

For Immediate Release

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Debate Explores How Control Over Means of Production in the Cultural Sector Will Shape Which Stories Are Told

Register at www.DevosInstitute.net/GenerationElsewhere for
“The Emerging Means of Production: Anticipating the Next Digital Divide,”
November 15 at the Ford Foundation

NEW YORK — Thought leaders in art, technology, and media will debate how emerging technologies are changing how culture is produced, distributed, and monetized in **The Emerging Means of Production: Anticipating the Next Digital Divide**, part of an initiative led by the DeVos Institute of Arts Management at the University of Maryland.

As more high-quality, monetizable content moves online and onto virtual reality headsets, will the American cultural sector face a new front line in the digital divide? Will larger organizations, which can afford to acquire and monetize tomorrow’s means of production, capture market share before those without the same means even enter the market? What impact will this have on the curation of content—whose stories are told, to whom, and with what frequency? What pressure will this place on smaller institutions? Alternatively, how might those same institutions flourish in this environment?

This debate will investigate the potential gap between institutions with access to tomorrow’s means of production and distribution and those without—and the economic and representational complications that may result. Debate participants include:

- **Simone Browne**, Associate Professor, Department of African and African Diaspora Studies, University of Texas at Austin;
- **Madison Cario**, Director, Office of the Arts, Georgia Tech;
- **Marco Castro Cosio**, Artist, Designer, and Curator;
- **Matthew Pratt Guterl**, Chair, American Studies and Professor, Africana Studies/American Studies/Ethnic Studies, Brown University;
- **David Kyuman Kim**, Professor of Religious Studies and Associate Professor in American Studies, Connecticut College; and
- **Sydney Skybetter** (moderator), Choreographer, Professor of Theatre Arts and Performance Studies, Brown University.

The debate will be at **5:30 p.m. on Tuesday, November 15, at the Ford Foundation** (1440 Broadway, 19th Floor, New York). The event is free and open to the public. Space is limited and will be restricted to a registered audience. To register, visit www.DevosInstitute.net/GenerationElsewhere.

This debate on technology and the arts is the third in a series of four that comprise “Generation Elsewhere: Art in the Age of Distraction,” the DeVos Institute’s in-depth exploration of how 21st-century technologies are impacting artists, arts organizations, and audiences.

“Emerging technologies, from the proscenium stage to the light-emitting diode, have always affected the ways and means of the arts. Change is nothing new. Yet the arts face disruption in the form of emerging media platforms such as virtual reality, most of which are far cheaper than and more accessible than going to a theater,” said Mr. Skybetter. “Ultimately, the question we are wrestling with through this programming is, ‘Do we in the arts mimic and encompass other forms of media, thus ceding what has defined us for centuries, or do we stick to our proverbial guns on the gambit that there has always been an audience for the arts, and thus, presumably, always will?’”

Biographies of each debate participant are attached.

About “Generation Elsewhere: Art in the Age of Distraction”

“Generation Elsewhere: Art in the Age of Distraction” examines the opportunities and challenges that 21st-century technology creates for the cultural sector. The debate series, conceived by Mr. Egan, asks artists, arts managers, and thought leaders to consider:

- What are the implications of these forces today? How might these forces accelerate, or change direction, in the years and decades to come?
- How will audiences’ usage of technology to understand, navigate, and produce meaning affect their appetite for traditional art forms and institutions?
- What action must artists, managers, architects, and arts funders take to keep pace with decreasing attention spans and ever-more sensational, inexpensive virtual content?
- Which cultural producers and institutions will flourish in this new environment?

“Generation Elsewhere” is advised and co-curated by Tod Machover, composer, inventor, professor, and head of the Opera of the Future group at the MIT Media Lab, and Mr. Skybetter, choreographer and Professor of Theatre Arts and Performance Studies at Brown University.

Four debates will frame the discussion, which is designed to benefit arts managers, arts funders, artists, policy-makers, marketers, students, and academics. In addition to the debate outlined above, “Generation Elsewhere” will include:

- **Technology, the Brain, and Audience Expectation: Vying for Attention in “Generation Elsewhere.” October 17, 2016, at The Phillips Collection (Washington, D.C.).** As new technologies have dramatically altered 9-to-5 modes of communication, work, and leisure, have they also changed—consciously or unconsciously—what today’s audiences expect from their encounters with art? How will the cultural sector’s ability to develop and market its content compete in an era of cognitive and behavioral change accelerated by new technologies? This debate explores how the contemporary brain is changing as a result of its encounter with new

technologies, and how this change must be addressed—even manipulated by—administrators and artists.

