



SUMMER 2017

INSIDE ARTS

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PROFESSIONALS

THE KNOWLEDGE ISSUE

CULTURAL EQUITY
PLACEMAKING
THE POWER OF STORY
NURTURING YOUNG MINDS

EXCLUSIVELY REPRESENTING

GILBERTO SANTA ROSA
GRAHAM PARKER
JAMES MADDOCK
JIM MESSINA
SOUTHSIDE JOHNNY
& THE ASBURY JUKES
SUMMER OF LOVE
SUSAN WERNER
THE IRISH ROVERS
THE SLAMBOVIAN
CIRCUS OF DREAMS
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UB40
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FESTIVALS & SHEDS

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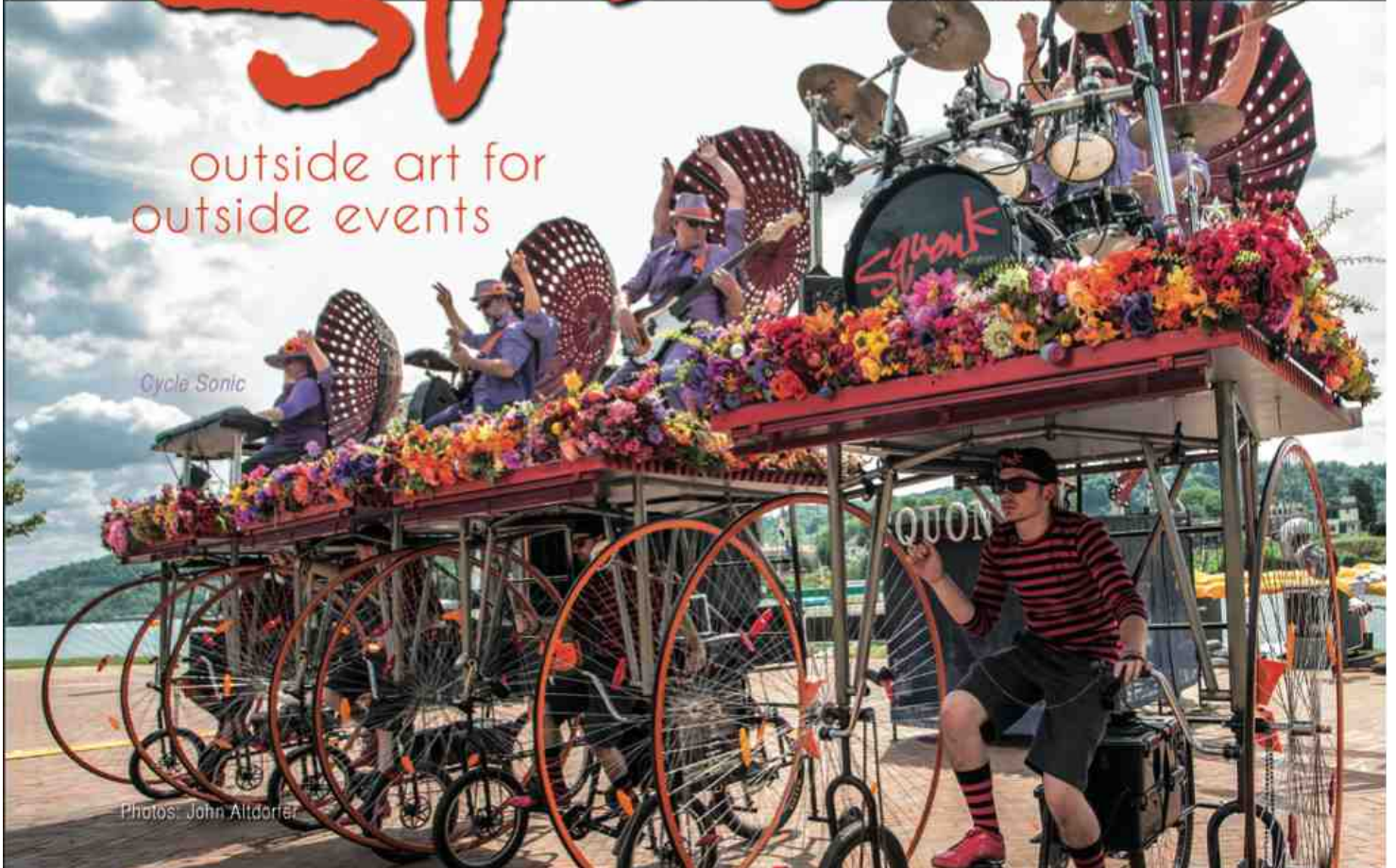
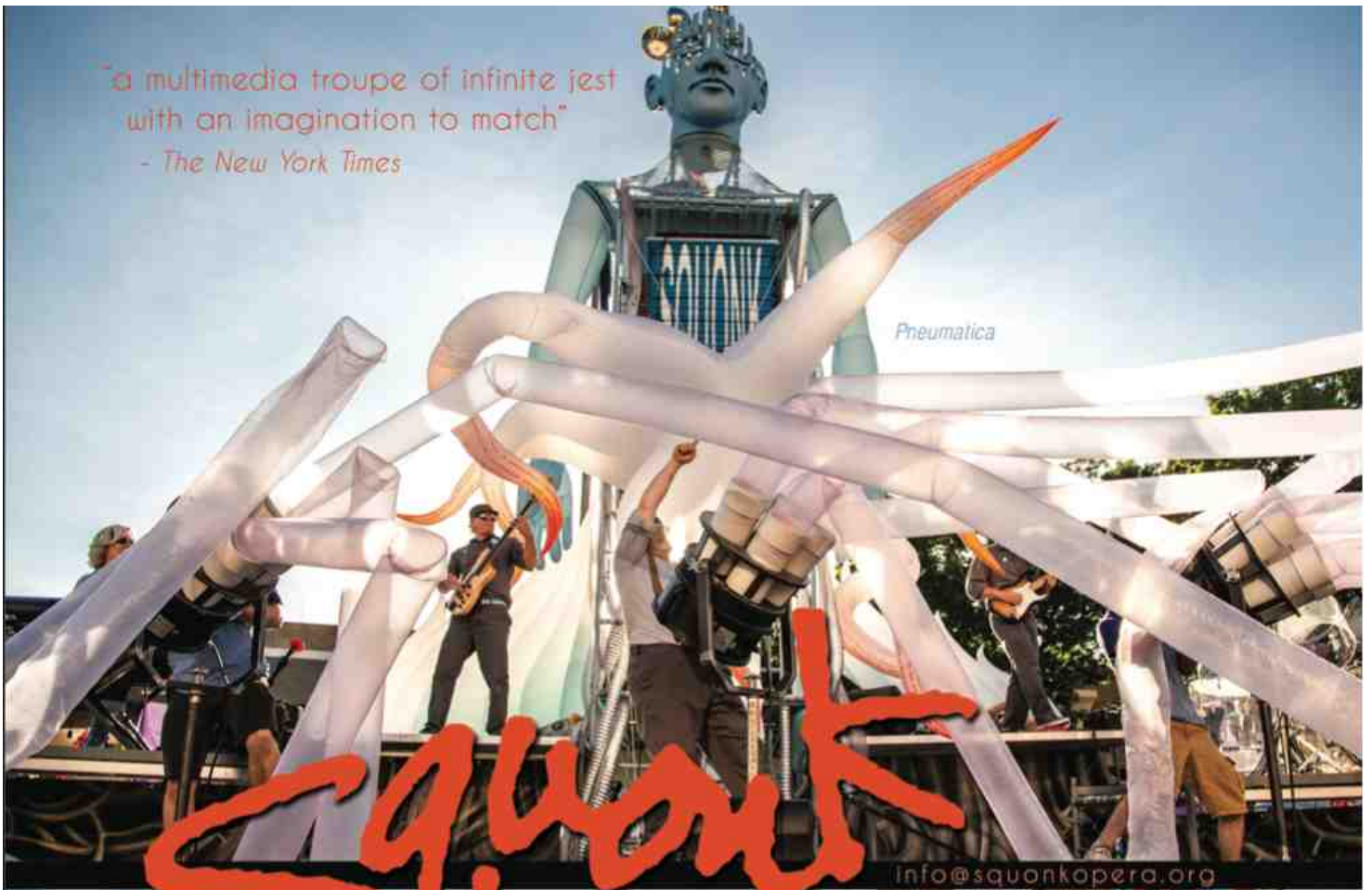
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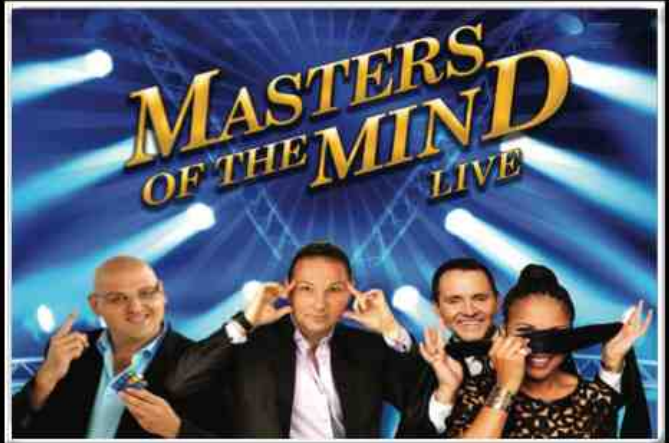


