

# INSIDE ARTS

SUMMER 2018

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PROFESSIONALS

## THE **K**NOWLEDGE ISSUE

A ROUNDTABLE ON EQUITY, WOMEN, YOUTH ACTIVISM AND INCLUSION

CREATING CHANGE THROUGH ARTS

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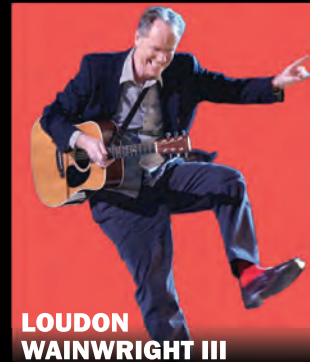
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# INSIDE ARTS

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City Center during APAP | NYC 2018.



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

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## FROM THE PRESIDENT



One of the great benefits of having an annual issue devoted to “knowledge” is that it gives us all an opportunity to take a breath, to stop and consider what the year has held, what has organically bubbled to the surface in our field and where we might be headed.

During our editorial meetings in planning this issue, our conversations were far ranging. In many cases, we found ourselves discussing topics that are not necessarily new, but are demanding new attention — such as the #MeToo and #TimesUp movements. Or we revisited themes that continue to require attention because, while we see progress — for instance, in areas of social equity and equality — we know we still have a long way to go.

To help us think about the trends, tensions and topography of our field for this issue, we turned to four leaders in the arts: Bill Bragin, executive artistic

director at The Arts Center at New York University Abu Dhabi, Pam Breaux, president and CEO of the National Assembly of State Arts Agencies, Lisa Hoffman, executive director of the Alliance of Artists Communities and Maurine Knighton, program director for the arts at the Doris Duke Charitable Foundation. Each submitted stories for us to consider, and it was a trove of provocative material. Much of it is excerpted or re-published in these pages. You’ll also want to read the roundtable conversation on page 15 that took place among the four guest curators and our editor Alicia Anstead. It is the foundation and introduction for the “knowledge” in this issue.

We hope you will find the work in these pages fortifying and inspiring. We imagine you taking this issue with you to the beach, on a plane or keeping it on your desk as a reference throughout the summer. In the meantime, we’re gearing up for APAP|NYC 2019. We’ll have more to tell you about that in upcoming issues and online. Stay tuned.

And for now, welcome to the annual *Inside Arts* Knowledge Issue.

Mario Garcia Durham, PRESIDENT & CEO

### Manganiyar Seduction



### Afro-Cuban All Stars



- Canzoniere Greco Salentino
- Dakh Daughters
- DakhaBrakha
- Explosion Negra
- GAUDI Allstars Orchestra
- GAUDI
- Hermeto Pascoal
- Huun Huur Tu
- Karsh Kale
- La Bottine Souriante
- Mohsen Namjoo
- Nachito Herrera
- Novalima
- Oumou Sangare
- Paris Combo
- Quetzal
- Riyaaz Qawwali
- The Mystery of Bulgarian Voices
- Women Who Score
- Yossi Fine & Ben Aylon

ADAM KISSICK/APAP

## IN THE NEXT ISSUE

Challenges and opportunities for rural arts

What does inclusion look like in our field?

Wisdom from generations of women arts leaders



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# VOICE

The Japanese drumming ensemble Ondekoza led workshops over the course of a residency week with the community in Red Wing.

# ENLIGHTEN UP

## Big ideas inspire a small theater.

**S**heldon Theatre is a small performing arts center in Red Wing, Minnesota, a small town an hour away from the Twin Cities. But it has always played a big role in the community. Located in the heart of downtown, it is central to Red Wing's history and, thanks to its innovative programming, central to its future.

When APAP Leadership Fellow Bonnie Schock came on board as executive director three years ago, she and her colleagues wanted to branch into programming that was

a bit riskier than in previous years, but still true to the theater's mission: entertain, educate and enlighten.

"We were looking to infuse new life into this long-standing, wonderful set of traditions that exist here," she says. "We wanted to lean into our mission around 'enlighten.' We wanted to ask questions and push the edges of the form."

With that in mind, the Sheldon introduced its Enlighten series with the intent of branching into new forms and styles of contemporary theater. Funding from the Minnesota State Arts Board and Arts Midwest takes away some of the financial risk. It also has allowed the theater to conduct workshops and other

engagement initiatives that introduce the community to unfamiliar work.

"It's a way to build people's awareness of forms they don't necessarily know," Schock says. "We've found that when people get to know an artist, when they have a personal encounter — versus a transactional sale — they're more likely to be intrigued and find out more, be more deeply involved."

These outreach initiatives have brought touring artists into local schools, but perhaps more surprising, they've also brought artists into the town's maximum-security youth correctional facility. An engagement with members of Manual Cinema — a performance



collective that combines puppetry, cinema and music — required a leap of faith among the artists, staff and incarcerated youth, but the trade-off was worth it.

“These are young men, ages 14 to 20, who respond well to things that are visually exciting and interesting,” Schock says. “Manual Cinema engaged them quickly. It’s like a film being made before your eyes. It was one of the most exciting workshops I’ve witnessed.”

The partnership will continue, and Schock and staff at the correctional facility are working to pilot a program to bring youth who are nearing the end of their sentences to see live theater at the Sheldon as a way of transitioning back into society.

Although attendance has been low — which Schock and her colleagues expected — it has slowly risen over the two years since the series’ inception, and the Sheldon is committed to seeing it continue.

“I think we routinely underestimate our audiences, whether in a metro area or a rural area,” Schock says. “In rural spaces, it’s about relationships and personal



invitations. People trust you. Even if people don’t like something, they like you and they trust you if you tell them, “This is why this is important, and this is why I think you should attend.”

Schock encourages presenters to consider adding a similar series or even one under-the-radar performance to their season.

“Unless we do it, unless presenters bring this kind of work and expose communities that haven’t been exposed to it, these communities will never have that experience,” she says. “We’re the gatekeepers, in a sense. When the quality is there, people will come. They get it when they come, even if they don’t love it.”

## PRIMARY SOURCES

The National Endowment for the Arts Research Labs program was established to advance understanding of how the arts intersect with other fields such as education, health and business. The labs investigate the value and impact of the arts in both arts and non-arts sectors via trans-disciplinary teams of researchers grounded in the social and behavioral sciences and based at universities. Now in its second year, the program will provide award funding for four sites: George Mason University in Fairfax, Virginia, to examine the outcomes of arts education in low-

income, ethnically diverse high school students, the effect of theater training on social skills and students’ sense of agency; University of California, San Francisco to identify neural substrates for creativity across a range of art forms; Indiana University, Bloomington and Indiana University-Purdue University, Indianapolis to create an Arts Entrepreneurship and Innovation Lab; and Vanderbilt University Medical Center in Nashville, Tennessee, to assess the social and emotional effects of music on children with autism and their parents and to conduct a national survey of music engagement by

families with and without children with autism. These awardees join last year’s award recipients, which still have active research projects: Drexel University Arts Research on Chronic Stress Lab; University of Arkansas, Fayetteville examining how arts-related field trips affect fourth- and fifth-graders; University of Iowa’s Rural Policy Research Institute examining rural arts, entrepreneurship and innovation; and Vanderbilt University examining arts’ relationship to creativity in the general population. For more information on the program, which is part of the NEA’s five-year research agenda, visit [arts.gov](http://arts.gov).

# VOICE

## BETTER AUDIENCES THROUGH RESEARCH

Looking to grow your audience or strengthen bonds with your current attendees? Audience research can help, but many arts organizations shy away from it, citing a lack of time, money or skills. To help alleviate those perceived barriers, the Wallace Foundation has created a guide based on the experiences of arts organizations that took part in a Wallace Foundation audience-building initiative. It focuses on three uses of research: to learn about potential audiences; to develop more effective promotional materials; and to assess progress toward audience-building goals. It also details how to carry out the research effectively for each of those purposes — in both low-cost and more elaborate ways — and how to bring together an organizational team to manage the work. The guide incorporates examples drawn from case studies from Wallace-supported arts organizations and includes sample materials such as focus group discussion guides and survey questionnaires. To download the guide or view other Wallace Foundation resources, visit [wallacefoundation.org/knowledge-center](http://wallacefoundation.org/knowledge-center).



Councilman Eric Ulrich, TDF's Tory Bailey and Lisa Carling and veterans.

## MILITARY THEATER

Theatre Development Fund has launched the TDF Veterans Theatregoing Program, which provides free admission to New York City's former servicemen and women of all ages who have served in any branch of the armed forces. With funding from the New York City Council, TDF offered a limited number of free tickets to Broadway shows, which were distributed through partnering veteran groups through May. In addition, talks with veterans who are working with each production were offered to help build a sense of community with former service members in attendance. TDF also offered complimentary TDF memberships to any participating veterans so they can continue their theatergoing at greatly reduced costs. The Broadway lineup, which ran through May, included *Miss Saigon*, *Beautiful*, *Come from Away*, *School of Rock*, *Chicago*, *A Bronx Tale* and *Kinky Boots*. "We are thrilled by the opportunity to welcome more of our city's veterans to theater," said Lisa Carling, director of TDF Accessibility Programs, "and heartened by the generosity of the Broadway community in supporting this effort." For information, visit [tdf.org](http://tdf.org).