- **Virtual Realities and the Public Sphere: The Future of Cultural Architecture. October 27, 2016, at the Granoff Center for the Creative Arts, Brown University (Providence, Rhode Island).** What impact will an infinite supply of low-cost, high-quality, on-demand digital surrogates for art—available without leaving home—have on today’s cultural institutions? Which cultural institutions will compete with most success in this environment? This debate investigates how tomorrow’s museums, concert halls, and arts centers will fare in a world changed by virtual and augmented reality.
- **The Artist: Form, Means, and Meaning in the 21st Century. December 9, 2016, at the MIT Media Lab, Massachusetts Institute of Technology (Cambridge, Massachusetts).** What new stories can be told—and new experiences created—that are maximally synergistic and complementary with evolving tools and techniques? How will artists map their work on to the changing contemporary brain? Can artistic practice somehow evade—or perhaps benefit from—the changes affecting audiences in virtually every other aspect of their lives? What must managers and theater architects know about artistic practice in the digital age in order to ready their institutions for new modes of creation and distribution? How can technology enhance and extend—rather than inhibit or replace—human potential for expression, connection, and collaboration?

Segments of each debate will be posted to www.DeVosInstitute.net shortly after each event.

The series is made possible with the support of the University of Maryland.

About the DeVos Institute of Arts Management

The DeVos Institute of Arts Management at the University of Maryland provides training, consultation, and implementation support for arts managers and their boards.

It operates on the premise that while much is spent to train artists, too little is spent to support the managers and boards who keep those artists at work.

At the same time, rapid changes in technology, demographics, government policy, and the economy have complicated the job of the manager and volunteer trustees. These changes continue to accelerate.

Organizations that have mastered these trends are flourishing—even leveraging them to their advantage.

For those that have not, however, the sense that “something’s not quite right” can seem unshakable. For too many, these changes have led to less art, decreased visibility, diminished relevance—even financial collapse.

These challenges inform our approach. Never has the need to balance best practices and new approaches been so urgent.

Institute leadership and consultants—all arts managers themselves— understand that, in today’s environment, there is no time or resource to waste. Therefore, Institute services are lean, direct, and practical.

The DeVos Institute has served more than 1,000 organizations from over 80 countries since Michael M. Kaiser founded it during his tenure as President of the John F. Kennedy Center for the Performing Arts in Washington, D.C. While environments, objectives, and disciplines vary, each of our clients shares the desire to create, market, and sustain exemplary cultural programs.

The DeVos Institute has designed its services to assist a wide range of institutions, from traditional performing and presenting organizations, museums, galleries, art schools, and libraries, to botanical gardens, glass-making studios, public art trusts, and nonprofit cinemas, to name a few.

In 2014, the DeVos Institute transitioned to the University of Maryland, where it continues to offer support to individuals and organizations around the world.

For more information about the DeVos Institute, visit www.DevosInstitute.net.

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Simone Browne

Associate Professor, Department of African and African Diaspora Studies, University of Texas at Austin

Simone Browne is an Associate Professor in the Department of African and African Diaspora Studies at the University of Texas at Austin. She teaches and researches surveillance studies, digital media, and black diaspora studies. Her first book, *Dark Matters: On the Surveillance of Blackness* examines surveillance with a focus on transatlantic slavery, biometric technologies, branding, airports, and creative texts. She is an Executive Board member of HASTAC. She is also a member of Deep Lab, a feminist collaborative composed of artists, engineers, hackers, writers, and theorists.

Madison Cario

Director, Office of the Arts, Georgia Tech

Madison Cario is Director of the Office of the Arts at Georgia Tech, which endeavors to embed creative experiences into the lives and learning of Georgia Tech students, the broader campus community, and the Atlanta community. Since 2014, she had led the campus in an historic change to deepen and broaden the arts experience, focusing on initiatives at the nexus of science, arts, engineering, and technology. Initiatives include developing a student engagement program, developing relationships with arts organizations across Atlanta, commissioning new work, presenting performances that feature new intersections of art and technology, and developing a visual arts curatorial program. She has created strong connections with student arts groups, faculty, and alumni, developed the Office's first strategic plan, and secured new funding for programming.

