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HARMONY ARTISTS

Western Arts Alliance Annual Conference—Los Angeles, CA—Aug. 27-30—Booth #508
Showcase Location: Hyatt Regency Century Plaza, California Level, Westwood Room

Arts Midwest Conference—Austin, TX—Sept. 9-12—Booth #105
Showcase Location: The Hilton Austin, 4th Floor, Harmony Artists Room 400/402

South Arts Performing Arts Exchange—Nashville, TN—Sept. 23-26—Booth #512
Showcase Location: Nashville Convention Center, 2nd Floor, Room 209/210

Conference Showcase Schedule

Hotel California
Arts MW—09/11, 9:45pm
PAE—09/23, 9:00pm

The Sweeney Brothers Show: A Country Comedy Review
PAE—09/23, 9:40pm

The Doo-Wah Riders
WAA—08/27,
8:15pm/9:35pm/10:40pm
Arts MW—09/11, 10:25pm
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FOLLOW SPOT, PAGE 20
FROM THE PRESIDENT

Each year at this time, our industry gears up for the important work of regional conferences and APAP|NYC, and we always stop to take note of each and every one of those convenings in the fall issue of Inside Arts. Within these pages, you can learn about the highlights of the conferences, which generally reflect the trends, concerns and successes of the field at large.

Our own conference, Jan. 10-14, 2014 in New York City, takes SHINE as its theme. Last year, we asked you to dream big with the theme of IMAGINE. Now we want to challenge you to rise up and direct your creative energy to make a difference in the communities we serve locally, regionally, nationally and internationally. We believe there’s no better time to “step into the light” than this very moment.

Because fall is also back-to-school season and many of our members are involved in academia, we devote a significant portion of this issue to the work of university presenters, including a major report on the fascinating collaborations that have taken place through our Creative Campus Innovations grants program in the past six years. We make the case for advancing successful interdisciplinary collaborations through the arts that are at the heart of the creative campus model. Writers Alberta Arts and Steven Tepper eloquently describe what we have learned as a result of the generous support of the Doris Duke Charitable Foundation (and the leadership of our friends and colleagues Ben Cameron and Cheryl Ikemiya).

Leading researcher Alan Brown furthers the college conversation with an article reflecting on college priorities and funding (funded by the Hopkins Center for the Arts and commissioned by Duke Charitable Foundation (and the leadership of our friends and colleagues Cheryl Ikemiya). Leading researcher Alan Brown furthers the college conversation with an article reflecting on college priorities and funding (funded by the Hopkins Center for the Arts and commissioned by Duke Charitable Foundation (and the leadership of our friends and colleagues Cheryl Ikemiya).

In this issue, you can also learn about our student-driven and expansion of our Creative Campus program in the past six years. We make the case for advancing successful interdisciplinary collaborations through the arts that are at the heart of the creative campus model. Writers Alberta Arts and Steven Tepper eloquently describe what we have learned as a result of the generous support of the Doris Duke Charitable Foundation (and the leadership of our friends and colleagues Ben Cameron and Cheryl Ikemiya).

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NEW TO APAP STAFF

As director of marketing and communications at APAP, Jenny Thomas looks forward to using best practices and emerging technology to serve members year-round, enhance the conference experience, promote knowledge exchange and build connections between arts professionals. An Emerging Leaders Institute graduate from the inaugural class of 2002 and former APAP member — first as a presenter at the University of Utah and second as marketing director for Keppler Speakers — Thomas brings an understanding from “in the trenches,” having attended, exhibited and showcased at APAP|NYC. Her wealth of marketing, membership, media and public events experience arises from a career focused on culture, arts reporting and public TV and radio. A California native, Thomas has lived in the four U.S. continental time zones and holds a special place in her heart for New Orleans, where she attended Tulane University.

Mia Di Stefano is excited to hear about the diverse experiences of members in her new role as membership associate at APAP. Di Stefano began her work in the arts at International Arts & Artists, where she connected with more than 100 international visual and performing artists and arts administrators in the Cultural Exchange program. After leaving IA&A, she delved into U.S.-China cultural relations and travelling exhibitions at Meridian International Center. In 2012, Di Stefano became engaged in the rich cultural fabric of the Berkshires, where she acted as social media coordinator for Assets for Artists, a grant-giving microfinance project run out of MASS MoCA. A graduate of Georgetown University and past Lannan Literary Fellow, Di Stefano holds a Bachelor of Arts degree in Italian literature and creative writing. She is an avid crocheter, an all-around language nerd and a New Yorker at heart.
TEXT APPEAL

Texting during a performance? Generally frowned upon. Texting during a gala? Well, if that gala happens to be put on by the New York City-based National Dance Institute, texting isn’t just allowed, it’s encouraged.

Since 2012, NDI has incorporated Text to Pledge technology into its annual fund-raiser, which also includes a live and silent auction. At this year’s annual fund-raiser, which also includes Text to Pledge technology into its annual fund-raiser, the texting component is relatively passive — the phone number is posted on each table, so guests know it’s an option, but there’s no hard sell. If anything, the pledges speak for themselves.

“Everyone is looking up at the screens to see the next pledge that’s coming in,” O’Mara says. “Guests really enjoy this portion of the evening. The pledges typically come in with some sort of special message that’s very meaningful to people in the room — pledges in honor of birthdays, of staff members, of dancers or of teaching artists. It’s a beautiful display not only of philanthropy, but of the great work NDI is doing.”

Wise Words

If you haven’t already subscribed to Arts Consulting Group’s Arts Insights newsletter, you should. This monthly publication highlights great advice on innovation, leadership and creativity from leaders in business, the arts and beyond. Among our favorites is ACG’s recent piece “Six Secrets to Doing Less: Why the Best Innovation Strategies are Rooted in the Art of Subtraction.” Among author Matthew May’s insights: What isn’t there can often trump what is. The simplest rules create the most effective experience. And creativity thrives under intelligent constraints. To learn more or to sign up, visit artsconsulting.com/artsinsights.

Survey Says

It happened the way these things so often do.

Last summer, the board of North American Performing Artist Managers and Agents (aka NAPAMA) met to dis-
means you’re doing your job well.”

