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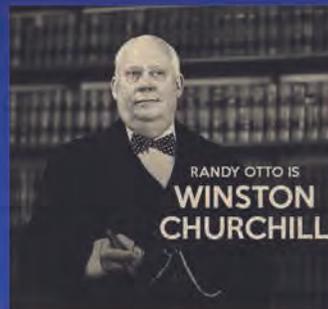
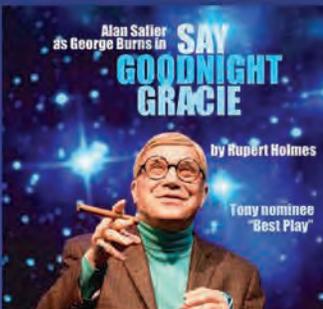
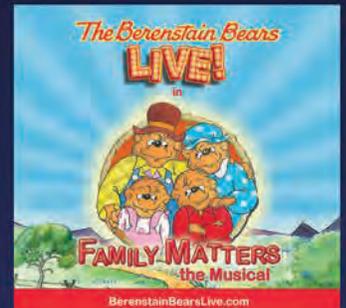
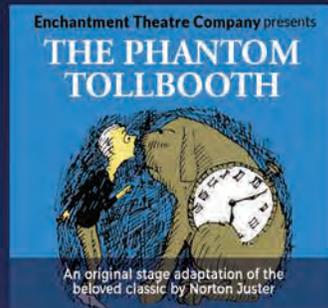
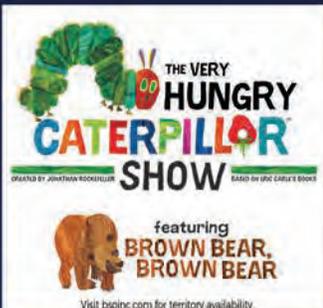
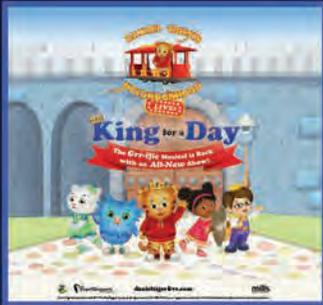
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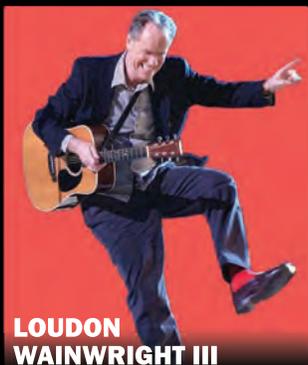


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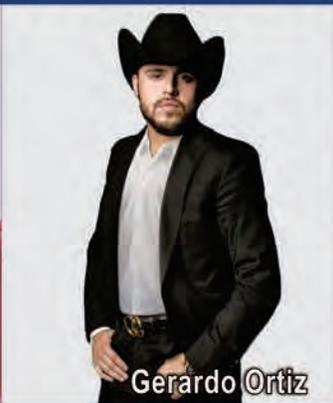
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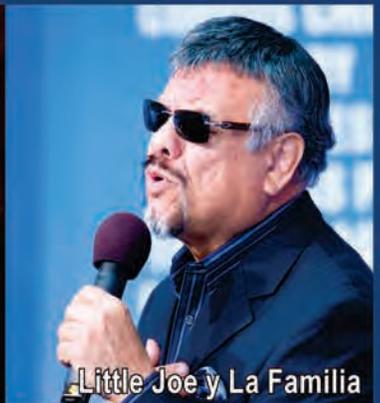
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Keryl McCord says the arts are more progressive, liberal and evolved than many fields. But there's still work to be done.

BY RAY MARK RINALDI

“My hope is that we can evolve into a society whose cultural and artistic expressions aren't defined and validated by industry. Where the value of art and culture is quantified by one's spiritual vitality.”

— THE THIRD SELF, PAGE 46

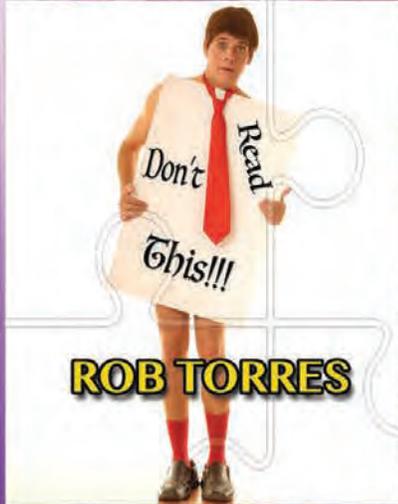
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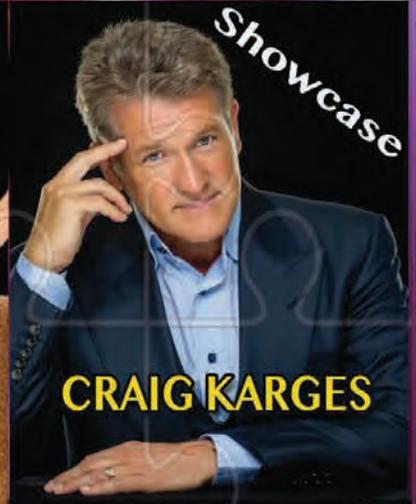
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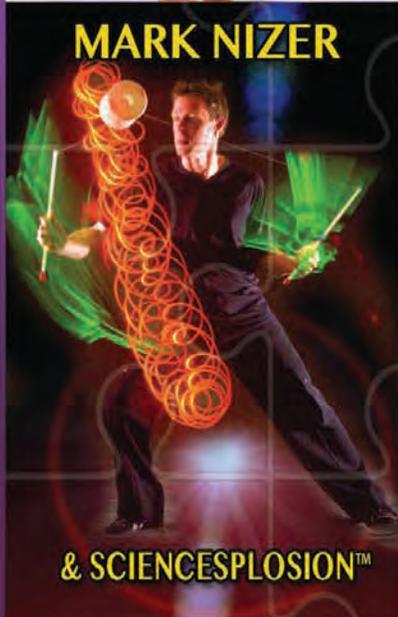


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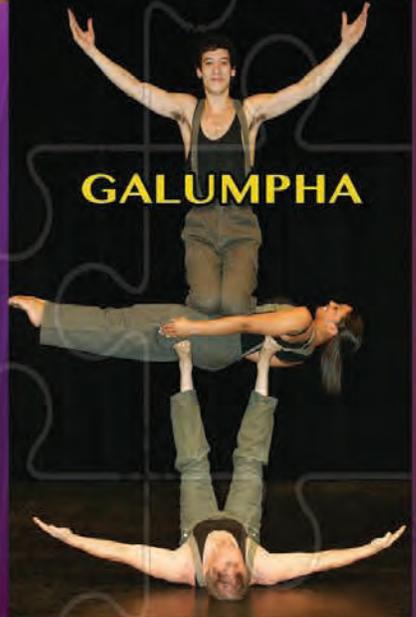
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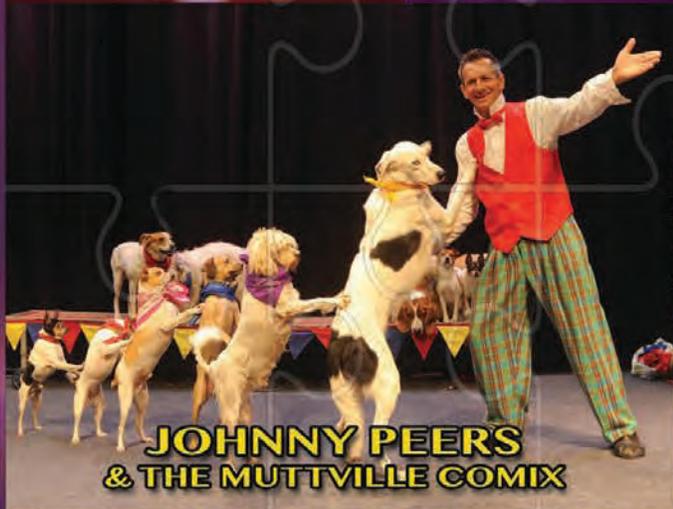
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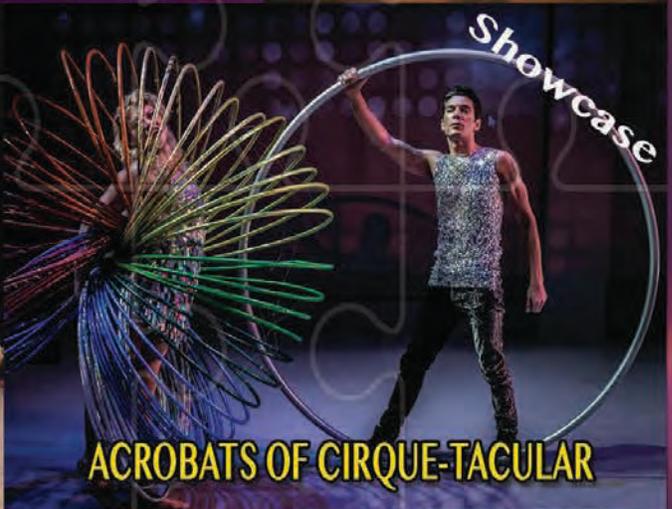
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The circus comes to town.



“Find empathy. Create dialogue. Engender understanding. Use insight. Model inclusivity. Make sure you enact both diversity and equity.”

— FAIR GROUND, PAGE 96

THIS COMPANY is part of the circus arts movement newly featured at APAP | NYC 2018. See story on page 104.



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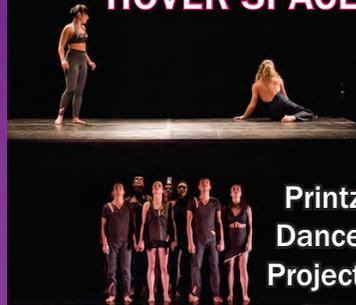
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APAP is a national service and advocacy organization with nearly 1,600 members worldwide dedicated to bringing artists and audiences together. Leading the field, APAP works to effect change through professional development, resource sharing and civic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

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FROM THE PRESIDENT

APAP|NYC 2018 is on the horizon!

When we come together this time, it will be for the 61st annual convening of APAP and the first under our new name, the Association of Performing Arts Professionals. That's exciting for all of us.

The theme for APAP|NYC 2018 is trans.ACT, and our task together during this gathering is to explore the many meanings of that theme. Our lineup of events — for instance, a pecha kucha-style conversation moderated by Will Power about cross-sector partnerships, a town hall meeting led by Keryl McCord about artists as activists, a creative moment devised by Ann Carlson about APAP members — is meant to deepen our collective thoughts about the work we do, the artists we present and the programs we bring to our towns and cities and nations.

Consider the transformations taking place in our communities and society at large and our role engaging and leading the dialogue. Consider increasingly transdisciplinary (and transcendent) nature of the performing arts. Consider the transgender artists and other transgender professionals in our field — for whom we have consciously created space at this year's conference.

With all this richness in mind, we hope in our time together to gain a fuller understanding of how the arts can be a place for us to ACT — to be activists and forces for good in these polarized and divisive times.

As longtime participants have experienced and our first-time



participants are surely to find out, the annual APAP|NYC conference is about discovery. And so our wish for you is to discover ideas, people, programs and possibilities that refresh the work you do and the professional you are.

At this time last year, we were on the eve of a U.S. presidential inauguration, and feelings of anticipation were palpable. In Taylor Mac's closing keynote, we chanted the refrain "What's gonna happen?" In the short span of a year, so much has happened. As the media and our human nature often focus on the tragic and negative, I urge you to remember much good takes place around you every day and much of it happens in the APAP community and at our conference.

Thank you for your contribution to what is good in this world and for making a difference through the performing arts.

Mario Garcia Durham, PRESIDENT & CEO

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News about APAP award winners

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VOICE



GOSPEL TRUTH

Miami-area faithful can praise the Lord — and the arts — during the Adrienne Arsht Center’s Free Gospel Sundays. The series has showcased the art form of gospel music and the area’s rich gospel scene for 11 years, since the center’s second season. In that time, nearly 50,000 people have attended the annual four-concert series.

“This series provided the Miami community an opportunity to celebrate this genre of American Music which



Groups and guest singers have helped to build the success of a gospel movement in Miami.

has made a significant contribution to the fabric of our culture,” says Liz Wallace, the Arsht Center vice president of programming. “Our community is home to very gifted gospel singers and we believed their talents needed to be showcased on our Knight Concert Hall stage to reach even larger audiences. Showcasing local talent with major gospel legends on the same stage is something truly special that continues to resonate with our audiences season after season.”

In 2010, Miami Mass Choir, led by Pastor Marc Cooper, became the Arsht Center resident choir, joining another local choir and the headliner for every Free Gospel Sundays performance. Its fourth album, *Miami Mass Choir Live: At the Adrienne Arsht Center*, was recorded during a Free Gospel Sundays concert in 2015, and it debuted on the Billboard Top 10 Gospel Albums.

Since its inception, the series has featured such artists as Yolanda

Adams, Marvin Sapp, Israel Houghton, CeCe Winans, Kirk Franklin and Tasha Cobbs. Popular Miami news anchor Calvin Hughes serves as the series’ host, further connecting Free Gospel Sundays to the community.

Not only has it been a cultural mainstay, it has also been a funding success story, drawing support from national and local groups, including the Green Family Foundation, the Israel Rose Henry & Robert Wiener Charitable Foundation, and individual Friends of Free Gospel Sundays, each of whom gives \$1,000 or more each season.

Most recently, the series has attracted the attention of local philanthropists Rodney and Michelle Adkins — he was the 1976 valedictorian at Miami Jackson Senior High School, and she was the 1979 salutatorian at the same school. The pair recently returned home after Rodney retired as the first African American senior vice president

“Gospel music touches people’s lives. It’s important for everyone to have access to that.”

with IBM. The two are founding donors of the Smithsonian’s National Museum of African American History and Culture in Washington, D.C., and have become lead donors to the series.

“Watching people walk for blocks away to come to Free Gospel Sundays at the Arsht Center is a sight to behold,” Michelle Adkins says. “Gospel music touches people’s lives. It’s important for everyone to have access to that.”

Can we get an “Amen”?



TECH SUPPORT

Two research projects with the potential to advance the theater and entertainment industries have received Innovation Grants from the United States Institute for Theatre Technology. Each program cycle offers up to \$110,000 of funding for

researchers exploring work that breaks new ground, solves industry problems, addresses technology challenges or otherwise moves the field forward.

“The program not only raises the amount of funding available for distribution and ultimately for greater impact, but we hope

it will also increase the stream of research projects over multiple years,” says USITT president Mark Shanda. “These grants will allow for larger strides to be made in areas like safety, or sustainability and energy savings, and could even lead to new partnerships for the industry.”

