

# INSIDE ARTS

FALL 2019

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PROFESSIONALS

**BUILDING BRIDGES OFFERS  
A TOOL KIT FOR COMMUNITY**

**WHAT DO ARTISTS WANT  
AT CONFERENCES?**

**A NEW (ONE-MINUTE) CONCERT  
FORMAT FOR OUR TIMES**



# MAKING SPACE

**A guide to finding work-life balance**

# Mark O'Connor

*"One of the most talented and imaginative artists working in music – any music – today."* – The Los Angeles Times



## MARK O'CONNOR BAND

*"The audience was on its feet... cheering for the only musician today who can reach so deeply first into the refined, then the vernacular, giving his listeners a complex, sophisticated piece of early-21st-century classical music and then knocking them dead with the brown-dirt whine of a Texas fiddle."* - The New York Times

*"Every member of the audience felt it. I'll never forget tonight... Please thank each member of the band, on behalf of every person there tonight- it was truly the best concert I have ever heard."*

William Ransom  
Juneau Jazz & Classics

*"Mark O'Connor and his band are FANTASTIC artists, each and every one of them. They perform so well together, and make you feel as if you are in a club, even in a large concert hall. With or without an Orchestra, the impact of the Band's performance is special."*

Lawrence Tucker  
Nashville Symphony Orchestra

### MARK O'CONNOR'S *An Appalachian Christmas*

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American Music Shop T.V. Show, and his revolutionary O'Connor Method for string education, Mark has won 3 GRAMMYS and 7 CMA Awards, appeared on 450 albums, collaborated with the likes of Johnny Cash, Wynton Marsalis, John Williams, Dolly Parton, and Yo-Yo Ma, and performed everything from original violin concertos at Carnegie Hall to swing at Jazz at Lincoln Center. But until recently, he had not worked in a band quite like this.

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### **Western Arts Alliance**

**Aug. 26**

Platinum Ballroom H-I-J

The Doo-Wah Riders 10:55pm-11:15pm

The Mariachi Divas 11:15pm-11:30pm

God Is A Scottish Drag Queen 11:30pm-11:50pm

**Aug. 27**

505 E 3rd St, Los Angeles, CA 90013 (a 2-minute walk from the JACCC)  
TAIKOPROJECT Immediately following the Juried Showcase

**Aug. 28**

Platinum Ballroom H-I-J

Fleetwood Mask 9:00pm-9:20pm

### **Arts Midwest**

**Sept. 4**

Hilton Grand Ballroom E & G

The Modern Gentlemen 10:20pm-10:40pm (E)

**Sept. 6**

Hilton Grand Ballroom E & G

The Everly Set 10:20pm-10:35pm (E)

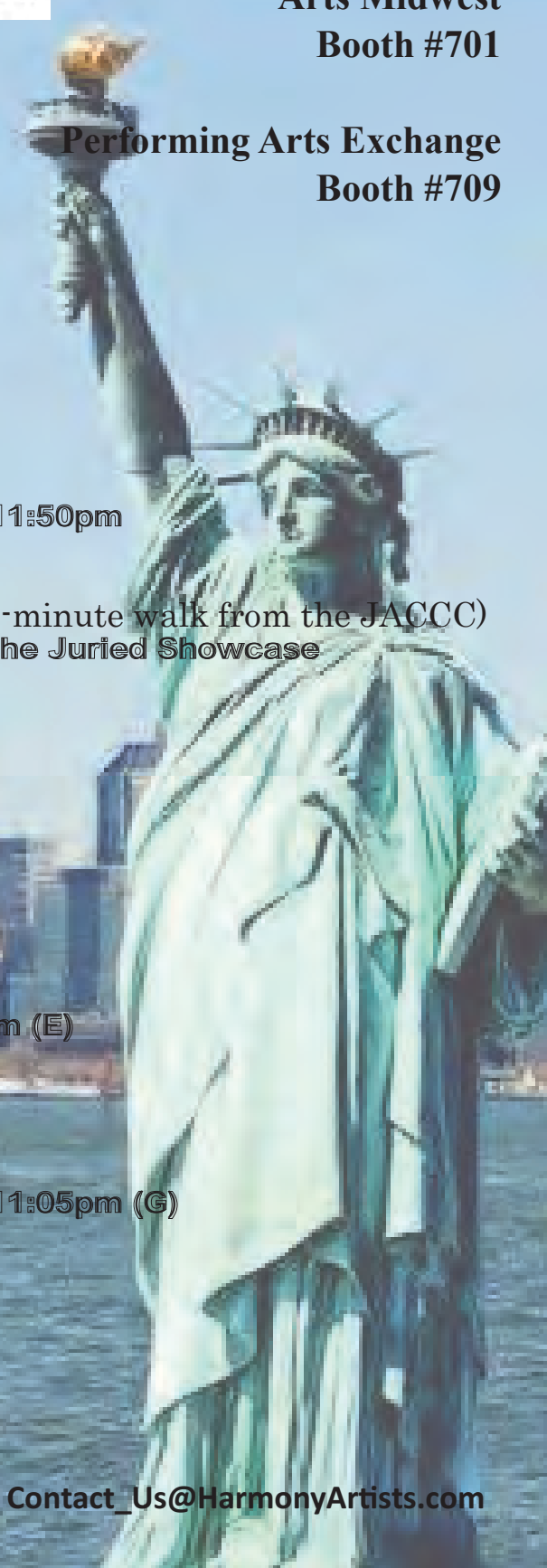
God Is A Scottish Drag Queen 10:50pm-11:05pm (G)

Fleetwood Mask 11:25pm-11:45pm (E)

### **Arts Northwest**

TAIKOPROJECT Juried Showcase

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Photos: John Alderman

# Ryan Aherm

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# INSIDE ARTS

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PROFESSIONALS

VOLUME 32, NUMBER 4  
FALL 2019

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COVER: Black Grace Dance Company from New Zealand showcased at New York City Center during APAP | NYC

Photos: Adam Kissick/APAP

“Could we create a space where players and listeners would spend one minute of time together?”

— MINUTE TO WIN IT, PAGE 16



the purple booth

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The Sounds.  
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I Saw Her Standing There • Johnny Appleseed • The Bird • The Lionel Lincoln Song  
Teenager in Paradise • The Bird • The Lionel Lincoln Song  
Poison Ivy • Do You Wanna Dance? • Then He Kissed Me  
50s-60s song, dance, Rock & Roll.



**Kit AND THE Kats**

Calidanza Mexican Dance/Music  
Printz Dance Project - Soul+Mates  
Pacific Coast Horns - Brass/Song  
Laura Ellis in Femme Fatale  
Cinema Sweethearts/ Sirens  
Jazz in the Shadows  
Travelin' Tunes - American Folk  
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## EDITOR

ALICIA ANSTEAD

## ASSISTANT EDITOR

KRISTEN ANDRESEN

## COPY EDITOR

SUZANNE G. FOX

## DIRECTOR OF MARKETING AND COMMUNICATIONS

JENNY THOMAS

## EDITORIAL AND CIRCULATION OFFICES

919 19TH ST NW, SUITE 650, WASHINGTON, DC 20006  
PH: 202.833.2787 / FAX: 202.833.1543

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KRISTEN COOPER  
kristen.cooper@todaymediacustom.com

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MARIO GARCIA DURHAM

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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



The fall is an exciting time in the performing arts presenting and touring fields. It's a time of renewal and of reflection, a time to take a 360-degree view of the work we are doing. And it's conference season, one of the most exciting and thoughtful times of the year.

Maybe because we see so many of you in person at this time of year, my mind has been on those who run nonprofits. I have such admiration for the endurance and determination of my colleagues in the field who almost every day tackle challenges and make all the pieces come together. We know how hard it can be to keep moving forward. The required strength and fortitude are worth applauding every day. But burnout is also real — and a topic of much discussion in the performing arts. We hope you will take the time to read the section in this issue about approaches our colleagues are taking to address work-life integration.

In this issue, you'll also find other themes that are on our minds

as an organization, too — one of which is APAP's ongoing focus on REDI (Racial Equity Diversity and Inclusion). This thread runs through our work, such as Building Bridges (our collaboration with the Duke Foundation). As we look towards the next phase of this project, we are building resources on the lessons learned to date on our website. We hope you will read the article here, visit the website, learn from others and find ways to incorporate these important findings into your work.

Since it is conference season, we also want to remind members of our Artist Access membership, a program that offers special rates for individual, self-represented artists who are new to APAP. Artists have always been at the center of our conference showcases, but it's critically important to have their full participation in our conference as well as our year-round programming. We spotlight some of those voices in this issue.

If you're attending any (or all!) of the regional conferences or APAP|NYC (January 10–14, 2020), we know you will find yourselves among the trailblazers and next generation of artists and arts leaders. We hope it's a fulfilling and productive time that allows you to connect to one another and to refresh both personally and professionally.

Mario Garcia Durham, PRESIDENT & CEO

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### Afro-Cuban All Stars



### Paris Combo



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- Hermeto Pascoal
- Huun Huur Tu w/Carmen Rizzo
- Karsh Kale
- La Bottine Souriante
- Mohsen Namjoo
- Nachito Herrera
- Ndlovu Youth Choir
- Nitin Sawhney
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- Oumou Sangare
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## IN THE NEXT ISSUE

Find out about APAP | NYC

Classical Connections reboots

The gift of intergenerational colleagues

# VOICE

Krannert Center has offered Dance for People with Parkinson's every month for nearly a decade.

## Well-Spring



*At* the Krannert Center for the Performing Arts at University of Illinois Urbana-Champaign, all is well.

Or, more accurately, all is wellness.

From its popular OUTSIDE at the Research Park concerts to its ELLNORA guitar festival to its residencies and commissions, a

focus on mind and body has been infusing programming.

“In my view, wellness and well-being reside at the core of aesthetic experience and it is imperative that we continue to seek out and create partnerships, projects, and other opportunities to expand and deepen the impact of aesthetic experience in the lives of those within our reach,” says Krannert Center director and former APAP board chair Mike Ross.

Founded in 2007, the OUTSIDE series is a collaboration with the UI Research Park and Fox/Atkins Development LLC. This summer’s lineup featured Barcelona-based Alma Afrobeat Ensemble and local world music favorites Zécca Bom.

“OUTSIDE has always included a focus on sustainability, wellness, and community building,” Ross says. “Each summer, one or two community partners are chosen and given special attention in publicity and at the event itself. The 2019 partners are the park districts of our twin cities and the focus will be community beautification and recreation. Past features have included biking, hiking trails, sustainable food and natural habitats.”

ELLNORA, the center’s biennial celebration of global guitar traditions, also has a long tradition of promoting wellness through the arts, and this year

is no exception. A free yoga class with live accompaniment by Hawaiian slack-key guitarist Jeff Peterson and two “Sonic Meditations,” which combine spiritual meditations with live music, are among the highlights.

In recent years, Krannert has commissioned performance experiences featuring Tai Ji master Chungliang Al Huang, who has been called “a master in

the arts of living.” He’ll return for a March 2020 performance of *The Song of the Earth — Art, Science, and Humanity*.

