LEADERSHIP IN THE ARTS SUMMIT

Building a 21st Century Arts Community: Stewarding Audiences

April 6, 9:30 – 5pm
Building a 21st Century Arts Community:  
Stewarding Audiences

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The Leadership in the Arts Summit is sponsored by the College of Liberal Arts and Social Sciences and the UH Arts initiative with support from the UH Center for Public History Lecture Series and the Houston Endowment.
WELCOME TO THE LEADERSHIP IN THE ARTS SUMMIT, 2015!

Last year’s Summit was a broad examination of the current state of the arts sector, looking at the repercussions of technological, demographic, and philanthropic shifts. This year, we’re digging deeper into one topic area and some of the best practices that are happening nationally, regionally, and locally.

Audience stewardship is the focal point for this year’s Summit. Arts leaders nationally and locally are talking about engaging audiences, program relevancy, and connectedness to the public. High impact engagement, starts before the show/exhibition and lasts long after. Connectedness does not occur through a single transaction, but, instead through a series of events that build toward an experience. The shift toward art as a relational experience demands new levels of skills, additional or alternative resources, and different end goals.

The 2015 Summit sessions pose a number of questions: Who should be engaging in arts–as–relational–experience work? What are the benefits and ramifications of a connected art experience? Who is doing such work locally and regionally, and how can Houston engage in this conversation so that we build a complex, yet strategic response?

Keynote speaker Roberto Bedoya is a poet, policy maker, and arts advocate who is instrumental in connecting Tucson’s cultural planning process to strategic creative action. His talk today will discuss how the PLACE Initiative utilizes constructive, artistic expression to build connections among organizations, artists, and residents to create change.

Our hope is that today’s discussions will highlight processes, elucidate thinking, and ask questions that can inform all of our practice. This Summit is not about finding a single solution, but instead about identifying ways to engage in a critical dialogue that informs our roles as artists, community members, organizers, and audience members. How can we collectively leverage the art we are passionate about in order to build a stronger, healthier, more creative Houston?

SIXTO WAGAN, Director
SCHEDULE OVERVIEW

9:30 AM – 10:30 AM / WELCOME & MORNING KEYNOTE: Stewardship: Care, Imagination and Policy – The Entanglements of the Good and the Goods or the Adventures of the Poet Paladin

10:30 AM – 11:45 AM / PANEL: Democratization of Art
Presenter: Sandra Zalman; Responders: Reginald Adams, Debbie McNulty, Michelle Mower

10:30 AM – 11:45 AM / SMALL GROUP BREAKOUT: Alt Models (Space City Room)
Moderator: Brandon Zech; Conversationalists: Regina Agu, Max Fields, Paul Middendorf

12 PM – 1 PM / LUNCH & KEYNOTE CONVERSATION:
Reflective Partnering – Strengthening Community Partnerships and Continual Learning
Speakers: Sandra Bernhard, Shannon Buggs, Robin Reagler

1 PM – 2:15 PM / PANEL: Building Commitment, Stewarding Audiences
Presenter: Rachel Hull; Responders: Annie Arnoult, Janette Cosley, Marian Luntz

1 PM – 2:15 PM / SMALL GROUP BREAKOUT: Targeted – Power and Problems of Demographic Allure (Space City Room)
Moderator: Emily Chambers; Conversationalists: Kristian Salinas, JooYoung Choi

2:30 PM – 3:45 PM / PANEL: Growing Place – At the Intersection of Art, Business and Community
Presenter: Susan Rogers; Responders: John Deal, Ana Laurel, Diane Schenke

2:30 PM – 3:45 PM / SMALL GROUP BREAKOUT: College of the Arts: the Future of UH Arts (Space City Room)
Moderator: Zachary Gresham; Conversationalists: College of the Arts Advisory Committee Members

3:45 PM – 5:00 PM / CLOSING CONVERSATION: Risk, Expectation and Reception

5:00 PM – 8:00 PM / ARTS + CULTURE: TEXAS Happy Hour at Mongoose versus Cobra (1011 McGowen St)

