

LEADERSHIP FORUM ON PRESENTING INTERNATIONAL WORK

JACOB'S PILLOW DANCE FESTIVAL

AUGUST 8-9, 1998

*Co-chaired by Ella Baff, Executive Director, Jacob's Pillow Dance Festival
& Philip Bither, Performing Arts Curator, Walker Arts Center
Report prepared by Mindy N. Levine
October, 1998
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INTRODUCTION

Over fifty members of the presenting community from across the country including managers, producers, funders and directors of membership/service organizations gathered at Jacob's Pillow on August 8 and 9 to attend the **Leadership Forum on Presenting International Work**. "This forum is part of our self-determination as a field," said Ella Baff, Executive Director of Jacob's Pillow, in welcoming participants. "We can gather our collective wits--not just about what conditions for international presenting seem to be, but what we want them to be."

Even before the Forum got underway, there were clear signs that interest in international presenting is on the rise. Available meeting space and budget could not accommodate the response from the field, and the invitation list grew to maximum capacity. By the weekend's conclusion, many reflected that it had been a watershed gathering for the field. "There was a collective passion in the room," observed a seasoned presenter of international work, "that can now lay the foundation for collective action in our field." Another reflected, "People have crossed a threshold with regard to international work. They are no longer asking *why* do it, they are asking how to do it -- and how to do it better."

In a highly focused two-day dialogue, participants examined key concerns that relate to international presenting and how they might be addressed; developed a menu of strategies for improving and expanding efforts underway; shared information about upcoming projects; and generated a list of over 20 concrete actions that individuals volunteered to pursue. Ella Baff, Executive Director of Jacob's Pillow and Philip Bither, Performing Arts Curator of The Walker Arts Center, co-chaired the meeting; and generous co-sponsorship was provided by the Rockefeller Foundation, the Pew Charitable Trusts and the International Presenters Forum at Arts International. Cynthia Mayeda, Deputy Director for Institutional Advancement of the Brooklyn Museum, facilitated the proceedings. A healthy mix of vision and pragmatism characterized discussion throughout. Eager to bring a wider array of artistic experiences into their communities, presenters recognize that they must move beyond entrenched ways of working if they are to achieve their goals. Whatever the specific subject under discussion, five underlying themes emerged with great consistency:

reciprocity--relationships with international colleagues must be entered into with sensitivity to issues of reciprocal give-and-take; standard import/export models have limited applicability in the arena of international presenting;

cultural context--a variety of educational efforts are necessary to better ground presenters (and the communities they serve) in the cultural and historical contexts of international presentation; this can shape programming, marketing and educational efforts in

ways that can build and deepen appreciation for international work;

collaboration--given the scope and expense of many international projects, collaboration is essential, from the earliest stages of research and development, to commissioning, touring, marketing, and education;

management – partnerships between presenters and managers was mentioned frequently as an effective and positive way of realizing projects in the interest of supporting artists and bringing them to a variety of communities;

advocacy--to expand the appetite for international work and generate conditions and resources for its fullest realization, presenters must widen the circle of people engaged in and passionate about this effort;

systems and structure--more centralized efforts may be necessary to address issues of international presentation.

Meeting Structure and Document Overview

The agenda for the 1998 Leadership Forum was divided into two major components. During the first day and a half of discussion, participants systematically analyzed four major impediments to presenting international work:

- ◆ access to work,
- ◆ communication,
- ◆ technical difficulties, and
- ◆ money.¹

For each of these areas, participants examined recent progress, current capacity gaps, and actions that might address these problems. The final half-day of the meeting consisted of a smaller focus group that further refined the findings of the larger group and identified next steps to carry the dialogue forward.

The forum generated many useful suggestions concerning ways international presentation can be cultivated and strengthened. Some are simple steps that can easily be implemented at the local level, with little infusion of additional funds; others require refinement, elaboration, and new structures of support.