Among the center’s robust public engagement offerings are a weeklong annual residency with Mark Morris Dance Group that includes a family dance-fitness event, dance workshops with at-risk youth and Dance for People with Parkinson’s. The

center is also engaged in the Interdisciplinary Health Science Institute on the campus of the University of Illinois at Urbana-Champaign, which is focused on solving health challenges through the integration of science, technology and the humanities.

For information about the Krannert Center, which is celebrating its 50th season, visit [krannertcenter.com](http://krannertcenter.com).

## THE LIGHT FANTASTIC

In *The Prisoner of Azkaban*, J. K. Rowling famously wrote, “Happiness can be found, even in the darkest of times, if one only remembers to turn on the light.”

As Lincoln Center’s White Light Festival shows, inspiration can be the source of happiness as well.

Now in its 10th year, the multidisciplinary festival explores music’s spiritual power through various cultural traditions. In October and November 2019, the festival will bring new works and festival favorites from around the world to eight venues in New York.

Not surprisingly, the work is world-class. Highlights include a production of *Sugimoto Bunraku Sonezaki Shinju: The Love Suicides at Sonezaki* told through Japanese bunraku puppet theater in a contemporary interpretation directed by renowned artist Hiroshi Sugimoto; *Druid Shakespeare: Richard III* from Ireland’s Druid theater company and Tony Award-winning director Garry Hynes; and the festival debut of conductor Gustavo Dudamel and the Los Angeles Philharmonic performing Bruckner’s Symphony No. 4.

As in prior years, the 2019 White Light Festival will offer opportunities for audiences to delve further into the themes of the festival with pre- and post-



Aaron Monaghan, Garrett Lombard, John Olohan and Jane Brennan in *Druid Shakespeare: Richard III*.

performance artist talks and a special panel discussion moderated by John Schaefer.

Michael Cooper of *The New York Times* notes that the festival is evolving as Lincoln Center’s programming shifts: “Its pride of place suggests White Light is working to fill the gap that was left by the demise of the Lincoln Center Festival, the ambitious summer event that was discontinued in 2017 and regularly brought international theater troupes to New York.”

Although the content may be shifting, the need for it may be even greater than it was a decade ago.

“The resonance of the White Light Festival has only deepened

during its first decade, as we have moved into far more challenging times here and around the world,” says Jane Moss, the Ehrenkranz artistic director of Lincoln Center. “The festival’s central theme, namely the singular capacity of artistic expression to illuminate what is inside ourselves and connect us to others, is more relevant than ever. This 10th anniversary edition spanning disparate countries, cultures, disciplines and genres emphasizes that the elevation of the spirit the arts inspires uniquely unites us and expands who we are.”

More information can be found at [lincolncenter.org/white-light-festival](http://lincolncenter.org/white-light-festival).

# VOICE

## ARCHIVING? STAY ON POINT

Archiving can be the Achilles heel of the dance world. On the one hand, archival records are critical to artists and dance companies for both business and artistic purposes. However, the field faces unique risks because so much of its legacy is documented through audiovisual recordings, many of which are on fragile and obsolete formats in danger of deteriorating and becoming unplayable.

Enter Dance/USA, the national service organization for professional dance, which recently launched a variety of archiving services

for the dance field. The services, which include consultations, archive assessments, inventories and guidance on digitization and records management, are designed to assist artists and dance companies with securely preserving, organizing and sharing their legacy records, regardless of what stage an organization is at in the process. Dance/USA's consultants can provide advice, tools and protocols based upon proven best practices.

In 2018, Dance/USA's strategic plan established archiving and preservation as a core service. Archival resources are freely available on Dance/USA's website through

the Artist's Legacy Toolkit, and the Archiving and Preservation Affinity Group provides a national network for dance archivists to collaborate and convene.

"Dance/USA believes that all artists' legacies should be preserved and accessible," said Imogen Smith, Dance/USA director of archiving and preservation. "By providing in-person consultations in addition to our online resources, conference programming and workshops, Dance/USA will help to bring sustainable archiving within reach for more of the field."

More information is available at [danceusa.org](http://danceusa.org).

## INVESTING IN DIVERSITY

The Sphinx Organization has received the largest grant in its history — \$3 million from Fund II Foundation — in support of leadership and development programs for classical musicians, arts administrators and cultural entrepreneurs of color. Fund II Foundation's mission is dedicated to preserving the African American experience, safeguarding human rights, providing music education, preserving the environment while promoting the benefits of the outdoors and sustaining critical American values.

"Sphinx Organization's mission has multiple points of alignment with the purpose of Fund II Foundation," said Linda Wilson, executive director of Fund II. "Sphinx has an exemplary record of grooming, mentoring and guiding the placement of outstanding musicians and administrators of color in some of the nation's top music programs and orchestras."

The gift will bolster Sphinx's work in the spheres of leadership,



Robert F. Smith with Sphinx Virtuosi at Carnegie Hall.

entrepreneurship, career development and professional empowerment.

"We are humbled and deeply grateful for this incredible support from Fund II Foundation, especially at such a critical time for the arts and social justice," said Afa S. Dworkin, president and artistic director at Sphinx.

Founded by former APAP board member Aaron P. Dworkin in 1997 with the mission of transforming lives through the power of diversity in the arts, Sphinx aims to empower social change with programs spanning

education initiatives, scholarships, touring ensembles and more. The organization's fastest-growing focus area is arts leadership, according to Afa Dworkin. "The increasing urgency of Sphinx's work has led to a tremendous rise in demand surrounding career on-ramping programs for Black and Latinx classical musicians," she said. "The impact of this grant will be immense and widespread; we predict a reach of more than 150,000 constituents through programs augmented by the funds."



## Transitions



**Chad Herzog**

International arts curator and leader **CHAD HERZOG** has been named executive director of Arizona Presents at the University of Arizona. He comes to UA from the International Festival of Arts and Ideas in New Haven, Connecticut, where he has served as co-executive director and director of programming since 2015. For more than 10 years, Herzog was the director of performing arts at Juniata College in Huntingdon, Pennsylvania, where he successfully developed innovative programming that grew participation by elevating the arts as a means of teaching and learning, integrating arts and culture into all aspects of campus life. Herzog created a model for artists and audiences to interact with one another not only through performance, but also by commissioning new works and offering world-premiere performances. As a result, participation in Juniata Presents increased by 250 percent, and student engagement rose by 700 percent. "We are delighted to have Chad Herzog join the staff at UA Presents," said Andrew Schulz, vice president for the arts and dean of the College of Fine Arts at the University of Arizona. "Chad has a vision and a passion for the performing arts and for artists. He has a track record of providing a welcoming environment for innovation and experimentation with artists, which has resulted in higher attendance and engagement for students and the community." Herzog is a frequent speaker, panelist and invited international delegate to

numerous arts and culture forums, including the Association of Performing Arts Professionals; Americans for the Arts National Arts Marketing Project; danceNYC; Edinburgh Festival; Mid Atlantic Arts Foundation; National Endowment for the Arts; New England Foundation for the Arts; Pennsylvania Council on the Arts; and South by Southwest.



**Jon Yanofsky**

professional with more than 25 years of experience in the field, Yanofsky most recently served as director of the Brooklyn Center for the Performing Arts at Brooklyn College. He was director of marketing for Jazz at Lincoln Center and executive director of the Paramount Center for the Arts, where he led the organization through a successful rebuilding effort as well as a capital renovation campaign. Yanofsky has also worked as a consultant for such clients as BRIC/Celebrate Brooklyn and the Irish Arts Center and served on various panels and workshops, including APAP's Emerging Leadership Institute, the Doris Duke-funded Jazz Audiences Initiative, Chamber Music America's national conference, the Mid-Atlantic Arts Foundation grant review and NYSCA grant review. "I am thrilled to join the Kupferberg staff and community at this exciting time in the organization's trajectory," Yanofsky says. "The Kupferberg's role as a strong and visible leader in Queens, western Long Island, and the larger New York City arts and cultural community is an incredibly

**JON YANOFSKY**

has been named director of Kupferberg Center for the Arts at Queens College. A performing arts and nonprofit

compelling aspect of the job. I look forward to continuing the great tradition of the performing arts at Queens College and to furthering our programs for artists and communities to connect in shared meaningful experiences around the performing arts."



**Torrie Allen**

will step down in September 2019. Allen joins Arts Midwest with more than 30 years of experience in the performing arts, broadcast media and arts administration. He brings extensive development, marketing and leadership experience to this U.S. regional arts organization and a commitment to using creativity and imagination in arts administration. Over the last three years at the Oregon Shakespeare Festival, Allen led a development department expansion that has yielded growth in development-specific contributed income, including the successful closeout of a multi-million dollar capital campaign. In his new role, Allen will be overseeing flagship programs for the National Endowment for the Arts throughout the United States and its territories, including Shakespeare in American Communities and the NEA Big Read, which, combined, reach 120 communities annually. He will lead key national professional development opportunities for arts administrators, including ArtsLab, Creating Connection and the Arts Midwest Conference, one of the premiere booking conferences in the United States, and he will engage with international partners to exchange

**TORRIE ALLEN**

has been appointed as Arts Midwest president and CEO. He succeeds longtime president and CEO David Fraher, who

art and culture between the Midwest and the globe through initiatives and programming, including Arts Midwest World Fest, Arts Midwest Folkefest and NEA Performing Arts Discovery. Of the transition, Allen says, "Arts Midwest is one of the most entrepreneurial and respected arts service organizations in the United States. It will be an honor and deep privilege to be their next president and CEO. I look forward to working with the board and staff to build on their outstanding history of accomplishment and the legacy of David Fraher."

The Democratic National Committee and NBC News selected APAP member organization the **ADRIENNE ARSHT CENTER FOR THE PERFORMING ARTS OF MIAMI-DADE COUNTY** to host the first presidential debates of the 2020 election in June.



**Rob Bailis**

Veteran Bay Area performing arts leader **ROB BAILIS** has been appointed artistic and executive director of the Eli & Edythe Broad Stage at the

Santa Monica College Performing Arts Center. He most recently served as interim artistic director and associate director of Cal Performances at the University of California, Berkeley. In his most recent role, Bailis led the artistic planning team in curating Cal Performances productions and presentations. As associate director, he was especially involved in the curation of the organization's dance and theater presentations, a position from which he worked closely with many of Cal Performances' most established and longstanding artistic partners, including Alvin Ailey American Dance Theater, Mark Morris Dance Group, Mariinsky Ballet and Orchestra, Tallis

Scholars, Théâtre de la Ville, Paris and Kronos Quartet, while introducing a new generation of international talent to UC Berkeley stages, including Kidd Pivot, Rude Mechs, Trajal Harrell, Camille A. Brown and Dancers, Manual Cinema, Bassem Youssef, Handspring Puppet Company and Company Wang Ramirez. Bailis succeeds The Broad Stage Director Jane Deknatel, who has overseen a carefully planned transition period at The Broad Stage. He has received numerous awards in recognition of his presenting and residency programs and has served as a peer review and policy specialist for many of the nation's leading grant-making foundations, including the Doris Duke Charitable Foundation, Creative Capital, New England Foundation for the Arts, MAP Fund, Chamber Music America, WESTAF and the Center for Cultural Innovation. A frequent public speaker on arts and culture, he has been heard at the Commonwealth Club in San Francisco and on NPR's West Coast Live and has been a speaker and content provider at national conferences such as APAP and Dance/USA. Following a three-year term, Bailis has recently stepped down as an advisor to the National Dance Project. He currently serves on the board of the Alliance of Artist Communities, the national service organization for artist residencies. An accomplished professional clarinetist, Bailis has appeared with symphony orchestras, chamber ensembles and in solo recital across the U.S., Canada, Asia and the United Kingdom.