## WORLD STAGE

As part of the USArtists International program, Mid Atlantic Arts Foundation has announced grants totaling \$298,090 to seven dance, 17 music and six theater companies and solo performers from across the U.S. Engagements will take place at 34 festivals in 24 countries around the globe.

The national initiative supports performances by American artists at important international cultural festivals and arts marketplaces abroad, resulting in the promotion of international cultural exchange and the creative and professional development of U.S. artists. To date, the program has awarded over \$5.79 million through 804 grants to 477 ensembles and solo performers since

its inception in 2006. The most recent USAI grantees are a mix of emerging and established companies that showcase a diversity of styles within their artistic disciplines: 600 HIGHWAYMEN, New York; London International Festival of Theatre, United Kingdom; The Anna Deavere Smith Pipeline Project, New York; London International Festival of Theatre, United Kingdom and

Sibiu International Theatre Festival, Romania; ArtSpot Productions, Louisiana; Nisville International Jazz Festival, Serbia; CONTRA-TIEMPO, California; Spotlight: USA Festival, Bulgaria; Dance Heginbotham, New York; Spotlight: USA Festival, Bulgaria; Dorrance Dance, New York; Singapore International Festival of Arts, Singapore; Eric Revis Quartet, California; TD Vancouver International Jazz Festival, Canada; Graham Reynolds's *Pancho Villa from a Safe Distance*, Texas; PuSh International Performing Arts Festival, Canada; The Green Fields of America, New York; Celtic Connections, United Kingdom; Temple Bar TradFest, Ireland; and IMBOLC International Music Festival, United Kingdom; Hans Tammen, New York; Irtijal International Festival for Experimental Music, Lebanon; Harlem Jubilee Singers, New York; Buenos Aires International Jazz Festival, Argentina; ICE, New York; Time of Music Festival, Finland; Issam Rafea and Gao Hong Duo, Minnesota; Beijing Music Festival, China; Jaamil Olawale Kosoko, Pennsylvania; Zurich Moves!, Switzerland; Jumatatu Poe & Donte Beacham, Pennsylvania; Aquilombo, Brazil; Ken Vandermark's Made to Break, Illinois; Festival Aural, Mexico & Mar del Plata Jazz Festival, Argentina; Kronos Quartet,

California; Platonov Arts Festival, Russia; Manual Cinema, Illinois; International Theatre World Festival, Czechia; Merdionalis, New York; Buenos Aires New Opera Festival, Argentina; Mivos Quartet, New York; Beijing Modern Music Festival, China; ODC/Dance, California; International Modern Dance Festival (MODAFE), South Korea; Paul Taylor Dance Company, New York; New Dance Festival at The Grand National Theatre of Peru, Peru; Rivers of Sound Orchestra, New York; November Music, Netherlands and Ars Musica, Belgium; S.E.M.

Ensemble, New York; New Opera Days Ostrava, Czechia; Slavic Soul Party!, New York; Harare International Festival of the Arts, Zimbabwe; So Percussion, New York; Popayan Festival of Religious Music, Colombia; Taylor Mac, New York; London International Festival of Theatre, United Kingdom; Yarn/Wire, New York; Music Current Festival, Ireland; The Young Mothers, New York; NattJazz Festival, Norway & Novara Jazz, Italy; Zohn Collective, New York; Cultural May Festival, Mexico & Second Biennial Theater Festival, Mexico.



## RESOURCES AND RECOVERY

In response to growing allegations of sexual misconduct in the arts world and beyond, Theatre Communications Group has assembled a bank of resources to help organizations “disrupt and dismantle systems that breed discrimination and lift up the efforts of those who are creating new systems in which theatre practitioners can thrive.” Although it was assembled with the theater field in mind, it is relevant to those in all performing arts disciplines. Topics include activism, services and support for organizations and survivors, general resources, training, theater-specific resources, hotlines, media coverage and more. To access the resource list, visit [tcg.org/EDI/SexualMisconductResourceList](http://tcg.org/EDI/SexualMisconductResourceList). **17**

# Transitions

**ERIN BRUEGGEMANN** has been promoted to ArtsLab program director at Arts Midwest. Since her arrival



**Erin Brueggemann**

as program manager in 2016, she has worked to advance the program's mission to nurture leadership in the arts and culture sector. Brueggemann previously served as outreach director for McNally Smith College of Music. She has also supported artists and arts organizations through her work as a program officer at the Minnesota State Arts Board and with the Percent for Art program at the Wisconsin Arts Board. Brueggemann holds an MBA from the University of Wisconsin Madison's Bolz Center for Arts Administration and a bachelor's degree in saxophone performance from Western Michigan University.

as program manager in 2016, she has worked to advance the program's mission to nurture leadership in the arts and culture sector. Brueggemann



**Alicia Graf Mack**

Dance Division in July. Mack, a native of Columbia, Maryland, has also been principal dancer with Complexions Contemporary Ballet and a guest artist with Alonzo King's LINES Ballet. As a dance educator, she is on the faculty at

**ALICIA GRAF MACK**, former leading dancer of Dance Theatre of Harlem and Alvin Ailey American Dance Theater, will become director of the Juilliard

the University of Houston and a visiting assistant professor of dance at Webster University in St. Louis, Missouri. She is the co-founder of D(n)A Arts Collective, an initiative created to enrich the lives of young dancers through master classes and intensives. Mack succeeds longtime division head Lawrence Rhodes, who was artistic director of the Juilliard Dance Division from 2002 until 2017. Taryn Kaschock Russell has been acting artistic director for the current academic year.



**Nurit Smith**

music to empower 12- to 22-year-olds to be leaders. She comes to the role from Grand Performances in Los Angeles, where she served as deputy director for three years. Smith previously worked as education director and director of institutional advancement for Screen Actors Guild Foundation.

APAP Leadership Fellow **NURIT SMITH** has been named executive director of House of Blues Music Forward Foundation, which uses



**Faye Driscoll**

Jacob's Pillow Dance Award. Driscoll, a Bessie Award-winning choreographer, director and alumnus of The School at Jacob's Pillow, joins a group of honorees that includes Annie-B Parson and Paul Lazar of Big Dance Theater, Kyle Abraham of Abraham.in.Motion,

**FAYE DRISCOLL**, whom Deborah Jowitt called "a postmillennium postmodern wild woman" in *The Village Voice*, is the recipient of the 12th annual

Michelle Dorrance of Dorrance Dance, Camille A. Brown of Camille A. Brown & Dancers and Liz Lerman of Dance Exchange. The award will be formally presented as part of the Jacob's Pillow Season Opening Gala in June, followed by the presentation of Driscoll's work at Jacob's Pillow Dance Festival for the second consecutive summer in August.



**John Richard**

The center, will step down from his position at the end of 2018 after a decade. During his tenure, the Arsht Center cemented its role as a community resource and earned national and local recognition for its innovative offerings and community-focused programs – in particular, its award-winning arts education programs. "John has accomplished much during his time at The Center and we are grateful that he has led the Center to flourish as a cultural magnet," said Ira D. Hall, chair of the Arsht Center's board of directors. "John's stable financial management and commitment to providing access to the arts for everyone have helped us to accomplish our goals as an organization faster than many thought possible. His leadership capabilities will be missed by all of us at the Center." The center plans to conduct a national search for Richard's successor.

The Adrienne Arsht Center for the Performing Arts of Miami-Dade County has announced that **JOHN RICHARD**, president and CEO of the

**MARIN ALSOP** has been appointed chief conductor at the ORF Vienna Radio Symphony Orchestra for an initial period of three years, beginning in 2019. Alsop will conduct the Orchestra in concerts, opera productions, tours, broadcasts and recordings. She succeeds Cornelius Meister, and she is



Marin Alsop

the first woman to hold the role. Alsop says she welcomes the chance to “push the envelope” for women in music, calling the appointment

“an opportunity to try to push this issue forward past being ‘the first’ and more about how we can create many more opportunities for a wide range of women in these roles and how we can change the landscape for future generations.”

Lincoln Center for the Performing Arts has accepted the resignation of president and CEO **DEBORA L. SPAR**, who announced in April that she is stepping aside to return to her academic pursuits. **RUSSELL GRANET** has been named acting president of the organization. Granet, a member of the senior leadership team since he joined Lincoln Center in 2012, is a leader in arts and education and an effective fund-raiser for the programs he has led. “Russell is supported by a best-in-class team, and I am confident that under their leadership, all of Lincoln Center’s programs and other major initiatives will continue to move forward smoothly, including the David Geffen Hall project,” said Lincoln Center board chair Katherine Farley.