Beyond the wealth of concrete ideas that emerged, something less tangible, but equally important unfolded. Participants demonstrated an extraordinary readiness to tackle the challenges of international work, regardless of the resources that may currently be on the table. One measure of this can be found in Attachment B, which enumerates numerous follow-up actions that participants volunteered to pursue. International presenting is energizing a field that, in recent years, has been embattled on many fronts. "Where do you find passion in the aftermath of the cultural wars?" queried a participant. "In the arena of international presenting." Contemplating the significance of the Pillow's Leadership Forum on Presenting International Work, another participant suggested, "This is area where the presenting community could take a leadership role that can be recognized and followed for years to come."

¹ These issues were identified through a survey of participants conducted by Arts International in advance of the Forum meeting.

SECTION I: FACING THE CHALLENGE

As noted, the Leadership Forum addressed four major impediments to presenting international work:

- ◆ access,
- ◆ communication,
- ◆ technical difficulties, and
- ◆ money.

Key findings related to each of these issues are discussed below.

ISSUE I: ACCESS TO WORK

Effective international presentation begins with access--to work, to the artists and others who are instrumental in its realization, to the cultural context from which it emerges, and to basic data that can facilitate project planning and implementation. "Ten years ago, we felt that getting people out [of this country to see work] was key," observed a presenter. "Now we realize that it's not just travel. It's doing it the right way." From the earliest planning stages of a trip abroad, to the structuring of travel groups, to the ways information is shared with colleagues at home, forum participants called for a rethinking of conventional ways of doing business and a more sophisticated approach to access problems. Broad strategies identified for tackling issues of access include: *making better trips, strengthening relationships with international colleagues, and expanding database capacities.*

Making Better Trips

Prepare for travel: If presenters are to gain maximum benefits from trips abroad, advance planning is essential. "The airplane ticket is the last step in the [travel] process," observed a participant. "If we as a country send someone out, we are sending them out as delegates in a process." Long before presenters leave American soil, they need to clarify their goals and needs. Development of a self-survey instrument was suggested as a way to guide presenters in this assessment process. Many participants reported that they lack basic information about the history, culture, politics, and social context of their international travel destinations. University-based scholars can function as important resources for such orientation (either before or during the travel period), as can presenter colleagues with extensive experience in the international arena. Artists too can be a source of relevant information.

Create an information clearinghouse. Centralized resource information--who has gone on trips, to where; what scholars and institutions can provide context and orientation, what festivals may be of interest--can facilitate the process of needs identification, goal setting, and self-education.

Structure tours with care: Because international travel can be so disorienting--the language and customs are unfamiliar--participants advocated a collaborative approach to travel. "It's useful to travel with a buddy so one can test observations and impressions," said a presenter. "All trips should be a minimum of two people. We should send multiple people into a situation and see what comes back." This "tour group approach" can yield "subjective data bases" that are richly textured, but not limited by the idiosyncratic vision of one individual. It can also lay the groundwork for future collaboration among participants. By organizing a tour group that includes people with complementary skills, temperaments and interests, the benefits of travel are extended. For example, by including the "maverick" who disregards the

agenda, goes off the beaten track, and discovers new things, as well as the "girl-scout" who follows the itinerary faithfully, the knowledge base of the group can be enlarged; traveling with technical personnel helps avoid production problems at a later date; including humanities scholars lays the groundwork for effective marketing and education at a project's earliest stages of evolution and can provide essential intellectual underpinning before and during the trip for participants.

Create opportunities for in depth exploration: "Too often we want the American short-cut," said a presenter, "Sometimes it's about time. Being there, hanging out, getting to people on *their* time frame." Recognizing the difficulties of penetrating the complexities of a culture not one's own, some participants suggested approaching international travel through a "*lead presenter/manager model*." In this scenario, individual presenters function as emissaries for the field, developing an area of international expertise over time or identifying existing centers of knowledge and sharing contacts and information with their colleagues in a systematic way. "As people feel a relationship is taking we should provide resources to pin it down." Another person observed, "We may be better served by the fellowship model than the two-week junket."

Take advantage of home-based opportunities: While participants agreed it is generally preferable to view work in its indigenous context, home-based opportunities should not be overlooked. When international artists tour or visit the U.S. there may be possibilities to make contact, see work, and help international colleagues become more familiar with the American presenting community.