2015 SUMMIT MODERATOR: Paul Bonin–Rodriguez

Roberto Bedoya, Executive Director of the Tucson Pima Arts Council (TPAC), established the innovative P.L.A.C.E (People, Land, Arts, Culture and Engagement) Initiative to support artist initiatives in Tucson, Arizona. Bedoya’s tenure as executive director of the National Association of Artists’ Organizations (NAAO) from 1996 to 2001 included serving as co–plaintiff in the lawsuit Finley vs. NEA. His essays “U.S. Cultural Policy: Its Politics of Participation, Its Creative Potential” and “Creative Placemaking and the Politics of Belonging and Dis–Belonging” reframed the discussion on cultural policy to shed light on exclusionary practices in cultural policy decision making. Bedoya is also a poet, whose work has appeared in numerous publications, and an art consultant, with projects for Creative Capital Foundation, the Ford Foundation, The Rockefeller Foundation, and the Urban Institute.

LUNCHTIME KEYNOTE CONVERSATION: REFLECTIVE PARTNERING — STRENGTHENING COMMUNITY PARTNERSHIPS AND CONTINUAL LEARNING

Houston arts organizations have learned how to join forces to accomplish more, reach further and expand impact. In this lunchtime conversation, we will look at HGOco and Writers in the Schools, two organizations that have accomplished much separately, and much together. The conversation explores not only what it takes to build a good partnership to engage new audiences, but how that engagement initiates change not just in the community, but in the organizations themselves.

Sandra Bernhard, Director of HGOco, has produced such programs as Song of Houston and Home and Place. Previously, she worked at the San Francisco Opera (SFO) where, she served as an assistant director for over 30 productions and as a coach and instructor of acting for the Merola Opera Program. She was also the J. Ralph Corbett Distinguished Chair of the Opera program at CCM (College Conservatory of Music at University of Cincinnati). A graduate of the University of Illinois, Ms. Bernhard has had additional teaching assignments at the Cincinnati Conservatory of Music, the San Francisco Conservatory of Music, Utah Opera, the Greater Miami Opera, Chautauqua Opera, and Louisiana State University. Ms. Bernhard has written several educational outreach productions and student/teacher handbooks through the SFO Education department.

Shannon Buggs, Director of Communication for the College of Liberal Arts and Social Sciences at the University of Houston, was the personal finance and philanthropy columnist and a business news reporter at the Houston Chronicle. In 2007, Shannon launched Meta–Four Houston, a youth development organization using performance poetry to develop literacy, self–expression and civic engagement among Houston area youth. In 2012, Writers in the Schools adopted the Meta–Four Houston program and appointed Shannon to the board of directors of the literacy and arts education nonprofit.

Robin Reagler is the executive director of Writers in the Schools WITS), which serves 20,000 students in grades K-12 with long-term literary programs, and heads the WITS Alliance. Ms. Reagler earned an MFA from the Iowa Writers Workshop and a PhD from the University of Houston’s Creative Writing Program. Her poems have been published in Ploughshares, North American Review, American Letters & Commentary, Denver Quarterly, Iowa Review, and VOLT. Her chapbook, Dear Red Airplane, was published by Seven Kitchens Press.
PANEL: DEMOCRATIZATION OF ART
From blockbuster exhibitions to public art, You–tube and auto–tune, and the ability to make art and see art is expanding. Some see this as positive, some have expressed concern. Is greater accessibility a boon or a bust for the future of art? Can art–is–for–all and high art coexist? What has been the input from the community around Houston’s Cultural Plan? The session will explore the question and its ramifications in multiple disciplines.

PRESENTER:
Dr. Sandra Zalman is Assistant Professor of Art History at the University of Houston, where she specializes in Modern and Contemporary Art. Her research develops out of a broad interest in the interplay between high and low forms of the visual. She is particularly interested in the way diverse institutions frame modern art for public consumption, ranging from museums and world’s fairs to department stores, movies, and popular magazines. Her forthcoming book offers an analysis of how Surrealism’s vernacular and avant-garde status influenced the direction and reception of American art. Her research has been supported by grants from the American Council of Learned Societies, the American Association of University Women, and the Andy Warhol Foundation for the Visual Arts.