Wannen says. “If you learn things that absolutely or sheds light on some issues,” whether it answers our questions ab-

For example, although many agents
have and the presenters’ perception of
what’s actually happening,” Wannen
says. “It’s not a mark of agents not
being able to recognize quality; rather
it’s more of a sign of how difficult it
is to play the balance between what’s
very marketable and what a presenter
is viewing as high artistic quality and
ready to tour. The presenters’ prefer-
ences are pretty clear.”

The survey also gauged the general “vibe and satisfaction” with national
and regional conferences, and Arts
Midwest and APAP/NC were the over-
all winners, especially on the sell side.

This year’s findings will serve as a
baseline for NAPAMA, giving the or-
ganization and the field at large a sense of the industry’s direction over time.

“We’re able to really drill down and
get a lot out of it,” Wannen says.

ARTS AS ECONOMIC ENGINE

The Brookings Institution has pub-
lished Creative Communities: Art
Works in Economic Development, a new book based on a collaborative ef-
fort with the National Endowment
for the Arts to stimulate more rigor-
ous research on the arts and economic development. As urban and regional planners, elected officials and other
decision-makers increasingly focus on
access to the arts as an indicator of “liv-
ability,” knowledge about how culture
cuss ways in which the organization can
can act as a tool of eco-

and the arts can act as a tool of eco-

ducation is often lacking.

This research measures the impact
of the arts sector as an integrated part of local economies rather than a source of
amenities or diversions. Creative Communities uses original data pro-
duced through quantitative and quali-
tative research to provide a greater understanding of how art works as an engine for transforming communities.

“We all know intuitively that the
arts can help strengthen communities,
but we need more solid economic data
and analysis to back up those claims,”
says NEA acting chairwoman Joan
Shigekawa. The project stems from The
Arts, New Growth Theory, and Economic Development, a 2012 symposium co-
hosted by the NEA and the Brookings
Institution at which leading economists explored theories and empirical findings
about the role of arts and culture in the
U.S. economy. To order the book, visit
brookings.edu.
TransActions

Cristine Davis is the new general manager of the Performing Arts Alliance, housed in the same offices as the Association of Performing Arts Presenters in Washington, D.C. Previously she was program associate for communications and partnerships at Arts Education Partnership. “I’m looking forward to helping PAA reach its goals, reflecting the needs of its membership and amplifying its advocacy voice,” she said in July. In addition to a graduate degree in arts management from Carnegie Mellon’s Heinz School, Davis is a dancer and dance instructor. • Congratulations to the 2012 National Medal of Arts recipients including APAP members: Washington Performing Arts Society, Allen Toussaint and Reneé Fleming (IMG Artists). • Saxophonist and educator Nathan Davis will receive the BNY Mellon Jazz 2013 Living Legacy Award in October. The BNY Mellon Jazz 2013 Living Legacy Award is a program of Mid Atlantic Arts Foundation and is sponsored by BNY Mellon. The award honors living jazz masters from the mid-Atlantic region who have achieved distinction in jazz performance and education. The celebration will include a reception, the award ceremony and a performance by Cecil Taylor with an opening set by Jason Moran in the Terrace Theater. • The New England Foundation for the Arts presented its Creative Economy awards in June as part of the Creative Communities Exchange held in the Arts District in Portland, Maine. Two awards were presented in recognition of successful strategies, scope of impact on the creative economy and possibility for replication in other communities. Each award came with a $2,500 prize. The first award was presented to Community Supported Art, a collaboration among multiple partners in Cambridge and Somerville, Mass., that uses the model of community-supported agriculture to link producers — artists who develop a limited edition of an original work of art — with consumers who want to buy local. The second award was presented to the Children’s Museum of New Hampshire. The museum had been searching for a decade for a larger space when the City of Dover invited it to renovate and move into a historic armory in the center of town. The museum is now knitted into the decision-making fabric of the community. Discussions about housing development, parking, public art, festivals, other non-profits locating in the city, economic redevelopment and even playground design all invite the Children’s Museum to the table. • The Royal Philharmonic Society has voted to elect Aaron P. Dwarkin, Sphinx Organization founder and president, as an honorary member during 2013, its bicentenary year. Honorary membership to the society is awarded to musicians of distinction who have contributed outstanding services to music. • Stacy Ridenour has been appointed director of development for Sarasota Opera, where she will supervise a department working toward an annual fund-raising goal of $2.75 million and creating a funding strategy to support the company’s future plans. A trained concert pianist, Ridenour most recently served as vice president of development of the Jacksonville Symphony Orchestra. • The Lincoln Center Board of Directors has unanimously selected arts executive, theater producer and educator Jed Bernstein as its next president. He will succeed Reynold Levy, who will step down as president in January 2014. Bernstein has been professionally engaged in the arts for more than two decades. He led the Broadway League for 11 years and is a Tony Award-winning independent Broadway producer through Above the Title Entertainment, a production company and marketing consultancy he launched in 2006. In 2011, Bernstein joined with the Bridge Street Foundation to spearhead the financial and creative restructuring and extensive renovation of the historic Bucks County Playhouse, and he became its producing director. • The Center for Arts Education has awarded a 2013 Leonore Annenberg School Fund Grant to the New Victory Theater. The grant will enable the New Victory Theater to partner with Brooklyn’s PS 24K, the Dual Language School for International Studies, in a performing arts laboratory residency project during the theater’s 2013-2014 season. The New Victory Theater designed the residency to help students build knowledge of theater arts and develop vocabulary, syntax, oral and written expression. • The National Endowment for the Arts has announced its 2013 National Heritage Fellowship recipients: Sheila Kay Adams, ballad singer, musician and storyteller of Marshall, N.C.; Ralph Burns, storyteller, of the Pyramid Lake Paiute tribe in Nixon, Nev.; Verónica Castillo, ceramicist and clay sculptor, of San Antonio, Texas; Sáenjum Connolly, Irish fiddler, of North Yarmouth, Maine; Nicolae Feraru, Cimbalom player, of Chicago; Carol Pras, swamp blues singer and pianist, of Lafayette, La.; David Ivey, Sacred Harp singer, of Huntsville, Ala.; and Ramón “Chunky” Sánchez, Chicano musician and culture bearer, of San Diego, Calif. In addition, Pauline Hillaire, tradition bearer of the Lummi tribe in Bellingham, Wash., has received the Bess Lomax Hawes NEA National Heritage Fellowship Award, which recognizes an individual who has made a significant contribution to the preservation and awareness of cultural heritage. • In other NEA news, the endowment has named four new members of the National Council on the Arts: Bruce Carter, music educator and researcher; Maria Rosario Jackson, senior advisor to the Arts and Culture program at the Kresge Foundation; Maria López de León, executive director of the National Association of Latino Arts and Cultures; and David “Mas” Masumoto, author, food expert and organic farmer. The National Council on the Arts advises the chairman on agency policies and programs. It reviews and makes recommendations to the chairman on applications for grants, funding guidelines and leadership initiatives.
VOICE

Follow Spot:

Rolling in the Deep

Innovative program allows Harlem Stage to extend engagement.