Strengthening Relationships with International Colleagues

Identify Knowledgeable Guides: Knowledgeable guides and intermediaries help presenters transcend language barriers; make appropriate contacts; guide artistic explorations; and help presenters penetrate a body of information that often resides in the oral history of communities. But a variety of problems can arise in identifying such individuals and working with them over time--from selecting the wrong guide, to overusing contacts (and thereby undermining and/or exploiting the very skills they bring to the table).

Operate with Sensitivity and Honesty: Participants urged presenters to exercise sensitivity, honesty and reciprocity in their relationships with intermediaries. "In places where there are a limited number of contacts with U.S. presenters, strange things have happened to these people," said a presenter. "They are warped by the excessive demands of U.S. presenters. We offer them deals they can't refuse, and that takes them away from being knowledgeable contacts. It makes me hesitant to pass on information. There are too many of us and too few of them." Participants urged straightforward disclosure of one's intentions: "From the outset we need to say, 'I am working with this institution. This is what I am going to do. This is who will come next. What role will you play? What resources do you need from me?'"

Foster reciprocity: Above all, relationships must be forged with a spirit of reciprocity. "It's not just that they have knowledge and we want it. We need to know their issues and agendas," said a participant. Responding to these needs can take many forms--providing resources such as phone lines, faxes, and administrative support; paying for information; and extending invitations to U.S.-based convenings and presenter venues. By investing in bi-lateral relationships over time presenters can create fertile ground for international exchange. It is an issue of both equity and self-interest. "What is our responsibility to the community the artist is coming from?" queried a presenter. "There needs to be a readiness to support capacity

building abroad, especially with African countries."

Co-commission international work. Relationship-building can begin fruitfully with the commissioning process. "What do we have to offer these people? Not just gigs," said a participant. "U.S. dollars help groups leverage so much more money. It brings a whole level of quality. Someone else has validated work. It allows groups to increase their capacity." Further, commissioning provides progress in relationships beyond the trip in and trip out. "Commissioning speaks to long-time relationships," said a presenter. "The specter of the box office is there from the start. You are building the proper environment that the artist can come into, and that includes expectations of sales, education of artist, and education of the audience."

Credential American sites: Just as Americans need help in understanding other cultural communities, international artists need assistance in making sense of the American presenting landscape. They need more information about the range of performing opportunities they are likely to find here (in small theatres as well as large), and greater clarity about the value of touring outside major urban centers.

Expanding Database Capacities

Pursue formal and informal approaches to information exchange: A growing body of information is emerging related to international work. Much of it is decentralized, large portions need to be codified in ways that can be more broadly shared. Yet division exists in the field concerning the degree to which electronic solutions are appropriate. "I'm much more likely to phone a colleague than consult the World Wide Web," said a presenter, reflecting a common perspective concerning information retrieval. Another presenter pointed out that electronic applications might be of little use in certain locales. "Cyberspace is useful," said a presenter. "But when I'm trying to work with Abidjan, it's really a useless tool. This is really a domestic and first-world tool." Still, participants cautioned that the field must be forward-looking with regard to technological solutions and not short-change the next generation; they will need electronic tools to function in the global marketplace and will be more comfortable with their applications.

Identify, create and link databases: More research needs to be undertaken concerning what databases presently exist, whether they can be linked, and what additional information is necessary. Given the decentralized nature of the Internet, multiple efforts can be undertaken by diverse members of the community. (See Attachment B for a list of efforts that are already underway as a result of the meeting). Businesses who identify information needs, review raw data and package it according to client needs may also be useful resources for the field as it strengthens its database capacities.

Utilize "broadcasters" and database managers: Discussions at the Forum made clear that the field needs subjective databases as well as flat lists. Participants identified a new role for "broadcasters" whose knowledge of the field will allow them to sift through information, provide context and comment as necessary, and maintain up-to-date and highly usable database resources.