Ms. Cario serves as a National Dance Project advisor and is on the Board of Directors at Dashboard, T. Lang Dance, and the Alliance Theatre Company in Atlanta. She recently received the Georgia Tech Award for Staff Performance in Entrepreneurship and the Georgia Tech Diversity Champion Award.

Ms. Cario is a frequent panelist and keynote speaker. Previously at The Annenberg Center for the Performing Arts at the University of Pennsylvania, she served as Director of Student Engagement, Special Artistic Initiatives, and Operations and Facilities. She holds an MS in Environmental Studies from the University of Pennsylvania, a BA in Rhetoric and Communication from Temple University, and a certification as an Electrical Engineer from the United States Marine Corps. Ms. Cario co-directs a 22-year-old dance-theater company and has been a lighting designer and technical director for dance companies across the country for almost two decades.

Marco Castro Cosio

Artist, Designer, and Curator

Marco Castro Cosio graduated from New York University's interactive telecommunications program and has worked as a curator for digital art shows and festivals in New York and Mexico. He was manager of MediaLab at the Metropolitan Museum of Art, where helped the museum think about art and audiences in new ways and meet dozens of brilliant and creative people at the forefront of these issues. Previously, he worked as the first Visitor Experience Manager for the Queens Museum, where he also led workshops on developing interactive experiences for diverse communities. As an artist, his work nurtures urban communities in practical and playful ways, like his Bus Roots project, which outfitted empty city bus roofs

with lush gardens. Mr. Cosio contributed to the Rio +20 series; spoke at the TEDx conference in Cape May, New Jersey; is a member of the Climate and Urban Systems Partnership; and is a Philips Innovation Fellow.

Matthew Pratt Guterl

Chair, American Studies and Professor, Africana Studies, American Studies, and Ethnic Studies, Brown University

Matthew Pratt Guterl teaches, talks, and writes about the complexities of race and nation in American life in the departments of Africana Studies and American Studies at Brown University. He has a PhD in American History from Rutgers University, which he earned in 1999.

He has written, co-authored, or edited five books on American culture, on race and race-relations, on inequality and difference, and on struggles for justice and structures of oppression. His most recent effort is *Josephine Baker and the Rainbow Tribe* (2014, Harvard), which focuses on the civil rights heroine's late-in-life adoption of 12 children, to be raised in a castle in the rural French countryside. Earlier works focused on scientific racism and racial classification, Southern slaveholding in the Caribbean, and the cultural history of racial profiling.

He has recently begun two new large-scale projects: a global life of the queer, cosmopolitan, human rights icon and revolutionary, Roger Casement, and a book on class passing, which is also, in a way, a history of racial passing and cross-dressing.

Dr. Guterl has an ongoing collaborative research partnership with a friend and fellow academic, Caroline Levander. The work they do together departs a little bit from his own specialization—and from hers as well. They have written *Hotel Life* (2015, UNC), which is a broader kind of cultural critique, aimed right at the heart of contemporary American life, wherein they have tried to do for hotels what Foucault once did for prisons.

He sometimes writes about contemporary American culture for the *New Republic*, and about life in the modern university for the *Chronicle of Higher Education* and *Inside Higher Education*.

David Kyuman Kim

Professor of Religious Studies and Associate Professor in American Studies, Connecticut College

David Kyuman Kim is a cultural critic, a philosopher of religion, and scholar of religion and public life, race, and the Asian American religions experience.

Kim joined the faculty of Connecticut College in 2003. He has also taught at Harvard University and Brown University, most recently in 2009 as inaugural Visiting Professor in the Humanities at the Cogut Center for the Humanities. From 2005-08, Dr. Kim served as the inaugural director of the Connecticut College's sixth academic center, the Center for the Comparative Study of Race and Ethnicity (CCSRE).

