



THE CALIFORNIA PRESENTER

California
PRESENTERS

MAY 2003

STRANGE TIMES...

PRESIDENT'S MESSAGE

CRAIG SPRINGER; EXECUTIVE DIRECTOR, CERRITOS CENTER

To paraphrase Hunter Thompson, these are strange times indeed. Having said that, I will acknowledge that for many in our field the adjective "strange" doesn't really do justice to the tangle of new challenges and new audience behavior that we're seeing. But as a firm believer in the power of language to affect experience, I think that "strange" is a far better term than some of the more dramatic proclamations of gloom and doom that I've heard this year.

"Strange," I think, allows us to look at our business from a perspective of different from our past experiences, but not qualitatively or quantitatively worse. While many of you may think that I'm simply splitting rhetorical hairs here, I assure you that I'm not. Additionally, I'm not suggesting that we go into collective denial about the challenges that our field faces. And finally, I really am not being insensitive to the difficulties that many of our colleague's programs are facing in the coming months and years. What I am suggesting is that as seasoned professionals we realize that it is our obligation – to ourselves, to our audiences and, most importantly, to the arts – to take a deep breath, look carefully at our present situations and move forward in new and creative ways.

This is a time when we should step up and demonstrate that the creativity in our field does not take place only on our stages. This is a time when we should demonstrate that creativity in the service of protecting and propagating an honored and influential place for art in our society is, in fact, the provenance of presenters. This is a time when, contrary to many

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CREATING CULTURAL BRIDGES

KEYNOTE ADDRESS; OCTOBER 4, 2002

CA SUMMIT ON INTERNATIONAL CULTURAL EXCHANGE

GREGORIO LUKE; DIRECTOR, MUSEUM OF LATIN AMERICAN ART

This summit on international cultural exchange addresses one of the most important challenges facing our countries today: the challenge of diversity.

It has been said that in society, as in physics, for every action there is a reaction of equal intensity, but in the opposite direction. The bipolar world of the cold war is being replaced by a much more complex reality characterized by the existence of two apparently contradictory movements: a tendency towards globalization, and the increasing homogenization of societies, coupled with intensifying cultural differentiation, and the revival of ancient ethnic and religious conflicts.

In no country are the challenges of unification and fragmentation more evident than in the United States. The current situation in the United States is unprecedented in the history of humanity. Never before have so many people of such diverse backgrounds attempted to live together.

Diversity can increase dialogue among peoples and promote the expansion of the common culture, or it can lead to the fragmentation of society. Modern technology has brought us together, but proximity without understanding can create resentment and discord.

In the face of the challenge of unifying such diversity, one cannot think of a more relevant theme for a summit than building bridges through cultural exchanges, a better time to have it than now, or a better place to have it than California.

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➔ ANNUAL JUNE MEETING IN SAN FRANCISCO, JUNE 8-10; UPDATE BEGINS ON PAGE 3...

(Springer, Strange Times - continued from page 1)
of our natures, we must emerge from the off-stage shadows and take center stage in the effort to keep the arts alive in our communities.

The uncomfortable part of this is that, in some instances, we need to become more of a focal point than the artists we present. I'll grant that it may feel like heresy to put the presenter before the artist, but since the times in which we find ourselves are filled with efforts to undermine the financial basis of our business, we cannot afford to worry about others seeing us as heretics. In fact, given that Copernicus and Galileo were considered heretics in their day, I'd say we'd be in good company. In the end, I am confident that the priests of our field will be grateful for our temerity – not to mention our creativity in finding ways to make the business end of the arts work.

Having now said all of this, I will acknowledge that trying to “go it alone” in the service of this goal is a daunting task. Someone recently commented to me that they feel like they're trying to do a solo circumnavigation of the globe in a rubber dinky. None of us should feel like this. We are a field that thrives on collegial support. We are a field that understands our relationships are the foundation of our strength. We are a field that needs to join together to develop new ways of thinking, new ways of working, and new ways of acting to jointly face these strange times.

Twenty years ago California Presenters was created to facilitate block booking of tours for fine and performing arts attractions because those strange times required presenters to create an organization to facilitate a process that other parts of our business could not make work. By ten years ago, the agent and manager side of our business had put in place an infrastructure that made block booking possible without the presenters having to shoulder that burden. Ten years ago the California Presenters June meeting became focused on the collegial exchange of information about touring artists. We created a forum in which we could each benefit from the vast amount of experience about artists, styles and genres represented by our membership during those strange times when there was no other effective and efficient mechanism to make that happen.

