



NATIONAL

PERFORMING

ARTS

CONVENTION

JUNE 10 - 14, 2008

SUMMARY REPORT



NATIONAL PERFORMING ARTS CONVENTION TAKING ACTION TOGETHER DENVER 2008

Taking Action Together was the theme of the June 2008 National Performing Arts Convention (NPAC). Thousands of members of the performing arts community came together for this historic meeting in Denver to lay the foundation for future multi-disciplinary collaborations, cooperative efforts and effective advocacy. The work begun in Denver will ultimately help us mature as a performing arts sector and strengthen our ability to enrich communities throughout the United States and beyond.

Historically the fields of dance, music, opera, theater and others have been supported by service organizations that provide a range of valuable services. We are proud of the professional development we have offered in the areas of management, governance and artistry; of our strategic re-granting in support of new work, education and audience development; and of our efforts around research, technology, communications and more. The combined efforts of local arts organizations and their partner service organizations have resulted in exponential growth in the number and strength of producing and presenting organizations and their audiences.

But today's challenges require that we go beyond this discipline-specific structure if we are to realize larger goals that span several disciplines, or that are beyond the scope of any one service organization to manage alone. NPAC 2008 sought not only to identify challenges and opportunities for our sector, but to develop an action agenda to advance the entire performing arts community.

NPAC 2008 was, by any measure, a tremendous success. Thousands of participants gained new insights and skills, forged new connections and experienced a vast spectrum of performances. The 21st-Century Town Meeting that closed the Convention marked not an ending, but the beginning of a new chapter in multi-disciplinary collaboration. We look forward to continuing our work together.

Sincerely,

Ann Meier Baker
President & CEO
Chorus America

Marc A. Scorca
President & CEO
OPERA America

The design and printing of this report was made possible by a generous sponsorship from MetLife.



BACKGROUND

America's performing arts service organizations have successfully advanced the field through a variety of initiatives in recent decades. Annual conferences provide an important opportunity for leaders within each discipline to identify and address pressing issues, hone professional skills and network with colleagues. In 2004, several service organizations came together for a large-scale experiment, a first step in creating a multi-arts Convention. Each organization held its annual conference during the same week in Pittsburgh, with delegates invited to come together for one day of multi-disciplinary programming, as well as an opening session and party.

This experiment was greeted with enormous enthusiasm. In fact, delegates clamored for more opportunities to learn from and network with colleagues from other disciplines. Leaders of the service organizations immediately began planning for a large-scale Convention in 2008 that would bring together the disciplines as never before.

PROGRAMMING

Programming for NPAC 2008 was created by a team of expert staff from the service organizations, led by arts learning consultant **Eric Booth**. Each member of the team brought forward issues and expertise from his or her own discipline, working with colleagues to discover common issues and identify ways they could be addressed. Several themes emerged: **education, creativity and sustainability, artist training, audience development and diversification, leadership development and the impact of new technology**. Some 50 sessions within these themes were treated in an array of formats, from bite-size breakouts to extended workshops.

General Sessions brought all delegates together to hear from some of today's leading thinkers from within and outside the arts community. Playwright **Anna Deavere Smith** opened NPAC 2008 with a dramatic statement on the power of the arts to build community; the opening session also featured **Dana Gioia**, Chairman of the National Endowment for the Arts; **Bill Rauch**, Artistic Director, Oregon Shakespeare Festival; and Denver Mayor **John W. Hickenlooper**. Best-selling author **Jim Collins** discussed his groundbreaking theory on what makes the difference between a "good" organization and a "great" one, how to achieve superior performance in the social sector, and why business thinking is not the answer. In a conversation moderated by **Marin Alsop**, **José Antonio Abreu**, founder of *El Sistema*, shared the story of the Venezuelan music miracle that has changed a country's perception of classical music and created a national program of music education and performance for the underprivileged; and **Germaine Acogny**, award-winning dancer and choreographer and the founder of an international center for traditional and contemporary African dances in Senegal, offered another striking example of how arts can bring people together.

NPAC engaged **National Arts Strategies** to lead a unique executive education program for performing arts professionals immediately preceding NPAC. Three full-day sessions inspired by the NPAC theme "Taking Action Together" were led by world-renowned faculty experts and teachers. Each session focused on a key challenge to achieving an organizational mission in today's richly connected communities: selecting the most effective partners; negotiating successfully for immediate and long-term goals; and creating sustained relationships with local and national corporations.

