

INSIDE ARTS

FALL 2016

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PRESENTERS

LESSONS ABOUT
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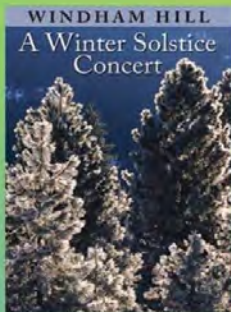
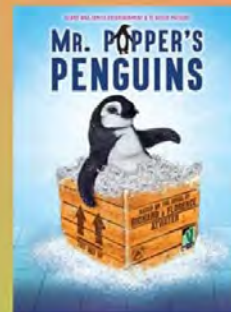
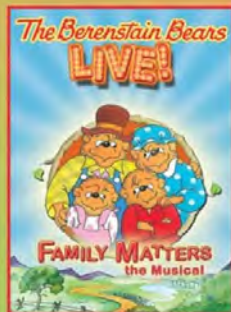
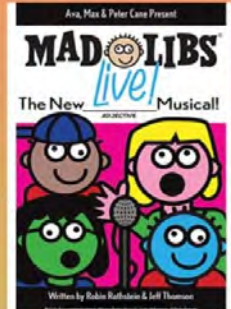
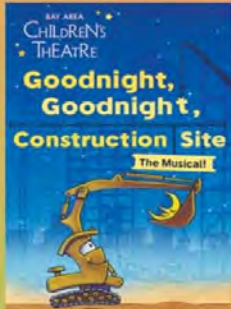
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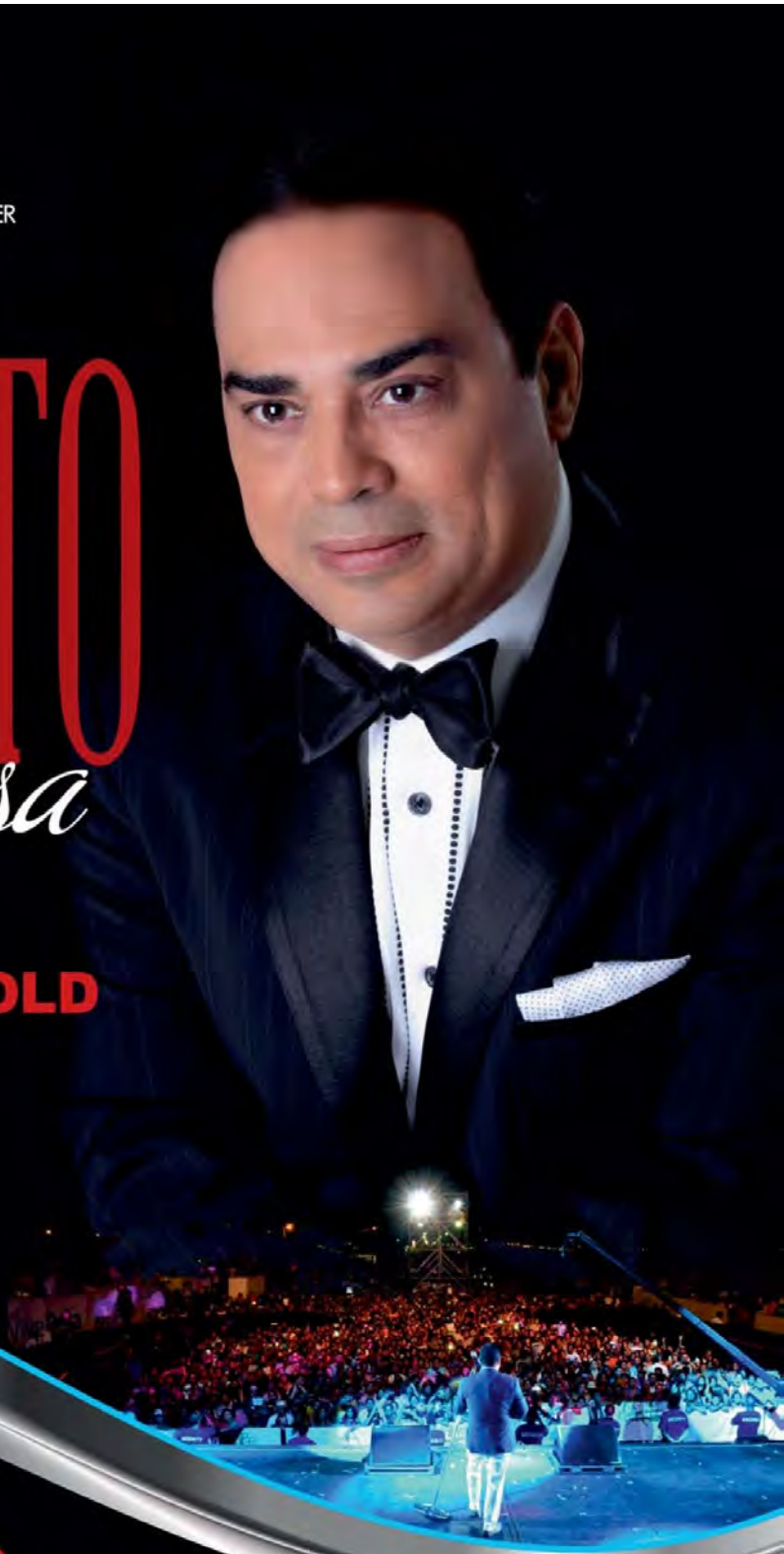
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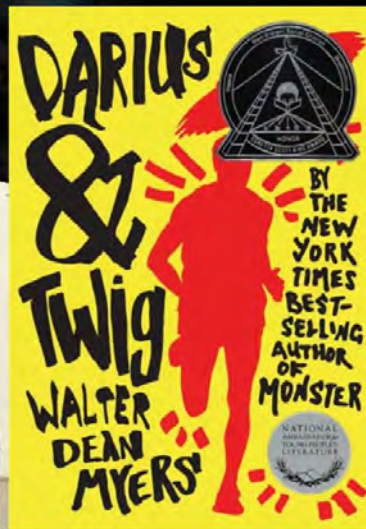
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JW Marriott L.A. Live: Salon C
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Totsy, 10:10-10:25pm

SEPT 14

Hilton MIL: Crystal Ballroom
Hotel California, 10:10-10:35pm
Doo-Wah Riders, 10:40-10:55pm

SEPT 28

Caribe Royal: TBA
Hotel California, 10:15-10:40pm

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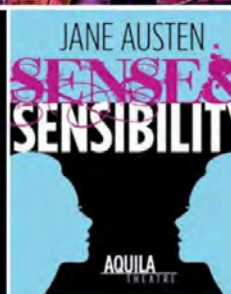
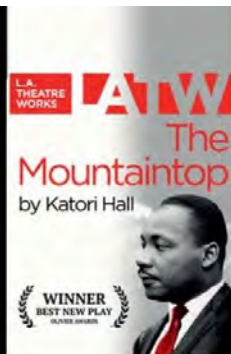
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The Big Picture: David Krakauer
and The 35mm Orchestra*

Danú

ETHEL

Hot Club of San Francisco

Julie Fowlis

Matt Haimovitz

Mucca Pazza

Nobuntu*

Turtle Island Quartet

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Flamenco Viva/Carlota Santana –
Voces del Sur

THEATER

An Evening with Groucho starring
Frank Ferrante

Aquila Theatre –
Hamlet: Shakespeare
Sense & Sensibility: Austen

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Life in Motion

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SPECIAL PROJECTS & COLLABORATIONS

Art of Time Ensemble with Steven
Page – *Songbook**

Danú – *A Christmas Gathering*

ETHEL – *Circus!**

ETHEL's *Documerica*

ETHEL/Robert Mirabal – *The River*

Hot Club of San Francisco –
Cinema Vivant

Matt Haimovitz –
Bach Suites/A Moveable Feast

Turtle Island Quartet/Liz Carroll –
*Winter's Eve**

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Simple Gifts

Garry Krinsky –
Toying with Science

Mad River Theater Works –
John Henry~Wings of
*Courage~Freedom Riders**

Red Grammer

Steven Page appears courtesy of SRO
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- March 3**
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- March 7**
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INSIDE ARTS

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PRESENTERS

VOLUME 28, NUMBER 4
FALL 2016

“As siloed ‘roles’ dissolve and opportunities emerge for arts in social practice, we’re uniquely positioned right now to imagine and create a better world through the arts.”

—LEADERSHIP, PAGE 40

Annual conferences showcase performers such as the U.S. Army Field Band and Soldier’s Chorus at the 2015 Performing Arts Exchange. See related story on page 26.

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26 ROAD WARRIORS

Pacing, preparation, passion and patience are the best tools for success during regional conferences. Also, hang out with people.

BY OLIVIA MUNK

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A special program at APAP | NYC, in partnership with the Wallace Foundation, spotlights members’ big ideas about audience building.

BY ALICIA ANSTEAD

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A webinar series provides APAP Leadership Fellows an opportunity to share candidly and explore leadership with peers and colleagues.

BY JAKE STEPANSKY

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20 Years

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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



If you're like me, you're observing international events and thinking about our role as arts leaders as the world takes new – and sometimes shocking – turns. The work we are doing as arts professionals is an affirmation of the impact we can have on our communities and on the hearts and minds of our nation. As we prepare for the fall regional conferences and APAP|NYC 2017, I'm aware of the power of our connections to

each other and the influence these alliances forged in conversation and collaboration can have on our nation.

As APAP staff and members approach our 60th anniversary as a national service organization, we appreciate the opportunity to look back on our accomplishments as a field and embrace the challenges that we face as we springboard toward the future. We have much to be proud of, including the next generation of leaders whose commitment and talent will lead us forward. You can read about a group of them in this issue.