This year we are again adapting to strange times in the presenting world by developing a June meeting that will still talk about artists, styles and genres, but will also be focused on the more mundane, but no less important, issues facing our field – current INS policies, budget cutbacks in virtually all the states represented by our members and audience buying patterns that are new to us all. The methodology will be the familiar and wonderful collegial discussions we've all come to appreciate, but the focus will be informed by the need for us to develop new approaches to our business.

And so, here's the president's pitch for our upcoming June meeting you've all been waiting for. I would ask you to each consider whether you can afford – financially, organizationally and emotionally – to not attend this year's meeting. I know that for many of you the decision may be a difficult one. I ask only that you give significant consideration to the idea that in these strange times the value of this meeting far outweighs its cost.

Strength in numbers may be a cliché, but as is often pointed out, clichés exist for a reason – the kernel of truth that lies at their heart. The collective strength of our organization is undisputable, and in these strange times, that collective strength will form the basis for our joint efforts to find ways to make them less odd. I look forward to seeing you all this coming June and to benefiting from your thoughts and experiences as we once again redefine our role in the complex business of making a home for the arts in our communities.



Craig Springer is Executive Director of the Cerritos Center for the Performing Arts in Cerritos and also serves on the boards of the Western Arts Alliance and Western Jazz Presenters Network.



CELEBRATING 20 YEARS OF COLLEGIAL
AND PROFESSIONAL CAMARADERIE
AMONG PRESENTERS, AGENTS,
MANAGERS and ARTISTS.

JUNE MEETING SHAPING UP TO BE ONE OF THE MOST INFORMATIVE YET

MEETING ACTIVITIES REVAMPED TO PACK A BIGGER PUNCH

Important to the design of this June's Artist Information Exchange is the knowledge and preparation of the various discipline discussion leaders. Rather than bringing up artists' names without a context or without members having experienced that artist's work, this year discussion leaders have been asked to do the following:

- Select artists which they think are doing the best work, keeping in mind the different fee ranges CP members can pay;
- Present video/CD examples of the artist's work;
- Lead a more in-depth conversation about the artistry and available repertory;
- Show examples of artist's marketing materials and lead a discussion on how to most effectively market the artist; and
- Discuss appropriate education/outreach activities for the artist.

In following this format, fewer artists will be discussed, but the discussion will be more in-depth and, it is hoped, the resulting information more useful.

To ensure that particular interests of CP members are addressed, if you have an artist/ensemble you have already booked for 2004-05 or are particularly interested in, please contact the appropriate discipline discussion leader (see next page) so that they can include that information in the presentation.

In addition to the formal Information Exchange sessions, this year the pajama party is anticipated to play a more prominent role. "Hosted" by John Killacky and Sandy Robertson, the emphasis for the pajama party will be on discovery of the new and/or unusual and learning about new work and artists, with the potential of expanding participants' thinking about the performing arts.

This year manager members will also be making a presentation to address issues they want presenters to be aware of and/or issues they need presenters' help with. This will inform the organization of what is important from the perspective of managers & artists.

BYOND THE BITCH & BASH, WHINE & WAIL SPECIAL GENERAL SESSION PLANNED ON IMMIGRATION & VISA ISSUES

The goal of this panel is to move beyond listing the numerous examples of ill-fated artist tours, bemoaning lost revenue, and bashing politicians. The focus will be on exploring the current and future challenges of presenting international artists and the impact that these challenges will have upon the presenting field at large. It is hoped that the session will engage participants in a conversation about proactive ways that industry-wide forces can be joined and harnessed to address these issues.

Given the short time frame of the session, and at the risk of losing our novice attendees, the great deal of political background that has led up to today's current situation will be foregone. Instead, the session will jump right into the following key topics:

1. Now
 - a. Realities of the immigration process
 - b. What's the real reason for denial?
 - i. How do presenters get the facts?
2. The Future
 - a. Risk vs. Reward
 - i. How will these challenges affect the landscape of arts programming nationally?
 - ii. Increase in booking US based foreign nationals
3. Proactive steps
 - a. Longer lead time in booking
 - b. Increased power of block booking — promote the listserve!
 - i. What does it mean to be the petitioning organization? ...in terms of liability? control?
 - c. Communication between presenters and agents — when is the paperwork being filed?
 - d. Expiration date on an artist offer tied to securing of visas
4. What can we do?
 - a. When problems arise...
 - b. When we want to speak out...
 - c. When we need education...