JANOSKA ENSEMBLE



THE JIVE ACES

Jump, Jive & Wail or Swing'n The Holidays



MASTERS OF THE MIND



RUMOURS OF FLEETWOOD MAC



SEMI-TONED

INSIDE ARTS

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PROFESSIONALS

VOLUME 30, NUMBER 3
SUMMER 2017

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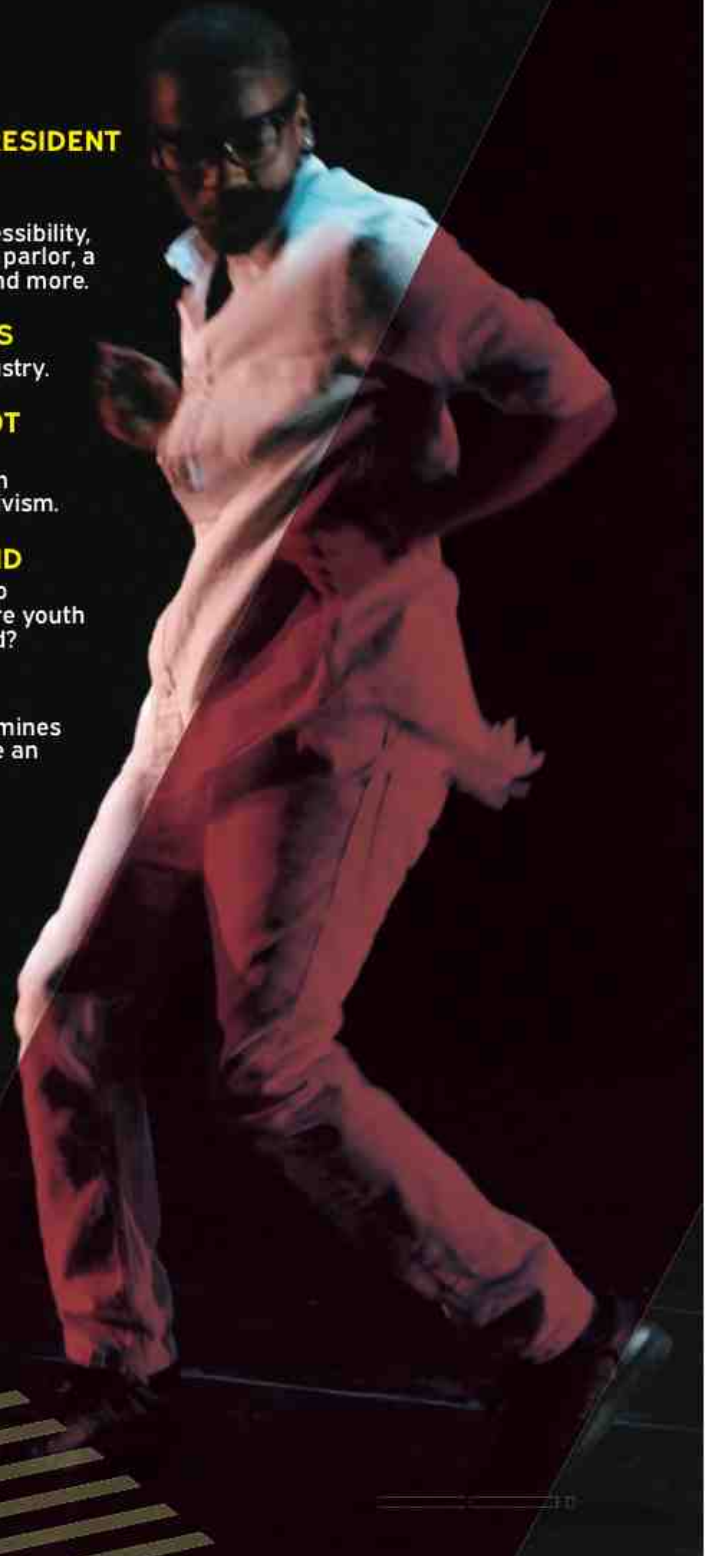
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© CENTER EAST BAY CENTER FOR THE PERFORMING ARTS

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COVER: Heidi Latsky Dance at APAP | NYC 2017.
PHOTO: Adam Kissick/APAP



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INSIDE ARTS

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APAP is a national service and advocacy organization with nearly 1500 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



In conversations with members and colleagues these days, the word “resilience” keeps coming up. You know we are in momentous times when that word — and so many others, such as “persistence,” “perseverance,” “activism” and “resistance” — make their way into daily conversations. Even the hashtag #SavetheNEA is part of regular online exchanges and calls to action.

You could say we’re in a new world. And we are. But the arts have a history of facing challenges such as loss of funding, budget cuts and the lack of support of our local, state and national leaders. And although we may be in new territory in some ways, we are, at heart, skillful problem-solvers, and we know the power of our work.

Indeed, in this issue of *Inside Arts* — our annual Knowledge Issue — that power is fully spotlighted with stories about responsive programming taking place at the New Jersey Performing Arts Center and Arena Stage in our Follow Spot and in the many excerpted and republished stories about collaborations, storytelling, placemaking and cultural

equity that fill these pages. The knowledge we share here is central to the sustainability of our field.

When it comes to fighting for the arts, we are all allies — managers, agents, producers, administrators, artists and the panoply of professionals who are involved from the creation to the dissemination of the arts. We have to care together for the arts and for our society. We cannot afford to be complacent. And it’s a gift that complacency is not in our DNA.

However, if apprehension has been in the mix of your daily workday, let me add a silver lining. The “hive” of our collective knowledge and energy gives me strength and hope. It should do that for you, too. If you aren’t always feeling the love at your desk, let me remind you of the tremendous network to which you belong as a member of APAP. We are, as the saying goes, stronger together. Let us move forward with that knowledge.

Mario Garcia Durham, PRESIDENT & CEO

ALAN RUSSELL/ASP

IN THE NEXT ISSUE

APAP Building Bridges project in the Midwest

A look at the APAP Artists Institute

What you need to know about the regional conferences

And more!



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- Amjad Ali Khan
- Cambalache
- East Gypsy Band featuring Tim Ries
- Hermeto Pascoal
- Huun Huur Tu
- La Bottine Souriante
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- Maarja Nuut
- Nickodemus
- Nomfusi
- Paris Combo
- Puerto Candalaria
- Quetzal
- Riyaaz Qawwali
- Rolling Stones Project
- The Manganiyar Seduction



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VOICE



Lincoln Center program reaches out to those with dementia and their caregivers.

The Italian poet Cesare Pavese famously wrote, “We do not remember days. We remember moments. The richness of life lies in memories we have forgotten.” But when memory fades or fails, even the richest moments — such as attending live performance — can become a challenge.

Several years ago, staffers at Lincoln Center began to notice that some longtime subscribers were no longer able to attend evening performances, while other patrons displayed behaviors that could be associated with dementia.

“As dementia progresses, it can be difficult to attend a large-scale performance. A lot of the ‘rules’ that apply to live performance — such as silence — get really hard to follow,” says Miranda Appelbaum, Lincoln Center’s assistant director of accessibility and guest services.

To ease the burden for patrons with dementia and their caregivers, the Accessibility at Lincoln Center team set out to develop programming tailored to this important but sometimes overlooked audience.

Last spring, they piloted Lincoln Center Moments, a free performance series designed with these attendees in mind. The program recently entered its first full season, which includes six one-hour performances of jazz,

contemporary music, chamber music and drama, followed by an hour-long interactive workshop.

“We knew we wanted people to get the full breadth of Lincoln Center’s offerings,” Appelbaum says. “We also knew that this age group included people who were around in the 1940s, ‘50s and ‘60s — that’s when their foundational knowledge of music was formed, and long-term memories tend to stay intact a little longer.”

Inspired by groundbreaking work in the museum field — in particular the MoMA Alzheimer’s Project — Appelbaum and her colleagues intended Lincoln Center’s program to serve as a model for other performing arts organizations from the outset. With

that in mind, they collaborated with CaringKind (formerly the Alzheimer's Association New York Chapter) to provide training and lead participant focus groups. Researchers from the Louis Armstrong Center for Music and Medicine at Mount Sinai Beth Israel hospital are studying the program's impact on mood, levels of agitation, and focus among participants and their caregivers and tracking the way the program has changed perceptions about dementia among Lincoln Center staffers.

Lincoln Center plans to share research results with the field this summer and create training modules for other performing arts centers in the near future.

Early response to Lincoln Center Moments has been "overwhelming," says Appelbaum. Each performance is capped at 75 people to keep the crowd manageable and intimate, and the post-performance workshops allow attendees to reflect on the experience and build community.

"Often, people with dementia and their caregivers feel really isolated. Going out can sometimes be a challenge," Appelbaum says. "Coming to a performance can be really special, and we want to take advantage of

this opportunity to bring people together around a common interest with empathy and caring."

The program also allows Accessibility at Lincoln Center further expand the definition of inclusion.

"One interesting thing about disability is that it crosses over cultural, economic and other lines," Appelbaum says. "The families that are coming to our accessibility programs are much more diverse, and there's a real opportunity to think of disability as one of the lenses of inclusivity."

For more information, visit LincolnCenter.org/Visit/Accessibility.

ALL TAT JAZZ

You'd expect to hear jazz in a club, a cafe or a performing arts center. But a tattoo parlor? A gym? A laundromat?

Leave it to Arturo O'Farrill, a Grammy Award-winning pianist, composer and bandleader who is the driving force behind Blitz, a Bronx-based Latin jazz ensemble. Established "to break down the traditional boundaries, stereotypes and preconceived notions around jazz in order to promote its growth as a genre and ability to reach new

audiences," Blitz is putting its money where its mouth (or sleeve, as the case may be) is.

Since 2015, O'Farrill has teamed up with Casita Maria Center for Arts & Education to present interdisciplinary performances in a range of nontraditional South Bronx venues: Tuff City Tattoos, El Maestro Boxing Gym and Cultural Center, the Longwood Laundromat and the Monsignor Raul Del Valle Square/Hunts Point 6 Train, to name a few. Inspired by the origins of Afro Latin jazz, the music takes place in the spaces of daily life, work and common rituals. No tickets, RSVPs or advance notice are required, and the performances are free thanks to funding from the Doris Duke Charitable Trust.

For O'Farrill, the Bronx's long history of musical innovation within Afro-Cuban Latin jazz, hip hop and salsa made the borough the ideal place to develop something radical and experimental. To accomplish this goal, he partnered with Casita Maria Center, an 80-year-old organization deeply rooted in arts and culture within the South Bronx community. Like its name, Blitz (an acronym of sorts for "Bronx Latin Jazz") represents a sudden and surprising convergence of eclectic yet recognizable sights and sounds in unexpectedly familiar places. Accessibility, diversity and inclusion guided everything from the formation of the ensemble and the original compositions to the artist collaborations and venues.

When he created the ensemble, O'Farrill reached out to two Bronx musicians as its co-bandleaders: Grammy award-winning drummer Will Calhoun and bassist Bam Bam Rodríguez. Saxophonist Alejandro Avilés and trumpeter Kali Rodríguez Peña round out the group. Early collaborators have included hip-hop dancers



The Blitz Ensemble played with the Mariachi Academy of New York at St. Athanasius Church in the Bronx.

EMILY FRIBBERG

VOICE

W.A.F.F.L.E. NYC, Legacy Women and multimedia artist Qiuyi Wu.

