creativity, encourage collaboration between diverse cultural genres and help build capacity among local arts organizations. "The arts are a catalyst for promoting exposure, understanding, awareness and unity," said Vanessa Cooksey, senior vice president of community affairs at Wells Fargo Advisors. "Art brings people together in a meaningful way. We view investment in the arts as critical to maximizing human potential and igniting community conversations that will move our region forward." The council has provided critical financial support



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March 9
Irvine, CA

April 1
Aspen, CO

April 8
Santa Fe, NM

April 13 - 15
Scottsdale, AZ

April 21
Houston, TX

April 26 - 30
The Joyce Theater
New York City, NY

May 3 - 7
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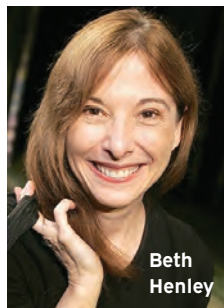
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for established and emerging St. Louis arts organizations since 1963. Nearly 70 institutions supported by A&E through grants, professional development services, and accelerator space at the Centene Center for the Arts engage, educate and entertain over 1.7 million adults and children throughout 16 counties. For more information, visit keeparthappening.org.

HONORING HENLEY

Acclaimed playwright and screenwriter Beth Henley will be honored with the William Inge Distinguished Achievement in American Theater Award at the 36th William Inge Theater Festival at Independence Community College, Kansas, April 19-22, 2017.

Henley, a 1981 Pulitzer Prize-winner, joins select company including Arthur Miller, Edward Albee, Wendy Wasserstein, David Henry Hwang, Tina Howe and August Wilson. "Sometimes when you experience a play, it smacks you in the face and changes your perception of the world, forever. Such was the case when I saw Beth Henley's *Crimes of the Heart* in 1981," says Inge Center artistic director Karen Carpenter. "Beth made me laugh and weep in the exact same moment. She is masterful in her depiction of women; her deft, comedic voice is singular in its embrace of life's challenges. We are thrilled to bestow



Beth Henley

this honor on her." Henley's works include: *The Miss Firecracker Contest*, *The Wake Of Jamey Foster*, *The Debutante Ball*, *The Lucky Spot*, *Abundance*, *Impossible Marriage* and *Family Week*. Henley's other prestigious awards include the New York

Drama Critics Circle Award for Best American Play, American Theater Wing Award for Distinguished Achievement in Playwriting and Richard Wright Literary Excellence Award. She is arts presidential professor at Loyola Marymount University and a member of the Fellowship of Southern Writers, Dramatists Guild and the American Academy of Arts and Sciences.

Transitions



Alan W. Cooper

Mid Atlantic Arts Foundation executive director **ALAN W. COOPER** will retire in May 2017. In the role since 1994, Cooper has led substantial

growth in programs and services with local and global reach. Under his leadership, MAAF created ArtsCONNECT, Mid Atlantic Tours and Special Presenter Initiatives that address access to quality performances for audiences and access to new markets for performing

artists in the mid-Atlantic region. Cooper also oversaw the creation of USArtists International, which provides support to American dance, music and theater ensembles and solo artists to perform at major arts festivals and arts markets outside the U.S. Another international initiative created under his watch, Southern Exposure: Performing Arts of Latin America, brings contemporary and traditional performing arts from Latin America to audiences across the U.S. that have little access to this work. In keeping with MAAF's commitment to jazz, Cooper was instrumental in creating the Jazz Touring Network to help regional presenters expand their offerings in jazz and help create new opportunities for jazz musicians and in establishing the Living Legacy Jazz Award presented in partnership with

the John F. Kennedy Center for the Performing Arts. MAAF has engaged Arts Consulting Group to lead the search for Cooper's successor.

Creative City Collaborative, Inc. has a new name: **CULTURAL ARTS CREATIVES, INC.** (The Creatives).



John Ellis

After serving for 20 years as managing director of the Diana Wortham Theatre in Asheville, North Carolina, **JOHN ELLIS** will retire in June 2017. He will

be succeeded by **RAE GEOFFREY**, the theater's current associate director.

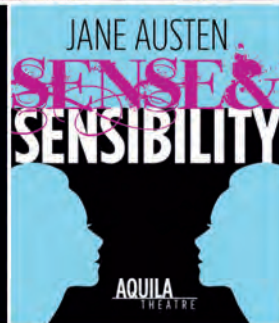
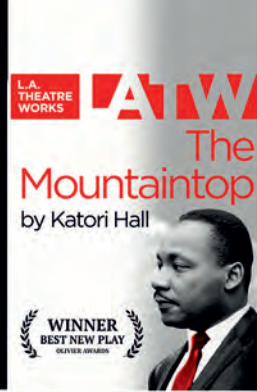
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MUSIC

Art of Time Ensemble
Beoga*
The Big Picture: David Krakauer
and The 35mm Orchestra*
Danú
ETHEL
Hot Club of San Francisco
Julie Fowlis
Matt Haimovitz
Mucca Pazza
Nobuntu*
Turtle Island Quartet

DANCE

Flamenco Vivo/Carlota Santana –
Voces del Sur

THEATER

An Evening with Groucho starring
Frank Ferrante
Aquila Theatre –
Hamlet: Shakespeare
Sense & Sensibility: Austen
Broadway's Next H!T Musical
The Cashore Marionettes –
Life in Motion
Julian Sands – *A Celebration*
of Harold Pinter
L.A. Theatre Works –
The Mountaintop: Hall
Reduced Shakespeare Company –
The Bible (abridged)
All the Great Books (abridged)
William Shakespeare's Long Lost
First Play (abridged)
Walnut Street Theatre –
Baskerville—A Sherlock Holmes
Mystery: Doyle/Ludwig

SPECIAL PROJECTS & COLLABORATIONS

Art of Time Ensemble with Steven
Page – *Songbook**
Danú – *A Christmas Gathering*
ETHEL – *Circus!**
ETHEL's *Documerica*
ETHEL/Robert Mirabal – *The River*
Hot Club of San Francisco –
Cinema Vivant
Matt Haimovitz –
Bach Suites/A Moveable Feast
Turtle Island Quartet/Liz Carroll –
*Winter's Eve**

PROGRAMS FOR YOUNG AUDIENCES & FAMILIES

The Cashore Marionettes –
Simple Gifts
Garry Krinsky –
Toying with Science
Mad River Theater Works –
John Henry—Wings of
*Courage—Freedom Riders**
Red Grammer

Steven Page appears courtesy of SRO
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MUSIC • DANCE • THEATER

SPECIAL PROJECTS & COLLABORATIONS

VOICE



Rae Geoffrey

Ellis created the Mainstage Series of touring artists while also making the theater a home to many local arts groups. He has also developed

a strong board of directors and a dedicated staff. Geoffrey came to the Diana Wortham Theatre in 2001 as director of outreach, a role in which she created a successful education series serving 10,000 students each year, established the Y.E.S. (Youth Education Scholarship) Fund and built the volunteer corps. She was promoted to associate director in 2008 and in that role oversees staff management, organizational planning and artistic programming. She has worked closely with Ellis to lead the theater through its "Vision for the Future" project to create and implement an organizational vision and plan.

LINSEY BOSTWICK has joined the Arts Center at NYU Abu Dhabi as senior producer, where she will work closely with the center's production and executive team. Bostwick comes to NYUAD from Pomegranate Arts, where she worked on projects such as Einstein on the Beach and with artists such as Philip Glass, Lucinda Childs, Laurie Anderson, Taylor Mac and Big Art Group.

The New England Foundation for the Arts has announced the recipients of the Rebecca Blunk Fund: **SIERRA HENRIES** of Sullivan, Maine, and **LIDA WINFIELD** of Burlington, Vermont. Each will receive unrestricted awards of \$2,500 to support the creation of new work and for professional development. "We are honored to continue

Rebecca's legacy through these awards, which were established to recognize New England artists for their creative excellence and professional accomplishment," said NEFA executive director Cathy Edwards. "Donors have contributed over \$50,000 to the fund since it began; with their continued support, we have been able to provide this unrestricted creative support to New England artists." Henries, a member of the Chaubunagungamaug Nipmuck tribe, is known for her pyrography work on birch bark.



Sierra Henries

Winfield is an accomplished dancer, choreographer and spoken word artist who merges storytelling, dance and visual art. The Rebecca Blunk Fund was established in memory of Rebecca Blunk (1953-2014), celebrating her 29 years of service to NEFA and her abiding passion for the arts. Honoring



Lida Winfield

Rebecca's desire that the fund support artistic creation, connection and curation, the fund awards two annual grants of \$2,500 each to New England artists whose work demonstrates creative excellence and professional accomplishment.

VANESSA LOGAN has resigned as executive director of American Repertory Ballet and Princeton Ballet School to join Texas Ballet Theater, based in Fort Worth and Dallas, where



Pamela Levy

she will also serve as executive director. She joined ARB in 2014 and led the company through a period of success, including ARB's

return to New York City and the Joyce Theater as part of the José Limón Dance Foundation's 70th anniversary. In addition, under Logan's leadership, the company reorganized its administrative functions, increased key staff and managed the transition to a new director for the Princeton Ballet School after the retirement of longtime director Mary Pat Robertson. In other ARB news, **PAMELA LEVY** has been selected as Robertson's successor at Princeton Ballet School, where she began her dance career. Her course work took her through advanced ballet training, she was a member of Princeton Ballet II (now the American Ballet Workshop), and she studied under school founder Audrée Estey, Dermont Burke, Judith Leviton, Alexei Yudenich and others.



Robert Cundall

Lincoln Center for the Performing Arts has appointed **ROBERT CUNDALL** as executive vice president and chief financial officer. Cundall

brings to Lincoln Center 35 years of expertise including senior executive experience in finance and operations in both for-profit and nonprofit organizations. He has extensive experience in capital campaigns and capital projects and in working with

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VOICE

private and public stakeholders. He joins Lincoln Center from the Museum of Arts and Design, where he most recently served as acting director. He previously served at the Seattle Art Museum, first as chief financial officer and later as chief operating officer.

Arts Consulting Group has named **LINDA LIPSCOMB** associate vice president in Dallas. She brings nearly 30 years of experience in fund-raising, marketing and sales to the role, including leadership of the development departments for Dallas Museum of Art, Virginia Museum of Fine Arts and American Red Cross in Dallas. She also held leadership positions in sales and marketing at American Airlines.



