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THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PROFESSIONALS

RISK AND RESILIENCE

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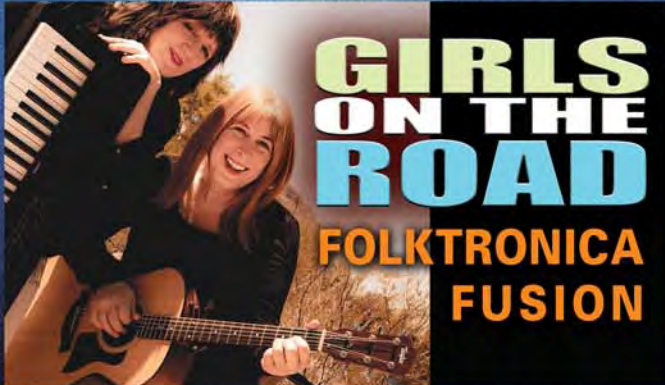


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SCAN ME

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THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PROFESSIONALS

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A portrait of Ben Folds, a man with dark hair, a beard, and glasses, wearing a grey blazer over a black t-shirt. He is looking directly at the camera with a slight smile. The background is a textured, light-colored wall.

“The ‘arts’ are an early training ground for creativity and ideas: the two very superpowers that humans certainly employed to move us up from the middle of the food chain to the top.”

— BEN FOLDS, PAGE 54

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

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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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“Performing artists are uniquely positioned to illuminate issues of community, understanding that all social activity happens in spaces with individuals interacting with each other.”

— VOICE, PAGE 12

ADAM KISSICK/APAP

THIS PAGE: The APAP | NYC EXPO Hall features agents, managers and artists. See more about what it offers on page 74.



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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

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KRISTEN COOPER
kristen.cooper@todaymediacustom.com

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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



W elcome to APAP|NYC 2020. Through the hard work of our devoted conference co-chairs and conference committee, as well as input from our members and colleagues, to say nothing of the events in the world around us, we have embraced the timely theme of “Risk and Resilience.”

We must always be resilient. Any person who chooses the path of the arts is a truly remarkable soul. Whatever human need our creation of the arts answers, it is vital to our being. We are the messengers, warriors, bringers of this gift, and we must stay resilient to continue.

Most of our lives and expertise are lived in the arts, but the arts encompass much, much more than what is presented on our stages, and we must take the risk of stepping into a broader arena. We must take the risk that, as vital parts of our community, we incorporate the fullness of our surrounding worlds.

ADAM KISSICK/APAP

We must also take the risk of being responsive. When, invariably, there are incidents or milestones (both wonderful and terrible) in our communities, we need to be there. We need to stand with parents as their children learn to navigate the world. We need to stand along our first responders when tragedy strikes around us. There is risk, as we are not necessarily trained in aspects of dealing with difficult societal issues, but we can bring a gift that is truly miraculous: again, the arts.

A lot of our work now is recognizing and reaffirming that we are on the land of our indigenous brothers and sisters. This focus is important as it ties very deeply to values that we recognize in our work in the arts – respect, honor, tradition – and a characteristic that I believe many indigenous nations share. That characteristic is the fact that the arts in many indigenous communities are simply one with daily life. That is a goal that I envision as an arts administrator.

I hope you enjoy the 2020 conference. We continue to work with our JanArtsNYC partners who are helping to make January in New York City one of the most important performing arts gatherings on the planet.

Have a terrific APAP|NYC 2020!

Mario Garcia Durham, PRESIDENT & CEO

IN THE NEXT ISSUE

Our report on APAP | NYC 2020

What's on the move in the dance field?

Meet 2020 APAP Award of Merit winner Ping Chong

Nitin Sawhney



DakhaBrakha



AVA



Manganiyar Seduction



- Aditya Prakash Ensemble
- Afro-Cuban All Stars
- Canzoniere Grecanico Salentino
- Dakh Daughters
- Hermeto Pascoal
- Huun Huur Tu w/Carmen Rizzo
- Karsh Kale
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VOICE

(PENN) STATE OF THE ARTS

Mellon grant supports “We Are,” an exploration of arts, identity, and belonging

We Are is popular as a concept – and as a sculpture for students and alums.

Last summer, on a trip to Winthrop, Washington, George Trudeau was walking along, wearing a Penn State shirt, when a stranger stopped him and said, “We Are.”

“Penn State!” Trudeau responded without missing a beat.

“Though perhaps best known as a chant at athletic events, ‘We Are’ is also well known amongst Penn Staters world-wide as a unifying expression of love and loyalty to Penn State,” says Trudeau, director of Penn State’s Center for the Performing Arts.

The center recently received a three-year, \$600,000 grant from the Andrew W. Mellon Foundation to support We Are, a project that aims to examine the phrase critically, exploring ways to unify students around a common identity

as part of the university through meaningful engagement with the performing arts.

Trudeau and his colleagues worked to develop an initiative that would be unique to Penn State, capitalize on the strengths of the campus, and make a significant contribution nationally to how the arts at major public universities can advance and contribute to academics and student life.

“We believe there is a deeper and more profound meaning to this phrase and that the arts are uniquely positioned to drive this examination,” Trudeau says. “Performing artists are uniquely positioned to illuminate issues of community, understanding that all social activity happens in spaces with individuals interacting with each other, much like the work

that happens in a performance space. By framing experiences that ask participants to examine who they are, both as Penn Staters and as people, we hope to uncover multiple stories, many ways of being and belonging, as part of this distinctive community.”

Artists who are focused on building community will be invited to campus for extended residencies that include performances and integration with the curriculum. The project also includes the development of four interdisciplinary, team-taught courses. However, it is not confined to the borders of campus. As the driver of the We Are initiative, the Center for the Performing Arts will ensure that surrounding communities are included in the dialogue.

We Are will explore the themes of personal and communal identity, how to build and immerse oneself in a community, creating and receiving empathy, recognizing the importance of telling one's story, and preparing for global citizenship.

“At this time in our nation's history, as people of color and other disenfranchised communities are being challenged, we feel it is more important than ever that our students develop and leave our campus with a better and richer understanding of these themes, and thus better equipped to lead a rich and full life, to help bring people together, and contribute to developing healthier communities,” Trudeau says.

Assessment and knowledge-sharing are integral to the initiative, and Trudeau believes We Are could serve as a model for others in the industry.



We Are is popular as a concept – and as a sculpture for students and alums.

“Many presenters in the field are seeking programs and methodologies to forge meaningful interactions with their broader academic community,” Trudeau says. “By engaging artists with a depth of touring and engagement

experiences to participate in program design and curriculum building, working in tandem with a world-class faculty, a model can be developed for the field at large.”

A LEG UP

A new program launched by the New England Foundation for the Arts intends to strengthen and elevate visibility for dance makers in the region. New England Now dance lab focuses on the alignment of resources, relationships, and opportunities in support of the region's dance makers, who were found to be underrepresented among core artist grantees in a 2016 evaluation of NEFA's National Dance Project. In 2017, leaders in the field convened at Jacob's Pillow to consider the conditions necessary for a robust ecology for dance artists in New England, and this regional dance development initiative emerged from those discussions. “New England has long been home to influential dance presenters and educational institutions who attract



Alonzo King LINES Ballet

VOICE

audiences and practitioners alike, says Indira Goodwine, NEFA's program director for dance. "As we closely examine the evolution of our programming in response to the needs of our community, we recognize the onset of a renaissance

of dance makers in our region contributing to the vitality of our communities and we are ready to use our wealth of knowledge and experience to do our part to strengthen the capacity of the dance community that surrounds us." The

core element of the initiative is an intense dance lab in the summer of 2020; regional dance makers interested in participating will be able to apply in December 2019. For more information, visit nefa.org/NewEnglandNow.

A SENSORY SENSATION

In recent years, many performing arts centers have introduced sensory-friendly performances, but some, including the Charleston Gaillard Center, an APAP member organization in Charleston, South Carolina, have taken this commitment to inclusion a bit further. Through a partnership with and certification from KultureCity, the center has made all of its programming and events sensory-inclusive.

Kulture City is a nonprofit committed to building acceptance and inclusion for those with sensory needs, including but not limited to individuals with autism spectrum disorders, dementia and PTSD. As part of the certification process, medical professionals train staffers how to recognize guests with sensory sensitivities and how to handle a sensory overload situation.

Because they are inherently noisy, stimulating places, performing arts venues present a particular challenge to those with sensory needs. The certification process has prepared the Gaillard Center team to create a comfortable and accommodating experience. In addition, the center has created sensory bags, equipped with noise canceling headphones, fidget tools, verbal cue cards and weighted lap

pads for all guests who may feel overwhelmed by the environment.

"The Charleston Gaillard is proud and excited to continue our efforts toward providing barrier-free performing arts for our community," says the center's director of education, Sterling deVries. "Through this initiative, our patrons are aware that we support, welcome and are happy to be a venue for everyone."

Kulture City was founded in 2013 by the parents of a son on the autism spectrum, and it was included on Fast Company's 2019 list of Most Innovative Companies. It recently introduced the KultureCity app, which provides a list of all certified sensory inclusive venues. (There are more than 200 in three countries, including the Cleveland Cavaliers' Quiet Space Sensory Room at Quicken Loans

Arena.) The app also allows guests to research what sensory features are available in a venue and a social story that provides a preview of what to expect while enjoying an event.

"To know that you soon will be able to see families attend a performance, a true community binding experience, with their loved ones who have a sensory challenge and who were not able to previously attend, is truly a heartwarming moment," says Julian Maha, co-founder of KultureCity. "Our communities are what shapes our lives and to know that the Gaillard Center is willing to go the extra mile to ensure that everyone, no matter their ability, is included in their community is amazing."

For more information, visit KultureCity.org and GaillardCenter.org.



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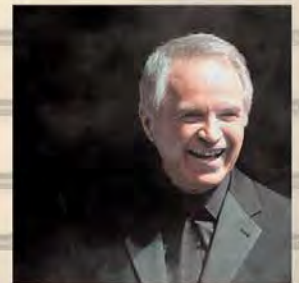
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VOICE

FELLOW AMERICANS

The National Endowment for the Arts has announced its 2019 National Heritage Fellows, considered the nation's highest honor in the folk and traditional arts: Dan Ansotegui, Basque musician and tradition bearer from Boise, Idaho; Grant Bulltail, Crow storyteller from Crow Agency, Montana; Linda Goss, African-American storyteller from Baltimore, Maryland; James F. Jackson, leatherworker from Sheridan, Wyoming; Balla Kouyaté, balafon player and djeli from Medford, Massachusetts; Josephine Lobato, Spanish colcha embroiderer from Westminster, Colorado; Rich Smoker, decoy carver from Marion Station, Maryland; and Las Tesoros de San Antonio: Beatriz (La Paloma del Norte) Llamas and Blanquita (Blanca Rosa) Rodríguez, Tejano singers from San Antonio, Texas. Bob Fulcher, folklorist and state park manager from Clinton, Tennessee, is the recipient of the 2019 Bess Lomax Hawes National Heritage Fellowship in recognition of an individual who has made a significant contribution to the preservation and awareness of cultural heritage. The National Heritage Fellowship Concert, featuring music, demonstrations, and conversations with the National Heritage Fellows and other special guests, was held in September and has been archived for viewing at arts.gov. 



National Heritage Fellow Mama Linda Goss (center) with drummer and storyteller David Fakunle and emcee Queen Nur at the National Heritage Fellowships concert.



National Heritage Fellow Balla Kouyaté (center on the balafon) performs at the National Heritage Fellowships Concert.