ISSUE II: COMMUNICATION

Whether dealing with international colleagues (where language and cultural differences create communication barriers); with the public and the press (who may be resistant to unfamiliar work); or with the colleagues and the funding community (where advocacy efforts

may be necessary), presenters face multiple communication issues. In analyzing these issues, participants concluded that the field needs to develop specific communication "tools"; work more strategically to "build an appetite," and convene with regularity.

Developing Tools

Use translators and related resources: "We cannot ignore translation issues any longer," asserted a presenter. "It is both insensitive and impractical." Participants urged consideration of both local solutions--such as working with university-based language specialists, as well as more high tech approaches--such as simultaneous translation systems (currently used by the Flemish Theatre Institute) and supertitling machines that can tour to multiple venues (now in use by the French government). Research needs to be undertaken to determine whether a joint investment in such technology is feasible and desirable.

Develop dramaturgy: Unfamiliar stage language presents another communication barrier. "Much of our presenting is done in a very superficial fashion," observed a participant. "Unlike the fields of theatre and music we have not made sufficient use of dramaturgy." Participants called for curatorial approaches that help audiences engage more fully with difficult and unfamiliar work. For example, presenters could work collaboratively to develop a series of tools--program notes, catalogues, etc.--that could travel with a production. In this way, there would be no need to reinvent the wheel at each performance venue. Similarly, by identifying a scholar who could tour with a production, a valuable human resource would be available to presenters in each of their home communities. Local artists too, can play helpful roles as cultural interpreters, as can service organizations, who may be able to spearhead and oversee the development of communication tools that are useful field-wide. Other possible approaches include internet chat groups that can stimulate lively interchange about a work; web sites that can provide audience members with access to interpretive materials; and theme-based festival programming that accommodates a range of learning opportunities.

Building Appetite

Integrate marketing and education. Building appetite for international work--within the field, with audiences, and with the larger community-- is a difficult, long-term process that must be carried out on multiple fronts. It begins with the recognition that marketing and education are inextricably linked. International work often offers built-in opportunities to cultivate audiences based on the political and social content of the work, or the race and ethnicity of performers. But participants also urged the field to "trust the audience" and attend to aesthetic stewardship. "We need to reassert the central value of art," explained a presenter. As they seek to build audiences, presenters must work locally (building upon natural connections within their community), nationally (exploring such strategies as coordinated national marketing, cultural planning and vertical marketing) and across disciplines (especially with the visual arts community, which has a long history of successful international exchange).

Convening

Plan meetings that foster learning and action. While a range of print and electronic media can facilitate communication, they function best as complements to face-to-face convenings. Gatherings can better serve the field if conveners: identify specific meeting objectives in advance, build on the outcomes of previous meetings, and establish documentation and evaluation processes so progress over time can be monitored. While the content needs of specific convenings are likely to evolve and develop over time, participants suggested combining nuts-and-bolts discussions with opportunities to see work (i.e. convening

in conjunction with international festivals), including artists, and developing reading lists and curricula. For example, presenters might serve as faculty to one another on specific topics, or sessions might be planned to explore particular aesthetic or cultural traditions.

Broaden participation: Careful attention needs to be paid to who is invited, with a focus on diversity, equity and parity of representation. Artists, "key insiders", and scholars were among those who should be considered for inclusion. "We must continue to look at a careful mix of who comes to these meetings," said a participant. "Internationalism sometimes becomes a code word for new or experimental work. We need to be more careful about inviting people from different segments of the field." Extending invitations to people outside the field is also critical. By seeking out likely partners in government, state tourism bureaus, and the business community--and inviting them to various convenings--the context and rationale for engaging in and supporting international work can be extended.

ISSUE III: TECHNICAL DIFFICULTIES

From legal issues, to physical production problems, to meeting the basic human needs of performers, technical issues can too often derail an engagement. "We are touching on the very identity of the presenter," said a participant in reflecting on the skills needed to address technical difficulties involved in international presentation. "There is a breadth of obligation in being cultural providers and we must communicate this new identity of the holistic provider to the field." The skills needed for presenting international work effectively are of the high standard needed for presenting in general, only greatly heightened by specific demands of cross-cultural relations. Training accomplished international presenters could have a great positive impact on the overall field.