To ensure that the music would accurately represent the Bronx, each Blitz musician interviewed one of five local residents under the guidance of oral historian Corianna Moffatt. They shared the sights, sounds and even smells that form their memories and perceptions of the Bronx, and ensemble members individually composed a new piece of music in response.

"Blitz, Casita Maria and the Doris Duke Charitable Trust are allowing me to do what I've dreamt of for many years: bringing jazz to people where they live, with community musicians, making it relevant to the lives they live," O'Farrill says. "While it's OK to have expensive wood-paneled corporate jazz, if you want to impact people's lives you need to enter their world, with love and respect for their intellect and their aesthetic."

RAISING THE BARR

Jacob's Pillow Dance has received a \$100,000 grant from the Barr Foundation to expand and create new programs to engage Berkshire County residents, organizations and businesses. The grant also will allow the organization to plan and implement dance field convenings in 2017 and 2018 to offer new and necessary resources to the larger arts community. As a result, Jacob's Pillow will expand its free offerings for community members and create opportunities for Berkshire residents to connect with artists in onsite and offsite performances, workshops, classes and other participatory events. In addition, the funding will help launch new programs including the Dancing Berkshires Fund, which offers discounted



Jacob's Pillow Dance is the longest-running international dance festival in the U.S.

festival performance tickets to students enrolled in regional schools and dance studios, and a pilot program in kinesthetic learning for adults working in medical settings. Jacob's Pillow also will develop and host regional and national convenings, including a gathering of New England choreographers in the fall of 2017. In summer 2018, the organization plans to revive the Dance Presenters' Forum with the Association of Performing Arts Professionals, Dance/USA and New England Foundation for the Arts — a program with a long and successful track record dating back to the 1990s. Support from Barr is also assisting in the creation of the Jacob's Pillow College Partnership Program, serving dance faculty and students from regional colleges and universities. This partnership will offer opportunities for educators to engage more deeply with the Pillow's resources, including the Creative Development Residencies program and its renowned archives in their

research and pedagogy, as well as to take advantage of its prestigious internship program.

COSTUMER SERVICE

In preparation for its first fully staged opera production, Rameau's *The Temple of Glory*, Philharmonia Baroque Orchestra embarked on an innovative fund-raising campaign centered on the show's custom costumes. Each hand-sewn costume, created by award-winning designer Marie Anne Chiment, cost about \$3,000, for a total of \$30,000. Donors were invited to underwrite the costuming, with a variety of benefits ranging from a photograph of the principals in costume at the \$50 level to a comprehensive recognition package including an autographed copy of *The Temple of Glory* recording and two signed, framed, limited edition prints of Chiment's costume sketches, among other perks, at the \$3,000 level. The opera took place at the end of April.

IN(BOX)SPIRATION

The Fractured Atlas blog has long been a resource for tips on creative workplace culture, and How We Work:TV is the latest way for chief operating officer Tim Cynova and his colleagues to share their approach — via video. Fractured Atlas is a nonprofit technology company that helps artists with the business aspects of their work, and early episodes cover such topics as high-performing teams, hiring processes and balancing urgent versus important tasks (his strategies include “pregaming” your work, drowning out distractions, clearing out your inbox and letting calls go to voicemail). To subscribe to the blog or view How We Work:TV, visit fracturedatlas.org and click on the blog tab.

(INTER)CULTURAL CONNECTIONS

The Intercultural Leadership Institute — a joint initiative of Alternate ROOTS, First Peoples Fund, National Association of Latino Arts and Cultures and PAI Foundation — has announced its inaugural class of fellows. This new program was formed to give voice to arts practitioners and advocates who are less represented in the dominant culture of the U.S., including those whose lives reflect the traditional heritages of African Americans, Native Americans, native Hawaiians and Latinx culture. Of the initiative, Alternate ROOTS executive director Carlton Turner says, “In this political moment when our country’s leadership is skewing male and white, ILI represents a space for leadership development where narratives from indigenous, native and immigrant voices are central. Our future rests in our ability to honor all voices as

significant contributors to the fabric of society. ILI also nurtures an intergenerational space for that conversation to grow.” The yearlong, interactive leadership development program is intended to build stronger collaborations and solidarity among those involved in the arts, culture and social change; promote traditional and contemporary practices and establish other ways for participants to work within existing structures and to create new structures; advance the skills and capacity of fellows to pursue cultural equity and sustain their work in a changing environment; and impact the language, shift the attention and endow greater resources in multiple sectors to support transformative practices of the participants. The 2017-2018 fellows are Adam Horowitz (New Mexico), Alayna Eagle Shield (North Dakota), Angie Durrell (Connecticut), Arturo Herrera (Michigan), Betty Yu (New York), Bobby LeFebre (Colorado), Cassius Spears (Rhode Island), Chadwick Pang (Hawaii), ChE Ware (Louisiana), Cristal Chanelle Truscott (Texas), daniel johnson (Mississippi), Eli Lakes (Georgia), Gabriela Muñoz (Arizona), Graciela Sanchez (Texas), Hillary Kempenich (North Dakota), Jonathan Clark (Tennessee), Jumana Salamey (Michigan), Ka’iu (Elizabeth) Takamori (Hawaii), Kaisha Johnson (New York), Kanoelani Davis (Hawaii), Kim Pevia (North Carolina), Kiyoko McCrae (Louisiana), Lula Saleh (Minnesota), Nijeul Porter (California), Priya Bhayana (Maryland), Shey Rivera Rios (Rhode Island), Tara Gumapac (Hawaii), Tish Jones (Minnesota), Vicki Meek (Texas) and Wes May (Minnesota). For more information or to learn more about the fellows, visit ILI’s Facebook page (facebook.com/ileadership).



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PACIFIC ROOTS / NATIVE VOICES



KELANI PEA, AOTEAROA'S FINEST:
MAREKI KAHU - ROB RUHA - HOROMONA HONO-
TROY KINGI, RAJATEA HELM, TE VAKA,
KAUMAKAIWA KANAKA'OLE, PAULA FUGA

DANCE



HALAU HULA KA NO'EAU,
HALAU O KEKUH, ATAMIRA DANCE

SPOKEN WORD



KEALOHA'S "THE STORY OF
EVERYTHING", KATHY YOGI COLLINS

TAIKO

KENNY ENDO TAIKO

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for complete roster

Quartet (Chamber Music Society); filmmaker Dustin Guy Defa (Film Society of Lincoln Center); soprano Kiera Duffy (Lincoln Center for the Performing Arts); dancer Joseph Gordon (New York City Ballet); violinist and concertmaster Frank Huang (New York Philharmonic); violinist Paul Huang (The Juilliard School); playwright Michael R. Jackson (Lincoln Center Theater); saxophonist Julian Lee (Jazz at Lincoln Center); singer-songwriter-actress Grace McLean (Lincoln Center for the Performing Arts); baritone Yunpeng Wang (The Metropolitan Opera); director, producer and performer Ben West (The New York Public Library for the Performing Arts); and dancer Andres Zuniga (School of American Ballet). More information is available at LCEmergingArtistAwards.org.



Theresa Colvin

THERESA COLVIN has been named executive director of Mid Atlantic Arts Foundation. Colvin will succeed **ALAN W. COOPER**, who is retiring

after 23 years in the role. She comes to MAAF from the Maryland State Arts Council, where she has served as executive director for the last 16 years. She joined the council as program director for community arts development and music in 1997 and previously served as deputy director and acting executive director of the Howard County Arts Council in Ellicott City, Maryland. Colvin has served on numerous boards and panels, including those of the National Endowment for the Arts, Americans for the Arts and Mid Atlantic Arts Foundation. She is currently a board member of the National Assembly of State Arts Agencies. "Theresa brings

a unique combination of leadership experience, knowledge of the field and deep personal commitment to the artists and arts organizations we serve," says Scott Johnson, MAAF board of directors chair. "From her long tenure as executive director of the Maryland State Arts Council, Theresa is a proven leader with a well-deserved reputation for integrity and commitment to excellence. She understands the field and the region and will be an outstanding leader and worthy successor to Alan Cooper."



Gaurav Kripalani

GAURAV KRIPALANI has been appointed festival director of the Singapore International Festival of Arts. He most recently served as

artistic director of Singapore Repertory Theatre. Kripalani's tenure will last over three festivals from 2018 through 2020. He succeeds Ong Keng Sen, who will complete the 2017 festival. Of his new role, Kripalani says, "Keng Sen has done a stellar job and I hope to reach the high expectations that have been set. I look forward to reaching out to artists, locally and internationally, to achieve the festival's goal of pushing the boundaries of perception in the multi-disciplines. I look forward to welcoming the world to Singapore and Singapore to the world." Under Kripalani's artistic direction, Singapore Repertory Theatre became the first Singaporean theater company to perform on Broadway with 1998's *Golden Child*, which went on to earn three Tony Award nominations.

The 2017 Jacob's Pillow Dance Award, which includes a \$25,000 cash prize, will be presented to choreographer, performer, writer, educator, speaker and APAP | NYC conference

committee member **LIZ LERMAN** in acknowledgment of her vision and outstanding contributions to the dance field. Dubbed the "Democrat of Dance" by Alan M. Kriegsman of *The Washington Post*, Lerman has crafted a career spanning four decades of groundbreaking work. Previous recipients of the award, established



Liz Lerman

in 2007, include Merce Cunningham; MacArthur Fellows Michelle Dorrance and Kyle Abraham; and choreographer, performer and artistic director

Camille A. Brown. "Liz is a creative visionary," says Jacob's Pillow director Pamela Tatge. "Since the 1970s, she has built bridges to other domains and expanded where dance lives in our society. She has paved the way for a whole generation of dance makers to discover the power of social change through community engagement and by, as she puts it, 'rattling around in other people's universes.' Her vision, artistry and spirit of inquiry continue to dramatically shape the field. As the Pillow embarks on its next evolution of research and development, we find it particularly important to honor one of the seminal forces of this work in our country."

We mourn the loss of **TINA SALAMONE**, who served as director of the Bloomington Center for the Performing Arts for the past three-and-a-half years.

Two member organizations have announced name changes: Spectrum Artists Management is now **SELBY ARTISTS MANAGEMENT**; Miranda Wright is now **LOS ANGELES PERFORMANCE PRACTICE**.

Americans” — presenting an opportunity to educate, explore and engage in dialogue about the country’s history and future.

