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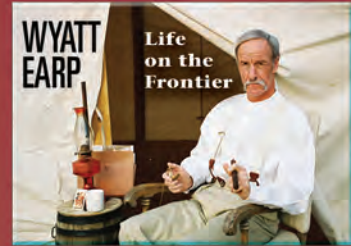


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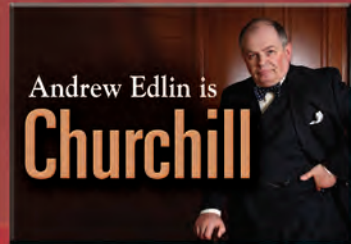
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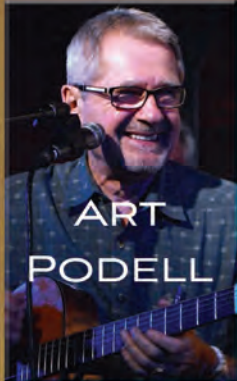
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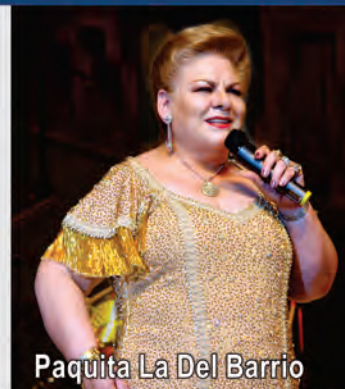
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VOLUME 32, NUMBER 1
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FEATURES

28 NETWORKING

The 2019 APAP | NYC networking committee reflects on making connections personally and professionally.

BY JAKE STEPANSKY

40 HERE TO HAVE A CONVERSATION

Radio host and APAP | NYC Town Hall facilitator Callie Crossley talks about nurturing meaningful public forums.

BY ALICIA ANSTEAD

44 SHIFT HAPPENS

Jackie Lopez will get you on your feet!

BY RAY MARK RINALDI

54 OUR POWER

A series of professional development sessions at APAP | NYC 2019 will address the past, the present and the hope for the future.

BY LINDA L. NELSON

72 JANE CHU: PERSPECTIVES SMALL, MEDIUM AND LARGE

The former chair of the NEA talks about transitions, the state of the arts in the U.S. and optimism.

BY RAY MARK RINALDI

80 POSITIVE CHANGE

APAP Leadership Fellows take a deep dive into challenges of change during a plenary session from the field.

BY MEGAN KAPLON

84 WHAT'S UP

The UP NEXT! Artist Pitch Session at APAP | NYC is a fast-paced mini "festival" of industry offerings.

EDITED BY ALICIA ANSTEAD

92 THE GATEWAY

A cadre of student volunteers is a valuable, energetic resource at APAP | NYC.

EDITED BY ALICIA ANSTEAD

THIS PAGE: Jupiter & Okwess performed at B.B. King's Blues Club during globalFEST 2018.

ADAM KISSICK/APAP



James Chiao's

Tenor BY Night

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"*Tenor By Night* does not leave even one stone unturned... I could not catch my breath between the many surprises." — **Karen Salkin, Itsnotaboutme.tv 9/25/18**



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VOLUME 32, NUMBER 1
CONFERENCE 2019

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PROFESSIONALS

DEPARTMENTS

11 FROM THE PRESIDENT

12 VOICE

A program for collaborative creation in the arts, NEFA grant awardees, analyzing cultural data and more.

18 TRANSITIONS

News from the industry.

22 FOLLOW SPOT

Performing arts bring life to underused shopping centers.

96 ADO

Toby's Top 10 Tips for APAP | NYC.

COVER: Our cover features images from APAP | NYC 2018. Photos are by Adam Kissick for APAP. Left to right, top to bottom: YPCA Recitalist Fei-Fei Dong; Dr. Lonnie Smith Trio; STREB EXTREME ACTION; Yemen Blues; PUSH Physical Theatre; Brian Sanders' *JUNK*; Broken Box Mime

Theater; Hervé Koubi's *The Barbarian Nights*; Rosie Kay Dance Company's *5 Soldiers*; Sonya Tayeh's *Face the Torrent*; Stefon Harris and Blackout; Session Americana; Gina Chavez; The Hunts; Jade Solomon Curtis' *Black Like Me*; Damaras Obi in *Turning 15 on the Road to Freedom*



MELISSA CARDONA

THIS PAGE: *Alleged Lesbian Activities* by Last Call of New Orleans received a NEFA theater grant. More on page 13.

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The Sounds.
The Stories.

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- Printz Dance Project - Crash Dance, Soul+Mates
- Pacific Coast Horns - Brass/Song
- Laura Ellis in Femme Fatale
- Cinema Sweethearts/Sirens
- Jazz in the Shadows
- Travelin' Tunes - American Folk
- Celtic music/song - Highland Way, Golden Bough
- Chinese music - Spirit of Nature/Gao Hong

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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



With this issue, we are headed to APAP|NYC 2019. We wait all year to be in the room with our members and colleagues across the country. This year, we're taking the opportunity to focus on "The Power of WE." In other words, we're hitting the pause button to look at all the ways in which we — all of us who are arts professionals — participate in the proliferation of the arts and the vitality of community, whether local, regional, national or international.

We've seen the impact in the last few years of one voice coming forward to hold a light to power and of many voices coming together for justice and solidarity. In the arts, we are no strangers to the idea that an individual and an ensemble of people can make a difference. I've always had a deep appreciation for this, for when we come together and work together and get the job done while constantly growing in the ways we communicate, understand and support each other.

ADAM KISSICK/APAP

This is ongoing and must be unwavering. Each and every one of your voices, of our voices, is important to the field and to our nation's well-being.

To that end, you'll notice that we're experimenting a bit with this year's programming at APAP|NYC. At the conference (and in this issue of *Inside Arts*), the recurring theme is the voice of the membership. We have programmed a plenary session that features APAP Leadership Fellows in a discussion about re-thinking how business gets done in the arts. Another session takes the form of a Town Hall public forum, led by a pro and featuring you as the voices shaping the conversation.

While we have major leaders speaking from the field, such as former NEA chair Jane Chu, the spotlight this year is on you, our members.

So we encourage you to bring your voices, or find your voices, in these sessions and throughout the opportunities to network and learn from each other. You're the boots on the ground — which is where we need you — but we also want to celebrate the leadership and power of all of us together. The possibilities are endless. We can do anything together.

Mario Garcia Durham, PRESIDENT & CEO

IN THE NEXT ISSUE

Our report on APAP | NYC

Meet the 2019 APAP Award Winners

Read about the 2019 APAP Award of Merit winner Carmen de Lavallade

DakhaBrakha



Afro-Cuban All Stars



Paris Combo



Manganiyar Seduction



- Canzoniere Grecanico Salentino
- Dakh Daughters
- Hermeto Pascoal
- Huun Huur Tu
- Karsh Kale
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VOICE

Future FOCUS

We've seen the future, and it's collaborative.

CURRENT ArtSpace + Studio, a flexible and immersive performing arts venue, will serve as the home base for Carolina Performing Arts' Creative Futures initiative.

Carolina Performing Arts at the University of North Carolina recently received a \$1.5 million grant from the Andrew W. Mellon Foundation for Creative Futures, a new initiative focused on collaborative creation in the arts that is informed by faculty research and driven by students.

The initiative will be housed in UNC's new CURRENT Art Space + Studio, a 7,000-square-foot performance and studio space located at the intersection of campus and community.

It will feature a series of multi-year projects that engage artists, communities, faculty and students in co-creative partnerships. These partnerships are intended to empower communities to express their creativity and channel relevant issues.

"The ideas outlined in this grant are the distillation of a philosophical shift at our organization, affirming the idea that joining the arts, scholarship and community can be a driver of powerful change," said Emil Kang, Carolina Performing Arts executive and artistic director, and former APAP board member. "While the projects that grow out of these collaborations might not all be performance-based, they will all be participatory, collaborative and community-based."

Four artists versed in artistic collaboration and social practice will be selected as Creative Futures team organizers. Artists will work with faculty engaged in community-based research and local partners to identify relevant

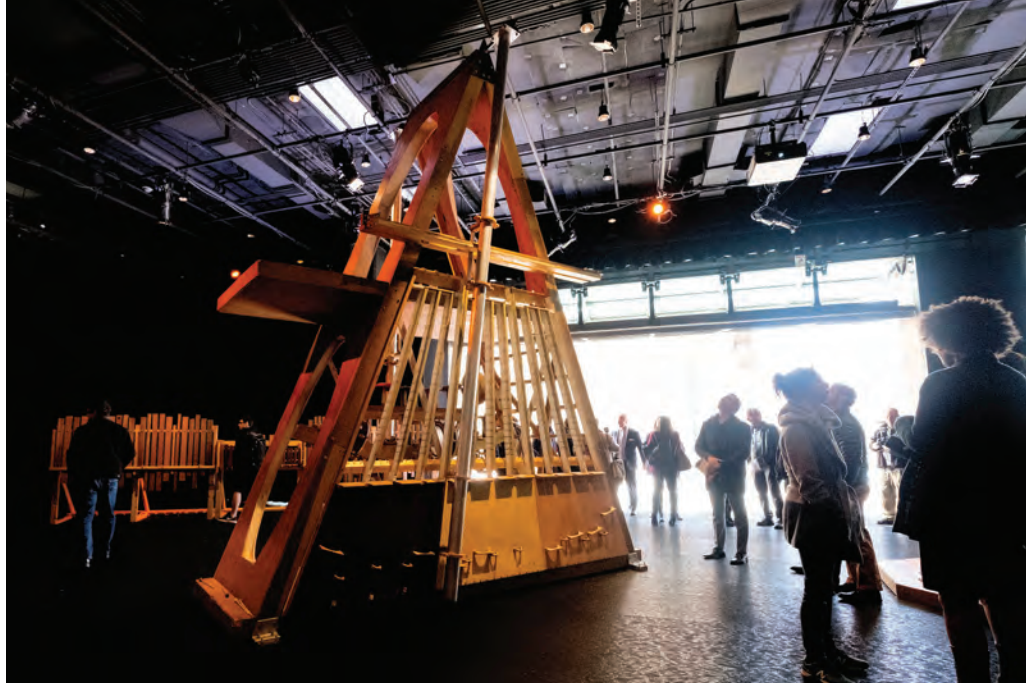
issues. Faculty and students complete the creative triangles by adding scholarship, learning and co-curricular partnerships. Undergraduate students will have the opportunity to earn service-learning course credit during their involvement with Creative Futures. The co-creative teams will explore diverse themes such as gentrification, free speech, women's empowerment and community health — topics drawn from communities.

Representatives from the Mellon Foundation and UNC say the initiative has the potential to create a pioneering new approach to commissioning.

"With this experiment in co-creation, Carolina Performing Arts will empower communities through opportunities for

collective self-expression, enrich faculty research and teaching, deepen undergraduate investment in local communities, create bridges between the campus and its surrounding community, and test a new working prototype for creative and performing artists,” says Dianne Harris, Mellon Foundation senior program officer.

Information about participating artists and the call for community involvement in Creative Futures will be available in spring 2019. For more information, visit carolinaperformingarts.org.



GRANTS ENCOUNTER

The New England Foundation for the Arts has awarded \$840,000 in National Theater Project Creation and Touring grants. The program promotes the development and touring of artist-led, ensemble and devised theater works. Since the first round of NTP grants in 2010, 57 new theater works have been supported through Creation and Touring grants, and touring of those works has reached 43 states across the U.S. This year’s recipients include

Andrew Schneider Performance of Brooklyn, New York, for *NERVOUS/SYSTEM*; Combat Hippies of Miami, Florida, for *AMAL*; Dahlak Brathwaite of San Francisco for *Try/Step/Trip*; Dancing Earth of Santa Fe, New Mexico, and San Francisco, California, for *Between Underground and Skyworld (BTW US)*; Last Call of New Orleans, Louisiana, for *Alleged Lesbian Activities*; Lucky Plush Productions of Chicago for *Rink Life*; Progress Theatre of Missouri City, Texas, for *Plantation Remix*;

and Sandglass Theater of Putney, Vermont, for *Babylon: Journeys of Refugees*. In addition, NTP will award Finalist Development grants totaling \$40,000 to assist in further development of four applicant projects.

In other NEFA news, the National Dance Project has awarded \$1,790,000 to support the creation of 20 new dance works that will tour the U. S. The 2018 grant recipients are A.I.M. of New York, New York, for *Untitled D’Angelo Project*; Alvin Ailey Dance Foundation of New York, New York, for *LAZARUS*; Ashwini Ramaswamy of Minneapolis, Minnesota, for *Let the Crows Come*; Baker & Tarpaga Dance Project of Philadelphia for *When Birds Refused to Fly*; Calpulli Mexican Dance Company of East Elmhurst, New York, for *Calpulli Mexican Dance Company’s Puebla: The Story of Cinco de Mayo*; Charles O. Anderson/dance theatre X of Austin, Texas, for *(Re)current Unrest*; Dance Theatre of Harlem of New York, New York, for *New Work by Claudia Schreier*; Dohee Lee Puri Arts of Oakland, California, for *MU/: 9 Goddesses*; Embodiment Project of San Francisco for *XXX*



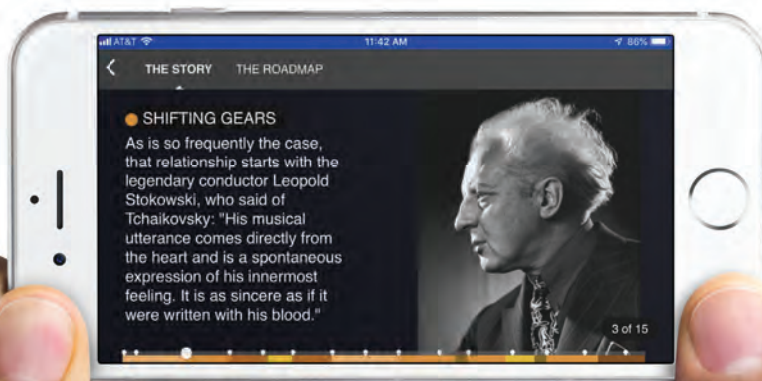
Embodiment Project

VOICE

rated planet: the epigenetics of femicide; Invertigo Dance Theatre of Los Angeles for *Formulae and Fairy Tales*; Jaamil Olawale Kosoko of New York, New York, for *Chameleon*; Liz Lerman of Baltimore, Maryland, for *Wicked Bodies*; Lucinda Childs, Wendy Whelan and Maya Beiser of Beacon, New York, for *the day*; Movement Art Is (Jon Boogz & Lil Buck) of Las Vegas, Nevada, for *LOVE HEALS ALL WOUNDS*; Raphael Xavier of Philadelphia, Pennsylvania, for *Sassafrazz: Roots & Mastery*; Reggie Wilson/Fist and Heel Performance Group of Brooklyn, New York, for *POWER*; RUBBERBANDance Group of Montreal, Quebec, Canada, for *Baumann Project* (working title); Solo Magic of Seattle, Washington, for *Black Like Me: An Exploration of the Word Nigger*; Staibdance of Avondale Estates, Georgia, for *fence*; and Wideman Davis Dance of Columbia, South Carolina, for *Migratuse Ataraxia*. For more information on grant programs, visit nefa.org.

FOUND IN TRANSLATION

In a move that's music to many opera-goers' ears — and eyes — a new partnership will bring more than 100 opera and oratorio translations to mobile apps worldwide. LiveNote, an interactive performance guide for mobile devices, was developed by the Philadelphia Orchestra in 2014. The platform allows audiences to access information about the works they are hearing, including language translations, and follow along with real-time highlights. In 2018, Philadelphia Orchestra teamed up with InstantEncore to make LiveNote available commercially to opera companies, symphony orchestras and other performing arts organizations. A recent partnership with Michael Chadwick's OperaSupertitles.com expands the platform's offerings to include translations that arts organizations can access for a fee to use during their performances. The library of works will continue to expand over the coming years. Performances in nontraditional venues without above-stage title systems, such as parks, will also be able to deliver translations to their audiences. For more information, visit learn.instantencore.com/livenote.



BIG(GER) DATA

Talk about crunching numbers. Two leaders in arts research and analysis — SMU's National Center for Arts Research and Data Arts — have merged to form SMU DataArts, with the goal of building a national culture of data-driven decision-making for those who want to see the arts and culture sector thrive. The move leverages the unique strengths and signature initiatives of its founding organizations: DataArts created and manages the widely used Cultural Data Profile, which consists of annually updated data on 12,000 U.S. cultural nonprofits. NCAR integrates data from the Cultural Data Profile and other national and government sources, analyzes it and produces reports, white papers and free tools for arts and cultural organizations nationwide. DataArts' data collection platform and relationships with arts organizations and grant makers will be combined with NCAR's research expertise, its partnerships with other data providers, and the resources of a major university. SMU DataArts will be headquartered in Dallas and will maintain an office in Philadelphia. SMU's Zannie Voss will serve as director of the new organization, while Arin Sullivan, former vice president, director of programs and products at DataArts, will serve as deputy director. For more information, visit culturaldata.org.