Ian Garrett’s *Emerging Immersive Technology to Time-Shift Live Performance with Augmented and Virtual Reality* proposes that these technologies are more aligned with theater-making than other artistic disciplines and that theatre makers are readily equipped to lead innovation using them in storytelling. Garrett is an assistant professor of ecological design for performance at York University, director of the Center for Sustainable Practice in the Arts, and a trustee for DanceUSA. He is a designer, producer and researcher and the resident designer for the Indy Convergence,



an international arts accelerator and pop-up residency based in Indianapolis.

Jonathan Allender-Zivic will research *1/2" Scale Previsualization Model Box for Media, Lighting and Scenery*, a project designed to bring projection and digital technologies together in a lab-type environment and to provide educators with a cost-efficient means of training for students in these technologies. Allender-Zivic, an assistant professor of theater at the University of South Dakota, teaches lighting design, sound design and stage management. He has worked both academically

and professionally for more than 15 years.

"USITT is excited to support the first two projects in our Innovation Grant program," says USITT executive director David Grindle. "These two projects will make an impact on performance and pedagogy. Ian Garrett's work incorporating VR with performance is helping push the bounds of storytelling and will work to adapt this technology to become part of the artistic experience in a larger setting. At the same time Jonathan Allender-Zivic is leading a team that will help improve the training of our

next generation of designers and technicians. Through their work they are striving to make technology accessible for training at institutions regardless of their physical theatre plant. Through these two projects we look forward to impacting the performance practice of today while cultivating the future innovators."

The grant program is made possible by donors to and members of USITT, a national nonprofit that serves practitioners, educators, and students in the theater and entertainment industry.

More information is available at usitt.org.



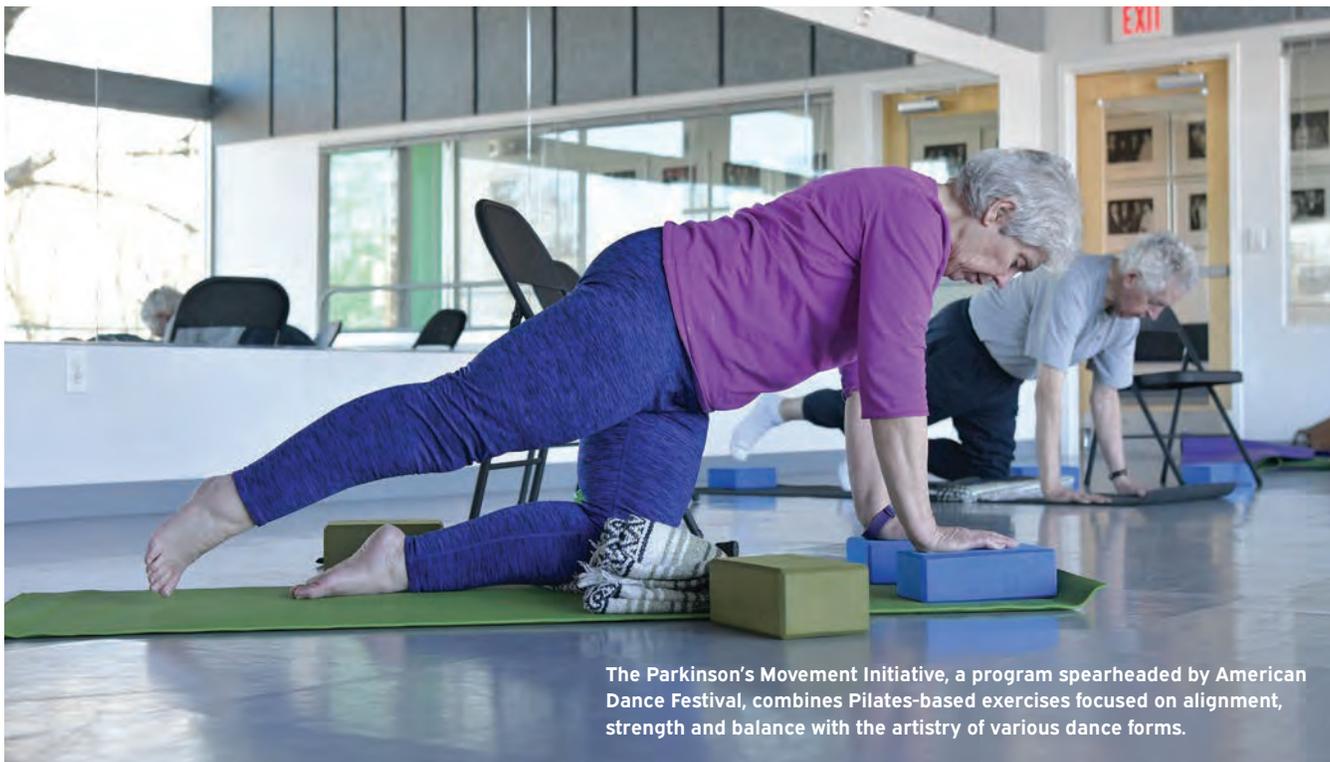
Dianne Reeves

MASTERS OF ARTS

The National Endowment for the Arts has announced recipients of its National Heritage Fellowships and named this year's NEA Jazz Masters. The fellowships honor masters working in the folk and traditional arts, including

the following performing artists: Modesto Cepeda, a bomba and plena musician from San Juan, Puerto Rico; Ella Jenkins, a children's folk singer and musician from Chicago; Dwight Lamb, a Danish button accordionist and Missouri-style fiddler from Onawa,

Iowa; Thomas Maupin, an old-time buckdancer from Murfreesboro, Tenn.; Cyril Pahinui, a Hawaiian slack key guitarist from Waipahu, Hawaii; Phil Wiggins, an acoustic blues harmonica player from Takoma Park, Maryland; and Eva Ybarra, a conjunto accordionist and bandleader from San Antonio, Texas. This year's class of Jazz Masters includes Joanne Brackeen, a pianist, composer and educator; Pat Metheny, a guitarist, composer and educator known for reinventing the traditional sound of jazz guitar; vocalist Dianne Reeves; and club owner, producer, and artistic programmer Todd Barkan, recipient of the 2018 A.B. Spellman NEA Jazz Masters Fellowship for Jazz Advocacy. The 2018 NEA Jazz Masters Tribute Concert, produced in collaboration with the Kennedy Center, will take place in April 2018. For more information about the awards, visit arts.gov.



The Parkinson's Movement Initiative, a program spearheaded by American Dance Festival, combines Pilates-based exercises focused on alignment, strength and balance with the artistry of various dance forms.

THE RIGHT MOVES

For patients with Parkinson's disease, movements that were once automatic — reaching, walking, waving — become difficult. And while medications can help patients manage the disease, a growing body of research has shown that movement-based therapies including dance also have the potential to help.

To that end, the American Dance Festival, in partnership with local organizations NC Dance for Parkinson's and Poe Wellness Solutions, has launched the Parkinson's Movement Initiative, which offers three free weekly classes for those with Parkinson's disease and their caregivers. The initiative, funded with a one-year, renewable grant from the National Parkinson Foundation and Moving Day North Carolina, also provides

workshops, outreach classes and volunteer opportunities to residents near the ADF North Carolina home. Classes take place in the ADF Samuel H. Scripps Studios, which were built in 2012 to be physically accessible to people with disabilities.

The initiative builds on existing relationships. Dance for Parkinson's has a deep history in the area and knows the Parkinson's community's needs. Previously, ADF had been hosting Poe Wellness Solutions' Pilates classes in the studio and had a framework for registration and advertising.

"This is such a great opportunity for these three organizations to be able to serve this community under the same umbrella," says Julia Pleasants, studio manager of the Scripps Studios and program coordinator. "So far, we've had really good feedback from the

community. People are telling us it's really nice to have a consistent, known space to come to."

This program is an extension of ADF's role as a service organization to the dance field and is designed to demonstrate the impact that movement and dance can have as an effective therapy for the PD population. It blends Pilates-based exercises focused on alignment, strength and balance with the artistry of various dance forms.

"Movement is extremely beneficial to people living with Parkinson's," Pleasants says. "That's something we talk to our volunteers about, how dance and Pilates work into that."

NC Dance for Parkinson's is modeled after the Dance for PD program, developed by the Mark Morris Dance Group and Brooklyn Parkinson Group, and

ADF instructors have attended their training workshops in Brooklyn. Although the class conveys the benefits of exercise, it also places a high value on creative expression and aesthetics that are at the core of dance as an art form.

Participants learn choreography in a variety of dance styles, including ballet, modern, jazz and cultural/folk, and have opportunities to improvise, creating unique movement sequences. A typical class could include seated movement, standing at the ballet barre, floor movement using Pilates mats and blocks, and individualized adaptations tailored to the participant's level of comfort and mobility.

At the end of one class, a student experienced "freeze of gait" — a phenomenon described as feeling as though one's feet are glued to the floor. Through dance and the cognitive associations related to such movement, the instructor encouraged the student to march rather than walk.

"That person marched right out of class," Pleasants recalls. "He was thinking about the music and he was able to march right out."

Attendees include caregivers, occupational therapists, family members and college students who want to learn more about working with Parkinson's patients — but they're not the only ones who have broadened their perspective through the program.

"I've learned a lot," Pleasants says. "I've received a lot of guidance from the instructors and the community. It's been a rewarding collective effort and mission, and I hope we continue to expand."



TECH NOTES

The Virginia Theatre Association's tech division has created a list of member-submitted resources that is relevant to performing artists and organizations nationwide, including vendor lists, links to useful software, forums, advice on rigging and scenic design and more. Find the list here: vtasite.org/tech-links.

ELEVATING HR TO AN ART FORM

Have a vexing personnel problem? Need to attract and retain better talent? Fractured Atlas, a nonprofit dedicated to helping artists and arts organizations with the business side of their work, can help. In an ongoing series, members of the organization's "people team" will offer free consultation several hours each week to colleagues in the cultural sector. Fractured Atlas has gained a reputation for its strategic approach to HR, and the team can share tips on such topics as creating innovative organizations, building a culture

of shared purpose, recruiting and hiring that create strong and diverse teams, and creating flexible work arrangements. To learn more about these and other initiatives, visit blog.fracturedatlas.org/. To set up a conversation, email HRhour@fracturedatlas.org with a brief description of what you'd like to discuss.

A MATCH MADE ONLINE

Elevation, a socially conscious web design and media firm, is offering a one-for-one grant match campaign to help nonprofits upgrade their websites.

For each dollar a nonprofit spends on web design or other media-related work, Elevation will match it with a dollar of its own, up to \$800,000 in 2017. Funds will be allocated on a first-come, first-served basis. In 2016, Elevation allocated more than \$600,000 in web-based work to more than 150 nonprofits. For information, visit elevationweb.org/1for1-match. **IFA**

Transitions

CultureSource, an alliance of arts and culture nonprofits in southeast Michigan, has named **OMARI RUSH** as executive director. In this new role, Rush will drive advocacy, capacity building, communications and membership services efforts to



Omari Rush

support the organization's mission of enriching southeast Michigan's arts and cultural community. Rush most recently served as vice president of

strategic initiatives at the Ann Arbor Art Center, where he was responsible for growing the organization's financial capacity and resources, managing public arts projects for the city of Ann Arbor and supervising the development staff. Prior to joining the Ann Arbor Art Center in 2014, he worked as education manager of University Musical Society at the University of Michigan. He has served as vice chair for the governor-appointed Michigan Council for Arts and Cultural Affairs since 2013 and is on the board of directors for the National Assembly of State Arts Agencies and Arts Midwest. In addition, he serves on an advisory committee for the Association of Performing Arts Professionals.

Arts Midwest has promoted two long-term employees to vice presidential positions. **COLLEEN MCLAUGHLIN**, who previously served as the organization's director of external

relations, will assume new duties as vice president for advancement.

ADAM PERRY, who previously served as senior program director, will become vice president for strategy and programs. McLaughlin joined Arts Midwest in 2005 as the organization's first full-time



Colleen McLaughlin

development director. She serves on the board and executive committee of the Metropolitan Regional Arts Council and is an alumni member of the Amherst H. Wilder Foundation's James P. Shannon Leadership Institute. Perry joined Arts Midwest in 2006 as a senior advisor producing a documentary film based on *Operation Homecoming: Writing the Wartime Experience*, a major initiative of the National Endowment for the Arts. Most recently, he directed *Caravanserai: A place where cultures meet*, a five-year international creative peace-making project that



Adam Perry

connected performing and film artists from Muslim cultures around the world in shared arts experiences with audiences in communities across the U.S. A Bush Foundation Leadership Fellow, Perry has served multiple terms on the boards of VSA Minnesota and Mid-Minnesota Legal

Aid. In other Arts Midwest news, longtime vice president **SUSAN T. CHANDLER** stepped down in September to become executive director of Madeline Island Chamber Music. During her tenure, Arts Midwest more than tripled in size and expanded its programming exponentially. She led a 15-year partnership with the National Endowment for the Arts, overseeing *Shakespeare in American Communities*, *NEA Big Read* and *NEA Jazz Masters Live* programming. For her work on these programs, she was awarded the National Endowment for the Arts Chairman's Medal.

EDWIN TORRES, deputy commissioner of the New York City Department of Cultural Affairs, has



Edwin Torres

been named the new president and chief executive officer of Grantmakers in the Arts. He succeeds Janet Brown, who will step down at the end of 2017 after a successful nine-year tenure. He previously served as associate director with The Rockefeller Foundation and director of external partnerships for Parsons School of Design at The New School. He served on the GIA board of directors from 2011 through 2016. He has also served on the arts and culture team at Ford Foundation and the staff of Bronx Council on the Arts. The move coincides with the GIA board of directors' decision to relocate the organization's offices to the boroughs of New York City from Seattle in early

2018. Grantmakers in the Arts is a national association of private and public arts funders, including large independent foundations, family foundations, community foundations, national, state and local arts agencies, and nonprofit organizations that make grants to artists and arts organizations. The organization's four focus areas of racial equity in arts philanthropy, support for individual artists, arts education and nonprofit financial health will remain at the core of its work.

In June 2017, **MAPP INTERNATIONAL PRODUCTIONS**, a leading producer and promoter of socially conscious performing arts, closed its doors. Since its founding in 1994, the organization produced 57 new multidisciplinary performing arts works with more than 400 national and international artists.



Todd Stein

The Mid-America Arts Alliance has appointed **TODD STEIN** as its new chief executive officer. Stein has served as the organization's

interim CEO since August 2016, and previously served as M-AAA's chief operating officer. The regional arts organization serves artists, cultural organizations and communities in Arkansas, Kansas, Missouri, Nebraska, Oklahoma, Texas and beyond.