“As a theater focused on free speech and American artists, there has always been a political voice at Arena, although with *Power Plays*, we are bringing it into sharp focus,” Smith says. “*Power Plays* will not fall along party lines. They will challenge all of us, and I am eager to provoke these discussions.”

Clearly, there is plenty to discuss. The new presidency has elicited strong reactions from both sides of the aisle. It has challenged convention. It has fueled activists and advocates. And it has provided those in the performing arts an opportunity to drive change.

“It has been an emotional year with a wild and raucous political climate, but it’s been wonderful to



experience Americans speaking up and speaking out in a way I haven’t seen in my lifetime,” Smith says.

“It’s the best time in my life to be producing and creating theater.”

If there’s no better time to be creating theater, there’s also no better

place. Washington is the ideal venue for playwrights who want to deeply research the American experience.

“We have a city of historical experts, which means our writers have important thinkers who can help support the stories being told,” Smith says.

Smith is hopeful that the stories and historical moments brought to life in *Power Plays* will foster a deeper understanding — and spark bigger conversations — among an already politically astute audience.

“The role of theater in times of uncertainty is to encourage every citizen to ask questions, challenge the status quo, get out in the community,” Smith says. “Arena is a place for all voices and all points of view.

Sometimes audiences will feel challenged and sometimes validated. We are about the debate and the dialogue.” **IFA**

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TERESA WOOD

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VOICE

Transitions



Lane Czaplinski

LANE CZAPLINSKI has been named director of performing arts at Ohio State University's Wexner Center for the Arts, effective June 1. He will

succeed **CHARLES HELM**, who will retire June 30 after 26 years with the center. Czaplinski comes to Ohio from Seattle, where he's spent the past 14 years as artistic director of On the Boards, a contemporary performing arts center. Under his leadership, the organization has commissioned and produced over 80 new multidisciplinary performance works and nurtured regional artists to make new works that have garnered national funding and touring opportunities. His efforts have won Czaplinski several awards, including a Genius Award from Seattle's *The Stranger*, and led the *New York Times* to call On the Boards "one of America's best theaters for contemporary performance." In addition to his accomplishments as artistic director, Czaplinski has participated in panels and juries for organizations such as the National Endowment for the Arts, Creative Capital, Pew Charitable Trusts and National Performance Network. Of the move, Czaplinski says, "I've always known that it would require a very special opportunity to pull me away from Seattle. As an interdisciplinary laboratory, the Wexner Center is perfectly positioned to redefine the field of performance by reconsidering which artists are included in the canon of contemporary art, who gets to curate and contextualize them, and how the work of these artists is supported, produced, distributed and ultimately experienced."

10 INSIDE ARTS SUMMER 2017

In March, **BRYAN JAO** became chief program officer at Midland (Michigan) Center for the Arts. In his new role, he will be responsible for all performance programming for the center, including the MATRIX:MIDLAND Festival. Jao brings to the center nearly 14 years' experience at Wharton Center for Performing Arts at Michigan State University, most recently as director of programming. He also oversees the booking of performances for Broadway Grand Rapids and for the historic 670-seat City Opera House in Traverse City. He is active with the Michigan Presenters Network, the statewide organization comprised of performing arts presenters, having served as the chair of the organization from 2011 to 2014. "We are so excited to bring Bryan on board," says Terri Trotter, Midland Center for the Arts president and chief executive officer. "Bryan's extensive experience in programming everything from the biggest Broadway hits to intimate dance, music and theatrical performances will be invaluable as we are becoming a major hub for arts and entertainment in the Midwest. Furthermore, Bryan's work in community engagement and arts education initiatives will help us deepen our connections within our community, growing opportunities for local talent and for our schools."

Congratulations to member organizations that have received local and regional honors: **DES MOINES PERFORMING ARTS** for receiving the Des Moines Chamber Legacy Award; **ARTPOWER AT UC SAN DIEGO**, which received the campus Diversity Award; and **AMERICAN REPERTORY BALLET**, which has been named "Favorite Dance Company" in the 2017 JerseyArts.com People's Choice Awards. ARB also won this title in 2008, 2011, 2012, 2015 and 2016.

JOE CLIFFORD became executive director of the Lebanon (New Hampshire)



Joe Clifford

Opera House in March. Clifford comes to the opera house from Dartmouth College's Hopkins Center for the Arts, where he most recently served as audience

engagement director. That role included oversight of the organization's strategic communication — marketing, public relations and design — as well as ongoing research about student engagement in the arts. Previously, he spent 10 years leading the Hop's outreach and arts education programs. In that role, he planned 200 multidisciplinary residency events each year through the visiting performing artist series.

The 2017 Kennedy Center Award for the Human Spirit will recognize two recipients who have had an enduring impact on the advancement of arts and culture: Distinguished Philanthropists **JOAN AND SANFORD (SANDY) WEILL** for their generosity to performing arts institutions across the U.S., and Citizen Artists **AFA AND AARON DWORIN** for their work leading and founding the Sphinx Organization, a Detroit-based organization dedicated to transforming lives through the power of diversity in the arts. The award, now in its second year, commemorates the seminal contributions made by President John F. Kennedy and first lady Jacqueline Kennedy to cultural life in the U.S.

LINCOLN CENTER FOR THE PERFORMING ARTS has announced its second class of Emerging Artists, a designation that recognizes extraordinary talent and a budding career as nominated by each of Lincoln Center's 11 member organizations. The 2017 winners are Calidore String



Follow Spot: **AN ARENA FOR CITIZENRY**

Shifts in leadership provide opportunities for arts leaders to shine a (stage) light on power.

BY KRISTEN ANDRESEN

Artists and performing arts professionals have a history of responding to changes of presidential administrations, and the 2016 election was no exception. In fact, such shifts put artists in a position to do one of the things they do best: finding creative ways to frame issues. The New Jersey Performing Arts Center recently asked Pulitzer Prize-winning author Jon Meacham to facilitate a discussion on the political climate, while musicians from Broadway to Hollywood came together to record *ONE SONG* in support of the National Endowment for the Arts.

One particularly ambitious political arts initiative has taken

root in the most fitting place of all: Washington, D.C., where Arena Stage has launched a 10-year, 25-play commissioning cycle called *Power Plays*.

“Every city has a distinct voice. After years of investigating and listening, I believe that Washington, D.C.’s unique theatrical voice is political,” says Molly Smith, who has served as Arena Stage’s artistic director since 1998. “Local news is national news, and local politics are national politics. Arena’s mission is American work, and Washington politics is the epitome of American work.”

The series, which will feature one story per decade — from 1776 to today — builds on three successful Arena productions with a focus on politics and power: Lawrence

Wright’s *Camp David*, which explored the pivotal 1978 Camp David accords between President Jimmy Carter, Israeli Prime Minister Menachem Begin and Egyptian President Anwar Sadat; John Strand’s *The Originalist*, which offered a rare portrayal of the late Supreme Court Justice Antonin Scalia; and Jacqueline E. Lawton’s *Intelligence*, about the consequences of speaking truth to power. Next season will feature Mary Kathryn’s *Sovereignty*, which tells the story of a young Cherokee lawyer fighting to restore her nation’s jurisdiction, and *The Originalist* will return this summer for a reprise.

Power Plays feeds into Arena Stage’s vision to “galvanize the transformative power of theater to understand who we are as

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Gallim Dance at
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"At this critical time it is imperative that we start by listening. We need to get back in touch with our communities, and I feel that listening to the people is the first step. As artists we should think of ourselves as being in service of the people, particularly right now. It's a time of deep hurt, anger and confusion for many. These are complex emotions, and I feel that

the arts can provide a way to begin to make sense of these feelings and help us to move forward."

CARLA DIRLIKOV CANALES is an internationally known opera singer who is emerging as a leader in the area of using the arts to advance important social issues. She is a member of the President's Committee on the Arts and Humanities Turnaround Arts Program, was selected by *Foreign Policy Magazine* as one of its 100 Leading Global Thinkers of 2015 and won the Medal of Excellence from the Sphinx Organization. In each case, she was the first opera singer ever to receive the honor. As a singer, she has received worldwide acclaim and is best known for her portrayals of Bizet's *Carmen*, which she has performed more than 80 times in a dozen countries. She has performed as a soloist at Lincoln Center, the Kennedy Center, Carnegie Hall and top international venues in Europe, Asia and Latin America. She is the founder and CEO of The Canales Project, aimed at giving voice to issues of identity and culture through music and conversation.



JORDAN SIMMONS, a native of Richmond, California, has served as artistic director for the East Bay Center for the Performing Arts in that city for 32 years and has been a faculty member since 1978. A graduate of Reed College in American Studies-Jazz, an internationally recognized Mestre of Capoeira, licensed shakuhachi (Japanese flute) teacher and theater director, Simmons has a broad portfolio including

more than 50 productions. He has pioneered the development of a comparative study framework, based on several distinctive performing arts training systems and a growing body of knowledge about human perceptual systems.



RACHEL COOPER is director of global performing arts and special cultural initiatives at the Asia Society. She has presented and curated film programs from India, Indonesia, China, Iran, Japan, Korea and Thailand, and has produced and presented performances from throughout Asia. She has organized major arts and culture initiatives, including Festival of Song, Music of India and Pakistan,

Creative Voices of Islam in Asia, Festival of Indonesia and Dance — the Spirit of Cambodia. In addition, she has conducted and published research on international impact of the arts, which resulted in the report *Making a Difference through the Arts*. In 2006, she was awarded the APAP Dawson Award for Sustained Excellence in Arts Programming.



DEFYING GRAVITY THROUGH STORYTELLING

M

ohsin Mohi Ud Din knows something about storytelling, especially for young people. The Fulbright scholar and director of storytelling and innovation for Ashoka's Youth Venture developed the #MeWeSyria storytelling project to activate young change-makers by engaging them in storytelling, first in North Africa and then in South Asia and Syria. His pitch is simple but profound.

MeWe Syria is a social and emotional learning and civic engagement program for supporting peer-to-peer healing, countering violent extremism, and non-violent forms of communication targeting Syrian boys and girls ages 12-18 years old. By de-centralizing the power of narrative, MeWe activates young change-makers with collaborative storytelling and creative problem-solving skills.