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VOICE

STEPPING UP OPERATIONS

The International Association of Blacks in Dance has awarded each of its five founding member companies — Cleo Parker Robinson Dance; Dallas Black Dance Theatre; Dayton Contemporary Dance Company; Lula Washington Dance Theatre; and The Philadelphia Dance Company (PHILADANCO!) — \$100,000 each in unrestricted grants to be applied to general operating expenses. “These grants will enable five leading dance companies that

are all deeply vested in African American neighborhoods across the United States as evidenced by their operations of dance companies, facilities, programs and schools to pursue greater innovation and take new risks, both organizationally and artistically,” said Denise Saunders Thompson, president and CEO of IABD. “Despite their creative excellence and international acclaim, many smaller and mid-sized black dance companies have had to come to terms with inadequate capitalization and other business challenges.” IABD awarded

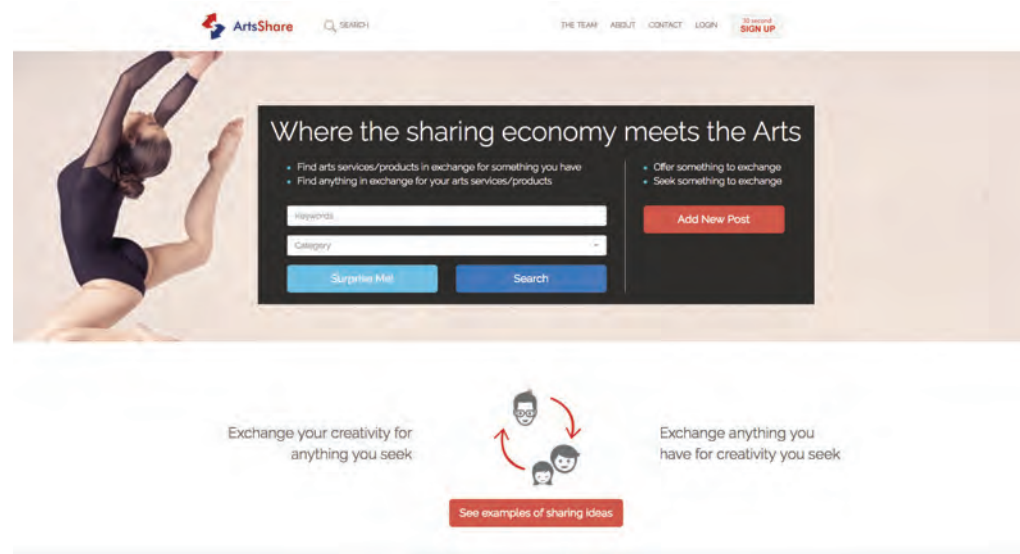
the grants during its inaugural financial and organizational health program, MOVE: Managing Organizational Vitality and Endurance, a financial leadership clinic that provided peer-to-peer learning opportunities and a three-day intensive administered by Nonprofit Finance Fund. Artistic and executive leadership training for organizational health included access to consultants, information and tools that will support longevity and strengthen the capacity of these organizations to remain recognized artistic and thought leaders.

THE ART OF SHARING

Want to trade performance art for a new couch? Studio space for concert tickets? Consulting services for a place to stay? ArtsShare.com, a new, free platform launched by former APAP board member and Sphinx Organization founder Aaron P. Dworkin, brings an artistic flair to the sharing economy, allowing artists to share their arts in exchange for anything from housing to studio space, performance opportunities, meals, transportation and more. Rather than purchase a season subscription or a ticket to a performance, patrons can offer their homes, unused cars, airline miles or other amenities or talents in exchange for artistic products or experiences. “During an age when sharing economy models are being explored worldwide and when the arts are

more necessary than, perhaps, ever before, ArtsShare serves as the bridge that connects people through the arts,” Dworkin said. “At the core of ArtsShare is the idea of artists trading their work for what they need to not only survive but

thrive and succeed, while an everyday person can trade anything they have for a desired artistic product, service or experience, without needing to exchange money.” For more information, visit artsshare.com. **IFA**



Transitions

South Arts has hired veteran arts administrator **SARA DONNELLY** to develop and launch Jazz Road, a new national program supporting jazz artists through expanded opportunities to tour. Donnelly brings decades of experience as a jazz



Sara Donnelly

advocate, administrator, presenter and consultant to the role, including work with the National Endowment for the Arts, National Jazz Service

Organization, Association of Performing Arts Professionals and Mid Atlantic Arts Foundation. The Jazz Road initiative, funded by the Doris Duke Charitable Foundation with additional support from the Andrew W. Mellon Foundation, is led by South Arts in partnership with the five other U.S. regional arts organizations (Arts Midwest, Mid America Arts Alliance, Mid Atlantic Arts Foundation, New England Foundation for the Arts and Western Arts Alliance/WESTAF). It will offer support for jazz artists to tour to new communities around the country. "This will be a truly artist-centric program to support jazz," said Donnelly. "Over the next few months, we will hold meetings in each region to hear what resources artists most need to increase their ability to tour, while reaching new locales and listeners." For additional information about the forthcoming jazz program, visit southarts.org or follow South Arts on social media.



Bahia Ramos

BAHIA RAMOS is the new director of arts at The Wallace Foundation. She succeeds Daniel Windham, who retired at the end

of September 2018. Ramos most recently served as national director/arts at the Miami-based John S. and James L. Knight Foundation. At Wallace, Ramos will lead both the arts program unit and the interdisciplinary team responsible for the strategic design and implementation of the Wallace initiatives in the arts. In its Building Audiences for Sustainability initiative, Wallace is working with 25 performing arts organizations to develop practical insights into how arts organizations can successfully expand their audiences in ways that also contribute to their long-term financial health. As field efforts in the initiative enter their final phase over the next year or so, Ramos will lead the development of the strategy for the next round of Wallace's work in the arts. Ramos also will lead the foundation's work in arts education, which seeks to increase equitable access to high-quality arts education for young people, especially those in high-poverty urban areas. Currently, that effort supports the Boys & Girls Clubs of America's Youth Arts Initiative, which is testing innovative after-school and summer arts programming for middle-school students. "I am thrilled to join The Wallace Foundation family and continue its important work in helping our grantees meet the needs of changing audiences, and to ensure

that the arts remain accessible to our youth," Ramos said. "The arts have been a part of my life as far back as I can remember and have given me the ability to go beyond what I thought was possible in life and connect with others. I look forward to continuing to support and learn from the great work cultural institutions are doing to make the arts a part of our everyday lives."



Hal Real

Mid Atlantic Arts Foundation has announced the election of four new board members: **HAL REAL**, founder and president of Real Entertainment Group, as chair; former Maryland State Arts Council chair **BARBARA BERSHON** as vice chair; **MARGARET G. VANDERHYE**, executive director of the Virginia Commission on the Arts, as secretary; and **J. MACK WATHEN**, who recently retired as vice president for support services at Pepco



Margaret G. Vanderhye

Holdings, Inc., as treasurer. In addition, MAAF elected seven current members to additional terms, including Bershon, Real and Wathen,

with **SUSAN BUTLER**, former APAP executive director **SUSIE FARR, E. SCOTT JOHNSON** and **KAY KENDALL**.

Americans for the Arts president and CEO **ROBERT L. LYNCH** was named



Robert L. Lynch

executives for innovation and influence. This is the fourth year Lynch has been recognized by the publication for his leadership of Americans for the Arts.

After a successful stint as director of the nonprofit music venue Joe's Pub, **SHANTA THAKE** has been named senior director of artistic programs at The Public Theater, the larger venue that houses Joe's Pub. She will be succeeded by former Joe's associate director **ALEX KNOWLTON**.

LAUREL CANAN and **JULIE EPPICH** of Center Productions, Inc., and **SUE BIRCH** of SueBArtists have joined Siegel Artist Management. Canan brings more than 18 years of experience to Siegel, including work as a booking agent and former executive director of the Janesville Performing Arts Center in Wisconsin. Birch's three decades of experience in the field include roles on and off stage. Eppich has 15 years of experience in visual arts and events management.

JANE CHU, former chairwoman of the National Endowment for the Arts, has joined PBS as an arts adviser.

(See related story on page 72.) In this new role, Chu will help identify opportunities for public media to broaden access and representation in its presentation of the arts to audiences nationwide. During the 2016-17 season, PBS member stations offered nearly 600 hours of arts and cultural programming, seen by close to 110 million people. Previous to her four-year term at the helm of the NEA, Chu spent eight years leading the Kauffman



Jane Chu

Center for the Performing Arts in Kansas City, Missouri, from its initial planning stages to overseeing construction of the \$413-million center. Earlier in her career, she held executive roles in development and philanthropy at Union Station Kansas City, the Greater Kansas City Community Foundation and the Kauffman Fund.

Victoria Theatre Association of Dayton, Ohio, has named **TY SUTTON** to succeed



Ty Sutton

its retiring president and CEO, **KEN NEUFELD**. He comes to VTA after three years as the inaugural executive director of the Butler Arts Center at Butler University. He brings more than 20 years of arts venue management experience, as well as extensive fund-raising, marketing and programming knowledge to VTA. "My philosophy has always been that the arts



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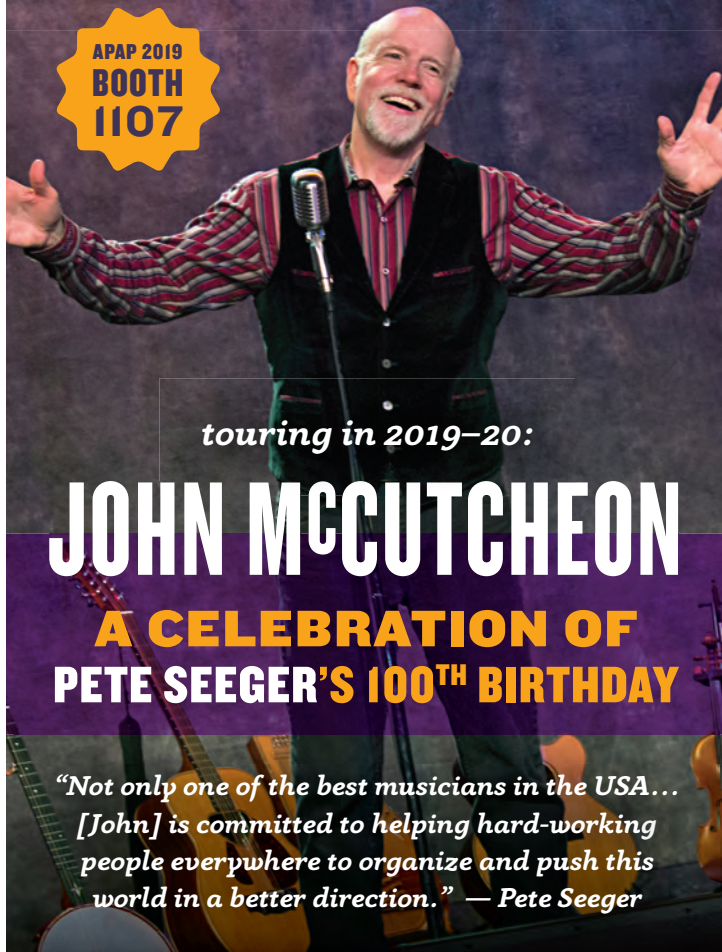
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VOICE

bring people together," said Sutton. "I am very impressed with the level of commitment and financial support the Dayton community has given the Dayton arts scene, especially in embracing Victoria Theatre Association's world-class facilities and arts programming. With the addition of the new Arts Annex, I believe our venues can accommodate any type of performance and allow us to grow the diversity of our shows while broadening our audiences. I am eager to lead an organization with such an outstanding record of success. Continuing to grow our offerings and making a positive impact in people's lives will be at the top of my priority list. Dayton will be a great place for my family to call home."

ANNA MARIE GERWITZ has been named executive director of the Flynn Center in Burlington, Vermont, succeeding



Anna Marie Gerwitz

outgoing executive director and CEO **JOHN KILLACKY**, who came to the Flynn in 2010. She most recently served as acting president and CEO at State Theatre New Jersey, and brings 20 years of experience to the role. "I'm excited for the opportunity to lead this celebrated organization and build on the Flynn's remarkable legacy of providing diverse and engaging performing arts experiences to every member of the community," Gerwitz said.



Derek Schwartz

New England Foundation for the Arts has appointed **DEREK SCHWARTZ** as program associate for the National Theater Project. Before coming to NEFA, he served in multiple roles in communications, production and content creation. He will continue to volunteer with Brain Arts, directing their communications efforts. He has worked with multiple news publications as a freelance music journalist and continues to work as a freelance designer and photographer.

APAP mourns the loss of three legends in the field: **RANDY WESTON**, 92, an NEA Jazz Master pianist, composer and bandleader who dedicated his career to exposing jazz music's extensions of African lineage and tradition; **PAUL TAYLOR**, 88, an APAP Award of Merit recipient considered among the greatest choreographers in modern dance; and **ARTHUR MITCHELL**, 84, an APAP Award of Merit recipient and founding director of the Dance Theater of Harlem. **IAA**



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Follow Spot: (M)ALL THE WORLD'S A STAGE

In a changing retail landscape, performing arts bring new life to underused shopping centers.

BY KRISTEN ANDRESEN

When people ask for directions to An Other Theater Company show, the answer is simple: We're at the mall. To be more specific, the Provo Towne Center Mall, near Dillard's.

Growing up in Provo, Utah, An Other Theater Company's co-founder Taylor Jack Nelson remembers when the mall was built, and he remembers it as a thriving place. When he moved back after college, along with fellow co-founder Kacey Spadafora, they initially staged shows "here and there" in event venues around town. A little over a year ago, while walking around the mall, they noticed that about a third of the retail spaces were vacant. That's when the wheels started turning.

"We got in touch with the mall's management, and they were interested in moving more toward a more experience-based model," Nelson says. "In malls everywhere,



An Other Theater's home is a former Radio Shack in the Provo Towne Center Mall.

it seems like there are more interesting things going on, and we're grateful for what malls seem to be becoming."

A recent analysis by A. T. Kearney, a global management consulting firm that counts retail among its specialties, echoes Nelson's sentiment. In *The Future of Shopping Centers*, researchers Matt Lubelczyk and Michael Brown write, "We see yesterday's shopping centers and malls morphing into consumer engagement spaces — transformed mixed-use commercial offerings designed to meet the needs of new and future generations of shoppers."

In this model, the benefits for mall managers are clear. As Spadafora says, "Everyone brings shopping bags into our performances, and there are definitely people who haven't been to this mall in a decade."

But there also are benefits for arts organizations, particularly in more rural areas. In Provo, an hour south of Salt Lake City and one of the most conservative districts in the U.S., An Other Theater Company stages progressive productions with a focus on female and LGBTQ playwrights. Spadafora and Nelson know they aren't going to draw huge audiences (the biggest house

they've had is 54), but they're committed to the work, so they need to operate on a shoestring.

For the Maine-based Ten Bucks Theatre Company, named for its ticket price, low overhead is a necessity. After several rounds of store closures in the Bangor Mall — and several rounds of rental discussions — the theater company and mall management were able to reach an affordable agreement.

“Five years ago, we were performing our shows the way many community theaters in Maine perform — in a Grange Hall, renting the space on an as-needed basis,” says Jennifer Snow, president of Ten Bucks Theatre's board. “However, the location precluded many of our actors and patrons from attending due to the distance it was from Bangor. So our goal was to get back into the Bangor area, in order to be able to continue working with the best actors in the area, and being more available for our patrons. The space availability in the Bangor Mall made the timing just right in bringing us back.”

As with any nontraditional venue, Ten Bucks will need to build out the former PacSun space, including the installation of stage lighting and seating, before it kicks off the 2019 season. In Provo, Spadafora and Nelson faced a similar hurdle, but you might say they hit the jackpot when they moved into a former Radio Shack. For starters, there was plenty of electrical conduit left behind. And the abandoned pegboard — once used for product display — worked surprisingly well as walls that delineate the

lobby, stage and backstage areas.

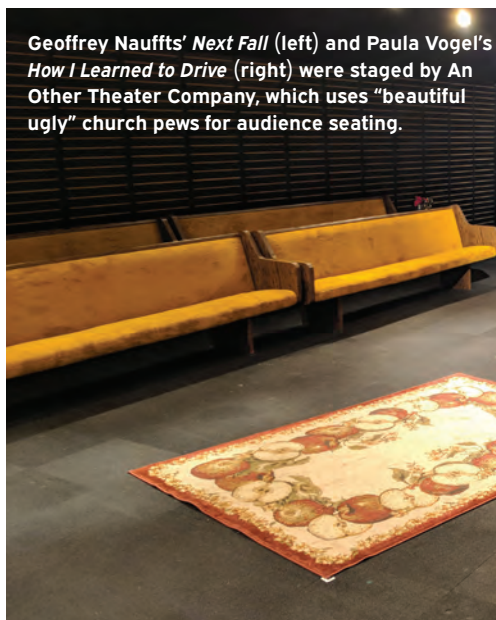
Logistical challenges come with running a theater company in a shopping mall, including the need to coordinate security and scheduling with the landlords for a show that might run later than the typical closing time. But unexpected rewards are part of the deal, too.

“There's plenty of parking. People know where we are. And we always have 15-minute intermissions to give people time to get to the restrooms in the food court,” Spadafora says, laughing. “But one of the biggest

things we have is a built-in mall community.”