APAP board vice-chair **NICOLE BORRELLI HEARN** has rejoined ICM Partners as an agent representing contemporary artists across

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VOICE

genres and disciplines. As an agent and manager at Opus 3 Artists (formerly ICM Artists) since 1998, Hearn has been instrumental in expanding a revered classical music management agency into the worlds of contemporary theater, music and dance. She has signed and represented artists as varied as Patti LuPone, eighth blackbird, Ethel, Daniel Bernard Roumain, Amateur Night at the Apollo on Tour, Maya Beiser, Mike Daisey, The Acting Company, Cynthia Hopkins, Imago



Nicole Borrelli Hearn

Theater, En Garde Arts, Dan Zanes, Diavolo and Rosanne Cash. For these and other clients, she has shaped hundreds of national and international

tours and developed careers and opportunities that are as extraordinary as their talents. She has served on the APAP board since 2009. She is also an emeritus board member of the SIT! Company, including a three-year term as chair. Before joining ICM Artists/Opus 3 Artists, Hearn was booking manager at International Production Associates.

ROBERT VAUGHN retired in September after 12 seasons as director of Sangamon Auditorium at the University of Illinois Springfield and 41 years in the field. He plans to travel with his wife, Veda, and spend time with his children and

grandchildren. He is succeeded by **BRYAN RIVES**, a performing



Robert Vaughn

arts center manager with more than 30 years of experience. Most recently, Rives served as tour manager and company manager at Talmi Entertainment, where he was responsible for the USA/Canada Moscow Ballet Nutcracker Tour. He also served as a production manager for Celebrity Cruises in Miami, Florida.

MARTIN WECHSLER, longtime director of programming for The Joyce Theater, will step down in December. For 32 years, first as an administrative assistant and then as The Joyce's director of programming for the past 22 years, Wechsler helped shape The Joyce Theater into a leading presenter of dance. The Joyce will conduct an official search for his replacement. Of the move, Wechsler says, "I've had the privilege and responsibility of providing emerging choreographers with their first residencies at Joyce SoHo; grown up alongside artists like Stephen Petronio and David Parsons; worked with masters like Trisha Brown, Merce Cunningham and Twyla Tharp; and presented large-scale international companies, including The Royal Ballet, at Lincoln Center. After a restful break, I am excited to pursue new professional

opportunities, but I know I will miss working with Linda Shelton to help choreographers and dance companies develop their work and share it with the public."

APAP congratulates **RENAE WILLIAMS NILES**, chief operating officer at the USC Kaufman School of Dance and APAP board member, on receiving the 2017 Service Award from Western Arts Alliance in September. The award recognizes exceptional volunteer service to WAA, its members and the field.

SARAH GONZALES TRIPLETT, director of public policy for Creative Many Michigan, and **ANN S. GRAHAM**, executive director of Texans for the Arts, have been elected chair and vice chair, respectively, of Americans for the Arts' State Arts Action Network Council. Each will serve a one-year term. Triplett directs advocacy and public policy initiatives with a focus on building credibility, support and investment in Michigan's creative industries. Graham has championed arts-friendly public policy in Texas and oversees education programs for Texans for the Arts Foundation, including the Arts Funding & Leadership Development Workshop, Texas Arts Advocacy Day and advocacy trainings.

APAP mourns the loss of **EBONY MCKINNEY**, an arts advocate who pushed for diversity in the community and for unity among San Francisco Bay-area organizations, at 41; and composer and band leader **LARRY ELGART** at 95. **1/1**

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Chauvin Sculpture Garden in Chauvin, La., flooded during Hurricane Harvey.

Attend a special pre-conference session at APAP | NYC: The Arts' Role When Communities Are In Crisis, 9 a.m.-12 p.m. January 12, 2018. Pre-conference events are free and open to both APAP members and non-members.

Follow Spot: **READY FOR ANYTHING**

Initiatives help performing arts organizations plan for every emergency – come hell or high water or fire or rain damage or...

BY KRISTEN ANDRESEN

After Hurricanes Harvey and Irma wreaked havoc on the American South this fall, Mollie Quinlan-Hayes' thoughts naturally turned to recovery and readiness. She directs ArtsReady, a national initiative of SouthArts that gives arts and cultural nonprofits the tools they need to plan for and respond to an emergency. And she knows that performing arts organizations are especially vulnerable to crisis, whether caused by hurricane damage or a broken water main.

"We recommend that you think about where you're vulnerable in terms of what operations might be affected or suspended, rather than what might happen," Quinlan-Hayes says. "What happens if access to your daily activities and materials is not available to you? Who do you need to bring into the conversation? Who needs to know how I am? If you're a presenting organization, that might mean your board of directors, the artists on your roster, your employees. If you're an individual artist, it could be other members of your company and the manager of the next stop on your tour."

If the show must go on, readiness is crucial. It can mean the difference between a canceled show and a canceled season, show business and no business.

"There are a number of reasons for planning. When you're in crisis, you're not at your best, cognitively. You're not making the best decisions. If you've made decisions ahead of time, you can trigger what's going to happen rather than figure it out in the moment."

Quinlan-Hayes started spreading the word about ArtsReady and sharing the reasons why arts organizations should prepare a business continuity plan nearly a

decade ago, but people didn't quite understand what she was doing. That's not the case today.

"People don't ask anymore," she says. "They say, 'I need to be doing it.' At first, we felt very alone, but people are paying more attention, and there are many more people at the table with ideas and resources."

Those resources include the recently launched Performing Arts Readiness project, which brings together representatives from the cultural heritage and libraries sector with performing arts organizations in the hope of building the field's capacity for disaster preparedness.

"We are working more closely in an alliance between cultural heritage and the performing arts world than we ever have before," says PAR project director Tom Clareson, who has more than 30 years of experience in the library, archive and museum fields. "When preservation and conservation groups come to the table, they're interested in keeping objects, material culture and collections safe. Performing arts organizations have the idea that the show must go on, so we're learning about business continuity and business resumption. This is collaboration at its best."

Nine project partners have expertise in emergency preparedness from both the performing arts and cultural heritage communities, with representatives from ArtsReady at South Arts, Conservation Center for Art & Historic Artifacts, LYRASIS, Midwest Art Conservation Center, National Coalition for Arts' Preparedness and Emergency Response, National Performance Network, New Jersey State Council

on the Arts, Northeast Document Conservation Center, Performing Arts Alliance and the Western States and Territories Preservation Assistance Service.

While many service organizations are willing and able to help performing arts organizations and artists recover from hurricane damage, fires or other crises, this initiative is about building relationships before disaster strikes.

The initiative recently received a three-year, \$2.5 million grant from the Andrew W. Mellon Foundation. The grant will allow PAR to implement education and outreach programs; share information and best practices in person, at conferences and online; create a digital toolkit to support individual and organizational planning efforts; and award grant funding. Among the highlights is the Circuit Rider mentoring program, which will provide community-based training, consulting and expertise in selected cities and states for the development of individual institutional emergency plans and area-wide networks and partnerships.

"It's all about networking and getting your organization to have a plan," Clareson says.

If this all sounds simple — but also overwhelming — take heart. There are plenty of resources in place through ArtsReady, PAR and other initiatives. And remember, you don't need to do everything all at once.

"Start wherever you are," Quinlan-Hayes says. "Everyone has something in place, whether it's an emergency contact list, backup data or a fire drill protocol. Don't feel guilty about what you haven't done. Start bit by bit." 

MASTER DISASTER: What you need to know

Tom Clareson and Mollie Quinlan-Hayes offer the following advice.

- Communication is key. Decide up front who needs to know your status in the event of an emergency.
- Ask the right questions, and don't make assumptions. For example, if you're a touring artist and bad weather is in the forecast, ask the presenter who gets to decide whether a performance is postponed or canceled.
- Consider storing critical data — documents, contact lists, photo documentation of your building — in the cloud.
- Build a network with other cultural organizations in your area.
- Sign up for ArtsReady's quarterly newsletter and email alerts. Choose the free basic membership at ArtsReady.org.
- Build relationships with first responders. If you're afraid of bringing the fire department in for a tour of your facility, don't be. They'll help you identify potential dangers. Plus, the more familiar they are with your building, the better it will be if disaster strikes.
- Know that there's a difference between readiness and disaster preparedness. Both are important.
- Start small.

For information about ArtsReady, visit ArtsReady.org.

For information about PAR, visit performingartsreadiness.org.

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TEAM WORK

WILL POWER inherits the baton from **LIZ LERMAN** for the popular pecha kucha-like plenary session at **APAP | NYC**. The focus is on collaboration and the life lessons that come from working together. They both weigh in on the topic. Of course.

BY RAY MARK RINALDI

WILL POWER is a man of many nouns. The writer, actor, rapper, director, composer and teacher has had success on multiple platforms over the past two decades and floats easily between them all.

He's also a collaborator who isn't afraid to venture outside of his comfort zone. Power has received accolades for solo endeavors, such as *The Gathering* and *Flow*, and he has also worked as part of creative teams on TV shows, concerts, musical recordings and more. Doing projects with other artists, across disciplines, is "absolutely essential to my work, critical and necessary," said Power, who was an early trailblazer in the field of hip-hop theater. He was on

the phone with Liz Lerman, the choreographer and scholar, and me, talking about collaboration and artistic experience.

Power explained that even his solo work has counted on co-performers whose primary talents span both genre and geography.

When *Flow* came to be in 2003, it was one of the first theatrical stage productions to incorporate a live DJ, and the set was designed by a graffiti artist with little experience in the theater world. "He had so much talent, but we spoke different languages so it was about how to bridge that," said Power.

Power's director for *Flow*, Danny Hoch, had experience in the hip-hop world, too, but a whole other side of it. Hoch is a New Yorker, and Power is from California.

"We were from different coasts so we had really different sensibilities. He was definitely a lot more direct. If he didn't like something. He would be, like, "That sucks," said Power, recalling the time.

"But I was from the Bay Area, so I was more like, 'Well... I understand what you're trying to do but...' It was a little difficult at first, but we eventually gelled."

The experiences give Power a solid framework for his role as moderator of the annual pecha kucha-style plenary session at this year's Association of Performing Arts Professionals conference — APAP|NYC, January 12-16, 2018. The session, always one of the most popular at the annual gathering, will explore cross-sector partnerships — the various ways

Meet the PK teams!

EXCITING CROSS-SECTOR PARTNERSHIPS ARE BREAKING NEW GROUND in both the arts and the world beyond, all of which is captured in the APAP | NYC 2018 pecha kucha-style Saturday plenary session: *Transdisciplinary Impact*. The following pecha kucha team members will present exemplary arts/non-arts alignments that are defying expectations and reshaping both the way we think about performing arts and their impact in the world. Meet the three teams who will change the way you think about drawing lines, finding partners and making art.



TEAM 1

JASON MORAN is a pianist, composer and bandleader who mines a variety of musical styles to create genre-crossing jazz performances. Moran's signature corpus marries established classical, blues and jazz techniques with the musical influences of his generation, including funk, hip-hop, and rock. Moran has collaborated with visual and performing artists and incorporated new technology in multimedia performances. Moran graduated from the Manhattan School of Music and is a member of the faculty of the New England Conservatory.

artists are achieving success by developing projects with both arts and non-arts collaborators.

This year's event will break out of the usual pecha kucha format of having one person speak as 20 slides whiz by for 20 seconds each. The presenters will work in pairs.

Power says he plans to get out of the way of the timed talks, but he'll bring his own perspective to the proceedings and a connection to the wider world.

"Art, a lot of times, just shows us the way. When you collaborate successfully in a single piece, that can be a metaphor for how people may be able to collaborate and synthesize things together in life," said Power, who is on the faculty at The Meadows School of the Arts at Southern Methodist University in Dallas, Texas, and currently

ADAM KISSICK/APAP



Liz Lerman



TEAM 1

GARTH ROSS started performing his music in the D.C. area on a regular basis in September 1999. After leaving the professional vocal group Vineyard Sound, based in Martha's Vineyard, Massachusetts, Ross moved to D.C. where he pursued music professionally as a vocalist. He performed with Metronomes, a pop vocal sextet, the National Cathedral Choir of Men and Boys, and the WPAS Men and Women of Gospel. He has opened for Dar Williams, Mary Gauthier and The Kennedys.



TEAM 1

BEN ASHWORTH is a visual artist, educator, designer, builder and skateboarder. His work exists at the collision of art, skateboarding, community and play. His projects blur the lines and definitions of activism. He teamed up with Washington, D.C.-based Green Skate Laboratory to organize and build a skate park for Langdon Recreation Center constructed from more than 3,000 reclaimed tires by an all-volunteer labor team (including neighborhood kids). He's also one of the founding members of the legendary D.C. Fight Club, an underground skate park/gallery/creative space. Ashworth holds graduate and undergraduate degrees from George Mason University, where he is the sculpture studio manager.

"When you collaborate successfully in a single piece, that can be a metaphor for how people may be able to collaborate and synthesize things together in life."



serves as the Andrew W. Mellon Foundation playwright in residence at the Dallas Theater Center.

Power takes over the moderator duties at the 2017 conference from Lerman, who has also worked extensively with people not directly in her field, including scientists, with their own specialized way of speaking.

Lerman said she believes the key to success is having a clear end goal and, crucially, enough time to work through communication barriers. She remembers collaborating with scientists on a project and listening to them talk about algorithms. But it took a little while to understand how their ideas related to movement.

"It turned out algorithms are a little bit like improvisation," she said and that's something dancers do all the time. "It's really worth digging in to try to understand things because it impacts both of our capacities to deepen what it is we're trying to do."

Lerman and Power are both respected for their ability to work in teams, but neither paints a



TEAM 2

DUNIA NUR has worked extensively at the Edmonton, Alberta-based Africa Centre fostering healthy relationships, professional development and healing interactions to empower youth from the African and ethno-cultural communities. Among her experience is working with young male offenders at treatment facility, community development and working on the frontline with at-risk and high-risk youth. Her philosophy stems from social justice values and Anti-Oppression Practice being one of the most meaningful learning experiences she received. The Africa Centre is the hub of Edmonton's African community and provides community programs, special events, and private functions. What inspires Nur's work is the Africa Centre's community engagement approach of grassroots PanAfricanism, rooted in bringing people together from the community to identify common challenges and provide collective solutions.



TEAM 2

AHMED "KNOWMADIC" ALI is a multi-award winning Somali-born spoken word poet, entertainer and educator. He also serves as Poet Laureate for Edmonton, Alberta. He is known to engage social issues in a humorous and compelling perspective. In 2011, Ali was part of the team that won the Canadian Festival of Spoken Word championship. He is the co-founder and current artistic director of the Breath In Poetry Collective, a group of poets, organizers and "conscientious community members" who seek to expand the reach, efficacy and consciousness of Edmonton-based poetry. Ali has served and continues to serve on numerous boards in the community such as Quarters Arts, The Somali Canadian and Women & Children's Association and the Edmonton Arts Council.

completely rosy picture of sharing the stage with others. It requires a high level of confidence, and that's not easy for everyone involved to muster, especially if one party is more established than another. Newcomers can find it hard to speak up, and veterans may be reluctant to trust partners with less experience.