Julie C. Muraco

**JULIE C. MURACO** has been elected as chair of the Americans for the Arts Board of Directors for a two-year term. Muraco replaces Abel López, associate

producing director of GALA Hispanic Theatre, who served as chair since 2013. She is the first female chair of Americans

for the Arts since the organization’s formation as a result of a merger in 1996. Muraco is the founder and managing partner of Praeditis Group LLC, a capital markets and business consultancy working with entrepreneurs, family offices, foundations and endowments seeking alternative investment strategies and direct investments. She previously served as senior managing director and head of global capital markets for NASDAQ, working with financial sponsors and corporate advisors transitioning private companies to the public market. She has served on the AFTA board since 2005.

**THOMAS SCHUMACHER**, president and producer for Disney Theatrical Productions, was elected board chair of The Broadway League. He succeeds Robert E. Wankel, president of The Shubert Organization, after the completion of Wankel’s full three-year term. Schumacher recently served as executive producer for the live-action film *Beauty and the Beast*. He wrote *How Does the Show Go On? An Introduction to the Theater*, an overview of professional theater. He is on the executive committee of Broadway Cares, a longtime board member of The Actors Fund and a former mentor for the TDF Open Doors program and is a member of numerous boards. He serves as an adjunct professor at Columbia University.

Arts Presenters mourns the loss of Rep. **LOUISE SLAUGHTER**, a vocal arts advocate and longtime co-chair of the Congressional Arts Caucus, at 88; **SAM MILLER**, president of the Lower Manhattan Cultural Council, former executive director of the New England Foundation for the Arts, managing director of Pilobolus, president and executive director of Jacob’s Pillow Dance Festival – among many other arts roles; and Venezuelan conductor **JOSE ABREU**, founder of El Sistema, a program that pulled thousands of Venezuelan children from crime and poverty through music, at 78. **IFA**



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- SETH HAAPU



KALANI PE’A

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- LED KAAPANA
- MAKANA
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- WAIKUNA



KEOLA BEAMER & JEFF PETERSON

**DANCE**

- HALAU HULA KA NO’EAU



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Up and Away

## Follow Spot: **UNDER MY UMBRELLA**

Lincoln Center expands its work with the autism community.

**BY KRISTEN ANDRESEN**

In recent years, performing artists and presenters have worked to create safe, sensory-friendly experiences for audience members on the autism spectrum and their families. In April, Lincoln Center for the Performing Arts took that a step further, launching the month-long, multifaceted Big Umbrella Festival. Building on the center's history working with the autism community, the festival featured performances throughout the city — including three original interactive theater works on the Lincoln Center campus —

and professional development opportunities for artists and arts administrators. A day-long symposium provided a platform to expand the learning community around neurodiversity and the arts.

In 2013, Lincoln Center commissioned the original work *Up and Away*, which was groundbreaking because it was created specifically for an audience on the autism spectrum across all production aspects: script, design and experience, including pre-show preparation materials, one-to-one interaction with actors and an adjacent quiet room. In the years that followed, Lincoln Center partnered with Trusty Sidekick Theater Company for a second commission: *Campfire*. Trusty Sidekick was one of three theater companies that participated in the Big Umbrella Festival, along with the U.K.-based Oily Cart and Australian Sensorium Theatre. Other participants included architect Sean Ahlquist, who leads Social Sensory Architectures, an

ongoing research project at the University of Michigan that designs technology-embedded multisensory environments for children on the autism spectrum, and Cynthia Barron of Sesame Workshop, the nonprofit educational organization behind *Sesame Street*, which recently debuted Julia, a Muppet with autism.

“We have been presenting theater for young audiences on the spectrum for five years,” said Russell Granet, acting president of Lincoln. “We hear from children, parents, teachers and artists that these experiences have a profound impact on audiences and their families. But we alone cannot fulfill the need for sensory-friendly performances here in New York or beyond. The Big Umbrella Festival is intended to expand our performance offerings, engage partners across our campus and throughout New York City, and support other art-makers to create their own offerings for audiences on the spectrum.” **IAA**

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An abstract graphic featuring a large, stylized black shape that resembles a speech bubble or a stylized letter 'A'. This shape is set against a background of vibrant, multi-colored lines (pink, purple, blue, yellow) that create a sense of movement and depth. The lines are arranged in a way that suggests a complex, interconnected network or a dynamic environment.

# KNOWLEDGE in the Room

A conversation with the *Inside Arts* guest curators introduces the themes of this issue and trends in the field.

**T**he process of putting together the annual Knowledge Issue of *Inside Arts* magazine is one that ensemble theater folks might recognize. You discover your platform, you find your people, you do the work. And a product emerges. Each year for this issue, we ask knowledge leaders in the field to submit articles they've read in the last year (or so) to reprint in these pages. Our curators this year are: Bill Bragin, executive artistic director at The Arts Center at New York University Abu Dhabi, Pam Breaux, president and CEO of the National Assembly of State Arts Agencies, Lisa Hoffman, executive director of the Alliance of Artists Communities, and Maurine Knighton, program director for the arts at the Doris Duke Charitable Foundation. Each offered submissions that reflect national trends and topics. Then a team of APAP readers convened and selected the stories you will read here. Late this winter, I met with the guest curators for a roundtable discussion of ideas inspired

by the stories in this issue. Our conversation was far ranging, and an edited and condensed version follows. Two stories that are not published in this issue surfaced in our discussion. One is Audre Lorde's *An Open Letter to Mary Daly*, published in 1979 as a response to omissions in Daly's publication *Gyn/Ecology*. Lorde's words were a guidepost that provided foundational history and wisdom for our discussion. The second is a blog post on The Fountain Theatre website about youth activists who are also theater students. This story allowed us to look ahead with hope.

Our conversation is the launching pad for the rest of the issue, which explores the issue of equity in the field, the #MeToo and #TimesUp movements and the work of socially engaged artists. We always hope you enjoy reading the contents of our magazine, but we also hope you will find the stories, including the conversation that follows, inspiring, energizing and activating.

—Alicia Anstead, editor, *Inside Arts*





From left: Pam Breaux, Maurine Knighton, Lisa Hoffman and Bill Bragin.

**ALICIA ANSTEAD:** It has been an incredible journey to read all of the articles you have submitted. I'm really struck by the depth of the articles and the penetration of thoughts about arts and culture. Several topics have risen to the top and captivated the imagination of our team at APAP. They are: the #MeToo and #TimesUp movements, the socially engaged artist and equity in arts and culture. And finally, the Audre Lorde-Mary Daly correspondence, which offers historical perspective. It's such a compelling exchange because it's communication between people who have not had the opportunity to debate with each other, learn from each other and grow from each other. It shows how we get to know each other and the role of listening as a foundational quality. These are our topics today.

Let's begin with the #MeToo and #TimesUp movements and the role the arts have played in this because the arts, of course, have been the landscape in Hollywood, in theater, in academic departments. The topic is important, and it's not going away. I'm wondering: How have you addressed this in your experiences and institutions and why you think it might be important for the arts to continue to think about this deeply? Have you been discussing this with your staff?

**PAM BREAUX:** Certainly the #MeToo movement is on all our minds, and for good reason. NASAA doesn't have a program in place to directly address the #MeToo movement; however, ensuring a workplace that is fair and safe for our employees is top of mind. We recently rewrote our employee manual and policy statements to make sure they're strong, current and provide a foundation for a supportive and productive workplace for all. As the #MeToo movement continues, we see more and more women stepping up to make a positive difference. We've also seen the corporate community begin to step forward to make change, admittedly more quickly than governments. Much needed change must stem from all parts of the country, including governments. I believe that the more women from all walks of life participate in the movement, the more likely we'll get to policy change. We've seen great attention paid to women's stories that come from popular culture. That's important, as it gives voice to the issues. However, policy change within governments will only come when more women from all walks of society participate and enough of our brothers stand with us. There's much to be done. I've recently had

the opportunity to mentor two really impressive young women in the D.C. area. As we discuss their workplace struggles, it reminds me that not enough has changed. It's important to me to be part of the support system for younger women rising in the ranks.

**MAURINE KNIGHTON:** It has been a topic of some discussion within the Foundation. Of course, we fund a lot of organizations that are also grappling with the #MeToo and #TimesUp movements. I'm struck by the concept of the aesthetic alibi by [historian] Martin Jay. There was an article in the *New York Times* about classical music and symphony orchestras and the fact that conductors are in fact not gods. It said there are a couple frames through which we see conductors, and one is as a great father to an orchestra and the other one is a partner — and that there are tensions and landmines embedded in both of those ideas. In fact, the former is not a useful construct. The way this relates back to the #MeToo idea is the notion that a lot of folks are approached in an almost hagiographic sense in that they are untouchable. They are sort of the equivalent of the Harvey Weinstains in the music world. But it's our thinking that you

cannot separate the art from the person, and this gets back to the aesthetic alibi — or the excuse or the thing that gives permission for unacceptable behavior.

