

INSIDE ARTS

FALL 2018

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PROFESSIONALS



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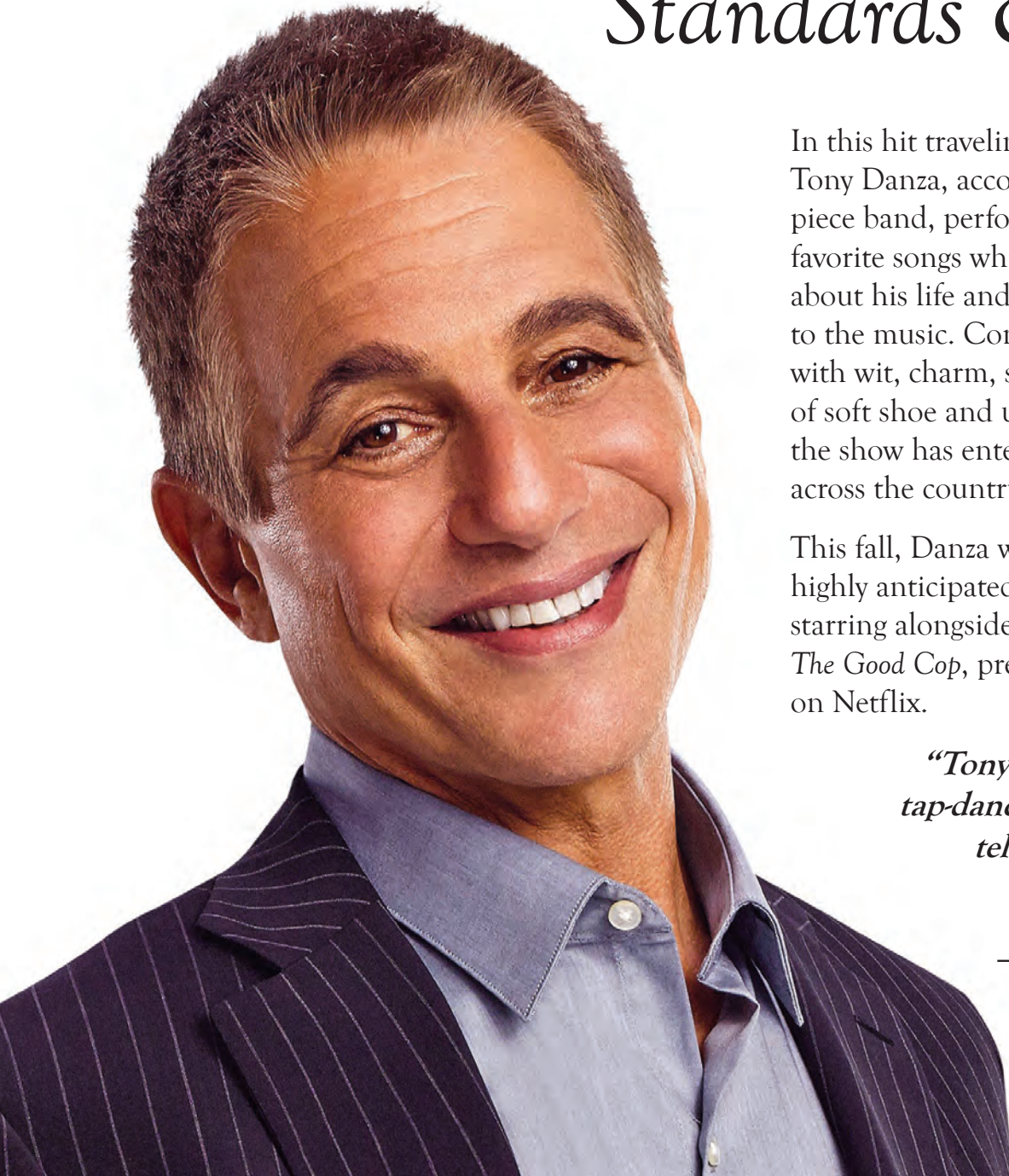


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INSIDE ARTS

VOLUME 31, NUMBER 4
FALL 2018

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PROFESSIONALS

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the purple booth

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Cinema Sweethearts
Jazz in the Shadows
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FROM THE PRESIDENT



As we enter the fall, we face increasingly uncertain times in political and social spheres. As I write this in the early days of summer, it's hard for me to fathom the rapidness with which our country is changing. What will the headlines be when you read this issue of *Inside Arts* magazine in early autumn? And how will our field be increasingly engaged in national and international dialogues?

No one can predict the future. What I know for certain, however, is that we have work to do. Let us stop yet again and ask anew: What is the role of arts in these times?

My answer is two-fold, and this issue of *Inside Arts* reflects these ideas.

First, we must be responsive. That means listening to each other, listening to all points of view and putting aside assumptions about where art lives

(and thrives), how artists and audiences engage, and who can provide expertise.

Second, we must come to a deeper understanding and practice of true leadership so that we as arts professionals and arts organizations can be at the forefront of equity, diversity and inclusion. We must hold firmly to these values.

To that end, in this issue we explore the unique challenges and opportunities of presenting in rural America. We share how two arts leaders partnered in taking a chance and found inclusion and community in their own backyard. And finally, we ask four women in the arts representing four generations of arts professionals (in funding, performance, education and artist management) to share insights about their experiences as women in the field.

We hope you find inspiration and fortitude in these stories. These are the narratives that keep us close and connected. Without our stories, without taking the time to listen to one another, we would not be the fierce community we are today. We must never let anything threaten that.

In other words, we must not give up.

Mario Garcia Durham, PRESIDENT & CEO

The Manganiyar Seduction



Afro-Cuban All Stars



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- Oumou Sangaré
- Paris Combo
- Quetzal
- Riyaz Qawwali
- The Mystery of Bulgarian Voices
- Yossi Fine & Ben Aylon

ADAM KISSICK/APAP

IN THE NEXT ISSUE

Discover the featured speakers at APAP | NYC 2019!

A guide to networking at large convenings

A sneak peek at JanArtsNYC



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VOICE

I'll Drink to That

YOKO ONO ONCE SAID, “Every drop in the ocean counts.”

At Wolf Trap, the same could be said of every drop in the cup — the Pavilion Cup, that is. The Virginia-based presenter, located near Washington, D.C., is the country’s only national park for the performing arts. In keeping with its mission, Wolf Trap introduced the reusable drinking vessel last summer in an effort to be more ecologically friendly. To say they were a success would be an understatement. Patrons bought more than 40,000 cups in the 2017 season.

“People love them,” said a Wolf Trap spokesperson. “We see photos of them across all our

social media channels. They’ve even been popping up in places outside Wolf Trap: parks, gyms and fitness facilities, Metro, virtually everywhere people enjoy beverages. It’s a great to raise Wolf Trap’s visibility and its good for the environment.”

Picnics are a big part of the Wolf Trap experience, but until last summer, ticket buyers seated inside the covered portion of the venue could bring only water to drink. With a Pavilion Cup, they can bring along any beverage.

Though the cups are a small change, they’re part of a much larger commitment to sustainability at the park. Wolf Trap’s concession

stands feature locally-sourced food and beverages, including Wolf Trap Summer Ales from the nearby Caboose Brewery. In addition, Wolf Trap has a bee-keeping program, and has created shade and butterfly gardens and trails that wind over and around creeks and a turtle pond.

“Being located in a National Park, Wolf Trap is always mindful about preserving our pristine natural surroundings,” the spokesperson says. “Wolf Trap is about experiencing more than just a concert. It’s a natural oasis in which to escape the business of urban life and to enjoy the performing arts surrounded by nature and making memories.”

EXTENDING THE RUN

What happens when creative minds have a little extra time to get a play off the ground? Sometimes, it makes the difference between a one-night stand and a Broadway hit. A line in a weekly events calendar and the Pulitzer Prize for Drama. A production that nobody's ever heard of and, well, *Hamilton*.

To that end, Theatre Communications Group has announced the recipients of the first round of the 2018 Edgerton Foundation New Play Awards. The awards, totaling \$263,000, allow nine productions extra time for development and rehearsal with the entire creative team in the hope of extending the life of the play after its first run.

Over the last 12 years, the Edgerton Foundation has awarded \$11,896,900 to 393 productions. Of these, 30 have made it to Broadway — including the Tony Award-winning *Hamilton*, *Dear Evan Hansen* and *Oslo* — and 10 were nominated for the Pulitzer Prize for Drama, including the 2018 winner, *Cost of Living*.

“The Edgerton Foundation New Play Awards shape the best work being made in the American theater, and there is no greater evidence than the national and international impact their support is having. We can draw a hard, strong line from the support Edgerton gave us at Williamstown Theatre Festival for the world premiere of Martyna's Majok's *Cost of Living* to the Pulitzer Prize for Drama it was awarded this year,” says Mandy Greenfield, artistic director of Williamstown Theatre Festival. “We are profoundly grateful for their continued support this season and are honored to have three of our world premiere productions, by brilliant, unique and wildly diverse storytellers, making their way



Greg Mozzgala and Rebecca Naomi Jones in *Cost of Living*, Williamstown Theatre Festival



Katy Sullivan and Wendell Pierce in *Cost of Living*

into the world with greater artistic resources as a result of Edgerton's visionary leadership in the field of new work.” The first round of the 2018 Edgerton Foundation New Play Awards were presented to: *Quack* by Eliza Clark at Center Theatre Group; *The Engagement Party* by Samuel Baum at Hartford Stage; *The Wickhams: Christmas at Pemberley* by Lauren Gunderson and Margot Melcon at Marin Theatre Company; *Landladies* by Sharyn Rothstein at Northlight

Theatre; *Gertrude and Claudius* by Mark St. Germain (adapted from a novel by John Updike) at Orlando Shakespeare Theater; *Rightlynd* by Ike Holter at Victory Gardens Theater; *Lempicka*, book and lyrics by Carson Kreitzer, music by Matt Gould, at Williamstown Theatre Festival; *The Sound Inside* by Adam Rapp at Williamstown Theatre Festival; and *Artney Jackson* by James Anthony Tyler at Williamstown Theatre Festival. For more information, visit tcg.org.