TOM PICH

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Transitions



Mary Anne Carter

MARY ANNE CARTER has been named the new chairman of the National Endowment for the Arts. Carter had served as acting chairman of the agency since June 2018 and becomes the Arts Endowment's 12th chairman since its inception in 1965. "I look forward to continuing to lead a talented and dedicated staff of professionals in our important work of ensuring that every American – in every community and in every neighborhood – has access to the arts," Carter said. Since arriving at the agency, Carter has pushed to make the National Endowment for the Arts more accessible to the American people, directing an expansion of Creative Forces (an arts therapy program for U.S. service members and veterans recovering from post-traumatic stress, traumatic brain injury, and other psychological health conditions) and bolstering many of its national initiatives, including Shakespeare in American Communities, NEA Big Read, Poetry Out Loud, and the Jazz Masters and National Heritage Fellowships. To further expand the reach of the Arts Endowment, Carter has held the past several public meetings of the National Council on the Arts at locations outside the agency's offices, including Charleston. Carter

previously was engaged in public policy analysis, issue tracking, and corporate and campaign communications through her work as a public affairs consultant. See related story on page 55.

The Andrew W. Mellon Foundation has appointed **EMIL KANG**, former APAP board member, as program director for arts and cultural heritage,



Emil Kang

effective in October. In this role, Kang will lead the foundation's grantmaking program that seeks to nurture exceptional creative accomplishment, scholarship and art conservation practices while promoting a diverse and sustainable ecosystem for the arts. Kang comes to Mellon from the University of North Carolina at Chapel Hill, where he has served as executive and artistic director of Carolina Performing Arts, a program he founded and built into one of the nation's largest and leading university-based performing arts programs. Kang has driven change and growth through the arts across the university, programming thousands of artists, commissioning dozens of new works, and championing new scholarship on the arts. "Throughout his career, Emil Kang has understood the role culture can play in making communities more imaginative and connected to each other and the world through the power of creativity," said Elizabeth Alexander, president of the Mellon

Foundation. "He shares Mellon's fundamental understanding of art and culture as central to flourishing societies."



Laura Kendall

LAURA KENDALL has been named executive director of the Velma V. Morrison Center for the Performing Arts at Boise State

University. She comes to the Morrison Center from Omaha Performing Arts, where she served as vice president for programming and education. There, she was responsible for performance and community engagement events in the 2,600-seat Orpheum Theater, the 2,000-seat Kiewit Concert Hall and 350-seat Scott Recital Hall in the Holland Center in downtown Omaha, Nebraska. She previously worked as director of visual and performing arts at Millersville University, overseeing the Ware Center and Winter Center venues. "I am thrilled to join the Morrison Center," Kendall said. "I'm looking forward to working with the exceptional volunteers, staff, university leadership and the Morrison Center Endowment Foundation to continue the legacy of bringing world-class arts experiences to the Boise community – including a stellar Broadway season." Kendall is a graduate of APAP's Leadership Fellows Program and routinely speaks at national conferences about arts presenting issues.

InHouse Booking and Off Broadway Touring have merged to form **BROADWAY AND BEYOND THEATRICALS**. For contact and roster information, visit BBTheatricals.com.



Chad Hilligus

Performance Santa Fe has named **CHAD HILLIGUS** as its new executive and artistic director. He comes to the role from McCallum

Theatre of Palm Desert, California, where he served as resident producer and director of major gifts, and the founding producer of Innovative Arts Live. Hilligus has produced, directed or performed in more than 300 shows in over 20 countries across North America, Europe, Asia and Australia. "Santa Fe has a deeply rooted history of arts and sophistication, and I am honored to build on Performance Santa Fe's strong 82-year legacy of enriching the cultural landscape of this thriving artistic community," Hilligus said. "PSF enjoys a well-earned reputation for bringing the highest quality, world-class programming to Santa Fe. Together with our extraordinary staff and board of directors, I look forward to leading this organization to the next exciting chapter of growth and vitality."

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The advertisement features a large, dark photograph of a jazz performance. In the foreground, a man in a suit and sunglasses (Marcus Roberts) is seated at a grand piano. Behind him, a jazz trio consisting of a drummer, a bassist, and a pianist is performing. The text "MARCUS ROBERTS ENTERPRISES, INC." is at the top, "MARCUS ROBERTS TRIO" is written across the middle, and "THE MODERN JAZZ GENERATION" is at the bottom. A quote from Chick Corea is prominently displayed in the lower half. At the bottom left is the Marcus Roberts Enterprises logo, and at the bottom right is contact information for Lynn L Moore.

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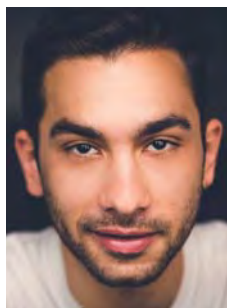
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Orlando Hernandez

The New England Foundation for the Arts has announced the 2019 awardees of the Rebecca Blunk Fund. Each of the three recipients will receive an award of \$3,000 in unrestricted support for the creation of new work and for professional development. The awardees are: **ORLANDO HERNANDEZ** of Pawtucket, Rhode Island, an interdisciplinary performer working primarily in tap dance as a touring and teaching artist; **TOBY MACNUTT**, a queer, nonbinary trans, and disabled dancer/choreographer, author and teacher living in Burlington, Vermont; and **GEO NEPTUNE**, a member of the Passamaquoddy

Tribe from Indian Township, Maine, a Master Basketmaker, a drag queen, an activist, an educator and a two-spirit – an indigenous cultural, spiritual and gender role that holds the sacred space between masculine and feminine energies. These three recipients join the 12 artists who



Geo Neptune

have received Rebecca Blunk Fund awards since the first awards were made in 2015. The fund was established in memory of Rebecca Blunk (1953-2014), celebrating her 29 years of service to NEFA and her abiding passion for the arts.

APAP mourns the passing of two seminal figures in the performing arts: **HAROLD "HAL" PRINCE**, a 21-time Tony Award winner who was considered one of the 20th century's most prominent stage directors, and **ELLEN WILKES IRMISCH** of the Tartan Terrors. **I/A**

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Members of NAPAMA; Pamela M. Green, recipient of the 2017 NAPAMA Liz Silverstein Award for Agent-Manager of the Year.

The service organization for agents and managers looks toward the next 40 years.

BY KRISTEN ANDRESEN

They say life begins at 40. If North American Performing Arts Managers and Agents is any indication, the same holds true for organizations.

As NAPAMA marks this milestone anniversary, its role in the field is stronger than ever.

“We’re working to improve the whole field and make our relationships collegial and beneficial for everybody,” says NAPAMA board president Mike Green of Mike Green Associates. “It’s become part of our DNA now. We’ve created a sense of cooperation within the field and with each other.”

Although it’s still a competitive business, the stereotypical “tussle” among agents, managers and presenters is a thing of the past, Green says, and that extends to professional organizations and conferences such as APAP and

WAA. Today, NAPAMA and its members are in the room where the planning happens – not just the rooms where the showcases happen.

“The people who do what we do are our closest friends in a way,” he says. “With conferences, our relationship used to consist of us advocating for what we needed, like more hours in the exhibit hall. Now, it’s more a matter of really looking at how we make conferences better for everybody. If the presenters are happy, we’re better off. It’s a more holistic approach.”

That holistic approach applies to NAPAMA’s focus on professional development, as well. Just ask Kevin Spencer, a theatrical illusionist who left his stage career in 2015 to foster inclusion for those with disabilities through the arts. He became a member several years ago, and in that time, he has forged close relationships with agents, managers, presenters and artists whom he met through the organization.

“NAPAMA’s influence in the industry is continuing to grow,” Spencer says. “The organization provides professional



development and networking opportunities and we share best practices in professional development sessions at conferences, through webinars, and at our annual retreat. NAPAMA should be especially proud of its mentoring programs and the important research that has been conducted over the last few years. This will inform all of us and help produce effective leaders that will guide us in this evolving field.”

APAP Leadership Fellow Heena Patel, of MELA Arts Connect, which specializes in South Asian performing arts, joined NAPAMA five years ago after attending its annual retreat. At the time, Patel was a world music agent, but the retreat and the relationships she developed with her colleagues opened her eyes to the possibilities beyond. Today, she wears many hats including membership on the

organization's all-volunteer board.

"As the only service organization focused on agents, managers, and self-represented artists, the organization has an important responsibility in shaping relationships and systems in the field that are equitable and cognizant of the vital role played by artist representatives," Patel says. "This can be done in many ways such as continued advocacy work; supporting and nurturing diverse voices and perspectives; helping improve communication systems; and providing training and resources so those working in these roles understand and adhere to ethical guidelines and respectful modes of operation, fostering greater respect."

While evergreen issues such as taxation and visa restrictions require continued advocacy and outreach, the evolution of the field presents emerging opportunities for growth including efforts to address issues of diversity, equity and inclusion. Green's immediate priority is to focus on the "NA" part of NAPAMA by increasing its reach in Canada. The organization will have a presence at CAPACOA's annual conference, and moving forward, Green sees similar opportunities in Mexico's burgeoning performing arts sector.

"We tend to be an ambitious bunch of people, so we tend to take on more projects than we have time for," Green says.

With a volunteer board of busy professionals, the challenge is finding the time to do it all. Looking forward, Green hopes NAPAMA can hire a full-time staffer to increase the organization's capacity for leadership and influence in the future.

According to Spencer, the foundation has already been laid for the next 40 years.

"When I first became involved with NAPAMA, the organization was focused on solidifying our place and purpose in the performing arts industry," Spencer says. "Today, we've become thought-leaders and influencers, advocating for our community of performing arts managers, agents and self-represented artists." **IAA**

Clockwise from left: NAPAMA members on retreat; members with APAP President and CEO Mario Garcia Durham at APAP | NYC; Kevin Spencer in the EXPO Hall; a NAPAMA event in Mexico.



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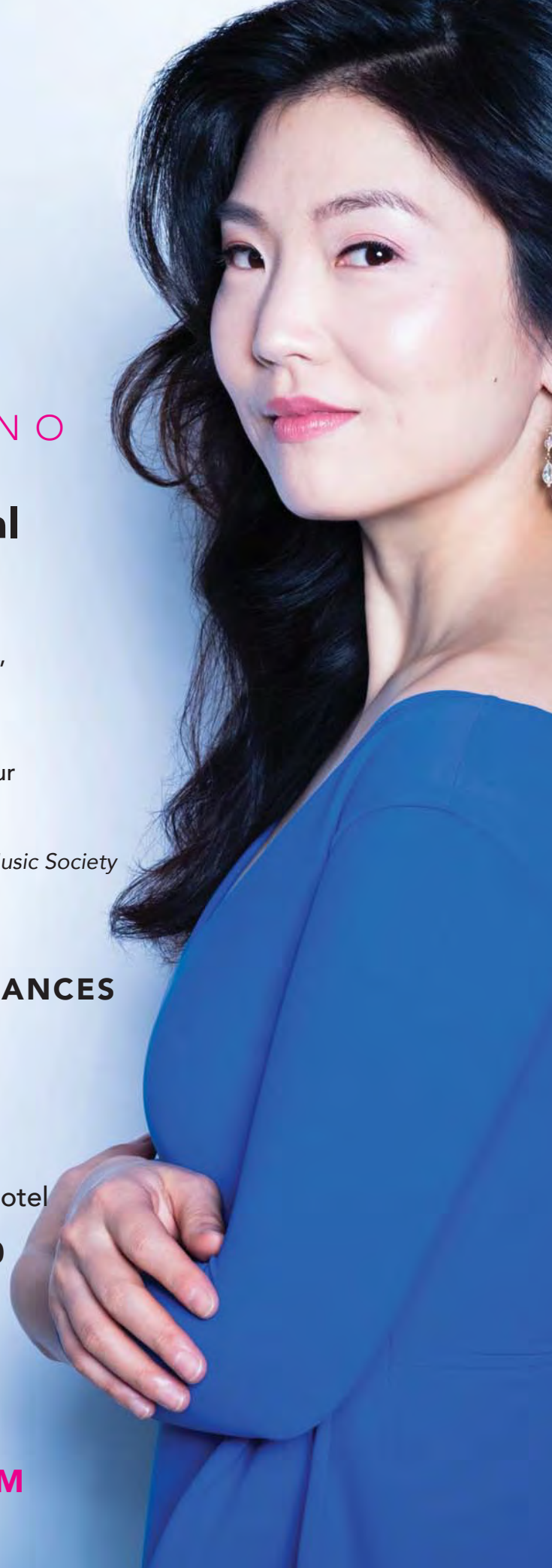
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SPECIAL PROJECTS & COLLABORATIONS

TURNING THE TIDE

HOW DO WE LEAD IN A WORLD OF TRAUMATIC HEADLINES AND HIGH ANXIETIES?
ANSWERING THAT QUESTION IS THE WORK OF ARTS PROFESSIONALS, SAYS APAP|NYC LEADERSHIP.