Traci Lester

TRACI LESTER has joined National Dance Institute, the nonprofit arts education organization founded in 1976 by ballet dancer Jacques

d'Amboise, as executive director. She succeeds Kathy Landau. Lester, a former education, nonprofit and human services executive, will work alongside d'Amboise, who serves as the organization's president, and artistic director Ellen Weinstein. Since 2014, Lester has served as the chief executive officer of LSA Family Health Service, a human services agency, where she was recruited to spearhead the reorganization and growth of the East Harlem-based nonprofit. She previously served as executive director of Reach Out and Read of Greater New York, an early literacy and school readiness program, where she developed the organization's expansion plan and overarching fund-raising strategy.

STEPHANIE ORENTAS is the new administrator for globalFest. A graduate of The New School, Orentas also serves as media and communications manager for the public art nonprofit Writing On It All. She founded Casa Experimental, an after-school arts program and gallery, and she hosts a monthly radio show on Bel-Air Radio as DJ Fefi, where she showcases contemporary Latin American musicians from around the globe.



Lisa Hoffman

International artist residency network Alliance of Artists Communities has named **LISA HOFFMAN** executive director. She succeeds Caitlin

Strokosch, who led the alliance for nearly a decade. She most recently served as associate director at the McColl Center for Art + Innovation, where she created internationally recognized models of artist-led community engagement and advanced the center's Innovation Institute and Environmental Artist in Residency Program. Previously, she directed the Charlotte Nature Museum. She received Charlotte Business Journal's 40 Under 40 Award in 2008 and was recently appointed by President Obama to the National Museum and Library Services Board.

CHELSEA LAFAYETTE has been named managing director of the Burlington Discover Jazz Festival in Vermont. She previously served as the festival's marketing and development manager. Lafayette will succeed Linda Little, who announced her departure after four years with the festival. Lafayette previously spent seven years managing

event operations as part of the Flynn Center's programming department. She is involved with the Lake Champlain Regional Chamber of Commerce and recently became chairwoman of Burlington Young Professionals. The next Burlington Discover Jazz Festival takes place June 2-11, 2017.

ROBERTO BEDOYA has been appointed the cultural affairs manager of the city of Oakland, California. In his new role, he will oversee the city's Cultural Affairs Unit, which includes the city's public art program and cultural funding program. He also will lead new initiatives, such as completing a cultural plan, supporting cultural districts within the city and growing a technical assistance program to help artists and arts organizations build capacity. He previously served for nine years as executive director of the Tucson Pima Arts Council, where he designed and implemented the nationally recognized P.L.A.C.E (People, Land, Arts, Culture and Engagement) initiative to support art-based civic engagement projects. He also served as executive director of the National Association of Artists' Organizations and worked at the Getty Research Institute in Los Angeles on community partnerships and public programs.



Elizabeth Sobol

ELIZABETH SOBOL is the new president and CEO of the Saratoga Performing Arts Center. She succeeds Marcia White, who retired after 11 years with SPAC.

Sobol previously served as president and CEO of Universal Music Classics and managing director of IMG Artists in North/South America.



Jennifer Clarke

Associated Chamber Music Players has appointed **JENNIFER CLARKE** as executive director. Clarke has more than 30 years of experience in management of non-profit arts organizations, most

recently as managing

director of the New York City Arts in Education Roundtable. She has formerly worked at the Royal Festival Hall and London Sinfonietta in the U.K., Symphony Space, The Queens Museum, Chamber Music America and the American Music Center in the U.S. She has served on panels for the New York State Council on the Arts and the New York City Department of Cultural Affairs, where she assisted on panelist placement for grant review panels as a consultant. She is also founder and executive director of Melodia Women's Choir of New York City. "I am truly excited to be joining an organization that creates opportunities for musicians at all levels and ages across the globe to play chamber music together and deepen their skills," said Clarke. "I look forward to working with the board to explore new initiatives and expand our grant making capacity and programs as we move toward the organization's 70th anniversary in 2017." 

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Follow Spot: **TASK AT HAND**

Robyn Archer says disruption is normal for artists. And it can lead to productivity and discovery. Or as we like to call it: flow.

BY KRISTEN ANDRESEN

As makers of culture, flow guides us. Inspires us. Keeps us in the groove. It helps us see with new eyes. And that makes it possible for us to change the world. Flow is integral to the work of Robyn Archer, an Australian singer, performer, writer and arts advocate. Archer will moderate the opening plenary session “MC (Makers of Culture) = FLOW: What is our role in affecting social change and resilience?” at APAP|NYC. As a preview, she shared her thoughts on flow with *Inside Arts* assistant editor Kristen Andresen.

ON FINDING AND SUSTAINING FLOW WITHIN HER WORK AND CAREER

I have always worked by instinct, and this offers me the ideal context for a strong flow in my work, and the longer career. Through an informal apprenticeship to my father — who was a very good, untrained singer, compère and standup comedian — I learned how to sense and work a crowd, not by being taught how, but by learning to trust my instinct. And that’s how the career has developed. Having no career pattern or goals whatsoever — I had very early satisfied my teenage goals of wanting to sing, travel and meet people — I have always devoted myself to the task at hand, put my head down and got on with it. I eventually learned to trust that if you do the job well, others will take note of that, will



Robyn Archer

observe you mid-flow, and may well invite you to play with them. It has all happened that simply — and the same principle operates now. I am never looking at the next career step. Never. I look only at putting everything into the tasks at hand. If that leads to new invitations, fantastic, and that still happens all the time. But if not, I have so much reading and writing, research and potential collaboration to develop that an absence of offers is welcomed with open arms, and I can get on with the “real” work. This is why it continues to flow so beautifully. There are no destructive interruptions when the passion for what you do is the underlying current. Disruption is part of the norm, and handled well, disruption often inspires new streams of energy and creativity.

ON THE IMPORTANCE OF DISRUPTING FLOW TO CREATE SOCIAL CHANGE

The first important thing to acknowledge is that all art exists within a political context. If artists or arts workers ignore contemporary issues and situations

then, ipso facto, they are content with the status quo. The curious thing is that only those artists and arts workers who find injustice and ugliness in the world and have no choice but to address those things through their art and work, are labeled political. We are all political. We either work for change, or we do not. There are examples of artists who are also political activists, from Pete Seeger or Woodie Guthrie to Victor Jara or Vaclav Havel. But more common is the role of artists and art in inspiring those on the frontline, rather than being on the frontline themselves. An artist has the ability to articulate, in whatever form, into the public realm things which people have been thinking, and talking about privately, but not yet found the words or the way to express. When larger numbers of people then realize that this is a commonly held position, or thought, then action can arise. I’m not sure whether this is so much about disruption than actually assisting the flow rather than interrupting it.

ON MUSIC AND FLOW

As someone who emerged from serious childhood asthma, I’ve always had an inherent interest in the flow of air, pumped not from the chest, but from the muscles in a relaxed abdomen, gently brushing past the vocal chords to produce sound. That action from my body, whose vocal chords are stimulated by my brain to

create certain harmonious sound waves, allows the waves to travel through space to whatever receptors are in the vicinity — to wit, an audience. Their skulls and skin reflect the waves, amplifying the sound I make, and the amplified waves pass to their sound receptors in the ear: thence to their brains to be received as something I hope will connect to the other responses that we recognize as pleasure. This is what I describe as a safe fluid exchange between my audience and me, and why live performance is so much more pleasurable and intimate (even in a big room) than second-hand versions, especially when there is no electronic mediation — performance without

“An artist has the ability to articulate, in whatever form, into the public realm things which people have been thinking, and talking about privately, but not yet found the words or the way to express.”

artificial amplification. Imagine the complexity of this flow, and then add into the purely physical, the additional layers of complexity that words bring. To the mix of physical flow, you bring an almost unimaginable range of response dependent on personal history, levels

of understanding and the current emotional context of both the singer and the receptor. Wild. **W**

Kristen Andresen is the assistant editor of *Inside Arts*. She is also senior director of marketing and creative services at Providence College in Providence, Rhode Island.

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BY ALICIA ANSTEAD

DREAMING FORWARD

Taylor Mac talks about the goals, participation, consideration and the lessons we learn from artists. He is the closing plenary speaker for APAP | NYC 2017.



Remember hearing the responses of live audiences during TV sit-coms? They not only signaled when you should laugh, but usually you were laughing right along with them. That's what it's like to talk to theater artist, singer, writer and drag performer Taylor Mac. Ask a question. Get a quick, witty retort. And then laughter. You can be sure that what follows the laughter is a thoughtful, incisive and provocative response. Mac has been called "gracious," "salacious" and "gender-fluid." One reviewer

went so far as to say the actor looked like "a Vegas showgirl who jammed her finger into an electrical socket." Scott Stoner, vice president of programs and resources at APAP, called Mac a "shining example of the Renaissance ideal." Stoner was referring specifically to Mac's newest work, *A 24-Decade History of Popular Music*, which was first performed as eight three-hour evenings, and then culminated in a landmark 24-hour finale. The "Ring" cycle — as it has been dubbed — includes 246 songs that were popular between 1776 and 2016, all performed by Mac in a variety of outrageous, glittery, architectural outfits and gowns and platform shoes. "Mac's musical survey...is offered in the spirit Whitman had in mind when he said that he heard America singing," wrote *The New Yorker*. Mac will be the closing plenary speaker on Tuesday, January 10, 2017, at APAP|NYC. He and I spoke in October by phone as he was jaunting across Central Park in New York City. What follows is an edited and condensed version of our exchange. I invite you to hear the laughter on your own.

Our conference theme is "flow." What does that word mean to you?

It invokes technique: how a piece moves and where it halts and stops and moves forward, how current keeps work flowing and how as artists our work disrupts that current.

In your shows, you're often interacting with the audience or getting the audience to participate. What are your thoughts on the role participation plays with your art?

