



Brooklyn Academy of Music, in partnership with the DeVos Institute of Arts Management at the Kennedy Center, announces participants of the second cycle of BAM Professional Development Program

Participants range from theatrical troupe The Civilians to American Opera Projects

Program continues to provide transitioning artists with management training

Brooklyn, NY/Sep 24, 2013—The Brooklyn Academy of Music (BAM) today announced the participants of the second cycle of the BAM Professional Development Program (BAM PDP), led by BAM and the DeVos Institute of Arts Management at the Kennedy Center. The companies for this session are of mixed disciplines ranging from opera to theater to dance. Chosen by the BAM panel, the organizations taking part in this session are **American Opera Projects, The Civilians, Kate Weare Company, Shannon Hummel/Cora Dance, and WHITE WAVE DANCE**. As with the inaugural session, the DeVos Institute extended invitations to a group of organizations to apply for the training portion of the BAM PDP—expanding the program’s reach beyond Brooklyn-based companies. These additional organizations taking part in the program are **Clubbed Thumb, Girl Be Heard, National Black Theatre, Ripe Time, and VisionIntoArt**.

Launched in June 2012, the BAM PDP is a 9-month program that utilizes the strengths of both institutions to provide professional development training and deeply discounted theater and rehearsal studio rental to an annual selection of qualifying Brooklyn non-profit arts organizations. Through the program, supported by Brooklyn Community Foundation and The New York Community Trust, BAM and the DeVos Institute strive to help arts organizations expand their skill base, increase their institutional capacity, and build necessary foundations for their long-term success. The second cycle of the program began this month and culminates with each Brooklyn-based company presenting a self-funded production in the BAM Fisher Fishman Space within the year following the training portion.

“As the culminating performances of the inaugural session of the BAM PDP conclude, we are excited to welcome this latest roster of companies. The BAM Fisher was conceived as a center for arts, education, and community, and the BAM PDP supports all these goals. A strong community of stable cultural institutions, both small and large, enhances the creative life and energy of Brooklyn and all of New York City,” said BAM President Karen Brooks Hopkins. “The BAM PDP would not be possible without our partners at the DeVos Institute of Arts Management and the generous leadership support of the Brooklyn Community Foundation and The New York Community Trust.”

"I am delighted that the DeVos Institute has renewed its partnership with BAM for this second cycle of the Professional Development Program," said Michael M. Kaiser, president of the Kennedy Center and founder of the DeVos Institute. "We look forward to continuing this important conversation with BAM and this diverse group of companies."

The second component of the program is the DeVos Institute's Performers in Transition Arts Management Training Program designed to train professional performing artists who have completed or are nearing the end of their professional career to transition into arts management roles. The DeVos Institute's 2013 program offers professional artists in New York City an opportunity to take part in the arts management training offered by the BAM PDP, coupled with the applied experience of working alongside one of the program's organizations as it mounts a production. From backgrounds as diverse as the cycle's companies, the 2013 Performers in Transition (and their performance affiliations) are **Janet Charleston** (Douglas Dunn & Dancers, Lucinda Childs Dance Company), **Sarah Donnelly** (STREB Extreme Action Company, Metropolitan Opera, SENS Productions), **Erma Katrina** (composer, arranger, musical director, and musician for theater, film, and concerts), **Igor Konyukhov** (Russian Imperial Ballet, Viewsic Expressions Dance, Ballets with a Twist), **Craig Phillips** (Boston Lyric Opera, Glimmerglass Opera, NYCO, Nashville Opera), **Brian Simerson** (MOMIX, Erick Hawkins Dance Company), **Jacinta Vlach** (PHILADANCO, Robert Moses' Kin Dance Company, Nathan Trice/RITUALS Dance Company), and **Marie Zvosec** (Buglisi Dance Theatre, TAKE Dance, Bennyroyce Dance Productions).