BY KRISTEN ANDRESEN

WONDERING How to move audience engagement beyond the performance space? Harlem Stage has the answer: Dig Deeper.

Introduced early in Harlem Stage’s 30th season, the Dig Deeper initiative provides opportunities for patrons to interact with artists and performers through live and virtual experiences such as open rehearsals, pre- and post-performance discussions, films, Spotify playlists, blogs, reading lists and more. This holistic approach to programming complements the company’s tradition of commissioning, presenting and producing innovative works by artists of color.

“We’ve always focused on work by what we consider visionary artists, with a focus on social justice, things that have importance in the context of what’s going on in the world today,” says Brad Learmonth, director of programming at Harlem Stage. “We’ve always had a humanities component, but Dig Deeper is a way to focus on that activity and create actual programming we could market to our community.”

Learmonth hails the success of recent Dig Deeper events built around Makandal, an epic opera based on the life of failed Haitian revolutionary François Makandal that examines issues of freedom, liberation and immigration. Harlem Stage is producing the opera, and Dig Deeper has created points of entry into the creative process, allowing audience members to discuss the process of composing, sit in on open rehearsals and engage in panel discussions about how artists have responded to social, political, historical and cultural events in Haiti.

An evening of poetry and song by Haitian musician Emeline Michel, novelist Edwidge Danticat, vocalist James Germain and storyteller Jean-Claude Martineau was accompanied by not one, but five Dig Deeper elements — a video of Michel performing, a video of Danticat’s TEDtalk on Haiti’s culture and people, a video of Germain performing, a reading list assembled by Danticat and a newspaper feature on Michel.

“We want people to not only come and experience a great work of art,” says Learmonth, “but also gain a deeper understanding about these incredible musical and cultural traditions beyond what the media portrays [in Haiti]. It’s not just a desperate situation.”

In many ways, this approach reflects Harlem Stage’s crusade to correct misperceptions about Harlem and the community that the borough encompasses.

“Our mission is artists of color and people of color and all that entails, all the issues that arise in these communities,” Learmonth says. “You can’t just say ‘African American community.’ In Harlem, there are so many layers. We try to unpack that for people, try to bring communities together where they tend to be segregated for one reason or another. We try to provide that access point in the work we do.”

Learmonth sees Harlem Stage’s role as “catalyst, conduit and incubator of ideas.” In other words, it’s a place to dig deeper.
The expected 200 participants will find many opportunities to do business, network, discover and learn at the Hyatt Regency Century Plaza in Los Angeles. These include an exhibit hall showcasing 200 artists and agencies and a new hospitality event each day to give attendees a chance to relax and connect. The Juried Showcase features seven artist performances, and Performance West offers a VIP experience of the Hollywood House of Blues. The WAA Professional Development Institute on Aug. 27 features two in-depth seminars on the fundamentals of demand ticketing and tech-riders.

Jazz trumpeter Terence Blanchard will be the keynote speaker who will open the conference. A well-known musician, composer and educator, Blanchard is also an arts advocate and activist. For his latest project, The Champion, Blanchard composed an opera that tells the story of Emile Griffith, a gay boxer in the 1960s.

Tim Wilson, executive director at WAA, and Chelsea Maricle, membership and communications manager, say civic engagement and community outreach are central themes for the conference. LA Commons, a nonprofit that creates cultural connections across Los Angeles’ diverse neighborhoods, has curated a tour for WAA attendees of three Westside arts organizations that are leading the field in serving and engaging community. Arts Agency: The Performing Arts & Civic Engagement will explore three groundbreaking projects: The Music Center’s ArtsActive (a public DIY event series), Cornerstone Theater’s The Hunger Cycle (nine original plays and audience engagement activities on the topic of hunger) and It Gets Better, a multi-arts mash-up about bullying, produced in collaboration between Speak Theatre Arts, Gay Men’s Chorus of Los Angeles and the It Gets Better Project.

Those attending the conference should “pack a big suitcase, because delegates will be taking home programming leads, new relationships, insights into programming trends and fresh ideas on ticketing, facility management, marketing and tech/production,” says Maricle.
Arts Midwest
Sept. 9-12
Austin, Texas

One thousand performing arts professionals are expected to gather at the Hilton Austin for this four-day event. The conference schedule includes a dozen hours to check out the Marketplace, more than 200 showcases and a variety of professional developments sessions. In-depth, half-day seminars on fund-raising, social media and Presenting 101 fill much of the remaining time.

And of course, there’s the networking and catching up. “This year, we’ve added more free time in the afternoon to give attendees the chance to connect informally before the evening activities begin,” says Angela Urbanz, senior program director for Arts Midwest.

Urbanz adds that Arts Midwest, and local partners Southwest Performing Arts Presenters, Texas Commission on the Arts, Mid-America Arts Alliance and the City of Austin, will highlight the city’s iconic creative and artistic scene.

Ray Benson, leader of the legendary Texas swing band Asleep at the Wheel, will give the keynote address on how to keep a band on the road and successful for more than four decades.

Accessibility is the key word for this year’s gathering. “We bring the conference to different cities within our 15-state region to allow small and mid-sized arts organization the opportunity to attend and bring more colleagues from their organization,” says Urbanz. “In some cases, our conference is the only opportunity some organizations have to access this level of networking and learning, so it’s important to keep it accessible.”

This year’s conference will emphasize the “new”: “New business, new relationships, new knowledge and new programming ideas,” Urbanz says. “Overall, they gain a sense of being recharged to tackle the important issues they face in their day-to-day business.”