I see participation as a tool toward engaging and toward consideration. If you're participating and you're actually doing the things you're asked to do, what happens to your body takes over your mind. Your mind and your body end up becoming the same thing, which they already are, but so many people think you have to compartmentalize them. The physical actions of the audience come from me. They are a way of getting your mind and body in a state of consideration through a surprise in how you deal with your physical body. So much of art is about surprise. And so much of theater is about surprise. I'm trying to get your body to lean that way a bit so your mind can join it. That's one of the reasons. I'm just trying to get people to engage in perpetual consideration rather than decision-making. I find that a lot of people think theater is about deciding things. They want the artists to offer up the question. They want the artist to always be considering. Then they want to be able to decide about what the artist has presented for considering. Rather than that, the work I do is inspiring the audience to a perpetual consideration. Something I say a lot in my work is you don't have to like it, you don't have to dislike it, you don't have to agree, you don't have to disagree. It's not asking you to do any of those things. It's actually just asking you to consider. That's very hard. People often nod and say, "Oh yes yes, OK." But it's very hard to do. They leave, and they immediately say, "I didn't like that part" or "I loved that part," or "That part worked" or "That part didn't work." With a durational work or participation work, the more we engage them in length and in their bodies, the less, I have found, that their impulse is to go to a compartmentalization.

I know the art that has stayed with me the most in my life is not necessarily art I have loved, but art I have thought about years later. Let's talk about the durational work, because I know size does matter to you.

Yes, it does.

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We're in a quick hit world. And you're asking us to sit through anywhere from three to 24 hours. How does that scan for a theatergoer?

Sometimes it takes more than 90 minutes to kick you out of your 40-hour work week. The whole point is to break up some of the monotony, some of the patterns so you can see things so that you can have a perspective on your emotions and some ideas that are trickling around you. The duration is sometimes what is needed to break you down. What we just experienced in the 24-hour show was that the audience got delirious at a certain point. And their defenses were completely down in a way I've never ever experienced in the theater before. So emotional. People were sobbing and screaming and laughing. It took 18 hours and not getting any sleep before they got there. So much of the game is catharsis, but to go through catharsis, you have to go completely through something physically, emotionally and mentally. Your devices have to break down. Duration work has a way of doing that. I'm totally in love with it.

How do you adapt when an audience member doesn't want to participate?

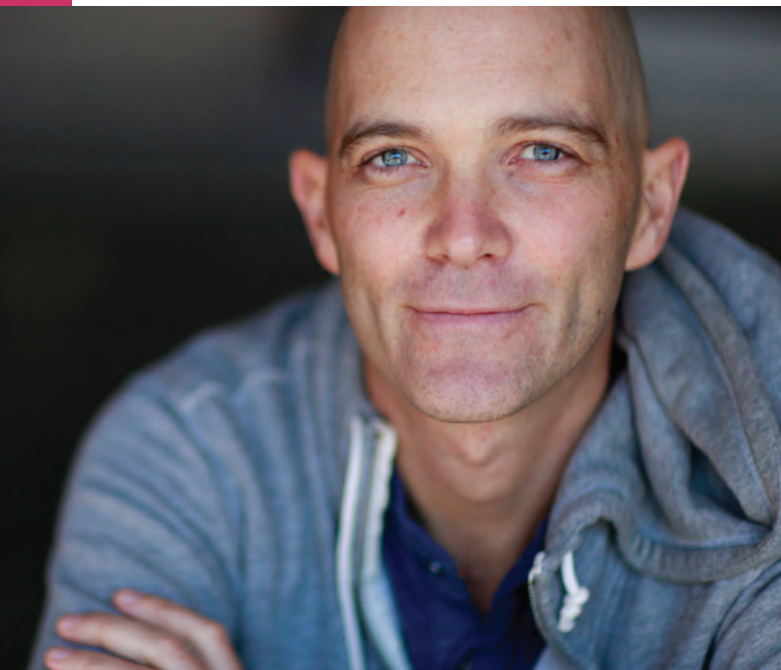
Is it a fear because of what it's going to entail? Do I need to give them more information? Or do I need to read them and say that this person really doesn't want to do this right now so I'm just going to let it go and find somebody else? I encounter that a few times a year — when somebody just doesn't want to do it. I think that's part of the art that's in the room. I always say to the audience, everything you're feeling is appropriate. When you're uncomfortable in the room, that's part of the art that's in the room. Let that discomfort give you a path to your consideration of the themes and ideas of what's going on rather than view it as only a discomfort and I don't want to be here.

That's an interesting fluidity around power in that moment. One song you sing has the lyric "people have the power."

Yes, that's Patti Smith's song.



“WHAT IS REALLY
TRANSCENDENT AND
EXTRAORDINARY IS
WHEN YOU COMBINE
AUTHENTIC FAILURE
ONSTAGE WITH
AUTHENTIC VIRTUOSITY.”



It sounds like you have to constantly monitor where power is during a performance. Sometimes you're guiding the audience, and sometimes the audience is guiding you.

Absolutely. They guide me just as much as I guide them. That's the biggest part of my technique: to listen to the audience while I'm speaking to them. I'm telling them what to do, but I've got to have a little part of my brain that is open to how are they taking it in, how are they responding, where are they at in this moment. So much of it is from the Meisner Technique that I learned. It's challenging, but it's really fun.

Where does that live alongside a fairly subjective discourse that you're engaging in? There's a lot of first-person narrative in your work. How do you balance that with making people feel welcome in the story?

The big thing is I'm not interested in making universal work. The audience should know that within about five minutes of watching the show — if not in the very first moment they enter the theater or see the poster. This is not a universal show. I don't believe in universal theater. I think that's a crock of shit, frankly. The goal for the work to be universal is a marketer's goal.

That's not an artist's goal. And frankly, it's the goal of someone committed to the status quo and perpetuating the status quo. It is not the goal of someone engaging in ideas and consideration. Sometimes I flat out tell the audience: This is not a universal show. You're here to experience my church. If you can't find the empathy or curiosity within yourself to want to explore someone else's world for an hour or 24 hours, then that's a problem. I'm not taking over your life. The most I've ever performed is 24 hours. You're offered 24 hours to my point of view. The only thing that is universal about it is that there are tons of people in the room, and they are all making the work with me at the same time. If you don't like my point of view for 24 hours, hang out with me for an hour and pay attention to someone else in the room for the next 23 hours. And you're going to get something out of that, too.

What have you noticed about your audiences?

They're different depending on where you play, what time it is, what the venue is, what the expectations of the piece is. That has to do with the craft of our team, but I won't say they respond exactly the same in every moment. Part of the joy for us is to play off of how each one is different. Now for the 24-hour show, the vast majority of the audience had seen me before. But there were a handful of people who had not seen any of my shows. So they were going to a 24-hour show by a person they have no faith in.

That's baptism by glitter.

Exactly. So much of it is about invitation, how you invite people to the work. When I say invitation I mean the marketing and press and all that, but also the first image in the first five minutes in the show and how the audience is welcomed and how you keep that invitation open. Something I joke about is saying, oh, it's so diverse here, there're so many different kinds of white people. That is an issue that I have in my audiences. Depending on where I go, sometimes it's better, sometimes it's worse. And it also depends on how much work an institution has done to diversify the audience. I don't expect people of color will be drawn to my work without a deeper invitation and more work because why should they care what a white queer has to say?

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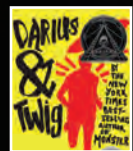
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“YOU CAN CHANGE IT. YOU CAN CHANGE THE LAW, CHANGE THE RULE, BEND THE PARADIGM. THAT’S WHAT I HAVE LEARNED AS AN ARTIST.”

So I get that. I recognize that it’s my problem, and that it’s everybody’s issue at the institutional level. Diversity is something you have to make a commitment to and try different ways. It’s not just economic, either. I’ve done free shows, where I’ve had 3,000 people in the audience in Brooklyn in Prospect Park, and that was maybe the whitest audience I’ve ever had. I’ve also performed at the band shell in the same park, and it’s been almost 90 percent people of color.

What is the role of failure in your art? How do you think about that? Where does failure fit into where you are as an artist?

I’d say it’s about 50 percent, if I had to give it a number. The most magical moments that happen onstage are the moments that somebody dropped a note or I forgot something or something fell over or an audience member fell asleep. They tend to be the moments that are amazing, and we turn them into something that rallies the whole room. When you make a commitment to live a life as a performer, you know that every show that sucks is an opportunity for you to learn to do it better the next night. After you get that example five million times, you start to trust it a little bit. Every time it goes bad, instead of staying up all night feeling crappy about it, I stay up all night trying to figure out what could make it better. What is really transcendent and extraordinary is when you combine authentic failure onstage with authentic virtuosity. When someone has put the hours in and crafted and practiced and played and made the commitment, and they’ve done it all and then it still fails in the moment, but because you’ve done all the work, you’re able to take it and turn it into something, that’s glorious to me. Nothing is ever one thing in the performing arts. If you try to reduce it to one thing, all you’re doing is marketing.

I’m not an artist. But I wonder what you can tell me as an artist that might be useful for me to know in my own life? What do you know that I, as a non-artist, don’t know about being on this Earth?

I don’t know if non-artists know this, but most of the artists I know whose art I really respect seem to have figured this out: You don’t have to accept what is given to you. You can turn something into what is useful. There’s a song *Lord Randall* that was written in the 1780s about a man who gets fed poisonous eel by his girlfriend, and he’s on his death bed, and his mom wants him to leave her the money, not his girlfriend, and he says yes, I’ll leave you the money, Mom. Now that story is pretty limited. Sure, there’s some complexity, but it’s the morality tale of don’t get fucked up by love and leave your family. OK, great. You could have just told me that; you didn’t have to sing a song about it. But Bob Dylan takes that story and turns it into *A Hard Rain’s A-Gonna Fall* about paying attention and about being an active participant and taking agency, and seeing the world, and hearing the world, and meeting the world and seeing the injustice. That song becomes very useful to our population. When somebody gives you a social dictate or social contract or any kind of morality tale or obstruction to healing and dreaming our culture forward, you don’t have to take what’s given to you. You can change it. You can change the law, change the rule, bend the paradigm. That’s what I have learned as an artist. **IA**

Alicia Anstead is the editor-in-chief of *Inside Arts* magazine and a co-producer of APAP|NYC. She is the co-founder and editor-in-chief of the Harvard Arts Blog, a student-driven professional arts journalism project at the Office for the Arts at Harvard, and she teaches in the journalism department at Harvard University Extension School.