PLACING ARTISTRY AT THE CENTER

NPAC 2008 did not only talk about the performing arts; it offered numerous opportunities to celebrate and actively participate in them. NPAC presented numerous performances over four days in stages in and around the Convention Center. In addition, Colorado performing arts organizations offered an array of performances in venues throughout the area; many of them adjusted their season calendars in order to be a part of the historic gathering. The Convention also offered extended art-making sessions, inviting all delegates to work with master artists to refine skills within their own discipline — or to explore new territory. These sessions included everything from hip-hop to opera, from playwriting to traditional African dance.



PERFORMANCES AT NPAC 2008 WERE GIVEN BY:

African Drummers
Aspen Santa Fe Ballet
Battleworks
Brian Brooks Moving Company
Buntport Theatre
Central City Opera
Champa
Cleo Parker Robinson Dance
CMDance
Colorado Ballet
Colorado Chamber Players
Colorado Children's Chorale
Colorado Conservatory for the Jazz Arts
Colorado Symphony Orchestra & Chorus
Colorado Youth Pipe Band
David Taylor Dance Theatre
The Denver Brass

Denver Concert Band
Denver Gay Men's Chorus
Denver March Pow*Wow
Denver Municipal Band Swing Ensemble
Denver Women's Chorus
Empire Lyric Players
Fiesta Colorado
Frequent Flyers
Friends of Chamber Music (CO)
Grupo Folklorico "Esplendor Azteca"
Kantorei
Kim Robards Dance
Kota Yamazaki Fluid Hug-Hug
Lemon Sponge Cake Contemporary Ballet
Mariachi Sol De Mi Tierra
Metropolitan Jazz Orchestra

Moraporvida
Mudra Dance
Opera Colorado
PARADIGM
PHAMALY
The Playground
Rocky Mountain Ringers
Ronald K. Brown/Evidence Dance Co.
Rosanna Gamson/World Wide
Shaolin Hung Mer
Speaking of Dance
Speer
The Spirituals Project
St. Martin's Chamber Choir
Tango Colorado
3rd Law Dance/Theatre





ARTSTOWN 2008

A presentation at NPAC entitled ArtsTown 2008 envisioned how communities might value and invest in the arts over the next 20 years. Attendees considered how they could work together to contribute to a strategic vision for the performing arts, to leverage the people and resources from multiple service organizations and to demonstrate the value of the performing arts.

Using ArtsTown 2008 as inspiration, the NPAC exhibition hall was designed to reflect a healthy community where the arts and the art of doing business are intrinsically linked. In addition to nearly 200 exhibitors, there were performances, the main NPAC registration desk, a Town Hall advocacy center, opportunities to meet one-on-one with experts at the smART bar, a public library and bookstore, the Cyber Café, the Prague Quadrennial Exhibit, message boards, convenient lunch options, free coffee and indoor parks.

USE OF NEW MEDIA

NPAC harnessed the power of the Web to generate interest in attendance and to extend the conversation beyond Denver. Prior to the Convention, a blog hosted by ArtsJournal.com featured a number of celebrity bloggers, each of whom mused on a topic that would be discussed in-depth at NPAC:

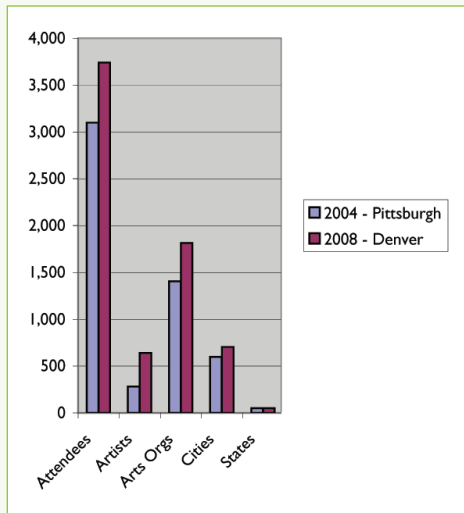
Jaime Green (<http://fishunderwater.blogspot.com/>)
Nico Muhly (<http://nicomuhly.com/>)
Kristin Sloan (<http://www.thewinger.com/words/>)
Jason Grote (<http://jasongrote.blogspot.com/>)
Jeffrey Kahane (<http://www.laco.org/artists/1/>)
Eva Yaa Asantewaa (<http://infinitebody.blogspot.com/>)
Greg Sandow (<http://www.artsjournal.com/sandow/>)
Hilary Hahn (<http://www.hilaryhahn.com/journal.shtml>)
Tim Mangan, Paul Hodgins, Richard Chang (<http://artsblog.freedomblogging.com/>)
Andrew Taylor (<http://www.artsjournal.com/artfulmanager/>)