VOICE

The Legendary
Ingramettes



TOUR DE FOLK

Mid Atlantic Arts Foundation has created the Folk and Traditional Arts Touring Network, a presenter-based membership network designed to bolster the presentation of folk and traditional arts in the region through public performances and multi-day community residencies. For the pilot program, applications were accepted by invitation only, and include: Augusta Heritage Center at David Elkins College, Elkins, West Virginia.; Carnegie Hall, Lewisburg, West Virginia; Creative Alliance, Baltimore, Maryland; Flushing Town Hall, Flushing, New York; Lake Placid Center for the Arts, Lake Placid, New York; Miller Center for the Arts at Reading Area Community College, Reading, Pennsylvania; Salisbury University Cultural Affairs, Salisbury, Maryland; and Troy Savings Bank Music Hall, Troy, New York. “Through our involvement with the FTAN we will be able provide

in-depth explorations of various cultures to our rural Appalachian audience,” said Lynn Creamer of Carnegie Hall in West Virginia. Starting in fall 2018, new members will be selected annually through an open, competitive selection process. Mid-Atlantic region nonprofit presenters are eligible to participate in the program. The network prioritizes participation by presenters that work in and with

communities underserved by the arts. MAAF has received funding from the National Endowment for the Arts for the venture and has partnered with the National Council for the Traditional Arts to facilitate collaborative planning between FTAN members and touring artists and tradition bearers. NCTA also will provide administrative tour support. For more information, visit midatlanticarts.org.





Students at the MIT Sloan School of Management

THE SOUND OF LEADERSHIP

It's a familiar scene for musicians — acquaintances with a shared passion get together and hash out a new song in one session. But for MBA students? Not so much. For a group of aspiring leaders at the MIT Sloan School of Management, the challenge held valuable lessons in teamwork. "Through music-making, they create a sense of community and a sense of teams, and through teams, this leadership practice," says Abby Berenson, associate director of the MIT Leadership Center. *The Music Making as Effective Teaming Tool* workshop was created with Found Sound Nation, a New York-based nonprofit that "uses collaborative sound-making as a tool to help enhance communities and build bonds," according to MIT. For more information, visit mitsloan.mit.edu/newsroom.



Actors Ron Bohmer and Sandra Joseph from *The Phantom of the Opera*

CONVERSATION PIECES

Cennarium, a streaming service for theatrical productions, has introduced *Cennarium Conversations*. This free video series features interviews with performing arts leaders including Sandra Joseph, whose run as Christine Daaé in *The Phantom of the Opera* spanned 10 years and more than 1,300 performances. The first installment features Joseph and her husband, actor Ron Bohmer, who played the Phantom in the touring show. For information, visit Cennarium.com. **ITV**



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OCT 8

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Transitions



Sara C. Nash

SARA C. NASH is the new director of dance for the National Endowment for the Arts. She comes to the NEA from the New England Foundation for

the Arts, where she served as program director for dance, overseeing the NEFA National Dance Project, among other endeavors. She brings to the role more than 16 years of national and international experience in the dance field as a funder, producer and project director. Prior to working at NEFA, Nash managed the USArtists International grant program at Mid Atlantic Arts Foundation. She also worked as senior producer at Dance Theater Workshop (New York Live Arts) for more than six years, where she oversaw the international program, the Suitcase Fund, and developed residency programs for commissioned artists. Her international experience includes working at Tanec Praha, a contemporary dance festival in Prague, and at the British Council in London. She replaces Douglas Sonntag, who retired in March 2017.

JUNE CHRISTENSEN, longtime president and CEO of Houston's Society of the Performing Arts, will retire at the end of 2018. Christensen joined SPA in 1989 and previously served as its director of programming and operations before being promoted to her current position in 2007. The SPA board plans to conduct a national search for her successor. "This job, or more accurately, this calling, has been the dream of a lifetime, offering the extraordinary opportunity to witness Houston's evolving diversity, and then curate art from all over the world to bring diversity home to the performance stage," says Christensen. "I'm also gratified that

I could help establish an educational outreach program in Houston that has enriched the lives of people of all ages, ethnicities, religions and socioeconomic backgrounds through the performing arts." Christensen is a member of the Association of Performing Arts Professionals, Dance USA, Southwest Performing Arts Presenters, the Midwest Arts Alliance and the Broadway League. She currently serves on the Houston



June Christensen

Theater District Board and Friends of the High School for the Performing and Visual Arts Board. Her career in the arts began with Houston Grand Opera in 1986.

DENTON YOCKEY has been appointed professor of arts administration and head of the Division of Theatre Arts, Production and Arts Administration at College-Conservatory of Music in Cincinnati, Ohio. Yockey will oversee departments of acting, arts administration, dance, musical theater, opera, and theater design and production. He also will serve as producer



Denton Yockey

of CCM's Mainstage and Studio Series productions. Yockey is known as a premier regional theater producer and presenter of touring Broadway. He comes to CCM

from the Thrasher-Horne Center at St. Johns River State College in Orange Park, Florida, where he served as executive director. He is also a principal with A Rising Tide Theatrical Group, which independently produces theatrical entertainment and national tours while providing counsel for other projects. Over

the course of his 30-year career, Yockey has held leadership roles at Lone Star Performing Arts Association in Galveston, Texas; Casa Mañana Theater in Fort Worth, Texas; and Starlight Theatre in Kansas City, Missouri.

APAP Leadership Fellow **LEAH KEITH** has joined Columbia Artists' team of booking agents. She will represent the agency's roster of artists and attractions with performing arts centers, symphony orchestras, concert halls and promoters in 11 states in the Midwest and East Coast regions, including Iowa, Kansas, Maryland, Minnesota, Nebraska, North Dakota, Oklahoma, Pennsylvania, South Dakota, Virginia and West Virginia. She brings to the role more than 15 years of experience



Leah Keith

in performing arts booking, producing, marketing and fundraising, outreach and performance. Prior to joining Columbia Artists, she launched Rhythm of

the Arts, where she developed Tablao Flamenco and Mexico Beyond Mariachi, which will be added to Columbia Artists' touring roster. She previously worked as a manager of artists and attractions at Opus 3 Artists, focusing on world music and dance, and also served as that agency's northeast booking agent for nearly five years. Keith began her career as a flamenco dancer in Flamenco Vivo Carlota Santana and serves on the WAA Conexiones committee.

S. SHARIQ YOSUFZAI, a vice chair of Cal Performances' Board of Trustees, has been appointed interim executive director of Cal Performances at the University of California Berkeley. He succeeds Matías Tarnopolsky, who will become president and CEO of the Philadelphia Orchestra. **ROB BAILIS**,

Cal Performances associate director, will serve as interim artistic director. Yosufzai served on the board since July 2014, as vice chair since July 2016. He also serves as president of the board of directors of the Berkeley Symphony and as an executive committee



S. Shariq Yosufzai

member of the San Francisco Opera board of directors. He previously served on the board of directors and was chair of the corporate council of Houston Grand Opera. In March, Yosufzai retired from the Chevron Corp., where he served as vice president of global diversity, a position he held since 2013, and in which he was responsible in part for Chevron's relationship with UC Berkeley. Over the



Rob Bailis

course of his distinguished 43-year career at Chevron, Yosufzai has had significant experience in board membership, leadership and in senior executive roles at publicly traded companies. He served as president of several Chevron global businesses and oversaw large, multinational operating companies in global markets including Asia, North America, Central and South America, Africa, Europe and the Middle East.

Montclair State University bestowed an honorary doctor of fine arts degree on New Jersey Performing Arts Center president and CEO **JOHN SCHREIBER** in May. Schreiber began his education at Haverford College but left before graduating to work with producer George Wein on the Newport Jazz Festival and other projects. This

led to Schreiber's eventual role as president of Festival Productions. In 2002, Schreiber won a Tony Award as lead producer of *At Liberty*, Elaine Stritch's one-woman Broadway show, and in 2004 he won an Emmy Award for executive producing the HBO documentary film based on it. He has served as the NJPAC CEO since 2011.