Dance/USA, the national service organization for professional dance, has announced its 2019 honorees. **DIANNE MCINTYRE**, dancer, choreographer, researcher, mentor, director and dance-driven dramatist, will receive the Dance/USA Honor Award. **GLENN MCCOY**, executive director, San Francisco Ballet, will receive the Dance/USA "Ernie" Award. And **TERRY AND SHELDON ADELMAN**, longtime supporters of



**Dianne McIntyre**

Honorees are inspiring dance leaders who have led the field with passion, resilience and intelligence," says Dance/USA executive director Amy Fitterer. "They have significantly influenced the art form, and we look forward to



**Glenn McCoy**

recognizing their outstanding achievements and contributions to the dance field, are voted on by the Dance/USA board of trustees.

CAMI Music has expanded its North American booking team with the hire of



**Jenny Kirilin**

CAMI Music's vice president of North America. Kirilin comes to CAMI from The Road Company, an independent theatrical booking agency, where she worked on the company's Broadway

Playhouse Square and the Playhouse Square Annual Dance Showcase, will receive the Dance/USA Champion Award.

"This year's Nominations for Dance/USA Awards are accepted from the entire dance community. Final selections,

performing arts agent **JENNY KIRILIN**. She will serve as a booking agent responsible for the western booking territory in the U.S., reporting to Theresa Vibberts,

# VOICE

and off-Broadway non-Equity titles, including *Kinky Boots*, *Dirty Dancing*, *The Sound of Music*, *Elf: The Broadway Musical*, *The Illusionists*, *Rock of Ages* and *The Choir of Man*. Before joining The Road Company in 2009, she spent seven years working on the general management staff at Broadway's Lyric Theatre. Kirlin is also associate artistic director for The CRY HAVOC Company, where she oversees the company's new play development and artist training programs. As an actor and playwright, she has appeared in dozens of stage productions, commercials and films, and her plays have been produced at Lincoln Center and at theaters across the U.S., Norway, Germany, Indonesia, Costa Rica and South Africa. "Jenny has had an impressively quick ascent as a respected and trusted agent over the past few years. We're absolutely thrilled to welcome her to CAMI Music," says Vibberts. "Her depth of experience, diverse perspective on the industry and overall enthusiasm will be invaluable in realizing CAMI Music's growth and mission to form innovative relationships benefitting the arts community."

**JESSE ROSEN**, president and CEO of the League of American Orchestras, has extended his contract through September 2020, at which time he will retire from the league. Rosen joined the league in 1998 as vice president, professional and artistic services, and was subsequently appointed chief program officer, executive vice president and managing director in 2006, and president and CEO in 2008. He previously served as general manager of the Seattle Symphony, executive director of the American Composers Orchestra, and orchestra manager of the New York Philharmonic. Under Rosen's leadership, the league has advocated for orchestras' deeper engagement with communities; renewed efforts to address equity, diversity and inclusion; greater



**Jesse Rosen**

and innovation and experimentation in the field. "Jesse uses his keen insights about orchestras' roles in their communities to anticipate future challenges so we can prepare for them," stated Douglas M. Hagerman, chair of the league's board of directors. "He shows us how to 'see around corners.'" A recruitment committee has been convened to select Rosen's successor.

Former APAP president and CEO **SANDRA GIBSON** has been named interim Maryland Film Festival director, succeeding founder Jed Dietz, who stepped down in November. Gibson previously served as founding board member and COO of Americans for the Arts. In an interview with the *Baltimore Sun*, Gibson told reporter Chris Kaltenbach she'd "like to see the festival on firmer financial footing, more ingrained into the artistic fabric of Baltimore and its neighborhoods (perhaps by taking it directly into the communities) and even more nurturing to the filmmakers who have been flocking to the city's annual cinematic celebration since 1999."

**THE NEW ENGLAND FOUNDATION FOR THE ARTS** presented its Creative Economy Awards on June 7 as part of the regional Creative Communities Exchange held in Montpelier, Vermont. Three awards were presented along with a \$2,500 unrestricted prize to each. "These awardees are selected for their clear community development strategies

discipline in relationship to fiscal health; increased use of data to inform decision-making; stronger governance practices;

and outcomes, deep collaboration and innovative use of local assets," said NEFA executive director Cathy Edwards as she addressed more than 250 participants at the closing session. "We are proud to have this work in our region and want to celebrate their success to date, encourage them to continue and hold them up as examples for other communities around New England." The first award was presented by Todd Trebour of the Rhode Island State Council on the Arts to the Steel Yard to recognize the exceptional leadership and cumulative work of the organization on behalf of Providence's — and Rhode Island's — creative economy. The second award was presented by Karen Mittelman of the Vermont Arts Council to Burlington City Arts to recognize the exceptional leadership and cumulative work of the organization on behalf of Burlington's — and Vermont's — creative economy. The third award was presented by Luis Cotto of the Massachusetts Cultural Council for Constelación de Historias, a community storytelling project of ZUMIX, a youth development, arts and creative technology organization in East Boston, Massachusetts. Constelación de Historias was born out of a need to gather community voices around the crucial issue of gentrification in East Boston and used the ZUMIX Radio platform and partnerships with local advocacy groups and youth journalists to produce radio stories and events that gave a voice to local citizens during the City of Boston's comprehensive planning process for East Boston.

APAP mourns the passing of two seminal figures in the performing arts: **FRANCO ZEFFIRELLI**, 96, the Italian director known for his flamboyant opera stagings; and **LEWIS B. CULLMAN**, 100, an investment banker who, along with his second wife, Dorothy, was a pre-eminent New York arts philanthropist. **IAA**



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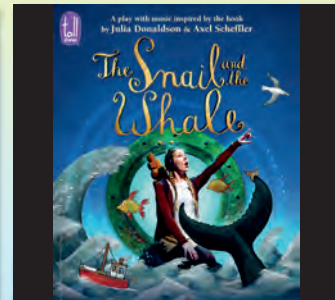
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Second Hand Dance  
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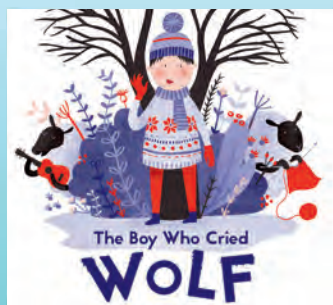
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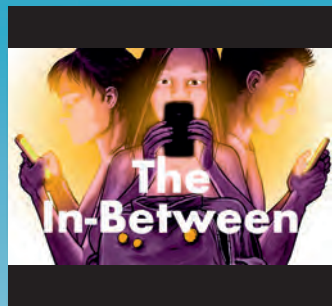
**Secrets of Space**  
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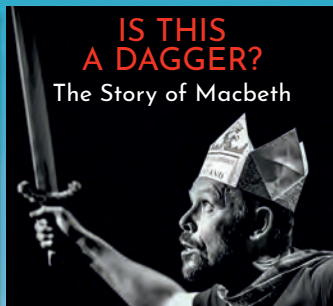
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Follow Spot: **MINUTE TO WIN IT**

In Boston, 5,000 micro-concerts in 10 days

**BY KRISTEN ANDRESEN**

**T**alk about an intimate concert. And a short one.

Over the course of 10 days in September, Celebrity Series of Boston will produce 5,000 free, private, one-minute performances as part of the Concert for One project.

The ambitious effort is the brainchild of New England Conservatory graduate and violist Rayna Yun Chou, who produced a similar project in her native Taiwan. Chou dreamed up the idea after talking with fellow musicians who felt isolated from the audiences for whom they were playing. She was also concerned that classical music was becoming financially or

culturally inaccessible to younger and diverse audiences.

“When I thought about how I wanted to overcome the hurdles growing between musicians and audience members,” Chou says, “I decided to test how courageous we could be as musicians, audiences, visitors, friends and strangers. Could we create a space where players and listeners would spend one minute of time together? What would happen when listeners really listened, and musicians could see the immediate reaction of the people they played for?”

Chou’s idea — selected from more than 50 proposals from artists worldwide — was an excellent fit for Celebrity Series’ approach.

“How can we make something participatory as opposed to just observational?” asks Celebrity

Series executive director Gary Dunning. “Chou’s work really speaks from the performer’s perspective as well as the audience perspective. And where we live as presenters, we are engaging both the artist side and the audience side and exploring the ways in which we can put the two together.”

For five years, Celebrity Series has presented public performances ranging from street pianos to a “walkable concert” along the Charles River, in which 25 jazz bands played the same set music along a two-mile circuit, so the musical styles bled together. Listeners could hear “Dirty Water” performed by a Latin jazz ensemble and then take a few steps and hear the same song reimagined by a brass band combo or a solo guitarist.



Rayna Yun Chou

Concert for One will pair individual listeners with solo musicians for 60 seconds of focused performance and concentrated listening. The idea is to provide powerful, free music experiences for thousands of visitors and foster intimate connections

between performers and audience members. The result could be an experience that pushes both artist and listener out of his or her comfort zone.

“For Ryana, the driving question is, ‘Can I be brave enough to play for one person?’” Dunning says. “As an orchestral musician, you’re playing for the conductor. You’re playing for each other. You’re up on stage, it’s dark in the hall, and you don’t really see the audience. You might hear applause at the end, but the audience is not really part of the process.”

The concerts will take place in temporary venues made from shipping containers outfitted to minimize background noise so participants can focus on the music. The installations will incorporate gathering areas that feature information about the project along with opportunities to interact with musical instruments and discuss the concert experience with others.

“It’s not meant to be a Facebook-posted, shared experience,” Dunning says. “We don’t expect there to be many selfie moments, but who knows?”

Nearly 60 musicians — from professionals and conservatory students to highly trained non-professionals — were selected to perform in two locations: on the Rose Kennedy Greenway in Chinatown’s Chin Park and at Harvard University’s Science Center Plaza in Cambridge. No tickets will be sold, and no reservations will be taken.

“I love the idea of encountered art,” says Dunning. “You might be going to South Station or walking across campus. If you have a little artistic moment in your day, where does that take you? I love that we’re doing something that has the potential to infuse a little art in your life, in your day, in your week, in your community. That’s something we all should work toward.”

The concerts will take place Sept. 20-29. For more information, visit [concertforone.org](http://concertforone.org). **IA**

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# MAKING SPACE FOR YOU

Arts leaders talk about the importance of work-life balance.

BY JAKE STEPANSKY

**I**f you're reading this article, it's likely you're a professional working in the performing arts or you're my mom. If you're the former, it's also likely that you're reading this article in the six minutes that have unexpectedly opened up between an ahead-of-schedule production meeting and a way-behind-schedule spacing rehearsal. If you're anything like me, it's further likely that you came out of that production meeting with seven new tasks to complete by Tuesday even though you've got to turn in a draft of an article by 9 a.m. yesterday.

If you work in the arts, it's very likely that you need a break.