For Ten Bucks Theatre, it's more of a case of bringing the community back to the mall. And that's a boon to everyone.

“Everyone in the community has been incredibly supportive,” Snow says. “We've had offers to help with reconstruction, as well as general excitement over seeing the mall moving into a new arena. I am so appreciative to our community, which has supported us for 15 years, and grateful that their excitement for this new space is just as great as ours.” **||**



Geoffrey Nauffts' *Next Fall* (left) and Paula Vogel's *How I Learned to Drive* (right) were staged by An Other Theater Company, which uses “beautiful ugly” church pews for audience seating.

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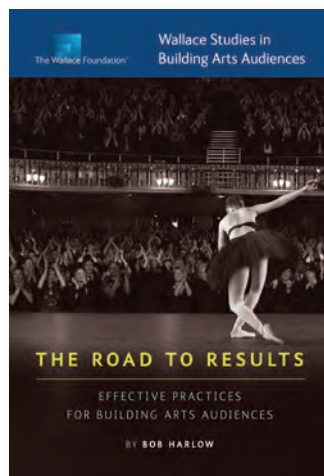
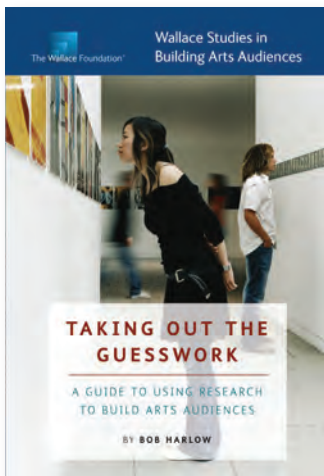
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Net**WORK**ing

The 2019 APAP | NYC networking committee reflects and advises on the how-tos of making connections personally and professionally.

BY JAKE STEPANSKY

There's a scene in the film *American Psycho* in which a cadre of businessmen brandish virtually identical business cards in a chest-puffing effort to prove their corporate dominance. Until recently, that was the image that came to mind when I thought about networking — and I found it terrifying. When I was asked to lead a roundtable discussion via conference call about the hows

and whys of networking with members of the 2018 APAP|NYC Networking Committee, I agreed despite an onslaught of imposter syndrome that left me jittery. After all, I'd be speaking with some of the top leaders in the industry: Shanta Thake, senior director of artistic programs at the Public Theater; Renae Williams Niles, chief operating officer for the University of Southern California Gloria Kaufman School of Dance; Claudia Norman, director and founder of the Celebrate Mexico

Now Festival; and Brooke Horejsi, assistant dean for Art & Creative Engagement in the College of Fine Arts at the University of Utah and executive director of UtahPresents. I really didn't want to screw it up.

And then I screwed it up.

Halfway through the meeting, the video conferencing program we were using would only let the conversation go on for five more minutes — even though we weren't even close to done. We disconnected the call, and after a few minutes of scrambling, I

figured out how to get the call back online. As we settled back into the conversation, it became clear that a change had occurred. My very human error had broken through the formality of the discussion. In fact, you could practically hear the smiles on everyone's faces.

By the end of our conversation, I realized that networking is less like *American Psycho* and more like *The Wizard of Oz*: once your trusty pooch pulls back the curtain, you see that the person behind the scenes is just that: a person who's just trying to get by and get along. When networking is done right, the conversations you have — just like the edited and condensed conversation that follows — can yield something beautiful.

In the spirit of networking, I hope to see you in January.

...

Jake Stepansky: When *Inside Arts* editor-in-chief Alicia Anstead approached me for this story, I was, I'll admit, a bit amused. I've always been terrified of networking. I always thought it was not "for me" — that is, that other young folks in the industry had been groomed to be comfortable networking in a way that I had not. I still feel like I don't know "how" to network — and so I'm really looking forward to hearing what you all have to say about the subject. To start off, what drew each of you to join the networking committee? Why is networking of particular interest and importance to you?

Rena Williams Niles: I don't necessarily see it as "networking" — and so I like the idea of being part of this committee to help define what networking means,

even on an individual basis. I like to think of it as developing relationships. I think the work of this committee is so incredibly integral to the conference itself. For so many, the reason they are there is to make those connections and build those relationships.

Brooke Horejsi: I don't think of it as networking either. Jake, it was interesting for me to hear you say that you don't see yourself as a networker or you don't have those skills. I don't know that anyone learns them purposely — but one thing that I am very interested in is building relationships, and it's really the same thing. I can remember my first APAP conference, and I can remember feeling like one very small drop of water in a big deluge of rain. This particular committee is interesting because it's about relationship building and getting to know people with intent but not with agenda.

Claudia Norman: I was born and raised in Mexico and moved to New York City; my professional career has taken place in the United States. Since day one, I've had a national perspective. I call myself a cultural matchmaker. I think partnership is the key for the future of the performing arts and for the future of being able to present and create inclusive programming. It is fantastic to have the opportunity to help someone coming from another culture speaking English as a second language to welcome them into the world of the performing arts in the United States. Sharing my own personal experience of learning English, learning the process, learning

the systems — it's crucial for the growing international membership at APAP. It's about welcoming somebody into a new world.

Shanta Thake:

Brooke mentioned the interconnectedness of the field — and yes, we're getting more and more dependent on each other. It's a necessary piece of this field, more so perhaps than others, and it's the beauty of our field. We really do need one another to make this all work, and we have to be in conversation about the issues of the day and what artists are facing. It requires a collaborative spirit to move things and make things possible. In addition to the idea of networking being about relationship building, I think it's about the ability to have conversations with people who are interested in similar things that you are. It's being in a room, being able to respond, being able to find folks that have similar challenges even though you may feel isolated in a particular challenge. My hope is that we can help give people the tools to create conversations where they might have been uncomfortable in previous iterations of the conference.

JS: What is the difference between networking and just talking? More specifically — what are the qualities of good networking practice? Where and when and with whom should you be putting on your networking hat?

BH: Our field is so much about connection that the personal and professional are really mixed for most of us. I try to approach

any new person in a personal or professional setting with genuine curiosity. Whenever I meet someone, I try to remember that it's not about me telling them about myself, but it's more about me being curious about who they are and what they do — not just in their professional title, but in who they are as a person and what they're passionate about — and using that curiosity to drive that first interaction.

ST: I really like the idea that [interactions based in genuine curiosity] could be with anyone — not just somebody who feels like they have advice to give, but somebody who may seem totally outside of your field. If you never book children's shows, but you happen to be walking by a children's show artist, that's an artist that's probably performed in multiple PAC venues across the country and probably does have something to share about best practices that you would never know just being in your particular venue. Everybody has an expertise in who they are, even if they're just starting out.

CN: I always love to start a conversation by learning their dreams, their big challenge or their big goal. Why are you at this conference? What are you trying to do and accomplish by being there? By sharing our goals and dreams, we have the opportunity to know immediately why people are there — not necessarily what they want to take out of the conference, but the bigger picture — and share how we have achieved the steps to getting to that main goal. And that gives people an opportunity to question. What would be the

“I call myself a cultural matchmaker. I think partnership is the key for the future of the performing arts and for the future of being able to present and create inclusive programming.” — Claudia Norman

greatest scenario for you and your career and how can you get there? Obviously, getting into APAP and getting into networking are for you to remember and keep focused on where you want to go and what you want to take out of this.

BH: I was thinking about walking into some of those conference spaces where you've self-identified that you want to walk into a session about a particular topic. When you walk in the room — especially if you're a new colleague or you're new to a region — a lot of times you don't know any of those people in the room. I think one of the hardest things to do is to just sit down next to another person. We all know this happens in our performance spaces too — people tend to leave a seat between them. I try to think, “OK. I'm here. I've self-identified that I'm coming both to this conference and to this session or showcase, and everyone else in this room has done the same thing — which means I already know that I have something in common with them.” It's hard and important to step outside of our normal habit as humans to leave a seat in between us and the person and get our phones out right away and check our email, and instead to try to sit next to someone and

say, “Hi! I'm Brooke!” I know that the chances of me connecting with this person are already pretty high because we've both put ourselves in that place, and we both know that we have things in common.

JS: Once you've sat down next to someone with genuine curiosity, what are some good phrases to use and best practices to follow?

ST: I generally ask people what shows they're seeing, what they're interested in, what's the thing they're most excited about seeing when they're in town, or if they're in a show or showcase. I mean, that's the conversation I'm having anyway with my friends, with my family, so to me that's the easiest — finding out what's driving what they're watching.

RWN: At West Arts Alliance, I worked with five colleagues experiencing their first time there — and some were quite nervous. A couple of them literally needed ideas around prompts. I completely agree with Brooke — it goes back to an absolute genuine curiosity. Most people have a good sense of whether or not you really do want to know the answer or whether you're just asking a question. One of the prompts that I proposed, because as a presenter I enjoy being asked this



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question, is “What is your greatest or most recent accomplishment, and what goals and vision were fulfilled?” It’s a great opportunity for someone to respond beyond a “yes” or “no” and — especially if it’s an artist or an agent/manager who is new to that convening — to really get to know someone in a curatorial sense.

JS: What programming will the networking committee be bringing to the APAP conference in 2019 to help folks network smarter and better?

CN: We’re trying to help people figure out what happens to networking after the programming sessions. We want to create a networking extension for *after* we’ve all been sitting together in a room for 45 minutes. You don’t need the room or a session to continue those conversations. We are having conversations about how we can provide a hub where people can feel comfortable networking because everyone there is there to network. We’re working on figuring out where and what time we can provide that.

ST: There’s some more significant time after the big plenaries to continue those conversations in a larger context. There are also discussions around a variety of affinity groups both by self-identification and by professional affiliation. We’re finding places where, to Brooke’s point, there’s even more in common — a more targeted group: “I’m going to meet with all of the marketing directors,” or “I’m a person of color, and I would like to be in a room with other people of color who are at APAP to really ask how we can support one other and notice each other across the

room and hold each other up across the conference.”

RWN: There are all of these different communities that one individual might be drawn to. All of us probably fit into three, four, five different groups. The work of this committee is providing a very thoughtful breadth of what that could mean and helping people make those very personal connections depending on which community they want to most or more engage with. Just providing the different layer of opportunity feels heightened at a greater level than in past conferences.

ST: One of the conversations that came up in a previous call I was on today was this idea of field etiquette and this tiering and hierarchy of presenter-agent-manager-artist relationships and what it means to find your placement within this ecosystem. Make it part of your practice to make sure that you have great relationships across all of those spheres of that ecosystem. We need one another, and we’re all creating art together for communities across the country. That’s something we’ve all stood behind, and that’s a magical beautiful thing that we all share in common. Figure out how to put aside these ideas of where you think this artificial hierarchy *is* and try to identify in a new way as part of this larger community — and make it more powerful by this inclusion.

BH: If I am standing with a group of people where I know someone, and we meet someone new, I always try to introduce the new person to the person next to me *and* say something about them: “Oh — this is Michelle! She’s

amazing.” In that way, I’m trying to pay compliments to the people that I’m standing with if someone is brave enough to walk up to us. I’m also always super appreciative of those moments when I walk into a room where I don’t know a lot of people but someone can tell, and they introduce themselves to me without any sort of pairing up exercise. I try to be really conscious of that myself — that there are going to be people in the room where I might know a bunch of people, but I can tell that they don’t. These are really simple things, but when you think about the different categories that our field breaks up into, we can get just like a high school; we can get clique-y. It’s about trying to jump across those cliques when I walk into a space where I see them starting to happen or when I see someone who is floating on the periphery who obviously isn’t connecting and trying to draw them into a group.

RWN: And obviously, Jake, when you’re nervous, just look for Brooke!

BH: I’ll be the other awkward nervous person in the corner of the room.

JS: That’s actually a huge relief to hear. I’m 23 and just out of college, but I have a real position at a real company, and when I walk into a room, I’m asking myself, “Do I belong in this room? Everyone here has earned their stripes. Who would want to network with me? I think that you are people who I should be trying to network with, right?” Brooke, can you speak to how this experience gap plays into our ability to succeed or fail while networking?

BH: I think of that as imposter syndrome, which I have. I think everyone has it. If you're walking into a room where everyone feels older than you, then all of a sudden [the feeling of imposter syndrome] becomes about age. Or it can be about gender — or about all sorts of things! We all have to remember that everybody in the room is having that same thing — others are just better at performing through it and hiding it. I think that there's a few things we can do to help each other — some very easy, simple things. Make eye contact when you're talking to someone! Look someone in the eyes when you're talking to them, because, one, they never perceive that you're looking past them at someone else, and, two, it helps you actually really see them. If you're looking at them in the eyes, then you're really listening to what they're saying. Try not to sit with your arms crossed so that you look closed or put people off. If we are all open and try not to perform through our imposter syndrome moments, I think it helps us all loosen up a little bit more, and the rooms all feel a little more welcoming in general.

RWN: For what it's worth, 25 years ago when I first attended WAA, I wasn't old enough to drink. I lied about my age. In a lot of ways, I suppose I was in that "other" box: I was young, I was black, I was female and I was short — which actually makes a big difference when you're networking. I still remember what that felt like. Similarly, I was quite lucky that I was coming in managing a dance company that had already existed for 15 years. I knew that there was a job to be done. This goes back



"We need one another, and we're all creating art together for communities across the country. That's something we've all stood behind, and that's a magical beautiful thing that we all share in common." — Shanta Thake

to something Brooke was saying earlier: Because I didn't have decades of experience and knowledge and context, I tended to go to the personal. Who are you as a human being? I remember very early on that those were my go-tos to build a conversation and then eventually build a sense of trust. Every year when I have these new colleagues and I'm the so-called mentor, there's so much that those of us who have been around for a while have to learn from those who are new or at least new to these convenings. We're all coming into this space with some unease.

ST: You should really treat networking like it's your job — because it is your job. Think about the goals that you have around networking before you show up. How many people do you want to meet for the first time at the conference this year? When will you feel successful across the conference? [Setting goals] really is part of how you are successful.

CN: Look at the website and at the list of people coming. Study all the conferences and the meetings that the conference is offering you and make a selection. You have to do your homework. It's work, and you're trying to accomplish something.

If you are able to meet and network with two people, that's a big achievement. If you come to a room for the first time and you don't know anyone, you have to be sure to know why you're at that room. What do you want to learn? Your goal might be to meet Shanta — so you have to know where she is going to be talking, what she does, what interests you have in common with her — and so when you approach Shanta, you have a chance to share that with her. As a first-timer, you have to prepare — in the same way you have to book your flight and your hotel, you also have to check what the conference is offering and what is calling your attention, interest and passion.

JS: Shanta, you're involved with the Public Works program at the Public Theater. A focus of that program is building longstanding relationships with non-theater nonprofits and engaging them with the making of artistic work. That, of course, all starts with first meetings, like the ones that folks will be making at APAP. Can you talk a little bit about what post-conference follow-up can or should look like to achieve longevity and productivity in the relationships built at the APAP conference?

ST: For those of us working at nonprofits, the most important thing about our relationships is that we're responsible to our communities. We're responsible for serving either a vision or a set of principles that are set by these communities. That is about long-term relationships. Public Works is a larger extension of that: It's partnering with other nonprofits and community centers across the city and committing to treating everyone in those organizations as if they are our most VIP performer or audience member. They become part of the Public Theater family in a way that makes them the most elevated members of our community. You never know where the relationships you build at APAP are going to lead and whether this artist that you're meeting once may end up being an artist that you work with for the next 20 years. Same thing with agents, managers, and presenters. It's definitely worth keeping in touch with everybody as they move around and continue to think differently about their own lives and about their communities. It might not make sense for you to work together now, but it could make sense in a day or, depending on the political climate, it could make sense in two years!

RWN: I think that often new artists and new agents or managers come in, and they think about quantity over quality. What becomes critical in that thought process is with the follow-up. Sure, you might have collected 50 business cards, but what can you genuinely and thoughtfully carry through and move forward afterwards? Find that balance. I

“It's so comforting to jump right back into a conversation with colleagues/cheerleaders and share successes and challenges. It's that connective tissue of knowledge sharing, communication and care for one another that's going to make a lasting impact on the field.” – Joe Clifford

often advise artists and agents where that's not even their full-time work, so even more so after these convenings, they have to work hard at managing and prioritizing what that follow-up looks like, and sometimes they need a little bit of help and guidance with that.

CN: Networking takes time. A working relationship — like the commissioning of new work, getting a commission as an artist, creating a consortium with other partners, submitting your proposals to a foundation — from a manager's or artist's or presenter's point of view, the outcomes aren't immediate. You have to nurture. Networking is about investing time, and sometimes, like Shanta said, that investment can last just for that day or for 20 years. I think it's important for networking and for newcomers to have that in mind. What you are doing by walking into that room and starting a conversation with the person right next to you — it's a relationship and it's going to take time.

RWN: I often find that to be the difference between transactional and transformative relationships. Some of the most thoughtful,

comprehensive residency engagements and long-term relationships have taken a long while to build.

BH: It's important to know that even if your purpose is transactional in nature, repeated transactions between two parties — whether it's a booking agent and a presenter or a producer and an artist — whatever that relationship is, if your expectation is to move quickly to transaction and move on, the likelihood that you're going to have repeated transactions together in the future is much smaller. It's when you actually invest time in getting to know them that you increase the chances of repeat transactions.