During NPAC, a diverse group of attendees blogged about their own experience at NPAC. These bloggers ranged from the executive director of a dance company to a conservatory student, and represented a wide variety of performing arts and professional specialties. During NPAC, blog readership was over 12,000; postings continue to be available at www.performingartsconvention.org.



ATTENDANCE

A total of 3,739 members of the performing arts community, representing 1,813 organizations, attended the 2008 National Performing Arts Convention, traveling from all 50 states and several countries. This represents an overall increase in attendance of 21% over the 2004 meeting, as well as a 29% increase in the number of arts organizations represented. NPAC 2008 committed significant resources to ensure robust artist participation; artists from each discipline were encouraged to apply to the appropriate service organization for financial assistance with registration, transportation and accommodations. In addition, complimentary registration was offered to local artists. As a result of these efforts, 641 individual artists attended NPAC 2008.



Summary of Income for 2008 National Performing Arts Convention:

Registration:	821,645.47
Exhibitors:	123,786.00
Sponsors:	241,400.00
Denver Support:	1,039,504.92
National Support:	740,000.00
In-Kind Support:	366,410.00
Interest Income:	<u>18,398.21</u>
	3,351,144.60

Summary of Expenses for 2008 National Performing Arts Convention:

National, Local and NSO Coordination:	533,755.00
Planning Meetings Travel & Expenses:	37,554.34
PR/Marketing & Design:	82,288.25
Support for Artist Attendance:	29,441.08
Administrative Expenses:	<u>13,402.51</u>
Planning Phase:	696,441.18
NSO Staff & Overhead:	899,562.00
NSO Staff Travel & Event Staffing:	96,837.47
Production and Equipment	397,234.45
Facilities/Catering & Décor	362,107.19
Program Book, Supplies & Misc.	<u>125,888.81</u>
Event Production:	1,881,629.92
Pre-Convention Program:	46,187.30
General & Closing Session Speaker Fees & Expenses:	56,637.38
In-Depth Session Speaker Fees & Expenses:	95,599.55
AmericaSpeaks:	<u>185,043.51</u>
Sessions & Speakers:	383,467.74
Evaluation/I-Doc:	100,000.00
Production of Met Life White Paper:	20,000.00
Task Forces, Leadership, Consultants and Expenses:	200,000.00
Other Contingency for Resolution of NPAC 2008:	50,000.00
Post-Convention Action:	270,000.00
Total:	3,331,538.84



AN ACTION AGENDA FOR THE 21ST CENTURY

In an effort to model community deliberation and action, NPAC engaged AmericaSpeaks to lead the performing arts community through a series of caucus sessions designed to identify the sector's collective strengths/weaknesses and develop an action agenda. Discussions at caucus sessions were led by over 200 members of the performing arts community, each of whom gained valuable facilitation training as part of the process.

AmericaSpeaks, an organization based in Washington, D.C., specializes in large scale "town meetings" — it has led thousands of individuals in building consensus around such topics as the redevelopment of the World Trade Center site, the rebuilding of post-Katrina New Orleans, statewide health care reform in California and the national childhood obesity epidemic.

On the final day of the Convention, all delegates gathered for a "21st-Century Town Meeting." By that point, the AmericaSpeaks process had identified three key challenges/opportunities, as well as a variety of strategies for approaching them. Using hand-held electronic voting devices, the community voted on — and committed to — strategies to advance the field at a *national level* (led by national service organizations), on a *local level* (led by the performing arts community within a particular region) and on an *individual/organizational level*. The top choices in each category are listed below. Full results of the voting are posted at www.performingartsconvention.org.