His workshops and methodologies had the admirable goal of inspiring empathy, leadership, teamwork. Everyone is a potential change-maker, he posits, and every story has the potential to transform. These are lessons that make better citizens, but it also struck us that they offer both a model and opportunity for arts organizations. The project also caught the eye of MIT, where Mohi Ud Din presented his work as part of the Solve, the mission of which is to identify actionable challenges and build partnerships to problem solve. **You can read more about Mohi Ud Din's work online at bit.ly/meweunite.** This essay first appeared on the blog at the United Nation's agency UNHCR (United Nations High Commissioner for Refugees) and is reprinted here with Din's permission.

Defying Gravity: Supporting Syria's Youth by Disrupting Systems of Education and Development BY MOHSIN MOHI UD DIN

We sat on a bench under the sun conversing amidst sounds of young boys playing soccer and kids running to their next classes.

This is seemingly a normal interaction that could be anywhere, like Central Park in New York for

instance. But this was not a normal setting by any means. The bench we were chatting on was in a refugee camp. This was not a park with trees and grass and birds. This was Zaatari camp, where we are surrounded by tents and trailers enclosed by

concrete walls and barbed wire. For 5 years now, Syrian families have taken refuge from a civil war that has metastasized across the region and claimed more than 200,000 lives.

The kids we hear were playing on a makeshift patch of turf, where

The Knowledge Issue

A NOTE FROM THE EDITOR

Last year we launched the summer Knowledge Issue of *Inside Arts*, and this year we are delighted to bring you the second annual edition of our magazine dedicated exclusively to ideas. For this issue, we asked leaders in the field to submit the most compelling material they read in the last year for us to consider excerpting or reprinting in our pages. I am grateful for the privilege of working with our guest advisors Angelique Power, Douglas McLennan, Carla Dirlikov Canales, Jordan Simmons and Rachel Cooper — and with our in-house APAP team of readers: Mario Garcia Durham, Scott Stoner, Jenny Thomas, Sue Noseworthy, Sarah Martin and Victoria Abrash. The heart of our mission is to highlight the important conversations and provocative voices across the spectrum of our field, and to support our members in generative discourse. Our discussions have been fascinating and, we believe you will be stimulated and inspired by this compendium. A number of themes emerged in our deliberations: cultural equity, placemaking, the power of storytelling, the role of advocacy and the community role of artists. You'll see all that and more in these pages. We hope you enjoy the reading — and we hope your reading spurs you on to share your own ideas with those in your community and beyond.

— Alicia Anstead, Editor, *Inside Arts* magazine



"On the daily, we as Americans are in a constant onslaught of new threats to civil liberties, civil rights and civil discourse. Our feeds and timelines overflow with news, and there is a desperate need for a sieve, a trusted filter that can translate the information into bite-sized, actionable pieces.

The performing arts field, and the arts field in general, faces loss of funding and rhetoric about its role and import. We need the Greek chorus, the town crier, the reliable narrator now more than ever to translate information to wisdom, to provide insight and relief in the face of today's realities."

As president of the Field Foundation, **ANGELIQUE POWER** oversees the distribution of \$2.5 million annually with a focus on Chicago's communities. Previously, Power served as program director for the Joyce Foundation's culture program, director of communications at the Museum of Contemporary Art Chicago and led community relations teams for Target Corporation. Power also serves as board chair of 6018North, an artist-centered contemporary art space, and chairs the Grantmakers in the Arts national board of directors. She is a founding co-chair of Enrich Chicago, a nonprofit-led movement focused on racial equity. Power holds a bachelor's degree in English from the University of Michigan and a master of fine arts from the School of the Art Institute of Chicago. She lives on the Northwest side of the city with her husband Sean and their daughter, Sadie Louise.



"The changes coming across our culture over the next decade are going to upend most of our institutions — political, economic, social, work — and profoundly change the ways we interact with one another and the things around us. It's at times of great change that artists can make their biggest impact. But to do so, we'll need to be less arts-centric and more focused on the broader changes that are happening around us and how the arts can make impacts."

DOUGLAS MCLENNAN is a journalist and the editor of *ArtsJournal.com*. He is formerly an arts columnist and arts reporter with the *Seattle Post-Intelligencer* and the *Seattle Weekly*. McLennan writes the diacritical blog on *ArtsJournal*, tweets as @AJDoug and for a number of publications. He also teaches at the Annenberg School for Communication and Journalism at USC and is a much-in-demand speaker on issues of arts, culture, journalism and how the digital revolution is changing culture.



funding behaviors and norms. — Grantmakers in the Arts, Racial Equity in Arts Philanthropy Statement of Purpose

Sidford's and GIA's calls for equity have reverberated with increasing volume among other national service organizations, local arts agencies, and foundations across the land. In 2014, following in the footsteps of a Mellon Foundation program to increase the diversity of curatorial staff at encyclopedic museums, the American Alliance of Museums released a diversity and inclusion policy statement. In the past two years, the New York City Department of Cultural Affairs and the Los Angeles County Arts Commission have engaged in something of a bicoastal dance, with the former conducting a study of the diversity of the arts organizations it funds and the latter undertaking a Cultural Equity and Inclusion Initiative to improve "diversity in cultural organizations, in the areas of their leadership, staffing, programming and audience composition." Americans for the Arts, the national service organization that represents

Createquity divides visions for success into four archetypes. In the full article, the authors present the differences between these visions and consider the implications for a healthy arts ecosystem.

FOUR VISIONS FOR CULTURAL EQUITY



Diversity

Mainstream institutions become more diverse and reflective of their communities.



Prosperity

Large-budget organizations fund and create arts of cultural interest work to a broad audience.



Redistribution

Funders provide more resources to organizations rooted in communities of color.



Self-Determination

People of color have ownership over sharing cultural life in their communities.



these and other local arts councils, released its own widely circulated and discussed Statement on Cultural Equity in May of this year.

I heartily support the NCRP report's recommendation that philanthropic investment in the arts should benefit underserved communities and promote greater equity, opportunity, and justice. But I take issue with the suggestion that foundation support to large-budget organizations

and those that perform the Western canon is, by definition, at odds with these goals. — Jesse Rosen, League of American Orchestras, 2011

Our goal here is not to present a detailed history of the movement for cultural equity. Folks far more qualified than us have done so already. Instead, we are more interested in looking forward: what is the change we collectively want to create, and what will it take to make that change happen? **!!**



What we are calling the Prosperity vision evolved out of the success of a cohort of pioneering artists who created their own organizations in the late 1950s through the 1970s in

response to a lack of existing opportunities for pursuing their creative work. Many of these artists adopted the nonprofit model that was gaining ground during that period in order

to improve their access to philanthropic resources. The seminal organizations they founded — like the Free Southern Theater, El Teatro Campesino, Studio Museum in Harlem, Dance Theatre of Harlem, Alvin Ailey American Dance Theater and the Negro Ensemble Company, among others — received sustained support from private foundations early in their history, and the legacies of those organizations play an important role today both in the cultural life of their communities and more broadly.



Createquity is one of those dynamic online sites you stumble upon and fall down a very happy rabbit hole of industry information about arts and culture. It has become one of our go-to places for the Knowledge Issue because it remains critical and relevant as a collator and producer of information about our field. For this feature, we excerpt only a small segment of the feature article *Making Sense of Cultural Equity*, and we hope you'll be inspired to read the entire story online. We suspect you will respond as we have to this collection of critical and interactive material, and leap into the rabbit hole. **To do that, visit createquity.com.** Be sure you set aside a couple hours to explore.

MAKING SENSE OF CULTURAL EQUITY

When visions of a better future diverge, how do we choose a path forward?

BY CLARA INÉS SCHUHMACHER, KATIE INGERSOLL, FARI NZINGA
AND IAN DAVID MOSS

In recent years, cultural equity has once again risen to the top of the national arts agenda in the U.S. From coast to coast, foundations, arts councils, advocacy organizations, universities and others have doubled down on their commitment to diversity and equity in the arts. Though many factors have led to that shift, a clearly pivotal moment was the 2011 publication of Holly Sidford's "Fusing Arts, Culture, and Social Change." A monograph completed as part

of the National Committee on Responsive Philanthropy's review of social justice grantmaking practices in various fields, "Fusing" reported figures suggesting that the majority of arts funding in the U.S. does not benefit communities of color, and called decisively for change. Grantmakers in the Arts gave substantial visibility to the report and its ideas within the arts funding community over a period of several years, which culminated in the organization releasing a statement of purpose detailing its

commitment to racial equity in arts philanthropy in April of 2015.

[S]ocial inequities continue to be reflected in the funding practices of private philanthropy and governmental funders in the arts. Therefore, in order to more equitably support ALAANA [African, Latino(a), Asian, Arab, and Native American] communities, arts organizations, and artists, funders should take explicit actions to structurally change



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Confucius at Lincoln Center
during APAP | NYC 2017

UPENDING THE CUL-DE-SAC

A response-based series for the popular online news site ArtsJournal.com interrogates the history of placemaking for the performing arts.

ArtsJournal, edited by Douglas McLennan, is one of the leading online sites for arts news both nationally and internationally. The story included here, with commentary by McLennan, is part of an exploration of the history of Lincoln Center written by the cultural critic Joseph Horowitz. To read his story, *Lincoln Center Snapshot: Bing, Bernstein, and Balanchine Fifty Years Later* and the responses of five cultural and arts writers, visit <http://bit.ly/2ptqOhL>.

BY DOUGLAS MCLENNAN

How did the arts get to be what we think of as the arts? No, it's not because the best ideas win, much as we'd like to believe that's so. What we define as the arts has come about because of the systems and institutions and mechanisms — a big, messy eco-system almost too sprawling to define — we have created to express culture.

For the century leading up to World War II, Americans were obsessed with figuring out what an "American" culture is. The highly established European art forms were the model our artists primarily used, and so it was not surprising that American art and our institutions that make it grew out of a version of them.

Last year, the cultural historian and critic Joseph Horowitz wrote an essay marking the 50th anniversary of the opening of New York's Lincoln Center. Intended as a launching pad for a new American century of high culture, Horowitz writes, it ended up as a cul-de-sac,

binding the major institutions that inhabit it — principally the New York Philharmonic, the Metropolitan Opera and New York City Ballet — to a way of making art that he suggests has failed to evolve with the culture. Given that the performing arts center became a model for the country, the consequences have been considerable.