RWN: It's just like online shopping!

JS: Absolutely. We're at the end of our time, but does anyone have any final thoughts?

RWN: One of the analogies I make a lot is: “Do you typically walk up to a stranger and ask them for \$10,000?” There is something important about really honoring and respecting that this is a humanistic world that

we are in. Step into a space with authentic curiosity and interest in nurturing the most mutually beneficial relationship.

BH: We're really trying at APAP to be more inclusive of a broad range of people, whether they're artists or presenters or agents from different parts of our country and the world. One thing that we can all do to be generous to one another is this: When you are networking and you meet someone who says something interesting that might not directly connect to what you're doing or what you know, but you know someone who *will*, make that introduction. You might not make it right in that moment, but actually enact an introduction – via email, just a quick "I met you and I know you and I wanted to put you two together!" It's networking on behalf of one another. If we all

did that, think of all the rooms we would walk into where we would know people because someone *else* helped us network to them.

• • •

One final note: Joe Clifford, networking committee member and executive director of the Lebanon Opera House in Lebanon, New Hampshire, couldn't join us for this conversation. (Let's just say that there were many WhenIsGood polls involved. Just try finding a time five arts professionals can get together at once.) However, Clifford shared these insightful words in our one-on-one correspondence, which I offer in closing.

"I was drawn to the networking committee because I know how important it is to find your tribe at APAP. I've been lucky to participate in a number of APAP professional development programs –

Emerging Leadership Institute, Leadership Development Institute and Leadership Fellows Program – and each time, I've emerged with a new set of colleagues with whom I've shared an experience outside the mayhem that is APAP | NYC. To keep the learning alive once the sessions ended, several of these programs included check-in calls. In fact, my LFP working group still speaks regularly during the year. It's so comforting to jump right back into a conversation with colleagues/cheerleaders and share successes and challenges. It's that connective tissue of knowledge sharing, communication and care for one another that's going to make a lasting impact on the field." **IAA**

Jake Stepansky is a theater-maker and arts administrator based in Austin, Texas. He recently graduated from Harvard University and is the general manager of Forklift Danceworks.

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Here to have a *conversation*

Emmy Award-winning producer, radio host and commentator Callie Crossley talks about nurturing interviews, conversations and audiences. She will host the **TOWN HALL PLENARY SESSION AT APAP | NYC 2019**.

BY ALICIA ANSTEAD

The first time I heard Callie Crossley interview an artist onstage, I was riveted.

It was the jazz sax player Fred Ho, and she found depths to the conversation that I didn't know were possible in a public forum. I was working as a journalist at the time, so the process was instructive to me: the preparation, the tone, the humor, the ability to "go there." But as an audience member? I left the room with a promise to myself to live a more creative, performative life — even if I am not an artist.

It's good news that Crossley will lead the Town Hall plenary session on Sunday at APAP|NYC in January. The Town Hall format at APAP|NYC is a way to bring more member voices to the foreground of our gathering. Crossley's work is to keep that conversation moving, keep it meaningful and give you the opportunity to share your experiences in the field among colleagues. It is the heart of the conference's general theme: The Power of WE.

Here's more about Crossley. She is the host of *Under the Radar with Callie Crossley*, which airs on Sunday evenings on WGBH, 89.7 FM in Boston. Her weekly commentaries air Mondays during *Morning Edition*. She is a public speaker and TV/radio commentator for national and local programs, including CNN's *Reliable Sources*, the *PBS NewsHour* and PRI's *The Takeaway*. She also appears weekly on WGBH TV's *Beat the Press*, examining local and national media coverage, *Basic Black*, focusing on current events concerning communities of color, and Fox 25 Boston's *Morning Show*.

A former producer for the ABC News show *20/20*, Crossley is a Woodrow Wilson Visiting Fellow, guest lecturing at colleges and universities about media literacy, media and politics and the intersection of race, gender and media.

COURTESY CALLIE CROSSLEY

She has also had two Harvard University fellowships, one at the Nieman Foundation for Journalism and another at the Institute of Politics at the John F. Kennedy School of Government. Crossley was a producer for Blackside, Inc.'s *Eyes on the Prize: America's Civil Rights Years*, which earned her an Oscar nomination, a National Emmy and the Alfred I. DuPont Columbia Award (Gold Baton). For Boston Public Radio, Crossley has earned the AP, Edward R. Murrow and Clarion awards.

I asked Crossley to tell me more about what makes a good conversation, interview and public forum. Below is an edited and condensed version of our conversation.

What are the qualities for engaging in conversation in a public forum?

What makes for a good conversation is the interviewer or guider of the conversation. The role of the interviewer is to have knowledge of the work of the interviewee and the topic of the conversation. That sounds so simple, but it doesn't happen often. People can make assumptions about folks that they've heard of or not heard of — and then determine that that's the direction they want to follow. What I try to do is get a good sense — as much as I can — about the trajectory of a person's career, where they are going, shifts in that progress, if the shifts are notable and the meaningful people they've intersected with along the way. I usually do this without talking to the person beforehand.

How important is it for you and for an audience to know the theme before going into a session?

I remember a conversation about mentorship between Oprah and Maya Angelou here in Boston. I don't remember ever being so excited to

hear a conversation. I was beside myself with joy. I was so interested in the development of their relationship that had clearly gone beyond friendship. But it was so bizarre. First of all, they never addressed their relationship, and the mentoring part didn't come up in the conversation except in little tidbits. It was unsatisfying. The goal for me always is to try to figure out the theme, because I assume that's why people are coming. They might also come because of the people sitting in the seats onstage. I get that. But there's a reason they want to hear who's sitting in the seat address the theme.

Why don't you talk to people beforehand?

On occasion, I've spoken to the speakers previous to an event, but that's a very tricky thing. On my radio show, we *have* to do deep pre-interviews because we need to get right to where we are going for the show. But in a public forum, it's easy for people to say, "just like I told you on the phone" or "like I said before" — which I detest — and it really interrupts the spontaneity. If I am going to speak to them on the phone and we are going to speak again in a public forum, I ask preview questions that allow me to get a better sense of them without putting myself or them in a position where we have to say: "We've said this before." Generally, that's just not interesting to hear for the audience.

What's a tip you have for keeping the conversation fresh?

I really try hard to put whatever theme we're talking about in the context of now. There's almost always something that connects with headlines or trends, and you should try framing it contextually and allow people to speak to that in some way. That's always interesting.

APAP is putting its membership in a central position with plenary sessions this year. The Town Hall session, which you are moderating, is one of them. When the conversation becomes that large, say, 200 people in the room, can it be a conversation? Two skills are so important to moderating: listening and synthesizing. How do you do that?

My intent is to keep the conversation going, to pick up something from each person so I can pull it together for people listening — even if it's a minor thing. It doesn't have to be a major thing. People may get tripped up looking for the "profound statement." But you might not get it. There may be no profound statement. But it may be something the person said with intensity or some carefulness — clearly something that was important. So I want to highlight that and say: "Alright, so you're saying this, and so and so is agreeing with you but coming from it this way. What's the implications of that?" That's my approach to synthesis, and that means you're really listening — as you would being a reporter — to what are the most important things being said here, not necessarily a formal statement.

How do you stay focused?

I have to stay focused because if you wander around, you will lose the floor. It's over. Everyone is relying on you to pick it up, to keep it moving. Most of the time, people are focused on being clear and being understood. So it falls to me to pay attention. If my mind wanders, that's all at risk.

In a large conversation — say with 200 people — how can you encourage participants to feel comfortable and speak up?

You start off in a good place because people have come to the



Crossley is a regular panelist on *Basic Black*, produced by WGBH in Boston.

session, and they come with the understanding of the theme, which is helpful. Beyond that, people may want to contribute, but may feel that what they say is not valuable or noteworthy. Since they aren't celebrities and may not be leaders, they don't want to say anything. You have to pose the questions, prompt the connections, by bringing it home, putting it on the ground — so they can respond to it. You're trying to move people to express themselves. You have to also pay attention to people's faces because some people sit there and maybe never raise their hands, but when you call on them, they're ready. Sometimes you can see they are on the edge of their chair, brimming with really wanting to say something but really thinking that they are not a person who says anything in a public forum. I don't know if this has happened to you, but I remember 15 billion times when people come up to me afterwards and say: "I didn't want to ask this while

the event was going on but..." And usually I'm not the person who has the answer. It's about what happened in the room during the discussion.

What do you do if the mood turns awkward?

Part of the job in a large group is to make everyone feel comfortable. If people say something that might strike others as odd or not very smart, you have to tamp that down because it can shut down the larger conversation. It should be a setting in which everyone in the room feels they can be part of the conversation, and, because of that, they have something to say even if it's a small thing in their own mind. I don't know about you, but I've been in many situations where I say after listening to something fairly high toned — and this often happens to me at Harvard: "Yeah, listen, I'm sure everyone in the room got that, but I don't understand why number two is over here and number eight

is over there." Generally speaking, people say: "Oh, I forgot to tell you four, five, six and seven!" More times than not, people then whisper to me: "I'm so glad you asked that. I didn't know what the speaker meant either." It can really make others in the room feel comfortable if you do that, or if you stay aware that this could be a place where folks might get lost. The most important point to remember: Everybody is worthy of a conversation. We're not doing symposiums. We're all here to have a conversation. **||VA**

Alicia Anstead is the editor of *Inside Arts* magazine and a consulting producer for APAP | NYC. She is also the associate director for programming at the Office for the Arts at Harvard University and an instructor in the journalism department of Harvard University Extension School. She was the inaugural arts & culture fellow at the Nieman Foundation for Journalism in 2008, and is a fellow of the National Arts Journalism Program at Columbia University and the NEA Arts Editors program at Duke University.

SHIFT happens

JACKIE LOPEZ HAS COME TO A PLACE. BUT IT TOOK HER A WHILE TO GET THERE.

“I’m 39 years old now, and I’m completely comfortable in my skin,” the dancer told me. “And guess what? I’m a dancer, and I’m good.”

That’s Lopez, right there. A combination of talent, self-awareness, and yes, ego — and that adds up to a woman who has found success as a movement artist, professor, dance competitor and mentor to scores of young people and adults.

And the ego part is fully appropriate. Lopez works in the world of hip-hop, and anyone who has ever experienced a dance battle or listened to rap on the radio knows a bit of self-promotion is part of the art form’s beauty. Without it, you’ve got no cred.

Lopez has cred. She is a hip-hop evangelist, a public proponent of its power to uplift lives, careers, spirits, to bring people together, across demographics — or across a room as she’ll do at the opening of the Town Hall plenary session, moderated by Callie Crossley (see related story on page 40), during APAP|NYC. Her goal for the

audience is to “get them moving.”

Lopez’ plan is to give a brief, mini-lesson on hip-hop basics — authentic moves, not the watered-down dance folks see on TV talent shows — challenging participants unfamiliar with the form to grow a little, and to grow together, turning overcoming vulnerability into a bond.

“It happens in that moment,” she said. “When people take that opportunity to be free and open in that moment.”

Lopez’s belief in hip-hop came naturally, although it didn’t always come easily. She didn’t get to be a leading voice on hip-hop, or the co-founder of Los Angeles’ influential Versa-Style Dance Company, without overcoming some obstacles. Quite a few, actually.

As her official bio puts it, Lopez, a first-generation Los Angeles native, is “the first in her family to graduate high school, continue her education in L.A. Valley College, transfer to a UC and graduate.”

That educational route changed her life. But she had to carve a path that was unique.

Lopez was always a dancer, but only at home, with her friends, at parties. She didn’t have a classical approach or formal training like

Jackie Lopez will get you on your feet during the Town Hall gathering at APAP | NYC 2019.

BY RAY MARK RINALDI

a lot of other students who make their way to dance programs at colleges. She practiced what she considers “social dance.”

“I had these moments with my professors where I just didn’t understand what they were talking about when they were asking about the process of my choreography,” she said. She just danced.

Lopez came around to a more academic approach, graduating summa cum laude in 2004 with a degree in dance from the Department of World Arts and Cultures at UCLA. But she also helped bring the school to a place in which hip-hop receives recognition as a valid form of artistic expression.

These days, she’s an adjunct professor at her alma mater, pioneering a whole new, 21st-century dance curriculum. In some ways, what she teaches is old-school — organized narratives in which movement replaces words. A long line of choreographers did that before her, stretching from Marius Petipa to George Balanchine.

But those guys never used terms like “popping,” “waacking,” “voguing” and “locking” with their dancers and students. That’s exactly what Lopez is doing.





“I do realize I’m helping to create that curriculum,” she said. It’s an awesome responsibility, but also an opportunity to respect her personal roots — connecting back to El Salvador and nurtured in L.A. “Yes, it’s super-new compared to everything else, but it’s the dance of our generation,” she added.

Lopez faced other challenges, some more personal. She is the first

to suggest she doesn’t look like a lot of professional dancers. She’s no skinny ballerina or long-legged Broadway chorus girl.

“I’m a full-figured, dark-skinned woman,” she said.

There are multiple hints in what that self-description forced her to flesh out. The body image thing, no doubt, but also her identity as an ethnic minority

unschooled in claiming her place in the larger world.

“As a woman of color, there’s a special way to talk. Even how you say ‘hi’ or that you don’t even talk to some people,” she said.

She pushed through with a positive attitude. Skill led the way, and she has learned that she has a certain innate charm. She lets her personality out now — fully — and



“Jackie is an effective teacher because she comes from an authentic place of love, while wanting to push and inspire the young generations after her.”

dance competitions in the U.S. and Europe. She has to show off publicly, she believes, to keep her reputation solid.

These days, she’s focusing on Versa-Style, which she co-founded with dancer Leigh Foaad. The company has developed a solid repertory of dances that it performs widely, and also produces classes and workshops and educationally themed lectures and demonstrations.

Lopez stresses that company members — there are a dozen — come from the L.A. area and have deep ties to the South Central L.A. and San Fernando Valley neighborhoods. They are the real deal — young people whose serious talents Lopez helped develop.

“Jackie is an effective teacher because she comes from an authentic place of love, while wanting to push and inspire the young generations after her,” said Foaad. “I believe what makes her special is that she never puts herself first.”

That’s not to say Lopez is unaware of her personal role in the company’s success, or in the power of an artist who didn’t naturally fit in, coming into her own and then putting herself out there as a mentor. Her company members never would have imagined being professional dancers if she hadn’t paved the way, she said.

That’s ego. But instructive ego.

Lopez’s other efforts go into her work at the Flourish Foundation, which she leads. The organization was founded by husband-and-wife team Phil Rosenthal and Monica Horan, who achieved financial success as key forces in the production of the television show *Everybody Loves Raymond*.

The foundation supports the educational efforts of young people and helped Lopez back in the day with her college bills. “Fifteen years later, I’m executive director,” she said.

It fits snugly into her narrative of self-achievement and her wider goal of helping other hip-hop artists find success. It’s all about elevating hip-hop so that people take it as seriously as ballet as a narrative form of artistic movement.

“How can we shift things so that we all can tell our stories using hip-hop dance?” she asked. The answer is by exposing more people to it, and Versa-Style is an effective way of doing that. “One hundred percent of the time when people see us, that shift happens.”

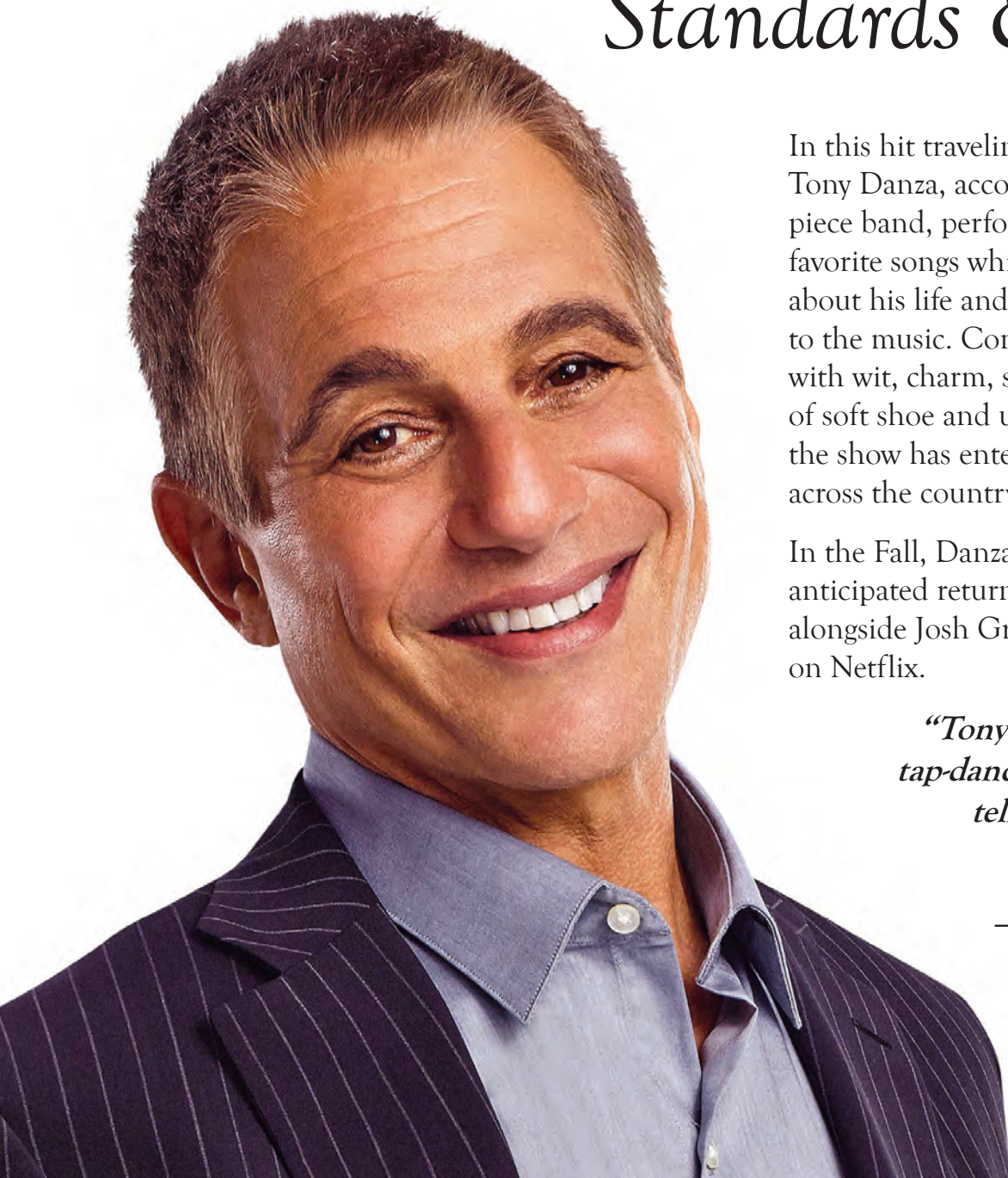
it tends to carry the day.