Oxford University Press published his first book, *Melancholic Freedom: Agency and the Spirit of Politics*. The Philosophy of Religion section of the American Academy of Religion hosted a highlighted

panel on Melancholic Freedom during the 2008 annual meeting of the American Academy of Religion. The panel featured comments by Judith Butler, Tavis Smiley, and Cornel West, with a response by Dr. Kim. Dr. Kim has discussed the book during an appearance on "The Tavis Smiley Show."

He is co-editor, with Philip Gorski, John Torpey, and Jonathan VanAntwerpen, of *The Post-Secular in Question* (New York University Press) and with John L. Jackson, Jr., of *Race, Religion, and Late Democracy*, a special issue of The ANNALS of the American Academy of Political and Social Science. He is also co-editor (again, with John Jackson) of the Stanford University Press book series *RaceReligion*.

His current book project is *The Public Life of Love*, an examination of the status of love in politics, public life, religion, and the arts.

Dr. Kim has been in creative collaboration with his Connecticut College colleague and world-renowned choreographer David Dorfman. He served as a creative consultant and scholar-in-residence for David Dorfman Dance's *disavowal*, a piece inspired by the life and legacy of the abolitionist John Brown; "Prophets of Funk/Dance to the Music," an exploration of the music of Sly and the Family Stone and issues of the prophetic and funk; *Come, and Back Again*, a movement meditation on memory, family, and loss, and; *Aroundtown*, a dance-hope poem on the fragility and precarity of community. All of these works have toured across the United States and Europe.

Since 1989, Dr. Kim has sung with the Tanglewood Festival Chorus of the Boston Symphony Orchestra.

Dr. Kim has served as the Acting Program Director of and Senior Advisor to the Programs in Religion and the Public Sphere at the Social Science Research Council (SSRC). He was also long-time Editor-at-Large of the SSRC's blog on secularism, religion, and public life, "The Immanent Frame." Amongst the features Dr. Kim launched on "The Immanent Frame" were the discussion series "These things are old" on Obama, civic virtue, and debates about American common good with essays by William Ayers, Lawrie Balfour, Romand Coles, Gary Dorrien, Todd Gitlin, Jennifer Herdt, Martin Marty, David Morgan, Ann Pellegrini and Janet Jakobsen, Jon Shields, George Shulman, and Hent de Vries, among others. In 2009, the SSRC's Program on Religion and International Affairs commissioned Dr. Kim to conduct the dialogue series "Rites and Responsibilities," a forum on authority, accountability, sovereignty, and the public life of religion in an age of globalization. Participants in the forum include Richard Barrett (the United Nations Al-Quaida-Taliban Monitoring Team), Noam Chomsky (MIT), Jean Comaroff (University of Chicago), Robert Hefner (Boston University), Sidney Jones (International Crisis Group), Sayeed Naqvi (Observer Research Foundation), Michael Sandel (Harvard University), Jeffrey Stout (Princeton University), Tariq Ramadan (Oxford University), and Cornel West (Princeton University).

Sydney Skybetter (moderator)

Choreographer, Professor of Theatre Arts and Performance Studies at Brown University

Sydney Skybetter is a choreographer. His dances have been performed around the country at such venues as The John F. Kennedy Center for the Performing Arts, The Boston Center for the Arts, Jacob's Pillow, and The Joyce Theater. As a Founding Partner with the Edwards & Skybetter | Change Agency, he has consulted on issues of change management and technology for The National Ballet of Canada, The Jerome Robbins Foundation, the DeVos Institute / Bloomberg Philanthropies, New York University, and The University of Southern California, among others. A sought-after speaker, he lectures on everything from

dance history to cultural futurism, most recently at Harvard University, South by Southwest Interactive, TEDx, Saatchi and Saatchi, Dance/USA, NYU, and MVR5. He is a Public Humanities Fellow and faculty member at Brown University, where he researches the problematics of human computer interfaces and mixed reality systems. He is the founder of the Conference for Research on Choreographic Interfaces (CRCI), which convenes ethnographers, anthropologists, speculative designers, and performing artists to discuss the choreography of the Internet of Things. He produces shows at Joe's Pub, SteelStacks and OBERON with DanceNOW[NYC], and is the winner of a RISCA Fellowship in Choreography from the State of Rhode Island.