As members of this field, we're all painfully aware of how valuable — and limited —


our time is. It's a truism that is so deeply ingrained into industry practice that in some cases "busy-ness" is worn as a badge of honor — a common complaint that connects us with its omnipresence and silences us with its impenetrability. It's an industry standard. It's something I've felt compelled to warn folks younger than myself about. But the question remains: why are the people behind arts organizations — which so often serve people's need for creative time and down time — so susceptible to failing to create the same for themselves? How are arts organizations uniquely and necessarily positioned to lead the charge for change?

These questions have driven three members of APAP's Leadership Fellows Cohort IV —

seasoned industry leaders Linsey Bostwick, Chanon Judson and Ryhna Thompson — to tackle the issue head-on.

"All of us came to [this issue] in a different way," said Bostwick, whose work as the director of artistic planning at The Arts Center at NYU Abu Dhabi requires long hours and tremendous flexibility. "Chanon [Judson] and I had been in the same cohort for the Leadership Fellows Program through APAP, and I was always so impressed with how engaged she could be with her family even though she toured so much. She has two teenaged children and has been married for a long time — so I was really interested in learning some of her techniques."

At their final LFP Cohort meeting, Bostwick connected



Black Grace Dance  
Company from New Zealand  
showcased at New York City  
Center during APAP | NYC.

with Judson and Cohort IV peer Ryhna Thompson of Envision Management. At the time, Thompson had been working on a potential conference session about the challenges that women face in the field — one of which, of course, is the struggle for balance that is daily encountered by working mothers. Noticing this shared interest and sensing the potential to make something powerful, the trio decided to join forces and take a more global look at the issue of work-life integration.

The Making Space Movement was born.

The nascent campaign took its first public-facing steps with Making Space: A Radical Re-thinking of Work-Life Integration, a session at the APAP|NYC conference in January 2019. Judson guided the gathering. As

the associate artistic director of the award-winning dance company Urban Bush Women, Judson draws on a leadership practice based on the tools of the community organizing, allowing her to — in Bostwick’s words — “completely disrupt the traditional panelist/expert-based

model.” The 30-plus attendees were almost immediately split into small groups that allowed for intimate discussion and unexpected vulnerability about workplace tribulations.

“It’s a daily struggle,” said Jill Dombrowski, executive director of Peak Performances at Montclair

State University and a member of APAP LFP Cohort III. “The moment I find myself putting one thing aside for the sake of another part of my life that has become consuming, I know that I need to stop and consider my personal and professional practice. Stepping back to consider the whole picture is helpful. What is the impact of my attention in this moment, or lack of attention? Can this work question wait a day or two? Can my family manage if I take an hour away to move mountains for work — which will give me more time and attention for them in the coming days?”

“My family is essential to me — and my work is essential to my ability to support my family. The two are intertwined.”

This dual essentiality underlies another crucial component of the space-making discussion: imbalance as a barrier to equity. When work cultures are centered around unpredictable hours and emotionally toxic environments, they are inherently unfriendly to folks coming from low-income backgrounds, folks with children and families, folks with mental health issues — the list goes on. In fact, Ryhna Thompson was drawn to her involvement in the movement because her LFP-driven exploration of leadership has focused on using radical work culture shift as a tool for creating a more inclusive industry.

“I’ve thought a lot about how certain structural issues hold certain people back from their potential in being able to be a leader,” said Thompson. “They may have the qualities and the ambition and the ability, but aspects of our work culture and what work allows us to fit into our lives is something that’s holding back a lot of potential leaders.”

The conference session was a resounding success. Perhaps it was that the total picture — the unique structure, direct line of questioning, courage to broach an unbroachable topic — had opened a floodgate of conversation. It was a happy coincidence, too, that the months following the January conference saw the publication of article after article in major publications asking artists and administrators to talk about burnout and balance like it mattered.

One article in particular — *Josh Loar’s Performing Arts and Overworked Staff: Let’s Not Pretend We’re Okay* — resonated with and went viral among performing arts workers in early April. One week later, APAP hosted a follow-up webinar to reignite the conversation. In the first half of the webinar, participants were slow to speak and hesitant to share, but after much gentle coaxing and radical vulnerability from the three founders, the space opened up, and people had plenty to say.

One theme that bubbled up to the surface again and again was that maintaining a healthy life required increasing investment into personal relationships. That became particularly evident for Joshua Dalledonne, a producing and engagement associate at Arts Commons, after a nature walk marred by work-related distractions. His partner of six years gave him an ultimatum: “If you’re with me, you have to be with me in body and mind.”

Fortunately, Dalledonne got the message (and the couple is now happily married) — but it required him to do a truly “radical re-thinking” of not only his own work habits, but even of his notion of what it means to be a good arts worker.

“I’ve become really communicative with the artists that I’m working with and my colleagues about my availability,” said Dalledonne. “If I’m out of town, and not really available, I tell them. This is a departure from my previous mode of ‘always available.’ I wanted to be the best producer I could be, and for me, that meant responding to everything immediately, being ahead of the ball all the time.

“For a while it worked, but it’s not sustainable,” he said. “Now, communication is key.”

While personal relationships may be the most obvious, it often goes undiscussed that burnout and imbalance can have a tremendous impact on the quality of work itself.

“As a younger dance theater artist living in the super expensive San Francisco Bay Area, I felt like I had to say ‘yes’ to everything,” said dancer Melecio Estrella, who performs with aerial dance company Bandaloop and performance art collective Fog Beast. “All those years of a huge workload stretched my capacity, developed grit and stamina, but the lack of balance and need for recuperation started to show in my body, in my personal relationships and in my family life. It is really evident that if I don’t pay attention to self-care, balance and recuperation, my work suffers.”

So, how to solve the challenges of imbalance and overwork that plague the arts industry? The founders of the movement have been gathering strategies for success from conference session attendees, webinar participants and colleagues working in the field. The strategies are manifold and myriad — and they veer from philosophical to practical, from simple to complex, and

# "IT IS REALLY EVIDENT THAT IF I DON'T PAY ATTENTION TO SELF-CARE, BALANCE AND RECUPERATION, MY WORK SUFFERS."

—Melecio Estrella

from breaking-out-of-the-box to changing-the-box-entirely.

In one example, Bostwick described how the avant-garde theater juggernaut Elevator Repair Service (the portfolio of which includes *Gatz*, the seven-hour theatrical reading of *The Great Gatsby*) has a simple solution for providing new parents with tools to maintain balance: Put it in the budget. If someone has a child, the organization builds into its budget that that person can have a companion with them along with the baby for the entire year after the child's arrival. It's a simple, elegant, deeply compelling argument for taking decisive structural action — one that Judson sees as central to the conversation about balance in the arts.

The vulnerability of arts organizations is one of economics and operating systems. The innovative and collaborative nature of art-making positions artists as ideal design experts to turn the wheel. If we can craft replicable systems of organizing based on strategies of collaboration, we can develop "different" (as opposed to "new") operating systems based on tried and true practices of the art-making process.

"This, of course, does not exist in a vacuum," said Judson, "but is in direct relationship to under-resourced organizations expected to create magic with two dimes."

While the struggle for arts administrators and producers is often rooted in total overwhelm, others — especially touring artists such as award-winning singer-songwriter Raye Zaragoza — find themselves up against a deeply non-traditional work schedule and expectation. For Zaragoza, intimate relationships with friends around the country have been nothing less than salvation.

"Since I'm a solo artist, I spend a lot of time alone in my car," she said. "I have about 10 friends that expect my calls when I'm driving — and we can sometimes chat for hours. Then when I am touring through their city, I have a bestie to see in person without having to spend hours catching each other up."

Zaragoza and I are both part of a young generation of arts workers who have been fairly vocal about the importance of balance. As I participated in both the conference session and the webinar, I found myself confused as to why this shift was "radical" — and I didn't appreciate how siloed these conversations have been for decades, if they ever happened at all. One of my supervisors reminded me that for most folks, the question "How do you find balance between work and life in the arts?" is one that they've never been asked. Bostwick added that after the roundtable and after the webinar, people reached out to

report that they'd just had frank conversations with their bosses about integration that had been inspired by those discussions.

"Change takes difficult conversations and awkward conversations and creativity," Bostwick said. "Hopefully, just by throwing out some thoughts and creating space where people can talk about those things, these conversations can have an impetus to start."

What's next for the Making Space Movement? Its founders and supporters at APAP are currently exploring a variety of options — including further webinars, a digital platform for discussion, guest speakers at local or national conferences. Most importantly, though, they emphasize that these solutions won't be one-size-fits-all, which is pretty fitting for a group of artsy folks trying to make a radical change.

"It's an industry filled with creative people," Thompson told me. "As long as we allow ourselves not just to be innovative or creative in the medium of performance or art, but also to apply some of those same desires to push boundaries into how we're running our organizations, we can do it."

• • •

I asked everyone I interviewed for this story to share how they relax, disconnect and make space. I

AMELIA EARHART WINSTON CHURCHILL FRANKLIN D. ROOSEVELT  
 CHAUTAUQUA TENT CIRCUIT DON SHIRLEY RED SKELTON  
 THE BEATLES THE SUPREMES CHET ATKINS ROGER WILLIAMS  
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 DANNY DAVIS & THE NASHVILLE BRASS THE CARPENTERS  
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 SAUNDRA DUNSON FRANKS  
 MARY DENNISON GAILEY THE  
 INK SPOTS ANNA MARIA ALBERGHETTI  
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 A J SWEARINGEN & JAYNE KELLI THE CAPITOL STEPS PETE  
 FOUNTAIN THE LETTERMEN COUNT BASIE ORCHESTRA  
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► **Linsey Bostwick | NYU Abu Dhabi**

“I love cooking and baking — even late night, it’s really relaxing for me. My daughters and I, we love doing puzzles together. It’s hard, but we let go of the devices and are present in the moment and focus on one thing.”

► **Joshua Dalledonne | Arts Commons**

“Definitely cooking, baking and being at home. Skiing and physical activity (it cues the actor training I did — sort of puts me into that focused state you need when performing). Spending time with friends, certainly. I make a point of refilling the ‘art tank.’ For me, this usually means an art gallery, museum or film. They’re mediums that I don’t work in — I’m not a visual artist, archivist or a film producer — so I can take these mediums in without the professional critical eye. When I’m at a piece of theater, festival, concert or live event of any kind, I can’t help but count the lights, look for the operator positions, critique the layout and flow and aesthetic of the event — you name it. Art galleries, museums and movie theaters are the places I can just be a spectator.”

► **Jill Dombrowski | Peak Performances at Montclair State University**

“For me, these two words — relax and disconnect — are different from each other. My most relaxing moments are when I am alone. I wake up early each day to have time by myself, to consider, make plans, garden. That time is crucial for me. Disconnecting from work is not always relaxing. It could be shuttling kids to soccer practices or birthday parties, helping them with homework, cooking, playing, talking, with them and with my spouse. Making a baking soda volcano. Being a willing customer at my 6-year-old’s imaginary restaurant. Planning a visit with or from friends. Connecting with the people I love, and who love me, with intention. Fulfilling my personal needs is not always relaxing and can take considerable energy, but it always leaves me invigorated.”



► **Melecio Estrella | Bandaloop + Fog Beast**

“I immerse in nature. I follow my 4-year-old child around and let him lead. I knit a lot. I walk. I take someone else’s dance class. I sing and dance at home as a personal practice, without being production oriented. I spend time eating and being with family.”