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About BAM PDP companies

At the forefront of the contemporary opera movement for a quarter century, **American Opera Projects** (AOP) creates, develops, and presents opera and music theater projects in collaboration with young, rising, and established artists. AOP has produced over 20 world premieres including most recently Lera Auerbach's *The Blind*, a co-production with the 2013 Lincoln Center Festival. Other notable premieres include Kimper/Persons' *Patience & Sarah* (1998), Stefan Weisman's *Darkling* (2006), Lee Hoiby's *This is the Rill Speaking* (2008), and Phil Kline's *Out Cold* (2012) at BAM. Recent AOP developed projects premiered by collaborating companies include Gregory Spears' *Paul's Case* at UrbanArias (2013) and Prototype Festival (2014), Kamran Ince's *Judgment of Midas* at Milwaukee Opera Theatre (2013), Jack Perla's *Love/Hate* at ODC Theater with San Francisco Opera (2012), Stephen Schwartz's *Séance on a Wet Afternoon* at New York City Opera (2011), Tarik O'Regan's *Heart of Darkness* at London's Royal Opera House (2011), Jorge Martín's *Before Night Falls* at Fort Worth Opera (2010), and Hoiby's *This Is the Rill Speaking* at Opera Memphis (2013) and Purchase College (2008). Upcoming projects include the seventh season of *Composers & the Voice*, and AOP commissions *Nora*, *In the Great Outdoors* (UrbanArias, 2013), and Tarik O'Regan and Anna Rabinowitz's *The Wanton Sublime* (world premiere 2014). operaprojects.org

The Civilians, as a center for investigative theater, is at the forefront of an international movement dedicated to art that grows from rigorous, often journalistic investigations into complex and under-explored social topics. Their work and process illuminate the diverse individual stories that form the mosaic of our evolving democracy and provide a platform for those voices that might not otherwise be widely heard. Since its founding in 2001, the Obie-Award—winning company has supported the creation of 13 original shows. The Civilians' work has been

produced at numerous theaters in New York, including The Public Theater, Vineyard Theatre, and BAM; and nationally at Center Theatre Group, A.R.T., La Jolla Playhouse, *HBO's US Comedy Festival*, Studio Theatre, and Actors Theatre of Louisville, among others. Works by the company have toured extensively to over 40 cities nationally and internationally, including the 2006 Edinburgh Fringe and in London at the Gate Theatre and the Soho Theatre. In 2007, The Civilians' commercial run of *Gone Missing* at the Barrow Street Theater ran for seven months and was included in several "Top 10 Plays of 2007" lists, including *The New York Times*. The company's play investigating evangelical Christianity in Colorado Springs, *This Beautiful City*, premiered at the Humana Festival, followed by productions in Washington DC, Los Angeles, and New York, where it received Lucille Lortel, Drama Desk, and Drama League nominations. *In the Footprint: The Battle Over Atlantic Yards* examined the controversial land development project where the Barclays Center now stands in Brooklyn. It was included in "Top 10 Plays of 2010" lists in *The New York Times*, *Time Out New York*, and *The New Yorker*. The Civilians' work is published by Dramatists Play Service, Oberon Books, Ghostlight Records, and a recent anthology by Playscripts, Inc.

Clubbed Thumb commissions, develops, and produces funny, strange, and provocative new plays by American writers. Since its founding in 1996, the company has earned five Obies and presented plays in every form of development, including over 80 full productions. Clubbed Thumb is a groundbreaker, with a remarkable track record for finding un-established artists and producing innovative new plays; a matchmaker, cultivating relationships between theater artists through development and production programs; and an incubator, nurturing artists and their work, from first read-through to fully mounted production. Clubbed Thumb plays range in form and content, but are always intermission-less, 90 minutes or under, with no prior history of production in New York City. They feature equally challenging and substantial roles for both genders, are questioning, formally inventive, theatrical, and contain a dose of humor. We are committed to providing opportunities for women, and to improving the quantity and quality of women's roles in dramatic literature.

