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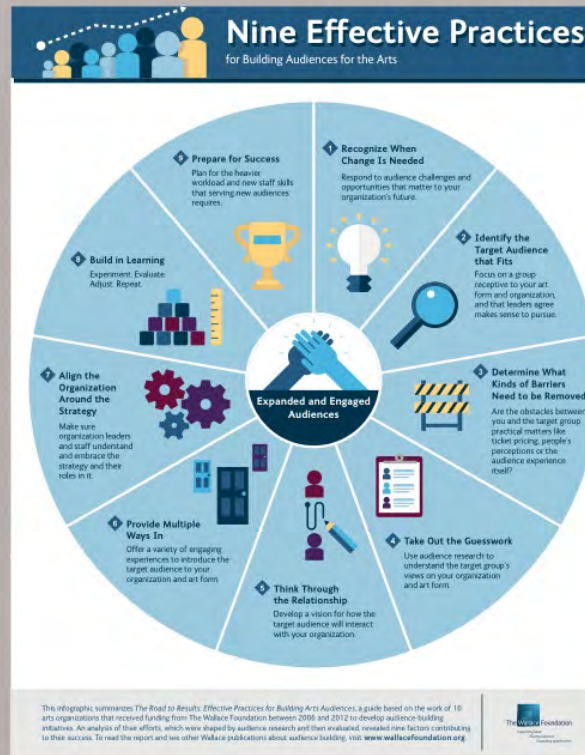
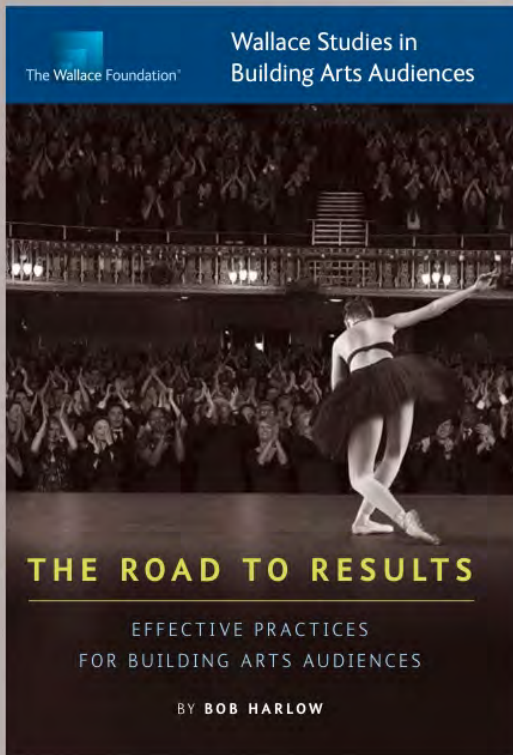
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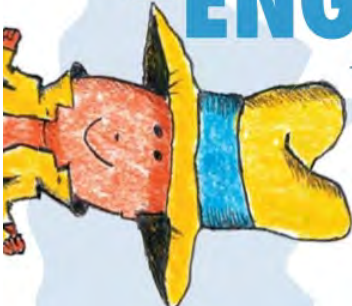
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INSIDE ARTS

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THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PRESENTERS



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PHOTO: Adam Kissick/APAP

ADAM KISSICK/APAP

INSIDE ARTS

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PRESENTERS



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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

I WOULD LIKE TO THANK EVERYONE WHO JOINED US IN NEW YORK CITY – and for the first time virtually through live streaming – in January for APAP|NYC 2015. I'd also like to thank all of the new members who joined APAP this year. You may have noticed, as I did, that our field is among the most welcoming and friendly when it comes to conferences and daily workday camaraderie. I always witness this at the conference but this year, my radar was particularly buzzing because I found myself surprised by this spirit in the course of the five-day conference.

For instance, when NEA Chairman Jane Chu graciously joined us for an opening welcome and then asked everyone to stand and sing *The Five Days of APAP* to the tune of *The Twelve Days of Christmas*. I was so moved by our members' willingness to join the chairman in this fun round of singing that all I could do was smile and say thank you.

Those moments happened throughout the conference – the warmth at the packed opening reception sponsored by Live Nation, the Five Minutes to Shine presentation by Lynn Neuman of Artichoke Dance Company, the joy and humility with which Alberta Arthurs accepted APAP's Fan Taylor Award – and so many more moments like this. Even before the conference when our website unexpectedly crashed, our patient members offered support and sympathy. The attitude wasn't: What have you done?! It was: How can we help?

It may be that the very arts that drew us to this field inform our abilities as team players, as compassionate colleagues, as creative problem solvers and imaginative thinkers. The fact is: We care about each other.

That spirit lasts all year at APAP, where we are already planning for 2016 and taking care of daily business as an organization: our Leadership Fellows Program and the dynamic relationships we believe we are creating around sustainability and paying it forward, our long-term EmcArts Innovation Lab project that is guiding us through a process of self-evaluation, and the APAP|Community platform that allows us to exchange ideas all year (and all night!) long.

As we move forward into the spring and into the rest of 2015, let us remember the lessons of APAP|NYC: Together we are stronger, happier, more successful and more productive as a field.



Mario Garcia Durham, PRESIDENT & CEO

ADAM KISSICK/APAP



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IN STEP

The New England Foundation for the Arts has awarded \$404,000 through the National Dance Project to support production residencies and touring by contemporary dance companies in 2015-16. The NEFA National Dance Project fuels the creation of new dance works and brings the work of the most compelling dance artists of our time to audiences across the nation. Seven dance companies have received NDP Touring Awards of up to \$35,000 each to support U.S. tours of the awarded projects between June 1, 2015 and November 30, 2016: Chris Schlichting of Minneapolis, Minnesota, for *Stripe Tease*; Dada Masilo of Johannesburg, South Africa, for *Swan Lake*; Kate Weare Company of Brooklyn, New York, for *Unstruck Sound*; Limón Dance Company of New York for *70th Anniversary Tour*; Okwui Okpokwasili of Brooklyn, New York, for *Bronx Gothic*; Sankai Juku of Tokyo,

KEIRA HEE-JHYEN CHANG

QUIZ SHOW TIME

Admit it: You've taken more than your share of "Which (fill in the blank) are you" quizzes on social media - enough to know that if you were a cocktail, you'd be a dry martini; if you were a *Game of Thrones* character, you'd be Cersei Lannister; and if you were a work of classic literature, you would be *The Iliad* (although you were secretly hoping for Dante's *Inferno*). The Cache Valley Center for the Arts in Utah has taken this BuzzFeed staple and made it its own by creating a "Which Marquee Series Artist Are You?" quiz. By responding to prompts such as "Who are you at a party?" "Where is your dream vacation?" and "During a thunderstorm, I...", patrons learn whether they're more of a Paula Poundstone, a Gaelic storm or a *Beauty and the Beast*. Discover your performing arts alter ego at cachearts.org/quiz/.



RURAL REVIVAL

The National Endowment for the Arts turns its focus to rural communities through its Challenge America grants program. Included in this funding round are 163 grants totaling \$1.63 million to organizations in 44 states. The \$10,000 matching grants support projects that extend the reach of the arts to underserved populations whose opportunities to experience the arts are limited by geography, ethnicity, economics or disability. NEA staff provides significant technical assistance to these applicants to mentor them in project development and the grant application process. Among the most recent round of recipients is Gallo Center for the Arts in Modesto, California, to support *Mariachi Girl*, a new, bilingual, family-friendly musical about gender identity and the performance of mariachi music. Intended to serve Latino youth, the project will include free mariachi workshops led by conductor, vocalist and mariachi music educator Ricardo Campero. The grants also will support *Too Hot to Handel*, a jazz and gospel interpretation of Handel's *Messiah* organized by Rackham Symphony Choir of Grosse Pointe, Michigan. Guest vocalists such as tenor Rodrick Dixon, soprano Alfreda Burke and contralto Karen Marie Richardson will perform at the Detroit Opera House and engage in outreach with local students. A full list of grantees can be found at arts.gov.