**LISA HOFFMAN:** This is a critical time to be an organization serving residencies, to exist in a landscape where we form temporary communities. In residencies, there's always an interesting balance between people, place, power and privilege. I think about this through two lenses. First, through my own journey — what I've had to grapple with in my role as a leader who happens to be a black woman, the personal and professional sacrifices I have made, how I have had to compromise my values and when I've been assaulted — in order to “advance.” I find myself constantly saying, “Yes, me, too.” It's often the hard price black women pay to gain entry. I am deeply concerned with this as the leader of a service organization. Are we prepared to deal with this in the residency field? In a field where people wear many hats, usually lack a human resource department or the depth of knowledge to deal with these issues, are administrators prepared to respond thoughtfully and swiftly if and when something arises? Are we prepared to deal with crisis when it happens? The Alliance of Artists Communities staff and board is having conversations about what resources we can draw upon to deal with these issues and how to define standards of behavior and a code of conduct without putting artists at risk — and at the same time protecting residency administrators and leaders.

**AA:** Lisa, you mentioned the #MeToo movement. Have you seen change in the course of your career? Is it easier for young women of color now or are they

facing the same problems? What's the temperature?

**LH:** I've worked in many different areas of nonprofit leadership, both in the sciences and in the arts. In both, I can remember feeling incredibly isolated and alone. And some days I still have these feelings. At the Alliance, we recently started a Diversity + Leadership Fellowship Program, and I have conducted in-depth interviews with the fellows — six people from six regions of the United States, operating in six very different contexts. It was deeply concerning and emotional for me to thumb

**“I see so much hope and promise, and so much love, courage and bravery happening with youth. They are very much aware of their surroundings. They are aware of their place in the world.”**

through their interview responses and see the problems that persist. I think that's why I am drawn to Audre Lorde's piece. When she is speaking about the black woman's body and our relationship to pain, what we have to endure socially and the threats that are upon us — how much of that exists today? Her piece was written in 1979, and here we are in 2018, and that story is still very much true. While I think we have made some strides, I believe society is nowhere near where we aspire to be in terms of having true equity, true voice, true control over the platform to acknowledge where we are and effect the change that we hope to see in the field.

**AA:** Bill, let's look at higher education and the #MeToo world. What are you seeing where you are?

**BILL BRAGIN:** The issue of gender roles is different in the UAE than in other parts of the region. Female academic achievement is higher than male academic achievement. Approximately one third of the administrators in the government are female. So for us Westerners, there's a surprisingly strong public role for women in leadership positions especially in the arts. At the academic level, however, my female faculty colleagues are very aware of the lack of women

in dean's positions and the role of female faculty and administrators is akin to what's happening in academia everywhere. It's very much in people's minds and something the government is very well aware of.

**AA:** This is represented in the article *Women in Jazz: Blues and the Objectifying Truth*, which depicts the jazz world as a tricky environment for women. We see small changes happening. But the article raises questions of authority in the way you speak about it, Lisa and Maurine. What is the responsibility of leadership whether it's jazz or higher ed or allocation of funds — when it comes to representation — and

I'm very aware of Audre Lorde hovering over this conversation. This also dips into another article we read: *Creating Change through Arts, Culture and Equitable Development*. Let's talk about equity in arts and culture and what advice, experience, knowledge and wisdom you have to share.

**BB:** We're only in our third season so we're a new organization as a performing arts presenter in a way that would be very recognizable in terms of the university performing arts system. We are located on Saadiyat Island, which is a designated cultural district in Abu Dhabi. It is the home for "high culture." When I came here, I had to think a lot about what does that mean, and what does it mean to be creating an arts ecology? A big question for me is the question of when you have a performing arts center, who is it there to serve? Who is onstage? Whose stories are being told? And who's in the audiences and what barriers are in place that might keep them from participating? I am essentially a child of Joseph Papp — multidisciplinary arts in a large institutional context and serving a very large public. What I've been doing is trying to bring that ethos here. It's about developing a really broad definition of who you serve and not doing it in isolation so that the message that you're sending is: We exist to serve a very expanded vision of community.

**AA:** What are some of the other entry points for establishing equity?

**PB:** This is an issue that NASAA has been deeply focusing on in earnest during the past year, and for all of the foreseeable future. Of course, our vantage point is that of funders, state arts agencies

and the power and opportunity they hold in advancing all aspects of equity in programming, and in particular in their funding practices. We're doing the work now to help state arts agencies not just see what they've accomplished and who they have funded in the past, but actually begin to see what they haven't accomplished and who they haven't funded in the past. In doing this work we apply mapping infrastructure where we overlay their grant making data onto maps that lift up in various ways how funding is achieved across the state's demographics, by counties and zip codes. What are the demographics? Where are people of color? What do income levels look like? What are the veteran populations? What are the disability populations? And how do those populations align with their grant-making portfolios, because this is the way to help the agencies see who they are funding and not funding. Not all of our equity work is related to grant making, but it is an area that NASAA has focused on very intentionally within its own diversity, equity and inclusion policy, because we believe it's critical to the arts community across the country.

**LH:** In the context of our organization's conversations, I feel like every day I am confronting the fact that language matters. The fact that we're having this conversation, talking about equity, diversity and inclusion is important. But I want to be mindful that these can be code words, especially in the context of arts organizations. When we start to talk about diversity and representation, we're not just talking about it one way; we're talking about psychographics, we're talking about all the "isms"

that fall under that equity, diversity and inclusion umbrella. What does it mean to be an equity-based organization? What does it mean to be fair and just? What does it look like when everyone has the opportunity to participate and prosper and meet their full potential? I always wonder what it looks like when you can do what you love and experience what you do with the joy, passion and freedom to connect with others. I often encounter the assumption that we are all operating from the same place with the same understanding and a shared sense of commitment, working in solidarity with each other to advance the goals of equity, diversity and inclusion. But each of these is shaped by people, shaped by place, shaped by policies and other things that may impede our ability to do our best work.

**AA:** I think what we might be talking about is optics — a word I've come to distrust. But what you're saying has more to do with the complexity around this topic — which does include joy and passion. But it also includes something much deeper about communication and shared understanding. And I think that takes us back to Audre Lorde, again. Maurine, what about from the foundation point of view?

**MK:** We're very much on the same page with the perspective that Pam and Lisa have already offered. We desire to have presenters start from a place of humility, assuming that they don't have all the answers already. There is a lot of resonance about this idea of appearances and metrics as the be all and end all. It's tricky for a lot of presenters because for those of us who are or have been curators, for example, it's important that we have a

certain amount of subject matter expertise and knowledge. We're called upon to make aesthetic choices as well, so we start in a place of knowing. But in fact this is a set of circumstances that calls for us to undo that habit that we have and that behavior for which we have been rewarded and from which we have had found a great deal of success up to this point. How do we facilitate presenters to be vulnerable, to step back and say: I don't know, I need to stand from a perspective of humility and see how I can learn? It's important that presenters can get to that and can be supported in that.

**AA:** Making the process more workable for a variety of people also resonates for all of us who have hiring capacity in our organizations. How do you frame the job? How do you interview an applicant? How do you create an environment in which you can see the very things you're talking about: expertise, knowledge, passion? How do we foreground those as people who are bridges to emerging leadership? That's a good segue to the spirit of youth. Can we talk about how each of you is thinking about the rise in youth activism and how young people may play a role in the arts?

**LH:** I love talking about youth activism. That's where my heart lies. I have three children — 22, 19 and 15 years old. They are activists. And they are very clear about the ways they engage. I see so much hope and promise, and so much love, courage and bravery happening with youth. They are very much aware of their surroundings. They are aware of their place in the world. They see what it can be and recognize what it's not. We're seeing the evolution

of our education system that for so many years has been maligned, where access to the arts has been so marginalized. But at the same time, these activists have found a way and are doing things I spent years researching and reading about and trying to figure out. And they are saying: Just do it this way; it's that easy. I find it hopeful and inspiring. I find it empowering, and I also find it helps me understand my role in advancing the work.

**BB:** Working at a university, part of what I see is creating opportunities for mentorship and making sure that the young people I work with have direct access to the artists as role models and inspiration. I got into this field because I was working as a student organizer of events and concerts, so I am very aware of that process and the role of mentorship. It's been very important for me throughout my career to develop a team of interns that has consciously been people of color and especially women of color— and I've watched them moving through the field of leadership because we've given them ownership and an opportunity not to be in support positions but to build their own circle of relationships. We are watching this new generation of people who can find their cohorts of the same generation and then also be in contexts where they can interact in substantial ways with other leadership. When I read about the drama students who were leading the movement out of Parkland — and the skills they learned from drama in terms of self-presentation, collaboration, improvisation and building temporary communities — those skill sets that go into being arts

producers are the same skill sets that go into being organizers.