Pianist **TOSHIKO AKIYOSHI** will be honored with the BNY Mellon Jazz 2018 Living Legacy Award in a special ceremony at the John F. Kennedy Center for the Performing Arts in October. The award is a program of Mid Atlantic Arts Foundation and is sponsored by BNY Mellon. It honors living jazz masters from the mid-Atlantic region who have achieved distinction in jazz performance and education. Akiyoshi is a Japanese jazz



Toshiko Akiyoshi

composer/arranger, bandleader and pianist. Her work has been performed by the North Carolina Symphony Orchestra, Hawaii Symphony Orchestra and Portland Symphony. She is a 2007 National Endowment for the Arts Jazz Master and her recordings have received a total of 14 Grammy Award nominations. Previous BNY Mellon Living Legacy Award winners include Odean Pope, Ron Carter, Gary Bartz, Joanne Brackeen, Nathan Davis, Muhal Richard Abrams, Phil Woods, Roy Haynes, Dr. Frank Foster, Kenny Barron, Benny Golson, Oliver Lake, Rufus Reid, Randy Weston, Keter Betts, Jimmy Heath, Joe Kennedy, Jr., Shirley Scott, Reggie Workman, Dr. Donald Byrd, Larry Ridley, Barry Harris, Robert "Boysie" Lowery and Clark Terry.

The Myles Reif Performing Arts Center board in Grand Rapids, Minn., has named **SHANTEL DOW** as its executive director.

Dow established her own artist booking agency in 2004 and brings 30 years of experience in arts management to the role. She also is an amateur musician. "Her deep industry experience and her driving-force personality will expand our reputation for excellence," said Reif board chair Ben Edwards. "This is not only about entertainment it is about economic growth in the region and education beyond the classroom. Shantel is a business woman, performer and educator, all essential elements to lead us



Shantel Dow

forward." Dow is chair of the Arts Midwest Conference, a regional performing arts booking conference, and executive director of Chariton Iowa Chamber of Commerce. In addition, she works in the local school district as a substitute teacher and had previous leadership positions with Dallas Brass in Garland, Texas, and Greater Twin Cities Youth Symphonies in St. Paul. Dow will succeed David Marty, who retired in July after more than two decades of leading The Reif.

The New England Foundation for the Arts has announced 2018 awardees of the Rebecca Blunk Fund. Each of the three recipients will receive an award of \$3,000 in unrestricted support for the creation of new work and for professional development; the awardees are: **TOTO KISAKU**, an award-winning Congolese playwright, actor, director, and producer who lives in New Haven, Connecticut; **MARGARET JACOBS**, a jewelry maker and sculptor residing from Enfield, New Hampshire; and **ARIEN WILKERSON**, a choreographer, movement, video, and installation artist from Hartford, Connecticut. The fund, named in memory of Rebecca Blunk celebrates her 29 years of service to NEFA and her abiding passion for the arts. **IFA**



Follow Spot: **NARRATIVE THREAD**

A rural Vermont arts organization builds community, audiences through storytelling.

BY KRISTEN ANDRESEN

To understand the future of Next Stage Arts, it helps to understand the past.

Next Stage, a multidisciplinary arts center in the town of Putney, Vermont (population less than 3,000), is a phoenix of sorts. It rose from the ashes (literally) of a fire that destroyed the town's beloved general store and (figuratively) of the 2008 economic downturn.

"The genesis for Next Stage was about the community pulling itself together and reviving," says Maria Basescu, Next Stage executive

director. "The town was reeling from the devastation and everyone came together to do a benefit fundraiser to rebuild the general store."

That benefit, a talent show that included everyone from area college students to local farmers to artists of every stripe, took place in a former church in the heart of downtown. And while the initial fundraiser was for the store, it sparked interest in breathing new life into a second building, as well.

"We discovered there was a real appetite and desire for both a community center and a performing arts center in this space," Basescu says.

While the desire was there, the space wasn't exactly ready for its close-up. For starters, the performance venue was located

on the second story of the church, and it was not accessible at the time. Rather than wait for the renovations to be complete, Basescu and her colleagues partnered with the local historical society and started programming in the space right away — raising money and engagement simultaneously.

That strategy paid off. They ended up with more than \$2 million to renovate the space, a large portion of which came from local residents. The project received funding from ArtPlace America. Nearby landowners harvested and donated timber from their land to provide lumber for the project.

The transformed venue reopened in 2016 with a home-grown roster of presenting partners.

“I was very moved by the generosity and the engagement of the community in all of these efforts,” Basescu says. “I wanted to know more: Who are these people? Who are these families? Who comprises this community?”

The answers, as she found, lay in their stories, which is how Legacy Putnam came to be. The 10-day festival, nearly a year in the making, made its debut in May. Though the works presented in the festival represented a range of genres including theater, music, dance and even a family recipe tasting, storytelling was the unifying experience.

Next Stage brought in the New York based company Narativ and staff from the Vermont Folklife Center to work with a group of 14 residents — selected to reflect the demographic range of the local communities. Over the course of

“I wanted to know more: Who are these people? Who are these families? Who comprises this community?”

nine months, the group refined its storytelling, listening and interviewing skills, learning to share members’ own stories and those of their neighbors. The effort culminated in an evening that celebrated the town’s history and identity.

“The place was packed,” Basescu says. “Everyone was so happily surprised at how much people wanted to hear their stories. These weren’t wild adventures, just small, human-scale experiences. The power

of that at the individual level and the community-building level was greater than any of us anticipated.”

It was so powerful that a Basescu scheduled a follow-up storytelling event this summer, and she anticipates that the eagerness to hear and share narratives won’t subside anytime soon. That’s great news for the center and the community it serves.

“Our intention is to do ongoing interviews, to bring more and more people into the mix,” she says. “I’ve learned that if we are proactive in finding ways to give people openings and welcome them in — that doesn’t just happen on its own — if we take active steps to engage and encourage and support that, there’s a terrific appetite.” **IA**

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

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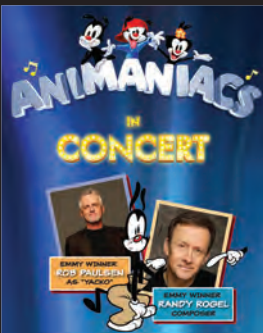
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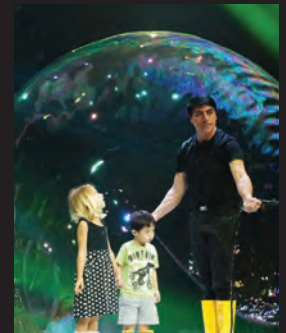
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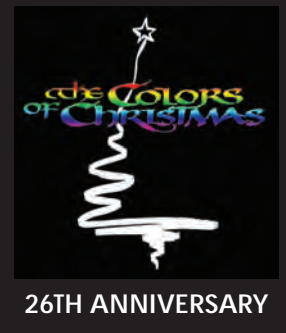
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SURVIVAL Skills

Rural America is often isolated when it comes to resources and access to arts. What is the role of arts leaders in both rural and urban communities to bridge the gap?



BY LINDA L. NELSON

Maybe rural America isn't a problem. Maybe it's a solution.

Thanks to the 2016 Presidential election, the U.S. is suddenly — and many say belatedly — scrambling to understand its rural populations, to analyze our motives. To figure out what makes us tick.

This includes those of us producing, presenting and performing out here. I'm writing from Maine, which, according to the 2010 census, is the nation's most rural state, with more than 60 percent of our population living rurally. Nationally, the rural population — approximately 80 percent of this population is characterized as white — hovers at only 19 percent of the total population and is declining. In the last 18 months, and certainly among arts leaders engaged in national conversations, rural populations have been both subject and party to speculation and theories about their standing and influence in American life.

The simple demographic reality is that rural dwellers have for years been becoming another minority within American culture. It was almost 100 years ago, in 1920, that the number of Americans who live in cities overtook those who did not, and the gap has been widening annually, with the nation's urban population outpacing total growth to increase by 12.1 percent between 2000 and 2010.

Defining rural

As the population and focus have shifted toward the cities, so have resources and attention. Rural culture has arguably become America's shadow self: a neglected and thus unknown aspect of the national character, both positive

and negative, that has until recently existed outside the light of consciousness.

APAP shined its light in this direction in February with the webinar *How We're Doing: Rural Presenting — Challenges and Opportunities* that drew more than 40 attendees from small places such as Randolph, Vermont and Redwing, Minnesota. The participants identified and discussed the opportunities and challenges of working in rural contexts, adding insights to data released by the National Endowment for the Arts in a November 2017 report *Rural Arts, Design, and Innovation*.

The U.S. Census broadly defines "rural" as anything that is "not urban." Two other government agencies, the Office of Management and Budget and the Federal Office of Rural Health Policy, maintain definitions that offer up slightly adjusted, but not necessarily illuminating, numbers for how many people actually get counted as rural.

Fifty years after funding what is arguably the seminal project and handbook for rural community arts development, Robert Gard's *The Arts in the Small Community*, the newest NEA study shows that theater companies account for 15 to 20 percent of all arts and cultural organizations in both urban and rural settings. But while more than 20 percent of these urban organizations is comprised of independent artists, promoters, agents and performing arts companies other than theaters (such as dance companies, symphonies and circuses), those components make up only 7 percent of rural cultural organizations.

The NEA, "the nation's only funder — public or private — to support the arts in all 50 states, the District of Columbia, and U.S. territories in every Congressional District in the country," has a more succinct and recognizable

description for rural: “Rural refers to communities around 10,000 or less in population and isolated from metropolitan areas.”

Key word: Isolated

Isolation and its ramifications define rural life. Data released in late 2016 from the U.S. Census Bureau’s five-year American Community Survey document several key characteristics of the U.S. rural population, notably its age: the median age of rural residents is 51, versus 45 for urban populations. Only 19.5 percent of the rural population is likely to have a bachelor’s degree, versus 29 percent in urban areas. Located far from resource hubs, the isolation of these areas — where, according to the Farmers’ Business Network, means 39 percent have limited or no broadband access versus only 4 percent of urban residents. Additionally, limited transportation services restrict access to visibility, information, knowledge and resources.