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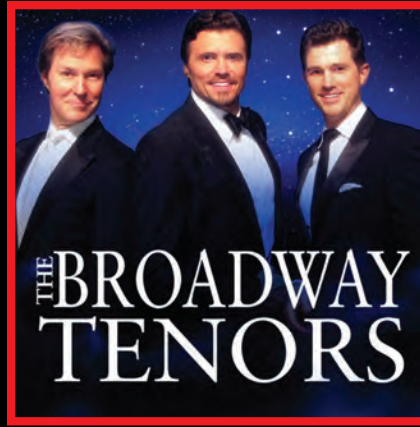
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Participants in the **APAP | NYC** Sunday plenary session reflect upon the collaborative process and the lessons they have learned.

BY OLIVIA MUNK



In our hyper-connected

world, artistic collaboration is easier than ever. Collaborators are merely a plane trip or Skype call away, while the internet, social media and new outreach initiatives can bring art to wider audiences.

Of course, these ambitious new projects are not without their challenges and subsequent solutions. During APAP | NYC 2017, the Sunday morning plenary session will focus on the current proliferation of collaborative projects and how arts presenters can tackle new changes to audience development and engagement. Moderated by performer and playwright Will Power, the session will feature choreographer and media artist Jonah Bokaer, Champion City founder Eddie Cota, composer and cultural entrepreneur Hadi Eldebek, Forklift Danceworks artistic director Allison Orr and Urban Bush Women dance company founder Jawole Willa Jo Zollar. We asked the plenary participants about how they identify within the arts community, and what projects and processes they will share during APAP | NYC 2017.

ALLISON ORR

Officially, my title is artistic director of Forklift Danceworks, but I think of myself as filling many roles — artist, choreographer, director, fund-raiser, marketer, grant writer, collaborator, teacher, storyteller, listener, activist and connector. What I tell people about my work really depends on who I am talking with and what context they have for thinking about dance-making and choreography. Often I say I make dances with people who don't think of themselves as dancers, and then I receive many, many questions or a curious look and maybe a laugh.

At APAP | NYC, I will be talking about one of Forklift's newest project, with a working title of *Served*. *Served* is a dance for campus employees, created through a multi-visit residency at a host college/university. Featuring the skilled movement of a distinct group of employees, such as dishwashers, custodians, physical plant staff or maintenance crews, the dance will highlight the virtuosic work life of staff as performed by the employees themselves.

What I continue to learn about collaboration is that good collaboration means constant good listening. Good listening takes patience and happens through careful building of trusting relationships. The more I do this work, the more I see how important it is to slow down, listen and take the time it takes to do the work well. That also means listening to my fellow artists and co-workers within my own company. We are always adjusting our "flow" as we work together to make the art happen with integrity and authenticity.



I'm a writer, I'm a playwright, I'm a performer, but I've been doing more writing recently. I'm also an arts leader, teacher and mentor. In these roles, I explore the connection — or lack thereof — between a generation of one thing and the next generation of that thing. I often explore how generations in a community or a genre or generations of music connect or are perhaps violently opposed to one another. There are many different and intricate ways in which those relationships can occur. Sometimes it takes a musical or a straight play to explore. It often deals with rhythm and language, too. Sometimes I look at an older folk tale or look at Greek tragedy or older historical figures that we think we know. I'll try to look at them from different perspectives to give that connection over to the generation that exists now, while also bringing connection to older texts.

In the last four years, I've been on the faculty of a university, and I am currently a playwright in residence at a Dallas Theater Center. Now, I'm seeing within the institutions the joy and the power, but also the dysfunctions and the stuff that is brought up from the past and is inhibiting diversity and inclusion. Having said that, I've been thinking a lot about what kind of projects can be developed that can break through the arcane ways of institutions. In this panel at APAP | NYC, my role will be the facilitator. I'm the moderator. My job is to facilitate a lot of discussion. I'm fascinated by the subject because of my experience as a traveling artist and as a staff member within institutions. My role is a little different. I won't be speaking much about projects I'm developing, but rather use my experience to foster some lively dialogue.



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A photograph of Adam Pascal and Anthony Rapp performing on stage. Adam Pascal is on the left, wearing a grey sweater, singing into a microphone with his right hand raised. Anthony Rapp is on the right, wearing a blue jacket over a white shirt, singing into a microphone with his left hand raised. The background is dark with stage lighting.

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EDDIE COTA

Founder and creative director are my titles. Honestly, all titles are limiting and put you in a box. We're all around culture shapers. Our creative agency develops programming and marketing strategies that provide an opportunity for cultural discovery, meaningful dialogues and unique experiences. Every artist and organization has a story to tell. We want to find the most creative ways to tell them and leave a memorable impact on the communities we're serving. The Sonos Studio was an acoustically designed gallery in Los Angeles that we curated to build collaborative experiences. When you consistently work to find the creative resources necessary to bring an artist's significant story and projects to life, that's how you become a cultural destination.



JAWOLE WILLA JO ZOLLAR

I am the founding artistic director, chief visioning officer and Nancy Smith Fichter professor of dance and Robert O. Lawton distinguished professor at Florida State University. I create artistic works rooted in dance, story, music and history in collaboration with the creative team.

The new Urban Bush Women work is *Hair and Other Stories*, and it is an investigation of the culture of hair and what stories we tell as we are "getting our hair done."

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HADI ELDEBEK

I always found it challenging to confine myself to a title. My background is in science, math, chemistry, a bit of engineering, but my projects are primarily in the fields of arts, culture and education. I guess what describes me best these days is: musician, composer and cultural entrepreneur. So basically what I do is play music, compose, collaborate with other artists and build cultural startups.

I am the artistic director of a band called Brooklyn Nomads, a world music collective that groups musicians from different backgrounds and cultures around the world. I am also building two startups. One is called GrantPA, an online platform that matches artists with grants and revolutionizes the grant-seeking and application process; the other is called Circle World Arts, a global network

of world arts workshops that aims to connect artists, audiences and institutions across continents, languages and traditions.

From these projects, I have learned the transformative power of connecting with people of different backgrounds and cultures. For example, Brooklyn Nomads taught me how enriching it is, to the sound of the band and my musical mindset, to collaborate with musicians from different backgrounds. From Circle World Arts, I learned how effective it is to connect with other people from similar and different cultures through arts and music. I learned how powerful art workshops are to achieve that bonding between people. Finally, from GrantPA, I learned about the power of approaching and thinking of your audience as collaborators, rather than users/consumers.

JONAH BOKAER

I work with a wide range of mediums; it could be complex sometimes to define it as one "category." I am a primarily a choreographer, but I also direct dance films while creating visual art forms for galleries and museums. I had the immense honor to be invited in 2016 as artist-in-residence at the Parrish Art Museum. For *Platform: Jonah Bokaer*, curated by Andrea Grover, I created both an in-situ art installation and a dance film alongside a site-specific performance. So, even when I am invited as a visual artist, my gesture is always transversal. Moreover, putting together a show requires a clear vision in 360. I have produced more than 55 works, and I have a command of each element needed on stage to make a dance performance happen. I understand the sounds, the lighting, the costume. I have an integrated vision, which is very visual. At APAP\NYC, I will present the project *Rules of the Game*, which is the largest collaboration between Daniel Arsham and me. This piece is loosely inspired by the piece *Rules of the Game* and *Six Characters in Search of an Author* by Luigi Pirandello. The music was originally composed by Pharrell Williams who generously worked on 12 tracks for this performance; the score was



then arranged and co-composed by David Campbell who also directed the Dallas Symphonic Orchestra. I have directed eight dancers while coordinating lighting designers Arron Coop and costume designer Chris Stamp. In terms of collaboration and "flow," it was a challenging project. A production of this scale involves a lot of collaborators artistically but also administratively. We are touring

internationally so all these parameters make it a complex equation. It was a very inspiring collaboration. What I have learned is that my passion drove me all the way through. I had communicated it to all my collaborators, and we were together stronger. This was a group effort. As choreographer and director, I have been driving the boat, but alone I would have not achieved it. **IAA**