► **Chanon Judson | Urban Bush Women**

“One of the ways I find solution is crafting meaningful ways for my art-making practice to intersect with my home-making practice. That’s looked like extending a tour engagement to have a family vacation or holding think-tank sessions with my co-director as our children have treasured hang time together. The truth is my lens never disconnects. I’m always experiencing the world as an artist, just as I’m always experiencing it as a homemaker. I’m trying to honor this in terms of the values I hold. Relaxing has been having the company stay at an Airbnb, instead of a hotel so that we can have family mealtime and watch *The Walking Dead*, creating vision collages or going to museums. With success, my homemaking and artist-ing can be constant and interrelated.”

► **Ryhna Thompson | Envision Management**

“I try to get into the headspace of my children and see the way they see it and remember that sense of children and have fun with them in ways that are not part of my other life. That’s a balance for me: trying to remember the simple things and have fun, and I have my kids to thank for that.”

► **Raye Zaragoza | Singer/Songwriter and Activist**

“Pilates! Meditation! Reading! Walking in nature! All things that really help me return to my body and spirit.”

**Look online for the following resources and articles about making space:**


► **Josh Loar | Performing Arts and Overworked Staff: Let’s Not Pretend We’re OK**

► **Michael Paulson | Taking Your Child to Work, When Your Job Is Making Theater**

► **Nastia Voynovskaya | Why Do Employers Lowball Creatives? A New Study Has Answers II!**

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**Jake Stepansky** is a theater-maker and arts administrator based in Austin, Texas. He is the operations manager of Forklift Danceworks and spends his copious free time reading, slacklining, yoga-ing, cooking, dancing and art-ing.



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# BRING YOUR WHOLE(ISH) SELF TO WORK

An HR expert looks at professional balance, productivity and the workplace through a Lovingkindness lens.

BY TIM CYNOVA

Remember when it seemed like everyone was trying to achieve “work-life” balance? More recently, perhaps in a nod to the challenges of balancing “work” and “life” in an always connected world, or maybe because for those searching for meaning and purpose in their activities, there’s not always a bright line distinction between “work” and “life,” the phrase has shifted to “bringing our whole selves to work.”

Well, with my HR hat on, it’s typically people who bring their whole selves to work who are the ones the HR folks need to have meetings with, or about. So, I’d like to propose a slight reframing: let’s aim to bring our whole(ish) selves

to work. Eighty-five percent of ourselves is probably just about the right calibration.

## Why 85 percent?

In the end, not even our closest friends and family *really* want us to bring 100 percent of ourselves to our interactions. Yes, be present, genuine and authentic. But no to bringing every single piece of us into the space. When we do bring 100% of ourselves into a space, how might that actually make it more challenging for others to show up more fully themselves?

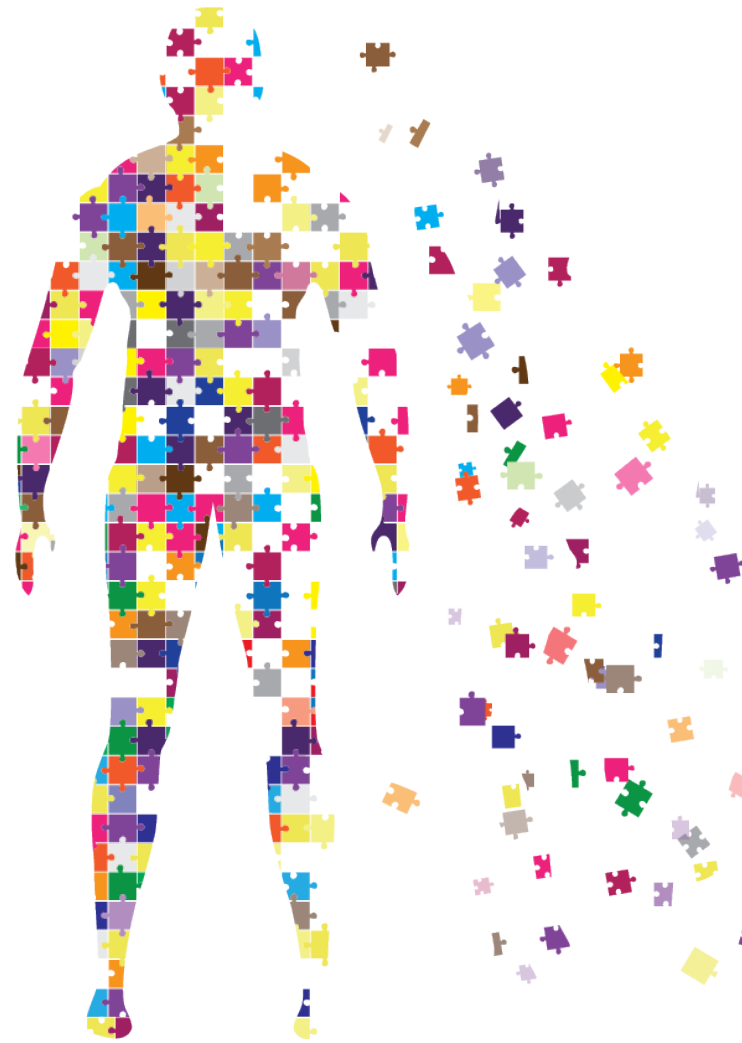
I’ll bet most people don’t exceed the 50 percent mark, though. For many, it’s less about

how to dial back from 100 percent and more about what conditions would be necessary to bring a little (or a lot) more of themselves.

Looking at this through the lens of building high-performing teams — in which people can thrive — we can see even more clearly why aiming for everyone to move toward 85 percent might be the better pursuit.

## Psychological safety and diversity in teams

Research shows that two traits of high-performing teams are psychological safety — the ability for people to participate without fear of retribution (the ol’ getting your legs kicked out from under



you when you say something the boss doesn't agree with) — and that teams are diverse in as many ways as possible. Both play significantly into people feeling comfortable bringing more of themselves to work.

Here's just a sampling of the ways diversity can show up in our organizations: sex, gender, age, race, religion, national origin, ethnicity, disability, sexuality, income, learning modalities, education, culture, customs, life or prior work experiences, networks, style, speech, lineage, origins, political beliefs, appearance and work styles.

Thinking about where people calibrate themselves with regards to that 85 percent, I imagine in U.S. corporate culture, aside for a number of straight, White, cis-gender men in positions of power (or perceived power), many others feel a struggle of varying levels to bring their whole selves to work and/or are conflicted about what

and how much they want to bring of themselves. This creates a drag on people's ability to be authentic, do their best work and thrive. The sad fact here is that while we're talking about bringing our whole selves to work, some of our colleagues are likely comfortable bringing only about 20 percent of themselves to their work.

How much more meaningful and engaged might someone be if they felt they could go from bringing 20 percent of themselves to, say, 60 percent? How might this result in more of us being able to fulfill our organizational missions and our personal search for purpose?

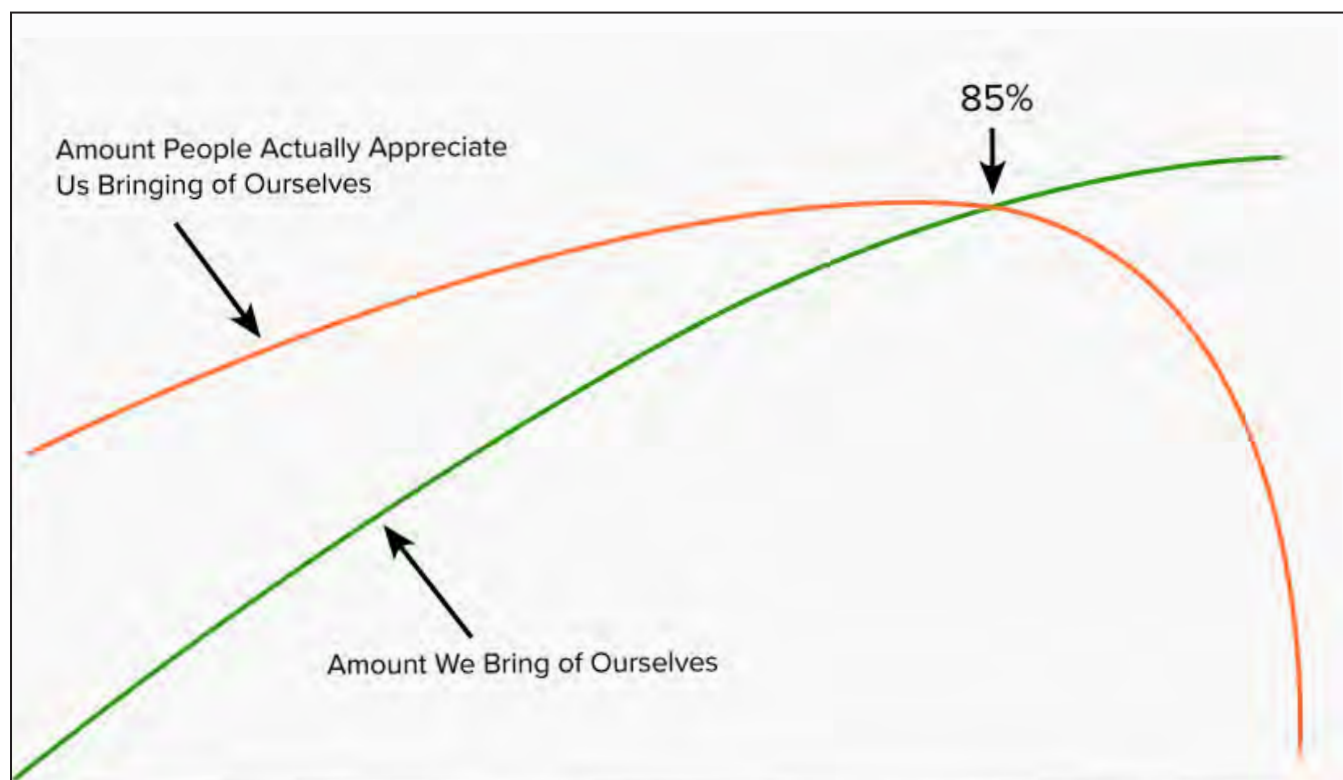
As we work to build more inclusive, diverse and/or equitable teams and organizations, it's incumbent upon those of us in positions of leadership — wherever we lead from in our organizations — to do whatever we can to assist in creating an environment that's supportive