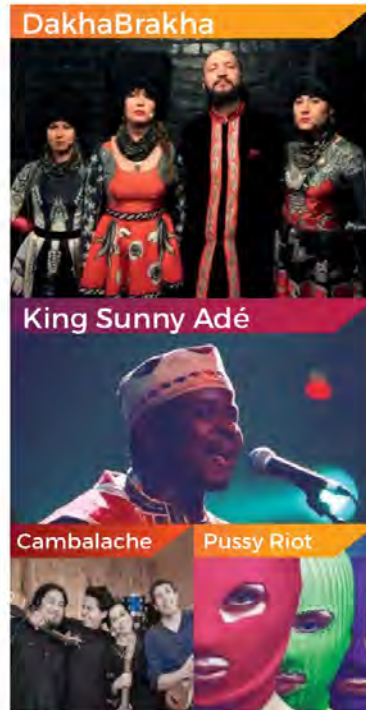
The key to celebrating our past and present is acknowledging and believing that what we do in the world is valuable and important. Entertainment and art build communities and encourage participants to seek out their best selves and connections with others. That outcome alone should give us energy and hope – and fortify us in building bridges to more access whether with ticket availability, educational programs or public conversation.

As we approach the season of performing arts conferences, and as we approach our nation's election, let us dynamically encourage each other – artists and organizations alike – to find effective and generous ways of inclusion and access. Let us meet and share our knowledge and experience. And let us pass it on so that the next generation of leaders and audiences can meet with success and keep the arts field growing and thriving.

Mario Garcia Durham, PRESIDENT & CEO

IN THE NEXT ISSUE

Interviews with APAP | NYC 2017 speakers
A look at the Women's Leadership Forum
Celebrating 60 years of APAP



- 47SOUL
- Amaan & Ayaan Ali Bangash
- Amjad Ali Khan
- Betty Bonifassi
- Cimarrón
- East Gypsy Band featuring Tim Ries
- Hermeto Pascoal
- Huun Huur Tu
- La Bottine Souriante
- Lautari
- Le Mystere des Voix Bulgares
- Les Yeux Noirs
- Maarja Nuut
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VOICE



POP-UP PRESENTING

An artist manager crafts a community role as presenter in unexpected spaces.

14 INSIDE ARTS FALL 2016

By day, Allen Moon heads up touring and artist management for David Lieberman Artists' Representatives, which represents such visionaries as Kronos Quartet and Eighth Blackbird. In the off hours, Moon moonlights as a presenter, bringing under-the-radar performers and performances to underused spaces in his hometown of Santa Ana, California, through an initiative he calls Santa Ana Sites.

He was inspired by a similar effort by Storefronts Seattle, which sponsored a performance of Bartok's controversial ballet *The Miraculous Mandarin* as interpreted by Spectrum Dance Theatre. It was staged in hotel windows for passers-by to see. And it was so scandalous it ran only one night and sparked a broader conversation about censorship.

"It really caused quite a stir," Moon recalls of the 2012 show. "I became interested in the idea of taking over spaces that are not traditional performance spaces and exposing them and the artists to a larger community."

That started with his own community, which was ripe for such an endeavor. Santa Ana's downtown is full of interesting, beautiful old buildings – some of which are vacant, some of which are under development. And the arts scene is strong. So he partnered with John Spiak of the Grand Central Arts Center to stage a few performances in his own downtown loft.

Soon, he was presenting on a racquetball court, taking over a downtown building with dozens of contemporary micro-concerts and filling an old staircase factory with the sounds of a rock 'n roll cellist.

"I think it solidified my hunches about audiences craving artistic experiences that are different from most of the offerings in arts presenting these days," says Moon. "Having work in alternative spaces has opened up audience curiosity and openness to much more contemporary ideas. This work tends to be a little more



Bang on a Can All-Stars performed at the eSports Arena in Santa Ana.

challenging. It allows audiences to be more open to novelty, more open to works of art that they know less about and have a different relationship with.”

In addition to feeding his creativity, the experience has given Moon a new perspective on his day job. “I know a lot of presenters are eager to look outside their traditional venues, and they do ask about the experiences I’ve had, the successes and the failures,” Moon says. “I’m much more empathetic to the day-to-day stress of presenters’ concern about attendance.”

The shows have been well attended – a collaboration between contemporary music collective wild Up and the Pacific Symphony attracted more than 500 people to Logan Creative, a cavernous Quonset hut that has been converted to an artist compound. And the initiative has garnered high-profile media attention. A *Los Angeles Times* reviewer described a performance by sound artist Steve Roden in an underground racquetball court “one of the most intense listening experiences I have ever had.”

That said, the effort is not without its challenges.

“So far, I’m always most stressed about getting people to show up,” Moon says. “I’ve been really fortunate to be able to find financial support. I have limited means, and each project I do, I have to sniff around. I also work on a much more truncated schedule than most of my colleagues, who are working on their 2017-2018 season. With Santa Ana Sites, I’ve got to start finding something for three months from now.”

Although the day-to-day realities he faces as a pop-up presenter differ from those of his clients who present in more traditional venues, Moon says the broader experience reflects a larger trend in the industry.

“Something I’ve considered since the beginning, in the different roles I have as an artist manager working with presenters and also on the other side doing what they do, it brings to mind a changing environment in the industry, how new roles are being established,” he said. “Just like the mediums themselves, where lines are being blurred, it’s happening on this side of the process as well. It’s just another sign that things are changing rapidly and you have to be able to respond to it in creative ways.”

COURTESY ALLEN MOON

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DANCE



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VOICE

THE 'WRIGHT STUFF

The Andrew W. Mellon Foundation and HowlRound have awarded \$5,588,000 in grants to support residencies for playwrights at 18 theaters across the U.S. through the National Playwright Residency Program. Resident playwrights will receive three years of full-time salary and benefits as well as discretionary artistic development funds. Host theaters will mount at least one production by the writer. The Mellon Foundation launched the pilot program in 2012 with HowlRound, a knowledge commons by and for the theater community, located at Emerson College in Boston. The inaugural program placed playwrights on the staff of 14 theaters in 11 cities around the country. For the second round, 18 playwright-theater pairs were selected for grants, including renewed support for nine from the 2012 pilot. HowlRound will document the program, bring together participants for shared learning opportunities, administer artistic development funds, host play development residencies and share content from the

residencies online at howlround.com/residencies.

“Playwriting has been consistently identified as a profession that is both hopelessly itinerant and nearly impossible to make a living at,” said Polly Carl, co-artistic director of ArtsEmerson and director of HowlRound. “The Mellon Foundation is changing this narrative for playwrights through their unprecedented support in creating the National Playwright Residency Program – providing playwrights a living wage and health insurance, and ultimately creating stronger artistic communities around the country by placing some of our most important theatrical storytellers inside of established institutional theaters. This program has already changed the lives of 23 playwrights and theater companies, and more important, it’s expanding how we think about a profession that is so essential to the fabric of our cultural vibrancy.”

Renewed projects include: Luis Alfaro/Oregon Shakespeare Festival of Ashland, Oregon; Pearl Cleage/Alliance Theatre of Atlanta,

Georgia; Marcus Gardley/Victory Gardens Theatre of Chicago; Nathan Louis Jackson/Kansas City (Missouri) Repertory Theatre; Aditi Brennan Kapil/Mixed Blood Theatre of Minneapolis, Minnesota; Melinda Lopez/Huntington Theatre Company of Boston; Peter Nachtrieb/Z Space Studio of San Francisco; Kira Obolensky/Ten Thousand Things Theatre of Minneapolis, Minnesota; and Will Power/Dallas Theater Center.

New grantees include: Madeleine George/Two River Theatre Company of Red Bank, New Jersey; Kirsten Greenidge/Company One of Boston; Lauren Gunderson/Marin (California) Theatre Company; Christina Ham/Pillsbury House Theatre of Minneapolis, Minnesota; Taylor Mac/HERE Art Center of New York City; Rehana Lew Mirza and Mike Lew/Ma-Yi Filipino Theatre Ensemble of New York City; Carlos Murillo/Adventure Stage Chicago; Vera Starbard/Perseverance Theatre – Douglas, Alaska; and Herbert Siguenza/San Diego Repertory Company. [▶](#)

10 TO WATCH

For some in the field, the Arts Consulting Group annual round-up of top 10 free web resources for arts leaders is a much-anticipated “best of” list – a mix of tried-and-true standbys and pleasant surprises. This year’s list is no exception, highlighting organizations, information re-

positories and advocacy tools that can educate and inspire even industry veterans. Gain evidence-based insights into the health of American arts and cultural organizations on the comprehensive website of Southern Methodist University’s National Center for Arts Research. Learn

best practices from the Michigan-based *Nonprofit Good Practice Guide*. Lead your team to greatness with tips from the Free Management Library. For the full list, or to sign up for the ACG Arts Insights newsletter, visit artsconsulting.com/artsinsights [▶](#)

NATURAL PHENOMENON

Nai-Ni Chen Dance Company was founded to “bridge the gap of understanding between cultures,” and a collaboration between the company and a school for students with special needs has done just that. In turn, it has expanded the abilities – and the possibilities – of everyone involved. In February, Nai-Ni Chen Dance Company began working with the A. Harry Moore Laboratory School on the campus of New Jersey City

University, one of the oldest schools dedicated to special education in the state. After extensive discussion with teachers and the principal and observing the students, the company developed a curriculum that encourages students to envision images of natural phenomenon and use them to create movement. Physical education teacher Lori Bierig tells Nai-Ni Chen that students are using parts of their bodies that are seldom

used. One student who rarely moves his right arm has thrived as he swims forward in his imaginary ocean. Principal Steven Goldberg says, “Whenever we ask our students how they would like to be treated they inevitably say just like everyone else. To watch our students be able to take the stage and dance just like everyone else is truly heartwarming and uplifting.” To learn more, visit nainichen.org. **IFA**



Actor, singer John Lloyd Young with students from the Manuel Fernandez Roig School.