RESPONDERS:
Reginald C. Adams is a public artist, social entrepreneur and community developer. He is best known for his vast portfolio of award winning public art projects, which are strategically located in some of Houston’s most historic and under-served neighborhoods. His creative process is inspired by travels to more than 28 countries around the globe. Adams fundamentally believes that everyone deserves access and exposure to the arts and strives to engage the general public in the design and production of his public art projects.

Debbie McNulty is an independent consultant whose professional emphasis is on developing the strengths of nonprofit organizations, program and audience development, fund development, project management and capital art projects. She was a program officer with Houston Endowment Inc., working primarily in the areas of arts and culture and community and economic development. Prior to that role, Ms. McNulty was executive director of Art League Houston and director of the Civic Art and Design Program at the Cultural Arts Council of Houston/Harris County. She is currently leading the consulting team that is working with the City of Houston to develop its first cultural plan in more than twenty years.

Michelle Mower is a motion picture writer, director and producer. She has produced and/or directed a number of short films, music videos and feature films since her graduation from the University of Houston. Her debut feature film The Preacher’s Daughter premiered on Lifetime Movie Network (LMN) on August 31, 2012 and garnered the highest ratings on the network in 2012. After the success of her first film Ms. Mower has written and directed two more movies for the network. She is heavily involved in the film community in Texas and has served on the boards of Texas Motion Picture Alliance (TXMPA) and Women In Film and Television (WiFT) and currently sits on the board of Southwest Alternate Media Project (SWAMP) and the advisory board for Houston Community College’s Department of Film and Audio Production.
PANEL: BUILDING COMMITMENT, STEWARDEDOGIN AUDIENCES

Stewardship: the conducting, supervising, or managing of something; especially: the careful and responsible management of something entrusted to one’s care. If the arts are about relationship building and cultivation, and not just about a transaction, then how do we become better stewards of our current audiences while reaching out to new ones. This session examines how artists, organizations and entrepreneurs invest in long-term relationships with audiences and communities, and how that investment can be an agent for change on both sides.

PRESENTER:
Rachel Hull, Director of Education and Community Enrichment at Dallas Theater Center, oversees all education and community programs, including the 2013 National Arts and Humanities Youth Program Award Winning program Project Discovery, teacher professional development workshops, and audience enrichment and humanities initiatives such as Come Early, Stay Late and the Neighborhood Initiative. Ms. Hull received her MA in Educational Theater from New York University, BA in Theater & Dance from The UT Austin and serves the field as a Big Thought’s Quality Arts Review Expert and co-chair of the Professional Theatre Network of the American Alliance for Theater and Education.

RESPONDERS:
Annie Arnoult is the founding artistic director of Open Dance Project, presenting its inaugural season of ensemble–driven dance theater performance in 2015—2016. Arnoult returns to her native Houston from Chicago, where she was the founding artistic director of Striding Lion Performance Group and a faculty member of the Dance Program at Northwestern University. She now serves as an adjunct faculty member at The School of Theatre and Dance at the University of Houston, as a core faculty member of Now & Next Dance Mentoring Project based in Washington, DC, and as the director of Hunter Dance Center, a dance training center opening in Houston in the fall of 2015.

Janette L. Cosley is the executive director of The Ensemble Theatre, the largest African–American professional theatre company in the Southwest that owns and operates its facility and produces in–house. She is a member of Class XXVIII of the American Leadership Forum and she currently serves on the board of Fifth Ward Enrichment Program, Inc., Miller Theatre Advisory Board, and the HSPVA Friends Advisory Board. Ms. Cosley has won numerous awards including Houston Woman Magazine’ 2011 50 Most Influential Women, Rolling Out Magazine’s Top 25 Women in 2008, the United Negro College Fund’s President’s Award.