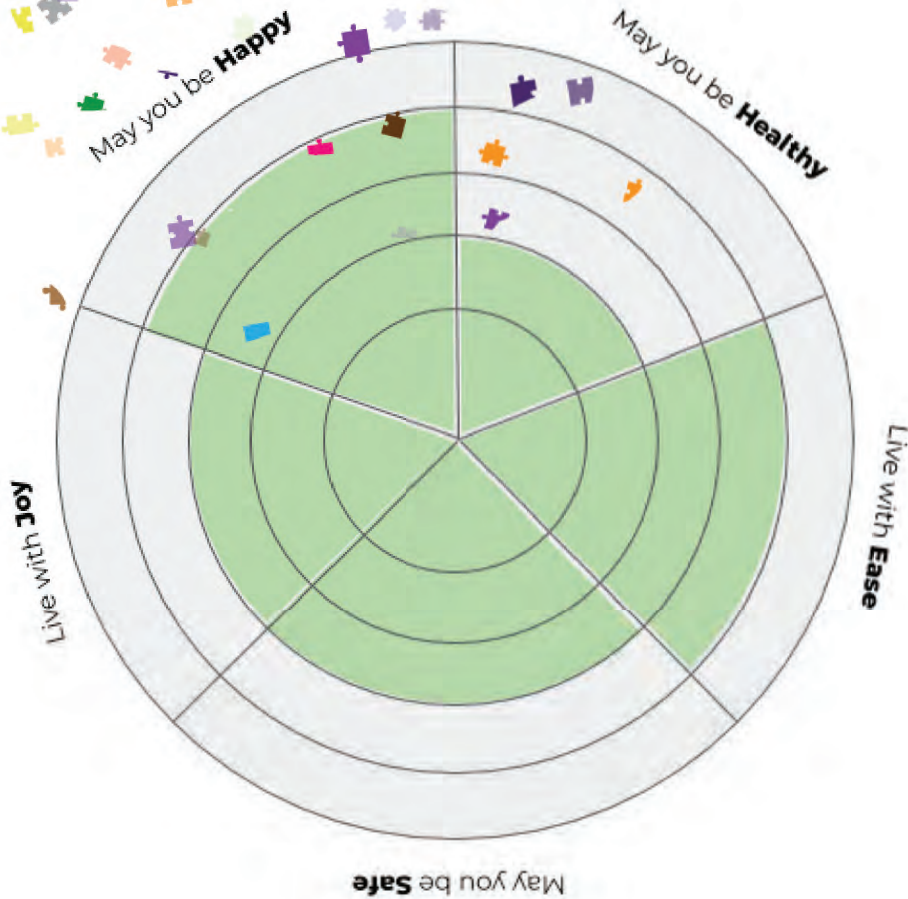
of everyone bringing more of themselves to their work (and pointing out to those few people who might need to dial it back when that's appropriate, too).

Why is this important?

First, because it's the morally right thing to do. If leaders aren't continually trying to make progress in supporting those who work for their organizations, they are failing at a core leadership responsibility. However, if we can't agree on that, let's move more to the business case.

I've written about how research shows the vast majority of people who work at our organizations are disengaged from their work (*Work. Shouldn't Suck.*, Nov. 22, 2017) and that more than half are looking for new jobs. (Quick recap: Gallup Worker Engagement Index found that roughly 85 percent of employees are disengaged, and 51 percent of employees are looking for another job.) Recent research adds that





disengagement and satisfaction in work — and the ability to “bring one’s whole self to work” — disproportionately, negatively impacts our colleagues of color.

Researchers at the Center for Talent Innovation found that 38 percent of our Black colleagues feel it’s never appropriate in the workplace to talk about the bias they experience in life. This makes them twice as likely as those not in this group to experience feelings of isolation, three times as likely to have one foot out the door and be looking for another job and 13 times as likely to be disengaged in their work.

And this is just as it relates to our colleagues of color. I’m confident that if we looked at findings as they related to other aspects of diversity, we’d find similarly disheartening results.

### The Lovingkindness lens

I’ve been meditating for a few years now. For those fellow meditators, you’ll be familiar with the Lovingkindness, or metta, meditation. For those less familiar, it basically goes like this: You meditate on phrases like, “May you be safe, be happy, be healthy, live with ease, live with joy,” while focusing first on yourself, then on someone close to you. Next, you focus on someone you know but don’t really know (think of the Starbucks barista you see each morning). Then, you move to someone who really challenges you, and, finally, to all beings everywhere.

When I was meditating on these phrases a few months back, I had an epiphany. The Lovingkindness meditation provides an excellent lens to use when seeking to

identify blockers for bringing more of oneself to work.

It works like this: how safe is your workplace? Not necessarily physical safety (although that certainly might be part of it), but psychological safety. How happy are you and your coworkers? How easy is it for you to do your work? Easy as in it doesn’t feel like people keep throwing obstacles in your way at every turn, not that your work isn’t challenging in a good way.

As I meditated on this, I was struck by one of the greatest ironies of the cultural sector. Our sector exists in large part to make the world a better, more beautiful and understanding place. And sadly — both anecdotally and backed by research — most people are unfulfilled (and some are downright miserable) doing the work. At what cost are we trying to achieve our charitable missions if we do it by blowing through and burning out our people?

When we use Lovingkindness’s “healthy” lens here, the shit gets real, fast. How many hours are people working? How much work is supposed to be accomplished during that period? How many people don’t feel like they can step away from their desks for lunch? How many people feel like they can’t take more than a few vacation days a year? And when they do get away, they feel pressure — real or implied — to stay connected via email and voicemails.

Next, let’s use the “work with ease” lens. Again, this doesn’t mean work is easy; it’s that it doesn’t always feel like you’re pushing an ever-larger boulder up an increasingly steep mountain. “All I want to do is send out the annual appeal letters. Why does it feel like I’m participating in some Tough

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# “MAY YOU BE **HAPPY**. MAY YOU BE **HEALTHY**. MAY YOU BE **SAFE**. MAY YOU LIVE IN **PEACE**.”

Mudder competition?!” And lastly, does your work bring you joy? If you personally can’t positively answer that question, again, I ask at what cost are we doing this work? Life is simply too short.

Let’s then ask ourselves, when reflecting on safety, happiness, health, ease and joy in our workplace, how many of our coworkers can honestly say yes to those things? Is it just the executive director? Or, oh God, maybe not even the executive director. We might not like the results, but burying our heads in the sand doesn’t mean that it’s not true. I can’t think of an organization that can check off all of these for every single person. However, that’s no excuse for not to continually be doing something about it, and this Lovingkindness lens gives us a quick balance sheet or snapshot to start using. This snapshot highlights the often amorphous “organizational culture” components so we can pull them apart and begin identifying ways to address them.

## The Lovingkindness lens in action

The beauty of using the Lovingkindness lens is that it can be applied at the individual, team and organizational levels. Ask yourself first, do I feel safe in my work and workplace? Why or why not? What does safety at work look and feel like? What would help me to feel safer? Then, am I

happy in my work? What would need to change for me to find daily happiness and joy in my work? What part of my work always feels like an unnecessary struggle? (At this point, you might find a job crafting exercise to be quite helpful in redesigning your job to foster satisfaction.)

Then, take it the next step and ask: Who on my team or in my organization might not feel safe? Who might not be happy in their work? Then, before running to them and saying, “Hey, why don’t you feel safe to bring more of yourself to work?,” interrogate your assumptions. Why do you think that? What gives you that impression? If someone doesn’t feel psychologically safe at work, they’re probably not going to give you an honest answer to that question anyways. There likely is work that needs to be done in the organization before you will see progress here. (For more on building psychologically safe workplaces, check out the awesome work by Amy C. Edmondson at Harvard Business School.)

And lastly, expand this beyond people on staff to consider your board, your volunteers, and those you’re trying to serve. First, how engaged are they in the work? Are they happy with us? Do we help those we serve to be healthy? How easy is it for people to participate in our work? You will likely need to

take a few liberties to map these lenses to your organization, but going down the list to articulate “What does safety look like for those we serve?” “How might what we do make it easier for people?” is a helpful starting place.

## What can I do right now to move toward what I really want?

As we think about the 85 percent we aim to bring, about safety, happiness, health, ease and joy, how do we decide what we’re comfortable bringing into a space? And how do we actually do it? Meditating on what to bring will surface things that are personal and bespoke to each of us. We’ll likely discover there’s a Venn diagram of sorts with two components: what you think you could bring that would make the most significant difference in your ability to make a positive difference in the world and what you’re willing to bring.

We have but one pass at this life. If we’re doing it while overtly throttling who we are as humans, to the detriment of ourselves, our ability to achieve our potential and make our dent in the universe, at what cost is this to us truly living? Showing up more fully — especially when it doesn’t inhibit someone else’s humanity — should be a goal we all feel that we can strive toward. **IT!**

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**Tim Cynova**, whose work focuses on people-centric organizational design, is COO of Fractured Atlas, a nonprofit organization that helps artists with the business aspects of their work. He is a certified senior professional in HR, a trained mediator and principal at Work. Shouldn’t. Suck. This piece, which originally appeared on the Fractured Atlas blog, is reprinted with his permission. For more information about the organization, visit [fracturedatlas.org](http://fracturedatlas.org).



Tim Cynova

The topic of work-life balance has been on my mind for a long time, and when the APAP editorial team decided to feature it as a theme, I knew I wanted to reach out to Tim Cynova at Fractured Atlas. I've read a lot about work-life balance, so I'm familiar with a lot of the expert recommendations. But Cynova steadied my attention when he tapped into metta meditation. Not that long ago — well into adulthood — I started my yoga practice in part because my work-life balance was toppling. A friend suggested I go to a yoga studio and let someone else tell me what to do for an hour. So I did. Every ancient step, every ancient move was completely new to me, and I was fascinated by the world I had entered. I remember vividly the day a yogi ended class with a meditation. She moved slowly and guided us through the many progressions: "May you be happy. May you be healthy. May you be safe. May you live in peace." When I read Cynova's blog post on Fractured Atlas, I knew I wanted to share it. Taking the tenets of one good practice and adapting them to another is an act of creativity and carries with it the power to deepen both practices. I wanted to know what was on Cynova's mind when he wrote his story. What follows is a short interview about that process.

—Alicia Anstead, editor, *Inside Arts*

## AN INTERVIEW WITH TIM CYNOVA

### Why did you want to write this article?

I wrote the article to interrogate the commonly espoused notion that we should be striving to achieve work-life balance or, in place of that, bringing our whole selves to work should be the aim. I wanted to look at what that meant, who it typically benefits, and what might be a different, perhaps more actionable way for people to evaluate their relationship to "work." In the end, how can people show up more fully in their work in a way that doesn't inhibit others from doing the same?

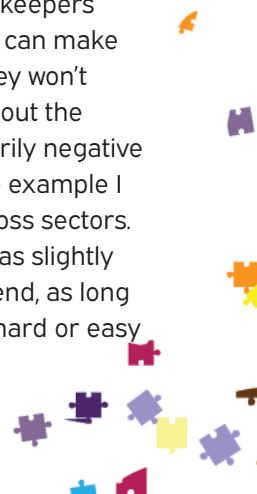
Many organizations struggle with defining and evaluating organizational culture. If people evaluate it, it's usually on a binary good/bad spectrum. I wanted to share the Lovingkindness lenses that could be applied to us personally, all the way to teams and organizations. These lenses can yield actionable and specific insights — Oh, *that's* what the issue is — so we feel like we can identify levers to then influence it, if need be.

### We hear a lot about the arts being uniquely able to lead in this process. How do you think the arts might have a leg up on this work? Or not?

This work is about us showing up more fully in life. The arts help us express what it means to be human, to be truly alive and to give us a connection to those who came

before us and those who will be here long after we depart this life. This creates a sense that we are not alone in the journey. In that regard, the arts *might* give us a leg up on this work. That said, this pursuit towards personal purpose and meaning, and how it manifests itself in organizational missions, can often be the very thing that burns people out. Oftentimes, "mission" is used to mask or justify unhealthy, often toxic, organizational culture. This is what I caution about in the piece. At what cost are we doing this work if it means the very people who trying to help us achieve it are left burned out and discarded?