Girl Be Heard is a non profit theater company that creates cutting edge, politically-relevant theater—written and performed by girls ages 12 to 21—that shines a light on injustice. The company produces raw, honest, unapologetic theater that inspires activism by bringing global issues affecting girls center stage. Girl Be Heard is proof positive that if a girl can change her own life, she can change the lives of girls everywhere. The company creates a safe space for girls to tell their stories and educates young women about human rights issues to help put their own lives and struggles in context. This knowledge and self-awareness empowers girls to become brave, confident, socially conscious leaders and inspires all people to be advocates for change. girlbeheard.org

Founded in 2005, **Kate Weare Company** is a New York-based contemporary dance company known for its startling combination of formal choreographic values and visceral, emotional interpretation. As artistic director, Kate Weare cultivates the individuality of each of her dancers to unleash a chemistry onstage that is heartfelt and seductive. "Weare gets under the skin of movement with almost surgical exactness, inflames it, and then makes it glow with a strange, yet

familiar light. No one else is making work quite like hers,” wrote Deborah Jowitt in *The Village Voice*. The company made its name after winning the Joyce Theater Foundation’s The AWARD Show in 2007, and has since been presented by the Joyce, New York City Center (Fall for Dance), Symphony Space, Joyce SoHo, Skirball Center, Joe’s Pub (DancemOpolitan), Dance Theater Workshop, Dance New Amsterdam, and Danspace Project. Nationwide the company has been presented by Jacob’s Pillow Dance Festival, American Dance Festival, Bates Dance Festival, ArtPower at UC San Diego, Dance Celebration Philadelphia, and ODC Theater, among others. Kate Weare Company has also been supported through artistic residencies awarded by the Joyce Theater Foundation Mellon Foundation Fellowship and Joyce SoHo Residency, The Princess Grace Foundation, Dance New Amsterdam’s A.I.R. Program, ODC Theater, MANCC, Jacob’s Pillow, NDF, NEFA, The Greenwall Foundation, and The O’Donnell-Green Music and Dance Foundation, among others. In 2013, Weare was named the inaugural BAM Fisher Artist-in-Residence. The work developed during the residency, *Dark Lark*, will have its New York premiere during the 2013 Next Wave Festival on November 6, marking the company’s BAM debut.

The **National Black Theatre** (NBT), founded in 1968 by the late Dr. Barbara Ann Teer and located in Harlem, is the oldest continually run black theater in New York. Dr. Teer’s vision was to transform theater into a celebration of life and create a space where artists of color could freely create in a fertile ground of self-love, self-empowerment, and liberation for both the audience and the artists. NBT is committed to developing the full creative potential of its constituency by supporting the unique spiritual tradition that flows from an African worldview of art. This tradition celebrates and perpetuates the stories and traditions of the rich, soulful cultural legacy of people from the African Diaspora. The company accomplishes its mission, currently under the leadership of Chief Executive Officer Sade Lythcott, through three programs: Theatre Arts Program, Communication Arts Program, and Entrepreneurial Arts Program. Throughout their 45 years of operation in the Harlem community, NBT’s Theatre Arts Program has produced over 300 original works that have toured the US, the Caribbean, Central America, Africa, and Asia and received 45 AUDELCO Black Theatre Excellence Awards. NBT’s intent to uplift its community, provide an alternative learning environment, and be a platform for issues relevant to the community it serves is evident in the hundreds of workshops, trainings, symposiums, and special events produced through its Communication Arts Program. NBT’s Entrepreneurial Arts Program subsidizes its rental fees for individual events and community based organizations such as Classical Theatre of Harlem, Hip-Hop Theatre Festival, Correctional Association of New York, Harlem Children’s Zone, The Movement Theatre Company, and New York Youth at Risk. In 1983, Dr. Teer expanded the vision of the National Black Theatre with the purchase of a city block building located on Fifth Avenue and 125th Street, making it the first revenue producing black theater arts complex in the nation. nationalblacktheatre.org