Ray Benson, leader of the legendary Texas swing band Asleep at the Wheel, will give the keynote address on how to keep a band on the road and successful for more than four decades.

South Arts
Sept. 23-26
Nashville, Tenn.

The 800 attending the event at The Renaissance Nashville can expect to experience the Marketplace, showcases and professional development sessions. Special features will include a Nashville art tour, an opening reception on the stage of the historic Ryman Auditorium and brunch in the Marketplace on the closing day.

A new “wrinkle” this year is switching to a Monday-through-Thursday conference to allow presenters to attend the whole conference and still get home to their openings and families on the weekend.

Participants can expect “Networking, networking and getting business done,” says Ann-Laura Parks, director of development and communications for South Arts. “We’re doing our best to provide space and time for organic conversations that support the presenting art field. More than 200 exhibiting organizations and 200 presenting organizations come together to present beautiful art for the East and Gulf coasts.”

Right Sizing the Arts: Understanding the Human Dimensions of 21st Century Markets is the topic of the keynote address by Steven Tepper, associate director of the Curb Center for Art, Enterprise and Public Policy at Vanderbilt University.

The upshot for participants? “They are going to come away with some great ideas that they can implement immediately,” Parks says.
The featured speaker at the conference is slam poet Kealoha, who has the distinction of being the first (and only to date) Poet Laureate of Hawaii.
ARON DWORKIN likes to talk about the late Maria Tallchief, the first Native American prima ballerina, and the power of her upbringing in the Osage traditions, the sights and sounds of the people with whom she was raised. When she later worked with the New York City Ballet, those traditions informed her work. “The rhythms of those songs have stayed with me,” she said.

Formative rhythms always stay with us, but they aren’t always invoked, recognized or respected in commerce, consumption and programming of the performing arts. That’s something Dworkin knows from the melting-pot rhythms of his upbringing first in New York City and then in Hershey, Pa. He describes himself as a black, white, Jewish, Irish Catholic, Jehovah’s Witness, a combination that influenced his “soul and inner vision as an artist.”

That background has also influenced his work as an arts administrator. Not only did he establish Sphinx Organization in 1996 to support and advocate for young classically trained Latino and black string players, but last winter he launched the first SphinxCon: “Empowering Ideas for Diversity in the Arts,” a field-wide gathering that took place February 15-17 in Detroit where Sphinx is based. The next SphinxCon — which takes “Solutions” as its theme — is Feb. 21-23, 2014.

Even as Dworkin has been making changes one musician at a time, he was also witnessing the Jurassic pace at which the performing arts field was making strides around diversity. He wanted to do something to jumpstart the efforts of an earlier generation — those who had fought the battles of equality in the 20th century — and capitalize on the energy and expectations of a 21st century youth generation born into a global, technological and speedier world. And so SphinxCon came into being.

Dworkin imagined a weekend-long conversation — the “con” in the title stands for “conversation” not “conference” — with dozens of arts leaders, each of whom would offer a short TED-style presentation to the gathering in Detroit. He corralled a powerful group of founding partners and weighty sponsors, and invited them to attend and participate. His wife Afa and the community of colleagues and students at Sphinx jumped in. It was a classic example of the old adage: “If you build it, they will come.” They did come. More than 300 participants from the arts and other affinity industries such as technology and public service arrived to the Motor City in the dead of winter to talk about diversity.

Dworkin kicked off the event with a presentation about his goals. He stepped onto stage at the Detroit Marriott at the Renaissance Center and told the audience: We will not define diversity. We will not have answers. We will not reach conclusions. We will talk. We will reveal.

“We believe the arts — what we do — must talk about diversity,” he said. “We must learn about what is important, what is not, what can we do, what we should do, what we must do for our art form, for our society, for our communities. In the end, we must converse and share ideas about this critically important issue.”

Over three days, 28 speakers — all in the same room, each taking the stage for 15 minutes — spoke about interpretations of diversity. Some spoke through a lens of anger and frustration. Some through a lens of hope and excitement. It was a philosophical marketplace for ideas rather than an EXPO for sales. Recurring phrases included: leadership, catalyst, community, access, equity, bridges, assumptions, revolution, cultural competency, policy, globalization, collaboration. The over-arching mood came from one question: Are the stories we are telling on our stages, at our organizations, with funding and in policy the complete stories of our people?

“We are beginning to recognize that diversity is not just one thing,” said the journalist and professor Farai Chideya, who was a keynote speaker. “It’s a conglomeration of demographics, power and culture. It varies from place to place in the United States and beyond the United States. I think that’s healthy.”

Jawole Willa Jo Zollar, whose onstage conversation with Dworkin — she was the honoree for the annual Arthur L.
There needs to be a shift in the narrative around people having something to share, a gift to deliver,” said Maria Rosario Jackson, senior advisor at the Kresge Foundation. “Our societal mechanisms need to be set up to help people deliver what they have to give. One place to begin would be including arts and culture in the generative sense as part of what we think of as healthy places to live. That’s a change in the narrative right there — provisions of cultural participation but not only in the consumptive way but in ways that encourage people to make and do, and to give and be generative.”

Chideya put it this way: “What I always hope for in the future is that we reach a point of enlightenment where we recognize each other’s humanity. Recognizing someone else’s humanity doesn’t mean that you make false equivalencies between people’s experiences but that whether you are rich or poor, black, white, Latino, Native American, Asian American, whether you are American born or not, that you see humanity first and also perceive all of the ways you are unique.”

Dworkin closed the three-day conversation with a 21st century move. He asked all the participants to take out their cell phones and text or email one word to themselves: Act. “Do not permit yourself the luxury of only letting this be a conversation,” he said. His hope is that the connections made, the thoughts generated and the fusion of the collective experience of generations will inspire and provoke participants to advance the field.

And so yes, diversity is about Native American ballet dancers. It’s about black and Latino string players. It’s about the bloodlines we each carry with us, and the rhythms we hear from childhood, and about the mirror and might of the stage when it comes to inclusion, equity and democracy. If SphinxCon brought any ideas to light they were this: Diversity is. And the only way to assure its progress is to secure a place where the past and the future meet, where the most powerful and most marginal are in community together and where the arts are the language that allows us to act.