CALIFORNIA PRESENTERS JUNE 2003 MEETING SCHEDULE

SUNDAY June 8

11am-12n	First-timers Orientation
12n-1pm	Buffet lunch, Hotel mezzanine
1-5pm	ARTIST INFORMATION EXCHANGE
1:00	-Welcome and introductions
1:15	-National Dance Project presentation
	-Dance to include Contemporary / Cross-discipline (1 hr. 45 min)
3:00	-(break)
3:15	-Theater to include Contemporary / Cross-discipline (1 hr. 45 min)
5:30pm	Optional: "Love, Chaos & Dinner" at Teatro ZinZanni, w/ Joan Baez



MONDAY June 9

9-9:30am	Continental breakfast served in Breakout room
9:30-11:45am	ARTIST INFORMATION EXCHANGE (Room A, TBD) ARTISTS & MANAGERS SESSION (Room B, TBD)
9:45	-Classical music
10:45	-Jazz
~ Note: All afternoon sessions are at <i>Biscuits and Blues</i> , a short walk from the hotel ~	
12n-12:45pm	CP business meeting
12:45-1:45pm	Luncheon
2-5:30pm	General membership sessions
2:00	-International tour reports
2:30	-Special session: Immigration and Visa Issues
3:45	-(break)
4:00	-Managers' Viewpoint
5:00	-Open mic
6-8pm	Reception: Starlight Room, Sir Francis Drake Hotel
9-11pm	Pajama Party, Hotel suite TBD

TUESDAY June 10

9am-1:30pm	ARTIST INFORMATION EXCHANGE
9:00	-Family
10:00	-Buffet brunch served in the Breakout room
10:30	-Cabaret
11:15	-Folk
12:00	-(break)
12:15	-World music and dance



DISCIPLINE DISCUSSION LEADERS

Dance	Celesta Billeci, Walter Jaffe, Mark Murphy
Theater	Peter Lesnik, Danielle Drazell
Classical Music	Ruth Felt, Robert Cole
Jazz	Tim Jackson, Randall Kline
Folk	Dan DeWayne, Bruce Labadie
Family	Brian McCurdy, Troy Botello
World Music/Dance	Hannah Bader, Isobel Soffer
Cabaret	Peter Lesnik, Aaron Egigian
Pajama Party	John Killacky, Sandy Robertson

MANAGERS PRESENTATION

Rachel Cohen, Don Osborne, Julia Glawe

LOCATION, LOCATION, LOCATION

San Francisco's Sir Francis Drake hotel at 450 Powell Street is the headquarters for this year's annual June meeting. A mixture of timeless elegance and high style, this landmark hotel offers historic accommodations just off Union Square in the heart of the shopping, theatre, dining and entertainment districts.

Reservations: (800) 227-5480

Information: www.sirfrancisdrake.com

It's Not Too Late To Attend: Just 3 Easy Steps...

1. Complete and return the Registration Form below

- Register by June 1 and **SAVE \$25**
- Want to go to the Sunday night dinner-theater extravaganza? Sign-up with your registration to assure a seat (seating is limited).
- Have you paid your annual dues? If not, include them with your registration:

Presenters, Budgets > \$50k \$150
Presenters, Budgets < \$50k \$100
*Each additional person from
 presenting organization:* \$100
Affiliates (Artists, Managers): \$ 50

- Update your contact information on back of form and then return form to:

*California Presenters
 c/o Pat Kopp
 P.O. Box 0048
 Chico, CA 95927-0048*

2. Reserve your room at the Sir Francis Drake Hotel by calling (800) 227-5480.

3. If you're flying in, make your airline reservation. Want to save some \$\$'s? Fly Southwest Airlines into Oakland and take a BART train to the hotel.



California
Arts Council



Canadian Consulate

Sponsors...

Special thanks to the California Arts Council, Western States Arts Federation and Canadian Consulate whose generous support helps to make California Presenters' annual June gathering possible.

*Special Offer: New Members...

With a full registration to the annual meeting, those presenters, artists and managers that have not previously been a member of California Presenters will receive a free 1-year California Presenters membership (presenter one day passes do not qualify for this offer). Register today to save!