"You need to be able to strike some balance between being open to others' feedback and a flow of ideas, but also to be able to honor your own vision, and that can be difficult," Power said.

And it means giving up authority, even when a collaborator suggests an idea you truly believe is wrong. "You have to really go back and try it in earnest," Power said. Then, you can work out your differences.

When things go bad, chaos can ensue, and that can devolve

into professional insults, gossip and cliquish behavior. "All that happens," said Lerman.

It helps to trade off decisions, allowing people to control the areas of a performance they may know best.

"Sometimes I think collaboration is another word for decision-making. How's that going to happen?" said Lerman, probably best known for her work with the Liz Lerman Dance Exchange, which she founded in 1976 and directed until 2011.

Positive collaboration also means taking ownership of the work and doing what needs to be done as the actual event unfolds. Performers almost always make last-minute changes as they feel out the crowd, size up the venue and take into account how the news of the day might impact what they're saying. In those last hours before the curtain goes up, everyone is on their own.

"At the beginning of the process, everyone thinks they can be in on all the decision-making," said Lerman. "Well, that's not really true closer to the end."

Ultimately, both Lerman and Power believe collaborating is essential and adding voices into the creative process, especially contributors in varying roles and professions, keeps things stimulating for performers and audiences alike. And everyone who tries it, including the participants in the upcoming pecha kucha, comes out with stories to tell in the end. **///**

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



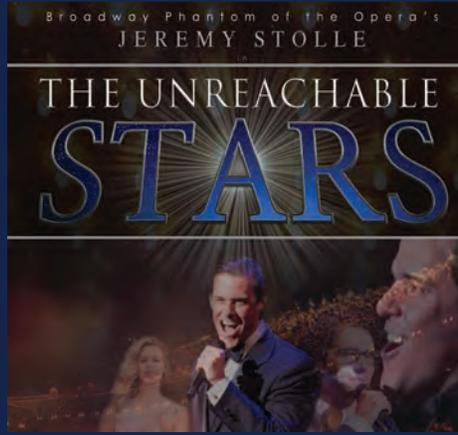
TEAM 3

CHRISTINA HUGENSCHMIDT is an assistant professor in gerontology and geriatric medicine at Wake Forest School of Medicine. She received her PhD in Neuroscience from Wake Forest University Graduate School of Arts and Sciences in 2008 and completed her Postdoctoral Fellowship at Wake Forest's Center for Human Genomics, Diabetes Research Center. Her research interests lie in the interplay between physical health and brain function. She leads several studies looking at the effects of exercise and weight loss interventions on the brain. She is also partnering with the Wake Forest School of Medicine's Laboratory for Complex Brain Networks to investigate the effects of exercise and weight loss on the architecture of complex brain networks.



TEAM 3

CHRISTINA TSOULES SORIANO is an associate professor and director of the dance program at Wake Forest University. She has regularly taught a community dance class in Winston-Salem, NC to people living with Parkinson's Disease, and has been involved in three scientific studies examining the impact improvisational dance can have on mobility and balance of people living with neurodegenerative disease. She has received funding from the National Parkinson Foundation, Blue Cross Blue Shield of N.C., and most recently the NIH to conduct a randomized clinical trial, testing her improvisational dance method in a community of adults living with Mild Cognitive Impairment and their carepartners. She has an MFA from Smith College.



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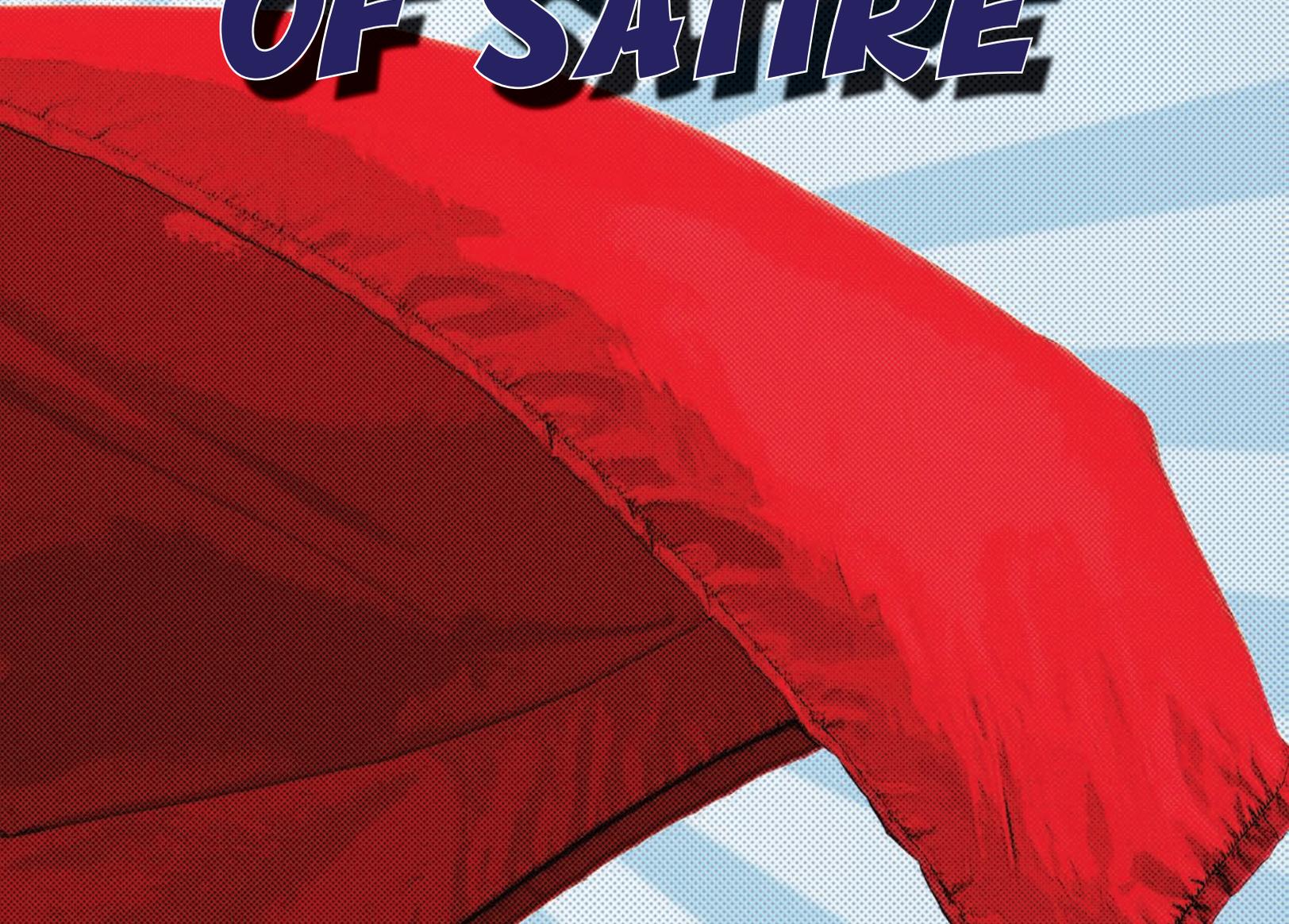
**HARMONY
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When chaos overtook Egypt, a medical doctor got serious about comedy. He had to flee the country, but the world gained an important voice in arts activism. **BASSEM YOUSSEF** talks about unexpected success and freedom of expression.

BY JAKE STEPANSKY

SUPERHERO OF SATIRE





**WHEN I THINK ABOUT
BASSEM YOUSSEF, I
IMAGINE HIM IN TIGHTS.**

That's nothing more than an indication that in my mind, Youssef is a superhero, one of those comic-book crime-fighters who, above all, battles on behalf of good and truth. Youssef, whose superpowers include writing biting political satire, challenging oppressive political regimes and performing cardiothoracic surgery, will be the closing plenary speaker at 10 a.m. Tuesday, Jan. 16 in the Hilton Trianon Ballroom of the New York Hilton Midtown during APAP|NYC 2018.

As with any 21st-century superhero, Youssef has a Clark Kent-style alter-ego: He's a

practicing physician and devoted husband and father, an everyman who was driven to take artistic action by the momentous Egyptian Revolution of 2011. As his country was hurled into chaos, Youssef used YouTube to post short comedy videos — *The B+ Show* — that poked fun at powerful government leaders and corrupt news media in Egypt. He worked out of his bedroom.

The program drew inspiration largely from Jon Stewart's *The Daily Show*; within months, the show had rocketed to fame and garnered millions of views (and devoted followers) from across Egypt.

"In a few weeks, I ended up with five million people watching," Youssef joked during a July 2017

appearance on the NPR comedy show *Wait Wait...Don't Tell Me!* “Now my cat gets five million.”

Youssef is the subject of the 2016 documentary *Tickling Giants* — and there is no better description than those two words of what the surgeon-turned-comedian does for a living. After the success of *The B+ Show*, an Egyptian TV network picked up Youssef's show, and *Al Bernameg*, or *The Program*, was born. Youssef's popularity and political clout skyrocketed once again. He became known as the “Jon Stewart of Egypt,” inspiring millions of viewers to attention and action.

In 2013, Youssef was named one of *Time Magazine's* 100 Most Influential People — but despite his growing impact and renown, he faced enormous government blowback.

“I was fighting a lawsuit against one of the networks that stopped me [from presenting my work],” said Youssef on *Wait Wait*. “It was an arbitration case, and there was no way I could lose, because *they* were the ones who stopped *me*. And then I woke up in the morning and found the verdict fining me one hundred million pounds (at that time, about \$15 million). The lawyer called me and said: Listen, the verdict came out, and they know that this is a ridiculous verdict, but they're going to use it to either to put you on a no-fly list or to put you in jail. The verdict came out at twelve noon and by five o'clock I was on a plane leaving the country.”

Youssef now resides in the San Francisco Bay Area with his family, continuing to tickle giants, pushing comedic boundaries in the traditions of Jon Stewart, Richard Pryor and George Carlin.



As the closing plenary speaker at APAP, Youssef will share stories and words of wisdom that he hopes will illuminate the power of the arts to reveal truth. The following are excerpts, which have been edited and condensed, from my conversation with Youssef. It's optional if you'd like to imagine him in tights.

You began your professional life as a surgeon. What drew you to comedy after an education and a career in medicine?

We do not live in a vacuum. Medicine was just my career, but on the side, I would watch and appreciate and follow comedy. I just always knew about it.

Of the many roles and gigs you've had, which has been your favorite?

I would definitely say my show in Egypt. The fact that 30 or 40 million people are watching you every episode — that cannot be replicated.

Did your upbringing prepare you for the international acclaim and recognition you've gotten?

I came from a traditional middle-class family, which meant that we were not used to the likes of fame. I think that helped me to handle fame better, because for me, fame was something very alien. I didn't connect with it as much. I was connecting more to the work behind the fame. I was a doctor



**WHEN PEOPLE
HAVE FREEDOM
OF SPEECH, THEIR
ART WILL BE ON A
TOTALLY DIFFERENT
LEVEL."**

and a nerd, so I had to go through a process to appreciate fame.

Do you feel that the responsibility of comedians and artists changes when the political climate becomes more turbulent?

Comedians react to what is on people's minds in their community. If what's on their minds is the new iPhone 7, that's what they will react to. If it's a new tyrant who comes to power, that's what they will react to. If a comedian chooses not to react and to distance himself from what's happening, it would be a big loss. It's not a deal of responsibility; it's just a natural reaction.

What is the difference, if any, between "art" and "activist art"?

This is a big question. Comedians are not activists. There's a very thin line between activism and being able to deliver comedy. What a comedian should do stops at the edge of a theater or stage or TV screen, and I don't believe that these two should be mixed. Of course, as a comedian and a human being, you have an opinion. You're just putting your opinion out there as comedy.

This year's conference theme is trans.ACT — drawing from all the iterations of "trans" and "act." What is it about art that helps us transcend our differences?

Art is a human product. It's a byproduct of our humanity. That is why people can connect to others who do not speak their language — with a picture or a photo or a painting or an act of dance or beauty. Sometimes it is more difficult to translate comedy than art, because the references from one language and culture to another are different. However, the conditions that produce this comedy might be the same. People will have the same political conditions and, though they will use comedy in a different way, they will have the same stimulant. For example, in the case of a dictator, the jokes will be different even though the context is the same.

How do you think your work and your impact will change now that you're in America?

Of course, there will be a difference in the topics that I tackle. I hope I will have my own space and footprint in the

American media scene. I hope to have an impact that's more global — not just being a voice for Egyptians, but for Arabs and Muslims in general.

What do you think should be a priority for arts presenters today or always?

Freedom of expression, all the time. Art is expression and is the tool that helps allow people to have freedom of speech. When you open that gate [of freedom of expression], the arts will follow. And when people have freedom of speech, their art will be on a totally different level. I think everybody should have a chance to speak their mind. I think it affects everyone negatively if you stop people from speaking. And you know what people say: The remedy for bad speech is more speech. ♪/♪

Jake Stepansky is a theater-maker and arts advocate based in Austin, Texas, where he is general manager of Forklift Danceworks. During his undergraduate years at Harvard University, Stepansky worked at American Repertory Theater, directed several productions at the A.R.T.'s Club OBERON, student-produced the college's annual ARTS FIRST festival and wrote for the Office for the Arts Harvard Arts Blog.