Bo Pang [left] is a teaching artist in residence with Nai-Ni Chen Dance Company at the A. Harry Moore Laboratory School in New Jersey.

BUENA VISTA CULTURE CLUB

Here's a Cuban revolution of an entirely different sort. For the first time, the U.S. government will support artistic cultural exchanges between U.S. and Cuban artists through two new artist exchange opportunities administered by the National Endowment for the Arts. The awards, which total \$100,000, are intended to foster deeper cooperation through the common bonds of arts and culture.

The exchange opportunities build on existing NEA programs that promote artistic exchange, education, and cross-cultural connections — USArtists International and Southern Exposure: Performing Arts of Latin America. Each program will receive \$50,000 to fund the expanded activities.

“This \$100,000 is not a one-time contribution. Instead, it represents the beginning of a long-term investment which will strengthen the cultural

connection between our two nations,” said NEA chairman Jane Chu. “Both of these exchange opportunities will further enrich the conversations between our two countries. It will provide even more opportunities for personal interaction. By sharing our art forms with each other – person to person and community to community – we are creating new paths for understanding, appreciation and fraternity.” **IFA**

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VOICE

Transitions



Former APAP board member and Fan Taylor Award recipient **KENNETH C. FISCHER** has announced that he will retire as president of the

University Musical Society of the University of Michigan on June 30, 2017, at the conclusion of his 30th year in the job. "Ken has been a remarkable leader for UMS. He has brought this organization to global prominence that has changed not only the performing arts scene but also the quality of life in our city and region," said Stephen R. Forrest, chair of the UMS board of directors. "Ken has followed a highly inclusive philosophy of 'everybody in, nobody out' that has had an enormous impact on so many people, who under his leadership have developed a lifelong passion for the arts. He will certainly be missed, but he leaves a legacy that will continue long into the future." Over the past three decades, Fischer has overseen the organization's artistic growth and diversification into ongoing commitments to art forms outside of classical music; expansion into K-12, university and community education programs; and initiatives to put UMS on a secure financial footing. Under Fischer's leadership, UMS has expanded and diversified programming and audiences, deepening engagement with the university (including relationships with 70 academic units and more than 200 faculty) and southeast Michigan communities; created exemplary partnerships with leading artistic collaborators across the world; taken an active role in commissioning new works; and received significant grants awarded by prominent foundations that support the arts, including the Wallace Foundation, the Andrew W. Mellon Foundation and the Doris Duke Charitable

Foundation. Fischer serves on the boards of directors of National Arts Strategies, International Society for the Performing Arts, Arts Midwest, Sphinx Organization and Ann Arbor SPARK and previously served on the board of Chamber Music America.



CHRIS LORWAY is the new executive director of Stanford Live and Bing Concert Hall. Lorway was the founding artistic director of Toronto's internationally

recognized Luminato Festival. He most recently served as director of programming and marketing for Massey Hall and Roy Thomson Hall, home of the Toronto Symphony Orchestra and the Toronto International Film Festival, where he curated and presented an annual season of approximately 150 performances. He previously worked as executive director of Soundstreams, a Toronto-based music presenter that commissions, develops and showcases the work of contemporary composers. "I'm thrilled to be joining the team at Stanford Live and to have the opportunity to animate Bing Concert Hall, and to work in other spaces across the Stanford campus, in collaboration with the world's foremost artists," said Lorway.



Apollo Theater has named **KAMILAH FORBES** as its new executive producer. A director, producer and cofounder of Hi-ARTS/Hip Hop Theater Festival, Forbes will join the Apollo in September

2016. She has held a diverse variety of leadership roles in the nonprofit and commercial sectors. Her credits include "What's Going On," a partnership with the

Kennedy Center to mark the 40th anniversary of Marvin Gaye's seminal album; One Mic: Hip Hop Culture Worldwide, a month-long festival that brought together more than 75 artists for a range of performances and education programs; and her work as associate director of the recent Broadway revival of *A Raisin in the Sun*. She is known for innovative, cross-platform audience engagement initiatives.



CARMEL OWEN has joined the Paul Taylor Dance Foundation as chief development officer. In this newly created role, Owen will oversee the growth of the development

department and secure leadership gifts. She comes to PTDf from the New York Women's Foundation, where she most recently served as vice president of leadership giving. She previously worked as chief development officer at Arena Stage, vice president of development at Children's Defense Fund, vice president of development at Girl Scouts of the USA, director of major and leadership gifts at Columbia Law School and director of development at Polytechnic University.



BEN JOHNSON is the new performing arts director for the City of Los Angeles Department of Cultural Affairs. He most recently served as program manager at the

Center for the Art of Performance at UCLA. Johnson previously worked as director of programs at United States Artists, director of Northrop Concerts and Lectures at the University of Minnesota-Minneapolis and director of education and audience development at the University of Michigan's University Musical Society. "It is

an extraordinary pleasure to hire an individual of such experience and dedication to the performing arts," said general manager Danielle Brazell.

MITCH MENCHACA will become executive director of the Association of California Symphony Orchestras. He succeeds **KRIS SINCLAIR**, who will retire in September after 31 years with the association. Menchaca comes to ACSO from Chorus America, where he served as vice president of services and chief operating officer. He previously headed up local arts advancement at Americans for the Arts and served as senior director of programs for the Arizona Commission for the Arts. He has served on the boards of the Association of American Cultures and the Robert E. Gard Foundation, along with many statewide, regional and national grant panels including the National Endowment for the Arts.

Conductor **YANNICK NÉZET-SÉGUIN** will be the Metropolitan Opera's new music director. Previously, the position has been held by only two artists in the company's 133-year history: **JAMES LEVINE**, who stepped down at the end of the 2015-2016 season, after 40 years in the role, to become the company's first music director emeritus, and **RAFAEL KUBELIK**, who held the title in the company's 1973-74 season. In the Met's 2017-18 season, 41-year-old Nézet-Séguin will serve as music director designate. He will become music director in the 2020-21 season, the first season in which he is available to take over the full responsibilities of the position. However, he will immediately become involved in the company's artistic planning, which occurs many years in advance. Nézet-Séguin will conduct five different operas each season he is music director, as well as concerts with the Met Orchestra. In each of the seasons in which he is music director

designate, Nézet-Séguin will conduct two operas. Since 2012, Nézet-Séguin has been music director of the Philadelphia Orchestra, which has extended his contract through 2025-26. The Met and the Philadelphia Orchestra will consider artistic collaboration between the two institutions. He is also the music director of Montreal's Orchestre Métropolitain and of the Rotterdam Philharmonic, a position he will resign at the conclusion of the 2017-18 season.



The City of Santa Monica Community and Cultural Services Department has hired APAP board member **SHANNON DAUT** to lead its Cultural Affairs Division. Daut comes to Santa Monica

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from the Alaska State Council of the Arts, where she served as executive director for five years. She is on the board of the National Performance Network and the Western States Arts Federation. In her new role, Daut will develop and direct a range of cultural affairs programs and services for the public. She will promote the arts in Santa Monica in collaboration with nonprofit organizations and the local artist community and develop policy recommendations for cultural and arts programming in the community.



After a national search, **REGINA R. SMITH** has been named managing director of The Kresge Foundation's Arts & Culture Program, a role she has filled on an

interim basis since July 2015. Smith has been with the foundation since 2008 as a program officer and senior program officer. "Regina has helped elevate Kresge as a national leader in creative placemaking, working as effectively with grass-roots arts and community organizations as with national partners like ArtPlace and the NEA to expand opportunities," said Ariel Simon, vice president and chief program and strategy officer. "Her enthusiasm, dedication and vision have expanded the boundaries of our work, she is a deeply respected thought leader in the field, and she has and will continue to shape a program that makes arts and culture a central element of equitable community development in cities across the country." Previously, Smith worked at the Arts & Science Council in Charlotte, North Carolina, where, as vice president of grants and services, she managed a \$12 million grants portfolio. She served as programs and services director at Culture Works in Dayton, Ohio, and managed a nationally recognized program for the Indiana Arts Commission.



Arts administrator and former APAP board member **EMIL J. KANG** has been named special assistant to the chancellor for the arts at the University of North

Carolina at Chapel Hill, where he founded Carolina Performing Arts in 2005. He most recently served as the organization's executive and artistic director. In this new role, he will lead a sweeping arts initiative to integrate the arts with the teaching, research and service mission of the university. Kang will be responsible for programming arts events, activities and installations across campus, creating clear and well-coordinated communications about opportunities in the arts and ensuring the arts are well-represented in all major campus initiatives, including the master plan, strategic framework and capital campaign. This is a half-time, secondary appointment that will allow Kang to maintain his role with Carolina Performing Arts and as a professor of the practice in the department of music. Kang previously served as president and executive director of the Detroit Symphony Orchestra. He also held positions with the Seattle Symphony and the American Composers Orchestra and served as an orchestra management fellow with the League of American Orchestras. In 2012, President Barack Obama nominated Kang to the National Council on the Arts, on which he is serving a six-year term. He also serves on the inaugural selection committee of the Institute for International Education Artist Protection Fund and the boards of the Thomas S. Kenan Institute of the Arts at the UNC School of the Arts and EMCarts in New York.

ELISSA HASKINS-VAUGHAN has joined Jacob's Pillow dance festival in Becket, Massachusetts, as director of

development. She comes to Jacob's Pillow from Hancock Shaker Village, where she served as director of development. Although the role is new, Haskins-Vaughan is returning to her dance roots. Her mother, a graduate of The Juilliard School, owned a ballet studio where Haskins-Vaughan spent much of her youth, leading her to eventually dance with the Richmond Ballet.