BY LINDA L. NELSON

Take nearly any headline from the daily news – children in cages, deportations, crackdowns on visas, racist rhetoric and violence, melting ice caps and other climate disasters, unstable economies, soaring medical costs, the rising opioid addiction – and it’s no wonder that anxieties are running high. These topics are no strangers to arts leaders as well. They are often central to artmaking, but they are also integral to the daily work of arts professionals. How do we lead when so many are on edge?

The immediate context of these times is just one of the challenges faced by leadership today. In planning APAP|NYC 2020 – the theme of which is “Risk and Resilience” – the four conference committee co-chairs Lynn Fisher, Shanta Thake, Beatrice Thomas and Martin Wollesen, with APAP director of programs and resources Krista Bradley,

have grappled with the tension and anxiety of these topics as they sought to create the space in which to convene a widely diverse industry of performing arts professionals.

The resounding question is: What is leadership now – and how will we as a field continue to embrace risk and resilience as foundational?

THE TIMES KEEP CHANGING, THE TRAUMA CONTINUES

“I live in the state of Texas,” said Fisher, founding director of Frontera Arts Performing Arts Management and Consulting, just days after a gunman murdered 22 people in a hate crime targeting Latino peoples at an El Paso Walmart. “It’s challenging and traumatizing. I live in a place where there is a lot of affluence, affluence right next to poverty. Multimillion dollar houses and five minutes away there are trailer parks with undocumented workers who are probably the ones who have built their

houses, clean their houses, tend to their gardens. There's little awareness, as they co-exist side by side."

The particular traumas of these times are not new. Instead, increasing awareness, empathy and accountability around historic violence, exclusion, oppression and silencing is hitting more individuals and institutions harder – and creating a greater sense of urgency for immediate change.

"We're always in times that are traumatic for some, but others have been insulated from the trauma and could look away. For some of us it is hitting us harder than before, our safety net is breaking, but for many that safety net is continually broken," said Wollesen, executive director of The Clarice Smith Performing Arts Center at the University of Maryland. "The trauma of the #MeToo moment is the trauma of coming to terms with normalized behavior that should never have been normalized."

"We have this real privilege that our actual work is bringing people together," said Thake, senior director of artistic programs at the Public Theater in New York City. "What are we doing with that time, how do we not squander that privilege? I think there is a real question of what have we and have we not been doing: We are in this world with white supremacy on the rise and hateful rhetoric being deeply prevalent – and what is our role?"

"The thing about these times is we had been lulled into a notion that we were always going to be all right," said Thomas, a cultural

"MY EXPERIENCE OF LEADERSHIP IS ABOUT GENEROSITY, ABOUT SURROUNDING YOURSELF WITH PEOPLE WHO HAVE SOMETHING TO TEACH YOU AND ENTERING INTO SPACE IN THAT WAY." — Shanta Thake

strategist and equity consultant based in the San Francisco Bay Area. "And that has disconnected us from our cultural heritage as Americans as those who protest: those who stand up for different beliefs. We have a legacy of protest and change in our country; this is in our DNA."

LEADERSHIP AS CALLING, LEADERSHIP AS SERVICE

The APAP|NYC 2020 co-chairs agreed on several characteristics they feel to be crucial to leadership now. Above all, they view leadership as a set of skills and actions that build on shared values to guide and inspire others, to create, as Fisher said, "a sense of connectedness and strategies to move forward." A place, in this particular case, in which the membership can find their voice.

Primary among this set of skills are generosity, listening, risk taking, facilitation and humility.

"My experience of leadership is about generosity, about surrounding yourself with people who have something to teach you and entering into space in that way," said Thake. "Recognizing where strengths lie in any room and being able to bring those out in folks. It's kind of like a good rehearsal. You're looking at the makeup of the room and trying to build something together. That's how you put on a good show, and it's how leadership works – where you're really getting the best and most out of everyone in a space."

"Whose voice is present?" said Wollesen. "Who has the privilege to have voice? Who do we need to be listening to or listening to more intently? Leadership is allowing ourselves to be humbled at times. We should not have all the answers but be bringing forth conversation."

Bradley, too, emphasized an active listening to what people need.

"What are the barriers to engagement?" she said. "What are they seeing, what do they need? What's missing from the tools that they feel like they need to

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— *Krista Bradley*

navigate?” She added that risk-taking is another requirement for leadership, “because it’s about looking beyond what is believable and seeing what’s missing.”

As an equity consultant, Thomas, like her colleagues, is shifting towards a type of leadership that facilitates the knowledge and expertise in the room – leadership that requires humility and that points toward a retooling of our cultural values.

“You don’t have to have all the answers; you just have to lead people to get to the answers,” she said. “And that is going to take trust. What are we valuing in this American culture? Is it so important that things have to happen faster than that they happen compassionately? Is it so important that we make more than that the folks that are here are cared for and get what they need?”

EXTENDING THE POWER OF WE

Another of the palpable qualities of leadership shared among the group is the desire to give welcome: to see whose voices are not at the table and find ways to welcome them in, to create tangible ways to take care of each other. This quality of welcoming was demonstrated in the theme of this leadership’s first conference in 2019: The Power of WE.

“We believe that everyone has a voice, we all have something to learn, we all have something to share,” Bradley said. “By having a set of common values that we are trying to hold up to both APAP and

the field as we gather, we’ll be able to operate at a level that is deeper and more meaningful.”

Based on these values, and within the particular context of this moment, this year’s conference will focus around the topics of risk and resilience.

With the facilitative leadership model in mind, there will continue to be a greater emphasis on peer-to-peer learning, as exemplified by affinity groups: ways to connect which began organically and are now being institutionalized. “We have a field of incredibly smart, curious people,” Wollesen said. “We can shift the conversation, not create divides between ‘experts’ and ‘non-experts.’ Make sure that someone meets someone new that they’ve never met before.”

The group’s leadership style also provides an ongoing focus on making space for the next generation of leaders, as exemplified by the APAP Emerging Leadership Institute. “I am obsessed with millennial leadership,” Thomas said. “I believe in the younger generation’s visioning ability.”

As part of prioritizing resilience, the element of taking care of ourselves and each other is being emphasized even more strongly at APAP|NYC 2020. This is in part a response to the escalating violence – verbal as well as physical – confronting more of us in our daily lives. “What does it look like if you are able to take care of yourself, your family and your neighbor, and do so while being brave and being able to take risks?” Thake said. “Those things ideally live hand in hand. What would this field look

like, what would the work look like, if we were able to take care of one another? If we were able to take care of ourselves? Would we be able to make different work?”

RISK AND RESILIENCE TURN THE TIDE

For both risk and resilience to resonate at the conference and beyond, the co-chairs know the necessity of persistence.

“I just don’t give up on our desire to help people connect with one another, and to try to maintain good will, and understanding, and new ways of doing things,” Fisher said of her own work with Mexican artists. “Challenging the way things

are and what is possible: working as a team is critical. Understanding each other’s roles, each other’s risks and each other’s realities.”

And maybe our cultural anxiety is heightened, as Thomas believes, because we are in fact at a tipping point: a moment where the old paradigms of access and equity are shifting, and none of us can foresee the future and therefore must lean into our values and our missions. “This is why our arts organizations are at the forefront,” Thomas said. “This is where we change lives. The currency of art is change, so of course we are going to feel this.”

“Now culturally specific communities feel like people are listening. We’re in a moment,”

she continued. “I know that the tension we are feeling is because the message is much more wide spread than in the past. This is the time when it is important to push as hard and far and as fast as you can get. This momentum of turning the tide. I think there is a positive marker here.”

She laughed warmly before concluding: “A healthy dose of apocalyptic thinking and a heavy dose of magical realism.” **FA**

Linda L. Nelson is the deputy director for Portland Ovarions in Maine. She was the founding executive director for Opera House Arts at Maine’s 1912 Stonington Opera House for 17 years and most recently served as assistant director for the Maine Arts Commission. Her journalistic and new media roots date back to her 13-year tenure at Village Voice Media in New York City.

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intergenerational workplaces function and falter. For centuries, artists and administrators around the country have been working fruitfully across generational and experiential lines. Choreographer and activist Fabiola Torralba is one of those artists.

“I don’t feel as comfortable if I’m not working in intergenerational settings,” says Torralba. “It’s something that’s important to me as a dance-maker; I have a strong desire to be a part of something bigger than myself.”

Torralba’s grounding in this philosophy has drawn her to work with organizations such as Forklift Danceworks, which presents large-scale community-based dance performances that feature cast members old and young. She was raised in San Antonio, Texas, in a community of primarily working class black and brown folks, many of whom were immigrants – so when she arrived in Ann Arbor, Michigan to earn her Master of Fine Arts in dance at the University of Michigan, the culture shock was, well, shocking.

Though the challenges she faced as a first-generation graduate student were myriad and intersectional, Torralba quickly realized that a hallmark of the difference between her community-centered upbringing and her new university context were the distinctly different ways that people of different backgrounds were taught to observe power. The first dance class that she taught as a graduate instructor – to a cadre of mostly white non-dance majors – brought that issue quickly to the fore.

“I was supposed to assume the authority and power that

"THE NUMBER ONE WAY TO PROMOTE EFFECTIVE COLLABORATION BETWEEN FOLKS FROM DIFFERENT GENERATIONS IS TO BUILD A COMPANY CULTURE OF RESPECT AND SHARED LEARNING THAT TRANSCENDS HIERARCHY AND EXPERIENCE." — Fabiola Torralba

are expected from a teacher in mainstream Western white professional and academic culture,” she says. “I was taught to share power. I was taught to work with. I was taught to be cooperative and come to decisions in a consensus style of communication.” The experience compelled Torralba to seek out career opportunities that prioritized consensus-building and community-centering – often finding them at the intersection of arts and community organizing.

Across the country, Mike Rognlien was translating those same grounding principles into a corporate setting. Before starting his own management consultancy, Rognlien split his time between Broadway (he was a producer of the 2017 smash *Natasha, Pierre & the Great Comet of 1812*) and the tech industry (on his LinkedIn page, his roles at Facebook include “Builder of Awesome People” and “Wearer of Multiple Hats”). With armies in both camps, Rognlien knows better than most about the intersection of technology and the arts – and could speak to the challenges of the industry-wide generational knowledge gap.