“I’m always surprised by how many people say they don’t know about our specific funding programs,” said Adrienne Petrillo, the New England Foundation for the Arts’

Yet even when viewed proportionally, performing arts organizations and artists in the most rural states have access to fewer resources. Many of the nation’s 15 most rural states suffered losses, some in the double digits, of state arts agency funding between 2016 and 2017.

These rural characteristics make it difficult for performing artists, agents and presenters to route shows, learn about opportunities, draw enough eyeballs to warrant significant corporate sponsorships or national funding, or just put enough butts in seats to pay the bills.

APAP webinar participants drove these points home.

“We’ve got a population of 2,500 in Lake Placid,” said James Lemons from the Lake Placid Performing Arts Center. “This means that when we sell out the house, 12 percent of the total population is in our building.”

“Year-round programming is a struggle,” added Amber Brown, from the Western Folklife Center in her hometown of Elko, Nevada. “How are we able to bring people to this area on a consistent basis? And how to bring Latino and Native American artists traditional to their regions out to the world?”

Pay attention

Perhaps the key element missing for all of rural America is attention.

“We’ve taken away support for all rural populations in everything — access to quality education, health care, et cetera,” says David Greenham, longtime actor, director and producer in central Maine. “Art, too.”

“Rural art does not get the same kind of respect or attention,” said Mark Valdez, a director and educator based in Los Angeles. Valdez has served as the associate artistic director for Cornerstone Theater Company and National

Coordinator for the Network of Ensemble Theaters, both of which make work in rural communities. “The biggest challenge is that it’s not seen,” he said. “It’s invisible to the majority of the country. Rural California art is invisible to everyone in Maine. It’s a massive, massive country, and we don’t know how to view it and evaluate it as art. If we apply standards being made in urban areas, this art will never measure up because we just don’t know how to view it.”

“We make assumptions about what is and isn’t possible on the part of all of us in the field,” said Bonnie Schock, executive director at the Sheldon Theater in Redwing, Minnesota, and webinar participant. “Assuming what rural audiences supposedly ‘like’ around aesthetics: I find this particularly insidious.”

Yet many rural arts practitioners are turning challenges into solutions that might benefit the wider culture, thus finding silver linings to their work in isolated communities. The steady increase of interest in creative place-making initiatives such as ArtPlace America, where more than half of the 2017 National Creative Placemaking Fund supported projects serving rural communities, and Art of the Rural, a collaborative that fosters dialogue between urban and rural communities, point toward opportunities.

“So often we talk about the benefits of art making as building civic cohesion and participation,” said Valdez. “And just because of size, in rural contexts, this is especially so.”

The intentional imperative

Isolation, performing arts makers from Maine to Alaska say, builds intentionality. No one drives through your town and past your theater on the way to somewhere else, and artists do not typically perform there as part of regular tour routes. Every successful show,

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program director of presenting and touring, and Center Stage. “Or who think programs such as NEFA’s National Dance and Theater Projects are not applicable to them. NEFA would like to connect more rural presenters to artists,” she added, “whether through residency work and finding the correct fit for each community or travel funds. They just need to call and talk to us.”

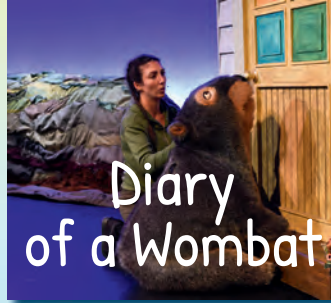
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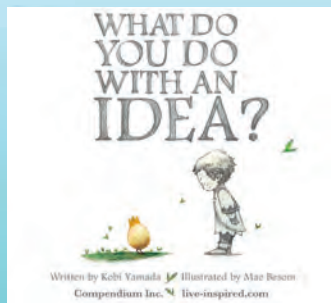
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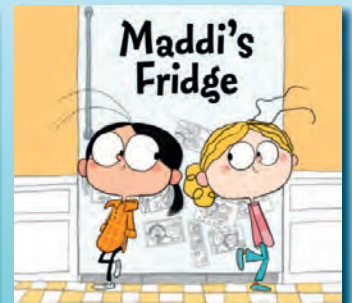
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every well-received booking, every ticket is made with the context and concerns of that specific place and community in mind.

The earned-to-contributed revenue ratio for arts-based nonprofits is often reversed in rural areas because both the number of tickets sold and the pricing models are constrained by local demographics and economics. This demands tailored measures for success, and many rural practitioners measure success not in financial terms, but through community impact.

“Much of the ‘ruralness’ is the way things get done in this community,” noted Schock, during the webinar. “It is truly relational rather than transactional. The personal invitation is real.”

Lemons acknowledged that his organization cannot and does not use the “break-even model” to measure return on investment. “Our primary concern is what are we bringing to the community and how are we changing it for the better through our programming mission,” he said.

With limited resources to develop stand-alone endeavors, cross-sector collaboration is another hallmark of much rural performance, bringing

together arts and business, arts and health, arts and religion, in ways that echo the 50-year-old findings of Gard’s *The Arts in the Small Community*.

It’s about neighborhood

Community arts organizer Maryo Gard Ewell, president of the Robert E. Gard Foundation and a board member for the Community Foundation of the Gunnison Valley in Colorado, likes to refer to the words of Baker Brownell, a philosopher of the mid-20th century. Brownell thought of rural America “as a place where you can know your neighbors as whole people, not just as an actor with a single role, like ‘dentist’ or ‘fellow parent of a 6th grader at Edgewood Elementary,” said Ewell, who is Robert E. Gard’s daughter. She conceives of a broader culture based on rural values and experiences that embraces “human scale, human interdependence, multiplicity of hats, and scarcity of resources” as an alternative definition for living that contrasts with urban standards.

“My role as an arts leader is more tied to the literal civic health of the entire community than I ever could have imagined,” added Schock.

“How we think about economic development, housing: these are really at the forefront of my job. How the arts can and do lead in those spaces is of particular impact for rural presenters.”

“We at Double Edge believe art is part of the growth of a living culture which must relate and integrate the community it is situated in,” said Stacy Klein, founder of Double Edge Theater in Ashfield, Massachusetts. “This means the community can be witness or participant but must be involved.”

This engagement of performing arts makers in their communities is making a demonstrable difference. The NEA *Rural Arts, Design, and Innovation in America* shows that 12 percent more rural arts organizations report having “a lot” of civic leadership in their communities than their urban counterparts. And the average population growth between 2010 and 2014 in rural counties was five times higher in those counties hosting performing arts organizations.

The “multiplier effect”

How can national and regional funders and industry organizations

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such as APAP, NEFA and the NEA better support this impact, as well as facilitate the conversation on rural arts?

Webinar participants asked for increased support for artist residencies and networking opportunities, as well as other strategies for creating needed “multiplier effects” around rural performing arts, such as additional encouragement of urban-rural partnerships.

Valdez noted the nation has a history of rural regional movements, such as the Southern Gothic, that have managed to surface, rise above marginalization, and achieve broader visibility due in part to this “multiplier effect.”

“Regional funders and museums: That’s their role,” he said, pointing to Minnesota’s Bush Foundation, situated among 27 native nations in the upper Midwest, that is making it a priority to support rural and indigenous art as part of its organizational practice. “They are close enough to the ground that they can see what’s happening and invisible to a lot of people.”

“All sides of the presenting world need to make it a priority to ‘show up’ in small towns and rural spaces,” Schock said. “We can’t compete economically; we have to have a different kind of value conversation.”

“Great meaning can be found in attachment to place,” said Ewell. “Great meaning — and good survival skills! — can be found in learning how to get along with the person next door, especially if they are different from you. I believe that these are things that we all must experience in order to live with grace as human beings in an increasingly abstract world. Furthermore, if rural Americans so chose, they could lead the way in helping our nation, maybe even our world, figure out how to balance the reality and thrill of an increasingly globalized culture and economy with the need for meaning and human contact.”

“Just one more thing,” Klein, of Double Edge Theater, added. “Excluding a good percentage of the population, i.e., anyone outside a major city, has consequences: It is isolating, alienating, and ends up creating a large population of people who are disenfranchised from culture and therefore suspicious. The only way to grow our society is by investing in a full cultural life for all people.” **IAA**

Linda L. Nelson is the assistant director for the Maine Arts Commission, the state agency for the arts supported in part by the NEA. She was the founding executive director for Opera House Arts at the 1912 Stonington (Maine) Opera House, on the National Register of Historic Places, for 17 years. Prior to that, she served as the first chief information officer for *The Village Voice*.

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Proactive PRESENTING

A mission-driven approach to programming, including “radical hospitality,” opens the door for engaged equity, diversity and inclusion. BY JAKE STEPANSKY



ALTHOUGH IT MAY COME AS A SURPRISE TO SOME, Salt Lake City — famous for Mormons and industrial banking — was the setting for a powerful lesson about equity, diversity and inclusion in the arts. “As with most communities that have a very strong dominant culture, there is then also a very strong counterculture,” says Brooke Horejsi, the assistant dean for Art and Creative Engagement in the College of Fine Arts at the University of Utah. “That very much exists [in Salt Lake City], and it’s growing.” Despite this vibrant counter-community of diversity, Horejsi says, “a lot of the cultural organizations and spaces that support cultural organizations were geared towards the small segment of the community that was very white and Western in their genre or the way they approach creativity.”