The Challenge/Opportunity: The increasing diversity of our communities creates an opportunity to engage a variety of ages, races, identities and cultures in our audiences and organizations.

National Strategies:

- Charge national service organizations to create dialogue at convenings, create training programs, promote diverse art and artists and partner with grassroots organizations that are already connected to diverse communities - 43%
- Diversify boards, management and staff in all national arts organizations - 26%
- Create a media campaign with artists from diverse communities, including celebrities, to provide exposure to diverse art - 15%

Local Strategies:

- Open an honest dialogue across community groups and sectors to share priorities and identify barriers to participation - 31%
- Partner within the arts, as well as with community organizations, to build relationships - 23%
- Expand beyond traditional venues to establish new points of access - 17%

Organizational/Individual Strategies:

- Discover arts in your community offered by cultures other than your own and establish peer relationships - 37%
- Set long-term goal and plan to have staff, board, programming and audiences reflect the demographics of your community - 32%
- Program more diverse artists and content - 15%

The Challenge/Opportunity: The potential of arts education and lifelong learning in the arts is under-realized.

National Strategies:

- Devise an advocacy campaign to promote the inclusion of performing arts in core curricula - 36%
- Enlist artists as full partners in all aspects of arts education through training and creating an AmeriCorps/WPA-type program - 22%
- Lobby for education reform, including rescinding No Child Left Behind - 20%

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Local Strategies:

- Mobilize and collaborate with K-12 and higher education institutions to strengthen arts education and arts participation as core curriculum - 23%
- Strengthen relationships with school boards and policymakers through lobbying, electing arts-friendly officials and involvement in local politics - 17%
- Integrate arts teaching in educators' professional development and integrate teaching programs in artist organizations - 16%

Organizational/Individual Strategies:

- Lead lifelong education programs that actively involve people in multigenerational groups; make the arts part of a lifelong wellness plan - 23%
- Directly engage teachers to integrate the arts into their teaching and create professional development programs to address their needs - 19%
- Commit your entire organization to arts education in mission, budget, programs and collaborations - 13%

The Challenge/Opportunity: Our communities do not sufficiently perceive the value, benefits and relevance of the arts, which makes advocacy and building public support for the arts a challenge at every level.

National Strategies:

- Organize a national media campaign with celebrity spokespersons, catchy slogans (e.g., "Got Milk"), unified message and compelling stories - 27%
- Create a Department of Culture/Cabinet-level position which is responsible for implementing a national arts policy - 23%
- Lobby elected political officials for pro-arts policy and funding; demand arts policy platform from candidates - 14%

Local Strategies:

- Create an arts coalition to get involved in local decision-making, take leadership positions and strengthen relationships with elected officials - 21%
- Forge partnerships with other sectors to identify how the arts can serve community needs - 21%
- Foster cross-disciplinary conversations to share data and best practices, develop common goals and create joint activities/performances - 14%

Organizational/Individual Strategies:

- Build relationships with non-arts groups, including governments, corporations, community development organizations, etc. - 26%
- Create opportunities for active participation in the arts for all ages (including interactive Web sites, open rehearsals, etc.) - 24%
- Expand relationships across the community to find and develop new leaders (e.g., through board development) and local champions for the arts - 12%





EVALUATION

A post-Convention survey was conducted using a Web-based assessment tool. The survey, completed by approximately one-third of attendees, revealed a high level of satisfaction overall. An overwhelming majority of respondents agreed or strongly agreed with the following statements:

- I made new connections with colleagues and peers from my art form.
- I made new connections with colleagues and peers from other art forms.
- I was exposed to new ideas and thinking that will influence my future work.
- I learned new skills and strategies that I intend to utilize on my own.
- The Convention recognized the contribution of artists to the field.
- NPAC made progress in strengthening the performing arts community.
- The 21st-Century Town Meeting/AmericaSpeaks process established priorities for the performing arts community.
- I am committed to taking action to further the strategies we established as a community.

While the opportunity to meet with colleagues from the same discipline was cited as a high motivator for attendance, nearly all respondents also said the opportunity to address “big picture” issues across the nonprofit performing arts field influenced their decision to attend. Respondents indicated that they valued most sessions, events and other features of NPAC; among the highest-rated were the In-Depth Workshops, Breakout Sessions and the General Session led by Jim Collins.