The New England Foundation for the Arts announced that director of programs **JANE PRESTON** has been promoted to the position of deputy director. In this new role, Preston contributes to the NEFA strategic direction and manages the programmatic operations and development of partnerships and budgets to support the organization's program portfolio. She previously served as NEFA co-executive director. As director of programs from 2005 to 2015, Preston led development of regional and national programs supporting Native American artists and theater ensembles and expanded NEFA work in creative economy research, dance and public art. Before joining NEFA in 2005, Preston consulted on strategic planning, organizational development and program design for clients including the National Endowment for the Arts. As a research fellow at Harvard University Hauser Center for Nonprofit Organizations, Preston explored relationships between nonprofit organizations and funders, future directions in philanthropy and leadership challenges of museums.

THE NATIONAL ENDOWMENT FOR THE ARTS has received the 2016 Special Tony Award for its "unwavering commitment in paving the road" between Broadway and cities throughout the U.S. The award recognizes decades of NEA support of the field. Key accomplishments include the NEA role in helping launch Theatre Development Fund in 1968; strengthening networks in part through funding of Theatre Communications Group; investing in the creation of new plays and musicals

that have transferred to Broadway and toured throughout the U.S.; and direct funding of playwrights, directors, designers, actors, composers and more.

THE BERKELEY AGENCY has ceased its booking operations after 38 years in the business. Of the move, founder and principal **JIM CASSELL** said, "I've been fortunate to represent the finest artists in jazz, blues and Latin jazz, and to only represent artists whose music I truly loved and respected. I'm proud of our legacy over the years, working with presenters and agencies to bring our artists to a broader public. It's been a wonderful and fulfilling journey. I'm looking forward to now devoting my experience and energy to personally meaningful mission-driven projects." After producing benefits for Cesar Chavez and the United Farm Worker movement in the 1970s, Cassell translated

his experience into commercial concert production. Over the years, his roster included Dizzy Gillespie, Ritchie Cole, Poncho Sanchez and other jazz, Latin jazz and blues legends. Connie Laventurier will continue to serve Berkeley Agency clients and administer contract, venue and artists needs for contracted dates.

The New England Foundation for the Arts and Chicago Dancemakers Forum have received a \$25,000 grant from The Richard H. Driehaus Foundation to support the **CHICAGO REGIONAL DANCE DEVELOPMENT INITIATIVE**. RDDI is part of the NEFA National Dance Project, which provides professional development opportunities for dance artists through programs such as a 10-day dance lab designed to help dance artists clarify goals, develop strategies, hone public presentation skills and

strengthen partnerships between artists and presenters. Other sponsors of Chicago RDDI include the Reva and David Logan Foundation, the John D. and Catherine T. MacArthur Foundation and the Doris Duke Charitable Foundation.

Americans for the Arts has announced the recipients of the 2016 Americans for the Arts Annual Leadership Awards, which recognize the achievements of individuals and organizations committed to enriching their communities through the arts. Honorees are **BRAD ERICKSON**: Alene Valkanas State Arts Advocacy Award; **FLORA MARIA GARCIA**: Michael Newton Award; **BARBARA GOLDSTEIN**: Public Art Network Award; **LAURA PERILLE**: Arts Education Award; **MICHAEL SPRING**: Selina Roberts Ottum Award; and **OCTAVIA YEARWOOD**: American Express Emerging Leaders Award. **IFA**

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Follow Spot: CREW CUTS

In an era when media coverage for the arts is scarce, one center deputized a local team to take up the task.

BY KRISTEN ANDRESEN

The Tennessee Performing Arts Center had a video problem.

At the end of every touring Broadway show, TPAC staffers tried to do impromptu interviews with theatergoers to capture reactions in real time, in the hope that they could then compile the videos and use them to promote the rest of the run.

"The videos were incredibly hard to get," recalls Tony Marks, TPAC director of communication and public affairs. "Even if they loved the show, if you caught them on the spot, they were on their way home or to the bathroom. They hadn't given it enough thought to say anything more than, 'It was great.'"

Halfway through the 2012-2013 season, that all changed with the advent of the Review Crew, a group of 10 to 12 reviewers deliberately selected to represent the diversity of Nashville's theatergoing community. In exchange for honest, videotaped reviews, crew members each receive two tickets to media night, a pre-show briefing and the chance to share insights on a broader platform.

What initially started as a way to get free, thoughtful (if not always glowingly positive) content has become an integral part of the TPAC marketing plan, increasing the center's organic reach and engagement on social media and complementing the center's traditional media coverage in an era when news outlets don't always send a critic or include the center's lineup in weekly picks.

"The idea of creating video content that we could share and have some control over, in addition to the coverage we're getting from traditional critics, was appealing," Marks recalls. "We never want the Review Crew to be mouthpieces for us. If they come

out of the show and they didn't like it, we don't want them to pretend they liked it."

Since that initial season, the crew has evolved – and become a point of pride within the community. Members audition for open slots, and they've found the experience to be mutually beneficial.

"Since I work with elementary students and musical theater, there are lots of stage and life lessons to be learned and taught," says Review Crewer Joanne O'Kain.

Like O'Kain, most crew members have a background in the arts, but it's not a necessity. Janie Wright is an architect. William Carver attended the New York Conservatory of Dramatic Arts and is working as a cheerleading coach and choreographer. One of the newest members, Ashley Sears, had never seen a Broadway show. Similarly, entrepreneurs and representatives from the Chamber of Commerce have been selected because of their ties to the business community.

"The Review Crew is a bridge from the Broadway community to the homes of all Middle Tennesseans," O'Kain says. "The Review Crew gives multiple perspectives of a show, just like the diverse communities around Nashville have different views. We discuss costumes, plot, lighting, music, staging and who might enjoy a particular show. Some shows that come to TPAC may be unfamiliar to a





lot of people, but I think our thoughts on those shows might draw more people into the theater because they valued the Review Crew's opinion on particular shows."

Comfort in front of a camera is key. So is an interest in theater. But there's a third attribute that has become increasingly important: a robust social media following, preferably on multiple platforms. It's a 21st-century take on an ages-old form of promotion.

"Word-of-mouth marketing is the most effective way to sell a show," says Marks.

"Having someone from the community to advocate for us will reach and move people more than any amount of advertising we could put before them. The Review Crew allows us to speak to those communities through advocates who are authentic."

It's safe to say that the TPAC video problem has been solved. In fact, the Review Crew has been so effective that Marks and his colleagues are thinking of expanding the repertoire, asking crew members to serve as correspondents, interviewing cast members when they come to town and taking them to see the sights in the style of old-school MTV VJs.

To learn more about the Review Crew, visit: tpac.org/spotlight/tag/review-crew.  

Kristen Andresen is the assistant editor of *Inside Arts* and senior director of marketing and creative services at Providence College in Rhode Island.



JARROD SPECTOR
&
KELLI BARRETT



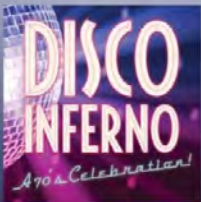
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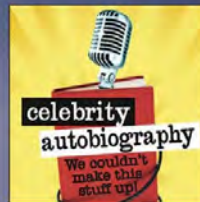
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ROAD WARRIORS

BY OLIVIA MUNK

Pacing, preparation, passion and patience are the best tools for success during regional conferences. Also, hang out with people.



The regional conferences offer EXPO halls, showcases, professional development and networking opportunities.

If there's one thing we all know about the performing arts industry, it's that connections are important. Networking and forging relationships are two reasons conferences are so important to arts industry leaders worldwide. While emails and phone calls have their place, face-to-face contact still rules in an industry predicated on live engagement.

For certain intrepid arts professionals, connections are rooted not only in New York City in January during APAP|NYC, the annual conference of the Association of Performing Arts Presenters, but around the country and throughout the year. This is especially true for agents, managers, producers and artists who attend each of the regional conferences nationwide: Arts Midwest, Performing Arts Exchange

by South Arts, Western Arts Alliance and Arts Northwest.

Attending a series of conferences spread so widely across the country requires high levels of preparation and stamina. "There are many tasks that have to get done to prepare for every conference," says Manuel Prestamo, president of Performance Management International in Miami, Florida. Prestamo updates the PMI website, organizes artist flyers, sends email blasts and personal invites and makes travel arrangements prior to attending each conference. In addition, Prestamo attends nearly all the conferences. "Doing so can provide a sense of continuity, and presenters frequently identify and develop a working relationship with the person they see at the conferences from one year to the next," he says.

Rachel Cohen, executive director of Cadence Arts Network in Los

Angeles, attends each conference for similar reasons. "I look forward to reconnecting with and meeting new people," she says. "Some conferences are more business-oriented, some are more informal, but what really matters is the personal connection you make with individuals."

Inside Arts spoke with APAP members who attend or send staff members to every regional conference in the U.S., including APAP|NYC. They offered inspiration and expert advice about tackling an ambitious conference lineup. The major takeaways? Preparation and personal connections are the key to success. Read on.

Olivia Munk has been a blogger, editor and writer at Harvard University. She has worked at APAP|NYC, American Repertory Theater, *Harvard Magazine* and Williamstown Theatre Festival.

Manuel Prestamo

President
Performance Management
International
Miami, Florida

Onsite

Arts Midwest has earned a reputation for being the "working conference." Performing Arts Exchange has taken some significant steps to emulate a similar tone and is also very business-centered these days. I find the staff at PAE to be responsive to the needs of those attending, and they have actually taken the lead in responding to and addressing some suggestions that were later adopted by the other conferences. Western Arts

Alliance promotes a strong sense of "networking and long-term relationship building" without the expectation of more immediate results.