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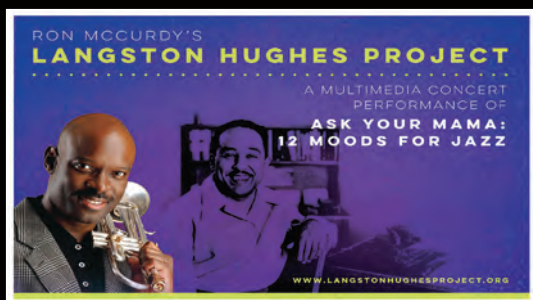
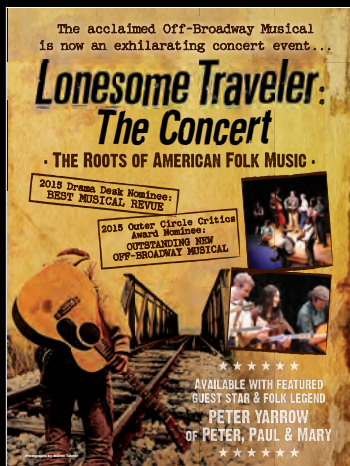
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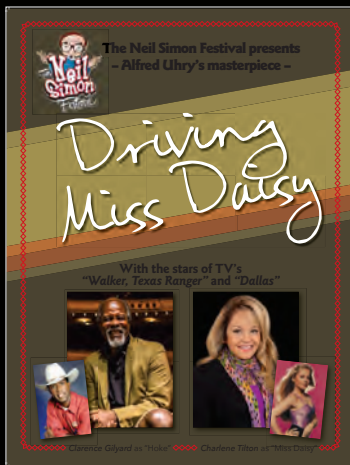
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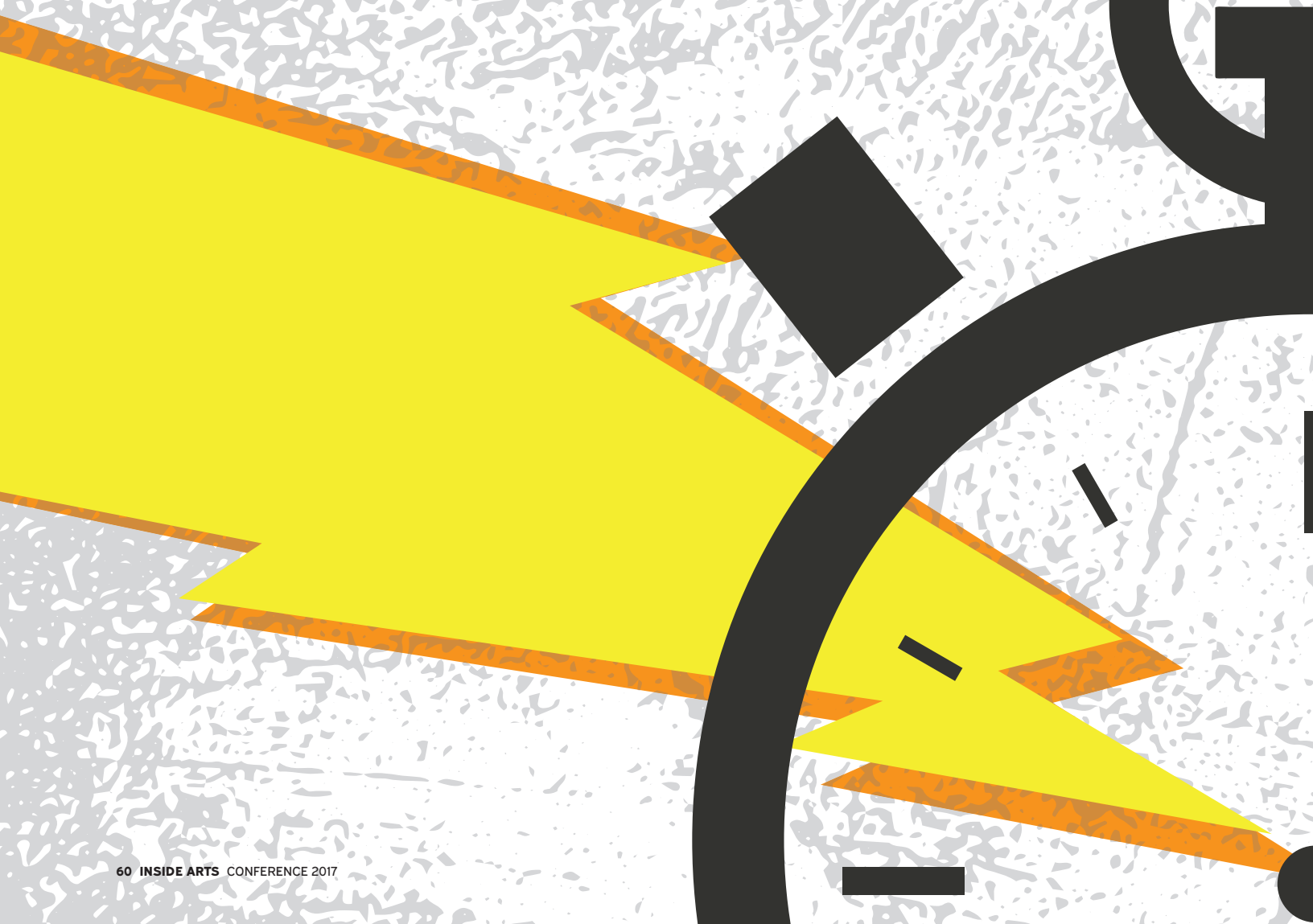



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HANG ON!

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Five game-changing artists
prepare to light up the room
in a live-wire Saturday plenary
session at APAP | NYC 2017.

BY JAKE STEPANSKY

LIZ LERMAN IS READY FOR ROUND TWO.

A MacArthur “genius” and choreographer, Lerman will be returning to APAP | NYC 2017 for the second year of moderating the annual pecha kucha-style event, a lightning-round-meets-TED-Talk series of presentations that has become one of the most popular large-group gatherings at the conference. After her inaugural year as moderator, Lerman is eager to see what the new cohort of presenters will bring this time around.

“It’s a fairly intense structure,” says Lerman. “The urgency and speed of the event causes...” — she pauses for dramatic effect — “...some combustion. The artists really have to think.”

If something catches on fire during the pecha kucha, consider yourself forewarned.

This year’s five “pecha kuchians” are poised to shake things up at APAP | NYC. They include Palestinian-American comedian and arts activist Maysoon Zayid; choreographer and “dream visionary” Rulan Tangen; “actor, writer, cripple” (his words!) Gregg

Mozgala; dance and theater choreographer Camille A. Brown; and experimental, cross-disciplinary composer Paola Prestini.

“We’re really going into the deep end with this line-up,” says Lerman when I ask what she’s excited about for the 2017 event. “It’s an incredible group of artists; they are really in for it this year.” It’s clear she expects the plenary session to be electric.

An enormous part of the electricity is derived from a live-wire structure. Presenters are strictly limited to six minutes and 40 seconds, traditionally split evenly among 20 automated slides and recently expanded to include video. Regardless of the presentational media, the total onstage allotment isn’t very much time. But within that taut framework is the potential for some truly eye-opening and direct insight.

“One of our global issues today is that we’re all going too fast and that we really need to slow down,” says Lerman. “This particular session isn’t that. The format requires artists to find

a particular issue, a particular project, or a particular through line in their work, and I think that’s a useful challenge.”

This, at its core, is the great question of the pecha-kucha style. Artists are asked to burrow into their work or a theme and emerge clutching its core. As such, audience members are provided with the opportunity to forge links to their own work. It’s a high-intensity session that can lead to inspiration and high “idea” rewards.

“As a choreographer, I will say: Everything’s in motion — everything — the planet sailing through the universe,” says Lerman. “How people are managing being in change is pretty interesting. What do you hang onto?”

Although each presentation is automated, Lerman’s job is to make sure the session flows and that the electricity in the rooms is popping. That shouldn’t be too hard, considering the lineup of artists. The following interviews provide a glimpse into the fiery world that awaits attendees of the APAP | NYC 2017 pecha-kucha style session.

Liz Lerman



Camille A. Brown

Choreographer

What are you working on now? What is coming up for you?

My TED video about African American social dance is up on TED.com. I've been working with the TED team and historian Moncell Durden on it for over a year, so it's thrilling to share it with the world. I'm also in the research and development phase of my new work *ink*, which will premiere late 2017, early 2018. *Ink* is the final installation of the identity trilogy with *Mr. TOL E. RAnCE* and *BLACK GIRL: Linguistic Play*. Drawing on historic and contemporary rhythms, rituals and gestural vocabulary of the African Diaspora, and the comic superhero trope prevalent in heroic American folklore, *ink* will combine dance, music, body and instrument to examine hip-hop as a social and cultural phenomenon through time.

What change do you want to make in the world?

Change starts with the individual. One of the most important things I can do is be myself and move through this world unapologetically. To believe in my convictions and trust my instincts. To never let anyone tell me who I am or who I am not. To never let my fear of failing determine whether I attempt to do something or not.

What does flow mean to you? How does it influence your work?

Flow is my groove. Flow is a rhythm, a concept, a vision fully realized and a groove. My style is my flow. Who I am and how I roll. When I want to change a step or re-imagine an idea, I flow with it. And if I stumble, I flow through it. Being an artist is hard work. In many instances, it can be a struggle that seems impossible to overcome. It is exhausting. I let the tears flow out of my body — releasing the energy of fear, anxiety, and doubt, and allow more confidence, conviction, courage, and perseverance to flow in.



“One of the most important things I can do is be myself and **move through this world unapologetically**. To believe in my convictions and trust my instincts.”



"I'm trying to tell **stronger narratives around the disabled experience** through the exploration of that experience."

Gregg Mozgala

Actor and writer

What will you do at the pecha kucha-style session?

I'm hoping to give a presentation about the work of my company and the work around the documentary *Enter the Faun*. I think it's a really great opportunity to discuss not only new ways to look at disabled narratives, but all the issues that that raises around disability in relation to arts organizations in the field at large.

What is the difference you're trying to make in the arts world?

I'm trying to tell stronger narratives around the disabled experience through the exploration of that experience. I believe that as theater-makers we make plays and provide opportunities for disabled actors, designers and administrators. But in addition to that, I see the company as a platform for a larger conversation around issues facing the disabled community, within the arts community and at large, that I feel isn't happening. I feel that that's what art, what theater, is able to do. Storytelling is a great venue for changing perceptions, building community and making change possible.

What do you think is the biggest challenge that performing artists are facing in general these days?

There's this whole movement — the "fair living wage" movement, with Actors' Equity, I think this hasn't changed. Making a sustainable living off of this occupation and this vocation is incredibly difficult, and I'm just really glad to see that people are trying to affect change in that area and make that possible.

How does the concept of FLOW play into your work?

The idea of flow is actually very personal to me because of the neurological issues associated with cerebral palsy. Flow is actually very difficult for me, just in how I move through the world. What the practice of dance and the study of dance, working in theater has given me new access to my body, new awareness not only of my body personally, but to the disabled community and the larger theater and arts community so I can move more fluidly through it and navigate all those different areas within those various communities with a greater sense of ease.



Paola Prestini

Composer

What will you do at the pecha-kucha-style session?

I plan to walk through the birth of Sawdust [a nonprofit music venue for artist exploration] and how to build dreams from the ground up. Additionally, I want to share through my work, both compositionally and as an entrepreneur, how my values have informed and helped me build my reality slowly and steadily, to last.

What are you working on now/what is coming up for you?

I just finished *Gilgamesh*, an opera with Beth Morrison Projects, an opera designed and directed by Michael Counts. I also presented *Hubble Cantata* to 6,000 people in Prospect Park this summer — a free VR [virtual reality] experience melded with opera, and then developed *Two Oars*, a new cello opera with Robert Wilson and cellist Jeffrey Zeigler.

What are some of the challenges facing performing artists today?

Definitely the challenge, and the freedom, lies in the fact that as 21st century artists we are responsible for creating our ecosystem: We have to nurture our talent and keep evolving while finding effective ways to market and brand ourselves, while also paying attention to the context and health of the field that we are operating in. We are all the same artists, entrepreneurs, activists and educators. It's a lot.

What change do you want to make in the world?

Find a way to help sustain the arts while expressing myself. At the same time, nurturing my family, soul and friends is crucial as it gives me the balance to breathe and be happy.



Rulan Tangen Choreographer

What are you working on now?