Marian Luntz has worked in the film and media arts fields for over three decades, and as the film program director and curator of Film and Video at The MFAH since 1990. She serves on the production team of The Territory and on the board of Cinema Arts Society and on the Advisory Board of the Texan-French Alliance for the Arts, and the film committee for the Houston Jewish Film Festival. Her blog for the Houston Chronicle SmArtFilm is about Houston’s independent film scene. Ms. Luntz received awards from Texas Southern University, the Houston Film Critics Society, Houston Cinema Arts Festival and the Houston Press named her Best Curator in 2014.
PANEL: GROWING PLACE — AT THE INTERSECTION OF ART, BUSINESS AND COMMUNITY

Creative placemaking is a hot topic in funding and planning circles that brings artists, designers, planners, businesses and community together to energize place. Whether that framework is fully embraced, the work is happening in many different sectors of our city. Hearing from multiple perspectives, the session will pose some examples of how art, design, and community come together toward building a more vibrant Houston.

PRESENTER:
Susan Rogers is the founder and director of the Community Design Resource Center (CDRC) at the University of Houston’s College of Architecture where she is also Assistant Professor. She is an educator and practicing community designer and planner. Her research, teaching, and practice focus on design as a strategy for community change, exploring the seams between design, equity and the public interest. The CDRC, founded in 2005, has partnered with dozens of community–based and non–profit organizations across the city of Houston as a means to develop collaborative and pragmatic solutions to the challenges facing the city.

RESPONDERS:
John Deal is a native Houstonian who earned a degree in Finance/Real Estate from UT. His renovation work has won him two GHPA Good Brick awards. One of his first commercial redevelopments was Winter Street Studios, a 1926 warehouse building in the First Ward. After completing the studios at Winter, Spring, and Silver Streets, Mr. Deal is now converting the Silos on Sawyer, the old Riviana rice silos and warehouses into creative studios and mixed–use spaces. He is partnering with developers Steve Gibson and Frank Liu to turn the 35 acre area into a vibrant, walkable and welcoming creative campus that hold onto arts as the core component.

Ana Laurel graduated summa cum laude with a BA in English from the University of Houston–Downtown where she served as general editor of the Bayou Review, president of Sigma Tau Delta, was awarded the 2012 Senior Portfolio prize. While enrolled at UH–D, Ms. Laurel ran a Houston–based translation agency serving clients in over 20 countries and 3 continents. Currently, she is the associate director at Voices Breaking Boundaries (VBB) and serves as the managing editor for their publications.

Diane Schenke, President of the Greater East End Management District, is a long time East End advocate, the former president and executive director of The Park People, the Gulf Coast Program Manager for The Nature Conservancy and the executive director of The Grand Parkway Association. Before working for governmental and nonprofit entities, Ms. Schenke worked as an environmental lawyer for law firms and corporations. Since she moved to the Greater East End Management District, the District has received grant funds of over $25M in grants and commitments of another $4.5M in capital funds in the Second Ward and Harrisburg Corridor for pedestrian friendly improvements to compliment the East End Rail Line and real estate improvements. These improvements are grounded in strong community input on the vision for this area through the Livable Centers process.
**SMALL GROUP BREAKOUT: ALT.MODELS**

The Alt.Model session investigates a new crop of spaces that are changing some of the dynamics between artists and audiences. By giving different opportunities to local artists, and shifting the paradigm from simply putting stuff on the walls of a white cube, these individuals are addressing a gap in the arts ecosystem. What are the needs and gaps that this sector is addressing? Are these about long-term solutions, or about addressing now? What are these new models offering audiences that cannot (should not) be addressed by other institutions?

**Facilitator:**

Brandon Zech is an interdisciplinary artist, art historian and curator working in Houston. He is currently studying at the University of Houston and will graduate in May 2015 with a degree in Art History and a minor in Interdisciplinary Art. Through working at a number of Houston arts organizations, including Aurora Picture Show, DiverseWorks, The Printing Museum, and Project Row Houses, he has gained a vast knowledge of the Houston arts. Mr. Zech’s work has been exhibited at arts spaces throughout the city, including the Frenetic Theatre, Alabama Song, and DiverseWorks.

Regina Agu is an interdisciplinary artist, born in Houston and raised in transit throughout Africa and Europe. A graduate of Cornell University, Ms. Agu’s work has been included in exhibitions, public readings, and performances at New Museum, labotanica, Project Row Houses, University Museum at Texas Southern University, Box 13, and Lawndale Arts Center, among other venues. She is a 2012 HAA Individual Artist Grant recipient, and received a 2014 The Idea Fund grant for her collaborative project “Friends of Angela Davis Park.” Ms. Agu’s work investigates hybridity and diasporic subjectivity, and she examines intersections of collective and personal history, memory, the body, and the landscape.