**An interview with Aaron Dworkin, classically trained violinist, founder/president of Sphinx Organization and founder/convenor of SphinxCon 2013.**

**You have a long history of thinking about and promoting diversity. What made you want to do SphinxCon now?**

Bringing together a convening across all disciplines is something we’ve been interested in for a while, and our motivation was born of a frustration with not seeing diversity more comprehensively embraced in the larger field. While we are able to have a direct impact with Sphinx programs, we realized field-wide change cannot happen unless arts leaders in the field are actively engaged. We found that all too often they were not engaged or not really making diversity a priority. After a number of years of encouraging and cajoling, we asked: Why isn’t more diversity occurring? The reality is that so many organizations do not see it as a priority, not part of their internal and external conversations. At best, there might have been a session or two at various national conferences but we saw very little continuity among disciplines and very little implementation for reasons beyond good will, attracting additional funders or making an organization look good. So we wanted to create the environment where those conversations could take place and where they would be combined with a specific call to action.

At SphinxCon, we saw the meeting of one generation that changed our notions of justice and equality and another generation that is challenging us through technology and social activism to think more progressively about diversity. You presided as a pivoting figure. Where do you fit into these two generations, and how do you see them relating?

“I do everything I can do as young as possible. Certainly Sphinx as an organization thinks that way, too. Underlying both generations, however, is the same theme, which is a desire for diversity. Generations ago there was a sense that there were entrenched powers that were actively fighting to further racial or prejudicial policies. So they needed to fight against ill will and a desire to exclude. Now, in our younger generation, I see a desire for diversity that has several components. The first is to be recognized for the excellence of one’s art and to have that excellence not be influenced by cultural background. The second is to benefit the art form, the discipline, the ensemble and the institution. If a chamber ensemble wants to play a piece by a composer of color, it may not be because the players want to lead the playing field for a composer of color but because they love this music and think everyone will benefit from it. They’re saying the art form is being limited and potentially damaged by a lack of diversity, and we want to be a part of that shift in thinking and programming. The goal of diversity is broader than affirmative action.

You’ve said the “con” in SphinxCon stands for “conversation.” At the end of the official SphinxCon conversation, you asked participants to text or email themselves a one-word message: “Act.” How are you acting?

Any conversation, no matter how creative and insightful, is useless without resulting action. We have the second gathering Feb. 21-23, 2014 in Detroit. We’ve also made the 2013 sessions available to the public through videos on our website. And everything we learn about diversity in all contexts supports Sphinx’s year-round programming for 20,000 young people and two million audience members. As an artist and arts leader, the word “act” has special meaning for me. It’s stands for picking up a violin. It stands for the discipline of practice and artmaking, and for the every day work of running an organization. Embedded in each of those roles is the process of making connections to music, to audiences, to community. My action is to continue generating those connections through communication, advocacy, access and — that original goal of SphinxCon — providing the space and provocation to turn the conversation into performance.
HERE’S A CRUCIAL MULTIPLE-CHOICE QUESTION FOR COLLEGE ARTS PRESENTERS.

What do students want to see and hear at a campus concert?
• classical music
• hip hop
• spoken word performances
• their friends

THE ANSWER, says Alan Brown, is all of the above. And more. A leading researcher for the arts consulting group WolfBrown, Brown co-authored the new study Engaging Next Generation Audiences: A Study of College Student Preferences Towards Music and the Performing Arts. He says many young people arrive on campus having already picked up a guitar — or a trombone. So their attitude toward performance is active, not passive. “They’ve been making music in high-school, in choir, or band, or orchestra, and so to arrive at college and be asked to sit down and shut up and don’t move and applaud at the right time is a big leap,” Brown says.

So should recent high school graduates be forced to make that leap all the time? Or are there other equally interesting leaps that will increase student engagement in the arts? That’s where research comes in, says Scott Stoner, director of programs and resources at the Association of Performing Arts Presenters. But to be relevant to presenters, it has to be research by students, not just about them.

LOCATION
DISSEMINATION
PARTICIPATION,

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³

Students are helping leaders and presenters re-think PARTICIPATION, LOCATION and DISSEMINATION of the arts on campus.

By Charlotte Albright
“If you are getting after what it is that’s going to engage students in the arts for the rest of their lives, you’ve got to begin by engaging them in this kind research and taking a hard look at what’s going to motivate and incentivize their engagement in the arts,” Stoner says.

The WolfBrown study, commissioned by the Hopkins Center for the Arts at Dartmouth College and funded by the Andrew W. Mellon Foundation, is unusual because it is student-driven, says Stoner. In addition to conducting his own research, Alan Brown trained student arts presenters to ask each other about what would lure them to a performance — instead of, say, to a pub crawl or a football game.

He and his young researchers from eight Major University Presenter campuses presented their preliminary findings in June at a symposium hosted by the Hop. The eight MUP consortium members made PowerPoint presentations based on data from focus groups, interviews and programming experiments.

What they discovered didn’t really surprise Brown, but it did confirm his suspicions about what makes these students different from their parents. For one thing, Brown, says, millennials like to have a hand — literally — in their own entertainment. His favorite example?

“Social fulfillment was also in high gear at the symposium itself. The eight student researchers and others from their universities relished the chance to meet and exchange notes on what audience-building strategies worked at their campuses and what fell flat.

Each project was designed to test the assumptions underlying the WolfBrown report. For example, if social fulfillment was what students at the University of Kansas wanted, then Hillary Berry, president of the Lied Center Student Association, would give it to them. Berry planned two extra events around a performance by jazz violinist Regina Carter.
dance parties are called SpUrbans — Spontaneous Urban Performances.

“In conjunction with the dance department, the Trey McIntyre Project was here for a few days before their main hall event and they did a master class where they taught the dance students how to do flash mobs — the SpUrbans — with them,” Myklebust says.

Flash mobs? Dorm concerts? Twitter? Discount tickets? Free food? What’s not to like? Well, of course there’s that nagging issue of balancing the budget. And another challenge: keeping baby boomers happy while attracting their grandchildren. It’s a balancing act worthy of the Cirque du Soleil. But the foundation behind all this research thinks that tightrope needs to be walked.

“There’s a really interesting conversation about excellence going on here,” says Susan Fader, program officer for the performing arts at the Andrew W. Mellon Foundation.