**PB:** We're all looking for a place of support and solidarity with this movement. How do we do that? Certainly, some opportunities stem from mentorships — and I'm not sure who's mentoring whom frankly — as well as seeking inspiration from the movement and applying that and aligning it with solidarity. In many of our arts industry practices we're not taking full advantage of the young voices being active in our direction setting. In state art agencies, there's a lot of great work and public input involved in how a strategic plan is developed — and I'm not sure we're bringing young people forward enough in direction setting. We need to because their voices are important today and tomorrow.

**MK:** The youth are the key for this moment and the next. They are idealistic enough to not believe that certain things cannot happen. They are unfettered by the boundaries that are self-imposed by those of us in prior generations. This way they are moving through the world really is right for this moment. It's powerful for this moment. It's effective for this moment. And I also think they are the first generation I've seen in a while that's helping us make the transformation back to being citizens in this country. We've become consumers, not really enacting agency but just responding to the marketplace, and our self-conceptions became very reductive. What we see now is the pendulum swinging back to being engaged, fully present and fully invested citizens. Youth activists and youth artists are really leading the way. We need to let them take the lead right now. //■



West African Dance  
Allied Media Conference

## MAPPING THE LANDSCAPE of Socially Engaged Artistic Practice

BY ALEXIS FRASZ AND HOLLY SIDFORD

**T**his 2017 report was written to help increase the visibility and legibility of socially engaged art, a growing area of artmaking, and to amplify its impact and unlock more resources for it. The report's authors, Alexis Frasz and Holly Sidford of Helicon Collaborative, conducted in-depth interviews with more than 50 artists, field leaders and funders, a literature review, and a focus group with artists to discuss the findings. The resulting report offers new ways of looking at this landscape and includes case studies of representative work. For this issue of *Inside Arts*, we have chosen key points and information to excerpt. Read the entire report at [artmakingchange.org](http://artmakingchange.org).

### An introduction to the report

Helicon Collaborative, supported by the Robert Rauschenberg Foundation, began this research in 2015 to contribute to the ongoing conversation on “socially engaged art.” Our goal was to make this important realm of artmaking more visible and legible to both practitioners and funders in order to enhance effective practice and expand resources to support it. “Every major social movement throughout time has integrated art and activism.”

A working definition of “socially engaged art” is artistic or creative practice that aims to improve conditions in a particular community or in the world at large. A range of different approaches fall under this umbrella, including what is sometimes called art and social justice, artistic activism, community-based art, cultural organizing, participatory art, relational aesthetics, civic practice, and social practice art. We also included in our definition the artistic and cultural



LaToya Ruby Frazier  
Brooklyn Museum

practices of disenfranchised communities, such as the African-American Mardi Gras Indian tradition of celebration and protest in New Orleans. Finally, we included artists that are practicing in the traditions of politically-inspired art movements, such as the Chicano Arts Movement and the settlement house movement, whose origins were embedded in creating social change for poor or marginalized people. Some of these forms of practice overlap and intersect, while others have distinct lineages and approaches. The link between all of them is a philosophy that a primary purpose of art and artists is to be a catalyst for positive change in the world.

### Defining “socially engaged art”

Socially engaged art defies a tidy definition, but our research revealed several common attributes:

- It is based on belief in the agency and responsibility of art and artists to effect social

change or influence the world in some way. It is not art created for its purely formal qualities or primarily for an art world audience.

- It uses “forms” and “materials” beyond those used in studio art and often operates outside of conventional nonprofit or commercial presentation settings and formats. The socially engaged artists’ toolkit includes dialogue, community organizing, placemaking, facilitation, public awareness campaigns or policy development, as well as theater games, art installations, music, participatory media-making, spoken word and other media. Examples: Los Angeles Poverty Department, Project Row Houses, Alicia Grullón, Hank Willis Thomas.

- The creation process often involves artists working in collaboration with community members, other sectors, or other artists. The artwork, therefore, is usually not an expression of one person’s singular creative vision but the result of a relational,

collaborative process. The process of creating the work is often a core part of the artistic “product.” For example, if an artist’s desired “product” is stronger social ties in a neighborhood or mobilizing a community to actively engage in a political process, the “artwork” may be the actions relating to fostering meaningful relationships or demystifying civic processes, made possible by unconventional thinking and new, creative approaches. Examples: Mondo Bizarro, Laurie Jo Reynolds.

- The work may include subject-matter that addresses social, political or economic issues, but it doesn’t have to. Cultural expression in and of itself may be a political act for a group whose opportunities for creative voice have been limited by poverty, assimilation, or oppression. Examples include the Alaska Native Heritage Center’s efforts to preserve and revive Native languages and cultural practices that are at risk of extinction, or the Mardi Gras Indians, whose elaborate handmade suits express and celebrate the unique history and culture of the New Orleans African-American community during a festival from which African-Americans were traditionally excluded.

As work that happens inside of specific social contexts and at the edges — of artistic disciplines, neighborhoods, issues, and sectors — the definitional boundaries of socially engaged practice can be blurry. Different lineages of art practice within this ecosystem incorporate different philosophies, pedagogies and traditions, and there are some forms of studio art that resemble socially engaged art aesthetically, but do not have a social intention.

Some forms of cultural organizing emerged from particular political contexts, such as the Black Arts Movement and Teatro Campesino. Other forms of socially engaged art, like the more recent movement of “Social Practice” art, have lineages that pass through the fine arts world, and build on work of artists who are also recognized as part of the high art canon, such as Joseph Beuys. Still others, such as many types of community-based art practice, developed in part as an intentional alternative to the mainstream art world.

And there are many independent artists — including popular and commercial musicians, filmmakers, game designers and others — who do not self-identify as part of any specific social or political tradition, but nevertheless use their voices and platforms to address local and global socio-political issues.

Many artists trace their lineage to a very personal and idiosyncratic set of experiences, places of origin, spiritual traditions, mentors (including family members), and art movements. Artists we spoke with claimed a wide variety of influences, such as:

- Family and community of origin
- Art experiences/movements
- Socio-political theory and movements
- Inspiring artists and political figures

This diversity of influences and experiences is part of what makes this work vibrant and sustains it over time, but it also poses a challenge for defining this area of practice as a “field,” because often artists identify more with their specific tradition or influence than as part of a larger community of practitioners. In addition, we found that some artists do not use any particular terminology to describe what they do.

As Carlton Turner [formerly] of Alternate ROOTS said, “People on the ground in communities don’t use terms, they just do the work.” Suzanne Lacy, at Otis College of Art and Design, shared her experience with cultural practitioners in Oakland who are “working in sophisticated ways, doing long-term cultural work focused on youth development, and building on the work of the Black Panthers and others. They don’t call themselves social practice artists and they aren’t connected to foundations or the formal art world.” **IA**

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# WOMEN IN JAZZ:

## Blues and the Objectifying Truth

BY LARA PELLEGRINELLI

**T**his commentary originally appeared on National Sawdust Log on December 12, 2017, and is reprinted here with permission (and minor edits) from National Sawdust. To read the entire story, visit [nationalsawdust.org/the-log/2017/12/12/women-in-jazz-blues-and-the-objectifying-truth](http://nationalsawdust.org/the-log/2017/12/12/women-in-jazz-blues-and-the-objectifying-truth).

**MY BIRTHDAY IS JANUARY 20**, a day that has seen its share of snowstorms, Super Bowls, and inaugurations. This year, I skipped the swearing-in ceremony in favor of just plain swearing, out in the cold, with hundreds of thousands of others in the streets of New York City. Feminism, let it be known, is my second-favorite F word. I'd used the weeks since Election Day to volunteer on behalf of the Women's March. I've spent the weeks and months that followed this frenzied, furious parade watching and waiting to see how women everywhere have been stirred to action by our new political reality.

Watching as the women of Silicon Valley came forward to expose the men who have harassed them. Watching as the women of Hollywood came forward to detonate rumors of the casting

couch spectacularly. Watching as women in the media came forward, ending the careers of powerful hosts. Watching as women have righteously assailed our politicians. Watching as the women — and men — of classical and new music articulated how their realms have felt the oppressive effects of gender. But the women of jazz have not come forward as I have long hoped and imagined they would.

I do not think they are coming.

You might read this and respond, Wait: Jazz is having its own #MeToo moment. Wasn't there just a big feature in *The New York Times*? An essay on the WBGO website? Indeed. There was also the revelation, reported by the *Boston Globe*, that 11 faculty members were dismissed from the Berklee College of Music for sexual harassment over the last 13 years — and that saxophonist Steve Kirby had been hired to teach there after his dismissal from the University of Manitoba for sexual harassment. Or we might point to the problematic interview exchange between pianists Ethan Iverson and Rob Glasper last spring concerning women's embodied responses to music; the backlash snowballed into what we may refer to as "The Saga of

Musical Clitoris," as sharply critiqued by NPR's Michelle Mercer.