Japan, for *Umusuna: Memories Before History*; and Social Tango of Buenos Aires, Argentina, for *Social Tango*. Eight 2014 NDP Production Grant recipients were awarded grants ranging from \$17,000 to \$21,000 to support a production residency for their NDP-supported project in preparation for touring: AXIS Dance Company of Oakland, California, and partner Fort Mason Center, Cowell Theater of San Francisco; Christopher K. Morgan & Artists of North Bethesda, Maryland, and partner Maui Arts & Cultural Center of Kahului, Hawaii; CONTRA-TIEMPO of Culver City, California, and partner Center for the Art of Performance at UCLA; David Neumann of Thornwood, New York, and partner Henry Street Settlement – Abrons Art Center of New York; Faye Driscoll of Brooklyn, New York, and partner The Institute

of Contemporary Art of Boston, Massachusetts; John Jasperse Projects of New York and partner The Curtis R. Priem Experimental Media and Performing Arts Center of Troy, New York; Karen Sherman of Minneapolis, Minnesota, and partner Performance Space 122 of New York; and Miguel Gutierrez of Brooklyn, New York, and partner Bard College, Richard B. Fisher Center for the Performing Arts of Annandale-on-Hudson, New York. For more information about the grant programs, visit nefa.org.



JAX 00105248

A REAL VOICE

Jerry Ross, the co-founder and vice president of Harmony Artists, has a poster hanging behind his desk in Los Angeles. It's a picture of the sharks from the film *Finding Nemo* with the headline "Fish are friends, not food."

The poster is a tongue-in-cheek nod to an industry joke: Why won't a shark eat an agent? Professional courtesy. And it's a stereotype that Ross and North American Performing Arts Managers and Agents, better known as NAPAMA, the professional organization that Ross leads, have long tried to shake.

"NAPAMA was formed because that was the impression," says Ross, who served as interim president of the organization when former director Robert Baird resigned in 2013 and who formally took office in who formally took office in 2014. "We say that we're a cooperative voice in a competitive business. We came together to figure out how to not cannibalize one another and how to appropriately take care of artists and presenters. We're trying to break down walls. If we don't work together to try to get butts in seats, we all lose."

Bringing together many segments of the field – agents, managers, artists and presenters – is pivotal for the success of NAPAMA and the field at large. Ross points to a growing


presenter presence among NAPAMA membership and his organization's recent collaborations with APAP as steps in the right direction.

"The biggest challenge is how to survive in a shrunken – albeit starting to grow again – marketplace with far more competition than ever before," Ross says. "This cannot be a we-they business. [APAP president and CEO] Mario Garcia Durham and his staff have done a great job welcoming the agent-manager side and inviting us to help plan the conference. It helps us reach our goals as well as the presenters' goals."

NAPAMA member benefits now include an annual agent-manager retreat; the NAPAMA caravan, a shipping co-op to regional conferences; robust professional development opportunities; educational outreach; and affinity discounts on everything from insurance to CelebrityAccess subscriptions. As a result, the organization has experienced "exponential growth" in membership and impact in the last five years.

"We're now considered to be a real voice in the industry," Ross says.


NAPAMA was founded in 1979 to provide a cooperative voice in a competitive field and to promote and support the work of agents and managers. **IFA**



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VOICE

TransActions

Snug Harbor Cultural Center & Botanical Garden has hired **GABRI CHRISTA** in the newly created position of artistic director. She will be in charge of developing cultural programs and events for 2014-15, as well as producing a long-term artistic development plan for the next five years. For the last four years, Christa served as director of performing arts for the Consulate General of the Netherlands in New York. She is an award-winning dancer, choreographer and filmmaker. She is a recipient of a Guggenheim Fellowship for choreography and was invited to the Pangea Day Film Festival as "one of the world's most promising filmmakers."

The National Endowment for the Arts has selected **ANN MEIER BAKER** as its new director of music and opera. As head of the NEA Music and Opera Office, she will lead NEA grant-making in music and opera grants as well as the NEA Jazz Masters Fellowships and will represent the agency to the field. Baker most recently served as president and CEO of Chorus America. She was founding director of the National School Boards Association Foundation and

previously worked for the League of American Orchestras and the National Association for Music Education. She began her career as a professional singer with the United States Air Force Singing Sergeants. The author of several books on music organization governance, she has received several awards, including Chorus America's induction into the Classical Music Hall of Fame in 2011. Baker replaces Wayne Brown, who stepped down as longtime music and opera director in 2014.

The DC Jazz Festival has named independent arts consultant, producer and journalist-author **WILLARD JENKINS** as artistic director. He has served as artistic director of the Tri-C JazzFest (Cleveland), the Beantown Jazz Festival (Boston), Tribeca Performing Arts Center (New York), and as artistic consultant to the Mid-Atlantic Jazz Festival (Maryland), 651Arts (Brooklyn), Harlem Stage/Aaron Davis Hall (New York) and the Smithsonian Institution (Washington, D.C.). As a jazz educator, he has taught history courses at Kent State and Cleveland State Universities. He served as executive director for the National Jazz Service Organization and administrator at the Great Lakes



Gabri Christa



Ann Meier Baker

Arts Alliance. As an administrator for Arts Midwest, he developed the nation's first regional jazz service program and more recently coordinated the NEA Jazz Masters Live grant program. An experienced broadcaster currently programming at WPFW in D.C., Jenkins has also served as program host-producer at WWOZ (New Orleans), BET Jazz, KFAI (Minneapolis), and WKSU (Ohio). He has written documentary scripts for both National Public Radio and BET Jazz.

CATHY EDWARDS has joined the New England Foundation for the Arts as executive director. She comes to NEFA from the International Festival of Arts & Ideas in New Haven, Connecticut, where she served as director of programming since 2006. She has also served as the artistic director of the Time-Based Art Festival at PICA in Portland, Oregon. Previously, she was artistic director of Dance Theater Workshop in New York City and co-director of Movement Research in New York City.

Arts Presenters is pleased to announce name changes for several member organizations: Ted Kurland Associates is now **THE KURLAND AGENCY**;



Willard Jenkins

Jewish Community Center of San Francisco is now **ARTS & IDEAS SERIES, JCCSF**; Cost Performing Arts Center is now **SHARON L. MORSE PERFORMING ARTS CENTER**; Kingsborough Community College, C.U.N.Y. is now **ON STAGE AT KINGSBOROUGH, KINGSBOROUGH COMMUNITY COLLEGE, C.U.N.Y.**; 420 West Entertainment is now **HINTON BATTLE PRODUCTIONS**; Thom Wolke Management is now **TWIN CLOUD MANAGEMENT**; A+ Performances is now **ACCIDENTAL PERVERT**; University of Dayton Arts Series is now **ARTSLIVE AT THE UNIVERSITY OF DAYTON**; Project Bandaloop is now **BANDALOOP**; Burnsville Performing Arts Center is now **AMES CENTER**; and Art of Motion, Inc., is now **ART OF MOTION DANCE THEATRE**.

We mourn the loss of several legends in the performing arts field: **ROBERT STEARNS**, 67, whose career in the arts spanned more than four decades, five continents and multiple art forms; Indian classical dance master **PANDIT CHITRESH DAS**, 70; and clarinetist, educator; NEA Jazz Masters **BUDDY DEFRANCO**, 91 and **CLARK TERRY**, 94. **17.1**



Cathy Edwards

Jazz

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VOICE

Follow Spot: WAY COOL

Moss Arts Center exposes the performing arts with a multimedia blitz behind the scenes.

BY KRISTEN ANDRESEN

Quick: Name one cool thing about your performing arts center. Maybe it's a Steinway. Or a state-of-the-art lighting system. Perhaps it's your Marley floor.