Ripe Time develops and presents new ensemble-based performance works infused with rich language, visual power, and physical rigor. Its collaboratively created dance theater jumps off from novels, stories, classic plays, and films, telling diverse stories of women’s lives and illuminating how power, individual will, and ambition impact the female experience. Since 2000,

Ripe Time has created six large-scale ensemble works that have received nominations from the Drama Desk, the Drama League, and the Joe A. Calloway Award for outstanding direction. The company's work has been presented at the Baruch Performing Arts Center, The JCC in Manhattan, 3LD Art & Technology Center, the Ohio Theatre, PS122, the Clark Studio at Lincoln Center, and La MaMa. Ripe Time has also had residencies at the Ko Festival, Voice and Vision, and Watermill.

Shannon Hummel/Cora Dance, a modern dance company performing the work of choreographer Shannon Hummel, explores the often tragic symbiosis of human experience, boldly unveiling how reward and loss, suffering and satisfaction, and humor and pain entwine. Her keen ability to reveal unspoken human truths has been critically acclaimed. From one end of the emotional spectrum, referred to as "enormously sophisticated" by *The Village Voice*, to the other, called "hilarious, irreverent and upbeat" by the *Richmond Times Dispatch*, Hummel's vivid dances lay bare the intimate underpinnings of what we think and feel, weaving eloquent stories brought to life by Cora's diversely talented performers. *The New York Times* refers to Hummel's work as "poignant, remarkably assured and perceptive. Ms. Hummel is the modern-dance version of an eloquent short-story writer. You can feel the quiet tearing of a heart that might be your own." Dedicated to broadening access to dance for all, Hummel's choreography has been experienced as often in school gymnasiums, church basements, public housing, and in the street as on the formal stages of prestigious venues and universities across the country. Shannon Hummel/Cora Dance resides and creates work out of its home space, the Cora Studio, located in Red Hook, Brooklyn. Through the work of the professional company, its school, and residency programs, the Cora Studio strives to develop exceptional dance experiences while vigorously addressing the impediments that prevent access to dance as an art form.

VisionIntoArt (VIA), "always intriguing and frequently beguiling" is a multimedia production company that "facilitates flamboyant, confounding and enticing collaborations" (*The New York Times*). With the belief that collaboration sustains artistic innovation, VIA creates and commissions works that involve various disciplines, presented around the world for the general audience, and forged from the most exciting emerging and established artists living today. Since Paola Prestini co-founded the company in 1999 at the Juilliard School, VIA has created and performed over 70 original works. VIA's works have been seen at Lincoln Center, the Barbican Centre, the Atlas Theater, the Kennedy Center, and HIFA in Zimbabwe. VIA's works have toured to colleges and universities in the US, and to international festivals such as Apertif in Concerto at Teatro Manzoni, Etna Fest in Italy, and BEMUS in Belgrade, Serbia. visionintoart.com

Since founding **WHITE WAVE DANCE** in 1988, choreographer Young Soon Kim and her company have been committed to the creation of a union between the natural rhythm of the planet and the primal essence of the human spirit. The company has traversed the globe performing her repertory of 58 original works in Taiwan, China, and Hong Kong, as well as a 60-day tour in Korea. Kim's 34-year career as a choreographer began as a performer appearing at major festivals and collaborating with musicians like Dave Brubeck. Kim has also choreographed for City Contemporary Dance Company (Hong Kong), Seoul Contemporary Dance Company (Korea), and the St. Gallen Dance Loft (Switzerland), among others. In recent years, the