When I say that I feel the absence of women of jazz from this movement, what I mean is that comparatively few female musicians have raised their voices publicly to initiate conversations about harassment — women who I know to have more than their share of stories to tell, women who deserve to be heard. The exception is 19-year-old vibraphonist Sasha Berliner, who authored a courageous blog post addressed as an open letter to Iverson on the sexism that she has already faced as a young woman in jazz. Those who reported their harassers at Berklee have remained anonymous in the press (which should be their right).

Men have been responsible for some of the prominent media coverage. Giovanni Russonello contributed the women in jazz roundup for the *Times*. Nate Chinen solicited and edited the essay by baritone saxophonist Lauren Sevian for WBGO. The message from these two pieces is that it's possible for women today to overcome the circumstances of their gender — and that it's getting better for the women in jazz, generally speaking.



Oh, really?

At best, this perception is a superficial gloss on the reality faced by women working in jazz. At worst, it's a dangerous assumption that allows the men to remain comfortable, while diverting attention from the still thriving jazz patriarchy.

In courses I teach every semester, I find myself reminding students about one of the basic tenets of music: We deal not only in sound, but also in silence. Silence structures sound. Silence can be anticipatory, or it can create the impression of finality. In it, we might hear anger, sadness, frustration, or longing. Any of us who writes worth a damn has learned to cultivate silence in ourselves, so that others may speak. Writers are supposed to listen... not only to what people wish to tell us — what they want us to hear — but also for what is missing from their stories.

The comparative absence of women's voices in jazz during this greater political moment must be heard as a dark presence. As activist Tillie Olsen famously wrote decades ago: "These are not natural silences — what Keats called *agonie ennuyeuse* (the tedious agony) — that necessary time for renewal, lying fallow, gestation, in the natural cycle of creation. The silences I speak of here are unnatural: the unnatural thwarting of what struggles to come into being, but cannot."

Take, for example, Sevian's essay, which ostensibly focuses on an incident from her days as a student 20 years ago. A mentor at the school she attended — we aren't told who — said something grossly inappropriate about Sevian. She doesn't disclose what he said, only that it was relayed to her by a male friend and ensemble mate.

The impact of the words spoken by someone to whom she had entrusted her education made Sevian seriously consider dropping out, even quitting music altogether. She wanted to report the incident, but an administrator dissuaded her. Eventually she convinced herself to allow this harsh reality to fuel her desire to become the best player she could be.

And she's a fine player at that. While I respect Sevian's grit and have perhaps only a sliver of understanding when it comes to the pressures she's faced not only as a woman in jazz, but as an

"inappropriate physical advances" already before this incident occurred during her freshman year. In the years that followed, she tells us about waking up on a tour bus to find someone rubbing her leg and having her ass grabbed by a bandmate. There were, in fact, many more times when things "got physical."

"I could write a novel about it," she stated in a comment to the online forum, which she subsequently deleted. "But I chose not to write about this." Suddenly, her triumphant picture has lost its glow.

## "The comparative absence of women's voices in jazz during this greater political moment must be heard as a dark presence."

exceptionally beautiful white female performer, I'm awfully tired of narratives that extoll the virtues of facing sexism — or any other kind of prejudice. It's a troubling kind of lemonade that broadcasts a positive outcome for the victim, instead of demanding accountability from the perpetrators. Although Sevian understands the power dynamic that allowed this to happen, she refers to what was said merely as "distasteful" and "a seedy little comment," failing to label what it really is: harassment, pure and simple, and against university policies. It is a form of discrimination. Any editor should have been more careful about drawing this distinction.

These points aside, scratch the story's surface and you'll notice the shadows: hard experiences of which Sevian will not speak. She mentions in passing that she'd been subject to

What kind of choice has it been for Sevian to remain silent, one that she and other women musicians are compelled to make, time and time again? A choice to purposefully sublimate emotional pain? A choice to withhold knowledge and keep one's sense of agency? A choice for self-preservation? No choice at all for many, because of the risk of irrevocable harm to their careers in what is a challenging and unstable profession for musicians of all genders. This is where we would find Sevian's real #MeToo story, if she were able to tell it, and a narrative common to so many women in jazz. **///**

**Lara Pellegrinelli** is an arts journalist and scholar. She has contributed to *National Public Radio*, *The New York Times*, *Wall Street Journal* and *Village Voice*. She is a part-time lecturer in the jazz music history department at The New School in New York City.

# CREATING CHANGE THROUGH ARTS, CULTURE AND EQUITABLE DEVELOPMENT: A Policy and Practice Primer

BY KALIMA ROSE, MILLY HAWK DANIEL AND JEREMY LIU

**T**his excerpt, which first appeared in 2017, is reprinted with the permission of PolicyLink, a national research and action institute advancing economic and social equity. To read the entire report, visit [policylink.org](http://policylink.org).

## Introduction

Arts and culture are essential for building community, supporting development, nurturing health and well-being, and contributing to economic opportunity. Collectively, arts and culture enable understanding of the past and envisioning of a shared, more equitable future. In disinvested communities, arts and culture act as tools for community development, shaping infrastructure, transportation, access to healthy food, and other core amenities. In communities of color and low-income communities, arts and culture contribute to strengthening cultural identity, healing trauma, and fostering shared vision for community.

## Bridging Two Movements

Across the United States, growing movements focused on equitable development and

community-centered arts and culture are uniting to strengthen the equity impact of their work. The equitable development movement — which brings a racial and economic equity lens to the community development field — depends on the engagement of communities of color and low-income communities in prioritizing, designing, and implementing their aspirations for the futures of their neighborhoods, cities, and towns. The community-centered arts and culture movement — made up of social justice artists, arts and culture agencies focused on racial equity, and cultural centers that serve communities of color and low-income communities — leads in securing cultural assets, building greater social cohesion and feeding economic vibrancy.

Over the last decade, increasing collaboration between these two movements is yielding transformative and creative change. Arts and culture are critical elements of an equity framework; they reflect the assets of communities and enable cohesion in a pluralistic nation. Without equity, community redevelopment can improve a physical place but leave the people

behind, stifle broad creativity, bring economic benefit only to a few, lead to a homogeneous community, or displace many. The tools of arts and culture can accelerate equity, build communities of opportunity, and design for broadly shared prosperity.

Committing to achieving equity requires responses to three questions: who benefits, who pays, and who decides. By reflecting the needs of people and place, arts and culture offer the means for engaging diverse and pluralistic communities in exploring such questions and working together to find answers. To determine the desired outcomes, equity is the measure for success and a guide for course correction.

Across the U.S., these growing movements to achieve equity are focused on advancing policies that can secure these types of results. Such efforts bring together artists, leaders of cultural organizations, culture bearers, municipal planners, grassroots leaders, community developers, government officials, residents, neighborhoods, and philanthropy to shape policy that builds and sustains resilient, inclusive, and prosperous communities.

*Creating Change* describes some of those policy opportunities, documents their emergence across America, and offers a framework for moving equitable development policy across multiple sectors — aided by and strengthening the use of arts and culture practice. Equitable development is the place-based manifestation of equity. The desired outcome of equitable development is the establishment of communities of opportunity that are characterized by just and fair inclusion, that build public will for equity solutions, and that expand the capacity of local leaders and residents to drive resources toward improving the quality of life in underinvested communities. The power of arts and culture to engage community leverages that outcome and is exemplified by innovative state and local-level arts and culture agencies that offer equity considerations to partnerships integrating arts, culture, and community development.

## Using Policy to Support Arts, Culture and Equitable Development

In the fields of community-centered arts and culture and equitable development, engaged artists and place-based cultural institutions are helping to define community engagement and collaboration. Public sector investments combined with arts and cultural assets can support the growth of healthy communities of color and build thriving, inclusive economies. Federal, state, and local policies to support the interconnected growth of arts, culture, and equitable development, can be advanced in six principal ways:

1. Map the artistic and cultural assets of cities, towns, states, tribal

The West African Music and Dance Ensemble performed in 2016 at East Bay Center for the Arts.



communities, and the nation, with a focus on the cultural resources in communities of color and low-income communities.

2. Evaluate economic conditions, including current investments in public works, arts, and culture, using data disaggregated by race, ethnicity, and neighborhood.

3. Identify barriers to resources for communities of color and low-income communities and restructure processes to engender access.

4. Work with artists, designers, young people, and culture bearers to engage the community and inform equity-driven processes for community development.

5. Expand equity-focused arts and culture investments across public agencies, through community-driven cultural plans, budget appropriations, and targeted allocations to disadvantaged communities, artists of color, and cultural institutions serving communities of color and low-income communities.