On the road

I use smartphones to continue to read and respond to email messages during the conferences. Nevertheless, it is important to focus on being at the conference itself and make the most of the opportunities to have meetings, attend or present professional development sessions and attend both juried and independent showcases. So there are times that it is most appropriate to shut off all electronic devices so they do not interfere or disrupt what we are all doing at a conference. On the off hours or between events and

meetings, I can check for messages and respond.

For first-timers

All the conferences have developed a process through which anyone attending for the first time can request a mentor in advance of going. I strongly urge that someone new to the process request such a mentor. Of course, there is a lot of really useful information on the websites for each of the conferences, and someone attending should read through all that information. Also, sign up for email updates and reminders. Last but not least is the fact that a number of the conference organizers offer webcasts in which they address numerous considerations for those attending.

Rachel Cohen

Executive Director
Cadence Arts Network
Los Angeles, California

On the road

Thank goodness for my iPhone. I check it during the day and in the mornings, and in the evenings, I catch up on the computer.

Onsite

I look forward to all the regionals mostly to see friends and colleagues and to share wonderful artists. I don't like that I don't get to see everyone I want to see, and the speedy follow-up necessary after a successful season is always a challenge.

For first-timers

Research the people you want to meet online before attending, and arrange meetings. Request mentors for each regional, and go to the new colleague meetings. Check out the showcases, and make a schedule for yourself in advance. Attend seminars and symposiums. Be proactive.

Una Loughran

General Manager
BodyVox
Portland, Oregon

Onsite

Typically I attend all conferences along with my colleague, BodyVox tour manager Daniel Kirk. At Arts Midwest: It's the hospitality. We always feel well cared for throughout the conference. WAA is a regional arts organization, but very much has a worldview and is doing some big-picture thinking in terms of how the marketplace is evolving. PAE has southern charm and is doing some good work to build networks for dance touring in their region. Arts Northwest is a great showcase-driven conference, a bit smaller than the others, and there is more opportunity for in-depth conversations.

On the road

I work via phone and the Internet. Most of the conferences occur as we are



opening our home season, so there is a lot of multi-tasking.

'Tis the season

We always look forward to conference season. It's great to reconnect with colleagues, many of whom are good friends. The schedule is so compressed that it's difficult for those of us who travel to all. I can pretty much plan that for the month of September, I'll spend more days on the road than at home.

THE REGIONAL CONFERENCE LINEUP

Western Arts Alliance

August 29-September 1
Los Angeles, California
westarts.org

Arts Midwest Conference

September 13-16
Milwaukee, Wisconsin
artsmidwest.org

PAE South Arts

September 26-29
Orlando, Florida
pae.southarts.org

Arts Northwest

October 10-13
Spokane, Washington
artsnw.org

Pamela Green

Founder and President
PMG Arts Management
Durham, North Carolina

On the road

Do your best to keep up, but it's pretty difficult to do work and the conferences. I tend to bring contracts to review if needed. Otherwise, I leave my day-to-day with my staff person.

'Tis the season

Traveling to cool places, seeing colleagues, talking about new work and projects that artists are engaged in is very gratifying, if exhausting.

Jamie-Sue Seal

Founding Artist
Smokin' Sleddog Records
Dewitt, Michigan

Prep

In the spring, we have finalized our roster and programs for the fall booking season. By early summer, we begin to redesign our promotional materials and write new copy for our website and one-sheets. If our trade-show backdrop needs a facelift or doesn't match our new materials, we may have to order new pull-up signs so that everything coordinates. We're always consistent with our logo and make sure that is very prominent, but we believe in coming into each season with a fresh look. The framework that has been created to showcase our artists and programs may cause someone to give a second look – and that's always good. Prior to the conferences, we usually send out an email to presenters just to let them know what we have to offer and our booth number. Of course, they are inundated with this kind of thing, so we try to make sure that we just include it as part of our monthly e-newsletter. I try to make sure I've covered everything that needs to be done while I'm out of the office for the better part of a week and have anticipated any problems that may arise. I make sure I'm rested and that my travel plans are in place several

weeks in advance of the big arrival to the conference.

Onsite

Arts Midwest was my first conference five years ago, and since that's the region where our business is based, we have a lot of contacts there. It's like a big homecoming as agents, presenters and artists are piling out of cars and into the hotels and exhibit halls. And of course, the conference organizers and hosts are prepping, and everybody is rushing around and greeting each other. It's a flurry of activity, and there's a spark in the air. It's anticipation and friendship and business and creativity. I may be one of the weird ones, but I really enjoy conference season.

Goals

At PAE, the agencies and those in the marketplace have already been together for two conferences. You have time to catch up with more friends and colleagues. You have an idea of what's working in your booth at this point, what people seem to be interested in. By the time you get to APAP|NYC three or four months later, you know what you need to tweak. APAP|NYC is your opportunity to reconnect with some of the presenters from the regionals and a chance to meet folks of all ages from all over the world. It's very comfortable because it's familiar and consistent. But, it's also exciting; it's New York City.

On the road

This is always a challenge. But it's something you can get better at each year. If you've got shows you're trying to advance, it's good to take care of as much of that before you leave the office. I have to create "office hours" at the conference. Usually a bit in the morning and in the afternoon and sometimes in the evening. I look over the conference schedule to see when I can take care of business. I put it in my calendar and then try not to be distracted by everything else that's going on.

'Tis the season

I look forward to seeing the interesting people I work with, the other agents, artists and presenters. It's a great clan. I enjoy seeing and being inspired by showcases, and I like getting to know the city that's hosting the conference. I like the activity in the marketplace and knowing that people are doing business. I am excited about my roster, and I love sharing their programs with others. I hope the presenters and their audiences will feel the same way about them, too. What do I dislike? I never get enough sleep.

For first-timers

Pace yourself. Be prepared, be passionate, be patient.

Steve Heath

Artist Representative
Alma Artists Booking
Royal Oak, Michigan

'Tis the season

We think about our roster and any changes we want to make, what might be appealing for the coming season and what our clients seem to be looking for. Also, we look at what possible showcasing of artists we may want to do, and how that might work geographically, who is on tour and could be close by. Then eventually, we make changes and updates to our materials and marketing tools, like the website, Facebook page, promo materials.

Onsite

I'm pretty much the only staff member other than my assistant, so it's me or nobody. We have been hitting the biggies: APAP|NYC, WAA, Arts Midwest and PAE. I have not been to Arts Northwest in a few years, but will probably get back there soon. Other smaller conferences may get included if we get an official artist showcase or it works with the schedule. Since it's only me, it's very hard to do everything. But I look forward to seeing old friends and meeting new people. There's never enough time to get to hang out with good people.



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On the road

I do email remotely. My assistant covers a lot.

For first-timers

Get lots of rest. It's a marathon, not a sprint

Shantel N. Dow

President
Dow Artists Inc.
Russell, Iowa

'Tis the season

I create several spreadsheets to help to keep me organized. Several of my artists showcase at both the regional and national conference, so I need to keep track of their showcase room, materials and fees sent, tech needs, advertising and showcase listings completed. I also have spreadsheets to track my marketing efforts and appointments with presenters at each conference.

Onsite

My agency is small, so I personally attend each conference. Dow Artists, Inc., is a family affair, so I often have help from my adult children, sisters and even my mother. We are growing; I anticipate that I will have some new staff attend conferences this coming season.

On the road

Thank goodness for smartphones and free wifi. It is difficult to respond as quickly as I like while at the conferences. I find myself sending many emails and texts via my smartphone and making lots of notes for the few days between conferences to catch up.

Prep

I love the excitement and craziness with the preparations for the conference season. It's like a family reunion attending the conferences. I look forward to seeing all my colleagues and friends at each regional conference and at APAP|NYC. I dislike walking the fine line of calling a buyer too much or not enough. It's a crazy time of year for all of us, so it continues to puzzle me about how to find that happy medium.

**For first-timers**

Ask a lot of questions, and be very observant while in the exhibit hall. I learned from the best by just watching a veteran agent interact with the presenters.

Jacob Warren

Operations Manager
The Broadway Boys
New York City, New York

Prep

I want to be sure that my group is represented in the best possible way. I make sure all my printed materials and videos are current. Each booking conference provides an email list of all attendees. I research the list and email all appropriate parties months before the conference. I want to cultivate relationships way before the conference starts. I want to learn about each venue: their audiences, their interests, their previous seasons. Are The Broadway Boys a good fit for them? Is this something that could benefit both parties? From my email correspondences, I determine the best way to move forward with each presenter. I can't stress this enough: Preparation is key.

Goals

I personally attend all the conferences. I think it's important that each presenter knows me personally. I think it's key for presenters to know and trust who they are always dealing with. I want to be seen as an extension of the group itself. In my opinion, there's no one more passionate about the success of The Broadway Boys than I am.

Onsite

I look forward to meeting my goals. Setting more appointments that I made the previous year. Booking more performance dates than the previous year. Meeting new presenters. For me, these conferences are about growth: How can I grow my business? How can I grow my regional relationships (both new and existing)?

On the road

It can be tough to juggle everyday work while on the road this time of year. This is where my support staff comes in handy. Although there is down time during the conferences, and I may have time to work on other things, it's necessary to have staff/interns who can help you manage everything. My focus needs to be 100 percent on the conferences.

'Tis the season

I look forward to the exhibit hall hours when I can meet face to face with the presenters. It's where all my planning and preparation comes to fruition. It's the time when I can introduce The Broadway Boys to presenters all across the country. It's where I make my dreams become a reality. I know that sounds silly, but that's what it really is to me. Six years ago, I had a dream of what I knew this group could become. Each conference, each encounter is one step closer to making that dream come true.