At the same time, maybe the arts have a leg up here — we certainly like to think we're unique — but, in the end, this is a deeply human endeavor that transcends sectors: searching for meaning and purpose in life. I'm reminded of research my friend did around people who find purpose in their work. She relayed that, as a group, zookeepers view their work as a near religious calling. You can make work conditions horrible for this group, and they won't quit their jobs because they care so deeply about the animals. This knowledge can have extraordinarily negative consequences in the wrong hands. And it's the example I often think about when comparing people across sectors. Because of this, I think each sector probably has slightly different challenges and opportunities. In the end, as long as you're a human being, it's probably just as hard or easy irrespective of the sector in which you work.



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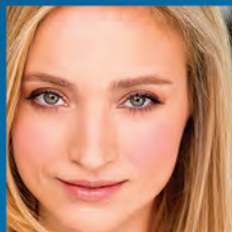
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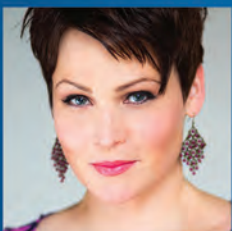
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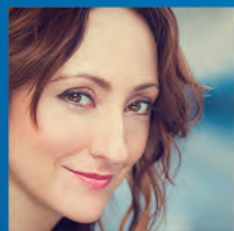
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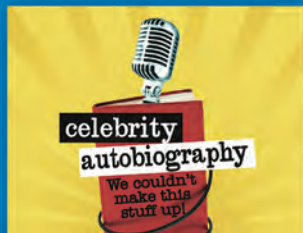
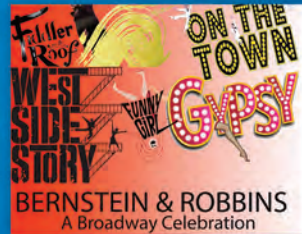
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# THROUGH ARTISTS' EYES



What do artists take away from performing arts conferences? As we enter conference season nationally, we asked participants of the APAP Artists Institute to offer lessons learned from their conference experiences. **BY ALICIA ANSTEAD**

**In 2017**, when APAP changed that final “P” in its name from “presenters” to “professionals,” the organization also launched the inaugural Artists Institute at the APAP|NYC conference, creating a dedicated space for artist-centric conversation and professional development. Co-designed and co-directed by Arizona State University professor Liz Lerman and Kennedy Center’s vice president and artistic director of social impact Marc Bamuthi Joseph, the institute invited 20 artists in a variety of disciplines — comedy, burlesque, dance and experimental theater — to participate in a series of intimate workshops and roundtable discussions on issues such as leadership and audience engagement, led exclusively by and for artist practitioners.

In the past two years, the institute has strived to challenge and expand the participants’ understanding of cultural radius not only geographically, but also temporally. Another key tenet of the institute is personal practice. Lerman and Joseph have featured experts from the worlds of arts administration and funding who represented organizations such as the National Endowment for the Arts and the Arts Leadership Program at USC to help participants flesh out concepts and clarify their visions both as individual artists and as actors in the context of the wider APAP conference and ecosystem.

“One of the more valuable components of our work together is the formulation of an artful and market savvy facilitation pedagogy,” said Joseph. “Liz and I are

compassionate participants in the process, because we, too, are in the current business of all the hybridized activities that make up an artist’s life. We are artists-administrators-educators-consultants-curators, not just because of our intellectual curiosities, but also because hybridization is *how* an artist survives in today’s economy. Our facilitation pedagogy is borne out of that reality, and I think the participants in the room value that we’ve devised concepts that navigate that reality based on lived empathy and common struggles.”

Lerman also reflected on the collaboration as central to the program’s success.

“It’s about spending time co-being-in-the-room with Bamuthi, and studying, learning, laughing and noticing our common

approaches while also admiring our differences feels like a luxury. The artists come and sit in the circle and literally dream together. They renew convictions about the importance of relationship, storytelling and challenging inquiry. Guests come in and lend expertise in the best possible time and place because participants want it and can choose among the greats in our profession who have come to meet them.”

As we head into both regional and APAP conference season — a distinct annual phenomena of our field — we looked to the artists of the 2019 institute cohort to tell us what they valued about attending APAP|NYC. Many of them mentioned the powerful leadership of Liz Lerman and Marc Bamuthi Joseph. We also asked them to focus on what they learned, what excited them, what they took away as a road map for those considering the roles of and programming for artists — beyond showcases and panels — at the conferences programmers design. We hope you find their responses enlightening and inspiring. Here’s to a great conference season. ●



Elena Moon Park

**Elena Moon Park**  
Musician and educator

**THE APAP** Artist Institute at APAP|NYC brought together a group of artists from disparate

disciplines and backgrounds for two days of sharing, brainstorming and reshaping perspectives. On reshaping perspectives: rather than speaking about our art per se, we shared our unique but somewhat recognizable experiences as artists, and we spoke about shape versus momentum, about how we create and use language, about how we bring people into our sphere (and who we are bringing and why), about shifting paradigm and power. My mind was expanded simply by the use of *language* in the room. To be in a space with such knowledge and wisdom made me feel very grateful for the path that led me there, and for the path ahead. ●



Anthony Hudson Carla Rossi

**Anthony Hudson/Carla Rossi**  
Multidisciplinary artist

**THANKS TO THE** Western Arts Alliance’s Native Launchpad initiative, this Native queer and small-town trash clown got to travel to New York City for the first time for APAP|NYC. I met some of my favorite artists and new colleagues at the Artist Institute, where we focused on building relationships as a creative and empathic — rather than transactional — process. I showcased twice in New York and for a few days. I felt myself become part of the city, taking in shows, food, friends and marveling at the hot steam escaping from sewer

grates while expanding my own creative cosmos. ●



Billy Dean Thomas

**Billy Dean Thomas**  
Hip-hop recording artist

**THE MOST MEMORABLE** aspect of being a part of the APAP conference this year was meeting an incredible range of performers and learning about the planning strategy that goes into showcasing your work. In other words, I now understand that the presentation of an artist’s work is only a small portion of what should be taking place an entire year or more in advance. So not only should you create a great piece to display, you are also producing, marketing and developing excitement to generate an audience for it. It was also inspirational to see how artists with a similar mission or theme came together to bring different audiences in one room, doubling their impact and outreach. ●

**MK Abadoo**  
Choreographer, teacher, organizer

**IN REFLECTING** on the APAP Artists Institute, two statements really linger with me from two amazing artists working on opposite ends of the country.

“This [being a performing artist] is the modality for us to do our traditional healing work, for our

people.” – Allison Akootchook, Warden Anchorage, Alaska

“Trust the creative processes that sustain you. Your creative process will sustain you.”

– Holly Bass, Washington, DC

I’m a Black woman, mother and dance artist. I make dance work that makes it easier for me to live and for us to thrive together. It disrupts and reorganizes, so we can make space for shared vulnerability, and so my daughter (and her great-great-granddaughters) can move freely in whatever spaces their bodies occupy. I need aligned partners to do this work. The



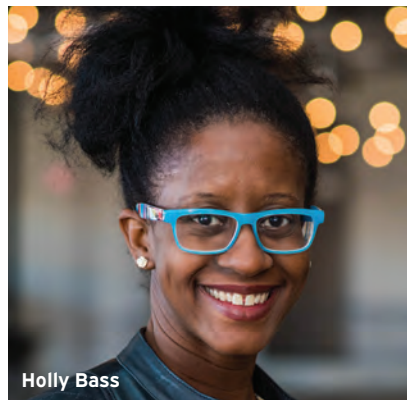
APAP Artists Institute built a space to imagine aspects of this vision. Marc and Liz cultivated a loving community to navigate the conference with, and it felt like a home base, to deepen into intentionality and artistic clarity. ●

**Nicky Paraiso**  
Artist, actor, writer, curator

**THE EXPERIENCE** of being an APAP Artist Institute participant is inestimable and empowering. As a mid-career artist, I was honored to be in the presence of a like-minded (though thoroughly individual) artistic cohort of genuine talents and abilities and widely divergent life experiences. The experience of being in the room with this diverse



artistic cohort was immediate, visceral, powerful, re-invigorating and a vindication of one’s vocation as a cultural worker. The facilitator-mentors were continually, constantly inspiring, their knowledge and insights were always relevant and on-point. I would unhesitatingly and enthusiastically want to re-experience this intensive, life-changing affirmation of core values as applied to the artistic life, acknowledging both its uncertainties and its joys. ●



**Holly Bass**  
Multidisciplinary performance and visual artist, writer and director

**I’VE BEEN** going to the APAP|NYC conferences off and on for more than 15 years, sometimes as a volunteer or as a paid staffer. I could never afford the cost of the actual conference. I remember

going through the exhibitor hall in those early years in hopes of finding a booking agent that represented artists similar to me. It took a while to figure out that space — the buying and selling — just wasn’t for me. The past two years, I’ve attended as part of the APAP Artist Institute. It’s been deeply valuable to be in a room with like-minded, social-justice-oriented artists and to go to conference sessions with the purpose of finding my community instead of pitching my show. I’ve finally found my groove at APAP. ●



**Scotty Reynolds**  
Producing Artistic Director  
Mixed Precipitation

**ATTENDING APAP | NYC** offered opportunities to connect with gatekeepers, presenters and artists — and also wrestle with the big challenges facing the art world. At APAP, I discovered that I can be both an artist and a presenter. As an artist, I’m looking for places to bring my work. As a citizen, I found new inspiration to make space for exciting projects in my own community. //

**Alicia Anstead** is the editor-in-chief of *Inside Arts* magazine and a co-producer of APAP|NYC. She is also associate director for programming at the Office for the Arts at Harvard.

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Salaam at Virginia Tech



Top: Midnimo at Paramount Center for the Arts; Inset: Beyond Sacred at LaGuardia Performing Arts Center

# Far Wider and Deeper

As the APAP Building Bridges grant program moves toward its next iteration, organizers and presenters reflect on the impact the community unifying initiative has had over the years.

BY ALICIA ANSTEAD

**Two years ago**, *Inside Arts* reporter Jake Stepanyk wrote *Bringing Back the Song*, a story for this magazine about a grant that allowed Midwestern communities to find unity and connection through the music of Somali culture.

The background of the story was that APAP and the Doris Duke Charitable Foundation/Doris Duke Foundation for Islamic Arts had been working together since 2006 with the Creative Campus grant program, which

continued through 2011. Because of the program's success, Duke and DDFIA asked APAP to develop the Building Bridges program in 2012, with DDFIA partnering as a funder. The mission was to "advance relationships and increase understanding between Muslim and non-Muslim communities for mutual well-being."

Over the years, much attention had been paid to what was learned from the accomplishments, as well as the challenges, of grantees at the conclusion of each cycle. As such, guidelines and evaluation/research

protocols continued to evolve to ensure greater impact for the participating communities and the field as a whole.

Campus-based presenting organizations were the primary recipients of grants, but partnerships with organizations and leadership from the greater community were critical to sustainable and meaningful impact. It became clear along the way that there was a need for this type of work to reach beyond university towns to rural areas and other communities.