At Virginia Tech, *One Cool Thing* – a multimedia, behind-the-scenes look at the new Moss Arts Center – has become one cool way to connect with patrons and students.

“We had spent four years doing hard-hat tours, talking about the capabilities of the building and the theater,” says Ruth Waalkes, the center's executive director and associate provost for the arts at Virginia Tech. “As we were developing our branding, we did focus groups, and we definitely heard from students – particularly the engineering



Though he normally plays a behind-the-scenes role at the Moss Center for the Arts, audio supervisor Rob Gainer is in the spotlight in the *One Cool Thing* multimedia series.

students – that they'd be interested in knowing how things work.”

So Waalkes and her colleagues created a series of videos, articles and interviews with the center's technical staff – each focused on “one cool thing” about the center, from lighting and sound to the way the orchestra shell works or how the green room is stocked with everything on a performer's rider.

These brief pieces explain elements that are integral to the performing arts

experience but often a bit mysterious to the average theatergoer – like acoustics, rigging and sprung floors. They also focus on staffers who are more likely to be operating the spotlight than standing under it.

“Our lighting designer and our audio supervisor are never in front of the curtain, and they're so knowledgeable and articulate, and it's fun to see them on video,” Waalkes says. “People seem to be really interested in it. They say, ‘Oh, that is so cool,’ and ‘Wow, the audio and lighting, that's really sophisticated stuff. They know what they're doing.’”

In addition to providing a way for audience members to engage, *One Cool Thing* plays a serious role in showcasing the mission of an arts center on a science- and technology-focused campus.

“We're trying to create a really interesting intersection of science, engineering, the arts and design,” Waalkes says. “And I think things like this are really valuable to that larger understanding.”

And that is one cool thing. **VA**





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SPONSORED CONTENT

Starvox Booking reflects on APAP|NYC 2015

Starvox Booking approaches its annual participation at Arts Presenters as a retreat of sorts. Although its international team from the U.S., Canada and Mexico is in daily contact, Starvox executives are seldom able to be in one city for such an extended time period. Together they reconnect with the Association of Performing Arts Presenters extensive network in an extraordinarily engaging and cooperative way. "It is always great to start the year energized by APAP, and January races by with conference follow up," says Starvox Booking president Paul Bongiorno.

At the APAP|NYC conference, the agency met with a steady stream of presenters both inside its booth and elsewhere and noted very strong walk up on the exhibit floor. "We visited with presenters from Beijing to Bangor. That's a unique experience by any measure," said Bongiorno.

Starvox announced several projects during APAP|NYC including *Potted Sherlock* (from the creators of the hugely successful *Potted Potter*), *Julie Madly Deeply* (one fan's love letter to Dame Julie Andrews), the Israeli comedy troupe Tziporela ODD BIRZ (direct from its off-Broadway run) and aerialist ensemble Breaking Surface. "Even though the booking cycle is year round, we rely upon APAP



to introduce new clients," said Starvox CEO Corey Ross. Starvox also had the chance to highlight two of its clients during the conference. *Faulty Towers the Dining Experience Live* had a widely attended showcase at the Warwick Hotel, and *Sistas the Musical* offered tickets to APAP|NYC attendees during its run at St. Luke's Theatre on W. 46th Street.

In the months ahead, Starvox's Toronto based touring partner, Starvox Entertainment, will be producing the world premiere of *Trey Parker's Cannibal! the Musical*. Parker's cult film of the same name led to his groundbreaking successes with *South Park* and *The Book of Mormon*. *Cannibal* will continue to tour North America over the next few seasons. *Potted Potter* began its third U.S. tour this past January building on record-breaking tours from season's past, and *Men Are from Mars, Women Are from Venus* recently added a second touring company. *Faulty Towers* begins its North American tour later this spring at the Sony Centre in Toronto. These projects and many more benefit measurably from Starvox's ongoing relationships developed and renewed at APAP|NYC. "We are already planning for the 2016 conference and looking forward to great conversations," says Bongiorno.

This advertorial was composed by Starvox Booking.



APAPINYC takes place in five days and connects members all year long.

together at last

BY SIMON DE CARVALHO,
OLIVIA MUNK
AND ALICIA ANSTEAD

When it comes to the performing arts during January in New York City, is any event more consolidating than APAP|NYC, the annual conference of the Association of Performing Arts Presenters? This year, APAP|NYC 2015, which takes place in the heart of Manhattan at the New York Hilton Midtown and the Sheraton New York Times Square Hotel, began with free preconference events, including the World Music gathering, meetings and panels in all genres, on Thursday and Friday.

The opening plenary on Friday evening began with a welcome from APAP|NYC co-chairs Rachel Cohen, Cathy Edwards and Daniel Bernard Roumain, APAP president and CEO Mario Garcia Durham, APAP director of programs Scott Stoner (who sang an APAP|NYC adaptation of the old camp song *Hello Muddah, Hello Faddah*) and NEA chairman Jane Chu (who also brought a song: a sing-along version of *The Twelve Days of Christmas* remixed as *The Five Days of APAP|NYC*). And yes, the audience stood and sang along with Chairman Chu.

The room was overflowing by the time the keynote speakers arrived: Lemon Andersen, the spoken word artist; Misty Copeland, soloist for American Ballet Theatre; Jason Moran, jazz pianist, composer and artistic director of jazz at The Kennedy Center; and moderator Indira Etwaroo of *NPR Presents*. The conversation pivoted on the theme “together”



Abarukas showcase

New York Gypsy
All-Stars showcase

– looking at three artmakers who have been working on the “front lines” of art, as Etwaroo said, to “gather” communities and new audiences in the name of the performing arts.

How do we go back to the table of art over and over again to diversify our arts presenting field, to find new voices and support a variety of artists – together? This was the question hovering over the narratives each artist shared. The artists agreed with Andersen:

Those in positions of power should encourage parents, teachers and audiences to make the performing arts a lifestyle for everyone.

The session ended, and attendees poured into the Petit Trianon Ballroom for a warm, festive and crowded opening night reception. The conference was off to a joyous start.



NEA chairman Jane Chu (left) led a chorus of singers including Caralyn Spector, Sidney Smith, Colleen Jennings-Roggensack, Michael Orlove and Scott Stoner.

SPRING 2015 INSIDE ARTS 13

On Saturday morning, the conference pushed on in every direction: networking, performing, business deals, professional development. The singer Marianne Solivan and her three-piece band offered a spirited jazz set on a stage in the tiny Harlem Room on the fourth floor of the Hilton. Standing outside the overflowing room, two spectators looked on: “She sounds so alive!” one said. “Yes – and it’s so early,” the other replied. “Can you imagine once she’s had time to wake up?”

This is not an isolated occurrence at APAP|NYC, of course. The same outsized energy Solivan displayed permeated the conference, as it does every year. The excitement was palpable, and how could it not be? After all, here were thousands of artists and arts professionals from across the globe gathered together to spend five long and yet lightning quick days completely immersed in the practice and discussion of their craft. “Together” was not only the theme of this year’s conference; it was its guiding reality.

Walking through the buzzing halls of the Hilton, you could feel this sense of togetherness in the



Members of the APAP Emerging Leadership Institute



April Verch showcase

sounds emanating from the rooms: the loud Celtic thump of rock band Prodigals; the virtuosic samba of Brazilian guitarist Diego Figueiredo and his harmonica-wielding friend Gabriel Grossi; a corner of Paris from the mouth of Anne Carrere, who was singing Piaf.

In each room, for 20 minutes at a time, you could be transported to disparate ends of the world; almost as surreal was standing in the hall, where the sounds collided to make a new world that was uniquely here, right now.