IDOC: INTERVIEW, DOCUMENT, OBSERVE AND EXAMINE

A cross-disciplinary team of independent scholars was engaged to document the learning at NPAC, building on a research methodology that was created and tested in Pittsburgh in 2004. IDOC 2008 is a comprehensive research initiative to examine the capacity of the nonprofit performing arts sector to identify and advance collective goals. In combination with the data gathered by the post-Convention survey, the IDOC findings will inform the sector's continued efforts to "take action together." The full report will be available in November 2008.

The information below represents a preliminary look at what is emerging from the IDOC team's observations in Denver and from an initial set of interviews with performing arts leaders. The team is just beginning to analyze the pre- and post-Convention survey data — insights from those surveys are not included here.

- *Observations in Denver*

The 13-person on-site team was able to cover almost all of the sessions open to them, and they were able to capture a diverse array of interactions and conversations through an in-depth field observation process. They observed and listened to participants in both formal and informal settings, and across the range of NPAC and discipline-specific programming, from sessions at 8:00 a.m. to late-night events. Each day the team debriefed to discuss what they were hearing and learning, and to begin to draw out the main themes across their diverse observations. Every night, and at any opportunity, they wrote up extensive field notes.

- *Catalyst Interviews*

IDOC team members are in the process of conducting in-depth interviews with performing arts leaders who are pushing the limits of what is and is not possible — people whom they call "catalysts." The sampling of catalysts includes leaders from the range of performing arts disciplines and cities large and small across the U.S.

- *Preliminary Findings*

As expected, the Convention was filled with both high points and tense moments. Some participants loved the *AmericaSpeaks* process; others voiced their dissatisfaction. The sheer number of people attending the *AmericaSpeaks* caucus sessions and Saturday Town Meeting was surprising, and suggests that participants were indeed engaged with the idea of setting an agenda for the field. How NPAC might advance the priorities identified for collective action — e.g., a national media campaign — and how participants will perceive and act upon the priorities post-Convention requires further investigation and discussion.

These questions will be addressed in more depth in the final report. Included below are highlights that have emerged from the team's debrief sessions and a first set of catalyst interviews:

I. Several key challenges to collective action were immediately apparent:

- *A lack of common vocabulary*

Participants generally lacked a common vocabulary for discussing issues, values and priorities. While this was in some ways a benefit — people could interpret what was being said or emerging in the *AmericaSpeaks* process in different ways to suit their needs — in many cases the lack of shared vocabulary resulted in people talking past each other and prevented delegates from working through the details of what was being argued for and against.

- *A lack of shared knowledge of field resources*

Many delegates also seemed to lack knowledge of the field's extant resources (research, money, advocacy, etc.) and how existing legislation and institutions impacted the performing arts (e.g., *No Child Left Behind*). As a result, considerable energy was spent deliberating ideas and evaluating options that would not even have been on the table if participants were knowledgeable of the relevant policies and resources.

- *A lack of a cohesive agenda at the regional/local level*

The call for collective action at the regional/local and organizational level focused attention on the importance of coordinated agenda-setting and support at the regional level. Meso-level systems for organizing resources and efforts are needed to help direct and leverage what could be idiosyncratic "individual" activities into collective action.



2. Delegates were wrestling with differences in assumptions.

Delegates actively debated and wrestled with some of the assumptions related to the field's collective action effort. For example, team members observed people asking:

- *Where should the boundaries of the field be defined? Who should be at the Convention? Who should be included in the performing arts field? What are we missing by not having some people at the Convention? Who are potential partners in our advocacy efforts beyond attendees in Denver?*
- *What is the role of the arts in our communities? Do we need to convince communities to value us, or do we need to understand how we can be of value to communities? What data do we need to understand the value we can offer? Who can conduct this research?*
- *How should action be taken at the national level? What is the role of NPAC going forward? Who should be responsible for taking action on the various priorities at the national level? Is a cabinet-level position for the arts a good or bad thing? Who created the vision, anyway? How can I be involved with organizing NPAC 2012?*

3. Delegates were excited about ideas and issues that did not make it through the AmericaSpeaks process.

While the priorities emerging through the AmericaSpeaks process echoed those that have been talked about in the performing arts for decades, team members observed that delegates identified other issues as priorities for the field to address. These included: health care for artists, intellectual property rights, unions, technological change, innovative business models and marketing approaches, and knowledge-sharing across disciplines.