6. Ensure that governance and staffing are representative of the populations served by the agency.

The policy approaches highlighted in this report are meant to inspire further equity-focused arts and culture policy action in partnership with community agencies and organizations that can lead to tangible positive results. In its focus on the intersection of people and place, the report draws connections among artists, planners, community developers, residents, cultural agencies, and elected officials, and aspires to help them scale up equity impacts at all levels of government. We hope it stimulates communities to advance a new era of equitable public works that rebuilds our nation's infrastructure by embracing the vision and creativity of cultural communities and artists. The imperative of the work is to bring an explicit focus on the role of arts and culture in building an equitable society for all. **17**



# Who runs THE SHOW

BY RAY MARK RINALDI

**F**or Amy Miller, the challenges facing leadership in the arts shape up this way: There are too many triangles and not enough circles. Performing arts organizations too often cling to a top-down management structure in which one artistic director, agency head or facilities chief stands alone at the highest point, issuing commands to subordinates who spend their days and nights trying to please the boss.

But what if things were arranged another way — in a circle, with everyone's shared goal of "community engagement with arts" in the center. Then the entire staff, the creators, producers and enablers, would be working toward the one goal that could make them all successful.

"It sounds easy and, in practice, it is very simple," said Miller, the director of engagement at the Alys Stephens Performing Arts Center in Birmingham, Alabama. "But it completely disrupts the model everyone is used to."

A rounded approach to management is, indeed, far from the norm in this country, but developing flexible organizational

styles is necessary in the evolving arts environment, according to Ken Foster, who directs the Arts Leadership Program at USC and who serves as a guiding force behind the Association of Performing Arts Professionals' Leadership Fellows Program. His co-director is Krista R. Bradley, APAP director of programs.

As with every industry, the arts face a swirl of change. Technology, demographic shifts, the transition from static careers to a gig economy — "all of those things are big trends remaking the world and requiring us to rethink the very idea of leadership," said Foster.

While they may not be specific to the business of culture, the arts have some unique characteristics that make structural evolutions difficult.

For one, there's the myth of the curatorial genius, the idea that every arts organization needs to be led by one brilliant mind, gifted with an unfailing vision. Everybody else better stay out of the way.

That might have worked a generation or two ago, when the arts across the U.S., very often anyway, were European-based and delivered to monolithic audiences in formal venues.

But the 21st-century climate has shifted that. Presenters, in particular, have worked hard to broaden the scope of what they do, integrating new expressive forms of music, theater, dance and spoken word into programming and seeking out artists from every part of the world. They routinely mix highbrow and popular, take over alternative spaces and morph simple, one-off programs into multi-day festivals.

It's ridiculous to think one CEO, no matter how talented, can oversee the booking, staging, marketing, funding and logistical

needs of contemporary presenting. There's just too much to know.

"No one leader provides everything that everybody needs," said Omari Rush, executive director at CultureSource, a Detroit-based alliance of arts and culture nonprofits.

That means decision-making duties need to fall on a wider base of professionals — artists who make the work, art center staff members who bring it to increasingly diverse customers, agents and managers who discover and support new talent. It takes everyone across the field to get it right.

The LFP program puts this idea front and center. The two dozen participants chosen each year come from all sides of the business — onstage, behind it and in the offices upstairs or down the hall. The group leaders who guide each class are peers in the profession, mostly fellows who have been through the program. For example, Miller and Rush, who matriculated through earlier fellowship cohorts, will return to lead the class that starts this summer.

The program is 20 months long and includes a variety of conversations and learning opportunities. It starts, though, with a five-day summer intensive at USC. The goal is to pull people from their routines and away from the management systems they are used to, so they can explore new research and discuss alternative methods of organizational operation.

"When we get out of the day-to-day grind, it can lift our vision for what's possible," said Jon Catherwood-Ginn, a fellow who will also transition into a group leader this year. He's associate director of programming at the Moss Arts Center at Virginia Tech.

The potential for personal and career growth, he believes, is strong when a group of ambitious, culture-business professionals who share similar objectives and questions about their work are brought together. “The power of numbers and collective thinking can start to advance broad ideas,” he said.

The fellowship program kicked off in 2015 and is about to welcome its fourth class. That means 75 arts professionals have experienced its offerings. While they come at the field from a variety of sectors, they do have a few things in common. They identify as “mid-career,” which means they’ll likely impact the field for decades to come, and they have an open sensibility about leadership possibilities.

“There’s a real difference between being in a position of power and being a leader,” said fellow and upcoming group leader Tiffany Rea-Fisher, who works as artistic director of Elisa Monte Dance.

Leaders now need to understand both their strengths and vulnerabilities and move beyond the idea that one person has all the answers. In the traditional top-down model, it was assumed everybody in leadership positions just had the skills they needed and knew what to do when difficult situations developed, said Rea-Fisher.

That’s another myth — and it puts impossible demands on a single individual, robs organizations of collective thinking and leaves little room for failure. When trouble bubbles up at arts organizations, the finger is pointed at the CEO, even when the issue might have been rooted in things beyond his or her control or, more importantly, when it resulted from risk-taking — something arts professionals are encouraged to do all the time but not always rewarded for.

“The arts don’t have that safety net,” Rea-Fisher said. “Failure is a big deal.”

So what makes for an effective leader? It goes “way beyond shared leadership,” said Foster, and into something more akin to cooperative empowerment in which individuals are both allowed to make decisions and permitted to experience the lessons learned when something doesn’t go as planned.

Foster describes it as a “horizontal, distributed way of thinking,” bottom-loaded, full of agency — both encouraging and forgiving.

It’s a logical path for arts organizations because it mirrors how artists themselves do their work. Nobody judges poets as they write and rewrite, or actors as they rehearse things over and over, or musicians who collaborate by relying on each other’s skills. We permit artists to experiment, to have good nights and bad nights onstage.

“In wiggling your way to the right place, you have to always be experimenting and trying new things,” said Rush.

Imagine the inventiveness that could result from letting arts leaders go through the same shifts as artists. The arts, which strive for creativity and operate for motives beyond profit, stand apart from other business models.

“Why, as arts organizations, have we borrowed organizational models from businesses that are designed to exploit individuals on behalf of maximizing capital?” asked Foster.

The fellowship program recognizes that the arts have goals beyond making money and that the ground is constantly moving beneath them. It also creates active, physical networks in which fellows help other fellows stay apprised of the latest trends and technologies.

“We are really trying to take the temperature of the current arts moment and encourage fellows to think way, way out into the future,” said Catherwood-Ginn.

Selling this new concept of leadership can be difficult. Employment decisions are often made by incumbent directors who see their old ways as the only way. It can get even more difficult up the hiring chain when volunteer boards of directors might be looking for managers who will assume control for all aspects of the organization, so they don’t have to worry about the details. The notion of new leaders who also tout the benefits of following can be threatening to the status quo.

That shouldn’t be the case, said Foster: “The idea is not that we need to replace current leaders, but that we need to remake what leadership means.”

But it does require letting new managers in the door, loosening long-held beliefs about what bosses do, flattening ego-based operating systems and not automatically rejecting an employment candidate who might, for example, suggest changing the job title from “executive director” to “executive facilitator.”

“People really need to be open for the conversation to change,” said Miller. “That can be painful.”

But the work and the impact of adapting leadership to our times and to fluid and open best practices point to both strength in numbers and the inspiration that can come from not going it alone. **///**

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**Ray Mark Rinaldi** is a Denver-based writer and critic who reports nationally and internationally on arts and culture. He is founder, editor and contributor at *One Good Eye*, a platform for a wide-ranging discussion about the visual arts. A former fellow with the National Arts Journalism Program at Columbia University, Rinaldi is a regular contributor to *Inside Arts*.

# Shine ON

BY MEGAN KAPLON

The annual APAP **5 MINUTES TO SHINE** program generates knowledge and activates professional arts leaders as storytellers.



From left: Cathy Weiss, Celeste Smith, Bremner Duthie and Megan Pagado Wells.

Liz Stover Rosenthal was in a pickle. As programming manager at the University of Michigan University Musical Society, she had to plan a weekend full of activities for the New York Philharmonic in its first of three visits as part of a five-year Ann Arbor residency. And it was a football weekend. At a big football university. And it was homecoming.

But Rosenthal found a solution: She proposed including the New York Phil brass section in the University of Michigan marching band's halftime show. The event was a massive hit and became the highlight of her career (so far) and the subject of her 5 Minutes to Shine (5MTS) presentation at the 2016 APAP|NYC Conference. Her story has become an example for building audiences and finding solutions in a challenging situation.