For first-timers

Get a mentor. Stay focused. Set goals. Be honest. Stay away from negativity. Trust your instincts. **!?!**

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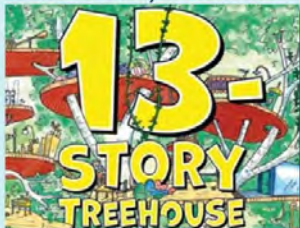
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Shining Examples

A special program at APAP|NYC, in partnership with the Wallace Foundation, spotlights members' big ideas about audience building.

BY ALICIA ANSTEAD

Lehua Simon was nervous. She took a deep breath and made her way toward the stage in front of an audience of more than 500 seasoned arts leaders at the Awards Luncheon

for the Association of Performing Arts Presenters during the organization's annual APAP|NYC 2014 conference in New York City. Simon, who was then the assistant manager of the Leeward Theatre in Pearl City, Hawaii, had won the 5 Minutes to Shine competition by popular vote earlier that morning, garnering a prime-time spot to deliver her five-minute presentation.

Simon worried that her story – about the spiritual and spirit-rich side of arts presenting, about *mana*, the Hawaiian concept of spiritual power – might not have traction with the APAP crowd. But it did.

“What would happen if we allowed ourselves to close the gap between the spiritual and the arts?” she asked. “Would it perhaps return us to the true power of art and also give us the means to support the art work of our modern day temples?” Only five minutes had passed, but Simon told the story of the rise of leadership and the place of the divine –

not religiously, but metaphorically – in the work of arts leaders.

It struck a nerve with the audience, and Simon brought down the house.

When APAP vice president Scott Stoner conceived of the 5MTS format for APAP|NYC, he had two goals in mind: to have members share the evolution of a big idea and to tell compelling stories. Key to the process at APAP was that the presentations would not be pitches; they would be narratives.

APAP members, who applied six months before the conference, were chosen because we believed in their ideas and the stories they had to tell. We worked with each speaker to be concise and evocative, to get to the heart of the story and to offer audience members a takeaway. It was a gift to the speakers and to the audience members. And to us.

In its second year, the 5MTS project gathered more momentum as a place for APAP members to share stories and lessons. At APAP|NYC 2015, Artichoke Dance Company's Lynn Neuman told about an unlikely dance initiative around a dog, trash and environmental issues. Again, attendees at the Awards Luncheon were delighted and engaged.

In 2016, APAP began collaborating with The Wallace Foundation on its Building Arts Audiences initiative, a move that brought the event to its current iteration with a new, tighter

focus. We looked to the findings in the 2014 Wallace publication *The Road to Success: Effective Practices for Building Arts Audiences*, written by Bob Harlow, for a unifying theme. The publication analyzes 10 organizations funded by Wallace during six years to develop audience building initiatives and adapt to the changing and challenging landscape of arts organizations.

Each 5MTS presentation had to focus on one or more of the following nine effective practices laid out in the booklet.

1. Recognize when change is needed.
2. Identify the target audience that fits.
3. Determine what kinds of barriers need to be removed.
4. Take out the guesswork.
5. Think through the relationship.
6. Provide multiple ways in.
7. Align the organization around a strategy.
8. Build in learning.
9. Prepare for success.

Each of the nine 5MTS presenters shaped his or her presentation to fit this lineup. The event, which is held early Monday morning before the Awards Luncheon at noon, drew triple the number of the first year.

“It was gratifying to hear the inspiring stories and ideas of members of our APAP community



OPPOSITE PAGE: Lehua Simon [left], of Leeward Theatre in Hawaii, won the inaugural 5MTS competition developed by APAP vice president Scott Stoner [right].

THIS PAGE: Artichoke Dance Company's Lynn Neuman won in 2015 with the story of a dance initiative and environmental issues.

TIME TO SHINE

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Vitaly Beckman, a 5MTS contestant in 2015, incorporated magic into his presentation.

from across a range of situations and settings,” says Stoner. “That shining moment is something we want to make available to every individual who is committed to advancing and sustaining the performing arts. As a part of our partnership with the Wallace Foundation, we have a special focus on stories that specifically address ways to engage new and expanded audiences. And in this way, we know we’re opening the ‘big ideas’ concept up to thoughtful considerations of the Wallace findings and additional applications of effective practices.”

For 5MTS presenters, the opportunity is both a ticket to attend APAP|NYC – registration fees are waived and, in 2016, travel was covered – and to step back and analyze their own work, much in the same way Harlow analyzed data for *The Road to Success*.

“The Wallace practices made perfect sense to me when I first read them, but it wasn’t until I really started to relate

those practices to my organization that they really hit home,” says Josh Inmon, marketing associate at Juanita K. Hammons Hall for the Performing Arts in Springfield, Missouri, and a 2016 5MTS participant. “Recognize when change is needed” really empowered me as my organization had just come under new leadership. I sat with our executive director after my presentation and discussed some of the things that I spoke about, as well as some of the things I heard and relate them to our situation.

“It was gratifying to hear the inspiring stories and ideas of members of our APAP community from across a range of situations and settings.”

SCOTT STONER

A few months later, I can attest that the Wallace practices do work. When you mold them to your organization, great things can start to happen.”

That’s what Bob Harlow found in both *The Road to Results* and its 2015 follow-up *Taking Out the Guesswork: A Guide to Research to Build Arts Audiences*.

Any discussion of building audience wouldn’t be complete without mentioning three reports on audience participation from the National Endowment for the Arts. The data for the three reports are from 2012, and consider supply, demand and motivations for consumer behavior. The NEA data are intended to help arts leaders understand and develop strategies to engage individuals and communities in the arts.

“The findings show that there is great diversity in how people engage in the arts,” NEA chairman Jane Chu said last year. “This gives us a framework to use our creativity to innovate new ways to reach these audiences.”

The point is: Successful audience building can be done. The research proves it, says Harlow. But the work requires more than programs, strategies and tactics. It requires building relationships, a phrase he calls “loaded.”

“I’m not talking about just sending visitors follow-up emails or a CRM system,” says Harlow. “Those can be great, but they are not enough. It means getting to know what audiences are looking for and how to build connections with them, and, just as importantly, finding ways, multiple ways, to help them get to know you. This is why

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5 APAP TIPS FOR A SHINING STORY

In developing the 5MTS format, we created tips for speakers to strengthen their stories. But you don't have to be a participant in the 5MTS program to sharpen your storytelling chops. Use these tips for any presentation you might be preparing or for helping your colleagues prepare their presentations.

1. Focus on narrative: a journey that best exemplifies the plotline of your idea, concept or strategy. If your story is: "I presented a group that brought an audience to tears," think about the stakes that were involved. What did you or others stand to gain or lose? What happens in the story that is important to you? If you can't answer that question, go back to the drawing board.
2. Have a great opening line that sets up the stakes. No: "So I was thinking about putting on a show that combined ballet and buskers. I went to my board, which is a great board, and asked them if they had heard the buskers in the train station. They all really like ballet, so I knew they would accept that part of the show." Yes: "Last week I took the president of my board of directors to a subway station in search of music and ballet."
3. Develop a tone that is conversational rather than official. Imagine you are around the dinner table not the board table.
4. Steer clear of meanderings. You have five minutes. Trim the fat. Make every single word count. This is more of a "blog post" than "essay."
5. Have a strong conclusion that is generative rather than simply conclusive. Inspire your audience to want to adopt or adapt your big idea.

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audience research is so important. You need to get to know them. It also takes time, and it requires an organization-wide commitment. Importantly, it does not mean changing who you are. In fact, that can backfire, because it can read as false, and initiatives that are mission-inconsistent will not receive the wide organizational support needed to keep them going. If you do something not true to yourself, you can lose supporters."

The Wallace publications have been the foundation for not only arts organizations and 5MTS. They have also fueled and formed other industry gatherings.

For instance, APAP facilitated think tanks at the 2015 regional arts presenting conferences to discuss related questions such as: What more do we need to know about variables that affect current and potential audience members? How do we gather such information, and what should we do with it? What is the return on my investment of time and resources?

Such questions framed a conversation with artists, presenters and producers from a wide range of communities, including current recipients of the Wallace Foundation's Building Audiences for Sustainability grants program. APAP and WAA are partnering together on this opportunity

to gather field-based insights on using research to build audiences.

The key, of course, is to find an entry point to share stories about building audiences – as an artist, presenter, agent, manager or other arts leader.

Which brings us back to 5MTS. Whether it's Harlow, Wallace or Lehua Simon, the stories we share are the ones that move us forward. And in telling a story, we better understand ourselves, our work and each other.

"5 Minutes to Shine is about access to and for organizations that have amazing stories to tell, life-changing stories that can come to the foreground in powerful and easy ways," says Mario Garcia Durham, APAP president and CEO. "5 Minutes to Shine offers that vehicle to tell stories about thoughtful ways in which our members are building the audiences and building the future."

Lynn Neuman, the 5MTS winner, describes herself as a timid person. But the five-minute format and the process of revision brought her to a new appreciation for the narrative process, which is at the heart of 5MTS and, indeed, the Wallace publications.

"I'm not a natural storyteller," says Neuman. "Constructing a carefully woven story took a lot of time. It pushed me to articulate, and therefore further define, meaningful things in



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Liz Stover Rosenthal brought down the house at the Awards Luncheon with her winning 5MTS presentation in 2016 about building audiences at the University Musical Society at the University of Michigan.

my life, and to reflect on my place in the organization I direct and the importance of what I bring to it. It followed a creative process that included many revisions and rehearsals. The experience taught me that I possess the ability to tell a compelling story if I choose to do so. Like any good work, however, it takes an investment.”

Investments, however, can be shape shifters, which can be challenging but is not necessarily a bad thing.