“Presenters are historically so oriented to the public presentation and on the review of that presentation. So opening themselves up more to process and more to the co-created event, more to participatory environment, is something that the people in this room are open to. They are progressive. But it won’t be easy to implement because they are professionals charged with running their business of presenting. And the notion of creating access runs contrary to building earned revenue, which means that there have to be new models for making this process-oriented work.”

Those new models, symposium organizers say, can’t come solely from presenters. Artists and audiences have to get in on the act. And if college communities, not just campuses, start to coalesce in new ways around arts events, Stoner sees a bright future, even for classical music.

“Presenters need to be at the table as key stakeholders in re-imagining community life,” Stoner says. “And that means engaging young people.”

The young people at this meeting spent two days coming up with what they called action plans for the future. One of those plans could be coming to a campus near you in the next few years. So check your Twitter account, put on your dancing shoes, help yourself to free snacks and, in case there might be a flash mob, bring an umbrella.
very leader in higher education wants to walk out in front of parents, students, alumni and members of the broader community and say, “Look what can happen at a place like this.” Arts-driven collaborations on campus offer inspiring examples of such high-impact, mind-expanding undertakings. Presidents, provosts and deans should initiate conversations on their campuses about deploying artistic assets to advance institutional missions — specifically to deepen learning, spur innovation, build community and commitment and demonstrate the unique value of a 21st-century education organized around face-to-face collaborative discovery. The time has come to take the lessons from the Association of Performing Arts Presenter Creative Campus Innovations Grant experiment and apply them broadly to higher education. Ten years ago, university leaders gathered at Arden House for the 10th Annual Assembly meeting to discuss the connection between higher education and the arts. Since that meeting, sustained conversation, experimentation and research have demonstrated the significant contributions the arts make to campus life and learning. Funders including the Doris Duke Charitable Foundation, Teagle Foundation, Andrew W. Mellon Foundation and Ford Foundation have supported national research, conferences and programmatic experiments. Last year, a consortium of 23 research universities pledged $80,000 to establish a formal national network to support the integration of artists and arts practice throughout American research universities. And individual campuses have created task forces to elevate and integrate the arts and creativity across campus. Ongoing research demonstrates that arts-based inquiry deepens learning and student engagement. Moreover, the accumulated evidence reveals that the arts on campus can drive innovation, create an environment that supports risk taking and help prepare students for a workforce that demands creative skills.

In this short paper, we extend these arguments to focus specifically on the value of integrating the arts across campus through richly layered, interdisciplinary, collaborative explorations. Drawing on the experiences of three institutions that received Creative Campus Innovations Grants, we argue that the arts are an underused resource that can foster a more collaborative and inter-connected campus. These arts-based, interdisciplinary exchanges produce deeper learning, energize faculty and students and develop a distinctive local brand and identity for campuses seeking to differentiate themselves in a crowded marketplace. Importantly, deploying artistic resources more strategically across the university provides campus leaders with an effective tool to achieve powerful and visible results with relatively little new investment.

HIGHER EDUCATION AND INTANGIBLE ASSETS

In a hyper-competitive environment, higher education leaders seek to foster performance-driven cultures, adopting the latest principles and practices of a managerial economy. Universities have embraced proven management practices based on centralization, efficiency, cost controls, standardisation, outsourcing, enrollment management, marketing and branding and specialization. Many major research universities have the added challenges of managing academic medical centers and hospitals during a time of dramatic change in health care. In such an environment, the benefits of art-based inquiry and collaboration may fail to show up in the everyday balance sheet of an institution. These benefits are what economists call “intangible assets” and include such factors as an organization’s reputation and ability to innovate, employee loyalty and pride, and high-quality relationships both within and outside of the institution. New research suggests that universities, as with corporations, must also pay more attention to their “intangible assets.” For example, according to researchers at Northwestern University, a university’s intangible assets — what they refer to as “educational good will” — ultimately make a difference in yield rate for admitted students when competing with other equally ranked institutions. This finding echoes what urban scholars have found in assessing the “competitiveness of cities” — a city’s creativity, buzz and sense of inclusion are critical for attracting the talent necessary for economic growth. While we can only speculate about what creates this “good will” on
college campuses, we know the arts are a critical part of the equation. In particular, the innovations grant model funded by the Doris Duke Charitable Foundation (described below) shows the unique role the arts can play in fostering a culture for creative, interdisciplinary collaborations. Such collaboration, according to Brandeis University business professor Robert Thomas, is perhaps the most important intangible or invisible asset of a business or institution. It is worth quoting Thomas at length.

The most important invisible ability is the ability to collaborate. After all, it’s the willingness on the part of people to work together to solve problems when they could just as easily pass them along to someone else that forms the core of most things we call collaboration. It’s decisions that someone makes to share an idea or to spend the extra hour helping out — not the regulation or contract that requires it — that usually means the difference between “good enough” and “outstanding.”

So the question is: What are the most critical intangible assets in your company? What are you doing to cultivate them? Who is responsible for managing the invisible that creates the intangibles?

For universities to thrive, faculty members must do more than simply publish in their disciplines or show up to teach an allotted number of courses; students must go beyond getting good grades and accumulating credits towards graduation; and alumni must be compelled to give back and to serve. Members of the university community are asked to be part of both a “transactional university” that exchanges goods and services and a “transformative university” that changes lives. Collaborations made possible through the arts can produce these critical intangible assets that turn a campus, in Thomas’ words, from “good enough” to “outstanding.”

MODELS OF COLLABORATION

The value of arts-based interdisciplinary exchange was explored through the Creative Campus Innovations Grant Program, AJP, with a grant of $3.5 million from the Doris Duke Charitable Trusts, created the Innovations Grants to seed inventive, interdisciplinary programs that brought together artists with a range of community and campus-based partners in order to stimulate arts-based inquiry and elevate the role of the arts in academic life. Over a six-year period, 14 campus-based performing arts presenters received grants, all of which involved one or more artist-in-residence.

Outcomes from these grants demonstrate that arts-based interdisciplinary explorations generate critical intangible assets, including an environment for collaboration, deep student engagement and what former Syracuse University Chancellor Nancy Cantor describes as “an ecology for innovation.” Importantly, the grant program demonstrated that those who are responsible for presenting performing and visual arts to their campuses are willing and able to take responsibility for managing these essential and vital creative collaborations. These arts leaders wake up every day with the explicit mandate to work across disciplines and to engage the community in creative and non-routine collaboration. There are few other positions on campus with a mandate to engage and facilitate creative thinking and vision from university presidents, provosts and deans, these leaders can extend, amplify and integrate their work in ways that, as former Chancellor Holden Thorp from the University of North Carolina at Chapel Hill remarked in an interview, “create something that is bigger than the sum of its parts.”