She also stays open as an artist, working with her own movement combination — 75 percent hip-hop, 25 percent Afro-Latin mix, she says, with influences from Nigerian dance, cumbia, salsa and more — but keeping an eye on what’s happening on actual dance floors. She still competes very actively in international hip-hop

Ray Mark Rinaldi is a writer and critic who reports nationally and internationally on arts and culture, splitting his time between Denver and Mexico City. He is founder, editor and contributor at *One Good Eye*, a platform for a wide-ranging discussion about the visual arts, and a 2018 winner of the Rabkin Prize for arts writers. A former fellow with the National Arts Journalism Program at Columbia University, Rinaldi is a regular contributor to *Inside Arts*.

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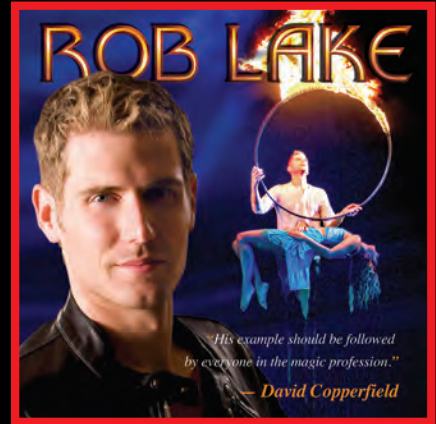
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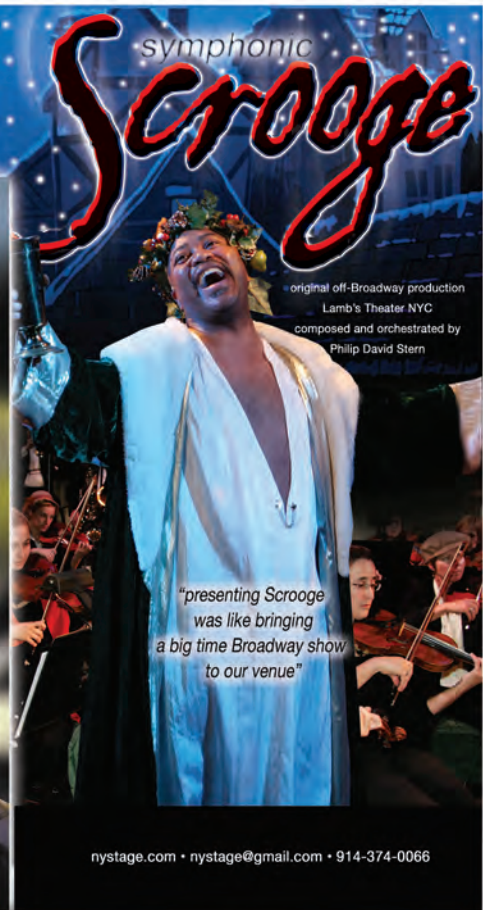
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Our POWER

Professional development sessions at APAP | NYC 2019 address the past, the present and the hope for the future. They address the skills arts leaders in the 21st century will need to hone. Here, we highlight a handful of sessions among the many offered at the conference.

BY LINDA L. NELSON

What is happening right now in U.S. culture, and particularly in our national politics, around women, race and immigration represents some of the largest social upheaval this nation has experienced during the last 25 years. As the fissures widen between the country we have been and the country we are becoming, the ground we walk on in every aspect of our lives is lifting, rumbling and changing shape.

How do we as performing arts professionals generate the energy, ideas, inspiration, empathy and collective power to fuel this moment of change? APAP|NYC 2019 is being built around “The Power of WE.” It will offer a



range of opportunities to enliven the positive force we have as an industry in our communities, our nation and our world. Sessions will reflect the challenges we face and present some of the tools we have used and the tools we need to drive change together.

Below are the perspectives of leaders for five of the many sessions (see the accompanying sidebar) in which attendees will have the opportunity to participate in January. Some of the reflections are written in the session organizers' own words. Others are reported. These leaders and the leaders of all the sessions at the conference contribute to the stories at the heart of professional development conversations at APAP|NYC 2019.

RE-IMAGINING THE GLASS CEILING: 20 YEARS ON (1999-2019)

Twenty-three years ago, at a beautiful house in Malibu, a group of women arts presenters, agents, artists and funders — the entire ecosystem of what it takes to put on a show — met to discuss what they had all been experiencing: The annual arts conferences were strongly set up to meet the needs of men. Evening meetings, weekend meetings, lots of travel. And yes, talk of sexual harassment was in the mix.

Olga Garay-English, then an arts administrator in Miami and now, after many steps of an illustrious presenting career, the executive director of the City of Los



Angeles Department of Cultural Affairs as well as a recipient of the APAP Fan Taylor Distinguished Service Award, was one of the women who made that meeting happen. The group has hosted several APAP|NYC panels on this topic over the last 20 years. The topic continues to be viable if not volatile. Garay-English explains the evolution of this session.

At the meeting 23 years ago, there was the identified issue. The glass ceiling. The top jobs were predominantly held by men, and women felt they were second-class citizens.

We applied to APAP to do a panel on this very topic. Twenty-three years ago. And now fast forward, with the #MeToo movement, the Women's March, Judge Kavanaugh. It is a topic that crests and it falls, and it crests and it falls.

And now we need to say: When is this going to stop, once and for all. And we thought that the conditions now are perhaps more favorable to have a conversation on this topic.

This coalition of women that first met in Malibu many years ago has been meeting every year since, around the last weekend of July. One of the things that came out of that initial meeting was a draft of a sexual harassment policy that APAP took up. It was ultimately voted on by the whole assembly. That was such a solid outcome from these conversations, of women talking to women.

The thing that has been really nourishing about this group of women is that we've basically grown up

together, and we're growing old together.

There are usually two generations in the room. About half are in their early to mid-50s, and another bunch in our mid-60s to early 70s. So it is hitting us differently but you can just tell there has been a progression of the topics we've been engaged in, just as we've gone through life cycles.

But interestingly, or shamefully, the issue of the glass ceiling is still an issue.

The glass ceiling is a physical barrier that seems to be transparent: You can see what is on the other side, what is attainable, what the highest loftiest peaks are, but you are always butting your head against something and can't reach it. It is a metaphor for a systemic limit to what you can aspire to.

Forty-six percent of U.S. arts administrators at the executive level are male, and only 30 percent female. And as you go down the scale the gap worsens, until men make up only 10 percent of entry level positions. Salary-wise, men who are earning \$95,000 or more make up 25 percent of the field, while women making the same account for only 7 percent.

This year we are also very deliberately including two younger members of our field. They are early mid-career. We want to look at how these issues are impacting younger women solidifying their work in the field. Are there market differences? What are the issues our next generations are grappling with that might be different or the same as us? We wanted to be sure we are looking at what the future of the field is, and not just casting a backward glance.

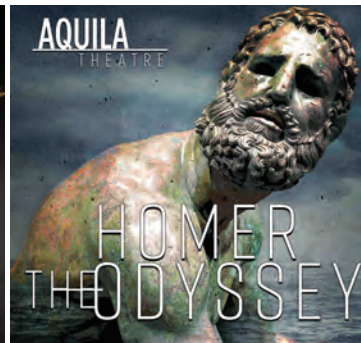
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- Slavic Soul Party!*
- Steel Betty*
- Turtle Island Quartet

DANCE

- Flamenco Vivo/Carlota Santana – Reflejos Flamencos

THEATER

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

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

SPECIAL PROJECTS & COLLABORATIONS

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

PROGRAMS FOR YOUNG AUDIENCES & FAMILIES

- The Cashore Marionettes – *Simple Gifts*
- Garry Krinsky – *Toying with Science*
- Mad River Theater Works – *John Henry, Wings of Courage, Walk On: The Story of Rosa Parks*

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Cyrus Chestnut appears courtesy of AMI.
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MUSIC • DANCE • THEATER SPECIAL PROJECTS & COLLABORATIONS

This is an issue that impacts our entire sector, and we all carry responsibility for it. We cannot have gender-based systems and think this is really the way of the future. The ultimate goal for this session would be, like the #MeToo movement has done, to come up with three or four quantifiable goals for parity and inclusion for ourselves as a sector.

I think that people in the arts tend to think that we live to a higher set of values, and we think that we are fair-minded and aspirational and progressive, but as I said, the statistics that we've been able to get our hands on prove that that does not bear out in material things such as how much people get paid, who is in leadership positions. For me, this is a way to bring up that disparity between how we think of ourselves and how we are performing.

DIVERSITY AND INCLUSION IN RURAL PRESENTING

Emily Prince developed a passion for diversity and inclusion in rural presenting while she was working in professional theater in New York City. Her observation

was that the populations not being served by arts organizations in both rural and urban settings had some key similarities. Now, Price is the arts education director and grants coordinator for Stuart's Opera House in Nelsonville, Ohio, population 5,300. Prince, who has served as an NEA Arts Partnership panelist, graduated in the inaugural class of Leadership Athens County and is her local Rotary Club President Elect, shaped her perspective in the city, but is playing it out in a rural landscape. This session is an outgrowth of her observations.

I knew that theater should not just be for rich, white people; but that's the population we always seemed to be serving. My 10-year plan was to work in New York City and take those lessons learned back to a rural setting. In

2005, I moved to rural Athens County, Ohio, a part of Appalachia and the poorest county in the state.

We have a complex challenge in our region. Because of Ohio University, my alma mater, there is a wealthy and educated population that seeks out the arts and arts education opportunities, and recognizes how these opportunities add to the value of their lives. But our region also includes a majority of individuals living in poverty, which limits their capacity and willingness to seek out and access artistic opportunities, in school or out. Our program supports convergence in the hopes that we will encourage all students, from all backgrounds, to find how and where they are the same and to respect how they are different.

For years I experimented with and explored ways to actually serve the mission of providing authentic arts experiences to a wide range of the community, not just those who had access — because access isn't enough, you need equitable access if you want true inclusion. You can't just provide free programs; you have to recognize the barriers to participation that go beyond cost. And you need to recognize what the value of your work really is. You have to understand that the arts are just as important to the health and vitality of a community as recognized basic human services such as food, clothing and shelter.

So how do we include basic human services in the arts? How are we equitable? We started by making programs free, we added food, and we stopped programming what we thought our community needed, and instead asked them what they wanted. Once we established trust in our community with those initiatives, we began to explore the boundaries of what truly equitable access could mean.

With this work it's important to celebrate small victories. But it's just as important to remember that you can always do a little bit more. We can't make a difference by just offering free programs and walking away. It takes time and dedication to build an audience. It takes trust, and that doesn't happen overnight. You have to be willing to carry a risk to be authentic.

My hope for this session is that participants recognize that there's more than one narrative for rural — and especially Appalachian — communities. Moreover, I hope that everyone who participates can examine the specificity of their populations, of their people, and learn how their mission can support and then be supported by their own unique community. We focus on inclusion now because 2016 showed Americans the danger of ignoring rural and poor populations, and we've amplified the wrong message. Our program goals are to highlight and celebrate our differences, and to find the common ground we know is there.





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Photo: Sarah Horne

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—Larry Keigwin, Artistic Director KEIGWIN + COMPANY, DanceMotion USASM Season 6

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**CREATIVE
EMPATHY:
UNLOCKING
THE
POWER OF
MARKETING**

“Marketing is a structure of empathy,” says Adrian Fung. Fung is the founding cellist of the Afiara Quartet, the internationally award-winning string ensemble, and a former vice-president of the Toronto Symphony Orchestra. He

is currently an associate professor at the University of Oklahoma Arts Management and Entrepreneurship program, where he is creating the Arts Incubation Lab, focused on bringing high-potential ideas of artists and creative entrepreneurs to the market. Creative empathy, he said, is a specific framework that brings new perspective to the challenges of audience development and awareness by understanding how empathy is at the intersection of arts and business. Here is the story behind the session that bears that title.

Marketing is understanding how your project, performance or series is seen and felt by people you don't know. The very impact of an artistic project is at the mercy of how adept one is at establishing a public's appetite for it. So it makes sense why marketing is one of the most discussed activities in our industry.

I am deeply passionate about this, especially for artists and organizations that seek to be more nimble and entrepreneurial. Marketing has been called the management of crucial “exchange” relationships — meaning the relationship channel for people to become aware of, access and experience your art. This is vital for the entire arts field: Great marketing immediately establishes a connective relationship with the viewer.

Because empathy is one of the key skills for creating authentic connection, this workshop will present “creative empathy,” a deep dive on an authentic, interlocking system of marketing strategies and principles to help ensure success for all creative endeavors.

When empathy is the ability to understand and share the feelings of others without having the exact same circumstances from which to draw, one may begin to see what marketing means, as well as its power to build support in different ways. It means understanding that creative empathy is not, for instance, “If I were them, I would want to buy a ticket,” but instead producing meaningful experiences from having worked through a series of exercises that help us truly see from another's eyes what might make them want to do so.

My hope is that participants gain the confidence and tools to reinvigorate their marketing strategies: to better understand the overarching values of creative empathy as well as the nimble and iterative process of executing

“At its core, a commitment to civil dialogue is a recognition of the inherent dignity of another human being — regardless of real or perceived differences.”

— Jon Catherwood-Ginn on *Talk It Out: Aesthetic Strategies for Civil Civic Dialogue*

well-developed plans. The 21st century marketplace introduces more opportunities than challenges when it comes to marketing and targeting audiences.

**VISAS: WHAT
YOU NEED TO
KNOW NOW**

When it comes to world mobility issues critical to ensuring a free exchange of culture and ideas, the political is highly personal.

This session's co-creator lawyer Matthew Covey (with APAP|NYC 2019 co-chair and artist manager Lynn Fisher) has personal relationships to and experiences with the impact the U.S. visa process has on the ability for international artists to tour this country. In the early 1990s, Covey, the founder of CoveyLaw, was living in Slovakia, where he started a punk rock band and became involved with the burgeoning post-Velvet Revolution indie scene. Here's his story and the motivation behind the session.

I was enthralled with the role that culture — and especially music — was playing in Central Europe's evolution out of Soviet Communism. The members of the band founded a nonprofit called Tamizdat as a way to facilitate an underground international culture that was outside of both the commercial music industry and also the government sanctified culture industry.

We discovered from personal experience that U.S. visa rules were an often insurmountable barrier. Post-9/11, what had been a problem that principally affected artists from “developing economies” suddenly became a problem that affected all international artists. The government's standard of eligibility was consistently rising, and with it the costs (both in fees and legal fees) were skyrocketing.

Tamizdat set out create a U.S. visa service tailored to the independent performing arts community, that could provide professional services at costs far below the fees that were charged by commercial law firms. Very quickly, however, that service for artists became the organization's principal work; and continued to grow as the problems the U.S. visa process was creating for the industry became increasingly complex.

CoveyLaw was launched and now handles visas for roughly 4,000 performing arts and support crew members



THE BIG IDEAS

The Power of WE is a big idea about each one of us individually and the industry collectively can shape the best practices of our field and make a difference in the world. Featured professional development tracks put a spotlight on these issues of import and impact.

Art, Activism and Social Responsibility

Sessions like “Our Part in Greening: On the Road and In-House” and “A Critical Time for Cultural Diplomacy” demonstrate how artists, agents, presenters, producers and venues are addressing national and global issues every day.

Artist Development and Creative Practice

Our industry is nothing without the art and the artist at its center! Sessions like “Artists in Business: Investing in Your Infrastructure” and “The Artist On-Site: How to be an Ideal Host and Guest” help strengthen the core of our work.