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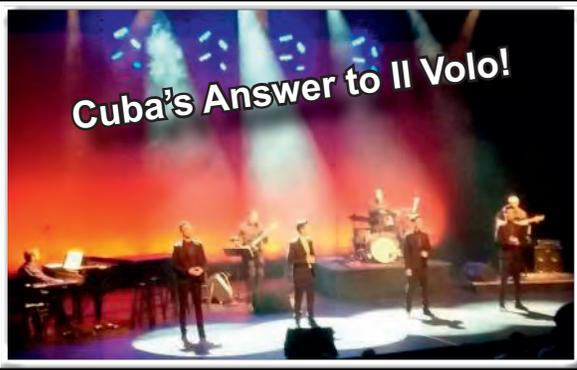
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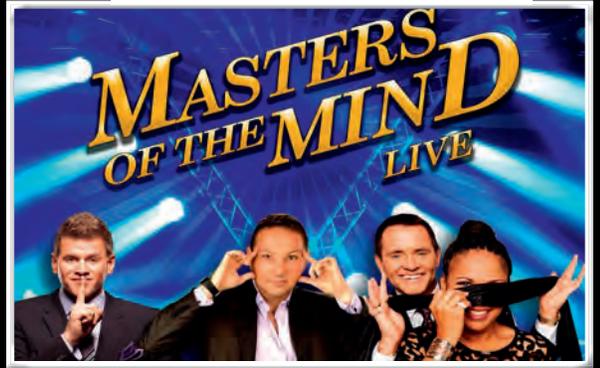


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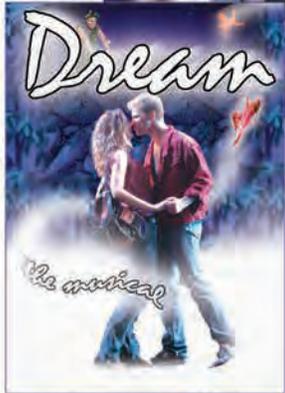
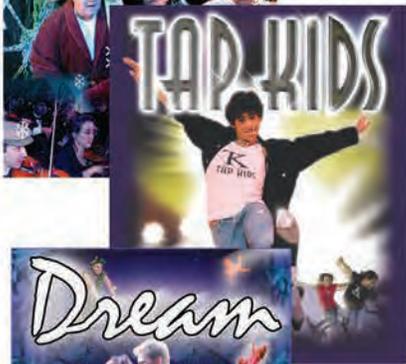
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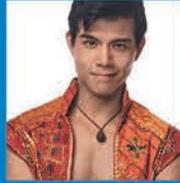
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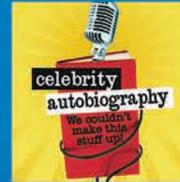
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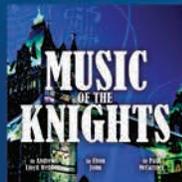
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The third self

BY CONSTANCE HALE

As a speaker at APAP | NYC, **Kaumakaiwa Kanaka'ole** hopes to offer a perspective from a modern Hawaiian who has been raised in the practices of antiquity and finds herself at the crossroads of hula, living as an artist and confronting “human-centric experiences” in the 21st century.

“In the Western sphere, you have to *study* art and culture. In the aboriginal sphere, you have to *live* it.”



From the outside, you might describe Kaumakaiwa Kanaka'ole in a number of ways. She is a Native Hawaiian who has been rigorously schooled in the ways of the antiquity *and* the ways of the present. She has broken ground exploring her cultural identity while preserving the legacy of her Big Island family. She is the eldest in the seventh generation in a line of renowned chanters, dancers and educators. She began performing, she says, as soon as she could walk, appearing at the Merrie Monarch Hula Festival at 12 and at Carnegie Hall at 16. She has recorded three solo albums and garnered five Nā Hōkū Hanohano awards (Hawai'i's answer to the Grammys). She was the first Hawaiian performer invited to appear at New York's globalFEST 2011, held in conjunction with the APAP|NYC conference. In 2015, she was awarded a fellowship by the Native Arts & Cultures Foundation and appeared at White House Summit of Asian Americans and Pacific Islanders. Critics have called her “the voice of Hawai'i's new generation.”

But ask her how she describes herself, and she answers simply, if enigmatically: “I am a composer and a hula medium.”

She's leery of the more conventional Hawaiian term *kumu hula*, or hula master, partly because she says it's daunting, but also because the very idea of hula, the indigenous dance of Hawai'i, has been twisted by stereotypes and diluted by overuse. Ask her if she crosses “boundaries,”

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and she answers that “there are no boundaries”—the very idea defies the nature-based, holistic worldview at the heart of her work. Even “arts and culture” is a suspect term, because it relies on “human-centric experiences.”

“In the Western sphere,” she argues, “you have to *study* art and culture. In the aboriginal sphere, you have to *live* it.” The idea of being an artist doesn’t resonate with her. Rather, she considers herself a *practitioner*.

Specifically, Kanaka’ole is a practitioner of the hula — a practice of poetry, chant and dance that evolved in Hawai’i in the millennium after Polynesians settled a group of volcanic islands in the northern Pacific. Those settlers developed their own language, as well as their own way of telling stories through vocalization and movement. This hula evolved over the centuries and was later shaped by the arrival of European explorers

in 1778, Congregationalist missionaries in 1820 and the rest of the world soon after.

By the time Kanaka’ole was born, in 1982, hula had absorbed European influences, had waned and had waxed again in what is today referred to as the Hawaiian Cultural Renaissance. A key figure in that renaissance was her great-grandmother, Edith Kanaka’ole, who as an educator and cultural expert shared a long family legacy with the larger culture. Kanaka’ole’s grandmother (Pualani) and great-aunt (Nalani) took it from there, eventually passing the practice to Pualani’s two daughters and on to Kanaka’ole. Their *hālau hula*, or school of dance, has produced one “hula opera” that was featured on the PBS series *Great Performances* and another that premiered at the Hawai’i Theatre.

The school is known for its reverence for the *‘āina* (land) and for deities, especially Pele, the goddess of the volcano. “Our *kūpuna* [elders or ancestors] are keen observers,” Kanaka’ole says. “They’re people of the ocean, people of the mountain, people of the forest.” The hula emerges from this natural environment, but is a part of it and gives back to it. “Hula is movement, the natural movement of the earth,” she says. And *oli*, the poetry that may be chanted by itself or accompanied with movement, is “vocal harmonic alchemy.” It allows the practitioner to take the essence of a word, and through it manifest something natural.

“I am drawing from the images and forces — the eruptive phases of my island home — that create and shape my performance and fuel

my artistic vision,” she says. “In the lineage I come from, our job is to focus on interacting with nature, and it’s reciprocal. Our lineage is in the service of the natural world.”

Kanaka’ole’s upbringing makes her unusual even among other Hawaiian practitioners. She was born a male child and reared on the family’s 10-acre property near Hilo, and on the slopes of the volcano Mauna Kea. She attended a bilingual immersion preschool and graduated from University of Hawai’i at Hilo, but was also tutored by her family in the highly esoteric rituals of hula.

“When other kids were having sleepovers or going together to the mall,” Kanaka’ole notes, “I had to sit my ass home and compose a chant. I knew the rituals of canoe-building before I knew how to fly on an airplane.”

Not that Kanaka’ole was sheltered from contemporary influence, studying jazz, ballet, modern dance, samba and opera (training as a countertenor). “If you were to flip on my iTunes account,” Kanaka’ole told the *Seattle Gay News*, “you would see Mahalia Jackson, Tina Turner and a little bit of Edith Piaf, and then mixed in there would be people like Hozier, or some indie-alternative rock and singer-songwriter types. My mother raised us on classical music, Tchaikovsky, Mozart and Rachmaninoff.”

In the past few years, Kanaka’ole fully transitioned into what she calls a “third self” — a fluid gender identity that echoes the longstanding *māhū* tradition of Hawai’i. (The term *māhū* can mean homosexual, of either sex, or hermaphrodite.) “It is not a



gender, it’s not an orientation, it’s not a sect, it’s not a particular demographic and it’s definitely not a race,” Kanaka’ole told *MĀNĀ* magazine in 2014. “We Hawaiians celebrate the human body as a sexual instrument,” she said. “As procreative and recreative. Period. Regardless of gender.”

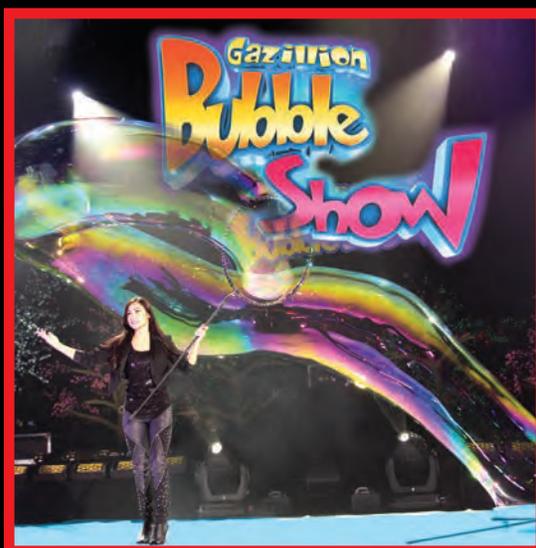
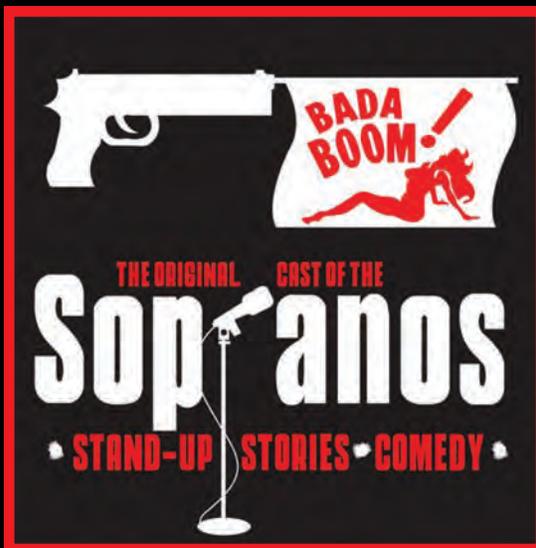
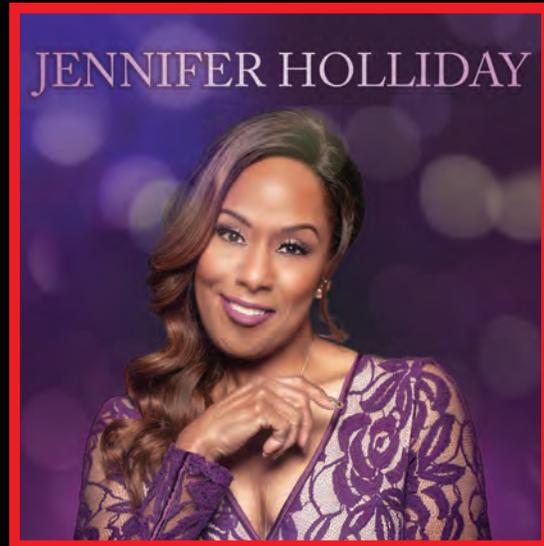
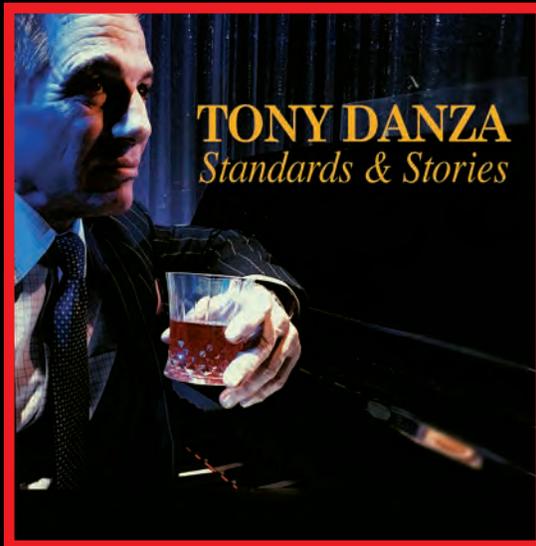
To watch Kanaka’ole perform is to see all of this: nature, heritage, power, sexuality, freedom. Her resonant voice can go from guttural to lyrical and seems to rise from somewhere deep inside her, much as lava rises from deep in the Earth. Expressions wash across her face: joy, ferocity, tenderness, mirth. She relies not just on voice, but also on the accompaniment of a mix of instruments that includes slack-key guitar, drums and cello. Her hands flutter and fly about as she sings in the Hawaiian language. The songs themselves might describe ships, flowers, love.

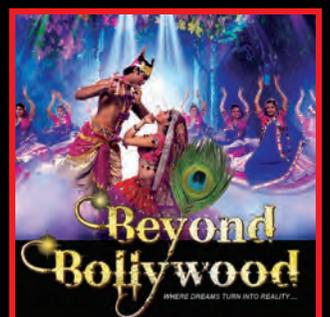
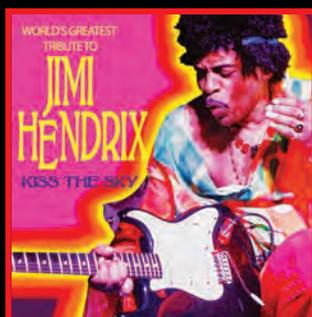
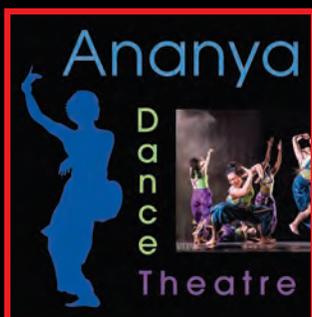
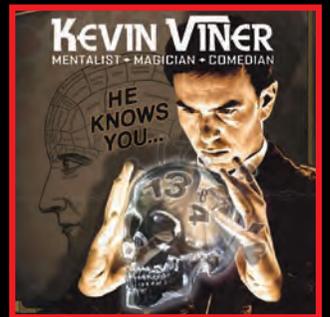
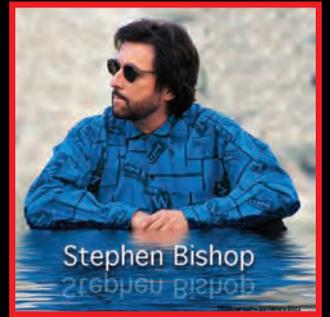
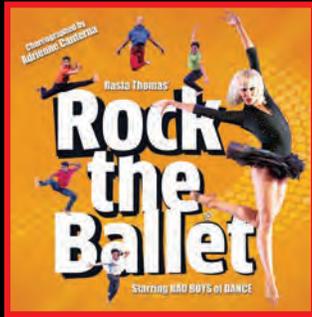
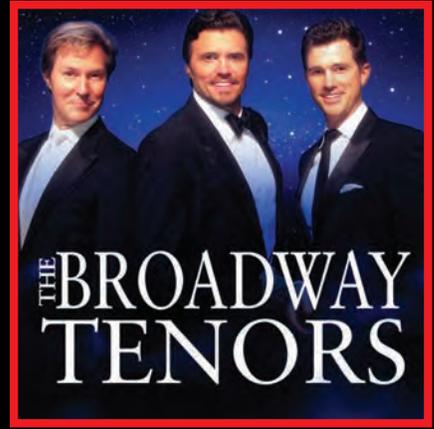
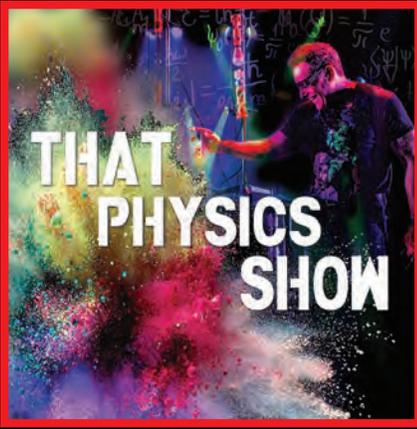
By way of comment on the power of her chanting and dancing, she cites Roger Paine, the conservation biologist who

recorded the echolocations of humpback whales and was profoundly moved by what he heard. “He realized that song is something much older than human memory,” she says. A mere hum can summon for us a memory of the landscape, a dance can allow us to access the ancient. The dancer or chanter, she adds, can “serve as a medium for energies that move us.”