In February 2017, ArtJournal published the original Horowitz essay and asked five observers to respond. Diane Ragsdale, whose work is reprinted here, wonders if the relationship between arts institutions and artists and the relationship between arts institutions and their communities have gone astray. Artists, she suggests, are doing what artists do, but many institutions have become timid as they fight to survive, and artists wait in vain for the institutions to step up and be bold. She also wonders if in the pursuit of donors to fund them, arts institutions have lost their connections with lower-income

communities that don't have the resources to help. And she worries that artists of vision have found it increasingly difficult to make their work on the inside of organizations.

Thomas W. Morris, who has run the Cleveland Orchestra and Boston Symphony, writes that an assumption that drove the arts for decades — that buildings make the arts organization and that facilities signal the seriousness and quality of the enterprise — is mistaken. Related is the idea that "bigger is better," which is not the case for many art forms. He also questions the idea that clustering arts organizations together on a campus gives them heft. When the focus is on the buildings, on the size, on the density, then it is diverted from the art itself.

These are not trivial concerns. For better or worse, our arts institutions shape the experience of the arts for many people. In a time of increasing distrust of institutions — see "Politics, Donald J. Trump" — our arts institutions are going to have to learn to adapt more quickly to stay relevant, or they will die away.



and says, "Gymnastics in the circus workshops. Want to see?"

As we approach the massive tent, a confetti of torn shoes and sandals littered the entrance.

I see more than a hundred Syrian kids doing myriad activities. Several are riding unicycles. Most are doing flips and tumbling. All are part of the ocean of loss and injustice and anger spawned by the Syria war, which the world continues to enable.

Every youth I see in this circus are every day fighting to find something to do, to hold on to for hope and wellbeing. I was literally standing in a circus of hope in the darkest of places. I can't think of anything more fitting to describe the tragicomedy of our world today.

My student's younger brother sees us and immediately cuts the line of boys to show us his talents. He runs towards nothing and suddenly stops and leaps into the air twisting his body as if he were shot out of a canon. For a brief moment, the laws of nature and the failures of our world did not tether him to the desert floor. Just for a second, the laws of nature did not apply to this sweet, innocent kid.

We clapped and hollered and cheered. The other Syrian kids saw this and like a volcano there erupted an exhibition of anonymous talent. All the kids began pulling me aside to show me how they could defy nature and cut the air with their bodies.

I cannot stop playing these images in my head; not because of the talent in the room. It was the famine I saw in their eyes. Here I do not speak of famine in the sense of lack of nutrition. I speak of a hunger for stimulation, encouragement and hope. This was a tent filled with anonymous potential where each young person is a carrier of hope, innovation, love and resilience. Nothing is more sacred.

What haunts me is the uncertainty of whether our international community will nurture, or abuse or disregard all this anonymous potential. What will become of this beautiful potential?

For five years now the international community is still shaking its head, arguing what needs to be done. For five years politics, power, extremism continue to enable the failure of opening Syria back to its people. Syrian's want to go home.

At this time, Syria's refugees — its young changemakers — continue to defy nature and gravity as they every day search and cultivate hope, purpose and resilience. It has been a 5-year endeavor. This is fragile.

Now is an overdue moment where we must be the choir for Syria's lost generation. No one government — not Russia, Saudi, Iran or the U.S. — can do this. It is everyday people working as a team of teams across sectors that can do this...from employers who can adapt hiring criteria to aid young skilled workers to universities who can

adapt more responsive recruitment strategies for young Syrians who were in the middle of pursuing their degrees when the war started.

For how much longer can my student's younger brother — and millions like him — continue to defy gravity on his own? If we lose this, we lose everything.

A resilient peace and the future development of Syria depends on all of us collaborating as a team of teams towards valuing and supporting Syria's young change makers today by flipping status quo approaches to youth refugee engagement. Status quo systems enabled the persistence of the war in Syria as we know it today. Let's together flip systems to raise up, not contain, Syria's young changemakers. This will require us to apply the following approaches in our youth engagements.

- Experiential programs that disrupt internal barriers to self-expression, critical thinking, creativity, and pluralism;
- Peer-to-peer learning that self-replicates culture tipping towards: team of teams, fluid leadership, empathy and creative problem-solving;
- Opportunities for young people to step into their own story and tackle the "whys" instead of the "what" and "hows";
- Replication templates that allow for co-creation with community leaders, youth mentors and teachers for localization and relevancy. [7]



there used to be only rocks and dust. The Questscope NGO and UNFPA have managed to bring in a small patch of color to this otherwise binary landscape of grey and brown.

The person I am sitting with is one of the young trainees I have been engaging while running the Ashoka Youth Venture's #MeWeSyria program. But he is no ordinary teenage kid. He is a young Syrian who is raising his brother on his own and has his parents and siblings separated in numerous countries as a result of war. As a teenager, in one lifetime he has to play father, mother, and sibling for his younger brother.

We are taking a break from our MeWe session, which has been carving out youth-led spaces for self-expression, critical thinking, changemaking and creative enterprise for Syrian youth inside Jordan and Turkey.

My young friend informs me that he has also been taking trainings for clowning and the circus, and it is something he has grown quite passionate about. I am a bit perplexed at this. Clown trainings?

The circus? Here, in this awful place? I grow to see that non-traditional programs like the independent circus workshops I discovered, and Youth Venture's experiential engagements for unlocking youth-led spaces of social innovation and empathy all insert much needed emotional development and wellbeing support to otherwise technical programs that only teach reading, memorization, and repetition. The status quo approaches of teach, memorize, and repeat will not advance people and planet forward as we continue to live in a world where change is the only constant.

With #MeWeSyria for instance, youth are engaged in the process of storytelling as a way to discover their inner changemakers and strengthen capacities for building teams of teams culture, fluid leadership, empathy, and creative problem solving. The experiential process exercises open peer to peer communication and gives life and action to crucial social ingredients for well-being and sustainable peace.

Youth, and in particular marginalized youth such as Syria's young refugees, should be equipped to step into their story instead of observing it from the sidelines where ISIS and failed politics dominate the narrative.

All around him, my young friend sees misery and reminders of loss. But with unconventional programs such as the circus workshops and clowning, he steps into a character with a clear aim and purpose of making someone smile, and consequently he himself gets transported cognitively to a space where he must block out all the negative noise. He shares that by making someone crack a smile, he unlocks strength in others while also self-discovering it.

His younger brother had participated in one of the youth-produced #MeWeSyria projects last year. They had chosen to produce and direct a film about child labour and its impact on social development and education. I ask him what his brother is up to these days and he cracks a smile



Is artistic leadership at America's arts institutions lacking? Is this at the root of declining relevancy?

BY DIANE RAGSDALE

Joseph Horowitz wrote a stirring essay on the Metropolitan Opera, New York City Ballet and New York Philharmonic on the occasion of the 50th anniversary of Lincoln Center. In response, ArtsJournal asked me and others the following questions.

Is artistic leadership at America's arts institutions lacking?

Moreover, is this at the root of declining relevancy of the arts? Is something more, or better, needed from America's arts institutions, particularly at this vexing and critical time?

My essay explores these questions through the lens of the American theater. At the heart of this essay rests the paradox of the Public Arts Institution — a paradox captured beautifully in this passage from a 1970 essay *Theatres or Institutions?* by Arena Stage co-founder Zelda Fichandler.

I am not very strong on community giving, except perhaps when it represents only a small percentage of the total. I think we could well do without the hand that rocks the cradle, for the hand that rocks the cradle will also want to raise it in a vote and mix into the pie with it. For while a theatre is a public art and belongs to its public, it is an art before it is public and so it belongs first to itself and its first service must be self-service. A theatre is part of its society. But it is a part which must remain apart since it is also chastiser, rebel, lightning rod, redeemer, irritant, codifier, and horse-laughter.

This is a paradox I also wrestled with in an essay "On Entrepreneurialism and Publicness (or Whose Theatre is it, Really?)" published in *Artivate*.

Part I: Are We Weeding, or Breeding, Artistic Leadership Out of the Field?

Joe Horowitz's story is a tale of three organizations, only one of which (New York City Ballet) succeeded in changing the face of its art form. What made the difference at the ballet? By my reading, there was first and foremost will on the part of both Balanchine and his impresario, Kirstein, to do so; and second, conditions were ripe for these institutional entrepreneurs to make their move.

Last year, I worked on a case study on the Margo Jones Theatre, founded in 1947 in Dallas, Texas, and hailed by most theater historians as the prototypical modern resident theater. Jones produced exclusively new plays and classics. In an average season, Jones produced 4 to 5 premieres and two classics; in contrast, of 23 resident theaters surveyed in 1965 by journalist Sandra Schmidt, 15 produced no new plays at all and four produced only one. At the time, most resident theaters exemplified the "vibrant museum" model described in Horowitz's essay.

Historians often chalk this up to a discomfort with new fare on the part of both institutional leaders and their audiences. Perhaps. It seems Jones overcame discomfort by reading a minimum of one new script every day of her life from her college days onward, and, more importantly, she made her audience comfortable with new fare through the same process: repeated exposure.

Like Balanchine, Jones had a vision and the will to execute it. Importantly, she also had a business manager who supported

her commitment to new plays and a board of directors that gave her free rein. Equally as important, resident theater in America was in its pioneer period. But the first condition is critical. Jones was devoted to playwrights and preached far and wide that nonprofit regional theaters had a moral duty to produce new plays that were being rejected by the commercial stage, in lieu of relying on Broadway revivals — fare favored by both commercial winter stock companies and community theaters at the time.

We seem to have few such zealots running American LORT theaters these days.

Why is that?

I don't believe it's because none exist.

Consider the driving emphasis on instilling arts institutional leaders with business skills since 1960; the now-mandatory requirements of a track record of raising money and delivering box office hits that will fill Broadway-sized venues to attain the job of artistic director at a major theater; the lack of artists on nonprofit boards, or even many individuals with an aesthetic sensibility; and the dramatic power shift from artist-leaders to business leaders, generally.

Maybe we have been breeding, or weeding, artistic leadership out of the field?

Margo Jones didn't like to raise money from the community, she demanded 100% control of her theater and she walked into the job interview saying to the board, in essence: Count me out if you are planning to be a theater of the past, "striving to exist on box-office hits," because I am only interested in creating "a true playwright's theater, presenting original scripts and providing playwrights with an outlet for their work."

If Margo Jones was applying to run an American theater in the hinterlands of the U.S. today, she probably wouldn't stand a chance.

Part II Artists Are Getting It Done ... But Are Institutions Getting in the Way?