Business and Industry Know-How

Creating sustainable organizations, addressing today’s business challenges, and keeping skills sharp is the focus of this track, which includes “ArtsReady 2.0: A Guided Crisis-Planning Workshop” and “How Masterminds Construct ‘Win-Win’ Deals”.

Engaging Audiences and Communities

Audiences are changing quickly. To be effective community partners, we need to change with them. Explore how to adapt in sessions like “Going Multilingual: Expanding Your Reach and Impact” and “How to Make Your Venue Trans-Friendly”.

Equity, Inclusion and Access

In 2019, APAP | NYC will dive deeply into a wide array of topics grounded in these ideals, including “Are You REDI? Thought Leaders on Racial Equity, Diversity and Inclusion in the Performing Arts” and “Artists Building a Code of Ethics in the Era of #MeToo.”

International Programming and Exchange

Understanding how North American markets and presenters engage with the global touring circuit is the crux of this track, whether your concern is “Launching International Artists in the U.S.” or “Taxes and Touring: Decoding the Complexities of New Tax Laws”.

Leading Change

We all have a leadership role to play when it comes to the future. Be it people, policy or paradigm shifts, sessions like “Leadership Transition: Putting the ‘Success’ in Succession” and “Making Space: A Radical Rethinking of the Approach to Work/Life Integration in the Arts” will spark our imaginations.

Marketing, Fundraising and Digital Strategies

Strategists, data analysts and number crunchers unite! Power up for sessions like “Too Much to Count: Driving Revenues Beyond Tickets and Donors” and learn about tips and technologies that will help you move the needle.

Programming and Producing

APAP | NYC aims to inspire the best in performing arts programming and producing. This professional development track provides space for curators to converse and consider topics like “Presenting Dance: The Why and How” and “The Producer Hub: Building a Connective Space for Live Arts”.

Venue and Operations

Whether brick-and-mortar or pop-up, our spaces are where we welcome our communities and where we conduct daily business. Sessions like “Beyond ADA: Removing Barriers to Promote Audience Inclusion and Access” and “Venue Safety and Security: You Know the Basics, Now What?” examine how we operate in real time.

For a complete listing of tracks, sessions and details, visit schedule.apapnyc.org.



each year from every corner of the globe. It has a robust *pro bono* program, providing assistance to mission-affiliated cultural programs like globalFEST, FuseBox and the MacArthur International Connection program. In the spring of 2017, in response to President Trump's Muslim travel ban, CoveyLaw announced that it would handle the cases of any impacted performing artists *pro bono*, which has led to a series of cases that have tested the application of the ban, and secured what appears to be the first waiver of that ban, for a Syrian dance group, scheduled to perform at the Cincinnati Contemporary Art Center.

The international performing arts community is understandably very concerned about how arts presenting will be affected by the increasingly xenophobic, racist and anti-immigrant policies pursued by many of the world's governments. This panel is intended as a primer on world mobility issues, an update on current issues and best practices, and a review of the advocacy efforts aimed at keeping international borders open to the exchange of culture.

Lynn Fisher, one of the co-chairs of this year's conference as well as chair of the APAP Professional Development Committee, is the director of Frontera Arts and has worked in performing arts management and booking for more than two decades. She speaks Spanish fluently and has been working with Mexican artists for more than 15 years, experiencing first-hand the impact that the visa process has had on their touring in the U.S. Here's her story.

I have worked with presenting organizations, attorneys and independent immigration preparation services, and been a sponsor and worked with all of these entities in facilitating the process of preparation and providing materials, anticipating costs and gaining a deeper understanding of transient nature of the workings at the U.S. Citizenship and Immigration Services over the years. There are many variables to consider such as processing times in various offices

or what petitions might have a better chance of being denied in those offices. We need to be informed about all of these things in an ongoing way.

A number of years ago, APAP and some of the other regional conferences offered in depth professional development regarding both visas and taxes. We are ripe for this to be revisited again so we can both gather information and have a platform for sharing our questions, concerns and stories.

Now, more than ever, we need to be activists in making the case for a doable, affordable visa process so we can support and facilitate the connection and profound experience of the healing power of art. As I often say, we need to create *caminos* [roads] to one another and tread that pathway often.

TALK IT OUT: AESTHETIC STRATEGIES FOR CIVIL CIVIC DIALOGUE

How performing artists and presenters make space and time to practice civic dialogue is a much more important issue than many realize, and will be taken on at APAP|NYC by a powerhouse gathering of passionate

professionals, including Dan Froot, performance artist; Jon Catherwood-Ginn, associate director of programming at Moss Arts Center; Chanon Judson of Urban Bush Women; Stephanie McKee of Junebug Productions; and Lois Weaver of Split Britches. Catherwood-Ginn and Froot organized the panel based in no small part on their shared enthusiasm for the work of Judson, McKee, and Weaver. Their collective experiences formed the theme of this session.

"I'm passionate about making space and time for practicing civic dialogue because I view it as an essential component of fostering a vibrant democracy, true to its principles," Catherwood-Ginn said. "At its core, a commitment to civil dialogue is a recognition of the inherent dignity of another human being — regardless of real or perceived differences. We have a responsibility to one another if we aim to comprehend the protean world we're living in, root our actions in our values, and arrive at broadly accepted, prudent decisions. What I'm talking about is messy. And at times, painful. But, as a frequent theater-making collaborator Shawanda Williams often says: 'You gotta break muscle to make muscle.' It's easy to extol the virtues of liberty, democracy and freedom of expression in words. But are we up for the challenge in day-to-day practice?"

"For me, performance at its best is a connective, collective, enlivening experience," said Froot. "Working as a street musician in the '70s and '80s taught me about the spontaneous, interactive spark that can happen between performer and audience. You need to work to preserve

that spark in a dark theater. Crafting an interactive relationship with audiences is a great way to do it. I'm in awe of Chanon, Stephanie and Lois. Each of us is interested in the aesthetic value of audience dialogue, as much as in the ideas that get tossed around. So we each work with dialogic structures that embrace conversation as part of the art itself. In my experience, audience dialogues, talkbacks, post-show discussions and especially Q&As aim low. Tacked on to the end of a show, these formats position artists as experts with answers, and they privilege audience members who feel comfortable speaking in public. Who's going to grow or shift perspectives in that kind of framework?"

"We have to be vigilant and work hard to improve our practice," McKee said. "Our task is to build institutions that will be permanent contributors to the ongoing work, support the process of change and development. Culture is where our large conceptions of ourselves get crafted and molded and built. Our job is to continue to interrogate the ideas of ourselves that we have and to create work that encourages our community to press forward that interrogation and ensuring that we are doing the best we can to raise the questions upon which our future depends. We will never reach the point where we can say this is the final answer because we live in a changing environment and these questions are larger than we are, but we have to keep on raising them and interrogating ourselves in whether we getting there and how. That's the role of artists in society generally. Are we doing the best we can? Are we living up to our role, the challenge that has been placed by history before us?"

"I hope that we all start experimenting with a variety of audience dialogue formats," Froot said. "We'll demonstrate a bunch of them, but there's no 'best practice.' Every audience, every community, every artist and presenter are different, so we need to be creative, sensitive and willing to take some risks. We need to encourage audience dialogue now more than ever because the more polarized our society, the more we need to listen and talk across difference. And we're pretty darn polarized at the moment." **IAA**

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

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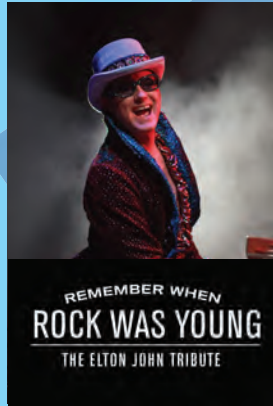
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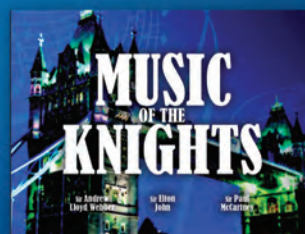
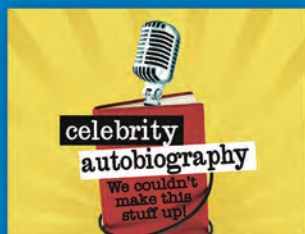
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NEA Chairman Jane Chu with
Rāgamāla Dance performers
at a rehearsal.

Jane Chu:

Perspectives small, medium and large

The former chair of the NEA talks about transitions, the state of the arts in the U.S. and optimism. **BY RAY MARK RINALDI**

Jane Chu stepped out of public service and into public television. After serving four years as chair of the National Endowment for the Arts, she moved on this summer to PBS, where she is advising the nonprofit television network on arts programming.

Her NEA tenure was packed with travel: all 50 states, with official events in 200 cities and towns and personal visits to 200 art programs where she listened to the stories of visual artists, musicians, dancers, actors, writers and the many arts leaders who support their work. Chu was a fervent and optimistic ambassador for culture and a stable force for the agency, which avoided, for the most part, the sort of political ruckus that can surround the NEA over its funding choices.

She was also a thoughtful boss and quick on the way out the door to give a nod to her staff, a group she credits for keeping the agency on mission: “I appreciated how customer-service oriented they were, especially with grantees and those organizations that were applying for a grant for the first time.”

Chu’s professional history allows her a perspective on the arts that is at once regional, national and personal.

She’s a musician and holds a master’s degree in piano pedagogy from Southern Methodist University. Before the NEA, she was CEO of the Kauffman Center for the Performing Arts, the leading presenter of classical arts in Kansas City, Missouri. She’s also no stranger to the Association of Performing Arts Professionals; she visited the APAP|NYC conference during her first year at the NEA post and will return in 2019 as the opening plenary session speaker.

What did she learn at the NEA, and what will she take with her into the world of television and beyond? We asked.

Let’s start by looking back a little. In hindsight, what was the most challenging thing about leading the NEA?

The most challenging was making sure that the message was out there, that the NEA was supporting the arts in 16,000 communities across the nation, from large and small, to urban, rural and remote. I was impressed by and appreciative of the ways arts organizations — national, as well as state and in local communities — worked to get the message across to the general public. We were eager to dispel the perception that the arts are elitist or sequestered in a corner by themselves, when we saw firsthand the powerful transformation of individuals and communities through the arts in a myriad of ways.

How would you sum up the state of the arts right now in the U.S.?

There is an expansion of the ways the general public is engaging with the arts, as compared with three-plus decades ago, for two reasons: the internet and broadening demographics. Before, the focus of the arts was more on the final results, such as performances and exhibitions, and the measure of success was the number of tickets sold at events. There was also a mind-set that the classical arts were front and center, and if we were involved in the arts for the sake of beauty and purity, then the inclusion of the arts in other aspects of our lives was separate and trivial.

That was then. But now, we can have both at the same time, because there is an array of ways to participate in the arts, and the creative process is recognized as being just as important as the final product.

And how are things changing for artists?

Certainly, there are artists whose careers focus solely on performing on stage or in recordings, with no other ways of being involved in the arts, and there always will be. But now, we also see artists whose work focuses on social practice. And there are folk and traditional artists who do not sell their work but create solely for the cultural or spiritual life of their communities. The lines are blurring: The same artists are toggling between arts for the sake of beauty alone and arts that serve the community in multiple ways. There is an explosion of artists who are mixing art genres in hybrid ways. Artists are now working as artists in non-arts sectors such as science labs, tech companies, senior centers, businesses, hospitals and city government. The classical arts are celebrated. But so are jazz, blues, country, folk art, hip-hop, storytelling, mariachi, bharatanatyam, spoken word and much more. Some artists are uploading their work online for the public to see, bypassing the use of an impresario or an arts representative. Pop-up galleries serve as showcases for the arts and also a downtown revitalization strategy.

And that changes the experience of art consumption for everyone?

In addition to the presence of the internet, the demographics in the U.S. have expanded. With an increase in racial and ethnic diversity, there also comes an increase in the variety of cultural perspectives. The arts are an outstanding way to honor diverse perspectives and make people feel like they belong. We need to make sure that we have additional ways to communicate the success of the arts beyond just the number of tickets sold at events.

Your new job, advising PBS on its arts programming, came as a surprise. What drew you to television?

I was drawn to PBS for reasons similar to wanting to be at the National Endowment for the Arts: to be involved in reaching people from a national perspective. I have always loved PBS. It is a mission-oriented, multi-media organization that is dedicated to reaching all of the nation. It does a great job, in partnership with its member stations, to reach across America. Very few organizations can touch every part of the nation like PBS can. PBS is also committed to representing the arts that we see flourishing in every state and geographic region. It is exciting for me to be able to tell the stories of the power of the arts through PBS.

Now, looking forward. What are you optimistic about?

I'm optimistic about how the arts can be a key leader in our communities. When I traveled across the nation during my time at the National Endowment for the Arts, I came away with two insights. The first is that people are yearning for their identities. They want to feel like they belong, and they want to have their own identities recognized. The arts are an outstanding way to honor and celebrate our many identities without having to give up one identity versus the other. For example, my parents were from China, and I was born in Oklahoma and grew up in Arkansas. I grew up,

navigating through my multiple cultures that often seemed to be in totally different realms. But my childhood music activities and drawing lessons allowed me to express myself, far beyond the use of linear everyday conversations. I felt like I belonged. I didn't have to decide whether I was going to be Chinese versus Arkansan. The arts allowed me to have both at the same time.

And the second insight?

The second insight I saw when traveling was the desire of people to want to expand, to be inspired to imagine and dream about what their lives can be. They didn't want to be stuck. Instead, they wanted to learn how to solve old problems in new ways. When most people don't know what to do in a dilemma, because it has never been done before, the arts step in and lead the way in giving people the outlet to create a new way. Together, we have a great opportunity to demonstrate the power of the arts across the nation, to live a life of beauty, vitality and meaning. **||**

Ray Mark Rinaldi is a writer and critic who reports nationally and internationally on arts and culture, splitting his time between Denver and Mexico City. He is founder, editor and contributor at *One Good Eye*, a platform for a wide-ranging discussion about the visual arts, and a 2018 winner of the Rabkin Prize for arts writers. A former fellow with the National Arts Journalism Program at Columbia University, Rinaldi is a regular contributor to *Inside Arts*.



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Positive change



APAP Leadership Fellows will lead a plenary session on wide-ranging issues from the field. Their insights will be the focus of five topics that lead to an over-arching theme: change.

BY MEGAN KAPLON

Bonnie Schock, executive director of Sheldon Theatre in Red Wing, Minnesota, made a point not to say “like-minded” when describing members of the APAP Leadership Fellows Program, Cohort III. With varied backgrounds, job titles and passions, the very fact of the fellows’ “unlikeness” uniquely positions them to tackle some of the biggest issues facing professionals in the arts.

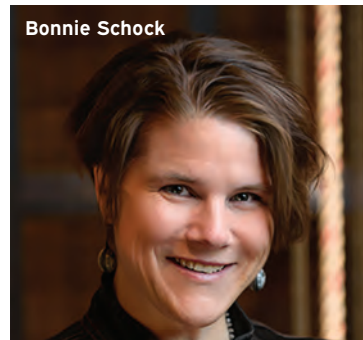
“It has been enlightening to discover a peer group of extraordinarily passionate, talented folks who come at this work from all different areas of the industry and from all different personal backgrounds,” Schock said, “a network of ‘like-dedicated’ individuals who are passionate about creating positive change in our field and about the kind of potential that our field has for impact in the world.”

Individually, each of the 25 fellows works on an Action Learning Plan throughout the year-and-a-half long program. But at a fall retreat in Los Angeles, the fellows started putting their heads together to tackle the larger themes they’ve seen emerge from their individual projects.

Those themes will be the focus of a plenary session led by the fellows at the APAP|NYC conference in January, with the cohort splitting into five groups to lead the discussion. What follows are five themes that center the plenary. But they are wide-ranging with space to breathe and expand in real time.

The theme across the themes? Change. Where it’s needed and how we can make it happen.

Bonnie Schock



Dexter Story



Ronee Peloi



Equity in a Capitalistic System

Capitalism affects every industry. In arts presenting, its influence appears in whom an agent chooses to represent, which touring dance company presenters bring to their theater or at what events an artist chooses to perform.

“Capitalism is really who we are in America,” said musical artist Dexter Story. “We don’t see it that way, but it’s kind of the water we’re swimming in or the air we’re flying in. It’s invisible to us, but it informs every decision we make.”

In her work as an associate producer at Octopus Theatricals, Ronee Peloi, another member of the “equity in a capitalistic system” group, works with independent producers. As a former independent producer herself, Peloi knows the way capitalism can have a major, often negative effect.

“Some of the forces acting on independent producers, like capitalism, are the forces that are really getting in the way of us being able to do our best work,” she said. “Unless you’re coming into the field with some privilege, it can be really hard to launch out on your own financially and social-capital-wise.”

Given the pervasiveness of capitalism’s hold on our country, the aim of this group of fellows isn’t to offer solutions.

“If these participants, these presenters, these agents walk away from this discussion with this heightened awareness about the water they swim in or the air they fly in, I’ll be overjoyed,” Story said. “I’ll be overjoyed if it in some way sticks for them, where it becomes almost a practice, a practice for being aware of their responsibility, not just financially to their company or organization, but also responsibility to our planet, to our earth, to our artistry, to our poets, to our creatives, to beautifying the planet, to giving people some hope, some sense of belonging, some love vibes.”