Observations also captured specific strategies for action that did not make it through the AmericaSpeaks process. For example, in relation to how the field might more effectively advocate its value, delegates pointed to research that suggested, "When engaging leadership in a conversation on the arts, start with kids and imagination, not the arts." Participants also noted that it might be useful to develop and implement strategies to "...start electing artists to penetrate civic government and break down the arts/politics barrier."

Next Steps

Going forward, analyses of the IDOC survey, observation and interview data will allow the team to examine how these and other themes differed across disciplines and sessions, provide more texture to the range of issues discussed and how they were discussed, and illuminate differences in how participants defined and talked about issues. In sum, the team will develop a more nuanced understanding of the challenges and opportunities facing the performing arts field as they continue to "take action together."



SERVICE ORGANIZATIONS' RESPONSE TO THE AMERICASPEAKS TOWN MEETING OUTCOMES

In reviewing the outcome of the AmericaSpeaks Town Meeting, service organization leaders felt that some of the proposals could be understood as clear reflections of the wishes of members, while other proposals may be indicative of deeper, more complicated aspirations. As a result, the Planning Committee is taking time to discuss the Town Meeting outcomes in order to fully understand the underlying issues/goals they may represent. Rather than be overly literal in interpreting/accepting the recommendations, committee members will study and interpret them to the best of their ability.

As detailed above, the AmericaSpeaks process identified three primary objectives:

- **Value/Advocacy**
- **Education**
- **Diversity**

Committee members noted that delegates were also passionately interested in two additional issues:

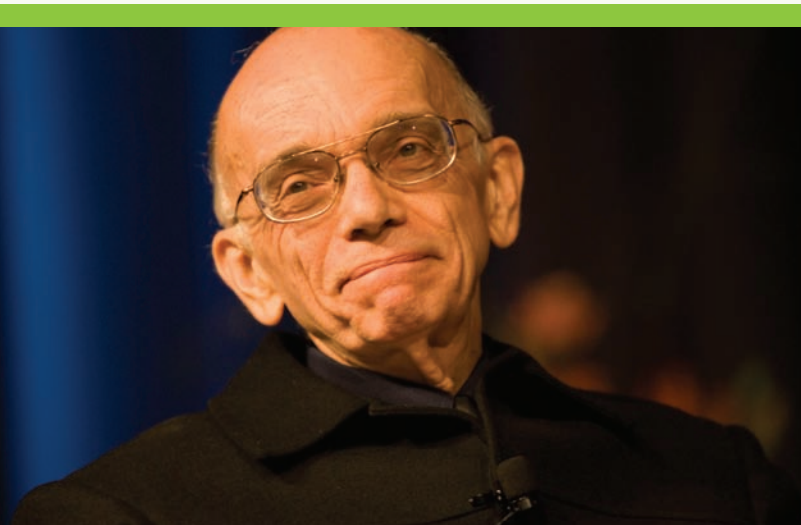
- **Individual Artists:** How do we encourage, support and engage with these vital members of our community?
- **Technology:** How does the arts community better harness technology, not only as a means to an end, but as an end in itself?

In the coming months, five separate task forces will be established, each one focusing on a single objective. Each will be chaired by a service organization staff member and a service organization President/CEO/ED, and will be populated by interested staff members from other national service organizations, as well as other individuals. Members of each task force will work to establish goals and strategies for advancing the goals of the primary objectives.

The task forces will make progress reports and solicit additional feedback from the larger group at extended Board meetings of the Performing Arts Alliance, an existing organization with regular meetings.

Strategies to address these five areas will be conceived at the multidisciplinary level, as detailed above. Activity will be executed at the disciplinary level, led by the individual national service organizations. The results of this activity will be measured and reported at the national, multidisciplinary level.

The five objectives listed above will guide plans for future cross-disciplinary activity, which may or may not include another large-scale Convention in 2012.