Several national reports have documented and evaluated the 14 Creative Campus programs. Below we highlight three projects that showcase models for effective collaboration.

1. HIGH-IMPACT CENTRALITY

One powerful form of collaboration involves what might be termed the “hub and spokes” approach, in which arts-based programming focuses on a common theme coordinated by a central entity with activities unfolding across campus with diverse partners. The Carpenter Center for Performing Arts at California State University, Long Beach used this model when Vivian Albertelli, director of the Center for First Amendment Studies and the University Art Museum as well as multiple student groups on campus; and it took place in improvised public spaces. By the end of the initiative, virtually every member of the university community knew about the B-Word Project. The thousands who participated reported high levels of engagement and learning, and the interdisciplinary steering committee for the project became a permanent committee with the mandate of matching faculty and departments with touring artists scheduled to appear each year as part of the performing arts season. The B-Word Project is an example of a “high impact” collaboration: With relatively modest additional resources, the university organized a season of guest artists and lecturers and connected them with dozens of departments and organizations to create a powerful, 18-month happening around an important contemporary issue.

2. THE CADUCEUS ROD

A second model involves intense interdisciplinary collaboration around a common objective or theme. Like the caduceus rod that features two serpents wrapped around a single staff, Wesleyan University paired scientists with artists in intense curricular and co-curricular activities designed to address scientific, social and aesthetic issues surrounding climate change. Addressing global warming, a choreographer was paired with an earth scientist to produce a common freshman experience for incoming Wesleyan students that included readings, discussions and a culminating public performance involving 500 first-year students in a participatory dance work on Foss Hill, a campus landmark. Artists and scientists also teamed to design course modules to explore important scientific and social questions relating to climate change. A professor of economics and environmental studies collaborated with a choreographer to explore alternative ways of communicating the risks of climate change through photographs and movement. An anthropologist and a printmaker worked together on a module that involved documenting the lives of people who live near a local landfill site, and a theater director worked with a physics professor to help students examine how performance techniques could help them become better advocates for energy policy. In five years, 14 such course modules were offered. Pam Tatge, director of Wesleyan’s Center for the Arts, remarked on the power of the collaborative pairings: “We not only taught scientific data, we gave students a heightened and embodied awareness of that science that led to deeper engagement and knowledge.”

3. SKUNK WORKS

A third model involves creating a cross-functional, interdisciplinary group within an organization characterized by a high degree of autonomy, unhampered by bureaucracy and tasked with working together to create a new or innovative product. Lockheed Martin’s Advanced Development Program pioneered such a collaboration model — referred to as “skunk works” — that is widely used in business, engineering and technical fields. Montclair used this model to develop an innovative campus-wide course on creativity. Leadership at Montclair pulled together an interdisciplinary team and provided its members with space, time (24 months) and the mandate to work with artists to design and pilot a new, team-taught course. The “skunk works” team included a physicist, mathematician, philosopher, marketing professor as well as faculty from theater/dance and music education. Collaborating with three visiting artists (a choreographer, performance artist and theater producer) over...
the course of the two-year project grant, the faculty working group developed a curriculum aimed at helping students interrogate and deploy various aspects of the creative process and strengthen and engage their “creative muscles.” The faculty team piloted the course during Summer 2012, made revisions and offered a full-semester version in Spring 2013, with plans to eventually make the material from the “creative thinking” course available to all students at Montclair.

FOSTERING INTERDISCIPLINARITY, DEEP COLLABORATION AND ENGAGEMENT

The arts are particularly effective partners when it comes to deep collaboration because they create what scholars call “trading zones” – spaces where people can exchange ideas and learn from one another without the same external pressures tied to extrinsic rewards and strict disciplinary practices. The arts contribute to these trading zones in unique ways. They build “play” and improvisation into the creative process, embrace ambiguity and uncertainty, use story and metaphor to produce mutual understanding and bridge cultural differences. Moreover, artists are often project-driven rather than discipline-driven, and process-oriented rather than product-oriented.

Evidence from the learning sciences indicates that arts-based inquiry and collaboration can foster deep, reflective learning and engagement. For example, the arts promote “affective learning” by stirring passions and evoking emotional responses from students; they foster “epistemic curiosity” by helping students work through puzzles where the final solution is unknown; they embrace “doing” and help students learn through active participation and experience; and they provide a platform for students to engage in difficult conversations around political and moral issues. A recent Mellon Foundation-funded study of student engagement through the arts demonstrates that when engagement is participatory, socially relevant, paired with academic learning, process-driven and occurs in collaborative and creative spaces, it can lead to deep engagement, increased academic learning and higher levels of student satisfaction.

Holden Thorp, whose campus received one of the Creative Campus Innovations Grants, said in an interview that “arts integrated collaborative programs that are multi-layered and ‘on all cylinders’ allow our community to be part of something bigger than our individual disciplines, jobs and classes.” In fact, several college presidents interviewed for this essay discussed the idea that the arts can be catalysts for changing the campus culture. “The creative campus raises the energy level of a campus,” says Nancy Cantor. “It leads to risk-taking and innovative thinking. But it also creates engaged learning around multiple modalities.” Cantor also notes the “opt-out” and “opt-in” culture on campus and the challenge of getting students and faculty to leave their silos and join in the social web of the campus. “Arts integration helps work against isolation and the hyper-individualistic and competitive world that leaves us stressed,” she says. “Instead, arts-infused programs and explorations can create imaginative spaces where people ‘opt in.’”

Importantly, all three Creative Campus projects produced what sociologist George Ritzer calls “enchanting the everyday life of the campus.” Such enchantment is achieved by engaging faculty, students and staff in non-routine, unpredictable and often inefficient creative explorations. These are exactly the types of collaborations that Robert Thomas argues are critical intangibles that benefit an organization’s bottom line. They create a sense of distinctiveness, the innovative milieu that attracts the best and brightest and encourages them to go beyond narrow requirements as faculty and students and to give their time and energies to make their universities, in Thorp’s words, “larger than the sum of their parts.” These projects produce what some call the “ecstatic possibilities of the local,” the sense that “only in a place like this” could such extraordinary and creative collaborations take place.