“[In our small group,] we’re often talking about how we’re really all in this because of the beauty of the art and the relationships that are built that are not transactional, and yet the entire system is built such to privilege the transactions,” Peloi said. “So it’s not surprising that we’re still struggling with feeling like the marketplace can be such a monetarily dominated place, instead of a place that is really about discourse and celebrating art.”

Disrupting and Re-imagining Structures and Ways of Working

Acknowledge that the traditional way of doing things is not necessarily the best, and you’ve taken the first step toward instigating change. For the members of the “disrupting and re-imagining structures and ways of working” group, change comes in a variety of forms.

Ben Cohen, a vice president of booking and tour development at the talent agency Cadenza Artists, has worked in arts presenting for only five years, but he quickly noticed that the relationship between agents and presenters was not ideal, and he centered his Action Learning Plan around this problem.

Other fellows see the “disrupting structures and ways of working” topic through their own lens. Andre Bouchard, founder of Walrus Arts Management and Consulting, wants to give voice to indigenous art and artists. Heena Patel, founder and CEO of MELA Arts Connect, has a similar goal for South Asian artists. Liza Green, associate director of NC State LIVE in Raleigh, North Carolina, has taken a deep dive into the decision-making process behind what acts and artists are presented onstage. Jack McLarnan, a performing arts organizer, is challenging the status quo in the world of dance.

Ben Cohen



Leah Keith



Sam Livingston



Michael Liu



In the plenary, this group will share stories and give details about their individual projects, not necessarily to rally the audience behind a specific issue, but to galvanize those in attendance to question the status quo across the board.

“The common thread is that we’re all trying to take something that is traditionally done a certain way, and we’re trying to restructure it in a way that will not only benefit ourselves and our own jobs and the way that we approach the business, but will benefit the community of the arts and the industry at large,” Cohen said.

Whole Self, Whole Community – Work/Life Integration

Leah Keith, a booking agent and artists manager at Columbia Artists, began to think about work-life balance when she became a mother. With a 3-year-old daughter and a 19-year-old stepson, Keith knows the struggle of working parents in this industry.

“[Work-life balance] is something that is always spoken about. It’s always a hot topic, but sometimes it’s hard for organizations and individuals to embrace,” Keith said.

Keith tries to take small steps to improve her own daily life, such as going for a walk during the day, eating lunch away from her desk and working from home when possible. She emphasized that for change to be made on a larger scale throughout the industry, leaders of organizations need to hear and internalize the need for balance.

Of course, the challenge is multifaceted. For instance: How do we inspire creative and profound ways of reshaping static work cultures to accommodate work/life balance and integration? Equity and access are surely keys for embracing a conceptual shift in thinking about models and practices for workplaces and spaces, and the role they play in acknowledging and supporting the unique challenges of performing arts professionals and organizations.

“We’re an industry that works with people, and we have to remember that we’re all human beings and you have to take care of your people,” Keith said. “Of course, we are businesses. Let’s not forget that we are businesses. But we have to balance that with: People make up our businesses, and we need to take care of our people in order to have a successful business.”

Leading from the Middle

The Leadership Fellows Program specifically targets mid-career professionals, so the theme of leading from

the middle emerged naturally in the fellows’ group discussions.

But the discussion topic of “leading from the middle” also means leading from the middle of the country, from the middle of an organization and from the mid-sized organization within the industry.

“We just noticed that as a theme across what everybody was doing and saw that as, in addition to just being an acknowledgement of the capacity of the people in the room, a kind of seed change in the world,” said Sam Livingston. “There is so much work to be done in the field and there are so many different forces pulling people in various directions, it’s actually not possible for an organization of any size to rely on a one- or two-leader model.”

Models of leadership in social justice movements and other fields have served as inspiration for this small group and will be held up as examples in the plenary discussion.

“There are folks that are doing truly community-led models out there in the world and have been doing that for years and decades and millennia,” Livingston said. “Let’s look outside of the walls of the arts industry and see what models we can adapt or be inspired by for our work.”

Redefining Community Engagement

Community engagement serves as a key element in many decisions made in the arts presenting field. After all, without an audience, without a community, why do the work of presenting the arts?

But what exactly do we mean when we talk about “community?” That question has driven the discussions in the “community engagement” group.

“Whenever I’m using that word, community, there’s a need to ask, why that word?” said Bonnie Schock, the Sheldon executive director. She credited co-fellow Damia Khanboubi, program associate and project manager of the Homecoming Project at Junebug Productions in New Orleans, for first posing the question. “It’s so simple to just use the word,” said Schock. “That notion of really inquiring into the phrase every time really stood out for me, a practice of constant self-observation, pushing back up against the words and the phrases and the buzzwords that we adopt out of necessity.”

Schock’s personal reimagining of community in the small, rural town Red Wing has meant learning to be a bridge, connecting the lived, everyday experience of the “community” with artists and art that tours around the country.

“It’s up to my organization as the long-term resident of this space and place and time, to be in relationship [with] a variety of different artforms, practices, content, etc., that may move in and through the community and make sense to move in and through the community,” Schock said.

For Michael Liu, associate director of membership and events at the China Institute in New York City, redefining community engagement means acknowledging the diversity even among people we might consider one homogenous group.

“[My job has] allowed me to engage personally with people of all backgrounds,” Liu said. “While most of my responsibilities surround what people usually refer to as the ‘Chinese community,’ I have been fascinated by the synergy and disparity that co-exist at the same time within this community, which one might imagine as a monotonous subculture in the United States.”

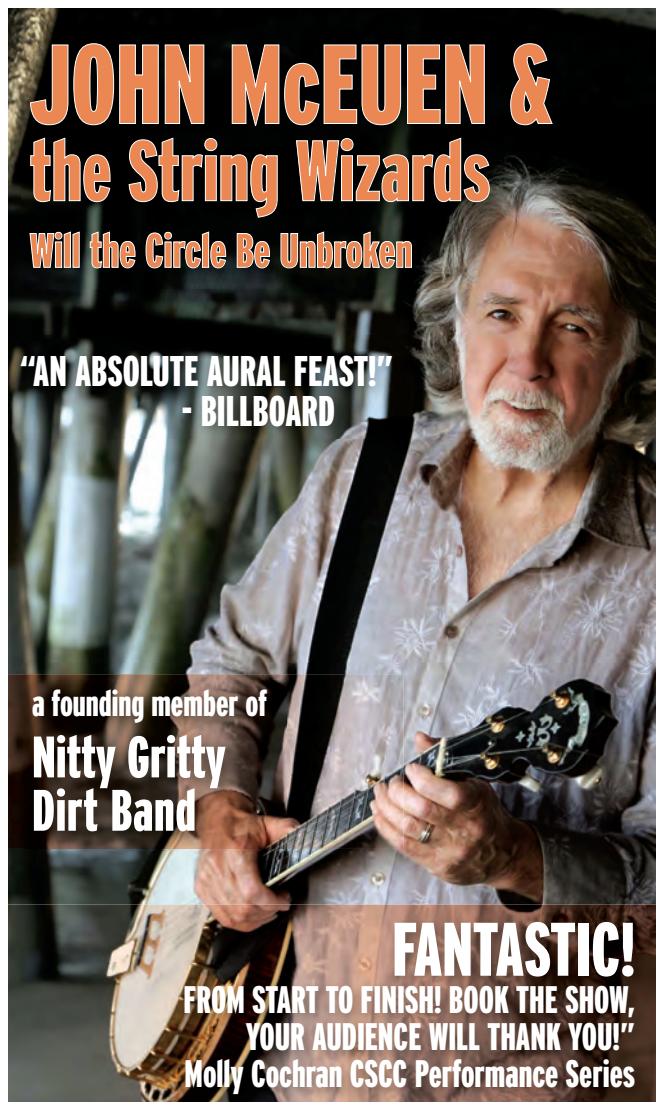
Please stay and listen

Each of these five themes overlaps with the others. Work-life balance won’t improve without acknowledging the ways capitalism drives current norms in the workplace. To lead from the middle, some disrupting and reimagining of current structures will have to be done. To provide equity in a capitalistic system, we have to redefine whom we include in our communities.

A 90-minute plenary can’t solve problems this broad and complex, but it can spark conversation. And you’re invited to this one, which is as much about audience interaction as about the leadership of the featured speakers.

“The biggest thing I am going to say is, ‘Please stay, please listen, and we need you,’” said Peloi. “This is not a moment to hear something and feel like, ‘oh this is new to me, this feels uncomfortable, so that’s for them and it’s not for me.’ I’m really hoping we can bring everyone along with us, wherever they are in thinking about these issues, to know that we need everyone to try to move forward. It’s not about pointing fingers, it’s about how can we do better.” **IAA**

Megan Kaplon is a writer and editor living in Austin, Texas. Her work has appeared in *Austin Monthly*, *Austin Home*, *Volleyball Magazine* and the University of Texas Center for Sports Leadership & Innovation’s *Longhorn Tribune*.



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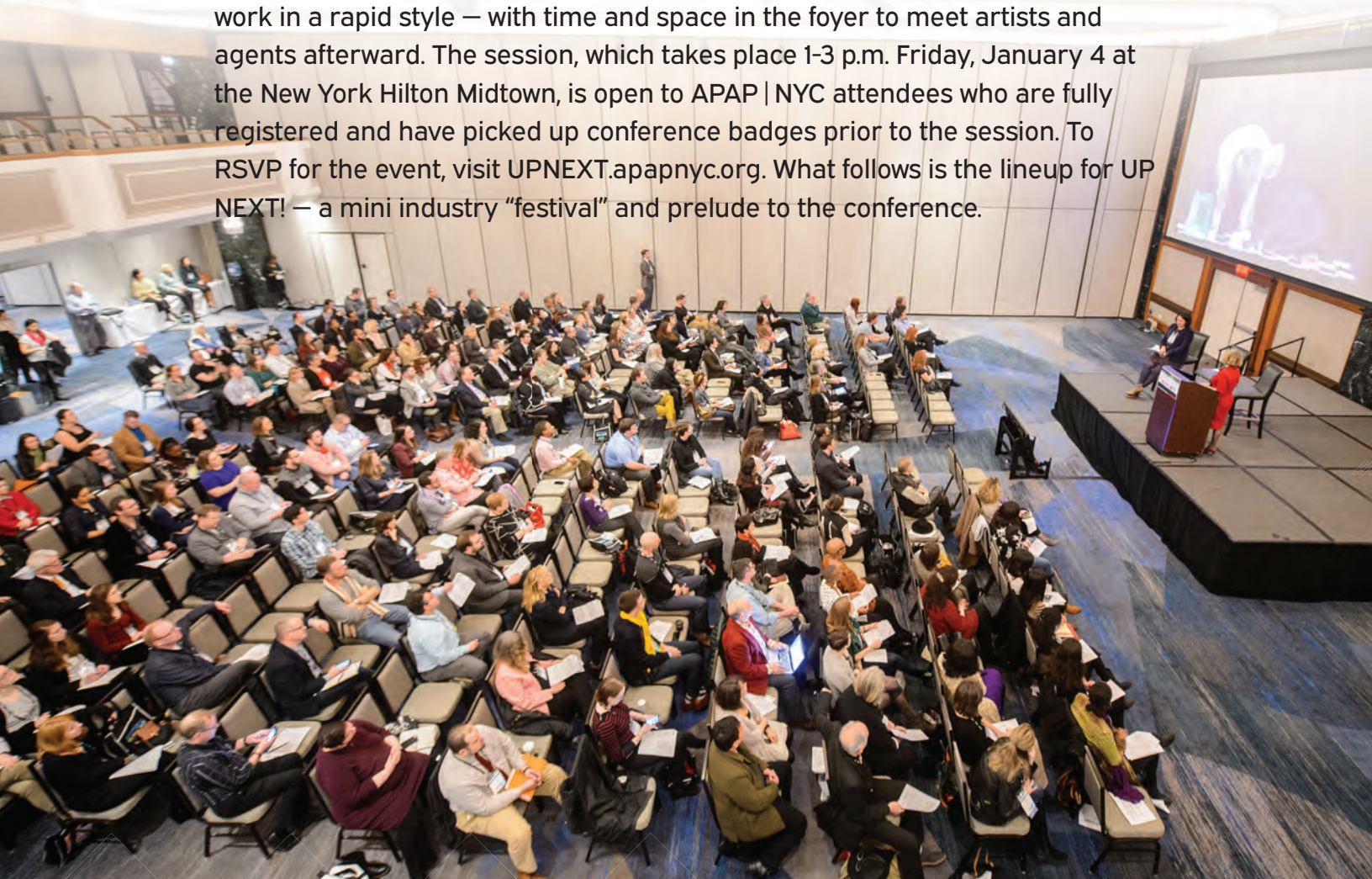
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What's UP

THE UP NEXT! ARTIST PITCH SESSION AT APAP | NYC is one of the fastest paced events at the conference. Nearly 20 artists or artist managers highlight a new project during a three-minute presentation, followed by a two-minute Q&A with the audience – typically in front of a standing-room-only crowd of 200-plus presenters. The pitches are programmed through an application process with a review committee of APAP members, staff and colleagues, who ensure a balanced, diverse and inclusive lineup. UP NEXT! is not a showcase, but it does showcase the ideas behind new work in a rapid style – with time and space in the foyer to meet artists and agents afterward. The session, which takes place 1-3 p.m. Friday, January 4 at the New York Hilton Midtown, is open to APAP | NYC attendees who are fully registered and have picked up conference badges prior to the session. To RSVP for the event, visit UPNEXT.apapnyc.org. What follows is the lineup for UP NEXT! – a mini industry “festival” and prelude to the conference.





AXIS Dance Company / *Alice in Oakland* / Cadence Arts Network

For his first international commission, AXIS Dance Company's recently appointed Artistic Director Marc Brew will work with UK based dance theater artist Arthur Pita. Set and costume collaborator Yann Seabra will partner on the project. Working with the AXIS company of disabled and non-disabled dancers, Pita's dance theater work *Alice in Oakland* will explore the growing rate of homelessness and conditions homeless individuals face in the bay area. The work is set to premiere October 25, 2019 at ZSpace Theater in San Francisco.



Bridgman | Packer Dance / *Table Bed Mirror* / Pentacle

Table Bed Mirror is the latest in Bridgman | Packer Dance's body of work of "video partnering," a genre-breaking integration of live performance and video technology. This new work navigates through an illogical and fantastical night of dreams, following two people who are having the same dream. While galloping through constantly shifting realities, the work references the neuroscience of the dream process and contrasts dreams' most ridiculously commonplace details with the expansive and outrageous. Live movement, video, text and sound score create an absurdist collage that intends to confound the sense of reality and flip assumptions upside down.



Cirque Alfonse / *Tabarnak* / John Lambert and Assoc.

Cirque Alfonse is a family circus created in 2005 that has been integrating traditional Quebec imagery and cultural references to create its own unique brand of contemporary circus. The latest family-friendly production, *Tabarnak*, was created in 2017 and has since been performed at the Adelaide Fringe in Australia, Bobino in Paris, Edinburgh Fringe and Festival Grec in Barcelona. Inspired by the gathering place of the small Quebec community where they grew up, *Tabarnak* has the feel of something of a celebration and even of a rock-musical mixing live original music, humor and jaw-dropping acrobatics.

DAVID DESILVA; BRIDGMAN | PACKER DANCE; AUDRIC GIGNON



Dan Froot and Company / *Pang!*

Pang! is three short plays based on the lives of real families around the country living below the poverty line. It's staged as an eccentric radio theater company performing a live podcast, with a haunting score by Robert Een. Four actors dodge among a forest of microphones and tables overflowing with odd household items, voicing dozens of characters and creating live sound effects. Rich with the families' warmth and humor, *Pang!* integrates a novel, entertaining form of audience dialogue — the kitchen table — into the performance.



DeLanna Studi / *And So We Walked* / Walrus Arts Management and Octopus Theatricals

And So We Walked is a frank, heartwarming and inspiring performance written and performed by DeLanna Studi. In it, a contemporary Cherokee woman embarks on a 900-mile journey along the Trail of Tears with her father to understand her own identity and the conflicts of her nation. Studi recounts this six-week journey, which retraces the path her great-great grandparents took in the 1830s during the forced relocation of 17,000 Cherokee from their homelands. This powerful, multi-faceted memoir draws on extraordinary interviews, historical research, and the artist's personal experience to convey the complexities and conflicts with which the Cherokee wrestle.



DNAWORKS / *The Real James Bond...Was Dominican* / ALC Management

What happens when a James Bond-obsessed Dominican boy in Queens (who won't go anywhere without his nerf gun), finds out that the real James Bond was Dominican? This is a true story about Porfirio Rubirosa, Ian Fleming's inspiration for Bond, and a young Dominican actor-to-be — whose discovery of "Rubi" shakes his very foundation. Set to a live percussion score and immersive projections, *The Real James Bond...Was Dominican* is a young man's guide to love, sex, color, code-switching, white-washing, success, fake-it-till-you-make-it and the roller coaster of finding one's true self.