I recently had the privilege of attending a Salzburg Global Seminar called "The Art of Resilience: Creativity, Courage and Renewal." Among many inspiring presentations was one by artist Anida Yoeu Ali, a first-generation Muslim Khmer woman born in Cambodia and raised in Chicago. Anida talked about several her works, including a performance installation called *The Red Chador: Thresholds*, created for a 2016 Smithsonian event called *Crosslines: A Culture Lab on Intersectionality*. The work asked viewers: "Can we accept a Muslim woman as a patriotic woman?"

Over breakfast one morning, I asked Anida, "So how would you respond to the question, 'What is the role of the artist post-Trump?'" and she said, "Same as always. No different. Get up and do the work."

The day after the election, Anida took to the streets of Seattle, where she is now based, wearing the red, glittering chador she created for the Smithsonian performance installation and holding a sign that on one side said, "I AM A MUSLIM" and, on the other, "BAN ME."

What's my point?

Artists are doing something about it, same as always.

However, most artists depend upon institutional outlets for protection, platforms and resources for that something to be fully realized.

To this very point, the *New York Times* recently ran an article on

a new play by Robert Schenkkan, written in a "white-hot fury" in one week. Characterized as a "disquieting response to the Trump era," it's called "Building the Wall."

We no longer live in a world that is business as usual — Trump has made that very clear — and if theater is going to remain relevant, we must become faster to respond.

While the article mentions that several theaters have committed to producing the play within the next few months, it's worth noting that (a) this sort of response is exceedingly rare and (b) the theaters that have stepped up are largely part of a small alliance of exemplary mid-sized theaters (the National New Play Network) that has fought the past decade or so to shift stultifying practices around new play development in the U.S.

Most institutions are not able to respond quickly to artists in large part because artists exist outside institutions rather than within them. While resident theaters were initially idealized as homes for actors, writers and designers, what they have become in reality is homes for administrators and technicians. Even when artists *are* in residence, they quite often have minimal (if any) power within institutions or influence on them. And we have had a number of instances of institutional cowardice (if not censorship) in recent years.

I have heard playwrights say that they write for television these days not only because they make more money but also because it is a more creative and validating environment than the nonprofit American theater. That is a sobering thought.

Perhaps any lack of courage, vision or moral imagination in arts organizations is related to the

extent to which arts leaders have managed risk by disempowering artists or placing them outside the institution.

Part III Do Arts Leaders Identify Too Much with Their Upper-middle Class Donors?

I was at a conference a few weeks ago and heard a development staffer bemoaning over her morning croissant that she had spent the better part of the prior two weeks trying to learn everything she could about some ultra-high-net-worth couple in her city so that her institution could launch a stealth courtship and, with any luck, land a major gift. She commented that as far as anyone could tell, this couple had never set foot inside the doors of the institution. She fretted over the fact that she was dedicating every working moment to deeply understanding two wealthy people with no relationship whatsoever to the institution, but she was investing nary a nanosecond in trying to learn about the values, hopes, dreams and challenges of the loyal patrons who were not in a position to make an extraordinary gift to the institution.

While donor research and cultivation have become serious sciences, the ideology driving such behavior has been with us since the founding of the nonprofit-professional arts sector in the U.S. I am amazed that we are able to say with a straight face that America's 20th century nonprofit professional theater companies were largely established to serve the general public when many institutionalized a practice (at their inceptions) that would ensure they paid attention to the needs of the upper-middle class at the expense of all others.

In the 1960s, Danny Newman persuaded theaters that it was

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better (not just economically better, but morally better) to focus their time and resources on the 3 percent of the population that is inclined to subscribe and to ignore everyone else. Although some artistic directors rebelled mightily against this approach — Richard Schechner and Gregory Mosher were among the most vocal who noted that it was undemocratic and had a stultifying effect on programming — it was embraced wholeheartedly by a majority of institutions. This was in large part because it was strongly encouraged by the Ford Foundation and its proxy at the time, Theatre Communications Group.

Currently, marketing firms promulgate customer relationship management models like this one promoted by TRG Arts. This sort of philosophy upheld over time will invariably orient an organization toward caring more about those who can buy more tickets and donate more money.

Arts institutions cannot uphold Zelda Fichandler's notion of the theater as belonging to the public but first belonging to itself if they are, essentially, social clubs for the upper-middle class. The institution cannot be "chastiser, rebel, lightning rod, redeemer, irritant, codifier, and horse-laughter" if it has neither independence nor publicness.

Perhaps a driving focus on cultivating the patronage of the upper-middle class has skewed the politics and purposes of arts institutions and also has been a major factor in declining relevancy. On the most fundamental level, nonprofit art institutions are among the cultural spaces that can bring people together across divides on equal terms — a vital function that is, at times like these, in and

Why does it so often take a crisis for those of us working in the arts, in the so-called civic sphere, to engage with the struggles, the pain, the hopes, the dreams, the fears of our communities at large?

of itself a political act. However, it seems we have too gladly ceded that role to sports and (lately) to some exemplary libraries (see, e.g., the library parks in Columbia) that have transformed their purposes for the 21st century.

Part IV: Good, We Are Awake. Now, Can We Stay Awake?

Shortly after Trump was elected, a phrase from Tony Kushner's masterpiece *Angels in America*, which is to a great extent populated by liberal arts types like me, began to appear on my Facebook feed: "The Great Work Begins."

The statement, in turn hopeful and harrowing depending on its context in the plays, provoked two questions for me.

What is our Great Work in the arts? And why is this Great Work beginning only now, after Trump's election?

Put another way, why does it so often take a crisis for those of us working in the arts, in the so-called civic sphere, to engage with the struggles, the pain, the hopes, the dreams, the fears of our communities at large?

The extraordinary observer of the human condition, writer Rebecca Solnit, reflects in her beautiful book, *Hope in the Dark*, "Americans are good at responding to crisis and then going home to let another crisis brew."

She says this is, in part,

...because we tend to think that political engagement is something for emergencies rather than, as

people in many countries (and Americans at other times) have imagined, as part and even a pleasure of everyday life.


"The problem" as she puts it, "seldom goes home."

Unlike television (and libraries) the American theater didn't use the Digital Revolution combined with the Great Recession as an opportunity to radically transform itself so as to become more relevant, more vibrant, more accessible, more vital — and yes, more economically sustainable.

It seems we have another shot because for many in the arts sector, Trump seems to represent a wake-up call.

Perhaps now is the time to prioritize artistic vision over business skills; to grant artists primacy within the arts institution; and to shift attention from wealthy donors to the community at large. Perhaps now is the time to embrace the paradox of being public arts institutions part of society — but a part that must remain apart to fulfill its multifaceted role as "chastiser, rebel, lightning rod, redeemer, irritant, codifier, and horse-laughter."

Finally, perhaps engaging in public affairs for the next four years will remind arts institutions that this is not the Great Work we must do now — this is the everyday work — the doing something about it — we should have been doing for the past 30 years and that we must continue to do post-2020. **■**



One of the ongoing challenges for the performing arts is building audiences, and The Wallace Foundation has been a consistent — if not persistent — voice of leadership in this regard. In last year's Knowledge Issue, we looked at the Wallace publication *Taking Out the Guesswork: A Guide to Using Research to Build Arts Audiences*, case studies that respond to myths and misperceptions about market research aimed at audience development. This year, we were fascinated by a Wallace report focusing on a specific group: millennials. *Building Millennial Audiences: Barriers and Opportunities* is a pithy exploration of the habits and desires of young people — and how arts organizations have and should respond to them. Indeed, there's much to learn about this sector. "Something I personally found compelling and that struck me from the market research from arts organization is that millennials — whom we think of as saddled in debt and stretched financially — are willing to spend money, go to fancy restaurants and buy tickets to their favorite bands," says Rachel Hare Bork, the research and evaluation consultant who managed the millennial project for Wallace. "It's not that they aren't willing to spend money. It's that they are afraid of taking risks. So it's an opportunity for performing arts organizations to reframe marketing and show millennials the benefits of participating. If arts organizations read this report, they'll see many opportunities. It's ultimately positive. Attendance isn't where we want it, but research gives suggestions to better engage with young people and get them in the door." For this feature, we excerpt elements of the Wallace report. Access this presentation and other resources about building arts audiences at buildingaudiences.APAP365.org.

BUILDING MILLENNIAL AUDIENCES: BARRIERS AND OPPORTUNITIES

Arts organizations could help attract millennials by clarifying pricing and better explaining the value of the arts, suggests this Wallace-commissioned synthesis of market research.

In 2015, The Wallace Foundation began the *Building Audiences for Sustainability* initiative, a six-year effort to help selected arts organizations determine whether and how they could build audiences in ways that also contribute to their financial health. Many organizations participating in the initiative are targeting Millennials, people who are roughly 18 to 34 years old. To help inform their efforts, Wallace commissioned the following synthesis of information on Millennials from research conducted by the arts organizations, supplemented by outside sources.

Information was drawn from two types of sources: research conducted by Wallace Foundation grant recipients and information from government and other publicly available secondary sources. The secondary info was used to provide additional perspective on the

Millennial landscape. The arts groups included in the Wallace initiative represent a variety of disciplines, sizes and geographies. Annual operating budgets vary from about \$2 million to \$76 million. Both qualitative and quantitative research from the arts organizations were used in the analysis. Most of the fieldwork was completed in mid to late 2015.

Most of the research used in this analysis was conducted for organizations participating in The Wallace Foundation initiative. These organizations may or may not be typical of other performing arts organizations. Each organization designed research to address its own specific needs. There were differences in how samples were defined, the topics covered and question wording. These differences limit the ability to make direct comparisons across the studies. While many studies focused on Millennials 18 to 34, others used slightly different age ranges or defined the youngest age group as up to age 40. Results from these studies have been included in the analysis.

Adapted from the Wallace Foundation website.