“Look at the different generations and watch how they

collectively leverage something like social media,” says Rognlien. “When I was at the NYC office for Facebook and Instagram, I remember getting the cast of *Hamilton* verified on social media. At the time, it was like: ‘Does this really matter? Who cares?’ But now, that little blue checkmark is so important for [artist] reach. None of that existed a few years ago. In that, younger folks have brought everyone along.”

Maure Aronson has ridden that wave. He founded Global Arts Live (formerly World Music/CRASH Arts) in 1990 and has served as its artistic and executive director ever since. When it comes to questions of technology and social media, he defers to his younger employees.

It’s this openness that defines the culture of Global Arts Live. In fact, openness is built into the physical architecture of the organization: Its 1,500-square-foot office has both shared workspaces and individual office spaces with glass walls. Doors are never closed.

If there’s one thing I’ve learned from my reporting on this topic, it’s that the number one way to promote effective collaboration between folks from different generations is to build a company

A NOTE FROM OUR WRITER

I'VE BEEN THINKING ABOUT THIS TOPIC SINCE MY FIRST EXPERIENCE AT THE APAP CONFERENCE IN 2017. I WAS 22 AND REMEMBER FEELING OVERWHELMED AND PARALYZINGLY UNABLE TO CONNECT WITH OLDER ATTENDEES – AND SIMULTANEOUSLY IN JAW-DROPPING AWE OF THEM AND THE EXPERIENCE. IN 2019, I ORGANIZED A LAST-MINUTE, POORLY-PLANNED AFFINITY GROUP MEET-UP FOR FOLKS UNDER 30 AND WOULD LOVE TO MAKE THAT A FORMAL REALITY AT THE 2020 CONFERENCE. WOULD YOU LIKE TO BE A PART OF IT? WHAT HAS YOUR EXPERIENCE BEEN LIKE AT APAP OVER THE YEARS? IF YOU'VE GOT THOUGHTS, SHOOT ME AN EMAIL AT: jakestepansky@gmail.com.

culture of respect and shared learning that transcends hierarchy and experience. Ironically and/or paradoxically, that culture is dictated by the leaders at the top of the ladder.

Joan Squires is the co-founder and executive director of Omaha Performing Arts. She's one of those leaders. She's had tremendous success for 17 years at the helm of the largest arts institution in the state of Nebraska because she makes a point of putting people first. For Squires, working a philosophy of radical inclusivity into her organization's daily practice became crucial to attracting and retaining talented new staff and audiences.

Faced with the challenge of bringing in good people and keeping them challenged and motivated, Squires turned to solutions that centered around building structures for equity into the organization's fabric. She found herself constantly asking whether everyone who was sitting at the literal and figurative table was truly everyone. The organization invested heavily into educational opportunities for rising staff and changed meeting structures to a task force model that prioritized giving everyone a voice. And – of course – Squires makes a point of working with, not just working over.

"I try to interact with everyone in the organization," Squires says. "I walk the halls. I attend the performances. I'm backstage and I'm front of house – because in informal conversations, you can learn more than when you're in an official meeting."



When I ask Torralba about the importance of the informal conversation, she reminds me that it is at the core of her practice: "One of the practices that has helped me is sitting and listening or doing and listening – connecting two people through shared labor or through shared practice. It may mean that you have to position yourself as a novice, as a learner – and there's a little bit of surrender there."

Younger folks are very much centered in our society – and like slowly-boiled frogs, many of us can't see how we're hurt by that centering in the long run. Torralba encourages us to recalibrate.

"When you're coming into a space that you're not a part of, you have to earn people's trust – and the way that people earn trust is when they see that you're down," she says. "I don't know how to translate that into anything else other than that being down is when you're doing things with people – not for people or over people."

That's a guiding principle too for Steve Hoffman, whose jam-packed career in arts management



has spanned decades and earned him countless accolades. He's the executive director of Centre College's Norton Center for the Arts in Danville, Kentucky – where he gets some of his best ideas and suggestions just by keeping his door open.

"I treat everyone like a co-worker," says Hoffman. "There's really no hierarchy except when we have to make hard decisions. If you allow yourself that vulnerability to really hear what your co-worker is suggesting regardless of their experience level, it's going to help your organization grow, build morale and allow people to feel like they're legitimately part of a team."

Hoffman, Rognlien, Aronson and Squires all identified marketing and promotion as a crucial crucible for this kind of thinking. Although younger workers tend to be savvier with social media, they tend to overestimate its import among folks from older demographics. It takes steady-handed and open-doored mentors such as Hoffman and Aronson to remind them (us) (me) of the bigger picture.

In the past few months, Torralba too has been grappling with her own positioning as a mentor, a mentee, a student and a teacher. She finds herself asking one future-forward question over and over again: "What kind of elder do I want to be?"

"I've learned to be empathetic," she says. "I've learned that the edges are softer, and that the more malleable they are, the more opportunities there are for there to be some kind of space of coming together. Learning to work across ages is a way of remembering that we are the age and time we are right now, but we are also all of the ages before us. We are also nine; we are also five; we are also three – and we are becoming 45, 63, 78, 83. I am a mentee and becoming a mentor, and I am aspiring to become an ancestor."

Maybe I'm naïve – but I find myself wondering what the world might become if we all aspired to ancestry. We might not be that great at expressing it, but we in the rising generation are tremendously grateful to those who take on that heavy mantle of mentor. For

instance, Chee tells me mentors like Ariel Dumas (a staff writer at *The Late Show with Stephen Colbert*) played a crucial role in her development as an artist.

"I met [Dumas] back when I was a wee little intern at their show," Chee says. "I think a lot of young women, especially those who are of color and/or are queer, are more likely to second-guess ourselves and our abilities because, well, have you been outside? So when someone like Ariel believed in me and supported me, it truly made me think, 'Whoa! Maybe I can actually pursue this career.'"

My eyesight has always been pretty awful, but as I've grown older, the lines between things have started to blur together: mentor/mentee, novice/expert, coworker/friend. As Torralba says: The edges are softer. Rognlien and I might get coffee next month. Aronson: You're doing great, man. **!/?**

Jake Stepansky is an artist, activist and administrator based in Austin, Texas. He is the Operations Manager of Forklift Danceworks and a graduate from Harvard. As a 20-something, he is obsessed with Venmo.

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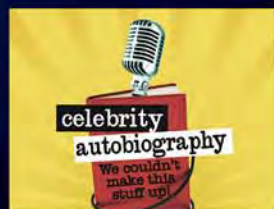
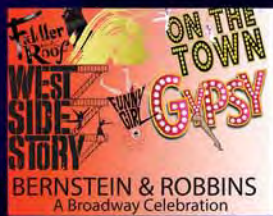
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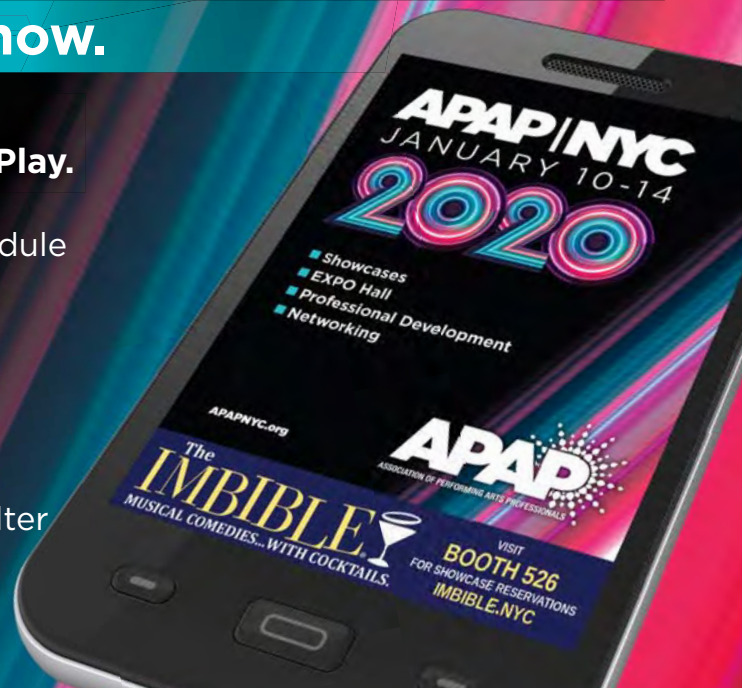
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AN APAP COMMITTEE TAKES A DEEP DIVE ON ENSURING THE VITALITY, RELEVANCE AND FUTURE OF CLASSICAL MUSIC. ITS MEMBERS EXPLAIN THEIR MISSION AND DEVOTION.

STORY BY ALICIA ANSTEAD
YPCA PHOTOS BY ADAM KISSICK

The Classical Connections Committee, which is based at APAP, is a group of influential stakeholders in the classical community who promote the presentation of classical music nationally. The goal of the group is to work toward ensuring a future where classical music is celebrated, innovative, representative and collaborative. To this end, the members are committed to

contemporary composers and greater representation across gender and race – for presenters, artists and audiences. Technology’s enhancement of the traditional concert experience as well as an increased presence for classical music in rural areas are top-line considerations. Additionally, the Classical Connections Endowment supports the annual Young Performers Career Advancement program – known as YPCA – which supports classical musicians

early in their career and offers professional training and a special performance showcase at Carnegie Hall during APAP|NYC.

Over the fall, we asked committee members to share their most pressing questions, their advice for classical music programming, their expertise on the voices to raise up in the field and, of course, their favorite composers. Their answers, which have been edited and condensed, follow.

AISHA AHMAD-POST

Director, Ent Center for the Arts
University of Colorado

We all know the vast majority of work that's programmed in concert halls was written before 1900. Imagine if we treated music written between 1780 and 1900 the way we treat music written between 1900 and 2020: You'd miss entire intellectual and artistic movements, and an incredible amount of transformative art. When I talk to presenters about why they don't program a lot of "new" music, they say that they're worried about losing long-time patrons or donors. But the reality is that when we shy away from these conversations, we do the entire field a disservice by not championing the work being written right now. And that has to change if we're going to set ourselves up for success in 20, 30, 50 years.

A lot of the classical music scene is built upon audience excitement about the performer, but the repertoire is just as important. If you're a presenter, think about

what are you trying to say to your audience through the performers you choose and the repertoire they play. If you're an agent, make sure there's a why behind the repertoire your artists chose and that you know that reason through and through. It's just not enough anymore to throw a Beethoven sonata, a Chopin ballade and a Prokofiev sonata together in recital and call it done. Are those pieces in conversation with each other? Why that repertoire now, and with what goal? More dialogue is needed between musicians, agents and presenters about programmatic goals and what music supports those ideas. It creates a more meaningful process for everyone.

I think classical music could learn a lot by engaging in dialogue

with the other performing arts. I know my perspective as a classical music presenter was completely changed by my time with Jacob's Pillow National Dance Presenters Forum, led by Pamela Tatge. She has amazing ideas about how to nurture performers and creators, and about the curator as being at the center of art, art criticism, community, place making, diversity and inclusion, and so much more. Until very recently, I had never heard any of my mentors or colleagues in classical music talk about our work and mission in a way that had considered these intersections and perspectives. We would do well as a field to listen to her wisdom and to the wisdom of our colleagues in other disciplines.

FAVORITE COMPOSER: That's an impossible task, but I've listened to Caroline Shaw's Partita for 8 Voices on repeat for months now and share it with everyone who does and doesn't ask.

ANDRE DOWELL

Senior Director for Education and Artist Engagement
The Sphinx Organization

I think we must ask ourselves how we are reaching the next generation in order to build and maintain a diverse community. Part of being human is to embrace and come together to support shared values. Absent a deliberate effort to reach the next generation and come together, the field of classical community will look and sound the same or will at the least have little impact. The Classical Connections Committee holds these values to ensure we are reaching the next generation through the

YPCA program and embracing the audiences and constituents we serve through our various activities throughout the year.