JOHN PEMBLE; BERT VENDERBYLEN; LAURA BUSTILLOS JÁQUEZ



**Fifth House Ensemble and Alash / *Sonic Meditations* /
Cadenza Artists**

Fifth House Ensemble and internationally acclaimed Tuvan throat singing group Alash cross oceans, borders and musical traditions. The culmination of a cultural- and continent-spanning collaboration that brought Fifth House to Tuva and Alash to the U.S., this communal concert explores how folk music preserves sacred stories through participatory music-making — including new commissions from Grammy Award-nominated video game composer Austin Wintory and Fifth House’s own Fresh Inc Festival alumnus William Pearson. *Sonic Meditations* delves into music both deeply familiar and deeply distant, and creates brand-new music through guided improvisations that place the audience at the center of the action.



fuse* / *Dökk* / Elsie Management

Dökk is a live, multimedia performance of light, sound and movement conceived and produced by the Italian digital art studio fuse*, in collaboration with performer Elena Annovi. One-hour in length, *Dökk* is a solo journey through the subconscious. The performance takes audiences into an endless universe, into a mandala-like experience. *Dökk* evokes the random, unforeseeable experience that is life itself. It looks at the circle of life as a search for the balance between light and darkness. (*Dökk* is the Icelandic word for “darkness”).



Garba360 / MELA Arts Connect

Garba is an Indian, specifically Gujarati, dance tradition practiced by millions. Garba360 makes an experience beloved by Gujaratis, for Gujaratis into an experience for all. This participatory circle dance with simple repeating steps is accessible and fun. Through dance, the circle is literally and metaphorically expanded to include all. Led by regional artists, a Garba360 event features dance lessons, a dance performance and community dancing to a live band. Garba360 is a joyous social dance event that brings people together.

OXALA MEDIA, ENRICO MARIA BERTANI, ANNE WHITMAN



**Guy Mendilow Ensemble and Sand Artist Kseniya Simonova /
*The Forgotten Kingdom – Sand Stories / Myriad Artists***

Folding *This American Life*-style stories into a top-tier world music concert, the Guy Mendilow Ensemble conjures voices lost to war in a tale brought to life by Ukrainian sand artist Kseniya Simonova (U.S. premiere) who creates, obliterates and morphs images in a flowing narrative. Breathtaking landscapes of sand, from ruined villages of the former Ottoman Empire to the streets of post-war Cairo, evoke a panorama of a Mediterranean world in turmoil. Springing from 19th-century Sephardic women's songs and with arrangements embracing Western and Arabic classical, Argentinian Tango and American pop, the show stirs questions about our own tensions and divides.



Hiplet Ballerinas: On Tour / ECE Touring

Created by Homer Bryant, an original principal dancer with the Dance Theater of Harlem, Hiplet is an innovative dance form that infuses classical pointe technique with African, Latin, hip-hop and urban movements. A video has forged partnerships with leading tastemakers and has been seen on high-fashion runways in places such as New York and Paris after going viral. Performances may incorporate the rhythms of African drums with Tchaikovsky, arabesques and beat-boxing or even Tango *en pointe* while showcasing Hiplet's trademark sass, grooves and struts against popular music backdrop by the likes of Black Violin and Beyonce.



Kelly Hall-Tompkins / *The Fiddler Expanding Tradition*

Acclaimed Grammy Award-nominated Broadway fiddle and violin soloist, Kelly Hall-Tompkins, featured in the *New York Times* as "the versatile violinist who makes the music come alive," and as a New Yorker of the Year, and in the upcoming *Fiddler* documentary, is the first violin soloist to bring an entire program of new solo arrangements from the beloved musical through her new album *The Fiddler Expanding Tradition*. Developed by the fiddler herself with Oran Eldor and Ted Sperling, this program with a range of music — Klezmer, caprice, jazz ballad — celebrates the soul of the violin and the flavor of the Bartlett Sher production.

KSENIYA SIMONOVA; BEN LAMBERT; GREGORY ROUETT



Max Hatt / Edda Glass

Max Hatt / Edda Glass have “a unique sound” (NPR) that’s taken them from Montana’s bar scene to Lincoln Center and Kennedy Center. Though compared to singers from Astrud Gilberto to Billie Holiday, Glass is ultimately “one of a kind – you cannot confuse her with another artist” (*New York Theatre Guide*). Glass’ lyrics and Hatt’s compositions tell stories – in jazz, world, Americana styles – of little people on great plains, struggling for understanding across gender, race and time.



Miwa Matreyek / *Infinitely Yours*

Infinitely Yours is a dream/nightmare-scape of the complex harm humanity causes to the earth and to ourselves. The piece examines the undeniable web of connections between humans and climate change, including plastics in the oceans, toxins in our food, extinctions, the breakdown of natural systems (rising sea levels, massive storms, wildfires), to climate migration and conflict. Using detailed animations meticulously combined with performance, Miwa Matreyek physically engages and struggles with these ideas, while looking for hope on the other side, whether it be returning to a simpler time or adapting to the future.



**Rennie Harris Puremovement - American Street Dance Theatre
Rennie Harris FUNKEDIFIED / Jodi Kaplan/Booking Dance**

Rennie Harris FUNKEDIFIED is a multi-media work that celebrates funk music and street dance of the 1970s and is set against a video montage of African American communities of that era. Inspired by the political turmoil and atmosphere of Rennie Harris’ childhood, *Rennie Harris FUNKEDIFIED* features a live funk band paying homage to the music of funk legends such as James Brown, George Clinton and Roger [Troutman] to name a few. Performing with RHPM dancers, *Rennie Harris FUNKEDIFIED* features one of the most seminal locking groups since Don Campbell and The Campbell Lock Dancers of the 1970s.

COURTESY OF ARTIST, CAROLE KIM, RHPM



Sankofa Danzafo / *Expiration Date* / Elsie Management

Expiration Date is an Afro-contemporary dance work with live music performed by eight dancers and four musicians in costumes that include masks made with golden bullets and chains. *Expiration Date* is a portrait of the daily struggle of the indigenous and Afro-Colombian communities to maintain and rebuild traditions and legacy in a society shaped by epistemicide. It is a call to action: The time of inequality is over. Now is the time for finding solutions, for rebuilding social fabric, for protecting Afro-Colombian and Indigenous communities from illegalities and injustice.



***Sugar Skull! A Dia de los Muertos Musical Adventure* / Columbia Artists**

Young Vita thinks her family has gone loco planning a celebration for deceased loved ones. Why throw a party for the dead? But when a candy skeleton on her abuelita's cemetery ofrenda suddenly springs to life, Vita finds herself on a magical, musical journey to unravel the true meaning of Día de los Muertos. Meet Sugar Skull, a charismatic candy skeleton who dreams of riding the exclusive train to Who-Knows-Where. Can Vita help him in time? *Sugar Skull!* is a colorful, musical family adventure that celebrates the rich traditions of Día de los Muertos, and vibrant Mexican culture.



Svetlana & The Delancey Five / Night at The Movies

Scintillating soprano Svetlana and her Delancey Five are conquering the world with their songs, on a mission to uplift, connect, and spread the joy of "exuberant foot –stomping music..." (WPIX/11 News). *Night at the Movies* is Svetlana's new 90-minute multi-media concert, arranged by Grammy Award-winner Gill Goldstein, consisting of Oscar-winning songs that span a century of the art of film, accompanied by projections referencing these movies. This concert takes the audience on a century-long carnival of sounds and moving images, seamlessly traveling from sophisticated sultry retrospection to a rowdy joyous party.

JUAN DAVID CAicedo; CHRISTOPHER DUGGAN; SHERYIN LAINEZ



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The gateway

A cadre of student volunteers is a valuable, energetic resource at APAP | NYC. The experience is also a way for rising stars to find their place in performing arts professions.

For the last 20 years, the Association of Performing Arts Professionals has offered students the opportunity to be volunteer workers at APAP | NYC. The students operate badge and tote bag pickups at registration, monitor all sessions at the conference, assist with monitoring the EXPO Hall, provide directional support to all APAP attendees – and so much more. Each year, approximately 130 students from nearly 50 colleges and universities put on colorful “volunteer” t-shirts to assist in creating a helpful and friendly atmosphere for participants. They arrive onsite to attend a comprehensive orientation session that includes jumping into an icebreaker, meeting APAP staff, reviewing job duties, touring of the facilities and relaxing together at a special reception. What do the students gain from this experience? We asked them and their advisors to share their experiences. We also asked Megan Redmond, who began volunteering in 2010 as a graduate student and is now APAP | NYC conference director, to share her story first.



MEGAN REDMOND

Conference Director APAP | NYC
Association of Performing Arts Professionals
Student Volunteer APAP | NYC 2010

Tell us about your history with APAP and APAP | NYC.

I would not be where I am today without the student volunteer program at the APAP|NYC conference. I had plenty of experience in the workforce before I went to grad school at American University in Washington, DC, but volunteering at the conference pointed my career in a direction that I never expected it to go.

What do you remember about your first volunteer experience at APAP | NYC?

The whole experience was a whirlwind, and I don't have a lot of specific memories beyond being star struck meeting the former NEA chairman Bill Ivey while working at registration. What did stick with me, however, was the feeling I got while I was there: the feeling of excitement, the energy that is generated. It drew me in and hasn't let me go yet.

What impact do you hope volunteering has on students as they enter the field?

I get so many questions about what my degrees mean. I have a Bachelor's degree in music management and a Master's degree in arts management. I worked hard to get to where I am and to understand the industry that I have worked in and now work to support.

I started out as a volunteer and then had the very real pleasure of running the volunteer program for three years before being elevated to the conference director status.

And while I've passed the baton, so to speak, to new folks to run the program, I am still as passionate now about this program as when I began my career at APAP.

I want students who come to APAP as a volunteer to realize just how big our industry really is. I want them to come to New York and be inspired to ignore the sometimes-disheartening feeling that comes with being an "arts manager." I want them to know that they have the ability to blow the doors off when their time to shine arrives. I want the next generation to see APAP as the gateway to their way to make a difference and to passionately love what they do, even when it isn't easy.

I want them to know that we are big, and we are powerful. And we can change how our world thinks. And they get to be a part of that.

What would you tell someone interested in applying to be a student volunteer?

Do it. Be as available as possible. And wear comfortable shoes.



KRISTEN YOUNG '18

University of Delaware
Student Volunteer APAP | NYC 2018

How did you hear about APAP and APAP | NYC?

One of my professors told me about the conference a few years back. I wanted to go ever since but this past conference was the first time I was able to not only attend but also

participate in the volunteer program.

When did you first volunteer for the conference and what was your experience?

The first year I volunteered was in 2018. My experience was eye-opening. I learned new things about myself that I would have never discovered otherwise.

What was the impact of your student volunteer experience?

APAP brought my organization together during the conference. We bonded over our passion for the

performing arts industry and created new experiences as an organization. I met performing arts professionals who have stayed connected with me since and given me opportunities further my studies.

What would you tell someone interested in applying to be a student volunteer?

Take advantage of everything that APAP offers. Introduce yourself to not just the other volunteers but also attendees. Follow up after the conference with people you had meaningful conversations with.

WANT TO VOLUNTEER? DO IT!

There's still time to apply! Visit our website to find out more about registering and/or volunteering as a student at APAP | NYC, January 4-8, 2019 in New York City: students.apap365.org



DAVID ROWELL

Assistant Professor of Sports, Arts and Entertainment Management
Rowland School of Business
Point Park University

How did you hear about APAP and APAP | NYC?

I have been a member and involved with APAP since 1996, and have had the pleasure of volunteering as a mentor/new colleague since 1997.

I am also a very firm believer in the student volunteer program and have brought students from Florida State University and Point Park University in Pittsburgh for many APAP conferences.

How did you discover APAP, and what has been your involvement with the conference?

Throughout the years attending the conference, I have been there as a presenter, a teacher/educator, a workshop speaker, a mentor, a volunteer or combination of all of the above. Actually, the first person to tell me about APAP years ago was Neil Benson, who was with ICM back then.

Why do you continue to send students to volunteer at the conference each year?

The student volunteer program is outstanding in that it gives students

the opportunity to attend the conference, be exposed to new aspects of professional presenting, volunteer in different areas throughout the conference, attend professional development sessions and start to build their professional network. Bringing students every year is a given for me because, for many of them, it is the start of their introduction to the amazing world of performing arts presenting.

What would you like other academic advisors to know about the program at APAP?

Listening to my students each year after the conference excitedly talking about everything they got to do, see and experience during the conference is the best recommendation I can give to the program. In many ways, it is a life changing experience for them.



BRANDI COLEMAN

Artist in Residence
Meadows School of Arts
Southern Methodist University

Why is volunteering and/or attending APAP | NYC important for students?

Attending APAP is a vital part of the Dance Capstone course for the senior dance majors at SMU. As an instructor for the course, I accompany the students to New York to attend APAP and to help contextualize their experience as it relates to their career research and preparation.

How did you discover APAP, and what has been your involvement with the conference?

The SMU Division of Dance became involved with APAP through Charles Santos, executive director of Texas International Theatrical Arts Society. As a presenter, he regularly attends APAP and thought it would be a good venue for our senior dance majors to explore many dance companies at one time. Consequently, our students have volunteered at APAP for the last four years.

Why do you continue to send students to the conference each year?

By volunteering for APAP, the students are surrounded by professionals in the field of dance — performers, artistic directors and presenters — which is inspiring. They have access to a multitude of showcases, which offers a rich opportunity for the dancers to: familiarize themselves with dance

companies currently presenting work in the field of dance; gain insight as to current trends in dance performance; and gain a sense of where they might see themselves working as a professional dancer. This is especially relevant since we bring the students during their senior year of study. As they approach graduation, they are faced with the impending question of: “What next?” While in New York, the students can take classes and attend auditions, see shows and reconnect with our alumni working in New York. As well, by serving as volunteers for APAP, the students gain a sense of service as it relates to the arts. They must learn to manage their time between their volunteer job at APAP and their attendance at performances, classes, auditions and social activities. The feedback from our students has been overwhelmingly positive, and we look forward to continuing our relationship with APAP.



TAYLOR RAMBO

Development Associate
The Washington Ballet
Student Volunteer APAP | NYC 2015,
2018

Tell us about your history with APAP and APAP | NYC.

I've had the opportunity to work for APAP in various ways, as a conference volunteer, conference department intern, staff member and returning professional volunteer. While I was a student,

I volunteered for the conference in January 2015, and came to D.C. to work as an intern that summer. I was happy to be able to join the team as the executive and operations associate when my internship ended, and to come back as a professional volunteer in January 2018 when I started working for The Washington Ballet.

When did you first volunteer for the conference, and what was your experience?

I first volunteered for APAP in January 2015 while I was in school at the University of Miami studying arts presenting and live entertainment management. It was an incredible experience. I learned so much about the actual business of the performing arts by supporting the conference. This included my experience of talking to industry professionals as I helped them check-in at registration, working the networking events and

watching the various showcases presented at the conference.

What impact did your student volunteer experience have on your career?

My student volunteer experience not only provided me the opportunity to network with established arts professionals, but also led to my first full-time job in the performing arts. Even after leaving my position at APAP, the network I created is helping me to support the Washington Ballet beyond my role in development and has helped me connect to a community of arts professionals in Washington, D.C.

What would you tell someone interested in applying to be a student volunteer?

Do it. Experiencing the business of the performing arts firsthand adds great value to your work, no matter what direction your arts career path takes. **||/||**



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TOBY'S TOP 10 TIPS How will you spend your time at APAP | NYC?

IT'S TIME FOR APAP | NYC 2019. There is so much to do and so many people to meet, but where do you start? Whether you are a presenter, agent, artist manager, marketing guru, educational outreach specialist, IT entrepreneur or artist, here are 10 tips from veteran attendee Toby Tumarkin to help you stay focused and have fun.

- 1** Go to at least one **famous venue** you haven't ventured to before: Carnegie Hall, Brooklyn Academy of Music, Town Hall, The Village Vanguard, Jazz at Lincoln Center — the list goes on. These historic spaces are inspiring in many ways.
- 2** **See five performances**, preferably in unrelated disciplines.
- 3** Don't head home without making **10 new contacts**.
- 4** Visit the **Rockefeller Center's holiday tree**, which will be glowing with more than 50,000 lights through January 7.
- 5** Go to **social and networking events** at the conference. The opening or closing gatherings are favorites.
- 6** Do something **non-APAP | NYC related** that your friends and colleagues will be jealous of when you get home. Visit MoMA, the Natural History Museum or Metropolitan Museum; take in a show at Radio City Music Hall; bundle up for a Central Park horse-and-carriage ride; walk the Brooklyn Bridge. Find your own adventure!
- 7** **Attend programmed discussions and sessions.** It's a great way to put together names and faces and to get insights from industry veterans and up-and-coming leaders.
- 8** **Take the bus or subway.** You can grab an Uber anywhere in the country. The MTA offers a unique way to see the city.
- 9** Meet three **new people** from your region and three from another part of the country. You'll likely make contacts you can use later in your work.
- 10** While exploring the EXPO Hall, **talk with three agencies** that are new to you and ask reps to tell you what they do. You might be surprised, and whether or not it amounts to a booking, you'll learn something. You never know where that might lead. **ITVA**



Toby Tumarkin is an executive vice president and the global head of artists and attractions at IMG Artists, where he directs the growth and management of IMG's international shows, attractions, world music, jazz and folk/Americana roster from the company's New York office. He also serves on APAP Board of Directors and the APAP | NYC 2019 Conference Committee.

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along the way for so many years.*