If that sounds a bit shamanic, she means it that way. And it is this Hawaiian perspective she hopes to share with APAP members. “My hope is that we can evolve into a society whose cultural and artistic expressions aren’t defined and validated by industry,” she says. “Where the value of art and culture is quantified by one’s spiritual vitality.” ■

Writer, editor and hula dancer **Constance Hale** is best known for her subversive guide to grammar, *Sin and Syntax*. Among her other books are *The Natives Are Restless*, on hula, and *Iwalani’s Tree*, a picture-book for children set in Hawai’i. She was raised in Hawai’i, and her stories have appeared in many publications and anthologies.





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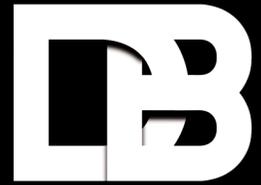
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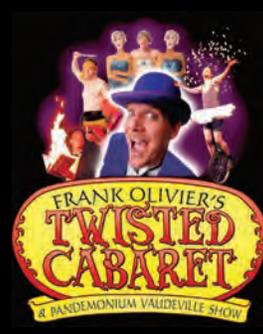
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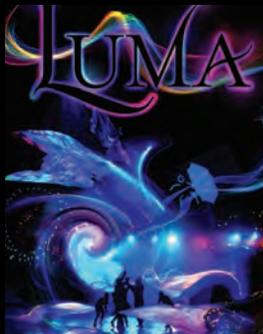
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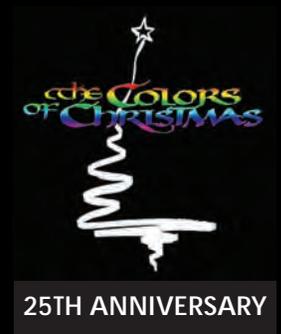
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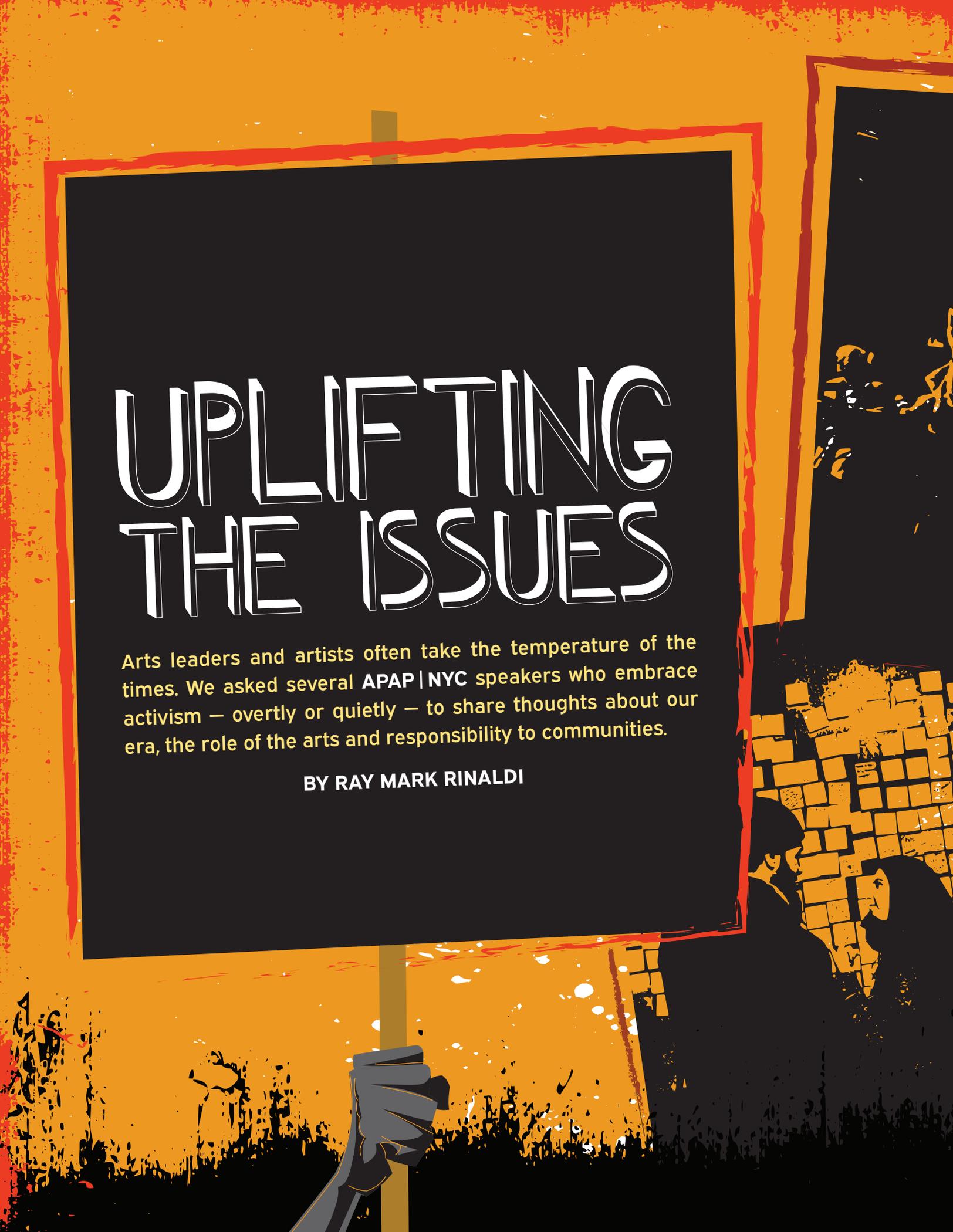
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UPLIFTING THE ISSUES

Arts leaders and artists often take the temperature of the times. We asked several APAP | NYC speakers who embrace activism — overtly or quietly — to share thoughts about our era, the role of the arts and responsibility to communities.

BY RAY MARK RINALDI





For Cannupa Hanska Luger, creating one of the most memorable performance art pieces of the decade was a matter of what he calls “weaponizing my privilege.”

As an artist, he has access to multiple channels that reach the public — theaters, museums, galleries, the internet, the media — and so he took full advantage for his *Mirror Shield Project*. The work started as a web video instructing people to craft home-made shields for protestors camped in the way of a proposed oil pipeline at North Dakota’s Standing Rock Indian Reservation, where he grew up.

The shields were made of thin plywood and easily penetrable, but they had a twist: The fronts were covered in mirrored paper, forcing any attackers to gaze back upon themselves, to witness their own acts of aggression against peaceful protesters.

It was a classic piece of anti-establishment art, as clever and provocative as a Woody Guthrie song and equally appealing as a call to arms. Thousands of people made the shields and shipped them for a performance/action at the height of the standoff in the winter of 2016.

Luger created the work to support members of his tribe and to fulfill his responsibility as an artist, a creator, a person who has honed his voice and worked to get people to hear it. What’s the use of having a special standing in the community, he asks, “if we don’t use it?”

It’s a compelling question and one many artists and arts presenters are putting to themselves these days. What is their role as leaders of conversations around social issues when the country is so polarized, and how do they — and should they —

guide open discussion, intentional or reactionary, about individual liberties, free expression and the status of minorities? The issues many artists have built their work around — racism, sexism, inclusion, what it means to live in America and to be American — are inflamed.

It’s not just theoretical politics at play. Efforts to deny visas to visitors from certain countries and to deport immigrants threaten immediate harm to artists and presenters, such as globalFEST, which produces music events in the U.S. featuring international performers.

“This is not a time when we can ignore that there are policies that are directly targeting our friends and neighbors and artists, and we have to be able to openly confront those issues,” said Shanta Thake, who sees the performing world from two sides, both as co-producer of the sprawling globalFEST and as director of Joe’s Pub, the intimate cabaret space at The Public in New York City.

But how to confront and what actions to take? Can singers, actors, dancers, poets and playwrights truly have an impact on the way people act and feel when opinions seem so entrenched?

Not surprisingly, many artists do believe their work can alter entrenched assumptions. In fact, it’s their muse.

“I’m a strong believer that art evokes change and can be a conduit for empathy and for understanding, and I like to think I’m doing my part,” said choreographer Kyle Abraham, who has created numerous dances, including landmark works that take on racism and homophobia. “And I think it’s important to continue to think about what new ways we can become voices for people beyond ourselves.”

The elephant in the room for many is the current White House administration’s policies and practices around transgender soldiers, religious minorities, women’s rights and even football players who choose to take a knee during the national anthem.

Artists, whose job it is to come up with new and innovative ways of seeing the world, have *generally* leaned toward the progressive side of politics over time, but the adversary — especially in mainstream venues — has most often been the generic right or unnamed conservative forces. The protests that take place on stages and in art galleries in our time are likely to be more specific and target the executive branch personally.

Among the most visible examples came in November 2016 when the cast of the Broadway musical *Hamilton* delivered a very public, post-performance message to then-Vice President-elect Mike Pence who was in of the audience. “We, sir, are the diverse America who are alarmed and anxious that your new administration will not protect us, our planet, our children, our parents, or defend us and uphold our inalienable rights,” said cast member Brandon Victor Dixon. The curtain speech wasn’t part of the plot, but it connected the play’s message about the diversity of early patriots to the experiences of present-day citizens.

“A lot of people who have faced bigotry and hatred in the past have not been so vocal. This is a time for them to be more vocal and more visible,” said Abraham. “That’s a shift.”

But how to speak for the opposition, or at least, *in* opposition to ideas deemed answerable? Artists and presenters are all over the map on that.

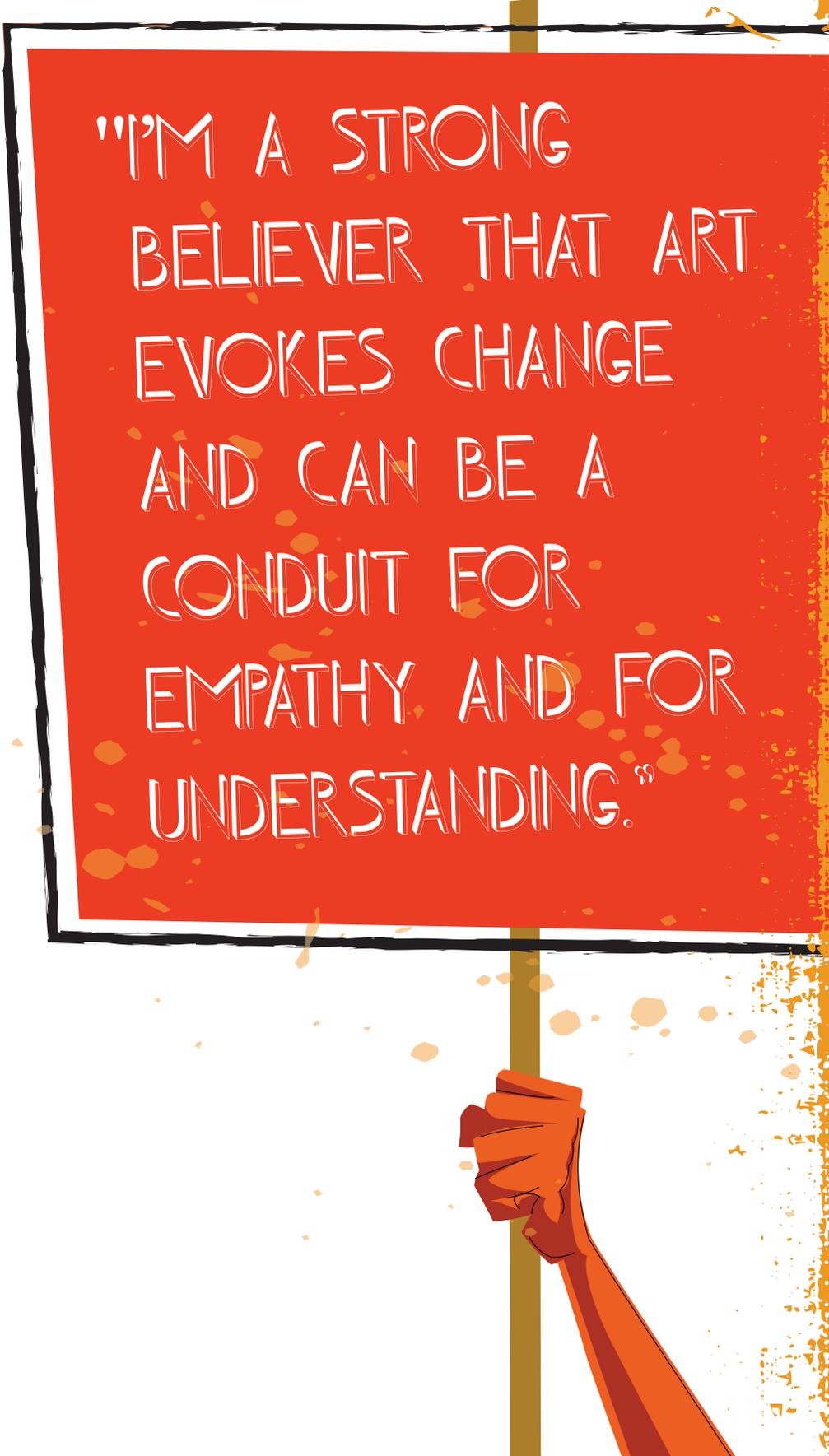
“Artists pick up on ideas and issues — or not — depending on who they are and what they think. And there are as many artists in the world as there are ideas and issues,” said Alberta Arthurs, whose varied experiences as a cultural leader and adviser earned her APAP’s 2015 Fan Taylor Distinguished Service Award.

Arthurs knows a few things about taking up the fight. She wears with honor the fact that she was dubbed “the Wicked Witch of the West Side” by a conservative politician when she led a strategic — and now historic — fight to protect National Endowment of the Arts funding to artists whose work was deemed offensive in the 1990s.

Arthurs has a sophisticated understanding of what it means to take a position via the arts. She sees both direct and symbolic actions in protests against policies such as isolationism and exclusion and notes the spiritual similarities between two recent Manhattan events she attended: a downtown exhibit of contemporary artists challenging the president by name and a midtown retrospective of painter Robert Rauschenberg, who used paint and collaborations with other artists to abstractly question ideas about the status quo in art and society. Both affected her deeply.

“I do not believe there is art for art’s sake. I believe all art is engaged in something significant that artists want to say or portray,” she said. “Sometimes, it’s very political, and sometimes it’s not.”

That ability to come at social issues in a variety of ways may be art’s most effective social tool. Strong opinions that defy authority can be easier to sell when they are mixed into the melody of a beautiful song, wrapped in rhyming verse, proclaimed by the characters of a compelling drama, accompanied

A hand holding a sign with a quote. The sign is red with white text. The hand is brown and is holding the sign from the bottom right. The background is white with yellow and orange splatters.

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by a string quartet or slipped into a comedy monologue.