I think we share the same goals as the performing arts world, which requires us to reach outside of that which most consider as "normal." We have an obligation to ensure we

don't conform to what is considered normal.

The classical music world has so many diverse voices that could easily go unheard. For our art form to survive, it's these same unheard voices who need to replace the "standards" and become the new normal and way of moving forward.

FAVORITE COMPOSER: Joel Thompson, Jessie Montgomery, Daniel Bernard Roumain, Jimmy Lopez, Damien Sneed. While I can't simply pick one, I can say these different voices are important to my roots and are people who I have connected with on both an artistic and personal level.



JASON BELZ

Vice President and Director of Booking
and Artist Manager
Kirshbaum Associates Inc.

There are a number of pressing issues facing the classical music industry today, but I think diversity is certainly one of the more important at this moment. While there are a number of organizations working to tackle this issue — Sphinx and League of American Orchestras, for instance — more needs to be done to expand the pipeline of young musicians of color so that our stages better represent our communities at large. Only when this happens do we have a chance to see audiences follow suit and broaden from the primarily older, whiter and more affluent we see now.

I think one of the things that makes people intimidated by classical music is that they assume that they need a knowledge of it to appreciate it. That is quite different from other art forms, and so I think the labels need to come off. People need to just be able to experience a concert of music and see how they feel about it. Don't worry about making a program "accessible" but consider what will make an artistically beautiful program of the highest caliber and allow the listeners to take what they will away from the music.

I also believe the younger generation needs to be heard, and we need to listen. There are a number of extremely intelligent, highly engaging young artists in their 20s and 30s who are not only the future of classical music, but are the perfect ambassadors to even younger people in inspiring a love of music.

FAVORITE COMPOSER: Too many to list but if I must choose one it would be Mozart. Not only was Mozart innovative, prolific beyond comprehension and a melodic genius, but I think mostly his music is just so very human. The sheer beauty of his compositions, the dramatic timing in his operas, these things all appeal to us as humans and speak to our inner spirit and the beauty of life.

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CLASSICAL MUSIC FORUM

Join a discussion with colleagues exploring timely issues, challenges and opportunities facing classical music presenting today.

Friday, January 10, 9-11 a.m. Free and open to the public.

EQUITY IN CLASSICAL MUSIC: FROM BEHIND THE TIMES TO AHEAD OF THE CURVE

Using the classical music field and racial equity as a jumping-off point, this session will interrogate power dynamics, grapple with difficult questions, review practical solutions and consider stakeholders' responsibility in the transformation of communities through the arts.

Saturday, January 11, 10:15-11:15 a.m.

SMALL AND MID-SIZED PRESENTING: SCALING CLASSICAL MUSIC PROGRAMMING TO YOUR NEEDS

Presenting classical music can pose unique challenges for small and mid-sized organizations. This session explores strategies for building a classical music audience, maintaining artistic quality despite budget limitations and offering tactics for new classical music presenters. This interactive session will benefit presenters from all types of communities and organizational structures.

Saturday, January 11, 9-10:15 a.m.

YPCA SHOWCASE AND RECEPTION

The YPCA program, funded by the Classical Connections Endowment, supports classical musicians early in their careers. They learn the trade during sessions at APAP | NYC and then are featured in a special performance – APAP's only showcase! – at Carnegie Hall. This year's musicians are: Invoke, Ivalas Quartet, Jiji Kim, Omer Quartet and Hanzhi Wang.

Monday, January 13, 6-8 p.m. at Carnegie Hall. Free and open to the public.

JOHN ZION

Owner and Managing Director
MKI Artists

The most pressing question facing the classical music community right now is how we can maintain and grow the necessary economic support for all parties – artists, presenting organizations and orchestras. It's such an unbelievably vibrant and innovative time artistically right now, but we all need to move away from a place of fear and inflexibility in order to achieve true sustainability.

I'm particularly heartened to see the classical music community growing increasingly open-minded, as well as by continued efforts to cultivate more diverse and inclusive participation in the art form.

The current and accepted programming models have given us a firm foundation to build on, and we need to keep pushing to innovate. Artists want to perform music that will connect with audiences and communities. This impact happens most often when an open dialogue can take place between artists and presenters each bringing their own

expertise and knowledge to the conversation.

We also need to listen to artists, presenters and audiences that have traditionally not been accepted or who don't feel comfortable in this world. In order for classical music to thrive today and tomorrow, we need to incorporate new ideas, develop new business models, and expand who is on stage and in our audiences.

FAVORITE COMPOSER: My parents tell a story that when I was very young they put on a record of Beethoven's Choral Fantasy, and I came bounding down the stairs demanding to know "What is THAT?" This was the first time I came under the spell of classical music. Ever since, I've continued to marvel at the beauty, level of human expression and remarkable development Beethoven achieved over the course of his life.

STEVEN A. HOFFMAN

Executive Director
Centre College's Norton Center for the Arts

The category of classical music has a bad rap – a misconceived general perception that it is one singular style or genre of music. The truth is, traditional classical music was originally the popular music of its time. It was filled with experimentation, included elements of folk music, lyrics and storytelling. That really has not changed. Today's "new" classical music incorporates jazz, folk, world, rock, electronics, multi-media and even video gaming. Classical music is so much more than music that is simply pretty or stoic; trying to provide context to the music or musical styles is helpful. Again, similar to any art form, especially when presenting new or newer works, educating the community so that there is context and relevance to them about the music and its content is what I find most helpful. We've seen how this is beneficial with the Classical Connections Committee's past webinars and seminars focused on classical music and its intersection with issues of social justice and diversity. The works are not just pretty songs created from traditional instruments – the stories being told have meaning and personal relevance today.

One of the most pressing questions in the classical music community

right now seems to be the very same question that I've heard my entire career: With such an older audience attending classical music, how do we replace them while building younger audiences? I have not been as concerned about this question – as relating specifically to classical music – as I had in the past, because I see that challenge of continuing to build upon audience attendance and engagement in each genre. While not all art forms have a larger older audience, there are always unique characteristics that attract and sustain arts participants and always needs to build them. It is still very important to plan for and achieve. However, this is likely not an isolated concern limited to the classical music community.

As for whose voices need to be heard today: Music creators

(composers, librettists, etc.) and the music makers (musicians) connected to the works being presented or discussed should be included in public conversation. Why would an artist dedicate so much time to create a piece? What is the backstory? Who or what influenced them, emotionally, to start particular projects? What did they learn along the way? How do they think their art makes a difference and to whom? Thinking about popular culture as an example to help with context: This is like asking Lin-Manuel Miranda about the backstory to his creating the hit musical *Hamilton*, and why he made the artistic choices that ultimately turned the pages of a history book into contemporary and relevant social commentary.

FAVORITE COMPOSER: I've always loved Vivaldi and Paganini for their speed and dynamic energy. Growing up listening to rock music, they always made me think they were the rock and roll composers of their time. I also love Samuel Barber and Aaron Copeland for their lush Americana sounds. Phillip Glass introduced me to the convergence of electronics and minimalism. Maria Schneider and Billy Childs showed me how classical music can be interfused with jazz (or, perhaps, jazz music can be interfused with classical) in a vibrant and beautiful way. These days, the music composed by the Punch Brothers or any of the individual "brothers" speaks to me and my, now, Kentucky roots. The list of favorites and influences can go on and on and change daily. I love my job as a presenter because I am always learning about new music and envisioning how to share that music with others.

CHRIS WILLIAMS

Senior VP Artist Management
Concert Artists Guild

The most pressing question in the classical music community right now is building, maintaining and reaching new audiences.

In terms of my advice to the classical music world, I feel that everyone is always trying to make classical music "relatable," but I think in our fast-paced-high-sensory 2019 world, I'd

rather see classical music marketed for what it is – a complete departure from our everyday 2019 life.

Voices that need to be heard in the classical music world today include: Jessie Montgomery and Caroline Shaw – two modern composers

whose music instantly connects. They create beautiful works of art that, to me, never feel too self-indulgent or abstract, which I find to be the two main problematic qualities of new music today.

FAVORITE COMPOSER: Each day I have a different favorite. :)



SAMANTHA POLLACK

Director of Programming
Washington Performing Arts

Classical music organizations need to reassess their real commitment to integrity, and especially not turn a blind eye to it. We all know of the recent exposés of poorly-to-criminally behaving artists, that more stories will certainly come out, and that behind each of those artists were organizations that knew of this behavior and did nothing. We need to create safe spaces for everyone in our orbit, from artists to staff to patrons.

My advice to the field is: artist deep-dives. Have artists spend quality time in your community,

with your community, in a variety of ways, creating multi-dimensional relationships. Use whatever time they are there to tell the story of why this artist is special beyond the trope of “they’re an excellent artist.”

As for voices that need to be heard, I’m not going to choose

one person, but rather use the blanket field of “composers.” Composers are the first line of storytellers, creating something from nothing, interpreting the world around them and transforming that response in a way which represents their humanity.

FAVORITE COMPOSER: Well, not just because I’m a former trumpeter, but I would have to say Stravinsky. His ability to flit between delicate passages with a simple melody and complete time-signature-twisting rhythmic and sonic mania suits my preferred style of listening, where you never really know what’s coming.

SUSAN DADIAN

Program Director
CMA Classical/Contemporary
Chamber Music America

There are many questions that are pressing in the classical music community right now. Of these, I think that sustainability is a concern. The marketplace is crowded, especially with highly talented musicians who are graduating from schools of music and the prospects for employment are not keeping pace. For this reason, musicians need to have entrepreneurial skills beyond their art form that will help them chart their own career path.

My advice for the field is: The audience comes first! Engaging one's community (in the community) and choosing programming that will speak to and challenge them are key. Being an

arts citizen and having a presence with local partners will show one's investment in the town or locale in which they are located. Making local connections – people to people – is the most crucial.

FAVORITE COMPOSER: I have worked at CMA for 17+ years, and I continue to discover new composers and experience creativity on a daily basis. I would be hard-pressed to identify a favorite composer. Plus, with a rich and varied musical history, I have favorites in all eras of classical music. I wouldn't know where to begin!

JEAN COOK

Artist

How do we preserve the rigor, depth, insight and joy that the classical tradition has to offer, while simultaneously challenging its elitist structure and history? This has been a theme for the committee for a while, so I think it's one of the pressing issues of the field. Classical music is often presented with these

deeply alienating trappings: There is a right way and a wrong way to experience the music, that it's a rich person's social scene, that women and black and brown people don't truly belong, that abusive stars are protected and not held accountable to their communities. These trappings are not what is important

and enduring about the music, and it's never been clearer how much they are holding back the field.

In terms of the field and advice, I think about how the equity and power conversation is so difficult. You see inequity, but maybe you can't put your finger on exactly how to make a difference. Most inequity problems in classical music are deeply structural, and it feels much bigger than what a single person or a committee such as CCC can address. But important change can be made on the individual level, and a great place to start is recognizing our own biases.

Unconscious bias is a real thing. Structural bias is a real thing. Everyone struggles with it, and bias is extremely powerful. Do you find yourself in conversations worrying that assault victims are attention seekers, or wondering how long a predatory genius needs to be benched before they can be celebrated again? Do you think a composer might feel too jazzy to be on a classical series because they're black and play saxophone? Do you

Brandon Ridenour



worry that keeping major donors comfortable is a higher priority than elevating people of color to the leadership of your organization who will speak directly and honestly about power and equity while challenging others to do the same? Have you ever assumed a man might have to be paid more than a woman even though she has the same background and is doing comparable work? Do you use your unpaid internship as a path to hiring for your organization and have trouble finding diverse candidates? These examples point to complex and messy problems that can't be solved by doing a single training. You can't lose your bias by taking a pill or checking some boxes. So what do you do?