But nowhere was the unifying power of APAP clearer than in the massive EXPO Hall (a misnomer: the nearly 400 booths sprawled across three floors). Well-known organizations such as Disney Theatrical Group and Creative Artists Agency could be found among presenters as diverse as the Swedish Arts Council, a host of independent magicians and the



14 INSIDE ARTS SPRING 2015

Adele Myers and Dancers showcase

SAVE THE DATE:
APAP|NYC 2016
 is Jan. 15-19

Tibetan sand artists. For most of Saturday, the large crowds made traversing the EXPO Hall a brave feat, but the close proximity was heartening. There was a sense of urgency – and togetherness – about the room.

This urgency was persistent, bubbling under the surface of every showcase, panel and plenary session. For many, it is a matter of livelihood: The issues facing artists, presenters, managers and agents need answering, and fast.

Cathleen M. Johnson’s keynote talk addressed the challenges established arts organizations face in attracting younger audiences and remaining solvent. And in another room, the arts event planner Larisa Fuchs spoke soberly about the future for young artists in New York: “The arts in New York will face a crisis in the next 10 years.” Her company, Gemini & Scorpio, plans theatrical parties anywhere she can find space, from a Russian bathhouse to an abandoned warehouse in Brooklyn. The space is running out.

But Fuchs and her co-panelists were decidedly undeterred. This is what they had to be doing, they agreed, and so they would figure it out.



Performers preparing for a showcase



Mister MOJO showcase



Mario Garcia Durham with YPCA class



Puerto Candelaria at globalFEST

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At Saturday's plenary session, the popular pecha kucha-style rapid-fire format centered around seven-minute scripted presentations. Heather Raffo, author and performer of *9 Parts of Desire*, argued that "art has a responsibility to provoke catharsis." Her fellow presenters agreed, but just how to achieve this catharsis was a topic for discussion.

For the dancer and choreographer Heidi Latsky, who is known for her work with dancers with "unique attributes," catharsis comes from "uncovering the beauty of the unconventional, finding a more human aesthetic."

Tanya Tagaq, winner of the 2014 Polaris Music Prize for her uniquely visceral brand of Inuit throat singing, has found a similar, if more unexpected, means to this end: Amid concerns about censorship, her singing finds power by "removing language entirely."

But David Lutken, one of the minds behind the Woody Guthrie bio-musical *Woody Sez*, takes a notably different tack: The post-show hootenannies he hosts have one rule: If you know the words, you have to sing. "I want to sing the songs that everybody can sing," he said. "That's my *raison d'être*."

But perhaps Raffo, answering her own question, put it best: "Where else but in the performing arts can we have a transformative experience sitting next to a complete stranger?"



Sunday, the third day of APAP NYC, dawned clear and cold. While most of New York City slept in, attendees dressed sharply in suits and ties. Despite the early hour and low temperatures, they made their way to the Hilton and the Sheraton to continue to connect with and learn from their colleagues.

Ira Glass, creator and host of radio's *This American Life*, was the keynote speaker for Sunday's plenary session. When Glass last spoke at APAP in 2007, audience members knew him for his distinctive tone and knack for storytelling on public radio.

Sunday's attendees, however, surely had a more acute interest in Glass: Last year, he had successfully produced a spinoff from *This American Life* called *Serial*, which quickly became the most popular podcast in the world, garnering millions of listeners per episode. Ever on the lookout for entertainment gold, an arts presenter attendee asked Glass during a Q&A session if she could have the rights to produce *Serial: The Musical*. Unfortunately, responded Glass, life rights for the actual people represented in the podcast would be too difficult to obtain.

Glass' "Togetherness" presentation covered the ways in which his methods of presenting stories through the arts has evolved.

While Glass has hosted and produced *This American Life* since 1995, last spring the "brand" presented a two-show, one-night-only engagement on the Brooklyn Academy of Music opera house stage. The show used true stories from episodes of the radio program and experimented with presenting them using a variety of art forms such as opera, musicals and dance.

Glass noted that working with people and their stories, as well as playing with new ways to convey their tales, helps him to find joy in the daily grind of work. "I think it's really important to keep tabs on the parts of my job that are for myself and for my pleasure," said Glass, to the murmured agreement of the standing-room-only audience.

His session echoed the interdisciplinary approach of his experiments, seamlessly incorporating video, sound and even

Couldn't attend APAP|NYC 2015? Want to see what you missed? The conference was live-streamed for the first time this year, and we've archived the videos to share with viewers. Go to apapnyc.org to watch highlights from the sessions, and see more images at [flickr.com/apapnyc](https://www.flickr.com/photos/apapnyc/).



Under the Radar Speed Dating

dancers from the Monica Bill Barnes Dance Company. While most of his endeavors have proved successful, Glass did not shy away from recalling times when his experiments failed or when stories close to his heart were nixed by producers. Theaters, or even radio programs, don't "work when a presenter only presents work they like personally," Glass cautioned.

In Sunday's breakout sessions, the "together" theme rolled on. During "ArtPlace America," presenters from around the country spoke about successful ways in which their theaters had renovated and revamped spaces to increase community participation and output. Mandy Buscas, outreach director at Mesa Arts Center in Phoenix, Arizona, showed images of an outdoor café project run by the theater, where sculptors created ways to provide shade to patrons using the visual arts. John Richard, president and CEO of the Adrienne Arsht Center for the Arts in Miami, Florida, showed how his theater used outdoor spaces to host performances, food trucks and even farmers' markets to better engage the community. "These

activities and events are intended to inspire what our community can become," said Richard.

In a simultaneous session, illusionist Kevin Spencer showed his documentary *Powerful Medicine: Simply Magic*, which depicts the ways in which learning to perform magic tricks can help people with disabilities gain better dexterity and achieve social confidence. Following the documentary, Spencer rose to address the audience about this topic, which is clearly close to his heart. The magician stressed the importance of including men and women with disabilities in presenters' definitions of "diversity" in the theater. Impacting



Ragamala Dance Company showcase



Neneh Cherry showcase

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Pre-conference working session

individuals through the arts, he said, is about “arts and education across the life span.”

Arts presenters from China addressed a packed room during “China on Stage: The State of China’s Performing Arts.” Zhang Yu, president and general manager of China Arts and Entertainment Group, stressed the commitment of his organization to connecting countries through the arts. This past year, CAEG produced shows to welcome visits by President Barack Obama and First Lady Michelle Obama and will host the Beijing Arts Festival, which has chosen the U.S. as its main host country. The festival has invited arts groups from all over the country to perform.

Yu noted in particular the recent successes of the musicals *Cats* and *Mamma Mia!* in China. “It’s a very meaningful thing to bring musical theater classics to China to be performed in Mandarin,” said Yu through a translator. “While the largest musical theater market is in English, the second should be in Chinese.” Yu urged presenters and producers in attendance to pay closer attention to the Chinese-speaking market.

Even toward the end of the day, each floor of the EXPO Hall was filled with the excited sounds of exhibitors connecting with presenters.

“It’s been an extremely productive conference,” said Steven Barclay, director of Steven Barclay Agency, who maintained a packed schedule of meetings in the hall. “It’s great to see people face to face, and I look forward to coming again next year.”

Like Barclay, Kady Chambers, director of booking for the Hippodrome Theater, attended the EXPO to solidify

Monterey Jazz Festival
On Tour showcase

professional relationships in person. “We do touring Broadway and rentals, so we’re looking for some different things that might fit well into our season,” said Chambers. As a first-time attendee, she enjoyed “touching base with people I already have relationships with and meeting with them for lunch, or at the EXPO, to put a name to the face.”

Others such as Marne Mitze, chief of staff in the Office of the President at Pepperdine University in Malibu,

California, were returning to the conference after several

years away. “I was in the

industry for about 25

years, and I came to my

first arts presenters

conference in 1985,”

said Mitze during an

EXPO happy hour.