More recently, that has started to change. Several years ago, Horejsi helped launch Utah Presents, a mission-driven approach to multi-disciplinary work at the University of Utah. As its executive director, Horejsi has championed a programming ethos centered around “holding up and supporting a diverse range of artists and creative voices.” She has drawn from lessons learned and relationships built during her time as a member of the inaugural cohort of the APAP Leadership Fellows Program, even presenting a chunk of Taylor Mac’s *A 24-Decade History of Popular Music* after seeing the performer on an LFP cohort field trip.

CATRINA MARCHETTI



It's no surprise, then, that Horejsi found a kindred spirit in Beatrice Thomas, whose work as a multidisciplinary artist, cultural producer, consultant and agent for change centers on advancing representation for people of color and LGBTQ communities onstage and off. Born from this partnership was an exuberant and acclaimed presentation at Utah Presents of The Singing Bois, a "genderqueer pop group redefining the boy band as a space for anti-racist and feminist action."

The Singing Bois are helmed by Bay area-based sound designer and performer T. Carlis Roberts, who spoke, along with Thomas and Horejsi, to a cadre of APAP members at an April webinar on equity and inclusion. The webinar was a part of a series curated by the Leadership Fellows Program in an effort to continue the conversations begun at the annual APAP conference in January 2018, and to explore the difficult and necessary work of creating artistic spaces that foster inclusivity in an authentic way.

For Roberts and the other founding members, creating The Singing Bois was an act of community-building as much as act of creative expression.

"Being in very gendered music spaces and very binary spaces

WEBINAR INSIGHT: On Arts

Beatrice Thomas responded to a participant's question about how to handle it when GNC [gender non-conforming]/queer work or POC work is dismissed as low art: **"I have trouble with the high art versus low art [distinction], because I think it depends on who's experiencing it and who's reporting out on it. When I think about art and the way that I approach sharing, broaching, introducing folks to queer art — I remove the place for them to talk about is this good or bad and really explain to them how it operates, what are the themes that you've going to see, what ways is it presented, what are common types of technical things that you will see in the performances....There's a possibility of actually understanding how the art functions when it's at its best so that the person who's going at this low art/high art distinction actually has the tools to identify whether it's quality or not quality within the frameworks of the artwork itself."**

meant that parts of our identities or practice were falling on opposite sides of this binary or just not fitting in at all to those gendered frameworks," says Roberts. "We came together in conversation and also started to share music with each another and figure out how we wanted to bring together these conversations with the music that we loved and wanted to create a bigger space for ourselves within."

It was out of these conversations that The Singing Bois — a group of masculine-of-center artists (assigned female at birth, but living and presenting in masculine ways, shapes and forms) who

perform soul, R&B, rock and pop covers and originals — developed a sizeable following in the Bay area. However, as the group attempted to expand its reach, the members ran into the institutional barriers and knowledge gaps that often face artists of color and LGBTQ artists.

That's where Thomas came in. After developing a relationship with Roberts grounded in sharing industry best practices, Thomas connected Horejsi to The Singing Bois, who soon found themselves in Salt Lake City at the beginning of an extraordinary whirlwind of art-making and relationship building. Fortunately, Horejsi

WEBINAR INSIGHT: Partnership

T. Carlis Roberts highlighted a Catch-22 plaguing aspiring artists: breaking onto the national touring scene requires experience on the national touring scene. The Utah Presents team circumvented this challenge by taking a risk on the group. Roberts explains: **"Something that was really key was the willingness of Brooke and the staff to launch this thoughtful and strategic partnership that could allow us all to mutually grow together. From our side, it was a huge boon to be able to learn how to present work in this way — learn those processes while we were doing it and gain that experience by not only having this opportunity, but [it being] an opportunity in which we could be very open about being new to the process, being very honest with the presenter about all the things that we didn't know and really wanted to learn by presenting work."**

and the team at Utah Presents — which, remember, was just getting its sea legs at this point — had taken steps to ensure that the group would feel supported and prepared every step of the way.

“Knowing we had the upcoming programming with the Singing Bois, we very intentionally centered our [annual] staff retreat around a local organization that works around equity and inclusion,” Horejsi says. “It wasn’t because we had had something *happen* that we needed to resolve; it was because everyone needs to be engaging in those conversations. When you look at a team, the real challenge is that often the leader is engaging in those conversations about equity and inclusion, but my house managers or production managers — that’s not an everyday part of their world. Making sure that we intentionally brought the team together to have *everyone* be part of that conversations and learning was part of preparing [for the Singing Bois].”

“Being in very gendered music spaces and very binary spaces meant that parts of our identities or practice were falling on opposite sides of this binary or just not fitting in at all to those gendered frameworks.”

And it’s an ongoing thing!”

Roberts makes it clear that this experience was special because of the *proactiveness*, not just the openness, of the Utah Presents team.

“Something that we felt in a really powerful way that allowed us to hit the ground running doing better work in Utah was

A NOTE FROM THE AUTHOR

First, I have done my best in this article to summarize the key highlights from the *Inclusion Without Boundaries* webinar hosted by APAP in April 2018, but there is so much deeply important content in the discussion that I recommend readers listen to the entire webinar and many others at apap365.org/Resources/Webinar-Archives.

Second, you’ll notice that this article is packed with lengthy quotes — many more than I’d typically use. This is intentional. As a white cisgender male reporting a narrative that centers on artists of color and queer/trans artists, my goal is to use this platform to feature the voices of the thoughtful folks who led the webinar discussed in this article. As such, I’ve used direct transcriptions of the participants’ language as much as possible to centralize their voices and their telling.

Third, as I’ve reported on this story, I’ve been repeatedly confronted by my own privilege as a white cisgender male, not realizing the extent to which I was blind to the structural inequities of the presenting industry. That’s no excuse — but I put it out there as a wake-up call and a reminder to listen and to learn. I know that I’ll be taking the lessons I’ve learned from this webinar into my own work as an arts administrator — and I’m committed to the Diversity, Equity and Inclusion mission of striving toward an inclusive, proactive and informed life.

Fourth and finally, take a minute to visit The Singing Bois at thesingingbois.com. Watch one of their videos — or all of them, as I did. My favorite: Jason Mraz’s *I’m Yours* on kazoos. KAZOOS! And if you’re a presenter — in the U.S. or beyond — take a moment to consider how you might employ the lessons of this story to find artists who might be a part of your next season’s programming regardless of where you live in the country or in the world.

— Jake Stepansky

WEBINAR INSIGHT: Community

Brooke Horejsi credited the community engagement manager at Utah Presents with spearheading a policy of radical hospitality. Horejsi noted that the fundamental problem of “artists [coming] to a community and [being] thrown into a workshop or a performance [when] they’ve never even been there before” can be deeply mitigated by radical hospitality. She continued: **“What we mean by radical hospitality is welcoming them into our home. At the beginning of the week, I hosted a soup dinner — we’ve been doing this now for the last year — in my home. I have a modest home. It’s nothing fantastic: I have two smelly boys and a really friendly dog, but I reach out to everyone who is going to have some sort of contact with the artist while they’re with us and anyone who I can think of who should meet them before the workshops and performances. I ask people to bring food. I ask the artists to go out on a limb on their first night in town and show up at this house, even though they haven’t even met me yet...and then everybody eats together, and we share community before I ask my own community members and the artist to have deep experiences with one another.”**

that there had been this proactive asking of us: What do you need? What do you prefer in terms of being addressed?," Roberts explains. "[Proactiveness] is always what a presenter is thinking about, but maybe just more artistically and technically — but [they should be] actually extending that to the other needs artists might have entering this space. It's great to be able to show up and just do my work and not worry about, you know, where do I go to use the bathroom, but actually to have someone say, 'Here's what the options are' and that not even being something that I need to ask."

The presentation at Utah Presents was a resounding success. In the coming months,

Want to learn more about gender terms, acronyms and definitions? A good starting point is the LGBTQIA Resource Center Glossary published by UC Davis at: lgbtqia.ucdavis.edu/educated/glossary.

Thomas and Roberts will be collaborating on the next chapter of The Singing Bois' story. They've got their eyes set on a world tour, hoping to find massive and receptive audiences in Asia and beyond.