Some examples of powerful tools that can help us all to move forward, that anyone can try: Get in the habit of questioning

assumptions when gender, race, class and other identities may be relevant. Try being explicit, specific and honest when you articulate why you feel the way you do when gender, race and class may be relevant. Pay attention to power dynamics, and see where you can make space to listen more deeply to, support and lift up voices that aren't usually heard. These are important steps that will open doors to more choices and opportunities for action.

NPR recently called out the Chicago Symphony and Philadelphia Orchestra for planning seasons without programming women composers. Most classical

institutions don't think to program black composers outside the month of February. The classical field has blind spots to compensate for, and serious change means committing to building new muscle that most classical organizations don't have. As the sector grapples with how to support change, we're seeing more new tools and resources being built that can help. It's easy to get a sense of that landscape by searching online for things like "living woman composer" or "living black composer." The results today versus one year ago or five years ago are quite different, and that speaks to the progress some of the field is starting to make. **IAA**

FAVORITE COMPOSER: Here are some things I'm excited about. I once encountered Sarah Kirkland Snider's music and found it stunning. I heard Mazz Swift's *Invisible* recently and was moved by it. I am super curious about Paul Pinto's *Thomas Paine in Violence*; I heard it was amazing.

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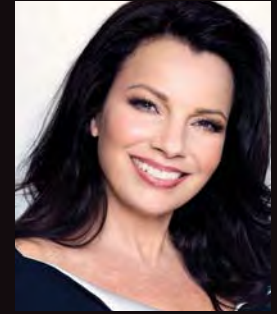
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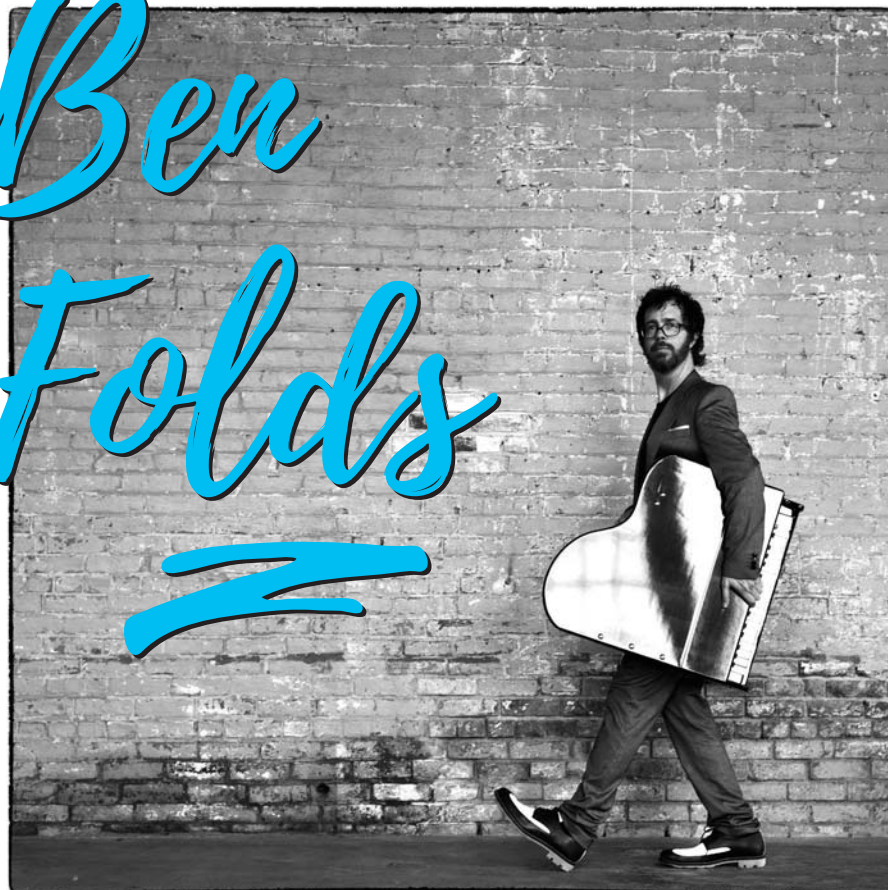
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Ben Folds



Regarded as a major music influencer, the multiplatinum-selling singer-songwriter Ben Folds has created genre-bending music that includes pop albums with the alternative rock trio the Ben Folds Five, multiple solo albums and numerous collaborations. Folds has performed with some of the world's greatest symphony orchestras and serves as the first artistic advisor to the National Symphony Orchestra at the John F. Kennedy Center for the

Performing Arts in Washington, D.C. A champion of arts education and music therapy, he is a member of the artist committee at Americans for the Arts, where he chairs the Arts Action Fund ArtsVote2020 initiative and hosts a podcast on arts policy with 2020 presidential candidates. He is also the author of *A Dream About Lightning Bugs: A Life of Music and Cheap Lessons*, a bestselling collection of essays, anecdotes and lessons about art, life and music. He will be the speaker at the closing

plenary session Tuesday, January 14 at APAP|NYC. *Inside Arts* caught up with Folds on the road last fall to ask a few questions. Our interview follows.

IN YOUR BOOK YOU TALK ABOUT FOLLOWING YOUR INTERESTS. WHAT ARE THE RISKS TO AN ARTIST IN DOING SO?

Well, obviously there are limits to following all interests. Like there would be in running across a busy highway to take a photograph. Reality has its say. In a career we might find ourselves in trouble taking too many invisible and non-lucrative projects, for instance. But understanding that the goal is to remain interested and to follow what lights up for you – to not go against your artistic interests reflexively simply because it's not “normal” or recommended – is important.

HOW HAVE YOU MANAGED THROUGHOUT YOUR CAREER TO BE RESILIENT?

Truly, I always have something I can look forward to – thanks to my interests. I understood the humiliating and frustrating nature of a music career early on. I feel fortunate to be immersed in it and try to remember that failures are inevitable, as are moments in the day when an inspiring thing or thought has occurred.

WHEN DID YOU KNOW YOU WANTED TO PURSUE A CAREER IN THE CREATIVE FIELD?

I think I always understood that there was creativity in any occupation. I found a way to be creative while working a cookie-cutter job inspecting cigarette wrappers in a printing plant – coming up with a new way to collate and organize them. You know, not that satisfying, but I can't help wonder what's possible and what could be improved, stated or imagined. As I've said in my book, I think my unique upbringing, with all its challenges, was a great training ground.

WHAT STILL INSPIRES YOU?

I'm inspired to meet so many artists who do not "art" for a living. It makes me hopeful we can integrate creativity and all parts of our lives, since currently we seem to compartmentalize. By that I mean that creativity has been viewed as its own corner for artists. That's why we don't value arts education in primary school like we should. In truth, the "arts" are the early training ground for creativity and ideas: the very two superpowers that humans certainly employed to move us up from the middle of the food chain to the top.

COLLABORATION WITH YOUR AUDIENCES IS CLEARLY IMPORTANT TO YOU. WHY?

I'm not really a collaborator by nature. I prefer to have control over my ideas. But I also love to do things that I would have liked to have seen when I was a kid – like to have a favorite rock artist pull back the curtain some, the way Leonard Bernstein did for classical musicians. Collaborating with audiences is a way to do that, and to show that ideas naturally flow, can be followed and are probably endless.

Mary Anne Carter



Mary Anne Carter was confirmed as the 12th chairman of the National Endowment for the Arts in August 2019, after serving as acting chairman and as the agency's senior deputy chairman. Carter, whose background is in public affairs, is pushing to make the NEA more accessible to the American people through a number of initiatives that will likely be at the heart of her remarks during the

APAP|NYC 2020 Awards Luncheon on Monday, January 13. *Inside Arts* caught up with the chairman for a sneak peek at her appearance at the conference. An edited and condensed version of the exchange follows.

WHAT DO YOU WANT ARTS PROFESSIONALS TO KNOW ABOUT THE NEA RIGHT NOW?

I want all arts professionals and everyone in the industry to know that

the National Endowment for the Arts believes all Americans should have access to the arts, and we work very hard to make that happen. We're in all 435 congressional districts, a third of our grant funding goes to organizations with budgets under \$500,000. I think there's a myth out there that we fund only the big organizations, and it's important that they know that is not true. It's also really important they know that rural communities

and other underserved communities are a big issue for us, and we are working very hard on outreach.

THE APAP | NYC CONFERENCE ALWAYS ADDRESSES SOME ELEMENT OF CREATIVITY. COULD YOU TALK A BIT ABOUT CREATIVITY IN THE FIELD?

As long as there are people, there will always be creativity. The arts will always endure. One of the things I discovered when I started here more than two years ago was that few people know what we actually do. Even fewer people know about our footprint across the nation. We have taken a much stronger approach to branding and marketing. So rather than hiding in the corner, I think we should be shouting from the mountaintops on so many of our programs.

WHERE DO YOU SEE THE ARTS FALLING INTO THE COURSE OF A PERSON'S DAY?

In my own personal life, arts are a necessity. My daughter is dyslexic. She goes to a school where they integrate the arts into the teaching method so for the most part she learns visually. So I can never consider the arts a luxury. I will always consider them a necessity.

YOU DON'T COME OUT OF A TRADITIONAL ARTS BACKGROUND. WHAT DO YOU BRING TO THIS POSITION PRECISELY BECAUSE YOU DON'T COME OUT OF THE ARTS?

I bring the passion for my own child. I am someone who has seen the arts change a life. And that's pretty powerful. I also bring a pragmatic business background. I can look and see that we do great work, and no one knows about it. I have a background in marketing and communications.

So communicating what we do, what our footprint is, our spread of good works is crucial to a job like this that is always on the edge of the political fight. I also understand that maintaining the confidence of our federal partners – the administration, Congress – is extremely important.

WHAT WOULD YOU LIKE THE PEOPLE IN THE AUDIENCE TO KNOW ABOUT YOU THAT THEY MIGHT NOT KNOW FROM YOUR TALKING POINTS OR YOUR BIO?

I think arts affect us in ways we don't even recognize. Arts are a part of who we are and of what we do. When I think of our art therapy programs for our military men and women recovering from traumatic brain injuries – that is part of their clinical treatment. When I see one of our grants that has been used to help those with disabilities shine and be a star, that is significantly important. **IT**

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100 STRONG

APAP'S LFP FELLOWS ARE TRANSFORMING THE FIELD ONE LEADERSHIP STEP AT A TIME.

By Alicia Anstead

When APAP launched the Leadership Fellows Program in 2015, I remember being struck by the intentional rethinking around leaders in the arts. Ken Foster said that the field was “awash with leadership programs” in the arts. So why do another? Foster said the idea was to make this one an “applied leadership program.” “We want them to be shaken out of their usual way of thinking and doing,” said Foster, “and then reassess that and apply it to their work.”

I recently asked Foster how the first 100 LFP leaders have worked out.

“Great!” he said. “We have uncovered so many really strong mid-career leaders who are eager and willing to think differently about 21st century leadership. They have taught me a lot.”

The format of the program is that five group leaders work with 25 fellows over a 20-month period. It targets professionals who seek to transform the world through their work as arts leaders, and each one engages in an Action Learning Project to put their ideas into production.

In partnership with Foster at the Arts Leadership Program at the University of Southern California, APAP developed the LFP, founded under former director of programs and resources Scott Stoner at APAP and now headed by Krista Bradley, current director of programs and resources at APAP, to seek long-term impact on professionals in the field. LFP works to create a dynamic knowledge network that enables APAP members to exchange information and ideas across sectors, cultivating more effective leaders in the performing arts presenting industry.