Although she was a

dedicated attendee for

about 20 years, Mitze

missed the last few years

of APAP after switching

positions within Pepperdine

from the arts center to the

president’s office. In the years since

she first began attending the conference,

she noted that the resource room has gained a

more “inclusive feel about it,” and that “there is a very positive

vibe between presenters and agents, which isn’t always the

case.” Returning to APAP reunited her with the number one

thing she missed about the presenting industry: the people.

Her takeaway after returning to the conference? Wear

“comfortable shoes.”

Although the weekend days are typically the busiest at the conference, Monday and Tuesday offer gems for those who remain onsite. Monday got started

with seven presenters in the curated “5 Minutes to Shine”

presentations, during which members have exactly five

(automated) minutes to present their stories about moments in

their careers or at their organizations that are shining examples

of innovative or generative work in the field.

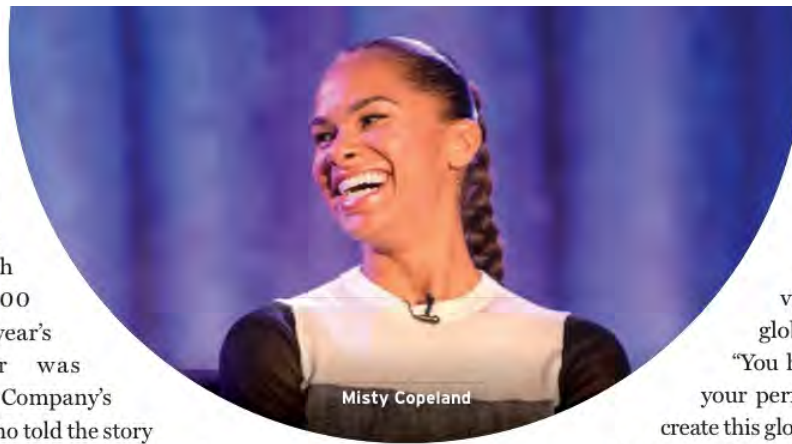
In its second year, 5MTS is gathering momentum as

a place for members to share stories worth telling – with

the audience favorite moving on to repeat the shining

five minutes at the same day's Awards Luncheon with more than 500 attendees. This year's 5MTS winner was Artichoke Dance Company's Lynn Neuman, who told the story of how her dog led her to look down at the ground (on walks), where she noticed trash and launched a dance initiative around environmental issues.

In addition to the presentation of awards at the annual luncheon (see related story in this issue), president and CEO Mario Garcia Durham introduced members of the newly established APAP Artists Advisory Committee. Artists remained front and center from beginning to end of the conference. After five days (six to seven for some) the multitude of APAP attendees coalesced at the closing plenary with Angeliqe Kidjo, who sang first from her African repertoire, then spoke



about inclusivity and pushing the lines of comfort zones. "We cannot create a global village if culture is not global," proclaimed Kidjo. "You have the power through your performing arts centers to create this global village on the scale of the performing arts center."

It was an apt message to leave with arts presenters, managers, agents, administrators and artists as they gathered before returning to the work that takes place every other day of the year. They took with them the inspiration of Kidjo's message: to create a home for all voice and audiences – together – on the stages, in the performing arts centers, business offices, classrooms and studios where the work of the arts take place. **IA**

Simon de Carvalho and **Olivia Munk** are freelance writers. **Alicia Anstead** is editor of *Inside Arts* magazine. The three have also worked together at the Harvard Arts Blog, for which Anstead is co-founder and editor-in-chief.

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BEYOND THE STAGE

Alberta Arthurs receives the 2015 APAP Fan Taylor Award at APAP|NYC.

BY AUBREY EVERETT

SHE HAS SERVED ON THE SELECTION COMMITTEE IN PAST YEARS and even knew the initial recommendations made for this year's recipient. But when Alberta Arthurs was presented with the 2015 Fan Taylor Distinguished Service Award for Exemplary Service to the Field of Professional Presenting, she was downright shocked. That element of surprise, after all, is one of the highlights of the Taylor Award. Arthurs, who has worked in administrative arts and humanities roles at Rutgers to Radcliff and Rockefeller, said she was a jumble of emotions when she accepted the award on the APAP|NYC stage in January and doesn't exactly remember what she said. "It's wonderful to be identified with the person who was wise enough to found that organization in the first place," said Arthurs. I caught up with her a few weeks later when she had had time to reflect on the award and let the honor soak in.



Alberta Arthurs

THE FAN TAYLOR AWARD IS A SURPRISE TO THE RECIPIENT. WHAT WAS IT LIKE WHEN YOU REALIZED YOU WERE THE AWARDEE?

It was totally unexpected. Listening to the description, it was really not until the very end of it that I connected. When it was said that this person had worked for a foundation, the name of which began with “R,” I was sitting there thinking, what foundation besides Rockefeller starts with R? I was clueless and totally surprised. So surprised that I jumped to my feet and ran to the stage before they finished saying flattering things about me. I’ve been on the selection committee so I know enough to have respect for the Fan Taylor Award, and I also know that it’s intended to be a surprise. It was just overwhelming, and I was caught off guard. It was obviously a great, great honor. That luncheon is always a very special event because it is a celebration of the field and everyone who cares about connecting the arts and audiences. It’s always a happy time when people can meet each other and celebrate accomplishments.

WHY DID YOU SELECT A CAREER IN THE ARTS?

It really started seriously when I went to Chatham College (now Chatham University) as its president. Chatham had a nucleus of serious art-related faculty members. Some of them were creators, at least one of them a very serious performer, a pianist in the music department, a well-known sculptor in the visual arts department, and a dynamic theater department. Each of them was spearheaded by individuals who were determined and dynamic, and it was easy to see that

ADAM K. ISSICK/APAP



“We need courageous young people as leaders coming along, and I think they should plunge in with us to this area. The energy and commitment and spiritedness of the [APAP] community of performing arts presenters are really inspiring.”



APAP Awards Ceremony

Patrice Walker Powell
with Josh LaBelle

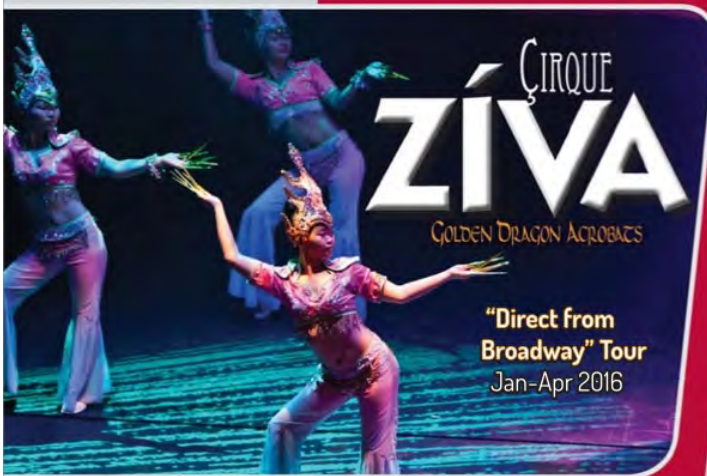
The 2015 APAP Awards

- **SIDNEY R. YATES AWARD FOR OUTSTANDING ADVOCACY ON BEHALF OF THE PERFORMING ARTS**
Patrice Walker Powell
*Deputy Chairman
Programs and Partnerships
National Endowment
for the Arts*
- **AWARD OF MERIT FOR ACHIEVEMENT IN THE PERFORMING ARTS**
Midori
Violinist
- **FAN TAYLOR DISTINGUISHED SERVICE AWARD FOR EXEMPLARY SERVICE TO THE FIELD OF PROFESSIONAL PRESENTING**
Alberta Arthurs
Consultant
- **WILLIAM DAWSON AWARD FOR PROGRAMMATIC EXCELLENCE AND SUSTAINED ACHIEVEMENT IN PROGRAMMING**
Margaret Lawrence
*Director of Programming
Hopkins Center for the Arts
Dartmouth College*
- **HALSEY AND ALICE NORTH AWARD FOR COMMITTED EXCELLENCE AND SERVICE TO THE FIELD BY AN ALUMNI BOARD MEMBER**
Lisa Booth
Lisa Booth Management

the work that they were doing could become even more the heart and soul of that small institution. I worked with them and the people who cared about what they did to center the arts and feature them, not to the disadvantage of other departments. It seemed as though it would be good for the campus and also provide a way to reach out to the broader community on behalf of the college. And we did that. We made a relationship with the Pittsburg Public Theater, and they performed on our campus. We provided a home for a local new music ensemble that became an ensemble-in-residence. We opened a small art gallery, and art faculty brought exhibitions, including exhibitions by artists way outside of Pittsburgh. And our pianist performed, and our kids engaged with professionals in groups. It was a way of featuring what was already going on on the campus.