I've been working on a multi-year project with Native American elders and culture carriers about the ecological themes needed for all of our survival. They have decided that the performing arts are the way to transmit that message. I'm working from the idea of sign language: There's evidence of a consistent sign language throughout the Americas, which is very powerful because it means that with the huge diversity of languages and cultures that were here pre-colonization, the first instinct wasn't shoot to kill when someone new came around, but to use gestural language. So I'm thinking about my work in that way of symbols and interpretation and translation of themes, some of which are more explicit and some of which are more for an energetic transmission.

What is the difference that you're trying to make in the arts world?

I am making space by cultivating a generation of indigenous performing artists — by nurturing them and giving

them opportunities and beating down walls to give them space. We've been charged with these transmissions from culture carriers, so we are carrying the wisdom for human survival on earth. So on the one hand it's bringing native performing arts out of the underground and bringing people to the forefront, and then on a larger scale helping to make arts relevant in times of socio-environmental threat.

What do you love about being onstage?

We have not always been invited to stages. We have done a lot of our dances outdoors, which is where all of our dances began, and also in unconventional spaces like parking lots and industrial spaces. Now that's sort of hip and cool, but it's a place where many people of color found themselves working when they weren't invited into theaters. So what I like about being in theaters with dancing art is reclaiming that as sacred space on ancestral homeland with the full production values of lighting that are possible to create alternate realities.

What do you think are the biggest challenges for performing artists today?

The more relevant challenge I find is for indigenous people to be considered as performing artists. The people in my company might be considered community artists because performing art is integrated into the entirety of their lives. They might be health-care workers or farmers and dance is a purposeful part of their lives, and the entirety of their lives is their dance or performance trainings. To help the mainstream world understand what dance is and how these people are dancers is our first mountain to climb. Second, we have the exciting creative challenge of how to grow and develop a vision with limited financial resources, which for Dancing Earth has generated incredible community relationships of people giving what they have. This sounds beautiful, and it is, but it's not easy to create full-scale productions in this way — but for us it's like a crucible that strengthens and clarifies our vision — there's no waste. It's part of our ecological vision for performance and our artistic vision for the environment.

Maysoon Zayid

Comedian and arts activist

What will you do at the pecha-kucha-style session?

I'm going to tell the story of my life in six minutes using comedy, in hopes of inspiring anyone watching to heal our broken world.

What are you working on now? What is coming up for you?

I am working on my dream project right now. I am developing a comedy series, which I will be starring in. I am working with a major production company, so this is no joke, but it will be funny. The series is called *If I Cancan*. I am also touring. I am always touring. I think I have been on tour non-stop since 2003. The second season of my web series *Advice You Don't Want to Hear* will also be coming to YouTube before the end of 2016. Finally, I am teaching my cat Beyoncé how to accompany me on the piano when I am tap dancing.

What are some of the challenges facing performing artists today?

There are so many challenges. As a comedian, one of the biggest challenges is that live faces are fading into history. People are all about watching comedy online instead of live. Other major challenges are more specific to certain minority groups. Hollywood is still predominantly white and absolutely disabled-unfriendly. Also, ethnic stereotypes have become more cartoonist than ever. I am going to be the person that says, "It's still a lot easier than when



I was a kid." The ability to produce massive amounts of content on a low budget that can be shared with millions of people across the globe has been a definite game-changer.

What change do you want to make in the world?

The change I want to make is to end the despicable practice of non-disabled actors "cripping up" and playing disabled on screen. I'd also like to mainstream disability in film and in media. People with disabilities are among the largest minority in the world and most underrepresented. Lastly, I'd like to free Palestine, but who doesn't?

How does the concept of flow influence you and your work?

Comedy definitely flows. My comedy has a musicality to it and all of the different worlds that I'm part of flow through my comedy. **IAA**

Jake Stepansky is a senior at Harvard University. He hails from Montclair, New Jersey, and owes his passion for music, language, theater and the creative arts to his family and to his vital hometown arts community.



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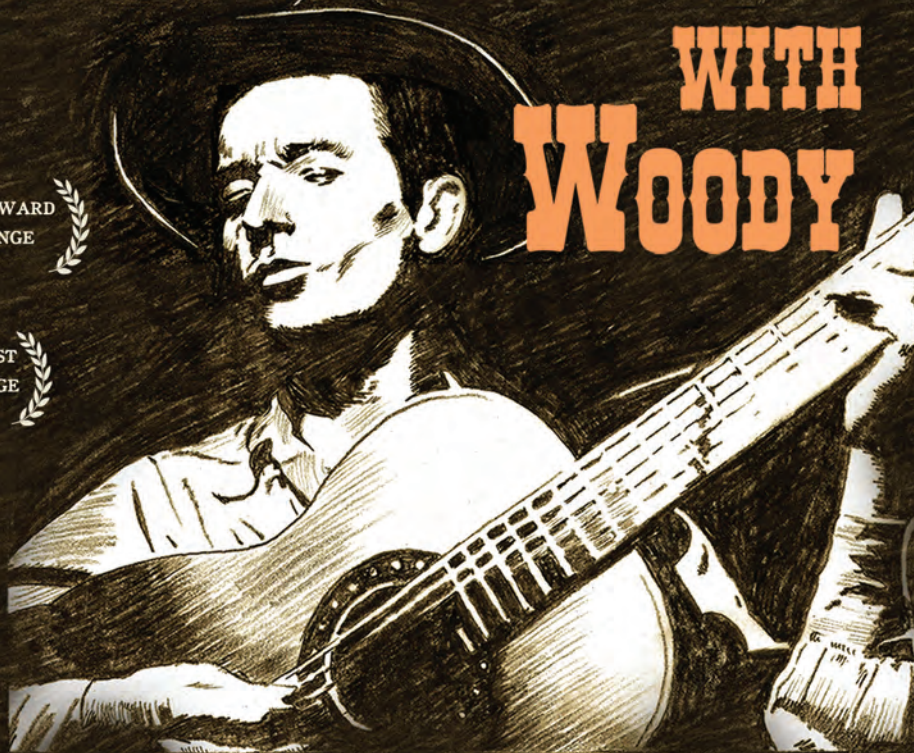
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BY MEREDITH QUINN

Classical

TRAINING

What has been the impact of two decades of professional development for classical musicians? Thank you notes, business transactions, entrepreneurial zeal, partnerships, self-empowerment.

YPCA is 20 years strong.

“Twenty years is a long time,” says Angela Beeching, a perennial facilitator of the Young

Performers Career Advancement program, part of the Association of Performing Arts Presenters Classical Connections initiative. Involved since the program’s inception two decades ago, Beeching has seen changes in both the mindsets of the attendees and the field of classical music.

When the program began in 1996, Beeching recalls, artists simply wanted to learn how to navigate the system. YPCA provided a framework. “We wanted to help them really understand how arts presenters and artist managers work,” she says, “so that they can help move their own careers forward. And to counteract any thinking that, ‘the art-making part of my life is over here and this other stuff is just the business side.’”

Attendees were focused on upping their bookings but weren’t sure how to interact with those in charge of business and money. With time, particularly during the past five years, artists have come to the program with another vision of what their careers can be, with a better understanding of industry partnerships and with what she calls an “entrepreneurial zeal.”

“The whole field is morphing — especially with so much blurring of genres and interest in multidisciplinary work,” she says. “It’s exciting to see artists’ creative ideas in action. Working with a manager and working with established concert curators, they understand this is an important part of their career, but they’re clearly out there making their own things happen, too.”

One such alum is bassist Xavier Foley, winner of the 2014 Sphinx Competition, a program with which YPCA has a long-standing partnership. After YPCA, Foley, who is also a composer, performed nationally as a soloist and joined the Astral Artists roster.

Andre Dowell, chief programming officer of the Sphinx Organization, which this year celebrates its 20th anniversary of promoting diversity in the arts, says, “In many ways, Xavier’s story is an example of capitalizing on the whole experience of YPCA and self-empowerment. He has been able to gain the tools necessary to tell his own story, whether in the social media space, from stage, as a spokesperson for contemporary composition, and as a portfolio artist of the 21st century.”

The YPCA curriculum changes yearly based on feedback from the attending artists. With Beeching stepping down, another shift will take place. After the YPCA class of APAP|NYC 2017, Beeching will hand the reins to Nate Zeisler, director

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of community engagement and career development at the Colburn School in Los Angeles. The program she spearheaded will continue to be a part of the APAP professional development mission for rising classical musicians.

For Lillian Harder, director of the Brooks Center at Clemson University and member of the Classical Connections Committee, that mission involves teaching skills artists may not have learned in conservatory. “Too often, they’re just taught they’ve got to be technical wizards and have all of the musicianship,” says Harder. “YPCA



has taught them things they haven't even thought about. These people are trying to teach them to have the whole package, down to thank you letters to the presenters, about developing relationships. It's very important."

According to Beeching, YPCA seminars often teach something else, too: "We hear, especially from members of ensembles, that their relationship with each other changes. During the time that we have them together, it's like a big brainstorming party. Members of ensembles hear things from each other that they didn't know or hadn't fully appreciated because they're working in a different context. It's helped them identify things they want to work on in how they interact and how to handle what are sometimes difficult conversations."

Communication is an underlying theme at YPCA. Not only do artists learn strategies for communicating with presenters, managers and each other, but they also learn tips for communicating with an audience. YPCA participants practice the latter during at Carnegie Hall during the only showcase APAP produces each year at the conference.

Harder has booked 22 YPCA artists and ensembles for her annual Utsey Chamber Music Series. "We're past the time where people can just walk out in tuxedos and play," she says. "They need to do more than music. They've got to be able to speak on stage. And these YPCA artists do this in New York whether they want to or not. You know that everybody who performs there is nervous. If they can play well at Carnegie Hall, I know they're going to play well here."

In addition to networking opportunities, Dowell says, YPCA showcases have allowed "Sphinx

artists to also share new voices and diverse programming by ensuring classical composers of color are also well represented and recognized."

For Beeching, YPCA has provided some recurring rewards, including watching students feed off each other's energy, working with the Classic Connections Committee and collaborating with arts presenters and managers who have served as speakers and mentors. "They've all been incredibly generous, helpful and direct with the artists," she says. "People feel so good about the program. You go to the showcase and the audience is so invested, so wanting to hear this next group of artists. It's been terrific."