company's appearances have expanded to include appearances at New York's SummerStage festival and the Museum of Art and Design. In 2012, White Wave's 16-member ensemble toured Korea, performing *Here Now So Long* and *SSOOT*, featuring live music and video art. KBS-TV broadcast the performance in August 2012 on a program similar to PBS's *Great Performances*. Soon after, Kim was nominated for the 17th Annual KBS Global Korean Award and selected for a documentary film to highlight her life's achievements. Kim's work is hailed as "exhilarating, visually stunning and emotionally rich." The 2014 production of the multi-media dance-theater piece *Eternal NOW* is the fourth and final chapter of a series Kim has worked on since 2010. Collaborators include virtuoso/composer Marco Cappelli, video artist David Tirosh, filmmaker Kate Freer, dramaturge James Leverett, costume and set designer Anna Kiraly, and lighting designer Dan Meeker. Ms. Kim's commitment to producing three annual dance festivals at the WHITE WAVE John Ryan Theater in DUMBO since 2001 has earned her the reputation as one of New York City's fiercest curators.

About the DeVos Institute

As one of the largest, busiest performing arts centers in the world, the Kennedy Center and its leadership have developed extensive expertise in strategic planning, artistic planning, board management, marketing, fundraising, and financial management. Founded in 2001 by Kennedy Center President Michael M. Kaiser, the DeVos Institute of Arts Management leverages this expertise to train, support, and empower arts managers and their boards locally, nationally, and internationally. Since its inception, the DeVos Institute has advised thousands of individuals, organizations, governments, and foundations throughout the United States and in over 80 countries on six continents. The Institute operates on the premise that while, as a culture, we spend heavily to encourage artistic talent, too little is spent to train the managers and boards who keep those artists at work. In areas hard hit by the global economic downturn, this need is especially urgent and is amplified by the rapid technological and cultural change affecting arts businesses around the world. To address this gap, the DeVos Institute partners with public and private leadership in critical arts communities worldwide to provide training and support for the arts entrepreneurs of today and tomorrow. For more information about the DeVos Institute of Arts Management at the Kennedy Center, visit DeVosInstitute.org.

About BAM

Brooklyn Academy of Music's (BAM's) mission is to be a home for adventurous artists, audiences, and ideas. America's oldest performing arts institution, it is recognized internationally for innovative dance, music, and theater programming—including its renowned Next Wave Festival. BAM also features an acclaimed repertory film program, literary and visual art events, and extensive educational and community programs. The institution is led by President Karen Brooks Hopkins and Executive Producer Joseph V. Melillo. BAM.org

Credits

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General Information

BAM Howard Gilman Opera House, BAM Rose Cinemas, and BAMcafé are located in the Peter Jay Sharp building at 30 Lafayette Avenue (between St Felix Street and Ashland Place) in the Fort Greene neighborhood of Brooklyn. BAM Harvey Theater is located two blocks from the main building at 651 Fulton Street (between Ashland and Rockwell Places). Both locations house Greenlight Bookstore at BAM kiosks. BAM Fisher, located at 321 Ashland Place, is the newest addition to the BAM campus and houses the Judith and Alan Fishman Space and Rita K. Hillman Studio. BAM Rose Cinemas is Brooklyn's only movie house dedicated to first-run independent and foreign film and repertory programming. BAMcafé, operated by Great Performances, is open for dining prior to BAM Howard Gilman Opera House evening performances. BAMcafé also features an eclectic mix of spoken word and live music for BAMcafé Live on Friday and Saturday nights with a special BAMcafé Live menu available starting at 6pm.

Subway: 2, 3, 4, 5, Q, B to Atlantic Avenue – Barclays Center (2, 3, 4, 5 to Nevins St for Harvey Theater) D, N, R to Pacific Street; G to Fulton Street; C to Lafayette Avenue
Train: Long Island Railroad to Atlantic Terminal – Barclays Center
Bus: B25, B26, B41, B45, B52, B63, B67 all stop within three blocks of BAM
Car: Commercial parking lots are located adjacent to BAM

For ticket and BAMbus information, call BAM Ticket Services at 718.636.4100, or visit BAM.org.

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