CALL TO ACTION

University leaders should initiate conversations on their campuses to examine how artistic resources can be better deployed. Harvard, Princeton, Vanderbilt, Mt. Holyoke, Davidson, the University of Michigan, Texas A&M and the University of Minnesota are examples of schools that have created task forces and committees in recent years. This is not the first time campuses have rediscovered the power of asset that has, perhaps, been under-valued in the past. In fact, during the past 30 years, higher education leaders have converted two other critical assets into key drivers of the 21st-century creative campus.

The first key driver is the dramatic growth of technology transfer offices. In contrast to earlier times, universities now routinely optimize the value of their intellectual property, leading to research partnerships and investments that benefit faculty, spur innovation and raise money for the central coffers of the university.

Our second example involves academic libraries. With the rise of online resources in the past few decades, many academic research libraries became less visible in the daily lives of faculty and students. Across the country, campus-wide task forces have been charged with reinventing the library and making it a vital resource for advancing institutional goals. Today, libraries have become spaces for collaboration, lab space for researchers, frontiers for digital scholarship in the humanities and partners in developing curricula. Libraries have developed mobile apps, video walls, project-oriented workspaces and media labs.

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Both of these examples serve as useful models as leaders in higher education consider the value of the arts on campus and re-imagine them as key assets for collaboration, innovation, engagement and learning.

At the 2004 American Assembly meeting, participants agreed that universities and colleges are likely the single greatest patrons of the arts in the U.S. The total annual budgets and capital assets combined of university-based performing arts centers, museums and art departments — including faculty salaries, commissions, artists-in-residence, public art and student scholarships — likely surpasses $5 billion. In a time of scarce resources, universities must optimize that collective investment to advance the mission of the institutions or risk losing out to those who do.

John Vaughn, executive vice president at the Association of American Universities, predicts that universities will follow the example of American cities when it comes to recognizing the arts as a key asset. “Ten years ago, mayors across the country viewed arts institutions and artists as amenities and symbols of achievement and status,” he says. “Today, mayors see the arts as essential for economic development, strengthening schools, improving quality of life, addressing issues of sustainability and attracting and retaining talented creative class workers.”

As with city leaders, university leaders must create interdisciplinary teams to investigate how the arts can be better leveraged and integrated on campus. Such taskforces and committees should take up four challenges. Universities must:

- Map cultural assets to understand all sources of investment in the arts on campus and to locate all supplies of creative talent.
- Look beyond the arts and identify curricular opportunities, academic centers and programs, curious faculty and co-curricular opportunities that would benefit from closer collaboration with artists and existing cultural assets.
- Create a “pilot” creative campus year in which they seek out non-routine ways of connecting and integrating the arts across campus.
- Evaluate and assess these pilots and determine a sustainable model going forward.

CONCLUSION

Ambitious, arts-integrated, collaborative projects — such as the APAP Creative Campus Innovations Grant Program — demonstrate the power of university effectiveness in bringing together scholars, students and artists in face-to-face creative teams. The time has come to take the lessons from this experiment and apply them broadly across higher education. In an era when universities are asked to do more with less, creating these partnerships and collaborations is essential to provide a higher level of engagement and learning.

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10 steps to a productive and fun conference

1. **Read** the program before attending. By familiarizing yourself with the schedule and lineup of events, you can be sure to hit the highlights and plan your time effectively.

2. **Be open** to the moment. Once you’re onsite at a conference, be alert to the buzz. Maybe that session you thought you should attend isn’t as interesting as the one you overheard two people talking about on the elevator. Listen to what’s going on around you. You may pick up hot tips.

3. **Stay connected** to the event’s Facebook page and Twitter hashtags. That’s another way to find out what’s hot and what’s not. Don’t just hang around social media. Heed tip 4.

4. **Participate!** When you add your voice to the larger online conversation, you not only synthesize information for yourself and those at the conference, but you share it with those who could not attend. If you’re not a tweeter, a conference is the best place to launch your chops for writing in 140 characters. You might be surprised at the connections you make.

5. **Talk** to the person next to you. “Conference” comes from the root word “confer,” and you can’t confer alone. Need an opening line? That’s easy: “Hi, my name is Pat Smith, and I’m here from Kansas City. Where are you from?” It’s also OK to ask if you can sit at a table in a conference room. Most people understand that the point of a conference is to be welcoming.

6. **If you’re a veteran** conference-goer, take the initiative with people who seem to be floundering. You, too, can be Pat Smith from Kansas City and offer your hand to a lost soul.

7. **Take notes.** Snap pictures. Conferences are often dense with information. Write down as much as you can — even key words — so you can report to others or the local media back home. You may want images for blog posts and other social media, so take as many photos as you can without being annoying to others.

8. **If you have aspirations,** find mentors. One of the best pieces of advice is: If you have goals for yourself professionally, get with people who are already doing what you want to do. Want to be an agent? Make a point to talk with one or two in the course of a conference. Attend their panels. Ask a question from the audience. Introduce yourself afterward. Request a business card. It’s one step closer on your career path.

9. **Attend the arts.** Most arts conferences offer extraordinary arts experiences either with showcases (such as at APAP|NYC) or as entertainment to attendees. Typically, these are world-class performances. Let your imagination take a break for one hour or one night. See some art.

10. **Take care** of yourself. That starts with your head (Eat well!) and extends to your toes (Wear comfy shoes!).

We wish you productive and fun conferences filled with networking, business deals, professional enhancement and advancement, the best performing arts and a tote bag full of memories and strategies to take home.
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SHOWCASES

ARTS MIDWEST
Hilton Austin, TX
Harmony Artists Room
4th Floor, Rooms 400 / 402
Wednesday, Sept. 11th, 2013
9:45pm - 10:15pm

PAE
Nashville Convention Center
East Coast Entertainment Touring Room
2nd Floor, Rooms 209 / 210
Monday, Sept. 23rd, 2013
9:00pm - 9:30pm

HARMONY ARTISTS
6399 WILSHIRE BLVD, #914
LOS ANGELES, CA 90048
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