THROUGHOUT YOUR CAREER, HAVE YOU HAD ANY MENTORS OR PEOPLE YOU LOOKED UP TO FOR GUIDANCE?

The people who set an example for me of leadership and concern about ideas were Polly Hunting, who was at Douglass College of Rutgers when I taught there. Also Dick Lyman, the former president of Stanford, who was the president of Rockefeller and hired me to go there. He was a deep thinker and a wonderful man who needed to be persuaded that the arts should be a priority for Rockefeller. But he was willing to be persuaded.



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"My Mother Has 4 Noses"
- Johnny Clegg Band
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"Surviving Twin"
- Marcus Roberts
- Mariachi Sol de Mexico
- Martha Redbone
Roots Project
- The Nile Project
- Patty Larkin
- Pink Floyd Experience
- Randy Sabien
- Smithsonian Jazz
Masterworks Orchestra
- Vicente Amigo
- The Waifs
- The Weight
- Women Fully Clothed

New



Zarin Mehta and Midori



Margaret Lawrence

They were both leaders in the best sense. Institutional leaders, but also leaders of ideas and thinkers about issues, profoundly concerned about society and creativity within it.

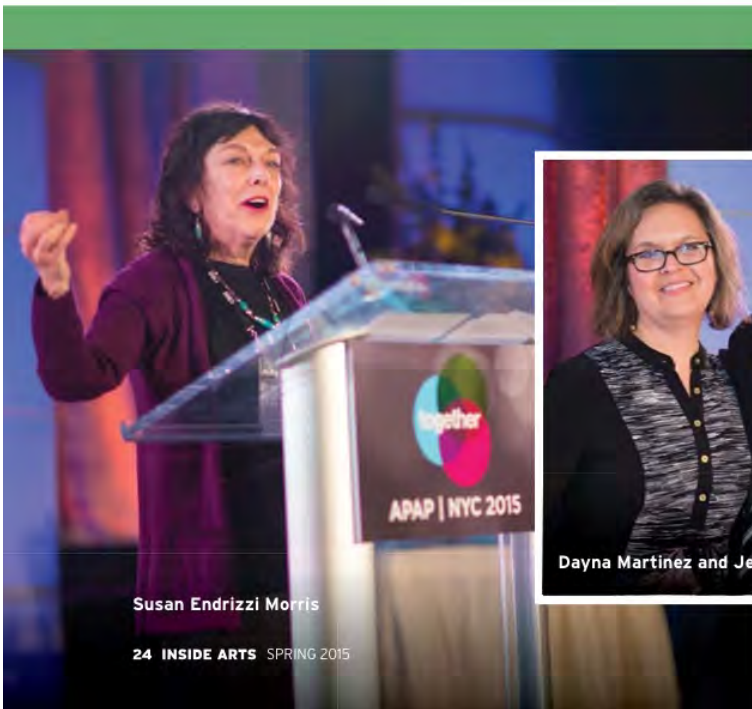
HAS ANYTHING SURPRISED YOU ABOUT WORKING IN THE ARTS?

I learned things I never suspected on every job I've ever had. I guess there's been a progression of learning experiences all along the way. When I got to Rockefeller, the commitment to the arts depended on and also took us in some directions that related to

Rockefeller's overall long-term goals as a funding institution and as a place that cared about challenge and change. We built guidelines that tried to expand accessibility in the arts and build international connections through the arts. And also to ensure that Americans of all populations and groups and minorities in particular were given greater stages and shows than had been the case. Those were really the kinds of things we worked on. I think we've come a long way in some of those areas.

ARE THERE THINGS IN THE PERFORMING ARTS BUSINESS YOU WOULD LIKE TO SEE CONTINUE TO GROW AND CHANGE IN THE NEXT 10 YEARS?

The thing I'm committed to as a professional right now in arts and culture is building international connectivity that can happen through arts, culture and the humanities. I'm serious about the ways in which cultural expression can help people understand each other and can be instrumental and also inspiring in



Susan Endrizzi Morris

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Dayna Martinez and Jerry Ross

NAPAMA Awards

PRESENTED BY JERRY ROSS

**President
North America Performing Arts Managers
and Agents**

- **NAPAMA PRESENTER OF THE YEAR**
Dayna Martinez
*Artistic Director
World Music, Dance and the International
Children's Festival
Ordway Center for the Performing Arts*
- **NAPAMA AGENT/MANAGER OF THE YEAR**
Susan Endrizzi Morris
*Co-Director
California Artists Management*

the very complicated global context today. We need to stretch way beyond the international platforms we've become accustomed to. Many more nations are playing international roles now and many more groups of people, cultures and civil society institutions are engaging across many more boundaries. We can usefully find connections, channels and circuits through the arts and culture and through scholarship that we may not be traditionally using at the moment.

WHAT ADVICE DO YOU HAVE FOR RISING ARTS ADMINISTRATORS?

I hope that the daunting prospects that cultural institutions face won't

discourage them. I think we need to find new ways of funding and connecting the arts to audiences. We need courageous young people as leaders coming along, and I think they should plunge in with us to this area. The energy and commitment and spiritedness of the [APAP] community of performing arts presenters are really inspiring. I work with a lot of arts groups, and the sense of engagement is palpable in this association. Because these platforms look for new audiences and they look for rising artists and they bring art of every kind to their communities, they're on the edge of seeing and making things happen. It gets back to what young, rising leaders should

be thinking about. There's a spirit of exploration and a sense of engagement that permeates the field that I think is really very positive for the arts and for education, and for reaching the community with ideas. The performance in that organization, the presenters in that organization, and their commitment to the field, influences the arts overall. They bring along the next generation of talent. I think they prepare a lot of audiences to be more engaged with the arts. They're doing work that goes beyond their own immediate stages in many, many ways. *IA*

Aubrey Everett is a writer and editor in the Boston area.



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TAKING THE LONG ROAD

A Wallace Foundation report looks at arts organizations that drive through uncharted territory to connect with new audiences.

BY RAY MARK RINALDI

“The Road to Results,” the 2014 Wallace Foundation report on audience-building, isn’t idealistic about the challenges of bringing new faces to the arts.

Changing habits is difficult, and it takes time. The cultural organizations studied in the report measured goals over several years, not just a season or two. And even small advances required significant transformations of institutional culture.

The good news is that audiences do seem willing to try unfamiliar things if the plan to recruit them is deliberate and thoughtfully executed. Plenty of optimism can be found in Pacific Northwest Ballet’s success in luring teens to performances. Or the Minnesota Opera’s progress in appealing to women between the ages of 35 and 60. Or the

Fleisher Art Memorial’s achievement in rebranding its class offerings to attract recent immigrants in its South Philadelphia neighborhood.

Their common strategy: Research, realignment and relentlessness.

“This is not about tactics or gimmicks,” said Bob Harlow, who prepared the report that reviewed how several arts groups used Wallace Foundation grants to expand their reach. “Change has to be embraced by the entire organization. Change has to start from within.”