Max Fields is an independent curator living and co-founded the curatorial collaborative Suplex with Olivia Junell in 2013. With Suplex, Fields has co-curated and organized several exhibitions, programs, and events at various venues in Houston including: Art League Houston, Alabama Song Art Space, Rice University, the historic Axelrad Building. His projects include: *do it: houston*; *Suplex Presents: Ryan Hawk*; *Everything we want it to be...at all times*. Mr. Fields co–curated the exhibition *Public Communication: Performing Knowledge of the Body* with artist Joe Joe Orangias.

Paul Middendorf is the founder/executive director of galleryHOMELAND in Portland and Houston. In 2010, he was selected as the guest juror for The Big Show at Lawndale Art Center and he has remained in the region as a curator and artist since. He has collaborated with arts organizations worldwide, including PS1 NY, and the Istanbul Biennale. In 2009 he co-founded The EAST/WEST project, a nonprofit exhibition space and residency in Berlin that fostered an active arts residency exchange between Europe and the US.
SMALL GROUP BREAKOUT: TARGETED — POWER AND PROBLEMS OF DEMOGRAPHIC ALLURE

Is there power in being part of the coveted demographic groups? What do communities need to think about as they are targeted by organizations and advertisers? What do artists and organizations need to think about if they would like to initiate partnerships or collaborations?

FACILITATOR:
Emily Chambers is a fourth-year history student at the University of Houston. Coming from a long line of Mexican-Americans activists within Houston, her goal is to assist in creating positive community opportunities through the arts. Through the Student Leadership Board, she hopes to bridge the gap between the university and the community. After she graduates, Emily plans to attend graduate school for psychological research, merging her interests in community, art and the public.

Kristian Salinas was instrumental in reestablishing and reinvigorating Houston’s LGBT film festival, QFest, where he served as both the artistic director and board president. A graduate of the Radio-Television-Film program at UT, Mr. Salinas was the artistic director of Rice Cinema, and serves on the MFAH’s Film Committee. In addition to QFest, Mr. Salinas most recently served as the executive director of Texas Accountants and Lawyers for the Arts and the associate director of The Southwest Alternate Media Project (SWAMP).

JooYoung Choi was born in Seoul, South Korea, and immigrated to Concord, New Hampshire by way of adoption. While completing her BFA at Massachusetts College of Art and Design, she was reunited with her birth-family. Ms. Choi received her MFA from Lesley University, MA. Through painting, video art, animation and puppetry she blends auto-biographical narrative with fantasy. Her artwork is organized around a paracosm (a highly structured imaginary world) called The Cosmic Womb. Ms. Choi’s work been featured in exhibitions across the U.S. and South Korea, on YTN News, Paper City Houston, and Nat. Brut. She is currently a resident artist in the Lawndale Art Center’s Studio Program.

SMALL GROUP BREAKOUT: COLLEGE OF THE ARTS: THE FUTURE OF UH ARTS

The University of Houston is proposing to create a College of the Arts that combines the Arte Publico Press, Blaffer Art Museum, the Center for Arts Leadership and Cynthia Woods Mitchell Center for the Arts, Moores School of Music, School of Art, and the School of Theatre and Dance under its own college. Members of the College of the Arts Advisory Committee will share some of the ideas gleaned from recent site visits to other campuses, and how those ideas may manifest themselves in the new proposed college. This session investigates how a new University of Houston College of the Arts could benefit the whole Houston arts ecology and how the new UH college will distinguish itself from other similar colleges around the country.

FACILITATOR:
Zachary Gresham, Education Programs Director at Art League Houston, previously worked at Lawndale Art Center, MFAH, and the Academy at Houston Ballet. He holds a BA from Lamar University, a Certificate in Nonprofit Leadership from Rice University, participated in the 2014 cohort of the Community Arts Education Leadership Institute (CAELI) through the National Guild for Community Arts Education, and is currently completing his MA in Arts Leadership and M.Ed in Art Education from the University of Houston and serves on the Center for Arts Leadership Student Board.
CLOSING CONVERSATION: RISK, EXPECTATIONS AND RECEPTION

All the intentions are there, relationships have been established, and finally the work is made public... and it didn’t work, or they didn’t get it, or it just didn’t have enough time/resources. How do artists, organizations and community deal with “failure” or incorporate that learning into the long-term process?