Building Millennial Audiences – Executive Summary

- Millennials are different from other generations in the financial challenges they face, their attitudes and values, how they live, and how they communicate and connect with others.
- Millennial attendance at arts performances has declined. There have been declines among older age groups as well, particularly those 35 to 49.
- Top barriers that keep Millennials from attending the performing arts are cost, not having people to go with, being busy with other things, and limited awareness and knowledge of the arts organizations.
 - Barriers are similar regardless of organization size, location or type of programming offered.
 - The cost issues often reflect deeper concerns about enjoyment, value and risk, i.e. spending money and not having a good time.
 - There is fierce competition for Millennial time. Competition includes other cultural events as well as all of the ways Millennials spend their free time.
- Millennials who attend performing arts events provide insights that can be used to attract more of their peers.
- In addition to basic reasons for going, such as entertainment and an evening out, Millennials describe compelling emotional and spiritual benefits. The performing arts help them:
 - Feel transcendental – part of something bigger
 - Feel alive and present
 - “Forget” themselves and get away from day-to-day stress
 - Enhance their sense of self or self identity
- There are opportunities to communicate these deeper benefits to encourage more Millennials to attend so they can discover the value and richness the arts can bring to their lives.
- In addition, some arts performances are about topics that relate to the progressive social values held by many Millennials. Communicating these connections may be another way to attract young audiences.

How Millennials Differ from Older Generations

Millennials are also more liberal in their attitudes on social issues and less likely to self-identify as religious or patriotic Millennials.

Millennials are MORE likely to...	Millennials	Gen X	Boomers
Support same sex marriage	68%	55%	48%
Support path to citizenship for undocumented immigrants	55%	46%	39%

Millennials are LESS likely to...	Millennials	Gen X	Boomers
Describe self as patriotic	49%	64%	75%
Describe self as religious	36%	52%	55%

Source: Pew Research Center, 2014

Millennials are “on the move” and they are more likely to want a “car optional” lifestyle than older generations.

73%

are likely to move in the next 5 years.

	Millennials	Gen X	Boomers
Prefer “car optional” place	63%	44%	49%
Live in city now	46%	36%	30%
Want to live in city in the future	37%	28%	22%

Source: Urban Land Institute, 2015; based on adults 18 to 36

There may be an opportunity for arts groups in popular or gentrifying neighborhoods to reach out to those who live nearby or visit.

Top barriers to attendance among "prospects" of arts groups are cost, no one to go with and being busy with other things

Regardless of where they are, how big they are and what they offer, arts groups face similar barriers

TOP BARRIERS

- Cost - tickets and evening out
- No one to go with
- Busy with other things
- Not familiar with or aware of arts organization
- Doesn't fit schedule
- Don't like type of performance or programs
- Too far away/hard to get to

"I can see myself paying \$100 for a show I've wanted to see for a long time, but not more than \$50-60 for a normal show, and really more like \$20 to 30 if I can."



OTHER BARRIERS

- Limited knowledge about type of performance
- Prefer other entertainment types
- Not comfortable at location
- Have to plan in advance/hassle
- Not sure or don't think will enjoy
- People my age don't go/not for people like me

Note: Prospects were screened to be "inclined." Criteria varied across organizations. Some required actual attendance at similar events, others accepted interest in attending events or simply interest in the category to define those who were inclined.

Top barriers are those that surfaced across more organizations and/or which were seen as the more important barriers.

Source: Grant recipient quantitative and qualitative research

Millennials who attend performing arts events have many reasons for going; some of the reasons reflect their desires for personal growth and to go beyond their usual experiences.

Key Reasons Why Millennials Attend (By Discipline)					
Reasons for Going*	Ballet/ Dance	Orchestra	Theatre	Opera	Presenter/ Producer
Feel transcendental, part of something bigger	●	●	●	●	
Night out, dressing up	●	●		●	
Beauty of sets, performance, venue	●	●	●	●	
Adventure, new experiences, out of comfort zone	●	●	●		●
Sense of community/connection/my community	●	●	●		●
Connect with friends and family	●	●	●		●
Feel present, de-stress, forget yourself	●	●		●	●
Opens mind, enriching, educational	●	●	●		
Feel cultured, important, sophisticated	●	●	●		
Feel alive, energized, ignited	●	●	●		
Emotional, feels personal	●	●	●		
Live performance, authentic, unique	●	●	●		
Entertaining	●		●		●

Source: Grant recipient research - mostly qualitative with some quantitative. This topic was covered in more studies for ballet, dance, orchestra and theatre than for opera or presenter/producer organizations. * Items shown were mentioned for at least three disciplines. **IA**

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FAIR GROUND

East Bay Center students learn from the training techniques of international artists.

When our Knowledge Issue team read about the

work at East Bay Center for the Performing Arts, we knew we wanted more. We asked the center's artistic director Jordan Simmons to expand on a piece that ran on the e-zine Music Trust. Simmons' unifying question was: What does it take to nurture youth in the art forms of their ancestors and prepare for a diverse, demanding and complex world? In this story, he explains and explores the growth of a center and the answer to that — and other questions — as a model for a performing arts center that takes its community and a global vision to heart.

— Alicia Anstead

CROSS TRAINER

BY JORDAN SIMMONS

Long past its heyday as a World War II shipyard and immigrant gateway, infamously mired in poverty, violence, race and class divisions, Richmond, California — located just across the bay from San Francisco — is step-by-step rising. And in what's known as the Iron Triangle neighborhood of Richmond stands East Bay Center for the Performing Arts, a 49-year-old state-of-the-art cultural center engaging 5,000 youth and young adults whose lives are being transformed through music, dance and theater.

Like many urban California centers, Richmond's neighborhoods are complex, diverse and comprised of communities

that strive to address both the historic disenfranchisement of "minority" cultures and the artistic masterworks of those cultures, even as they seek to support equitable access to artistic training for their youth and the telling of their own stories.

It is from these circumstances that the questions guiding East Bay Center's evolution have emerged: What does it take to nurture youth in the art forms of their ancestors and prepare for a diverse, demanding and complex world? Whose art forms and skills are taught to whom and why? How can a community-based cultural arts institution provide a shared and equitable home to its beautifully diverse youth? How do

ADO



ONLY CONNECT

An NEA report examines what it means to live and work as an artist in our times.

Many on the Knowledge Issue team pointed to the NEA publication *Creativity Connects: Trends and Conditions Affecting U.S. Artists* as a critical new document for the industry. In partnership with the Center for Cultural Innovation, the report updates the findings of the Urban Institute's 2003 study *Investing in Creativity*, which identified support systems necessary for artists. The framework outlined in that report remains useful, says the NEA, but the environment and market for artists' work have changed profoundly in the past decade. That's where *Creativity Connects* comes in with 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. For anyone in the field, the report is a fascinating and instructive look at the crossovers and communities in which artists and their systemic partners work. The report also includes 18 not-to-be missed essays written by leaders in the field.

Key takeaways from the report are listed here. **Download the entire report and explore the interactive features at arts.gov/50th/creativity-connects.**

- The population of artists is growing and diversifying, and norms about who is considered an artist are changing.
- Many artists now 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. **ITVA**

The population of artists is growing and diversifying, and norms about who is considered an artist are changing.



under-resourced public schools find a place for world art forms, contemporary technologies and new media?

Gradually, a vision emerged that became the anchor for our work, a vision centered on how artists train around the world, on the nature of foundational skills and the opportunities that existed for youth to connect to their immediate communities. This vision is perhaps best captured in our flagship Young Artist Diploma Program and its Deep Roots, Wide World curriculum.

Reflecting the heritages of our community and a careful selection of world art forms, Deep Roots, Wide World provides 140 middle and high school students with a combination of depth and breadth: focused technical instruction (depth) and comparative artistic/civic experience (breadth) fostering readiness for higher education, lifelong artistic practice and critical agency. Practically speaking the training is anchored in a modest number of root forms. Not surprisingly, they include jazz, western chamber music, world repertoire theater, and contemporary urban dance, yet equally classical ballet, classical Anlo Ewe (West African) music and dance, regional Mexican Son (Jarocho/Huastecan), African American vocal traditions, Mien/Laotian, Japanese music and filmmaking.

The genesis of the breadth aspect of the curriculum at the center can be found in 1995 when, just as new programs of cognitive science were being started in colleges and universities, we launched our own five-week summer intensive course that ran parallel with emerging work in neuroscience, cognition and perception and our desire to broaden our understanding of how

the brain identifies and implements complex artistic tasks.

In specific cases, we were also drawing from and inspired directly by the work of exceptional faculty artists' international perspectives and research. For instance, the educator, master performer and composer C. K. Ladzekpo translated the foundations of West African polyrhythm for his students at our center and UC Berkeley. This framework introduces the philosophical and contextual meanings of the Anlo Ewe approach to making music and living a fulfilled life. In another generative series, Japanese Shakuhachi virtuoso Masayuki Koga shared decades of research in the areas of breath and kinesthetic awareness.

From those earliest explorations, we gradually established a framework to guide faculty members in the way they designed and organized our five-week full-time summer cross training — the Comparative Study Institute — as well as the year-round curriculum. This framework introduces sequential study of kinesthetic fundamentals (weight, breath, spatialization), visual and aural skill bases, single dual and multiple sensory patterns in performing arts as well as more common areas: language, composition, improvisation, symbols and technologies, masterworks and risk/play.

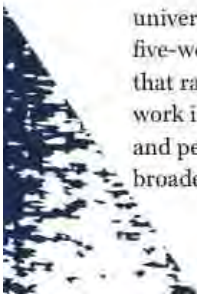
Generally, we have found that it is not always useful for students to initially confront the theories of perception behind the framework; rather, it is more important that the material be clear and interesting in itself. As the students say, we "break it down" for them in as many ways as possible until their own self-analytic powers are strengthened. On the

other hand, accessible concepts such as muscle memory or physical phenomena such as persistence of vision are introduced in special workshops as well as in field trips to Exploratorium: The Museum of Science, Art and Human Perception in San Francisco.

In the past eight years, 128 teens have completed the full four-year Young Artist Diploma courses of nearly 2,000 hours, and many have become the first in their families to attend college — often on scholarship — at a range of institutions that includes the University of California system, conservatories and Ivy Leagues universities. This spring, we have committed to fostering 20 diploma graduates headed to college annually.

While the majority of our students will not pursue performing arts as a profession, all the students, their families and evaluations cite the training, discipline, ability to concentrate, attention to detail and lifelong work habits resulting from their participation as critical to their individual advancement, higher educational achievements and anchoring of personal agency.

Our story is not meant to suggest that young students need necessarily jump unprepared into a whirlwind of simultaneous arts training experiences. The whole point of "comparative" or "interconnected" study at East Bay Center is that it is not exclusive; rather, it suggests that any individual will have a range of perceptual capacities — strengths and challenges — and that through extended and repeated periods of focused and excellent cross-training, they will come to better understand their true gifts and be inspired to follow them wherever they may lead. 🎭





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