But back to our 2017 article for a moment. For that, Stepansky spoke to artists, community members and presenters about the impact of Midnimo (the Somali word for “unity”), a large-scale project in 2016-2019 that included a three-site, five-member consortium — The Cedar Cultural Center/ Augsburg College,; Paramount Center for the Arts/ St. Cloud State University and Minnesota State University, Mankato Department of Music — that grew out of the APAP Building Bridges: Arts, Culture and Identity grants funded by Duke. Stepansky’s story focused on the Cedar Cultural Center in Minneapolis, the Somali community of Minnesota and the role of music to unite its members as well as the broader community. The program was multifaceted with a wide array of participants: Somali youth, Somali elders, non-Somali millennials, artists, K-12 youth.

“Whenever there is a Somali artist, the line starts from half a mile away to get into the show,” project manager Fadumo Ibrahim said at the time. “The Cedar has never had that experience before. We’re able to engage the Somali

community in a way that makes them feel excited and like they want to be here. Instead of us having to say ‘Hey, come here!’ they’re saying, ‘We want to be here!’”

The experiences in Minnesota and in many other locations were object lessons to both APAP and Duke about broader implications for the field. As the APAP and Duke move forward to craft a new program that will build on those lessons and as APAP launches a website that summarizes all the Building Bridges, those lessons are being foregrounded as examples for leaders to study, consider, enact. And it requires an awareness that, time and time again, was central to the work of Building Bridges participants.

“When you engage in this work, you inevitably have to approach it with a different mind frame,” says Krista Bradley, director of programs and resources at APAP. “You have to be humble and know what you don’t know. The nature of the work requires a readiness to be engaged in intercultural sensitivity. The experiences have changed the way presenters have seen their role and given them new strategies overall. It’s made them better presenters.

Presenters have such an important role to play in this time of fractured communities. This project really brought home the duty and responsibility of being a presenter.”

Zeyba Rahman, senior programming officer at Duke for the Building Bridges program, has been observing the process and progress of the program since 2013.

“We are living in a moment where there is a failure of leadership, more importantly, a failure of imagination,” says Rahman. “Hate has been elevated for political power and ambition. This short-term thinking has shattered our social fabric; balkanizing hurts us all in the end. There is an urgent need to restore trust and understanding between American Muslims and their neighbors. Our commitment in support of this work is unwavering and in service of the mutual well-being of our communities. As the sole ongoing program of its kind in a private, U.S.-based foundation, we are immensely proud of our grantees’ bold, creative ideas and remain passionate advocates of their work.”

In addition to building bridges between communities that have been siloed from each other by politics, racism, fear and/or



Student theater production at Cynthia Woods Mitchell Center for the Arts



Waayaha Cusub during Midnimo at Cedar Cultural Center



Left: Muslim Women's Voices at Wesleyan Center for the Arts. Inset: Heather Raffo and student in a workshop of Noura at Georgetown University



Mosaics at Moraine Valley Community College

complacency, the program has also had implications within the Muslim community.

Scott Stoner, who retired from APAP two years ago and is now an independent arts consultant, oversaw the program during most of its years with APAP. He has seen the impact of learning about and embracing other cultures, of the way in which exploring another culture can lead to a deeper understanding of one's own culture.

No culture, he says, is monolithic.

"This kind of work helps to build bridges *within* Muslim communities and especially among young people to help them gain a greater notion of self-identity — what it means to be a Muslim-American," says Stoner. "We also discovered that such arts-based grants programs help leaders and activists from diverse — Muslim and non-Muslim — organizations within a community to establish and deepen connections with each other that lead to greater inclusivity and sense of belonging benefitting the entire community. This includes learning about appropriate language, protocols and mechanisms that

are respectful and accepting of any culture — beyond Muslim-majority regions."

One of the lessons Stoner took away from the work is that presenters, agents and managers need to work more closely with artists, especially leading up to residencies, to ensure maximum opportunities for the artist to serve as a catalyst, role model and bridge to audience engagement. Additionally, artists need to be included in planning opportunities to share stories and experiences that encourage participatory creative experiences that are deep, authentic and ultimately transformative. "This is especially important for young people from immigrant cultures living in the U.S. We saw how artist-led activities positively affected the way they feel about themselves, friends, family and the broader community," he says.

That played out for Jon Catherwood-Ginn, associate director of programming at the Moss Arts Center at Virginia Tech, during *SALAAM: Exploring Muslim Cultures*, which took place from 2016 to 2019 at the

center. He tells the story of a Syrian family that had resettled in the town as refugees from civil war. Despite arriving in Blacksburg, Virginia, with limited knowledge of English, a teenage boy in the family joined the center's Arabic music ensemble. He gained a network of friends, skills to play the oud and opportunities to perform around the region, including alongside guest artist and personal idol Omar Offendum, a Syrian American hip hop musician.

In the course of such watershed moments, Building Bridges reinforced Catherwood-Ginn's belief that opening up the programming process to a host of uncommon partners can have enormous value for all involved. The practice helped him pull his "head out of the sand," he says, so he could see opportunities for major impact that may have otherwise gone unseen.

"I gained an indelible sense of how our work — when curated with diverse partners and rooted in a clear, ambitious mission — can manifest real advances in equity," says Catherwood-Ginn. "Broadened access to the programming process

raised visibility on our stages and galleries among artists from underrepresented communities, flowering relationships across differences in identities and cultures. I'm so grateful for how this program offered a path for our community to contribute and connect with a national network of organizations rectifying ignorance of and bias toward the mosaic of Muslim cultures and identities around the world."

That sense of being part of a mosaic came up in another Building Bridges project. *Mosaics: Muslim Voices in America* at Moraine Valley Community College Fine and Performing Arts Center in Palos Hills, Illinois, explored the breadth of American culture through the lens of Muslim artists living and practicing in the U.S., with a focus on personal narrative.

Tommy Hensel, the center's managing director, met with his steering committee to discuss the grant two days after the 2016 presidential election. As he began to explain the importance of the grant to the organization's work, he relayed the emotional weight of the moment. The enormity of the work ahead, he knew, was more vital than ever, and he understood, as Krista Bradley put it, the duty of his role as a presenter, community partner and facilitator.

"Very often as a performing arts center in a college, we feel like we are laboring in isolation and that the larger college community does not pay any attention to us nor do they appreciate what we do," says Hensel. "I found during the Building Bridges project that our impact is far wider and deeper than I had been able to see before.

**To learn more about the Building Bridges program and online assets, visit: [buildingbridges.apap365.org](http://buildingbridges.apap365.org)**

As we progressed through the two years of programming, I got more and more feedback from people I had never met, or who worked in departments that historically had shown little visible interest in our programming. Ultimately, the program helps build bridges not only to the community outside the college, but also within the college itself. One of my greatest takeaways has been that when you create something about which others can also have passion, they will be equally or even more willing to take on portions of the project."

Hensel also had a personal takeaway.

"Before this project, I felt as though I was well-respected in the college, but that I was just 'that guy who runs the performing arts center,'" he says. "I had a few good friends at work, but not many. Through this project, I have developed some deep and lasting friendships with many people at the college who were previously 'just co-workers.' After the depth of interdisciplinary collaboration during the project, I feel as though our work is now more deeply rooted across the college and that faculty are now far more willing to adapt their curriculum to integrate our programming into the student experience. For me personally, this project has opened me up to the idea that we have not truly been exploring enough cultural diversity in our programming."

The Moraine initiative has concluded, but Hensel's concept of exploring artistic and cultural

diversity is a top programming priority now. He has made a conscious effort to increase programming related to cultural expression from many different world regions including Tibet, Mexico, Argentina and Indonesia.

APAP and Duke have built the scaffolding to continue the work of Building Bridges and hope to make announcements about future grants at the APAP|NYC conference in January 2020.

For Bradley, the payoff will come from moving more deeply — beyond the college campus — into the presenting world. "We hope folks will read about the expansion of Building Bridges and say: 'Wow, I had no idea our field is addressing these issues in our world and has such an impact. How can I become a part of this?'"

Building Bridges is about understanding what it means to become a part of the intercultural landscape of the U.S. At the heart of the project is also something fundamental about the practice of the arts and the primacy of community life.

"When we cooperate together to advance our common hopes and aspirations everyone benefits," says Duke's Zeyba Rahman. "The way forward for this aim is to knit our communities together stitch by stitch through ongoing activities that engage people, person to person." **||/▲**

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**Alicia Anstead** is the editor-in-chief of *Inside Arts* magazine and a co-producer of APAP|NYC. She is also associate director for programming at the Office for the Arts at Harvard.



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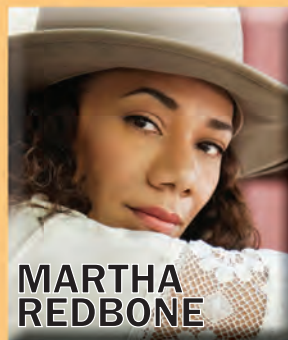
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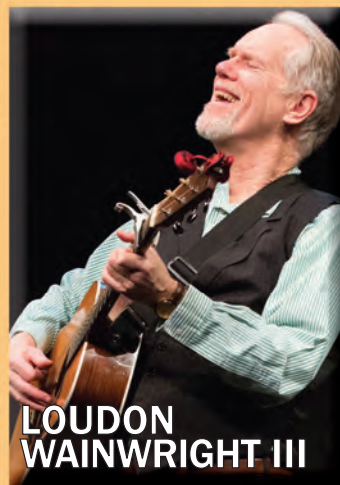
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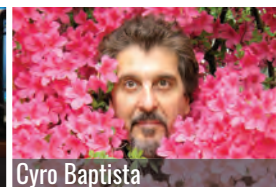
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# GETTING TO KNOW SUE

**S**UE NOSEWORTHY, MEMBERSHIP DIRECTOR AT APAP, SHARES HER TIPS AND INSIGHTS ABOUT THE CONFERENCE EXPERIENCE.

## You've been going to regional conferences for more than a decade. What is your takeaway?

My biggest takeaway is that our field is incredibly vast and growing/changing all the time. Every year there are new people to meet, new art forms to discover and new performing arts centers and festivals springing up. We are not a static industry, which makes every year at every regional incredibly exciting.

## What do most people want to know about APAP?

APAP | NYC can feel very intimidating — it's so big, it's in NYC. The idea of APAP is very overwhelming to most people. Usually non-members who are interested in us have a lot of questions about what's the best way to make connections/start to meet people, never having attended before. Usually I suggest people attend a regional first. Regional conferences will give you a terrific sense of the flow of most performing arts industry booking conferences.

## How do you make a booth a welcoming spot for attendees?

It's nice to have a few chairs so that folks can "sit a spell" because most attendees are on their feet all day so seating (and a few pieces of chocolate!) are nice because they give attendees who stop by your booth a chance to rest, chat with you and take a breather. Also, make sure to exchange business cards with anyone you speak to and be sure to take notes about that person on the back of the card as soon as you can.

## What are your go-to ways for taking care of yourself at conferences?

I try and build time into the day where I can just take a deep breath and sit down in a quiet place. I make sure to stay hydrated and eat at least two meals a day. And I always wear comfortable shoes and dress in layers. I also usually soak my feet and/or take a bath every night before bed to unwind and relax my central nervous system. **IFA**



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