"YPCA has served as a great launching pad for classical musicians who are on the cusp of a breakout career," says Dowell. "By offering invaluable insight as performers, role models, community leaders and entrepreneurs, musicians go through YPCA charged with the tools needed to succeed in this industry."

Beeching, who will continue her work as a music career consultant, looks forward to the new vision and influences the next chapter of YPCA will bring. For her, YPCA has been like a "big laboratory."

"We design the sessions and choose speakers and topics to fit the artists' needs," she says of the dynamic annual lineup. "The program really stretches people to think about long-term goals, their vision and their sense of identity. It helps some artists become centered. For others, it gets them thinking, 'Wow, I see what I can do to move ahead.' That's been the stealth mission of the program: to catalyze change." **IF/VA**

Meredith Quinn is a freelance writer in the Boston area.

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1/6, 8:45-9:00, Mercury Billrm.
1/7, 5:40-5:55, Sutton Center



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As APAP turns 60, leaders in the field reflect upon the possibilities of what six decades can accomplish.

ABUNDANT NUMBER

BY LINDA L. NELSON

60. It's not 50. It's not 75. It's not even that 60 is the new 50.

But 60 has its own myriad pleasures — and powers. The elegant art of math tells us that 60 is not just a “composite number” but a “highly composite number.” It is also a “unitary perfect number” and, most important, an “abundant number.” It is the abundance of 60, the accrual of assets and powers that happen over six decades (or three score) that has the Association of Performing Arts Presenters pausing to celebrate its 60th anniversary at the APAP|NYC 2017 conference in January. It's the abundance of 60 that makes it something to be noted.

“There's a lot of benefit to leading a 60-year-old organization: history, strength, deep roots. Having that treasure to look upon can inform the future and the present,” said APAP President and CEO Mario Garcia Durham. “At 60, we have the advantage of a national organization whose board members are leaders in the field. They are a tremendous asset: the strongest and most dynamic leadership that has developed over time. It's something to be very proud of.”

Thus it made sense to ask a wide array of leadership in the field, 50 members in two APAP Leadership Fellows Program cohorts, from San Francisco to Georgia to Texas to St. Paul: What does 60 mean to you? What do you hope for at 60? What do you hope to accomplish? It turns out, perhaps unsurprisingly, that many of the responses echoed or dovetailed with Durham's thoughts. Sixty represents an abundance: a depth of learning, an accrual of accomplishment, and, in looking toward it, a desire for the influence to create positive, lasting change.

And no one — including APAP — will be stopping at 60.

“We look at this as a time to build again, to start again,” Durham said. “Sixty means you're getting older, but you want to stay fresh and young and moving forward into the future. This anniversary is a time of renewal for the staff and me. It's a wonderful opportunity.”

Our interviews with leaders about turning 60 are on the following pages.

MARK JACOBSON

Senior Programming Manager
University Musical Society
University of Michigan

Sixty to me means a career. At 60, I hope that I have influenced change — even a cultural shift — within a vibrant arts community in which I reside and actively participate. I hope at 60 that our shared efforts as arts presenters and cultural instigators have rocked the boat a bit, supported and welcomed a next generation of diverse art creators, and have ultimately made an impact in shaping the way our communities view the world and treat each other. Let's move mountains.

ASHLEY WALDEN DAVIS

Programs Director
Alternate ROOTS
Atlanta, Georgia

Sixty! It's exactly double my lifetime. As a millennial leader, at 60 years old, I hope it will mark happiness, sustainability, longevity and a future full of opportunity and justice within the arts field and the world at large.

BROOKE ELLEN HOREJSI

Executive Director
Kingsbury Hall Performing Arts Center
University of Utah
Salt Lake City, Utah

At 60, I hope I am still as connected and inspired by others in our field as I am right now — and I owe many of those connections to APAP's efforts to serve all of us as we do this work. Why would 60 want to be the new 50?! Let's celebrate 60 for being 60: 10 more years of good people and great work.

STEPHANIE TODD WONG

Director of Performing Arts and Culture
Asia Society
Houston, Texas

Sixty means experience, wisdom, knowing who you are and what your impact has been and will continue to be. At 60, I hope to look back and see an impactful life and know that I am not yet finished making a difference in our community. I hope to know that my efforts have made a difference.

BEATRICE THOMAS

Independent Arts Consultant
San Francisco, California

When I think of the age of 60, I think of the 30 years of learning and the 30 years of implementing that learning I will have. I imagine that at 60, I will be able to make smarter decisions, take actions faster and predict and reap more positive outcomes, because I'll be more accustomed to and experienced with calculated risk. I hope by 60 that I can say I have aided in creating more equity and visibility for professional queer and trans artists and queer and trans artists of color. I hope that I will have assisted in elevating the understanding and appreciation for queer arts on a national platform. I sure hope 60 is the new 50, because I'm 41 and I am just getting started. There is a lot of life left in these tires. I continue to have a ton of energy and passion to create transformative change in our society through the arts.

“At 60, I'm going to be a braver and more innovative leader.”

KATHLEEN SPEHAR

Director
The O'Shaughnessy
St. Catherine University
St. Paul, Minnesota

To me, 60 is a gift. It means surviving loss, hardship and trends you can't control, from world violence and community tragedy to financial and health-related issues. It also means thriving in the joy, happiness, relationships, community, spiritualism, beauty and grace life offers. At 60, I hope for a more equitable, violence-free world. One where shared values in human rights, social justice, civility, education, arts and culture, and economic equality create the groundwork for strong, positive global collaborations. Personally, I want to be in the best mental, physical and spiritual shape possible, so I can strongly contribute to transforming this vision into reality. At 60, I'm going to be a braver and more innovative leader, along with being a better listener, sharper thinker, bolder activist and more generous friend.

LAURA KENDALL

Director

Office of Visual & Performing Arts
Millersville University
Millersville, Pennsylvania

Sixty is the age when I will attend my 30th APAP [conference] and can look around and see all my friends and colleagues I've made through this field: We've been there for each other over the years, we know each other's families and we continue to nurture each other. When I'm 60, I hope that the number of women CEOs, senators and legislators are representative in proportion to half the population. And that we've had three consecutive female presidents. I hope to have championed quite a few women into leadership positions and watched them take charge and advance the field.

NURIT SMITH

Deputy Director

Grand Performances
Los Angeles, California

Sixty means to me: experience, resiliency and awareness. At 60, I hope to retain my physical flexibility and to have toned arms. I hope to have developed more patience and emotional flexibility and in turn enjoy a calmer existence. I hope to continue to build a 360-degree awareness of humanity and self. By 60, I hope to successfully navigate the work-life balance and continue to help build organizations with this balance in mind.

I know many 60-year-olds making significant life changes at this marker. Will you? Will APAP?

CHRIS LUDWA

Artistic Director

Bay View Music Festival
Bay View, Michigan

Sixty means you've not just survived six decades, but you are committed to continual re-invention. At 60, I hope to have used the arts to change our Industrial Revolution-mindset into something more relevant for the future. I hope to be seen as a leader in my field, not just to those who come to shows, but those who intimately understand the intricacies of presenting.

LYNN NEUMAN

Director

Artichoke Dance Company
Brooklyn, New York

When I'm 60, I'll have been working in this industry in one capacity or another (dancer, teacher, choreographer, director) for two-thirds of my life. I certainly don't want to be doing the same things I'm engaged in currently. Not that I don't love what I'm doing; I'm fully invested in what I'm doing. But if my work looks the same, and I'm using similar methodologies, then I failed overall. I have every intention to be fully alive at 60. My work will be, too. Don't ask me what it will be, though. That would ruin all the mystery and fun.

"I hope at 60 that our shared efforts as arts presenters and cultural instigators have rocked the boat a bit."

SIMONE ECCLESTON

Director of Programming

Harlem Stage
New York, New York

By age 60, I hope to have made a meaningful difference in the lives and careers of the artists that I have served. I also hope that those artists have made a meaningful difference in communities throughout the world. I hope that at age 60, I live in a society that recognizes, honors and celebrates the beauty and humanity of all individuals regardless of race, ethnicity, gender, sexual orientation, class, immigration status or religious belief. **///**

Linda L. Nelson is the assistant director of the Maine Arts Commission. She is the founding executive director of Opera House Arts at the Stonington Opera House in Maine. Previous to the nearly 20 years she worked at OHA, she spent a decade at *The Village Voice*, where she launched the start-up of the new media division.

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FAIR GROUND

In development

BY ALICIA ANSTEAD

An APAP | NYC pre-conference lineup offers intensives about women and arts leadership, family and student programming, and cultural change.



The annual APAP | NYC conference may be best known for its EXPO Hall and even its five plenary sessions. But through the years, pre-conference offerings have expanded, in part because the sessions have been so compelling – jazz, world music, festivals and timely issues affecting the field. They are also popular because most of the events are free and open to the public – a lineup of high-level content open to anyone interested in the many elements of the performing arts presenting field. And they keep getting stronger year after year.

In 2017, the Professional Development Institute programming is particularly rich for professionals in the field. These sessions offer two full-day intensives and one half-day intensive to help arts leaders and their teams strengthen skills, grow opportunities and build careers. Again, the sessions are open to the public although they include a cost, with members receiving discounts.

We asked several of the leaders and organizers to tell us about the origins of these programs and their hopes for the tools and insights participants will gain. Their responses follow.

**WOMEN'S LEADERSHIP FORUM: LEVERAGING LEADERSHIP,
ADDRESSING BIAS IN THE ARTS**

Kaisha S. Johnson
Co-Founder/Founding Director
Women of Color in the Arts

At its core, I really wanted to begin to talk about the paradox in which women in leadership positions often have to operate. Having an open dialogue about the predispositions we women have is a way to start talking about the manifestation of our implicit biases and, more importantly, how to begin to dismantle them. What I really hope that people will take away from our forum is that there are ways to begin address the issues of access and inclusion in our field for women and the very first step is to begin a conversation about the intersectionality of gender and race. As women leaders, some of us are grappling with both inequality and injustice. I want to incite authentic dialogues about how we can address these issues and champion one another in the process. I'd been thinking about a women's leadership forum for WOCA for a while. But when my dear friend and colleague Laura Kendall came to me during the APAP conference last year and enthusiastically said, "We need to do this!" I knew that the time was now. How could I lose with such a dynamic partner by my side? Further, the idea of having all women at the table discussing issues that are not often openly addressed in our sector made me consider the power of such a forum. I once heard a quote that really resonated with me: "Leadership is the ability to confront

existing realities and challenge the status quo." Conceivably, what we're doing is more than hosting a forum on women's leadership; we're creating a potential platform for a movement in our field.