Legal Issues

Address union and immigration: Immigration and union issues are a source of continuing frustration to presenters. Published guidelines and tutorials could usefully distill information that has been hard-won through practical experience. (As of this writing, a recent publication by the American Symphony Orchestra League called *Artists From Abroad: The Complete Guide to Immigration and Taxation Requirements for Foreign Guest Artists* is available through ASOL and the Association of Performing Arts Presenters.) But if the field wants to move beyond case-by-case crisis management of these issues, more strategic action may be necessary. "We are reactive to immigration issues," observed a participant. "It's a failure of will on the part of the arts community." In the area of union issues, participants suggested a range of potential strategies. Some felt it was within the field's best interest to remain below the 'radar screen' of Actor's Equity; others suggested that a more frontal attack might be effective. One presenter, for example, reported that his organization would soon challenge Equity regulations because current restrictions constitute an obstruction of business if one's mission involves international presenting.

Protocols of Staging

Involve technicians. By traveling with stage technicians on research and development trips abroad, presenters can identify areas of equipment and stage incompatibility in the early stages of a project's evolution. Especially as presenters seek out non-traditional work that is not crafted for proscenium formats, input from technicians becomes particularly important. Attaching expert, multi-lingual technicians to tours provides another mechanism for insuring adequate communication surrounding technical issues.

Upgrade and further develop facilities. Many presenting facilities cannot meet the technical demands of international work (making it necessary for international groups to travel with their own equipment). Spaces require upgrading and redesign, especially if they are to accommodate a wider range of performance formats and ways for artists and audiences to interact. By becoming involved in local urban planning and land use discussions, presenters can help their communities recognize the importance of cultural space and expand definitions of what this might involve.

Provide orientation for international artists. By providing international artists with tools to decode American stage culture, a range of technical problems can be avoided. International artists need handbooks, written in their language, that describe presenter culture, technical terms, key contract language and travel tips.

Presenter as Service Provider

Attend to basic needs of performers: As presenters welcome international artists into their home communities, they've discovered that successful engagements are often contingent on meeting a range of personal as well as artistic requirements for foreign visitors. These include food (do the performers have special dietary needs?), clothing (will they have attire appropriate to the climate?), shelter (where will international guest feel most comfortable?), and emergency situations (if an artist gets sick on tour how will medical expenses be covered?). Participants pointed out that these issues should be on the table whether an artist hails from the next state or another continent, but they do come into much sharper relief during international engagements. "I don't agree that international artists are different than other artists," said a presenter. "America is a foreign country."

Educate staff. The taxing nature of international work necessitates that staff is adequately prepared--not only for the expanded workload, but also for issues of cultural sensitivity that inevitably arise. "Months and years of work at relationship-building can be undone by staff that is inadequately prepared," said a presenter. Staff must be ready to solicit input from artists about their needs, rather than make assumptions. "Use common sense and seek advice," advised a participant. As in many other aspects of international exchange, universities may provide useful resources in helping staff address language and cultural barriers.

Consider fee-for-service approaches: As presenters embrace a more holistic identity as service providers, their already strained resources are additionally taxed. "My response to the issue of being a service provider is to hire ten more people," said a participant. "We may need to develop services for which we pay and should explore international fee-for-service technical assistance programs."

ISSUE IV: MONEY

"Let's be realistic. No one wants to step up to the plate and write the big check," said a forum participant in opening the discussion about money. "Nor can we any longer expect foreign governments to keep underwriting the costs of international travel." Recognizing that the net dollars for funding international work are unlikely to change in the near future, participants focused on innovative approaches to funding, ways to share and limit costs, and financing options that can augment traditional funding approaches.

Think expansively about funding opportunities. By focusing on issues of economic development, tourism, and international relations, presenters may be able to tap new sources

of revenue. Participants reported growing receptiveness to international work at some state arts agencies that are now working in tandem with state offices of economic development and trade. Consulates provide another useful resource-- both as direct funders and as conduits to international funders. Further, as corporations function increasingly in the global marketplace, they may demonstrate greater readiness to take on international projects. Enlisting their support in setting up peer-to-peer meetings could expand support for international work within the corporate community. Potentially support may also be tapped through new industries within the high-tech community that are just beginning to define their philanthropic profile.