Or, in the case of the Nai-Ni Chen Dance Company, integrated into contemporary movement that exposes audiences to the otherness of cultures they may be unfamiliar with.

“Our mission is to be one example of a program that reaches deep into hearts and minds and helps us show, not only who we are, but how people can really identify with each other,” said executive director Andy Chiang.

The company’s work has many layers. It seeks to entertain audiences with graceful and timeless movement choreographed by founder Nai-Ni Chen, who was trained in the dance traditions of her native Taiwan before setting up her company in 1998 in the U.S. where, Chiang notes, artists are free to present ideas unfettered.

But it also wants to address how cultures can blend and how immigrants add to society by mixing the customs of their native regions with present-day American ideas and attitudes. After so many years in the U.S., Chen feels her identity is a mix of Asian, American and Asian American. “We believe, based on our own roots, we can grow a different kind of tree,” Chiang said.

And in a language without barriers. Dance isn’t conveyed with words; it speaks through the wave of an arm, the sway of a hip, a tap, a leap, a pop. It communicates with body actions everyone can feel and understand.

Is that political, to simply make art based on old traditions without references to current events?

Not necessarily. Although when it takes place during a growing America-first movement, any bit of world-first art can make a powerful — even if unintentional — point. Context counts.

“Ideally, artists respond to whatever moves them in any capacity,” said Arthurs, about the nature of socially motivated art. “For

some, that's society and the police, and for others, it might be flowers. I don't think anything is less valid than the other."

Often, it can fall to presenters to frame just how political art can be. It's not just *who* producers or curators choose to show, but *how*. They create context every day by shaping the attitude in the room.

Thake has found opportunities to do just that in both of her jobs by redefining public stages as "community centers" of a sort, in which multiple views can be shared. That can happen organically through art that is out of the mainstream or by letting artists lead discussions about differences in opinion, giving audiences tools for coping in a confused world — "whether those are self-preservation tools or tools that can help them activate change," she said.

Encouraging artists to be their authentic selves is just another way presenters can support their work and seize the unique moments that live art events create. "It should not be taken for granted that all of these people are here together," Thake said, "and thus, it's the only time this particular group will ever be together."

And art can be most effective when it is an exchange between performers and watchers. Artists present ideas, but they also reflect the world around them. They are witnesses, interpreters, projectors and mirrors themselves.

"The best artists," Thake believes, "are the ones who are very directly in conversation with their audience and are pulling from the information they get and then uplifting the issues of the day." **!/?**

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

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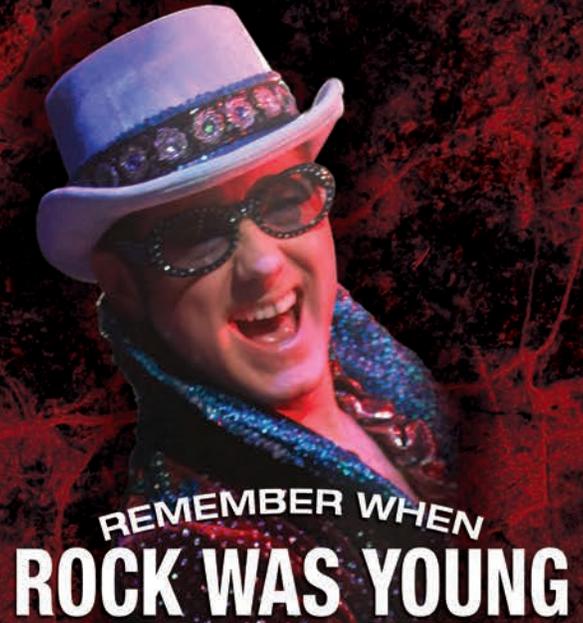
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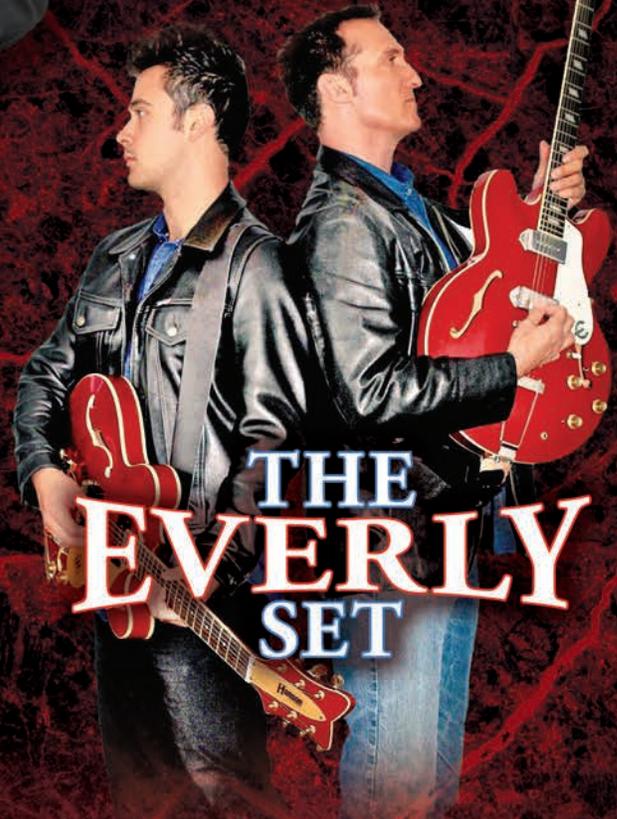
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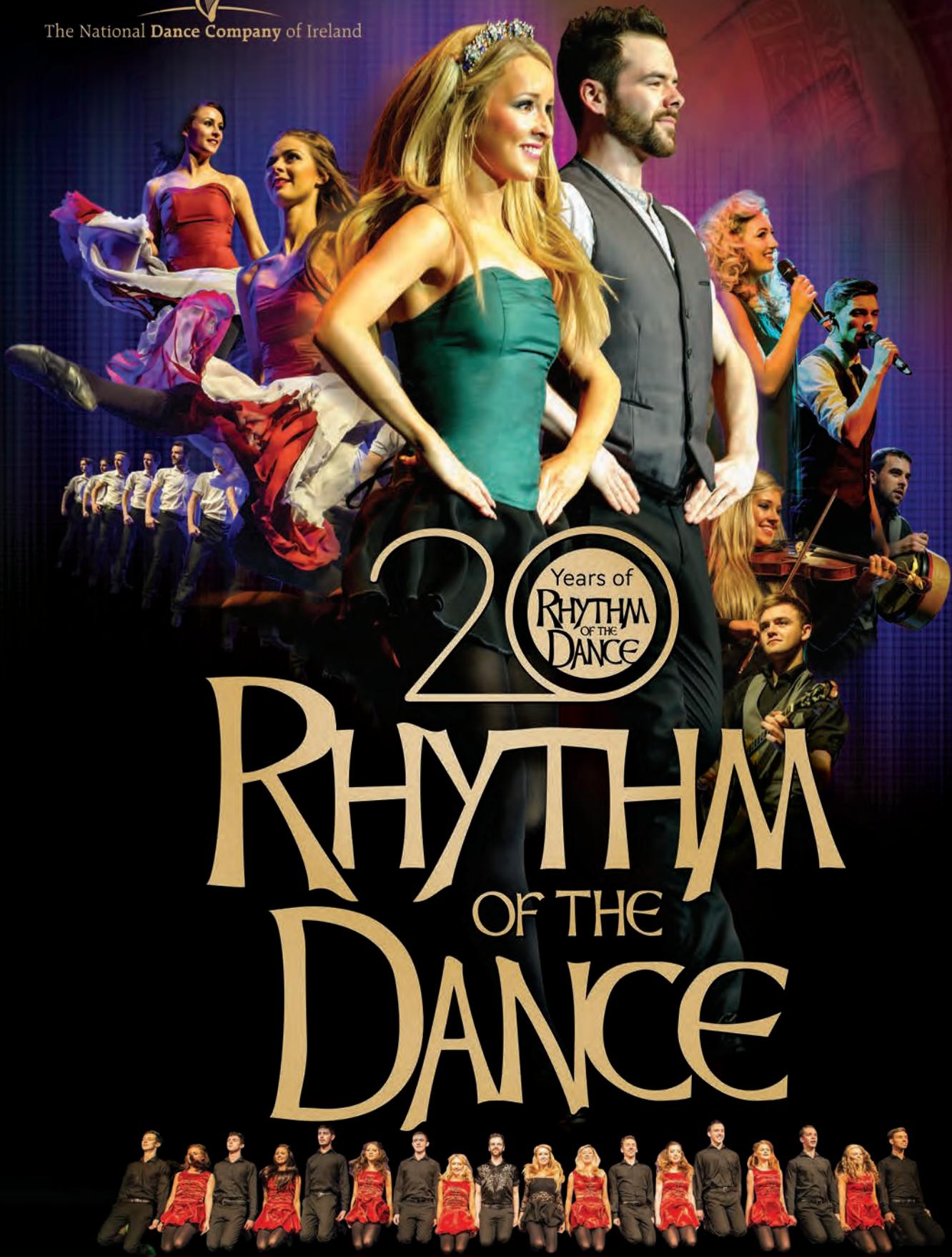
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The body *Symphonic*



**STORY BY ALICIA ANSTEAD
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ON THE PHONE, ANN CARLSON HAS AN INVITATIONAL VOICE.

It invites friendliness, openness, laughter, introspection. You can hear how those easy tones serve her community-based artistic endeavors — whether in a concert hall or in a pasture — and puts collaborators at ease. That's probably especially true if she's sitting with collaborators in their offices closely watching them work and recording her detailed observations. Indeed, for her expansive and generative creation *The Symphonic Body*, Carlson embeds in a community — say Stanford University or UCLA — and, much like a reporter, begins to collect stories.

They aren't verbal stories, however. They are gestural. She *really does* sit in the offices of organizations and watch the idiosyncratic movements that make up any one person's work day: entering data to a computer, mopping a floor, talking on the phone. Those mundane gestures become an elegant and silent orchestral performance that reflects the environment from which it has been culled. And of course, Carlson is the conductor.

The process, she says, is adaptive and flexible by design. She begins with one person whom she observes at work. She also queries that person: *Who inspires you here at this organization? Who uplifts you? Who has caused you to grow, expand and become more yourself?* She then seeks out the person and begins again, slowly building the repertoire and characters of the piece. Thus each person in an organization is connected to another and another and another.

Making connections through quotidian moments has been at the heart of much of Carlson's unconventional work — for which she has received many awards, grants and commissions. Some of her pieces do take place in a pasture or in a circus ring or with animals. *The Symphonic Body*, which has been set in concert halls, has roots in the 1980s when Carlson was working with a law firm to create a piece with young attorneys. Formalizing the project at Stanford (2013) and UCLA (2015) gifted Carlson with a year to embed and research and develop the technique — one that she will bring to APAP|NYC in 2018.

For a creative moment during APAP|NYC, Carlson will capture the gestures of about 20 members, representing the broad APAP community, and present *The Symphonic Body/APAP*, a chamber version of her original work, during the Sunday plenary session. In part, the performance is a celebration of the range of performing arts professionals that make up APAP and are represented by the shift in the name earlier this year from Arts Presenters to Arts Professionals.

The piece is also about creativity, connections and personal stakes.

"In terms of what *The Symphonic Body* project has been and what my aspirations for it are, particularly with this version, are this: Everybody comes together in concert to experience and recognize the dance of the everyday in a basic parlance," says Carlson. "It's also about the individual in the community. So each individual has their 'part' — in this context, a gesture portrait that is about three minutes long. I work with everybody, and they learn and get really facile within that portrait. They can go backwards, forwards, improvise inside of it. They have the basic tool kit of a choreographer in a certain way. It's a kind of re-performing of the self. In the best performance

"Everybody comes together in concert to experience and recognize the dance of the everyday in a basic parlance."

context, you know, you're both yourself and a symbol."

In the following pages, we present a collection of portraits of participants in *The Symphonic Body UCLA*, which took place in 2015 at the university's Royce Hall. The "orchestra" was made up of more than 100 "musicians": students, athletes, professors, drummers, designers, administrative staff from multiple departments, facilities workers, researchers, vice chancellors, coaches, librarians and more. The dramatic images, by photographer Calista Lyon, are courtesy of Carlson. We invite you to sit with these images, witness the gesture and reflect on the symphonic nature and symbol of your own life.



Ann Carlson

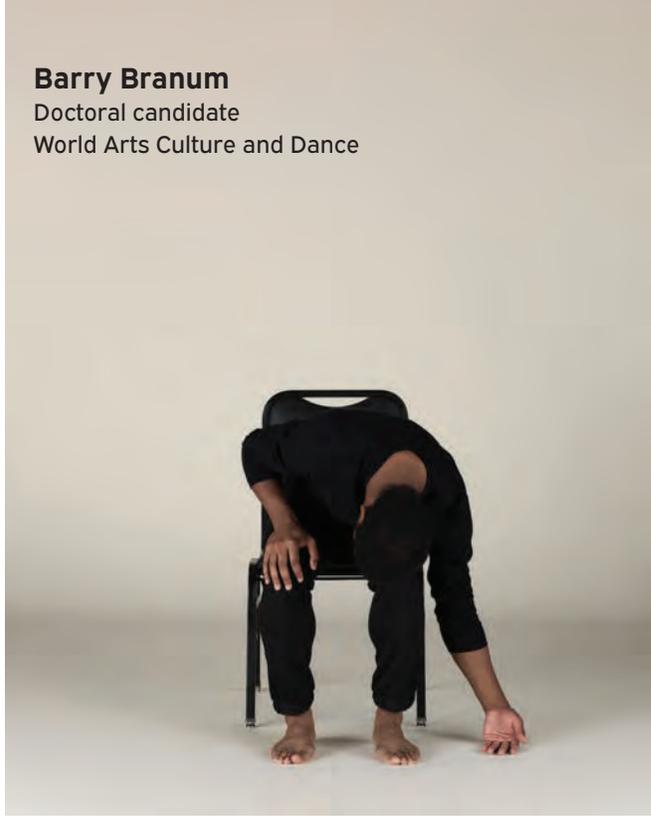
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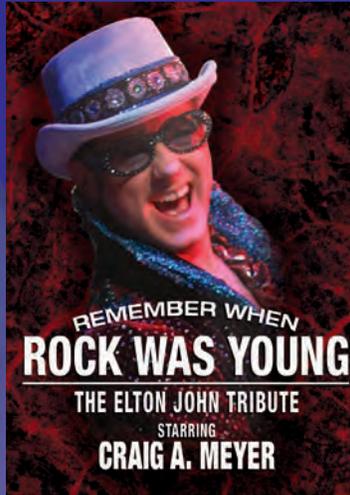
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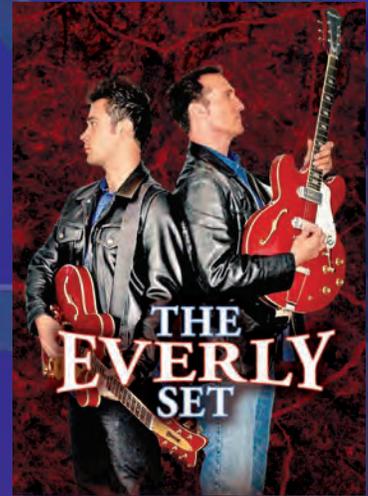
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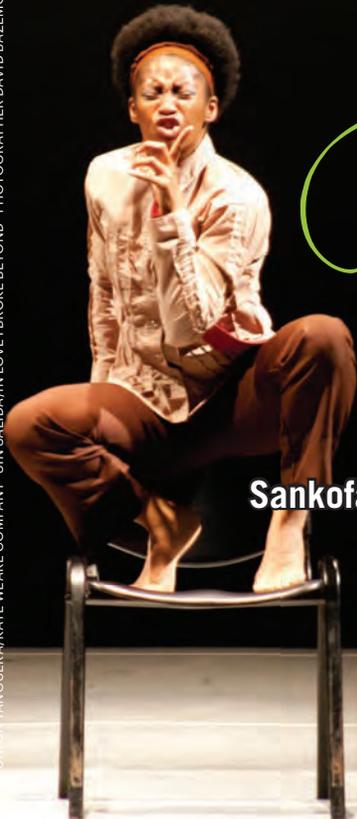