“The Road to Results” is a road map of sorts, identifying nine crucial steps organizations can take to sell more tickets, diversify audiences, while remaining consistent with their mission. It relays specific stories, but the information is intended as an open resource for any nonprofit organization.

FLEISHER ART MEMORIAL

“Our goal now is to take these experiences and make them available to other arts organizations across the country,” said the Wallace Foundation’s Lucas Held. The foundation has tapped the Association of Performing Arts Presenters to spread the report’s key findings to the cultural community it serves.

The report’s credibility lies in its comprehensiveness. It connects 15 years of efforts by Wallace on behalf of arts organizations and builds on the landmark 2001 report “A New Framework for Building Participation” that Wallace commissioned from the Rand Corporation.

The framework was the basis of the Wallace Excellence Awards initiative, which awarded multi-year grants between 2006 and 2010 to 54 organizations seeking to grow overall audiences or specific, targeted segments. “Road to Results” is a report card on the effort.

One finding in particular stands out: The cohort of 35 organizations that targeted specific segments saw a 60 percent increase in that group’s attendance in a wide range of arts and cultural activities.

Harlow’s nine categories are derived from extensive interviews with recipients, and stem from 10 case studies, five of which have been published. The first five get the ball rolling: Recognize the need for change,



Fleisher Art Memorial ColorWheels and ARTspiration! Festival

identify the target, figure out the barriers, research habits and consider how overall relationships can be redefined.

The last four guide implementation: Provide multiple ways for new audiences to connect, bring the entire organization on board, respond to mistakes and be ready to handle success.

Shortcuts aren’t part of the program. “People are surprised at how long it can take for all of this,” said Harlow. “They want to see results in a year or two, but no one ever sees results in a year or two.”

That’s something Wallace understands. As a foundation, its outlook is long-term. Most of its project-specific grant-making stretches over several years, and all of it is meant to produce pilot programs; grants are implemented with the hope that individual organizations will prosper, while building intelligence for the entire nonprofit field. “The Road to Results” offers a streamlined approach others can match to their organizations’ unique needs.

“There’s no one size fits all,” said Held. “But there are principles here that can be applied, and this certainly suggests some very useful areas to think about.”

WHERE “THE ROAD” LEADS

Pacific Northwest Ballet’s desire to draw new audiences wasn’t about increasing box office revenues; it was about the survival of the art form itself. As an organization, it saw audiences aging and wondered where ballet would be in a generation or two.

“When you look around the theater, and it’s all 55 and over, that can be panic-inducing for arts leaders,” said



Fleisher Art Memorial ColorWheels and ARTspiration! Festival

the company's executive director Ellen Walker.

So PNB implemented one of the key strategies now detailed in "The Road": Picking a target audience that made sense. The ballet went after teens.

The work that ultimately doubled its teen audiences over several seasons wasn't easy.

The Seattle company had to understand that it was doing a few things wrong. Using funds from a WEA, it surveyed young people on their perceptions of the organization.

The results were painful to hear. Teens characterized PNB as "stuffy, elitist and not for me," according to Walker. "They said, 'This doesn't touch me at all.'"

"We had always been so proud of being a ballet for *the people*, and we always thought we were being welcoming and inclusive," she said. "But we weren't conveying that message."

PNB got at the causes. Its marketing materials emphasized ballet's formal qualities, not the hard work and humanity of its dancers, and the text could be difficult for newcomers to understand. Ticket prices were out of reach for young people.

The company considered programming, and then considered it again. Originally, the ballet assumed young people wanted new, edgy work, but research showed a preference for classic stories like *Swan Lake*, because the plots were familiar and the intimidation factor less substantial.

The company offered reduced admission, revamped brochures, expanded its digital presence and opened the doors. The changes required across-the-board reform, and that meant everyone needed to adjust his or her thinking, from business executives to choreographers. Even long-term season

TO LEARN MORE ABOUT THE KEY FINDINGS OF "THE ROAD TO RESULTS," VISIT APAP365.ORG.

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Minnesota Opera's *Arabella*

ticket holders had to get comfortable with unfamiliar people in the seats.

The success has brought a renewed energy to PNB, as well as refined strategies. It recognizes that research pays off, even though it costs "tons of money," as Walker puts it, and there is more cooperation within its offices. PNB pays closer attention to its expanded database. "We have hundreds of thousands of records," said Walker. "We can track audiences as they age, as they turn into young families."

"We are a very different organization than we were a few years ago," she said.

MANY WAYS IN

The Fleisher Art Memorial knew it had a problem by simply looking around its classrooms. The students coming to learn about painting, printmaking and photography were mostly white and older, the same crowd it had served well for decades. It could see outside its windows that the surrounding South Philadelphia neighborhood was full of young families of all types and included many new immigrants.

Driving home the disparity was the fact that the organization had programs in several city schools that primarily served minority students. "It was like

there were two Fleishers," said program director Magda Martinez. "It's not that people didn't want art. It was that there was something about our physical space that was not welcoming to people."

Fleisher has been around since 1898 and was founded on industrialist Samuel S. Fleisher's notion that art "is one of society's greatest assets and equalizers." The organization's current leadership knew it was out of sync with its mission and decided to target consumers in its own backyard.

Like Pacific Northwest Ballet, Fleisher spent money from a Wallace grant to research perceptions of the institution. Organizers ran focus groups, attended community meetings and tapped relationships that had already developed with the diverse groups in its school programs. Opinions weren't negative necessarily; it was just that neighbors saw Fleisher as something for folks other than themselves.

The organization faced up to realities and set a course to lure locals. The staff had to adjust its understanding, to recognize that attracting new students wouldn't need to come at the expense of current ones. A facilitator was brought in to train personnel to understand how different cultures understand behaviors.

WOODRUFF BARWICK/MINNESOTA OPERA



Externally, Fleisher purchased a van and set up mobile art classes in parks to engage parents with programs without demanding a major commitment. It established a highly visible outdoor festival on its block. It realigned class schedules to accommodate area workers, many in the service industry. “We didn’t attempt to change anyone else’s behavior before we changed our own as an institution,” said Martinez.

The strategy paid off. “The number of neighborhood children enrolled in its onsite classes grew 50 percent in four years,” as “The Road to Results” reports.

Martinez believes the success came from patience and relying on real research, as opposed to hunches about what would alter its profile: “For us, all of the programming ideas came at the end of the research.”

Now, she too believes that her organization is fundamentally changed. What used to be thought of as outreach is a daily routine. “The word ‘outreach’ is saying that something is outside of us,” said Martinez. And that’s no longer the case.

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REMAKING RELATIONSHIPS

If anything links the organizations that succeeded in “Road to Results,” it is that eye on the long-term. The Minnesota Opera’s effort to draw more female patrons between the ages of 35 and 60 involved a multifaceted, four-year approach.

The target made sense. The company already had a successful strategy in place to connect with young professionals, and plenty of older adults were in its usual crowd. “We were looking to bridge a gap and build a new audience that didn’t look like our core audience already,” said marketing director Katherine Castille.

Again, a Wallace grant funded the necessary research. The Minneapolis company hired an outside firm to conduct focus groups with women to gauge what might make the opera more appealing. The information was gathered over several periods, allowing plans to be built around comparisons of data. Surveys uncovered an array of obstacles, from cost to theater habits to unfamiliarity with the art form.

Employing an outside firm to conduct the research, rather than doing the surveys informally in-house, was key to gathering the right information, Castille believes. “It allowed us to get an unbiased opinion,” she said. “They made connections I don’t think we would have made.”

The opera company realized it had to market itself across a wide spectrum

and built a clever strategy, tapping an unlikely ally: talk radio. Local host Ian Punnett is an opera fan himself and happy to yak about the virtues of Verdi and Puccini on the air. He is good at communicating in ways that don’t always come naturally to fine arts presenters. His enthusiasm was real and unforced and reached a group of listeners that advertising on classical radio stations never could.