But that's not the only goal. "We started off saying, 'We're going to bring conversation that's happening about these issues

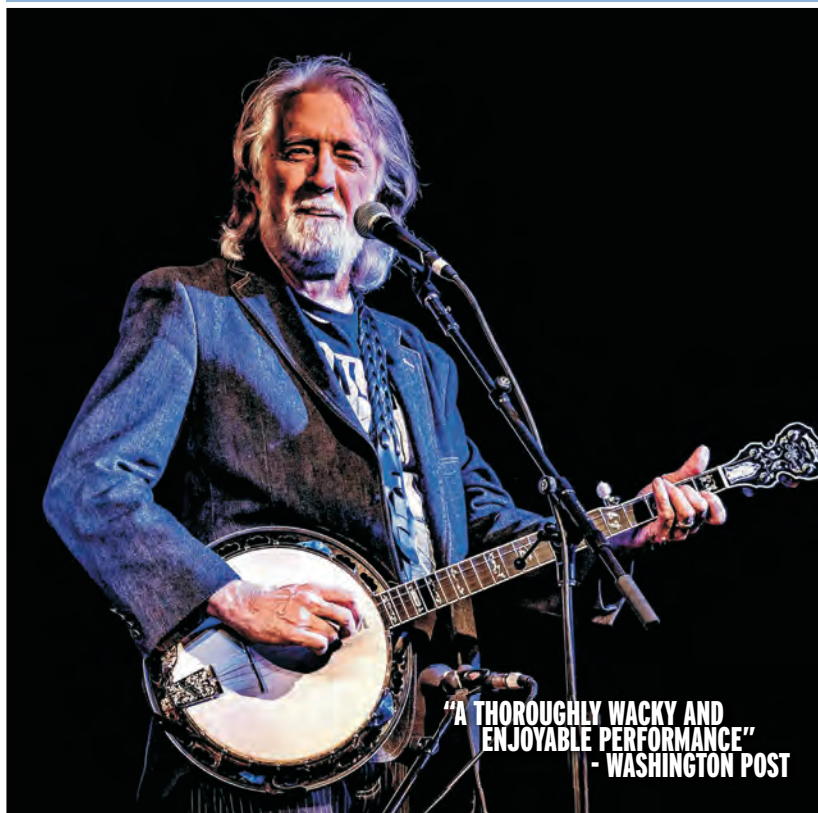
in the Bay area outwards,'" says Roberts. "But we've been realizing that there's actually a lot for us to take in about how these conversations are happening in local spaces. For us — both for audiences and for other artists — we're looking forward to continuing to extend this queer and trans network that we are a part of here and that we are really working actively to build."

They — like the webinar series — are just looking to keep the conversation going. **IAA**

Jake Stepany is a theater-maker and arts advocate with a passion for making work that sands down boundaries between creator and audience. He recently graduated from Harvard University with a degree in psychology and theater, dance and media. He is the general manager of Forklift Danceworks in Austin, Texas.

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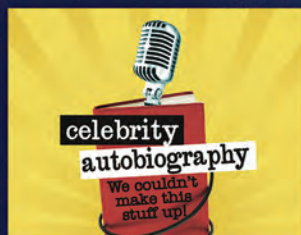
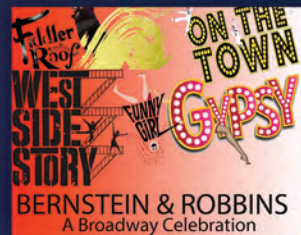
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Chairing us FORWARD

Ever wonder how **APAP | NYC** gets planned? Meet the conference co-chairs and learn about their ambitions for your conference experience.

EACH YEAR, THE ASSOCIATION OF PERFORMING ARTS PROFESSIONALS works with a team of colleagues who meet over the course of the year to shape the annual APAP|NYC conference in January. At the helm are four conference co-chairs, who work closely with subcommittees and APAP director of programs and resources Krista Bradley, and the team at APAP headquarters, to finalize the conference lineup of speakers, events and themes. We asked each of the co-chairs to tell us about their hopes for the coming conference (January 4-8, 2019), the collaboration they do with each other and the ways in which the annual gathering in New York City builds community and deepens the work of the arts locally and nationally. Their answers follow.

— Alicia Anstead

► **LYNN FISHER** has worked in performing arts management and booking for 21 years and is the director of Frontera Arts. She is a fluent Spanish speaker and has worked extensively with Latino artists and communities in the U.S. and has managed and booked Mexican contemporary performing artists and U.S. artists. She has conducted professional development workshops for Western Arts Alliance, Arts Northwest and Texas Commission on the Arts and was a featured speaker for Artes Américas in Argentina and Brazil. She has worked as a bilingual consultant and cross-cultural coordinator for the city of Los Angeles and the National Endowment of the Arts on the Feria Internacional del Libro, in Guadalajara, Mexico. She has also served on the board of Dance Umbrella and as a panelist on the City of Austin, Theater Advisory Panel.



My best hope is that people attending APAP|NYC 2019 have a deep experience of connection, support, communication, authentic and energetic dialogue and new insights. Collectively, APAP attendees carry with them a wealth of knowledge and skills from diverse backgrounds and life paths. At best, the APAP|NYC will be a safe and engaging place that

actively celebrates commonalities and differences and provides forums for crucial conversations, nuts and bolts learning and where provocative and inspired thought is nurtured. A place where all are welcome.

What a gift it is to be able to be a part of this talented team of co-chairs. I am truly honored to work with such amazing colleagues whose dedication to curating a meaningful conference is front and center. We have good chemistry and respect for one another and a shared commitment to making the conference open, inclusive. Given that I work alone in multiple roles as both director and “chief cook and bottle washer” of my business, I really look forward to our weekly meeting calls that always leave me with new insights and questions.

There is and has been an enormous effort on the part of

APAP to understand and respond to the needs of our field and a firm dedication to new directions. The attention to providing facilitation and access to building community on all levels (locally, nationally and internationally) is reflected in the weekly webinars, surveys and one-on-one conversations with members and colleagues in the field. Although our yearly conference can be both inspiring and daunting, there is a richness of opportunity to be explored, connections to be made, information to be absorbed and questions to be posed on all levels.



► **SHANTA THAKE** is senior director of artistic programs at *The Public Theater in New York City*. She oversees the growth and development of *The Shakespeare Initiative, Public Forum, Public Works, Mobile Unit, Under the Radar and Joe's Pub*. Previously, she spent 10 years as the director

of Joe's Pub, the intimate cabaret venue that hosts more than 700 shows annually and has been a prestigious venue to showcase both emerging and established artists. Thake is also the co-producer of GlobalFEST, North America's world music festival and nonprofit organization with a mission to foster cultural exchange and increase the presence of world music in diverse communities worldwide. For their work with GlobalFest, Thake and her colleagues Bill Bragin and Isabel Soffer received the 2018 APAP William Dawson Award for Programmatic Excellence and Sustained Achievement in Programming.

I hope that attendees gain a sense of the power and privilege that we hold as arts-workers and how interconnected all of our roles are and must be to be the most impactful in our communities. And I hope we all have an opportunity to meet new people and perhaps widen all of our networks in every way.

I have so much deep respect for my fellow co-chairs, committee members and APAP staff and a new appreciation of just how unwieldy this field is. It is very refreshing to do the work of listening deeply to new perspectives and finding ways that I can learn to be a

► **APAP | NYC takes place January 4-8 in New York City. To find out more about the conference and to register, visit apapnyc.org**

better colleague. APAP takes very seriously the framework of making the conference work for everyone, and that means a process of constant evaluation. I am amazed by the collaborative framework and how it plays out into the programming.

I see the conference as an opportunity to look beyond our stages and be expansive about the role of the arts while at the same time getting tools to make sure we can be using best practices. At its best, the conference allows us to re-engage with what it means to be working in service to our communities and participating in a national conversation using the arts as our voice.

► **BEATRICE THOMAS**

(aka Black Benatar) is a queer multidisciplinary artist, director, and arts and equity strategist. Thomas comes from a family of pastors, performers, doctors and healers. She is dedicated to integrating exceptional art from queer communities and queer communities of color into

meaningful public experiences. For more than 20 years, Thomas has worked in administrative, curatorial, creative and educational roles in the arts for municipal agencies, community colleges, galleries and nonprofits. Serving as a program officer and manager of San Francisco's Cultural Equity Grants program, program manager for First Night Austin and chair of the Austin Art and Public Places Panel is the basis for her arts consulting practice. When not demystifying the business of art, Thomas uses the artifice of drag to inhabit her alter ego, Black Benatar, an exaggerated black femme creature that challenges misogyny, blackness, whiteness, oppression and convention.



Just in the planning of the conference, 25 arts professionals from all over the country — representing rural and urban communities as well a variety of cultural and ethnic perspectives including queer and global perspectives — are all involved in committee meetings to shape the conference. This is an intentionally diverse group, which has made the cross pollination of ideas and pressing issues

that we want to see addressed in the conference very rich and thorough. We are discussing representation, queer arts and artists of color, accessibility, gender equity, immigration law and how to serve a full spectrum community. This is the kind of generative space where collaborations and new ideas for the future are being seeded. This kind of confluence of people and ideas can have major implications on equity, diversity and inclusion in the field, individual geographies and the work that is uplifted. It makes disparate geographies feel closer, and facilitates knowledge sharing and understanding.

► **MARTIN WOLLESEN**

is executive director of The Clarice Smith Performing Arts Center in College Park, Maryland. With collaboration as a core operating tenet, Wollesen works with university leadership and academic and student partners to advance the performing arts at the University of Maryland, strengthen faculty and student relationships in the arts and cultivate new and existing community connections for The Clarice. Prior to The Clarice, Wollesen served as director of the University Events Office and artistic director of ArtPower! at UC San Diego; director of education and associate director of programming for Stanford Lively Arts at Stanford University; and director of programming for University of California, Santa Cruz Arts and Lectures performing arts program.

APAP Members and conference attendees come



with a remarkable range of backgrounds, professional experience and locations across the globe. Everyone has something valuable to share and something important to learn. My hope is that we have created an environment that brings forth these diverse voices to create opportunities for constant discovery and exploration.

I feel incredibly fortunate to be able to be a part of creative conversations with truly thoughtful people who lead with compassion and deep commitment to building an equitable future for our field. It is such a joy to be engaged, challenged and inspired by my conference co-chairs. Every conversation I am learning something new, and I love that.