REGISTRATION FORM

Name (as you would like it to appear on your badge)

Phone

Organization

E-mail

REGISTRATION FEES

	<u>By June 1</u>	<u>At the Door</u>	
Presenter Member, Full 3-day Registration	\$275	\$300	\$ _____
Additional Staff (Same Presenter Organization)	\$225	\$250	\$ _____
Presenter Member One Day Pass	\$125	\$150	\$ _____
Artist, Agent & Manager Member (1-day, June 9th)	\$125	\$150	\$ _____
Optional Sunday Night Dinner-Theater Extravaganza # of People: _____ x \$79/person =			\$ _____
CP Annual Dues (from above) {Free with full registration for new members - see above}*			\$ _____

TOTAL (Include check made payable to California Presenters...)

\$ _____

(Luke, Cultural Bridges - continued from page 1)

California's economy is the fifth largest in the world. Even more important is the symbolic place it occupies in the American imagination. What happens in California has profound repercussions elsewhere and often sets the trend for the rest of the nation. The words F. Scott Fitzgerald used to describe the new world ring particularly true when applied to California: "A place commensurate to man's capacity for wonder."

The question we address today is how can we transform California's economic vitality and diversity into cultural exchange. How can we build cultural bridges that will have a lasting impact for future generations.

Let me begin by saying that there are few comprehensive analyses on this subject. I found no books on the subject, not even definite statistics. I have therefore based this speech on my own experience in the field.

I have been dedicated to cultural exchange for most of my professional life. For almost ten years I served as a cultural diplomat for Mexico, first in our Embassy in Washington and later in our Consulate in Los Angeles.

During the past 5 years I have been, so to speak, on the other side of the fence, serving as director of the Museum of Latin American Art, an institution that promotes cultural exchange with Latin America.

The first problem you encounter as a foreign officer promoting international exchange is structural. In most countries cultural institutions are centralized. In California, much due to geography and history, we have a radical decentralized network of disparate organizations. California has more than 10,000 non-profits; 12,000 theatre companies; 2,100 orchestras;

6,000 dance troupes and more than 500 museums. It takes a long time to develop working partnerships and contacts, let alone maintain them.

The second problem you face is that of finding a common time line. Once you have finally developed a relationship with a California institution and identified possible programs, you find that your American counterpart is thinking several years ahead of you. Since the average tour of duty of a diplomat is 2 to 4 years, it is difficult to establish a working calendar.

The U.S. has a complex way of funding cultural activities that relies on grants and sponsorships from foundations and corporations, as well as individual contributions. None of these mechanisms is easily accessible to promote foreign exchange.

For example, if you are the representative of a foreign country in the U.S., you cannot receive economic support from American foundations or corporations.

If you are a foreign artist, it is also difficult to receive economic support – even if you have identified a sponsor in the U.S. – because you are not a U.S. nonprofit and are unable to give a tax exempt receipt for the donation.

Even if you are a U.S. non-profit with access to grants and sponsorships, cultural exchange is still prohibitively expensive. If you are presenting an ensemble of eight people that stay for a week, you have an overhead of at least \$10,000 – and this does not include production or promotional costs. It is difficult to coordinate your programming with other venues, so most of the time you become the only presenter and absorb completely the transportation and hotel costs.

Please provide the following additional information for your organization:

Name _____ Phone _____

Organization _____ Fax _____

Street _____

City _____ State _____ Zip _____

Web Site _____ E-mail _____

Another serious challenge is marketing. California has a huge potential audience, but getting the word out is difficult and costly. Paid advertising is almost always out of the question. Effective access to audiences requires a press office, bulk mail permits, e-mail banks and specialized mailing lists.

What can be done? It occurs to me that we need to build three fundamental bridges:

A bridge between institutions.

A first step could be the establishment of an office dedicated to promote cultural exchange. This office would function as a clearing-house of information that could be accessed by the foreign cultural offices, universities, artists, presenters and scholars. To some extent the information has already been compiled in numerous web pages in the U.S. and abroad, but websites are not enough. You also need to have people answering phones, giving advice, and assisting in these many international exchanges.

A California office dedicated to cultural exchange could serve to focus and disperse resources. For example, U.S. airlines fly to almost every country in the world and it is the international flights that have the most empty seats. There are also many hotel beds that go unused every day. An institution dedicated to foreign exchange would be better suited to negotiate with airlines and hotels to receive donations of excess capacity and make them available to the international community.