Recognize distinctions between funding and financing. As presenters seek out support for their work, they must be attentive to issues of financing as well as funding. There needs to be greater self-education about exchange rates, increased contacts with the banking community, and financing plans that acknowledge and build upon the differences among economies. In a time of global economic uncertainty and change, attentiveness to financing issues becomes especially important.

Address gaps in the funding ecosystem and preserve effective programs. The delicate ecosystem that supports international work is undergoing strain, reported participants. Many funding programs came into being to complement efforts already underway. But as foundation priorities change, or as multi-year initiatives are not renewed, gaps are emerging, which are difficult to address. Participants called for improved lines of communication so there is advance warning about funding shifts and urged that the history of successful funding programs (such as the Suitcase Fund and USIA) be acknowledged and built upon.

Develop integrated approaches to commissioning work. To build a strong infrastructure for international work, an integrated approach to commissioning work is desirable. "If there is investment in consortia at the research and development phase, touring strategies will emerge," suggested a participant. The National Dance Project may offer a suggestive model of how costs and expertise can be shared.

Redefine the roles of managers and presenters: The monetary and logistical demands of international presenting are causing presenters and managers to work in difference ways: projects are expensive, traditional ways of transacting business are not always relevant, practical aspects of tour management and audience development can be daunting. "Ways of working that are optional in the domestic arena are mandatory in the international arena," observed a participant. "None of us can afford to be lone-rangers." Some managers are joining presenters as co-commissioners, funding partners, and collaborators in the creation of marketing and audience development strategies. At the same time, some presenters are taking on roles traditionally assumed by management in order to make tours happen. In this challenging period of flux, participants called for a summit on redefining the roles of presenters and managers for the 21st century.

SECTION II: OBSERVATIONS AND NEXT STEPS

The Pillow's Leadership Forum on Presenting International Work concluded with a focus group of approximately 15 participants who further refined the observations of the larger group and identified next steps. "What we heard was an elevated conversation for global participation," said a presenter in summing up the content and spirit of the weekend's deliberations. Another remarked, "There is much more of a field-wide emphasis on rigorous practice--a shift from looking at ourselves as a field to looking at ourselves as a global community. There is a readiness to acknowledge superior knowledge in other places and figure out how it can be tapped."

Describing the weekend as a pivotal gathering, a participant observed, "There is a community growing up around this work. People are trying to declare what holds us back and this moves us forward. What we witnessed was new ways of getting the wheels turning and thinking about these issues."

The mood surrounding international work is changing, focus group participants agreed. The notion of "America first" is being supplanted by a recognition that domestic and international activities must work in tandem. The artistic health of the nation requires activity on both fronts. "The split between international and national is a false dichotomy," said a participant. "We must find new language to express this."

The focus group began its analysis by identifying the dominant themes and issues that surfaced throughout the weekend. These have been highlighted in the introductory section of this report and include:

- ◆ advocacy
- ◆ curatorial commitment/dramaturgy
- ◆ broadening the discussion
- ◆ reciprocity
- ◆ creation and commissioning
- ◆ strategies for funding and financing

Focus group participants then turned their attention to next steps. In the absence of established structures for follow up (the Leadership Forum is a once yearly convening whose subject varies from summer to summer), participants identified a variety of immediate actions that need to be put in motion as well as a preliminary framework to insure continuity of discussion. In the short-term, it was determined that the following things should occur:

1. set up a list-serve to facilitate ongoing communication among participants;
2. disseminate the list of actions volunteered by members of the group, and develop structures for reporting and follow-up;
3. forward the meeting documentation to the full body of the International Presenters Forum (IPF) so it can, it is hoped, take as many of the next steps identified as appropriate or possible, thereby creating a direct link between the groundwork laid by the Forum and the future mandate of the International Presenters Forum (IPF) at Arts International;
4. expand and diversify the membership of IPF so it can more effectively carry out its work.