It is a truism, but no less true: As an arts community, we are greater as a whole than the sum of its parts. It can be easy to feel isolated in our day-to-day tasks and deadlines. Whatever role we currently inhabit, wherever we are on our professional path, the conference is a time and a place, not only to keep us connected, but to empower us to continue to make a difference through the arts in our communities. ■■■

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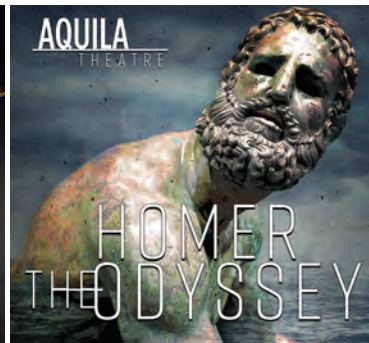
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Julie Fowls
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Slavic Soul Party!*Steel Betty*
Turtle Island Quartet

DANCE

*Flamenco Vivo/Carlota Santana –
Reflejos Flamencos*

THEATER

Actors From The London Stage – *Twelfth Night & The Tempest: Shakespeare*
Aquila Theatre – *The Odyssey: Homer & 1984: Orwell*
Broadway's Next Hit Musical
The Cashore Marionettes – *Life in Motion*
Cirque Mechanics – *42FT – A Menagerie of Mechanical Marvels*
Julian Sands – *A Celebration of Harold Pinter* (John Malkovich, Dir.)
L.A. Theatre Works – *SEVEN* (multiple playwrights)

Reduced Shakespeare Company – *The Complete Works of William Shakespeare (abridged)[revised], The Ultimate Christmas Show (abridged), The Complete History of Comedy (abridged), Hamlet's Big Adventure*
Theatre Re – *The Nature of Forgetting*

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ETHEL – *Documerica*
ETHEL/Robert Mirabal – *The River*
Hot Club of San Francisco – *Cinema Vivant*
Matt Haimovitz/Simone Dinnerstein- *Beethoven/Glass*
Matt Haimovitz – *The Bach Suites/A Moveable Feast*
Turtle Island Quartet/Cyrus Chestnut- *Carry Me Home*

PROGRAMS FOR YOUNG AUDIENCES & FAMILIES

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Simone Dinnerstein appears courtesy of Ekonomisk Management and Blu Ocean Arts.

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MUSIC • DANCE • THEATER SPECIAL PROJECTS & COLLABORATIONS



Fall 2019

Western Arts Alliance
#802

Aug. 27-30
Arts Midwest
#603

Sept. 5-8
Performing Arts Exchange
#609

Oct. 1-4

Showcase Artists

Aug. 29 Western Arts Alliance
The Bellagio-DaVinci Ballroom 3&4
The Everly Set 9:25pm-9:40pm
The Modern Gentlemen 10:30pm-10:45pm



Sep. 5 Arts Midwest
JW Marriott-Grand Ballroom 1&2
The Everly Set 8:30pm-8:50pm
Hotel California 9:35pm-10:00pm
Heart by Heart 10:05pm-10:25pm
Fleetwood Mask 10:30pm-10:55pm
Remember When Rock Was Young 11:00pm-11:20pm



Sep. 7
JW Marriott-Grand Ballroom 1&2
The Modern Gentlemen 11:30-11:45



Oct. 2 Performing Arts Exchange
Caribe Royal-Grand Sierra Ballroom 1&2
The Modern Gentlemen 10:05-10:20
The Everly Set 11:30-11:50



Oct. 3
Caribe Royal-Grand Sierra Ballroom 1&2
The Sweeney Family Band 10:55-11:10



Girls with DREAMS.

Women with VISIONS.

Four generations of arts leaders reflect on the roles of women and their careers in the arts. | AS TOLD TO ALICIA ANSTEAD

The news is daily. A march in every major American city and in many others around the world. A grassroots movement on Twitter. The number of local ballots gearing up for local seats at the civic table. It's a busy time for women and their supporters. But the work they do, especially in the arts, has been ongoing. To capture both the history and the achievements, APAP engaged in conversations with four generations of women. We asked them to reflect anecdotally upon their roles as arts leaders whose work has been in funding, management and the practice of the arts. Their powerful stories follow.

ALBERTA ARTHURS

Alberta Arthurs graduated from Wellesley College, where she and her classmates were being prepared, she says, to be "excellent wives and mothers." Arthurs went on to be the first woman president of Chatham College, another all-women's college, and the first woman program officer at the Rockefeller Foundation. Her work in arts and humanities is legendary in the field. Here she reflects upon a distinguished history of fighting for women's presence at the table and in the board room.

The real impetus for my work in the arts came when I went to Chatham College in Pittsburgh, a women's college, as its president.

Some of the liveliest and most interesting and informed programs on the campus were in the arts. The theater department, for example, was astonishing; they kept sending young women to New York. It seemed to me that was an area we could continue to build on. We opened an exhibition space. We invited the Public Theater of Pittsburgh to move onto campus when it was undergoing renovation. We built an ongoing relationship the new music group in the city; we highlighted the creative people on the faculty. It wasn't hard to get committed to the arts and to the parts young women could play in the arts.

From Chatham, I went to the Rockefeller Foundation to run



ALBERTA ARTHURS

It wasn't hard to get committed to the arts and to the parts young women could play in the arts.

the humanities program and to combine the arts program with it. That was a great concept and a great challenge. I was the first female program officer at the foundation. Program officers were significant appointments in those days; half the board called Pittsburgh to find out about me before they approved the appointment. My colleagues at the foundation were senior experts in their fields — mostly science fields — so it was notable at the time that they had chosen a woman for one of those jobs.

It was a changing time. I had run a women's college and undertaken work at an international foundation. Things were changing — changing slowly. The foundation officers all belonged to a private club in New York, for instance. They often held meetings there. Dick Lyman, the president of the foundation who hired me, withdrew those privileges, because the club didn't admit women. Some years later, I was in the first group of women admitted to that club, so — yes — things were changing. There was a lot of discussion and dissension. There still is discussion and dissension about women in society and the work place, but it's at a different level and a different intensity from those early days. We were merely getting in; that was the pressure. Get in and make a difference. Today the pressure is to improve on that, to build on it, in world-changing ways.

For some years before Chatham, I was at Harvard-Radcliffe as a dean. There, I often said that I worked as “half a token” and “half a role model.” Those were common descriptors for working women then — phrases not even usable today in the world we women and men inhabit.

TERRI LYNE CARRINGTON

Grammy Award-winning drummer, composer and band leader, Terri Lyne Carrington started her career early — at 11, she was on a TV show with Buddy Rich. By her own estimation, she hasn't faced many barriers to success, but after 10 years of teaching at Berklee College of Music in Boston, contact with young musicians has changed her perspective on the work that still needs to be done.

I never didn't know that I was going to be a jazz musician. My first professional gig was when I was 10 years old. People marveled at the fact that I was a drummer, but it was also part of the appeal. The adults had more experience than I did, but I could hold my own playing next to them. It was encouraging to be able to make that career choice. I never thought about another career, because I excelled at what I was doing.

When people have asked me about the challenges of being a woman, I can say I've had a very good career so far, and it keeps getting better. I've had a charmed life with lots of stories to tell. So I never really focused on what the problems were. Then a few years ago, I was hearing stories that weren't so good from young women, and I realized, all of a sudden, that I can't act like it's OK when I see that it's not — for maybe even the majority of women trying to play this music.

I had a father and a mother who took me around, and they were protective enough that I didn't get into a lot of the craziness around gender. I realized a lot of young women do not have that same background. I couldn't stand by and act like everything was OK just because it was OK for me. I became a lot more empathetic and more involved with trying to make



TERRI LYNE CARRINGTON

I think it's important for men who want balance to reach across the gender line, to mentor young women.

change. I'm starting an institute at Berklee in the next year or so that's going to deal with the gender imbalance in music. Also, I started a summer performance program which gives scholarships for women in high school and college for an intensive for five weeks.

But I don't think jazz is any more imbalanced than other areas of society. Gender discrimination is everywhere. That's just the world we live in. I don't see it being worse in jazz than other genres. Basically, what we're doing is navigating through a biased system. The reality of that is that it takes a toll, whether it's music or whatever profession. It takes a toll.

I understand when young people working on gun control say they don't want to deal with older people.

The younger generation sees the change, sees their own generation making the change, and I get that. It's hard sometimes to change people set in their ways for a long time. I really do look to youth to make these important changes. Sometimes you have mentors in the older generation and you take on their aesthetics. I had incredible mentors who were not like that — Jack DeJohnette and Wayne Shorter. Wayne championed for women. He always tried to hire women. When I was young, he talked about science fiction and how in science fiction the women and children make change and make things happen — they are on the forefront. He really believed in that. I don't want to paint a picture that everybody from a particular generation acts the same way. That's not true. In jazz, there are a lot of forward looking people, people who understand.

But here's where it gets tricky. More than just understanding that they should be encouraging and hiring women, they still need to understand there are fewer women trying to play and having successful careers compared to their male counterparts. So what do you do then? People will say: "I'll hire a woman," and they'll even be excited to hire a woman who in their minds plays as good as a guy. And see? That to me is a big part of the problem. It's one thing to say "I'll hire," but it's another to comparing them to men. What would it be like if that weren't the standard in the first place? If there was never an imbalance, we wouldn't be making the comparisons, and that would allow more feminine aesthetic into the music. That's an interesting thought to ponder. My big question to the people who say they will hire any woman who

can play is: What are you doing to mentor young women to make the field more balanced? I don't have any problem getting hired, but this is an apprentice art form. I teach and mentor young men all the time — more young men than women. I think it's important for men who want balance to reach across the gender line, to mentor young women.