Liz Stover Rosenthal, programming manager of the University Musical Society at the University of Michigan in Ann Arbor – and winner of the 2016 5MTS competition – looked to the Wallace tenet of providing “multiple

ways in” to shape her story about a three-day residency at UMS by the New York Philharmonic. She provided compelling examples of investments that were both large-scale (a performance of more than 1,000 musicians from both New York and Ann Arbor during homecoming weekend in the school’s packed football stadium) and small-scale (NY Phil

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visitors who offered bedside concerts to 16 patients at the university hospital).

"There isn't always a clear answer to measuring success in our industry," says Rosenthal. "Thinking about 'multiple ways in' reminded me that you can't always count on audiences to find and come to you. There is value in spending resources towards a football halftime show appearance by New York Philharmonic musicians for an audience of more than 100,000, making thousands aware on the surface-level of our programs and knowing that new people may engage with us because of that. But there is also value in sending three musicians to the bedsides of 16 hospital patients and providing each of them with a meaningful personal experience at a time of need."



Kevin Hayes and Vox Lumiere were 5MTS contestants in 2014.

At the end of her presentation, Rosenthal showed an exhilarating short video of Alan Gilbert directing the mash-up of musicians in the UM stadium packed with audience members. "Go, Blue," she said as she ended her time on stage. It was a testament to a story well

told, a tribute to effective practices and a map for the road to success. **IAA**

Alicia Anstead is the editor of *Inside Arts* and co-producer at APAP/INYC. She is also co-founder and editor-in-chief of the Harvard Arts Blog at the Office for the Arts at Harvard University.

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“**H**ere’s one of the problems we’re struggling with,” Tamica Washington-Miller says to me. “We tell students: I’ve got you a bus, I’ve got you free tickets, you’re going to go to the nighttime show, as opposed to the student matinee, at the biggest theater in our town. And who shows up? Two to three people. What’s the hang-up? Why wouldn’t they go and experience that? I think that the black community is hungry, but they just don’t know where to go; they haven’t felt that they’re invited.”

Navigating challenges like these is an integral part of Washington-Miller’s position as the associate director for the Lula Washington Dance Theatre in Los Angeles. Her involvement in nearly every facet of that organization’s operations – on-the-ground teaching and choreographing, and educational and community outreach – compels her to grapple with this sort of dilemma on the smallest and largest scale every day.



APAP Leadership Fellows find an opportunity to share candidly and explore leadership ideas with peers and colleagues.

As one of 24 members of the first cohort of the APAP Leadership Fellows Program, Washington-Miller is prepared for the challenge and is developing an even more effective approach to her work on the ground. The program is a 20-month commitment, launched each June at a five-day intensive gathering on the University of Southern California campus, with an on-campus retreat the following June, plus meetings each January in conjunction with the APAP|NYC annual conference.

Scott Stoner, APAP vice president for programs and resources, serves as co-director of LFP with Ken Foster, director of the Arts Leadership Program at USC.

“Ken and I determined at the outset that in addition to a curriculum-based, five-day intensive with faculty and other resources, the fellows needed to have the opportunity to learn from and mentor each other,” says Stoner. “We are pleased by the high level of discourse and exchange of ideas that has evolved across this cohort over the past 10 months.”

To that end, Washington-Miller and her colleagues in the group developed a five-part webinar series – by the fellows, for the fellows – to explore real-life leadership queries, pose

candid questions and engage in discovery collaboratively with a non-threatening platform.

The webinar series is one aspect of the APAP initiative, which involves mid-career arts leaders in peer-based mentoring and online and in-person gatherings during which the fellows sharpen their sense of engagement with the arts presenting community and develop leadership skills.

During one of the webinars that Washington-Miller co-led with Omari Rush, curator of public programs at the Ann Arbor Art Center in Michigan, a vibrant and thoughtful exploration of the concept of “sense of place” and its link to the arts and arts presenting took place.

“There’s no one-sentence description of sense of place,” Washington-Miller explains, laughing, “but it ties into how we are inviting people and making people aware of the space. Who’s welcome?”

As we speak about this intangible construct, I become intrigued by the notion that a work of art can be “for” or “not for” a certain person or audience. Washington-Miller takes a moment to explain her perspective on this complex conundrum:

We asked four APAP Leadership Fellows to tell us the issues they found to be most compelling and significant for arts presenters today. Their answers are diverse and illuminating.

► **JON CATHERWOOD-GINN**

At this moment in time, I think the most important issue in the arts is realizing cultural equity. This applies to all aspects of what and how we do. What does cultural equity look like in staffing, programming, praxis, communications and community engagement? I believe that this is most important among our diverse immediate priorities because of what it could positively contribute – beyond the arts world – to our society's revitalization of democracy and assurance of justice for all.

► **JILL DOMBROWSKI**

I think the most important issues that arts presenters should be thinking about are: 1) racism and other institutional forms of discrimination and diversity; 2) building leadership within their organizations and the field; 3) constantly examining and, when necessary, disrupting existing models of leading, managing, producing and curatorial practice, being conscious of what you are doing, how you are doing it and why.

► **CARLTON TURNER**

Racial and cultural equity are essential elements to challenging the existing power structure within the arts. These issues have to be part of how organizations evaluate and assess their work and effectiveness in making the mission of their organizations live. If the focus on equity is relegated to organizations of color, then the problem will never be adequately addressed. As a sector, we have an opportunity to address issues that have plagued our field and the larger society for as long as the country has existed. The arts and culture sector can be an example for the world because our work is highly visible and engaging. If we are willing to have this conversation in the public sphere, then the audiences will join us in this essential examination.

► **TAMICA WASHINGTON-MILLER**

There's been a real decline in the presenting of black dance. It seems like there's an issue with black dance as an aesthetic. I don't know if that's because arts presenters' communities haven't had enough exposure to black dance and/or because presenters are not hiring on purpose. Why don't we try to find ways to introduce broader work in dance so that we're able to build that audience base? At this point, I'm seeing so many black dance companies just not being booked – there's a myriad of reasons why. Dance, period, is struggling and on a decline nationally, so even though I know every niche has its own issues within the umbrella of dance, for me in particular, this is something that's important right now because there are a lot of pieces that get made and don't get an opportunity to be seen.

“There are some times when content, from the artist's perspective, is really to a specific audience, but at the same time, the invitation to the broader audience allows that audience the space to come in and feel something or experience something with a different perspective, as opposed to having everything cater to them. I think that artists of a range of colors have a lot of issues that have never been truly addressed in America. The crux of the issue is: Is this place and this space and event closed? And if it's not closed, then what is the language to make sure that everybody coming understands how they can glean from it, while not feeling the pressures that we once felt coming into places? How do we do all of that?”

Even though Washington-Miller deals with these issues on a daily basis, she and the entire cohort of fellows still find it challenging to come up with concrete answers to these wide-open questions. Questions of this scope, however, are integral to leadership development. Looking back on their individual webinars, each arts leader interviewed for this piece echoed similar sentiments about the key success of the series: generating thoughtful, provocative conversations about challenging topics.

Jill Dombrowski, executive producer for the Office of Arts & Cultural Programming at Montclair State University in New Jersey, explains that “engaging in dialogue and questioning on these topics with our peers can give us the ammunition and inspiration to bring an awareness of these questions and challenges in our day-to-day actions as leaders and peers in our own organizations – and to model the environment that we, as leaders, would like to be practicing within.” As the curator/producer/presenter of the MSU annual Peak Performances series at the Alexander Kasser Theater, Dombrowski supports the work of artists who are not being otherwise presented (many of the festival's performances are world or U.S. premieres) and/or artists who are taking risks that challenge both themselves and their audiences. Dombrowski shared leadership of a webinar segment with Heather Rigby, the general manager of productions for the Los Angeles County Arts Commission. Fittingly, the topic of discussion was “shared leadership,” which, the cohort agreed, was both crucial for effective team management and often overlooked by leaders in the field.

“Many leaders don't spend a lot of time thinking about or examining their leadership structure/dynamic,” says Dombrowski. Even though the notion of shared leadership, which is typically considered as

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one of spectrum that starts at single/hierarchical, is incredibly appealing, leaders routinely overlook the tremendous impact that embracing it could have. Her webinar helped to reveal the frustrating reality that most organizations are not built to accommodate a shared leadership model on either a cultural or a structural level. Despite this inherent obstacle, Dombrowski credits the webinar with providing a crucial platform for discussion of this leadership technique. Of particular note was the richness of the discussions generated by the webinars. For example, the webinar series kicked off with fellows Jon Catherwood-Ginn and Carlton Turner moderating a discussion on disrupting institutional racism. They raised questions about the potential impact that this cohort of arts presenters could have on social change. As the associate director of programming at the Moss Arts Center at Virginia Tech in Blacksburg, Catherwood-Ginn collaborates with colleagues, visiting artists and campus and community partners to develop arts initiatives that support emerging artists and cultural diversity. He finds that top-level takeaways have the greatest salience: "I left the conversation intrigued by the question of how viewing our work as artists, presenters and agents/managers through the lens of 'flow' might contribute to our creativity, openness, agility, efficiency, adaptability

and growth. The fact that flow, as manifest in a river, for instance, isn't always smooth, serene, and unidirectional – that it can and should be continually choppy and chaotic – offers a really useful metaphor as we consider the churn that emerges in ourselves and our organization as we endeavor to set and meet our aspirations."

In contrast, Turner, who is the executive director of Alternate ROOTS, a service organization for artists and cultural workers in the South, says the most resonant point from the webinar was "the development of an understanding that the work of dismantling racism is not project-based, but instead requires each of us to make a lifelong commitment to addressing these issues within our institutions as well as our personal lives. This work is not relegated to people of color, but to everyone working to serve the public interest, and especially white people who have access to institutional power and decision-making that impacts communities."