“There are many, many good people out there right now who are transforming the world,” said Foster. “They need the APAP platform so that their voices can be heard.”

Four voices – from each of the four cohorts – are represented below. They provide a window into the program and its impact, and they put a voice to the leadership and Active Learning Project that are central to their 20 months of the LFP experience. Each fellow is also a window into a thoughtful, evolving and provocative approach to leadership in action. At the end of each series of comments, our contributors offer their take on leadership, and name leaders who have influenced them.

A portrait of Tiffany Rea-Fisher, a Black woman with short dark hair and glasses, wearing a pink ruffled top and black pants. She is looking towards the camera with a slight smile. The background is a light, textured wall.

» TIFFANY REA-FISHER

ARTISTIC DIRECTOR

ELISA MONTE DANCE

LFP changed how I run my business, allowed me to be more successful in running that business, pushed me to become the leader I needed to be for my organization and for myself. The program has made me a more compassionate and patient person and pushed me to seek out a personal philosophy that helps me make daily decisions both big and small.

My Action Learning Project was originally a re-branding effort to re-introduce myself as the new head of an organization that was as old as I was (which was incredibly intimidating and scary). It ended up being much more than that. I realized that a culture shift and a total reimagining of what this company I was now running could and should be doing were necessary to become a true participant and thought leader within the dance field. With this new clarity, I pointed the company in a new direction with a lot of firsts while featuring what we had done well for the last 35 years. The choices that were made after this point allowed Elisa Monte Dance to go from 9,400 served in 2016 to over 35,000 at the end of our 2018/2019 season. It was rewarding, fulfilling and an incredible amount of work, but because this program asked such important probing questions it made me really think about the “why” and “how” of what I was doing. Understanding the “why” and

“how” of what we do is incredibly important and sometimes can get lost in our day-to-day.

I wonder if people know that dance, from the artists' perspective, can be a very destructive place. Few people are asking to go into a room filled with mirrors with just a leotard and tights and be criticized for hours on end. But that is a big part of what we do. I want to make sure that that experience for young dancers and those more familiar with the field is one of positivity and a joyful expression of all that makes you who you are while working hard toward your dream of becoming a professional. I take extreme pride in being able to pay my bills through my art. Dance is not a hobby that should make you feel bad about yourself. It is a legitimate career that brings beauty and joy to our world.

I would like to see leaders in the field be more fearless, try some things that may not work but that could possibly be game changers. There is a lot of complicity regarding the status quo I believe

due to lack of confidence, but we are the keepers of the culture so standing still is death for us. We need to push, pull and stretch to continue pushing boundaries, breaking walls and changing lives.

LEADERSHIP

I subscribe to the servant leadership model, which has its ups and downs as all models do, but I believe that leadership is having the ability and capacity to act quickly, ethically and morally when called upon.

INFLUENTIAL LEADERS

Ken Foster: Deepened my critical thinking.

David Bowie: Taught me that reinvention and imagination are an artist's greatest assets.

Ann Williams: Said take part in the community that you serve.

My Mom: Work for it.

» ANDRE PERRY EXECUTIVE DIRECTOR THE ENGLERT THEATRE AND MISSION CREEK FESTIVAL

The LFP program split open my mind – and my soul, too. In order to be a “better leader,” I actually had to learn how to be a better citizen and community member. This program helped me do that. And it continues to help me do that by placing me within a network of thinkers and motivators in the field who are always down to take my call or open up the door.



What is most important is the lasting effect the program and the project had on me and my colleagues: We are perpetually rethinking the charge of our organization's mission and our relationship with all of the community members that make up our town. We are figuring out how to incorporate more voices and perspectives into our programs and actions. We are rejecting the notion of our organization as a monolith, a tower or silo. We are enthusiastically embracing a path toward a horizontal existence within our community.

This is the challenge I think about most: How do we make room for new leadership in the field? There are so many exceptional younger and middle-aged leaders "in-waiting" across our field. How do we find opportunities for them to bring their vision and efforts to small, large, traditional and

alternative organizations? The other side of that question is this: How do older, sage leaders share their experiences and transition to emeritus roles in the arts community? Of course, there isn't a singular approach, but we need to be conscious of this challenge as we build the future of the field.



LEADERSHIP

For me, more than anything at this moment, leadership is about being a better listener.



INFLUENTIAL LEADERS

For real, my cohort. All of the cohorts. I am learning from all of these LFP heroes around me.



» MOLLY CLARK ASSOCIATE DIRECTOR OF ARTISTIC PLANNING AND EDUCATION ARTPOWER AT UC SAN DIEGO

The LFP program connected me to an incredible network of colleagues who have made a commitment to advancing issues of equity, diversity and inclusion in our field in the most innovative and powerful ways. By being in their company, I am motivated to do more and to do better. The support I have received through my cohort as I navigate issues in our field and in my work has been invaluable. We lift each other up, but we also hold each other accountable as we face challenging circumstances in our industry and our world.

KATHRYN STURCH

The U.S.-Mexico border wall is the subject of Molly Clark's work.



My Action Learning Project is to create cross-border connection and unity through activating the performing arts landscapes of San Diego and Baja Mexico. This has culminated in Choir! Choir! Choir!, a concert that will engage artists in forming a bi-national choir where audience members will learn a song together and sing to each other in Border Field State Park in the U.S., and Playas de Tijuana in Mexico through the border wall. My hopes for the project are that it illuminates how we can all conceive of performing arts experiences to be more border-less, and the multiple meanings that word may have. It forced me to create an event that abandoned traditional mechanics for performance, and to embrace a wholly participatory event that removes nearly all barriers for anyone who is compelled to be involved. By making the audience the artists we restore the power to the people, and through the configuration of a choir, we exemplify the strength of our voices together.

Although there has been some progress, I still think there is a significant representation crisis in arts leadership, especially as it relates to people of color and women in leadership positions. In the context of our current political climate, those voices need to be represented (and amplified) at all tables – now more than ever. I think the qualities by which we have validated leadership in the past through

recruitment processes may not speak to the needs of our communities today, and that will take a fairly significant cultural shift to change. I believe we are all responsible for critically investigating who gets into leadership positions and why.

LEADERSHIP

Leadership is understanding the immense privilege and responsibility you have in representing your community. Whether that means the artists that occupy your spaces, the people who sit in your audience, or the opportunities you create for the community to engage in the process of making and presenting art. It means going beyond the standard operating mode to thoughtfully restructure and re-envision the access points for our work.

INFLUENTIAL LEADERS

My childhood cello teacher Carina Voly. She is currently the director of the San Diego State University Community Music School. She approaches leadership with equal parts strength and compassion, and has dedicated her life to making music education more accessible for all children regardless of their socio-economic status.

» EMILY MARKS

FOUNDER AND EXECUTIVE ARTISTIC DIRECTOR

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It's transformative to be in a room with colleagues who share the same concerns, frustrations and dreams about the field. I work in TYA – Theatre For Young Audiences – which is very siloed, and I live in the south which also distances me. In LFP, I realized every single fellow, whether they were an agent, presenter or artist, was there because we all wanted to do better in how we operate, intersect with one another and reimagine a field that actually reflects the diverse communities we live in for the next generation. We all had the same questions: How can we authentically get more voices to the table, more artists supported and new ideas to make our work sustainable? How do we actively dismantle the systems of white supremacy that are hurting artists and our field? Not once did I hear: “It's just the way it is.” All I witnessed was a room full of people ready to engage in personal accountability by rolling up their sleeves and begin to do this much needed work to move the field forward.

For my Active Learning Project, I studied the grassroots strategies of artists coalitions that are re-evaluating systemic field-wide conventions that complicate the delineation of healthy boundaries and prevent safer and inclusive spaces in our work. Since the start of the #notinourhouse movement in Chicago, artists and cultural workers are organizing to collectively create community-wide standards to put into practice in cultural spaces around the world. Yes, this growth is in response to #metoo, but it's not about taking the bad guys down. The goal is to create a shared language and



build tools for individuals, especially artists who are not classified as employees, to advocate for themselves and provide resources to prevent something from going wrong so we can eradicate the mindset of “I just thought this is how things go” and “I didn't say anything because I didn't want to lose future work.” It's been invigorating to meet organizers from across the country that are putting new systems into action.

I think knowledge-hoarding and working in silos is oppressive because it has the potential to keep so many people away from our field and eventually causes your org to get stuck in the same systems. As our company begins to launch in Memphis, I am in the process of evaluating ways that we can document and share our process in the work that we do creatively and on the administration side. We want to invest in our city's local artists and model to the young people and audience we serve that there are many pathways and people that go into making our work. What would happen if we insert a budget into every program of a show, so our audience can see the labor and cost that goes into developing a new piece? Can we have a few open rehearsals during


the development process where anyone is invited to watch us as we sketch out ideas in our devising process? Could we host failure Fridays where we talk about all the grants we didn't get, the ideas that didn't work and what we wish we did in the future? Would this radical sharing model help local artists explore new creative and entrepreneurial strategies they can apply to their own practice? I don't know if this will help the community understand our work on a deeper level, but it's worth a try.

LEADERSHIP

Listening, showing up, accountability, sharing power, self-care, speaking up when something can potentially hurt your colleagues or community, treating the team that takes care of your theater the same as the donor who gave you money to build it and creating a long table where everyone is invited to the party.



INFLUENTIAL LEADERS

I need to credit my peers from the early days of the global Girls Rock Camp Movement. Nothing has influenced my leadership more than this time in my life. Our collective effort started with less than 10 women representing a few grassroots camps who all came together to build a vision that utilizes music as a tool to amplify the voices of women, girls and nonbinary youth. In short, the punk rock ethos was applied to building a movement. These women introduced me to a world I never knew was possible. Co-leadership, collective creation, transparency. 

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

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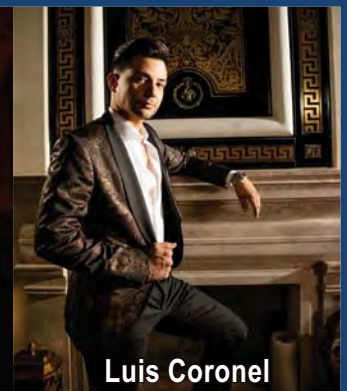
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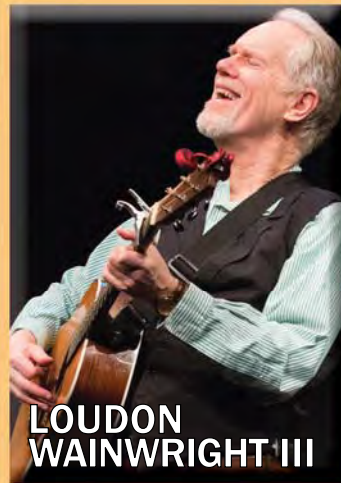
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THE APAP | NYC EXPO HALL CAN OFFER A MAGICAL JOURNEY OF FRIENDSHIP, NETWORKING, PERFORMANCE AND BUSINESS DEALS.



BY ALICIA ANSTEAD

Close your eyes. What do you see when you think of the APAP|NYC EXPO Hall? What do you hear? Since the EXPO Hall is the largest global performing arts marketplace of its kind with three floors of more than 370 booths, 3,600 attendees and 1,600 performing arts organizations, here's betting you see crowds, handshakes, hugs, and that you hear the celebratory and powerful buzz behind the business of the performing arts. After all, the EXPO Hall is a vibrant (and we do mean vibrant!) marketplace of artists, managers, agents, producers, vendors, presenters, sponsors, partners and other professionals who collectively lead and fuel the presenting and touring field worldwide.