I have real ownership in my music. It's my life. It's all I've ever known. So I have ownership — and I have the right to be there as much as anybody else. This is my music. I don't have any sense of being "let in." That's the thing I want to impress upon a lot of the young women. You can't act like you're being let into something if it's owned by somebody else. You have to take that ownership.

DANI FECKO

Based in Vancouver, British Columbia, Dani Fecko is founder and president of Fascinator Management. Her background is in theater management and the touring world, and her work has progressed to the mission of sharing the work of West Coast artists with the rest of the country and the world.

I was encouraged to use my imagination as much as possible and grew up in a household where play and silliness were celebrated (which isn't to say hard work wasn't also expected). My mother made sure I was going to live performances from as early an age as possible. She instilled deep empathy, social justice and playfulness in me and made sure I knew to look for the beauty in everything and everyone. When I was 6 years old, my mother took me to a local production of *The Merry Widow*. I remember getting



DANI FECKO

I am part of the most powerful group of people on this planet: women.

a feeling in the pit of my stomach that I didn't understand and didn't know what to do with. That feeling, it turns out, was a deep passion for live performance. My mother fostered that in me, and, together with my father, encouraged me to continue to pursue opportunities and education in the arts.

The biggest challenge facing women is time. I don't think this is only a female challenge, but humanity seems to be pushed to the brink when it comes to our capacity to take in and process information. I think that we are at higher risk of burnout. I'm 31, and I'd say I've pushed myself to true burnout at least twice already. That's not sustainable. Part of that is me needing to learn to say no, to take better care. But if I want to have a business established to a point that

I can hire someone to cover my maternity leave (if I decide to have a baby), then I need to push that hard. Hard work is important, yes. I'm not saying we should just expect to be handed things, but we are being asked to take more and more on, and the definition of success is constantly moving.

There are good men out there. There are men who raise us up, support us, mentor us and work equally with us. I am grateful to my male mentors and friends. We must make sure that their voices are being heard, just as much as each other's. Ally-ship is important, and we must foster it. Men mustn't be afraid to mentor younger women in healthy, supportive ways.

I think what needs to change is that we need to support each other more wholly and be less competitive with each other. I think we need to make space for women of color to take over leadership roles. I think we need to respect the women who have come before us at all times — and that they need to take the time to mentor the new generations. We need to close that gender pay gap. Most importantly, we need to eradicate the word “bitch.” We cannot conflate strength and firmness with bitchiness. We cannot conflate vulnerability and humility with emotion and weakness. We must be allowed to be human in our work, to be soft in our strength, to be joyous in our leadership and silly in our determination.

It can't just be women making space for other women. We need everyone to be asking these questions at all times: “Did we interview an equal number of female candidates, male candidates, candidates of color, candidates who identify as gender fluid, gender neutral, gender queer?” Same goes

for representation on that panel or board or focus group.

I am part of the most powerful group of people on this planet: women. This is a huge advantage. I have an insanely generous network of fierce, smart, thoughtful women from all over the world that I know I can turn to for guidance, support and commiseration. But I would love to stop commiserating about another white man getting a job in power or the amount of times I've been asked when I will have a child or the amount of times people ask me how my husband feels about me being away so much (a question he hardly gets asked himself). I'm at a disadvantage because I have to put many conversations through multiple filters as I'm having them. Is this man talking to me for real or to flirt? Is this man not talking to me because he doesn't want to flirt with me and so I can't do business with him? Was that comment innocent or should I be concerned? Is this person judging me because I'm a young woman even though I've been in management roles since I was 21? Am I being called darling because that's just a thing this person does or because that person doesn't respect me? That's a lot of filtering before I can actually do my job.

I can be where I am now only because the women in my family made sacrifices to move across the globe many times to end us up in Canada. I can only do what I do because women ahead of me were fierce fighters, gracious leaders and considerate colleagues. They lifted each other up and pushed against a system that wasn't entirely welcoming to them. The road to equality started thousands of years ago, and I can only hope this western world continues to get closer to it. We have a lot to

learn from traditional, matriarchal societies and making indigenous education and respect a more integrated part of everything we do. Women have been running society for a long time, and colonization wiped that out. Reconciliation with our indigenous people, understanding the true nature of how our communities have behaved on the land we live on, is vital to understanding how much of the path could already be clear.

TOMEKA REID

Cellist, composer, educator and arranger, Tomeka Reid began classical music lessons in fourth grade in the Washington, D.C. area — but grew into her groove through the Chicago jazz scene. The New York Times has called her a “new jazz power source,” and many



Hopefully there will be a time when it's just “musicians” on the scene instead of “women on the scene.”

critics cite her understanding of past masters while leading in a new direction with her interpretations and playing.

When I was still in high school, Marin Alsop was a big inspiration. I really wanted to be a conductor, and she was the first female conductor that I had become acquainted with. In terms of challenges, I view this whole thing as a marathon, not a sprint. If you chose this music, it's got to be because you love it, period. Hopefully there will be a time when it's just "musicians" on the scene instead of "women on the scene" or "look at those women on the scene." That being said, I do think that women need to be given more opportunity

in leadership roles. I have seen situations where women are told, well, you don't have enough experience, but often, the only way you get that experience is by getting the opportunity or mentorship. I have seen male counterparts given those opportunities with the same lack of experience.

Honestly, I don't think a whole lot about advantages or disadvantages of being a woman. You kind of get used to being the only one or maybe two in a group. I do notice the difference of being based in New York now and how there are so many more women active on the scene, which is awesome. A lot of the projects that I do definitely have more women,

which is awesome. I mean, why not! There are so many bad-ass, creative women on the scene.

I feel very, very fortunate to have had my musical career beginnings in Chicago. There I was under the mentorship of great female musicians such as Nicole Mitchell and Dee Alexander. I saw them writing their own music, leading their own ensembles, writing grants, booking gigs and just being very active on the scene. They were also always very encouraging of me and were very supportive when I felt unsure of things. Seeing them move about definitely showed me possibility and the understanding that I could do the same if I chose too. I really appreciate their guidance. **///**

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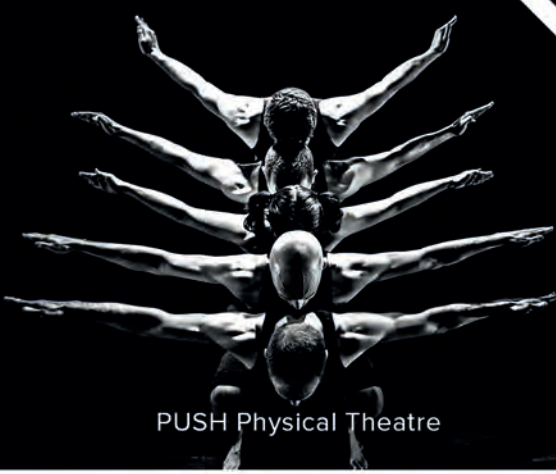
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ADO

I'M GOING!

It's the season for performing arts regional conferences, where members plan their programming, learn more about trends in the field and network with colleagues. It's a heady and hard-working time of year. We asked three regular attendees of three conferences about the impact of the gatherings on their work and perspectives. Their comments follow. Next up after these conferences? APAP | NYC! Join us January 4-8, 2019, in New York City. Find out more and register at: apapnyc.org.

Western Arts Alliance
August 27-30, 2018
Las Vegas, Nevada
westarts.org/conference/2018-waa-annual-conference

Shane W. Cadman

Theatre Manager and Production Coordinator
Ruth B. Shannon Center for the Performing Arts
Whittier College
Whittier, California

“Attending the WAA conference is valuable for me in a number of ways. First of all, it is an important time to connect with peers for support, guidance, insight, etc. Secondly, it is a great time to connect with artists, many who have become friends, and also to hopefully find some new discoveries that I can bring to my community. Finally, as a member of a couple of WAA committees, it is a valuable time to meet people face to face and share the important work that WAA is doing in the arts community, and thereby in our local communities.”

Arts Midwest
Sept. 5-9, 2018
Indianapolis, Indiana
artsmidwest.org/programs/conference

Tiffany Goodman

Founder
Goodman Artists
Chicago, Illinois

“Arts Midwest is the first conference I attended when I started Goodman Artists. My motto is ‘Crave Curiosity.’ The presenters here explore their curiosity to the fullest, from the opening of the exhibit hall to the final showcase hour. Behind the scenes is a staff that creates an environment that artists, agents, presenters and service organizations look forward to every year.”



Performing Arts Exchange
Oct. 1-4, 2018
Orlando, Florida
pae.southarts.org

Shana Tucker

Cellist and singer-songwriter
ChamberSoul Artist Collective
Durham, North Carolina

“Artists benefit from attending PAE annually because there’s a prime opportunity to direct-connect with presenters and have in-depth conversations about many more facets of our artistry — outreach, teaching/workshops and collaborative opportunities that last longer than just one night of performance. These conversations are the foundation of long-term relationships that strengthen over time and throughout the year, not just at the conferences. Likewise, artists benefit from attending the professional development workshops that address issues, topics and perspectives that directly affect and enhance our ability to work and network more effectively.” **///**

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