A bridge between artists and scholars.

One of the most successful U.S. diplomatic initiatives in past decades has been based on a “people to people” approach that led to the creation of the Sister City organization. This model could be used to foster international exchange. We should encourage the establishment of sister schools, sister museums, sister orchestras that would build lasting relationships between individual artists and scholars. A wonderful example was provided recently by the orchestra of the California’s that bought together musicians from San Francisco to Cabo San Lucas.

Bringing artists together creates a common enriched culture. One has only to think of the profound impact of the Mexican muralists in the U.S., or the U.S. modern dance movement throughout the world – to mention only a few.

A bridge between nations.

It has been said that art is the best ambassador of a nation in that it synthesizes the essential values,

dreams and aspirations of a society. Through art we can appreciate those things that cannot be expressed in words – sensitivity, a vision of the world. By expressing the most intimate, art can also express the most universal – the common threads of our humanity.

The question is: how can we, in a massified society without unlimited resources or access to the media, have a significant impact in society?

An answer could be to include, as forums for international exchange, the school system and public libraries. By exposing our youth to international exchange, we will give our young the opportunity to learn early on about other cultures. What better way to expose our youth to an increasingly interdependent world.

We constantly talk of how to make schools better. Arts can play a decisive role because they stimulate imagination and unleash the forces of creation.

Art provides children a global sense of life. Every child should be exposed to music, to the best cinema, to visiting scholars. Every school should have auditoriums and galleries, and every artistic institution should be required to perform in them.

Now more than ever we are called to play a decisive role in bringing together the diverse threads of society. We must build bridges and initiate dialogues among nations, cultures and people.

The power of art derives from its capacity to unify and inspire. According to Ernst Fisher, man becomes man when he discovers tools. Through them he can multiply his natural powers. At the same time that he discovers his new power over nature, he becomes aware of his enormous limitations. Art originates a “magical tool,” with which primitive man intended to modify events beyond his control. Today, art has become the “magical tool” through which we are able to cross borders between nations, cultures, people and, ultimately, even within ourselves.

Now, more than ever, we need the magic tools of art to bring us together. Now, more than ever, we must speak with voice of the spirit and say in the words of Mexican philosopher Jose Vasconcelos, “Por mi raza hablará el espíritu” – “For my people the spirit will speak.”

Gregorio Luke is Director of the Museum of Latin American Art in Long Beach. He has served as Consul for the Cultural Institute of Mexico in Los Angeles, Deputy Director of the Mexican Cultural Institute of Washington, D.C. and First Secretary of the Embassy of Mexico in Washington, D.C.



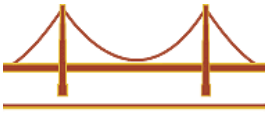


c/o Pat Kopp
 P.O. Box 0048
 Chico, CA 95927-0048

20th Annual June Meeting
 & Artist Information Exchange

JUNE 8-10, 2003

Sir Francis Drake Hotel
 San Francisco



INSIDE this issue of *The California Presenter*:
 •Reflections on the state of the presenting field
 •Update on the Annual June Meeting



**CALIFORNIA PRESENTERS
 ANNUAL JUNE CONFERENCE
 TO TAKE SAN FRANCISCO BY STORM**



- 3 Action packed Days:
- Special Session on Immigration and Visa Issues
 - Artists & Managers' Viewpoint Session
 - Artist Information Exchange, Newly Formatted
 - Dinner Theater of the Subconscious w/ Joan Baez
 - Artists & Managers' Day: June 9
 - Pajama Party Late Night Video/Audio Showcase
 - 20th Anniversary Party, High Atop San Francisco

SEE PAGES 3-5 INSIDE FOR THE FULL SCOOP...

UPCOMING DATES

OF INTEREST TO CALIFORNIA'S PRESENTING FIELD...

- June 7 Board Meeting, California Presenters
- June 8-10 California Presenters Annual June Meeting & Artist Information Exchange
- June 11-14 Mexico: Gateway to the Americas Conference, Mexico City
www.puertadelasamericas.org
- June 30 -July 1 CAC 1st Annual Building Participation in the Arts Conference, Sacramento
www.cac.ca.gov/ami/index2.htm
- Sept. 2-6 Western Arts Alliance Conference, Long Beach
www.westarts.org/conference.html
- Jan. 10-13 Association of Performing Arts Presenters Annual Conference, New York
www.artspresenters.org