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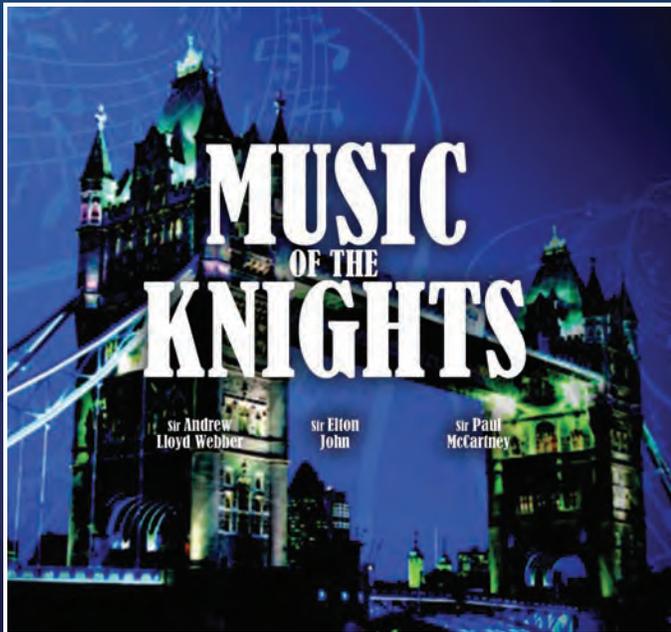
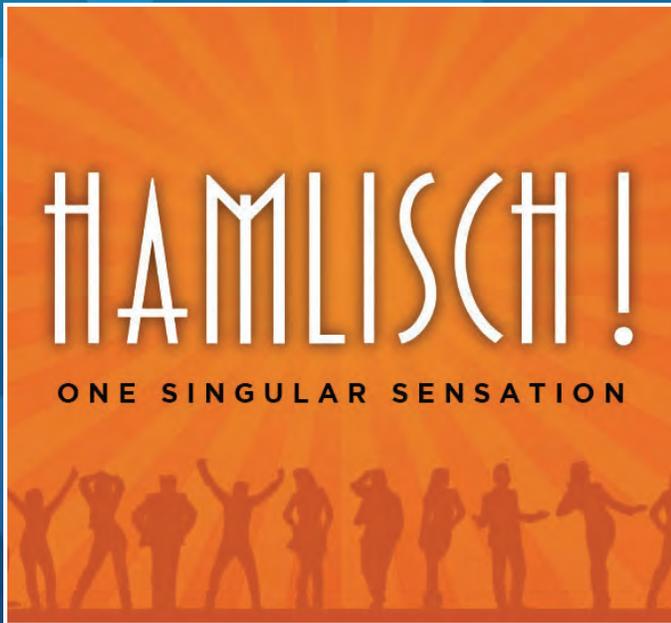


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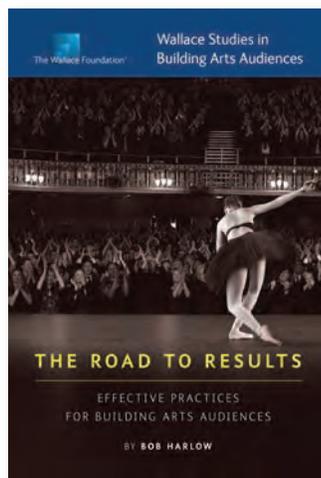
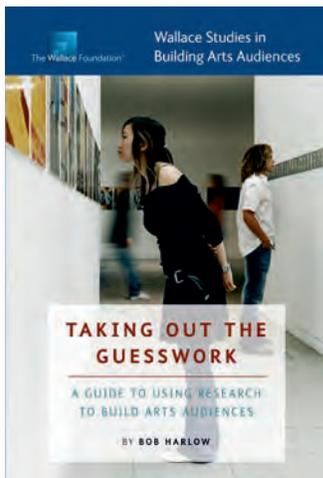
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McCord's

QUOTIENT



KERYL McCORD says the arts are more progressive, liberal and evolved than a lot of fields. And yet she has struggled her entire career with issues of equity in funding, visibility and voices. Here's her take on the work that still needs to be done.

BY RAY MARK RINALDI





Keryl McCord is the founder and CEO of the Atlanta-based consulting firm Equity Quotient, the aim of which is to help the country's arts and nonprofit sectors "become more just, and more equitable, through the lens of undoing racism." It's an ambitious notion, but McCord has an impressive resume as an arts administrator going back three decades. She has managed theater companies, served on boards and granting panels, and guided organizations large and small through transitional stages, helping to establish firm visions for their future. She formerly served as director of theater programs for the National Endowment for the Arts and spent several years as managing director for Alternate ROOTS, the well-regarded service organization that supports activist artists in the South. She will also be the moderator for Transforming Your World: Artist as Activist Town Hall, the Sunday plenary session on January 14 at APAP|NYC.

McCord is known for starting and moderating difficult discussions on the topics of race and equity in the arts, so we asked her a few wide-ranging questions about diversity and how organizations can be better at it. An edited version of our conversation follows.

"It's about diversifying funding, putting the money where the work is being done."

You look at diversity holistically, and when you talk about helping arts organizations truly be diverse, you suggest they examine five areas: vision, staffing, programming, boards and audiences. The first one, vision, can be difficult to define. Is it the same as mission?

No. Your vision is different from your mission. Your mission is to serve — maybe it is to do plays or to be the best at whatever you are doing. But your vision is about how you are going to make a difference in the world. Your vision is your North Star, the direction you are trying to get to. It says this is where we are going and we're going to do X, Y and Z to get there.

Making boards of directors inclusive actually sounds the most challenging. Even organizations that have a reputation for diverse programming often have boards that are not diverse. Why do you think that happens?

The problem is that we're stuck in this old model for boards that comes from the largest organizations where the boards of directors aren't just stewards, and it's not just about governance. It's about funding. And so, boards are for the wealthy, the movers and shakers. And they tend to want to be around people who are just like they are, despite saying they want to diversify.

So, what's the secret to making a board more diverse?

How can we envision the role of the board when it's not just about money? What other things can a board bring? It's about having that vision where some people have money and some people have social capital and some people will just be really smart people who love the organization.

It's also difficult to diversify audiences and to make sure everyone has access to arts that reflect their own experiences

in a given area. Is that about branding or is that about programming?

It's absolutely about programming. It's about funding people who are already doing the work. It's not about trying to get the larger institutions or the organizations that are serving a predominantly white audience to do other kinds of work. It's about diversifying funding, putting the money where the work is being done. Culturally-specific organizations — and some have been around for decades — do not get the support they need to do the work they do in their communities.

What advice can you give people who stumble when it comes to making their organizations diverse, or making sure the world they see everyday is reflected in their work and workplaces?

If you are in a non-diverse place, it's because you made choices about where you are. When you leave work at the end of the day — the people you socialize with and

spend time with and go shopping with — if they're not diverse, you're probably not going to find what works, because you're not living your life in a way that you are open and expansive about who you are interacting with and the spaces that you are in. Diversity is more about your approach. In the 21st century, people from all over the world are going to be coming to your community. You can choose to see them or not, but that's your choice.

Your organization is based in Atlanta. And you spent a long time with Alternate ROOTS, which works hard to support minority voices in the arts, particularly in the South. Do you consider yourself a Southerner?

Do I consider myself a Southerner? I would have to say no. I was born and raised in New York City, and I'm from many generations of New Yorkers. Although as a person of black and European and Native American heritage, my roots are very much in the South.



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And you are active there. I want to ask you about perceptions of the South. I think a lot of people who don't live there, who live in the Northeast or the West, for example, have conflicting notions about it. They see it, for better or worse, as a place of rich traditions in art and literature and music and architecture, but also a place where other traditions, including, frankly, segregation, still linger. Do you think they're accurate?

Yes and no. I live in the metro Atlanta area and the community has so many different people — Indians, Asians, Muslims. Atlanta is a very, very diverse place. But there is definitely some segregation. However, I just came back from Chicago a week ago, and the segregation in Chicago is still as strong as ever. I know there are parts of New York City that have gentrified, but there are still places that very, very strongly segregated by either class or by religion or any number of things. The overt racism that we're seeing in the South we're seeing everywhere. It is more covert in other parts of the country.

So that's a partial yes on the question of the South. But, I wonder, is it changing? We do see symbolic things happening, such as statues of Confederate heroes coming down. But is it just symbolic?

Symbolism is important because when those statues went up it was symbolic of something. And when they come down it's also symbolic of something. I frequently quote [activist and science fiction scholar] Adrienne Brown when she says social justice work is like science fiction because you're trying to create a world that doesn't yet exist. That is the journey that we are on. We haven't done this before in this country. What it took for those statues to come down — you would have thought it would have happened in 2015, after the massacre at the church in Charleston. But the statues didn't come down then. Now the mask is off. It's out there in plain sight for everyone to see. But the struggle that is happening in the South also needs to happen in other places. The South is not the only place. **IA**

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

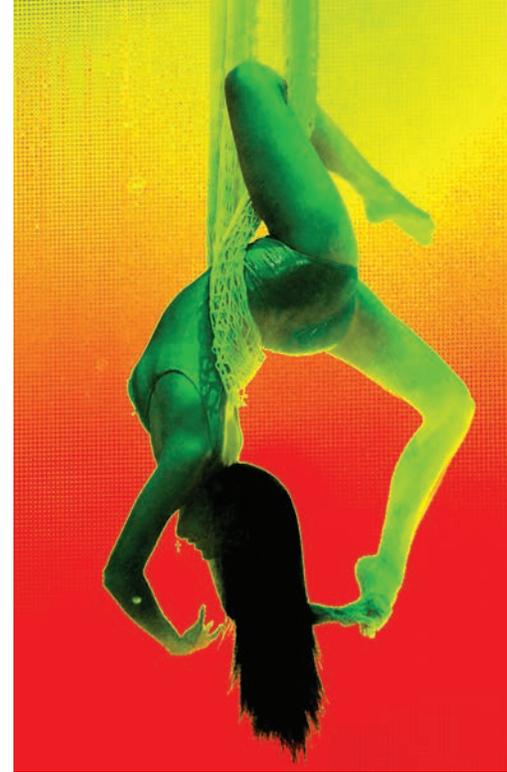
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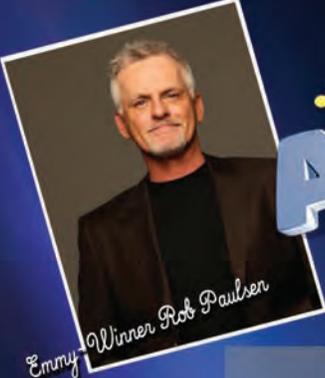
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KRISTA BRADLEY is director of programs and resources at APAP, which means she leads the efforts for programming the massive annual APAP | NYC conference. She has been in the job less than six months – coming directly from her work at BlackRock Center for the Arts in Germantown, Maryland. Of course, she’s a pro. But she’s a choral and a cappella singer, which no doubt helps her navigate the demands of problem-solving. I asked her about the conference, her experience in the field and what’s important to her day and art. Her answers follow.

– Alicia Anstead, *Inside Arts* editor and APAP | NYC co-producer

This is your inaugural APAP | NYC as a staff member. What inside scoop can you give members about the conference?

I think members will find this conference particularly timely and relevant. While we are here to conduct the business of our work, the conference encourages us to take a step back to re-assess, get inspired, find common ground with others and make meaning out of the many trends and issues we’re experiencing as arts professionals.

What informed APAP organizers in preparing the conference this year?

A lot has happened and shifted in our world since we gathered last January. Extremism, racism and Islamophobia are on the rise. Arts and activism are commonplace. Tightened borders limit the movement of artists and the exchange of culture, commerce and ideas. And questions of inclusivity and equity go deeper than before. This year’s conference explores those changes and cultural shifts, highlights new voices and strategies, and offers fresh insights on the impact these shifts are having on us as individuals, organizations and communities.

What is the most important lesson you learned about audience building as executive director of BlackRock six years?

Everyone gets aesthetics. Everyone recognizes excellence. You need to step back and look at every



"Make sure you enact both diversity and equity."

part of your organization when you're thinking about inclusivity and access.

You've held several programming positions in your career. What's the most important quality of a good programmer, and how can arts leaders develop that quality?

Cultural humility. Knowing your audiences and their motivations. A sense of wonder. Embracing being a facilitator. Engaging curiosity. Being a trend spotter. Finding balance.

We're in a fomenting moment nationally and internationally. What role do you hope the arts can take, and what suggestion do you have for arts folks to achieve that role?

Find empathy. Create dialogue. Engender understanding. Use insight. Model inclusivity. Make sure you enact both diversity and equity.

What advice do you have for anyone entering the arts administration field?

Once you find out what your passion is in the arts field, research who best exemplifies the work you want to do. Find out how to get in the room with those people — at conferences, events, parties — and observe them, talk to them, apprentice them. Proximity is one step in the direction of achievement. In other words, come to APAP|NYC.

Favorite chamber music work?

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What thrills you about your daily work?

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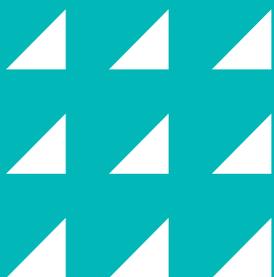
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Clockwise from top left: Tricicio Rojo; Potluck Arts; Gravity and Other Myths; Potluck Arts; audiences at Potluck Arts events.



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