ADAM KISSICK/APAP

The 5 Minutes to Shine program began in 2014 as a way to explore the best practices in the field. The conference theme that year was “shine,” and APAP organizers quickly developed the idea to seek out compelling stories from members about how they “shine” in their work. The next year, 5MTS was inspired by the Wallace Foundation study *The Road to Results: Effective Practices for Building Arts Audiences*. Since then, the APAP team has put out a call each year for stories based on the Wallace framework to be presented at the annual conference, and the most popular of those six — the audience votes — goes on to tell his or her story at the awards luncheon, one of the conference's most popular and well-attended events. As an added bonus, the six selected presenters receive free entry to the conference.

Getting the New York Phil to play in front of 107,601 football fans inside Michigan's Big House took Rosenthal and her UMS colleagues months of work, focus and negotiation, but to tell her story for 5MTS, she had exactly five minutes.

“For 5MTS presentations, it's so critical to highlight the problem, how people went about addressing it and what the result was, without it being a long, drawn-out story that doesn't have immediacy or impact for people for whom this might be the first time that they're hearing it,” said Krista Bradley, director of programs and resources at APAP. “It makes for a very dynamic story sharing and one that people can immediately grab hold of when it's a well-crafted story.”

Working with *Inside Arts* editor Alicia Anstead, who helps finalists shape their stories over



the course of weeks, Rosenthal had to condense her months-long journey, and she started by getting the whole thing down on paper before chipping away at the unnecessary bits. She asked: What are the basics? What do people need to know? What will get them engaged? She couldn't get carried away naming and thanking all the people who had helped with the project.

"I think it's still affected the way I approach any speaking opportunities I have or even just communication in general," said Rosenthal, who is now

the administrative manager for dance at the Office for the Arts at Harvard University. "Not everybody needs to know everything, but you can still tell a story in a few words and pictures."

Rosenthal's 5MTS presentation served as a way to celebrate something she was proud of. And it also earned a roaring applause when she presented it during the luncheon.

"In the arts, you move so fast and you're working on so many different performances and productions and with so many different artists and you don't

always get to take the time to be like, 'This was really awesome,' or step back and appreciate all the things that happened with your colleagues," she said.

For APAP, the 5MTS stories validate and reinforce that the Wallace Foundation's nine effective practices are applicable across the wide variety of organizations in the industry. Among 5MTS participants have been arts administrators, programmers, individual artists, agents, presenters, communication directors and university-

## TIPS

**It's not easy to turn your biggest accomplishment or most challenging professional project into a five-minute story. Here are some tips from those who have done it.**

### Apply!

"Don't think that if you haven't done research or you haven't done a broad extensive audience engagement initiative that you should not consider applying," said Krista Bradley, director of programs and resources at APAP. "If you've stopped and realized that what you are doing and the way that you're doing something is not working and then you've taken steps to try to figure out what's missing and talked to people to try to inform your work, then you might already be doing some of this."

### Craft the first line with care.

"The first line of any good story has the potential to grab your listener," said Alicia Anstead, APAP editor for *Inside Arts* and instructor of narrative journalism at Harvard University Extension School. "Make sure you have that first line — and then make sure something happens in the story. Use drama, characters, setting,

plot — even when talking about an arts organization — so that your story is as compelling as a fictional story. But use the facts, please."

### Use your visuals.

"Use the slide visuals to time the presentation," 2016 5MTS presenter Liz Stover Rosenthal said. "I put the number of the slide within my written text, so after practicing many times, I knew that if I hadn't gotten to a sentence yet by the time the slide was shown, I needed to speed up."

### Watch past presentations.

Have no idea where to start or how to turn your accomplishments into a story? Celeste Smith didn't either, but she watched past presentations to get an idea of how to do it. "It's interesting to watch other presentations, because to me, they show the range of the field and the diverse expression of what we do," said Smith, who

presented in 2018. "Inspired, I began to think about the story that I wanted to tell. Specifically, what I wanted to leave with the audience."

### Shine beyond APAP.

Cathy Weiss, executive director of the Del E. Webb Center for the Performing Arts in Arizona, has attended 5MTS presentations over the years, and it has become her favorite part of the annual award luncheon. "After my first experience hearing a 5MTS, I brought the idea home to our organization," said Weiss, who was the top finalist in 2018 — she presented the story of expanding a historic guest dude ranch into a dance residency program that draws audiences in off months. "Every member of our staff now does a 5MTS presentation each year at our annual new board member orientation," said Weiss. "It is a clean dynamic way to introduce an idea or individual by telling a five-minute story, with visuals."



based arts leaders. They come from large organizations and small organizations. They are independent workers, arts leaders in rural communities and leaders at major performing arts centers.

Bradley said the best 5MTS stories come from those who recognize when something they're doing isn't working, and they're willing to take a chance on a new approach. That outlook, Bradley pointed out, isn't just valuable when trying to build audiences; it's a lesson to apply in all aspects of work and life.

"This program is really about building audiences, but I think on a deeper level, it's about building relevance and sustainability for what you do and connecting in meaningful ways to the people that you want to be reaching," she said.

Celeste Smith was the CEO of 1Hood Media in Pittsburgh when she placed as one of the six storytellers for the 2018 5MTS program. (She is now program officer for arts and culture at the Pittsburgh Foundation.) Although her story was not selected for the luncheon, she received positive feedback from the audience, and she felt she had done her job to communicate how a small arts organization can effect change. Hearing the other presenters' stories similarly encouraged her.

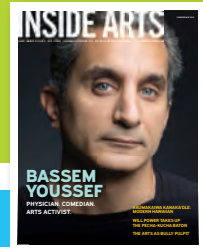
"Sitting in the audience conjured thoughts about the importance of our unity in the field," Smith wrote in an email. "A field as diverse as that arts field, if unified, could change the world overnight."

The impact of these presentations doesn't stop when the conference ends. They spark new ideas for those in the audience, and in thinking about their achievements, 5MTS participants are uniquely poised to communicate their organizations' stories.

"It's a great way to capture your own story, beyond the conference, that you can use for sharing with your board or sharing with other stakeholders or with potential funders," Bradley said. "Learning how to talk about the steps that you've taken to make something happen and to show your impact is an important skill to have. At any point in this work, whether you're a presenter, producer, artist or agent, you need to be able to actually share that story of impact." **IA**

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## TWEEN LEADERS

The voices of young people have become a regular part of the national news this year. Many of those students attest to the power of arts experiences as foundational to their confidence and poise. We know these are the inheritors of our work, and so we present an excerpt of an ongoing initiative by the Wallace Foundation, in partnership with the Boys & Girls Clubs of America, to improve and expand arts learning opportunities for young people. In the 2017 report *Raising the Barre, Stretching the Canvas*, the foundation delivers “Ten Principles for Success” – practices identified as important for quality after-school art skill-development programs (the first five principles) and core tenets of high-quality youth development (the last five principles). We encourage you to read the entire report here: [wallacefoundation.org/knowledge-center](http://wallacefoundation.org/knowledge-center). And we also hope you will recruit young people to learn from and be part of your arts missions and organizations. Our future is in their hands. **W**

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**ESSENTIAL BUILDING BLOCKS OF PROGRAM QUALITY: YOUTH ENGAGEMENT**  
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**ESSENTIAL BUILDING BLOCKS OF PROGRAM QUALITY: YOUTH ENGAGEMENT**  
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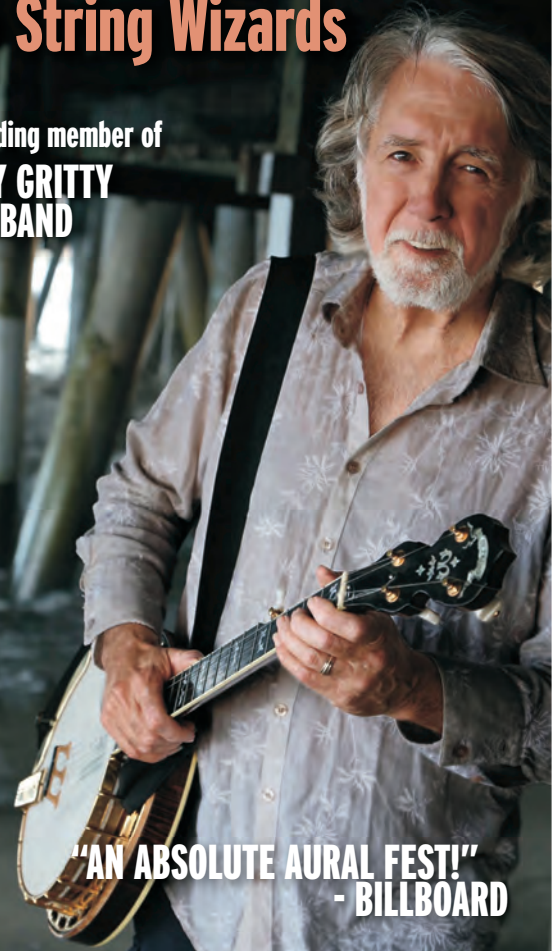
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