The focus group also identified three "big picture" questions that should guide future efforts to analyze and prioritize the findings of the Forum:

- ◆ What systems and structures are necessary to work through suggestions that surfaced?

How will they be developed?

- ◆ What is in our power to accomplish that has great impact?
- ◆ What actions can be accomplished individually? What actions can be accomplished collectively, without major infusions of money? Which actions cannot go forward until "missing pieces" are put in place?
- ◆ What are these gaps? How can they be filled and which organizations – funders, presenters, managers, consortia or service organizations, are in the best position to carry forth this work?

In her opening remarks to the Presenters Forum, Ella Baff noted, "Two things happen when people travel: some shut down, but most open up; curiosity is engaged. We bring other intelligences to the unfamiliar, even though we may feel ignorant in a new environment." Although she was referring to the benefits of international exchange, her remarks apply equally to the weekend at Jacob's Pillow. Away from the pressures of their daily work, members of the presenting community identified multiple ways to enrich the cultural landscape through increased and more effective international presenting.

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ATTACHMENT A: FORUM PARTICIPANTS

Co-chaired by Ella Baff*, Executive Director, Jacob's Pillow Dance Festival
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Elise Bernhardt	The Kitchen, NY, NY
Lisa Booth	Lisa Booth Management, NY, NY
Loris Bradley	Diverseworks/Artspace, Houston, TX
Robert Browning	World Music Institute, NY, NY
Ben Cameron	Theatre Communications Group, NY, NY
Jacqueline Chambers	The Pew Charitable Trusts, Philadelphia, PA
Kim Chan	Washington Performing Arts Society, DC
Wally Chappell	Hancher Auditorium, Iowa City, IA
Rachel Cooper	The Asia Society, NY, NY
Pat Cruz	Aaron Davis Hall, NY, NY
Jacqueline Davis	The Lied Center of Kansas, Lawrence, KS
Carolelinda Dickey	Pittsburgh Dance Council, PA
Nancy Duncan	Pentacle, NY, NY
Kristy Edmunds	Portland Institute for the Contemporary Arts, OR
Susie Farr	Association of Performing Arts Presenters, DC
Ellis Finger	Lafayette College, Easton, PA
Ken Fischer	University Musical Society, Ann Arbor, MI
Ken Foster	University of Arizona, Tucson, AZ
Terry Fox	Painted Bride, Philadelphia, PA
David Fraher	Arts Midwest, Minneapolis, MN
Norman Frisch	Arts Festival of Atlanta, GA
Olga Garay	Doris Duke Charitable Foundation, NY, NY
Bau Graves	Portland Performing Arts, ME
Laura Greer	651/An Arts Center, King Majestic Corp., NY, NY
Cynthia Hedstrom	New Haven International Festival of Art and Ideas, CT
Chuck Helm	Wexner Center for the Arts, Columbus, OH
Colleen Jennings-Roggensack	ASU Public Events, Tempe, AZ
Nunally Kersh	Spoletto Festival U.S.A., Charleston, SC
John Killacky	Center for the Arts at Yerba Buena Gardens, San Francisco, CA
Amy Lamphere	Wagon Train Project, Lincoln, NE
Margaret Lawrence	Hopkins Center for the Performing Arts, Hanover, NH
Mindy Levine	Documentor
Arnie Malina	Flynn Theatre for the Performing Arts, Burlington, VT
Toby Mattox	Society of the Performing Arts, Houston, TX
Cynthia Mayeda	Facilitator
Joe V. Melillo	Brooklyn Academy of Music, NY
Belinda Menchaca	Guadalupe Cultural Arts Center, San Antonio, TX
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Roth Arts, Seattle, WA
PS 122, NY, NY
Joyce Theater, NY, NY
The Rockefeller Foundation, NY, NY
University of Massachusetts-Amherst, MA
National Endowment for the Arts, DC
Network of Cultural Centers of Color, NY, NY
Arts International, NY, NY
International Society for the Performing Arts, Rye, NY
International Production Associates, NY, NY
Dance Theater Workshop, NY, NY
National Performance Network, NY, NY
Japanese American Cultural & Community Center, Los Angeles, CA