PARTICIPATING ORGANIZATIONS

NATIONAL CONVENERS

Chorus America
Dance/USA
League of American Orchestras
OPERA America
Theatre Communications Group

ADDITIONAL NATIONAL PARTNERS

Alternate Roots
American Association of Community Theatre
American Composers Forum
American Music Center
Americans for the Arts
Association of Performing Arts Presenters
Chamber Music America
Conductors Guild
Creative Capital
Early Music America
Folk Alliance
Fractured Atlas
Future of Music Coalition
Grantmakers in the Arts
International Performing Arts for Youth
International Society for the Performing Arts

Kaiser Permanente Educational Theater Program
Literary Managers & Dramaturgs
Meet The Composer
Music Critics Association of North America
National Assembly of State Arts Agencies
National Association of Latino Arts and Culture
National Guild of Community Schools of the Arts
National Performance Network
North American Performing Arts Managers and Agents
University/Resident Theatre Association

LOCAL PLANNING LEADERS

Arts for Colorado
Arvada Center
Auraria Campus/King Center
Bonfils-Stanton Foundation
Boulder Philharmonic Orchestra
Central City Opera
City of Denver: Theatres & Arenas
Cleo Parker Robinson Dance
Colorado Ballet
Colorado Business Committee for the Arts
Colorado Children's Chorale

Colorado Council on the Arts
Colorado Symphony Orchestra
Community College of Denver
Curious Theatre Company
Denver Art Museum
Denver Center for the Performing Arts
Denver Center Theatre Company
Denver Metro Convention & Visitor's Bureau
Denver Office of Cultural Affairs
Friends of Chamber Music
Groupo Folklorico Sabor Latino
International Alliance of Theatrical Stage Employees
Lakewood Cultural Center
Metro State College of Denver
Northglenn Arts and Humanities Foundation
Opera Colorado
PCL Construction
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GATEWAY4M—More Fine Music & Media GmbH
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IMG Artists
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WESTAF (Western States Arts Federation)

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Newman Center for the Performing Arts, University of Denver
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The Publishing House



DENVER ARTS ORGANIZATIONS

Central City Opera House Association
Colorado Ballet
Colorado Symphony Orchestra

Denver Center for the Performing Arts
Newman Center for the Performing Arts

University of Denver
Opera Colorado

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OPERA America

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Peter Russell, Denver Local Host,
Steering Committee Co-Chair
Stephen W. Seifert, Denver Co-Chair
MK Wegmann, President & CEO,
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Peter Russell, former General Director,
Opera Colorado, Co-Chair

Stephen W. Seifert, Executive Director,
Newman Center for the Performing
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Jeremy Shamos, Board President,
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Diane Newcom, Executive Director,
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Stephanie Trapp, Convention
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Carol Adams, Registration Consultant

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Steve Brigham, Associate Producer
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COVER: The AmericaSpeaks Town Meeting. • The Denver Brass. • The AmericaSpeaks Town Meeting. • José Antonio Abreu and Germaine Acogny. • NPAC conferees. • An AmericaSpeaks Caucus Session. • Eric Booth. • Tango Colorado. • Marin Alsop. • NPAC Conferees attend a General Session. • Conferees gather at an exhibit in ArtsTown. • A dancer participates in “The Power of Community Building” General Session. • An AmericaSpeaks Caucus Session. • National Endowment for the Arts Chairman Dana Gioia. • An AmericaSpeaks Caucus Session. • The Altitude Adjustment party. • Denver Mayor John W. Hickenlooper. • The Colorado Children’s Chorale. • AmericaSpeaks Senior Associate Daniel Stone. • An AmericaSpeaks Caucus Session. • The AmericaSpeaks Town Meeting. • NPAC Conferees. **PAGE 4:** The Denver March Pow*Wow. • A Frequent Flyers aerialist. • Dianne Reeves. • The Metropolitan Jazz Orchestra. **PAGE 5:** The smART Bar in ArtsTown. • The POP Cyber Café. **PAGE 9:** The AmericaSpeaks Town Meeting. • The AmericaSpeaks Town Meeting. • An AmericaSpeaks Caucus Session. • The AmericaSpeaks Town Meeting. **PAGE 11:** Anna Deavere Smith. • Jim Collins. **PAGE 12:** José Antonio Abreu. • Germaine Acogny, her translator and Marin Alsop. All photos © Glenn Ross/NPAC.

This report was designed by Katherine L. Ehle, October 2008.