Catherwood-Ginn summed up the lessons learned from the webinar series this way: "As siloed 'roles' dissolve and opportunities emerge for arts in social practice, I think we're uniquely positioned right now to imagine and create a better world through the arts." ■

Jake Stepansky is freelance writer based in the Boston area. He attends Harvard University, where he blogs for the Office for the Arts.

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FAIR GROUND

BY ALICIA ANSTEAD

"LIKE STREAMS TO A RIVER"

Conference co-chairs reflect on the theme of **FLOW** for APAP | NYC 2017.

We started with SHINE. Then moved on to IMAGINE and MAKERS. Now, the world's largest performing arts industry conference will go with the flow. To wit: The theme for APAP|NYC 2017 is FLOW. The conference committee chose the

theme to represent foundational ideas for the performing arts field in a world that is ever-changing. The overarching goal is to deepen our collective knowledge about significant trends, tools, innovations and issues affecting the presenting industry. We asked conference co-chairs Simone Eccleston, Liz Lerman and Kevin

Spencer to share their thoughts on the concept of FLOW. Their answers follow. Also, check out the key thoughts about FLOW listed here and developed by the full conference committee. To find out more about APAP|NYC 2017, visit: apapnyc.org

Alicia Anstead is the editor of *Inside Arts* and co-producer of APAP | NYC.

**SIMONE ECCLESTON**Assistant Director of Programming
Harlem Stage

Flow is a dynamic energetic space. It's when you find your rhythm and are in the groove.

For me, FLOW has a multi-faceted application to the field of the performing arts. To maximize our potential as a field, we have to be open to new ideas and ways of working in addition to new ways of engaging with ourselves, each other and our communities. Often as arts professionals, we bring only parts of ourselves to the work. We negotiate the many facets of our identity and bring only that which we deem permissible to the table. However, the changing nature of the field and our socio-political landscape now require that we bring our full selves. Like streams flowing to a river, it will take the integration of our identities – as artists, scholars, entrepreneurs, activists, community organizers and change agents – accomplish all of this and to make us whole as a society.

As I think about flow through the lens of openness and integration as a means of generating maximum potential and infinite possibilities, I also think about the role that

disruption plays as part of it. How do we disrupt "business as usual" to create space for meaningful change? How do we disrupt society and dismantle institutional systems that perpetuate racism, discrimination, injustice and inequity? How do we make disruption an active practice and tool to achieve FLOW?

A hip hop emcee uses flow as a trademark – a determinant of ability to make a lasting imprint on public consciousness and a springboard for either success or failure in the industry. The same holds true for us in the field. As we envision and enter into the next 60 years of APAP, how will we find and maximize our flow to make a lasting imprint? How will it define us as field?

I hope that APAP|NYC 2017 conference attendees can engage in an active conversation on what FLOW means to them and that they use the conference as a space of inquiry to examine new streams of thought and ways of working in addition to finding new ways of engaging with themselves, each other, the field and their communities. I also hope that they see disruption as a something to embrace and employ as a daily practice. With 2017 marking the 60th anniversary of APAP and a new political landscape, our society demands that we become greater, delve deeper and serve as agents for change and transformation. How can FLOW help us in our achievement of these goals?

The following are the key concepts and subthemes of the APAP | NYC 2017 conference theme FLOW. How do you flow in your work? In your organization? In your leadership? We look forward to hearing more at the conference January 6-10 2017 in New York City.

FIND YOUR FLOW

In a complex and challenging field, where can performing arts professionals find the necessary inspiration to do their work? A shared commitment can nurture and support professionals across generations from emerging to mid-career to approaching retirement. We can work together to exchange knowledge, ideas and vision in the service of transition and sustainability, both for individual practitioners and the field as a whole.

DISRUPT THE FLOW

Innovative thinking and solutions often arise from identifying complex challenges and responding to them in unexpected ways. Meaningful change can arise from disrupting the status quo of an organization's programs and activities.

MC = FLOW

Picking up on the last conference theme of "makers," the idea of "flow" allows reconsidering the roles of the artist, presenter, producer, agent and manager as Makers of Culture (MCs) and catalysts for community engagement and social change. The presenting process contributes to building awareness and changing perceptions that ultimately bring people and communities together.

WORKFLOW

The business of presenting encompasses the sequence of strategic, creative, operational, logistical and technological decisions and processes through which performance work is developed, produced, presented and sustained, reaching audiences across the U.S. Tools, resources and strategies are being applied to the business side of the presenting industry to create a unique workflow.



LIZ LERMAN

Choreographer and Professor
Herberger Institute for
Design and the Arts
Arizona State University

Flow is the constancy of motion. Everything is always moving. In fact, this is why I think choreographic thinking will take its place beside design thinking as a useful and necessary way of seeing and organizing our work.

I sometimes think flow is overrated. Interrupting, changing course, breaking things up and rejoining are all good processes. But then, water does that naturally with both gentleness and great force.

I often think about planning and designing rehearsals, or meetings, or workshops, with a sense of motion, and what kinds of skills and tools people will need to accomplish what is being asked of them. So finding out, in a purposeful way, what we need to manage our own flow and the flow of the group is a curious question.

I hope we are ready as a field to take on the very pressing issues that will be present in the country post-election. We know we have the strength and the imagination to handle ambiguity, to help forge some new ways of seeing, and to bring to our selves, our organizations and our communities fresh energy and ideas. I hope we are renewed in that in both the practical and the aspirational.



KEVIN SPENCER

Performer and Teaching Artist
Spencer's Magic

When I think of the word "flow," I think of an environment that encourages us to freely share our knowledge, emotion, experiences, and successes. But it also includes our frustrations and disappointments.

Our shared passion for the arts is the first step in creating this environment. I believe it's very important to tear down the walls that feel like they separate us from one another so we can have honest conversations about the work we offer and the work we present (both on and off the stage). Our venues should be the source of flow in our communities as well. Historically, artists and those who support them have been at the forefront of social change. Through our work, we advocate the power of the arts to inspire, transform and build community. We are thought leaders who face social challenges with courage and creativity, who encourage flow in our community, region, state, nation and the world.

I hope those who attend the conference will walk away with a new perspective about the role they can play in creating an environment in their own community that fosters "flow," but I also hope they gain a real understanding of the importance of collaboration in our field. **IFA**

ADO

ON TRACK

Find out the tricks of the APAP | NYC conference director's trade.

Victoria Abrash has produced national conferences and events for more than 20 years. She has also worked extensively as a dramaturg with Manhattan Theater Club, the Second Stage, Ping Chong and others. She is also a past president of Literary Managers and Dramaturgs of the Americas. We asked her about her role as the conference director of APAP|NYC, about lessons learned and the value of FLOW in her work. —*Alicia Anstead*

WHAT IN YOUR CAREER HISTORY BEST PREPARED YOU FOR BEING CONFERENCE DIRECTOR OF THE LARGEST PERFORMING ARTS INDUSTRY GATHERING?

I began working in theater as a dramaturg and have spent more than 20 years directing performing arts conferences. Both were important preparation for the big task of directing APAP | NYC. My first experience working with APAP was at the National Performing Arts Convention, which included APAP as one of many participants. I also know many wonderful APAP members from my years in the business, so I benefit from their insights and perspectives. Also, I have attended APAP as a registrant, so I have the attendee view of this amazing gathering.

WHAT QUALITIES ARE IMPORTANT FOR SOMEONE RUNNING A LARGER "PRODUCTION" SUCH AS THIS?

Calm, adaptability, tenacity combined with flexibility, the capacity to understand (and want to meet) many constituents' wants and needs and respect for others. It takes a village! What makes it all worthwhile for me is my passion for the performing arts.



Victoria Abrash began working as conference director of APAP | NYC in 2016 [below].

WHAT'S YOUR SECRET FOR JUGGLING SO MANY BALLS AT ONCE IN THE BUILD-UP TO APAP|NYC?

Never panic, keep your eye on what matters: the success of this amazing and unique gathering of performing arts professionals.

WHO TAUGHT YOU THE MOST VALUABLE LESSON ABOUT WORKING IN THE ARTS?

Anne Cattaneo of Lincoln Center Theater taught me that dramaturgy is like throwing

a great party, bringing together the right ingredients – people, entertainment, venue, the works – so that everyone has a quality experience. That's what conference planning is for me. Ben Cameron of the Jerome Foundation often cites a poll in which most Americans said that if their house were on fire, the first thing they would grab was their family photographs. The arts of this country are our national family photographs, he said. I see my work as helping to ensure that those family photos are developed, shared and available to all.

WHAT DO YOU DO FOR FUN WHEN YOU'RE NOT WORKING ON APAP|NYC?

I go to as many performances as I can. I keep bees – although a bear has thwarted my efforts this year. I teach theater and performance history, literature and practice, to keep a perspective on where we have come from and where we are going. And I spend time with my family. Fun fact: Some years back, I was expecting my son, who was due right at the time of the APAP conference. My husband (an arts manager) asked if I could please hold off on giving birth until after the conference ended. And believe it or not, my son and I accommodated. We knew that APAP | NYC was not to be missed.

WHAT'S YOUR ADVICE TO OTHERS PLANNING A CONFERENCE OR HOPING TO BE A CONFERENCE DIRECTOR?

Keep your eye on the whole while pinning down the details, be as organized as you can and stay flexible. Most of all, love the subject of your conference. Conference planning is a many headed hydra and hard work, but it is an honor and a privilege to do the work if you believe in the importance of the meeting, the way that I believe in the performing arts and the invaluable role of APAP | NYC in supporting and strengthening that community and work. **!?!**



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Crystal Ballroom
10:10-10:35pm

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