Laura Kendall
Director
Office of Visual & Performing Arts
Millersville University

Women advocating for other women isn't something we often champion, but we need to. To do that, we need to understand bias and how it shapes us. I hope the women in the room take away new found colleagues, new ways of thinking about how they want to advance in the field, be inspired by the female leadership present, and leave with ideas on how to face the challenges ahead.

I attended the Women's Leadership Institute for Higher Education Professionals in 2015 and was very inspired. It was so valuable to have a chance to talk through how we can advocate for women to achieve higher levels of leadership within higher education. I wanted to bring that same thinking to the arts field.

I have been so fortunate to have a champion in my longtime friend and colleague, Laura Sweet. I always try to emulate the example she set for me on how to advocate for colleagues. She does it effortlessly, selflessly, and passionately. I have her to thank for my career path. Also my co-organizer, Kaisha Johnson inspires me daily with the work she is doing with Women of Color in the Arts.

Sarah McCarthy
Founder Dandelion Artists

Programming for kids! It's an art form with special opportunities and challenges. I hope we can share new ideas about reaching families, connecting with students and teachers and creating new work. But mostly, I hope each of us will gain a roomful of colleagues to inspire each other and find solutions in a collaborative way, that lasts way beyond the session itself.

There's a groundswell of passionate advocates for work for young audiences and a hunger for collaboration. IPAY has been a leader in the field but has never formally partnered with APAP – the place where it was born – until now. I think APAP is ripe for a new forum to dig into the tremendous children's music, theater and dance makers that exist in our own backyards and find new ways to showcase them.

I was at BAM in 2013 for a conference with 100 children's music makers, listening to the great Ella Jenkins talk about her life and work with Smithsonian Folkways. She was singing songs and asked if there was a kid who could come up and help her. I had brought my 6-week-old daughter with me (she was the only child in the room) and I placed her in Ella's arm, laughing that I didn't think she'd be much help. Ella smiled and led the room in a sweet and hushed

version of *London Bridge*, just voices together in harmony while my infant daughter listened with wide eyes. It went on for several verses and left many of us in tears at the peace and beauty of the moment. For me, it changed my relationship to kids music, a field I was already a part of as a presenter, and turned me into an advocate. Just six months later I was representing artists.

Jeremy "Boomer" Stacey
Executive Director
International Performing Arts for Youth

I'm a generative thinker and learner so I most enjoy dialogue and events that combine sharing of knowledge and experience with opportunities for new ideas, experimentation, and exploring different ways to achieve our goals (how to best do our jobs, or contribute to our field or solve challenges, etc). I'm intent on having a balance of experience and perspective from thought leaders with input, ideas and challenges from everyone in the room.

I don't believe in one-size fits all so we need to provide opportunities for people to make things relevant to their own contexts and situations. I hope that's what people take away from them – ideas, inspiration, tools and resources that are relevant and informative to their context and their realities.

"I hope we can share new ideas about reaching families, connecting with students and teachers and creating new work."

Scott Stoner
Vice President of Programs and Resources
APAP

The Cultivating a Culture of Change session grew out of APAP's focus on the role of artists and arts organizations in communities that are facing escalating incidences of conflict and crises. These are not necessarily singular events, but reflect continuing threats to the safety and well-being of the general population of most communities, due to myriad underlying conditions. Mario Garcia Durham, president and CEO of APAP, and I learned a great deal

from artists and organizations that participated in a day-long forum on "culture and conflict" that took place last January. This January, we want to dig deeper in our examination of collaborative strategies that work and to help interested organizations and their partners to take similar action in their communities across the country. Ebony Golden and Michael Rohd are superb role models and facilitators for energizing and inspiring leaders to gain and apply knowledge that will make a difference. We see this as the beginning of many more success stories to share with APAP members in the future.

The APAP | NYC 2017 Professional Development Institute

INNOVATIVE PRACTICES IN FAMILY PROGRAMMING AND STUDENT AUDIENCE ENGAGEMENT

Co-presented by International Performing Arts for Youth and APAP

Thursday, January 5, 9 a.m.–5 p.m.

Fee: Member \$125, Non-Member \$150

Explore the cutting-edge work happening in family programming, education and community engagement in the performing arts from in the U.S. and around the world. We'll examine innovative programs currently underway in the areas of access and audience development, student and teacher engagement, and community collaboration. Plus, hear inspiring stories and learn about real-world case studies from the current field of artists that are creating ambitious work for young people. In this full-day intensive, you will participate in in-depth think tank discussions on best practices and maximizing impact of programming for children and families. Topics will include: children's programming, increasing access, creating buzz and engaging families, students, teachers and community partners.

Co-facilitators: Sarah McCarthy, founder of Dandelion Artists, and Jeremy "Boomer" Stacey, executive director of International Performing Arts for Youth.

Speakers: Jonathan Schmidt Chapman, producer, Family Programs, Lincoln Center; Monique Martin, programming director, City Parks Foundation; Christine Cox, producer, The Amazing Max, and more to be announced.

CULTIVATING A CULTURE OF CHANGE

Thursday, January 5, 9 a.m.–5 p.m.

Fee: Member \$125, Non-Member \$150, Community Partner \$75

In this moment of social change, partnerships between artists, arts organizations, and non-arts civic partners (e.g., hospitals, city councils, social service and government agencies, planners, school administrations) are more common – and more necessary – than ever before. So what does it take to build a transformative, effective,

ethical and productive partnership across sectors and experience? In this one-day workshop, you will learn a framework for authentically responding to a community's self-defined needs through your work, while remaining artistically rigorous.

Co-facilitators: Ebony Golden, CEO and principal engagement strategist, Betty's Daughter Arts Collaborative; Michael Rohd, director, Center for Performance and Civic Practice.

WOMEN'S LEADERSHIP FORUM: LEVERAGING LEADERSHIP, ADDRESSING BIAS IN THE ARTS

Co-presented by Women of Color in the Arts and APAP

Thursday, January 5, 12:30–5 p.m.

Fee: Member \$50, Non-Member \$60

Even in our rapidly changing field in the 21st century, women in positions of power operate within a paradox – positioned and looked upon to mentor and empower other women, all the while dealing with inherent workplace biases and unrealistic expectations of performance and balancing work/life. Just trying to keep above the politics sometimes leaves little room to advocate for other women to take leadership roles. So once a few women have the platform, how do they encourage access and inclusion for more women in the arts? This forum will include an intimate conversation with women in senior leadership positions who've encountered and overcome bias, a workshop to help unpack and mitigate our own inherent gender and racial biases, and an open dialogue to discuss the successes, and how to navigate the challenges we face, as women working to create a more inclusive field. The forum is designed principally for individuals who identify as women.

Co-facilitators: Kaisha Johnson, co-founder/founding director, Women of Color in the Arts; Laura Kendall, director, Office of Visual and Performing Arts, Millersville University. **IFA**

The APAP | NYC Professional Development Institute is open to APAP members and non-members. To register, visit PDI.apapnyc.org.

MAKE A FRIEND

A longtime attendee and artist manager offers the eternal verities of the APAP | NYC experience.

BY LAURA COLBY

At my first APAP|NYC conference in 1995, I met Dianne Brace, who was conference director at the time. She was so friendly and welcoming. I had no idea what I was getting into. I had set up Elsie Management specifically to be able to purchase a booth at APAP to represent some clients and friends at the conference and to get their showcases into the APAP guide. I came into the conference with only contemporary dance, not as a management or as an agency, but as someone in the dance world. I was winging it. I probably knew five people at that first conference, but it worked and was exciting and thrilling.

When it comes to giving out advice to new attendees, I like to quote my friend and colleague Jennifer Morris of Siegel Artist Management. In honoring the legacy of her business partner, the late Liz Silverstein, she says, “Try to make a friend before you try to make a sale.” Everybody at the conference — especially first-time attendees — wants to make a booking, and you may get one. But I suggest you “meet” the 5,000 people at the conference as people who will be part of your future. Be thinking: Who can be my pal? Who can I get to know? Who would I like to know through the coming years?

Early on, I got sick of people saying that to me. My response: “I am here to do business! Stop with the friend thing.” But it is the truth.

It’s not like you’re looking to make a pen pal. It’s more about your vibe and spirit. If you come in with an “all sales all the time” attitude, it won’t work — people will run away from you. Make it a colleague-to-colleague thing, because you have no idea where that person will be in the industry tomorrow. Dianne Brace was at APAP when we met, but she is now executive director of institutional giving at NPR, and we are both on the APAP board of directors. So when I say make a friend, I mean make a friend who is also a colleague. That could, yes, lead to some kind of commerce — or perhaps you book them or they book you down the road. I say talk about anything else but your work first. I bet the question, “And so what do you do?” will eventually be asked.

Our industry is a small world. But it’s a big conference. These are 5,000 “near and dear” colleagues you will be in professional relationships with for the next 25 to 50 years. Your primary mission at APAP is to get to know people, find



Laura Colby took a break from the EXPO Hall at APAP | NYC 2016 to dance with her friend and fellow attendee Craig Horness.

out how the industry works, make some pals — and make all this work for years and years to come.

Yes, it is a big market with a lot of flavors for all tastes. Be clear with yourself about what you’re doing, what genre or sub-genre you are specifically looking for. If someone wants to sell you a Bollywood dance show with 100 people onstage, and all you have is a little black box, speak up and say, “Thank you, but mine is not the right venue.” Or if you’re the artist, it’s OK to say, “Thank you, but I don’t think I have anything that fits your theater or programming right now.”

In the end, it’s an abundance of incredible, amazing people, talent and industry opportunities. I love to look at those 5,000 people and see that abundance of greatness and know that I fit in there somewhere. You do, too. **///**

Laura Colby is founder and director of Elsie Management. She is also serves on the APAP board of directors.



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Sources: "The Cultural and Heritage Traveler 2013 Edition Report of Findings" by Mandala Research, LLC and *Arts & Economic Prosperity IV* by Americans for the Arts (2012).



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