From the “Road” report: “Punnett emphasized aspects of opera that newcomers could relate to instantly, talking up the intrigue or romantic elements of the plot, for example, or describing the elaborate sets. If he named a composer, he took care to provide a familiar context. In promotions for *The Pearl Fishers*, he told listeners that the composer Bizet had also done the better-known *Carmen*.”

Through Punnett’s show, the company offered women free tickets. Hundreds took up the deal, and about 18 percent of the takers came back later, paying full price.

The company is now building on this success. It is underscoring education for its fledgling audience through marketing materials and artists’ talks. It’s working to balance public programs so that they appeal to novices while keeping traditional customers satisfied. Finding the right tone is not always easy, said Castille, but everyone needs to be treated with respect, and on a level that makes everyone feel welcome.



Artistic director Peter Boal on Pacific Northwest Ballet Teen Night.

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OUTSIDE ARTS

KATE WHITECOTTON

WITH MEGAN KAPLON

Seven years ago, Kate Whitecotton, a Canadian working as a production assistant at a theater in Connecticut, got her big break when Billy McGuigan's traveling show *Rave On* came through town and McGuigan offered her a position with the company. She moved to Omaha, Nebraska, that summer to take him up on the offer and since then has continued to work for *Rave On* and move up in the ranks to her current position as production coordinator and director of booking. As she took on more and more responsibility, Whitecotton began to feel her stress level rise, and she turned to yoga for physical and mental relief. Nearly five years, 60 pounds and a few promotions later, Whitecotton gives her yoga practice credit for many of her biggest successes as an arts professional. Here is her story.



I started with *Rave On* as Billy's assistant, and then the tour manager quit, so I took over that position, and then our booking agency folded. I thought, hey, I'll take over that, too. I didn't have any experience, and when booking shows you hear a lot of nos before you hear a yes. Knowing that 12 musicians relied on me to feed their families and pay their mortgages was very stressful.

I came to yoga originally almost five years ago for the physical benefits. A friend knew of a studio opening in Omaha and asked if I wanted to go. I was a runner, I had done a couple of half marathons and, in that first class, the instructor Jeff Beaudoin looked at me and said, "I can tell you're a runner. I can tell you have back pain and hip pain and knee pain, and I'm going to fix you."

Since then I've quit running, and I feel incredible. Yoga clicked with me; it can be very creative. Sometimes the instructor will say, "Just express yourself," and putting the moves together in my own way comes naturally to me whereas some people really struggle with that. I think that's thanks to being involved in theater.

When I was having a super stressful day at work, I would go to yoga and



then I'd find that by the end of class I had found a solution to whatever was bothering me. Maybe someone in our band had a problem with somebody else or a presenter didn't like the way we were doing something, and if I was patient and did my silent thing, went into my own little world, I came out knowing how to handle the situation. Ideas just come up when it's silent, and I don't have to think about my to-do list for the next three weeks.

I credit many of my successes at *Rave On* to my yoga practice; it's where I do my best thinking.

Last November, I traveled with Jeff Beaudoin and a few other students to

film some online content for a yoga website. Being in front of the camera for the first time made me much more sympathetic to the performers I work with. I had always had that stage-management mentality: These actors are just being difficult. But now I understand where they're coming from and how a little thing like a towel to wipe your face is so important. I also used to have severe stage fright, but after doing the yoga video, I feel more confident in myself, which comes through in the way I carry myself and how I speak to people.

I recently returned from a trip to Bulgaria. Other teachers have started asking for me to be in their videos and come to their classes. It's cool, but I'd like to keep yoga as a hobby. My international travel has given me some ideas for expansion of Billy's tour, though. Sitting in Omaha, it's easy to think about traveling overseas and to get overwhelmed by the logistics, but once you get there, you see it's kind of all the same. You just use different plugs in the wall. It doesn't seem so far-fetched when you get there. **IA**

Megan Kaplon is a freelance writer and occasional yoga practitioner in Boston.

FAIR GROUND

FOUND IN TRANSLATION

What the tech? Operas just got smarter. With smart phones, that is.

BY KRISTEN ANDRESEN

When is opera part of the techie revolution? When you can see supertitles on your mobile device. When a journalist gives you a diva's view via Google Glass. In other words, at a Wolf Trap National Park for the Performing Arts technology-rich performance of *Carmen*.

This summer, Wolf Trap Opera delivered translated narrative directly to patrons' smart phones, tablets or Google Glass through Figaro Systems' MobiTxt. The high-tech captioning system made its debut at a performance of Bizet's classic opera, where tech journalist David Pogue took to the stage to do something equally high-tech: capture second-screen content before and during the show using Google Glass, thereby giving audience members a rare glimpse behind the scenes both in rehearsal and from the stage.

As the country's only national park dedicated to the arts, Wolf Trap is committed to access and innovation. Arvind Manchoa, president and CEO of Wolf Trap Foundation for the Performing Arts, sees such tech-forward initiatives as an extension of Wolf Trap's mission.

"We're a point of entry for a lot of new patrons, and we provide a very relaxed atmosphere," says Manchoa. "We take our work seriously, but we don't take ourselves too seriously."

As a result, people who might otherwise find the prospect of opera, ballet or classical music daunting feel comfortable trying it out. In turn, Wolf Trap is comfortable trying out new things.

The MobiTxt initiative sprang from a collaboration among arts leaders nationwide. Fort Worth Opera's Thomas Rhodes, an original Google Glass beta tester and expert in augmented reality in the arts, initiated talks between Eric Einhorn of New York's On Site Opera and Wolf Trap Opera's senior director Kim Pensinger Witman. MobiTxt was previously tested on a small scale with On Site Opera, and its success gave Wolf Trap the confidence to move forward in using the technology.

Demand was higher than anticipated – some 800 people logged into the supertitle system over the course of the night, which taxed the Filene Center's wifi systems, but otherwise, the experiment was a great success. Between 80 and 100 Google Glass users took advantage of the



Tech journalist David Pogue played a gypsy - with a Glass - in *Carmen*.

technology. But even patrons who chose to enjoy *Carmen* the old-fashioned way were caught up in the buzz.

"Part of what I'm happy about is that we had young people, old people, families, folks in their 20s – the kind of audience people would love to see at the opera all the time," Manchoa says. "People often talk about opera and where it fits in our society – or if it fits in our society – but when you have 5,800 people in the same place on the same night, it's a good night for opera." ▮▮

For more information, visit wolftrap.org



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ADO

ART WORKS

HOW DOES THE BUSINESS OF THE PERFORMING ARTS TAKE PLACE AT APAP|NYC? These scenes from the 2015 conference show the diligence and spirit of arts leaders when gathered together to network, sign deals, shake hands, hug old friends, meet policy makers, applaud accomplishment, learn from artists and celebrate the work we do all year long.



Columbia Artists Theatricals booth in the EXPO Hall



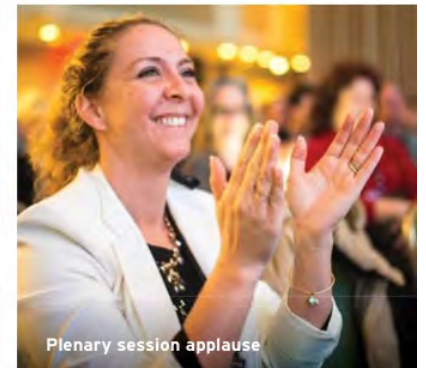
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Mario Garcia Durham and Angelique Kidjo
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Photos: Terence Blanchard in Monterey Jazz Festival on Tour showcase; Ira Glass at APAP|NYC 2015; EXPO Hall; Xavier Foley at Young Performers Career Advancement (YPCA) Recital. Credit: Adam Kissick/APAP

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