SPEAKERS:

Assata Richards is the founding director of the Sankofa Research Institute. An alumna of UH, she also earned her Master’s and Ph.D. from Pennsylvania State University in Sociology. After serving as a professor at the University of Pittsburgh, she returned to Houston to work with Project Row Houses. As a scholar and community organizer, she is fulfilling her lifelong commitment to social change and justice. She is an adjunct professor in the department of Sociology at the UH and was a candidate for Houston City Council in the recent 2013 municipal elections.

Stephanie Saint Sanchez is a by–any–means–necessary media artist, movie maker, and instigator. As founder of La Chicana Laundry Pictures, she has made over 25 award–winning, genre–bending shorts. She also started the Senorita Cinema film festival, the only all Latina Film Festival in Texas. She also served on the board for Q–Fest, Houston’s international GLBT Film Festival and has worked with Houston Cinema Arts and Gender Reel Houston. She is a recipient of a S.W.A.M.P. Emerging Filmmakers Fellowship, The Idea Fund, and Lawndale Artist Studio Program and had been honored as one of Houston’s Press’s 100 creatives.

Jack Young, UH Associate Professor and Houston Shakespeare Festival Artistic Director, has acted in numerous productions and had the title roles in Macbeth and Richard III. He was nominated for “Best Actor in a Leading Role” for his performance as Shylock in Speed Merchant (of Venice) with LA’s ACTION! Theatre Company. Mr. Young has directed over 120 productions including Hamlet, A Flea in her Ear, and the NYC premiere of Yussef El–Guindi’s Hostages. A certified teacher and fight director for the Society of American Fight Directors, Mr. Young has choreographed violence for over 100 productions. He was artistic director of Pennsylvania Shakespeare Festival, artistic and executive director of The Warehouse Theatre. Mr. Young’s training includes a BA in Theatre from Virginia Tech, Apprenticeship at Actors Theatre of Louisville, an MFA from the University of Washington. Mr. Young is the recipient of the University of Houston Alumni Association Distinguished Teaching Award, as well as the University of Houston Teaching Excellence Award.

2015 SUMMIT MODERATOR:

Paul Bonin–Rodriguez is a writer–performer and dancer from San Antonio who has toured extensively throughout the United States. His recent book, Performing Policy: How Politics and Cultural Programs Redefined U.S. Artists for the Twenty–first Century (Palgrave) has been hailed as a “timely, relevant” and “much needed perspective” on how shifts in research, policy, and funding have altered artists practices nationwide and brought them more fully into community engagement, planning and development. His articles appear in Artivate: a Journal of Entrepreneurship in the Arts, Theatre Topics, and a forthcoming anthology on New WORLD Theater. His plays have been published in The Color of Theatre: Race, Culture, and Contemporary Performance (Continuum, 2002), Jump–Start Playworks (Wings Press, 2004), and Text and Performance Quarterly.
UPCOMING PROGRAMS:

**Reading Groups:** There is a wealth of knowledge and research about the arts and best practice. Though social media is a great aggregator, we are confronted with so many streams of information, many of us have little time to process, much less incorporate these new ideas into our daily lives. The reading groups are gatherings that invite students, artists, arts professionals, community members and audience members to process timely articles on the arts. Instead of focusing on books or novels, these reading groups focus on chapters, essays and media.

**WEDNESDAY, APRIL 8, 5:30 PM – 7 PM IN AGNES ARNOLD HALL 210**
The Role of the Arts and Artists in Community Revitalization (facilitated by Rashida Moore)

**THURSDAY, APRIL 16, 5:30 PM – 7 PM IN FINE ARTS 110**
Alternative Spaces // Houston - (facilitiated by Brandon Zech)
The Center for Arts Leadership would like to acknowledge the support and donations from the following:

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