Now open your eyes! And join us for this visual tour of the EXPO Hall. Can we possibly capture all of it? No way! But we'd like to take you on a yellow brick road of sorts through some bright highlights and even quiet moments that capture the spirit – and the esprit de corps – of this unique APAP experience. Enjoy and see you in the EXPO Hall!

01



01

IT ALL BEGINS
OUTSIDE THE
RHINELANDER MAIN
ENTRANCE, WHERE
ARTS PROFESSIONALS
LINE UP IN A CRUSH OF
EAGER EXCITEMENT ON
OPENING DAY.

02



02

ONCE INSIDE, ATTENDEES WANDER THROUGH THE HALLS, STOPPING TO TALK AT BOOTHS, FIND OUT WHAT'S NEW OR TRENDY FOR EACH ORGANIZATION AND NEGOTIATE CONTRACTS.

03



03

VENDORS DESIGN THEIR BOOTHS TO ATTRACT ATTENTION, AND YOU WON'T FIND A MORE WELCOMING CREW THAN THOSE WHO ARE TENDING TO A BOOTH. THEIR SMILES AND GOOD CHEER ARE THE HEART AND SOUL OF THE HALL.

04



04

CHARACTERS!
YOU'LL RUN INTO
LOTS OF ARTISTS WHOSE
WORK IS ON DISPLAY
AT BOOTHS. THEY JOIN
THEIR AGENTS AND
MANAGERS (OR ARE IN
THE DIY REPRESENTATION
BUSINESS) TO OFFER A
TASTE OF THE WORK THEY
DO AS PERFORMERS.

05



05

MANY OLD FRIENDS, NEW FRIENDS AND BUSINESS PARTNERS FIND EACH OTHER AND/OR WORK TOGETHER IN THE EXPO HALL. IT'S A PLACE WHERE FOLKS ARE PROUD TO STAND NEXT TO A COLLEAGUE, FRIEND, CELEBRITY OR NEW CLIENT.



AND LET'S JUST STOP FOR A MOMENT TO GIVE A SHOUT OUT TO THE APAP TEAM INSIDE THE EXPO HALL.



06



06

THE EXPO HALL IS A PLACE WHERE EVEN ANIMALS CAN MAKE AN APPEARANCE.

07



07

ANOTHER POPULAR MOMENT IN THE EXPO HALL IS WHEN APAP PRESIDENT AND CEO MARIO GARCIA DURHAM WALKS THROUGH THE HALL TO SAY HELLO TO MEMBERS.

08



08

OVER THE COURSE OF FOUR DAYS, PERFORMING ARTS PROFESSIONALS STAY AT THEIR BOOTH TO TALK ABOUT THEIR WORK, REPRESENT THEIR ARTISTS AND SIGN CONTRACTS.

09

OF COURSE THERE ARE QUIET MOMENTS, TOO: A PHONE CALL, A CHAIR MASSAGE, THE ARTIST WHO DOES THE MANDALA SAND WHEEL EACH YEAR.

09 10



10

AS THE CONFERENCE WINDS DOWN, FOLKS SAY GOODBYE (WITH SOME OF THE BEST HUGS OF THE YEAR). THEY HEAD BACK TO THEIR CITIES AND TOWNS AND ORGANIZATIONS WITH NEW CONNECTIONS, NEW CONTRACTS, NEW ENERGY TO SET THE STAGE FOR ANOTHER YEAR IN THE PERFORMING ARTS. **IT'S**

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Q & A



Four questions for “human potential” specialist *Dana Fonteneau*

A musician and therapist works with soloists, actors, educators and administrators to teach what she needed to know in her own career. She will be a speaker at **APAP | NYC.**

BY MEGAN KAPLON

When Dana Fonteneau worked as a full-time conservatory-trained concert cellist, she wished there were someone who could coach her on the bits and pieces of life as a professional musician that she had never thought about before but had to face head-on every day. She could have used advice on negotiating a contract, deciding whether a gig was worth doing, dealing with injuries and pain, and

finding purpose and fulfillment as a performer.

Such a coach didn't exist. So Fonteneau went back to school to study psychology and became that person, what she calls “a specialist in helping people fulfill human potential.”

Today, Fonteneau is a performance coach and management consultant, with a focus on helping artists find success, financial sustainability, health, wellness and empowerment.

“Eustress is the ability to tackle challenges and see them on the way toward what you want to achieve.”

Ahead of the health and wellness sessions Fonteneau will host at the APAP|NYC conference, *Inside Arts* caught up with her to learn the basics of her industry. An edited version of the conversation follows.

Q. What's unique about health and wellness in the arts?

A. The biggest obstacle for people in the arts is that their sense of self becomes so entwined in the art form – especially people who start at a very young age. They quickly lose a sense of who they are independent of their art form, and that leads to so many challenges psychologically. And because we're not trained from a young age to think for ourselves, we're not really

taught how to take care of ourselves, how to negotiate a fee, how to set boundaries, how to negotiate a contract, how to pay attention to pain. Part B is that there's a completely unrealistic expectation of what a career is going to look like and how to go about creating that. I look at our industry and I think we are un-empowered in almost every area of life, and yet we're these incredible, talented, creative people. We're not taught how to utilize that to build a fulfilling and sustainable career, so it leads to all kinds of issues like depression, anxiety, self-medication, suicidality, eating disorders, addiction, overworking, burnout, injury, you name it.

Q. In the arts, we all work long hours. How can we avoid this sense of overwork or burnout?

A. Burnout and long hours are often a sign that people are doing things for all the wrong reasons. What I mean by that is if you're really inspired and you're really on-purpose and you've really planned things strategically, we often are just loving what we're doing and time flies by and we don't really feel tired. But if we're doing things that we don't like doing or that make us feel bad about ourselves or we're doing stuff that is just going to pay the rent, we often have burnout. It's not that black and white, but that's the range of it. Most people are terrified of having an empty schedule. I can't tell you how many times someone has said, "Oh my God, I have nothing in June," and they freak out, instead of saying, "What would I love to create in June?" They fill their schedule because they are terrified of emptiness, instead of actually intentionally having a strategic plan of the kind of work they'd love to do.

Q. What is some advice that you would give someone, regardless of profession, about how to live well?

A. Forcing the time to get clear on what is really important to you. The thing about inspiration that's so

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Addressing Burnout: Learn to Master Work-Life Balance to Optimize Success

Hilton Concourse Level, Concourse G
Sunday, January 12: 3:30-5 p.m.

important is it actually puts you in a part of the brain, the prefrontal cortex, which gets you in the executive center. Most of us are approaching our profession in what we call fight or flight. Taking the time to actually figure out what is important to you and what's inspiring to you gives you permission to get out of the fight or flight and start to get in that other part of the brain which helps you handle paradox and plan strategically and have what is called "eustress." Eustress is the ability to tackle challenges and see them on the way toward what you want to achieve. Distress is when you feel like the world is against you and you just can't get through the day and all you want to do is get home and have a glass of wine. Then also really starting to pay attention to what are the foods you're eating? How much water are you drinking? Are you taking a multivitamin? Look at your sleep. Look at the people you're hanging around with. Are you inspired by them, or do you feel crappy

about yourself after you hang out with them? It's starting with really going inside and paying attention to how one responds to the external world.

Q. What is one of your favorite success stories?

A. I worked with an ensemble that had major interpersonal challenges and was getting to the point where they were about to have a blow-up. We turned it around, helped each person get connected to their vision. They ended up disbanding, but they did it in the most profound, beautiful way, and they're all doing extraordinary things now individually where they are making more money and making a bigger impact. It's not for everybody, because it's really hard work. Most people don't want to do it, but those who will do it get results. ■

Megan Kaplon is a freelance writer and editor living in Austin, Texas. She is a regular contributor to *Inside Arts*.

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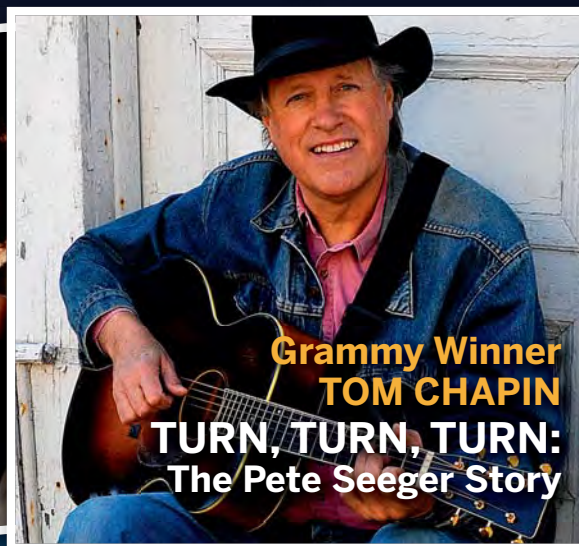
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FAIR GROUND



TAKING ON A NEW CHALLENGE

5 questions for Niiyo Narnor-Madison,
the new APAP Conference and
Meetings Director

**WELCOME TO APAP! WHAT DREW YOU TO
TAKING ON THE JOB OF APAP CONFERENCE
AND MEETINGS DIRECTOR?**

Performing arts were central to my early life experiences. Whether it was dancing in school plays, singing in a choral ensemble or taking belly dance aerobic classes, I've always been inspired through art. APAP allows me the opportunity to draw on my years of professional experience in the hospitality industry in service to the arts community.

WHAT WORK DID YOU DO BEFORE THIS?

Throughout my career I've had the opportunity to work with extremely significant cultural institutions. Those experiences have helped shape my cultural awareness and appreciation. What I love most about the hospitality industry is the fact that no two days are the same. There is always a new challenge to take on. I thrive in a fast-paced environment.

**WHAT LEADERSHIP QUALITIES ARE MOST
IMPORTANT IN YOUR POSITION?**

Creativity, flexibility and optimism are paramount to successfully managing events. In the world of conferences and meetings, you've got to be prepared to tackle shifting priorities often.

**WHO HAS BEEN MOST INFLUENTIAL IN YOUR
WORK – WHETHER FROM YOUR PERSONAL OR
PROFESSIONAL LIFE?**

I come from a family of many strong women. It was always instilled in me to make space for my unique talents and gifts in all arenas. My Aunt Marilyn was the matriarch of our family. She died from breast cancer at the age of 57. As a young woman, I watched her fight cancer with dignity and grace, all while continuing to nurture everyone around her. She taught me to be strong in the face of adversity.

**WHAT MIGHT WE NOT KNOW ABOUT YOU FROM
LOOKING AT YOUR RESUME?**

Whenever my schedule allows, I volunteer in support of marginalized communities. My most life-altering and rewarding experience was spending time in Alexandria, Egypt, teaching computer skills to Sudanese refugee women. I also have the title of resident baker for my family and friends.

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Photo: Eric Brown

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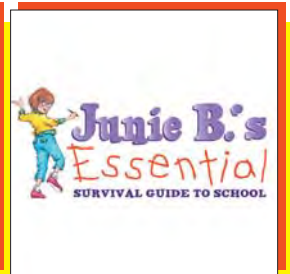
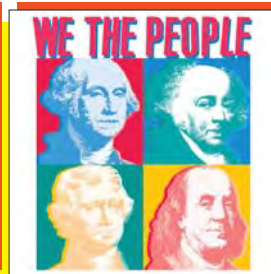
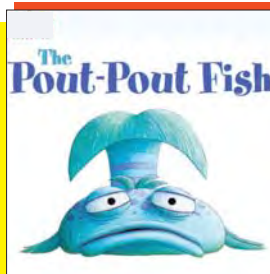
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