

For Immediate Release
September 29, 2016

**DeVos Institute Convenes Thought Leaders
in Technology, Neuroscience, Gamification, and the Arts
to Debate Technology’s Impact on Audience Expectation,
October 17 at The Phillips Collection**

**Register at www.DeVosInstitute.net/GenerationElsewhere
for “Technology, the Brain, and Audience Expectation: Vying for Attention
in ‘Generation Elsewhere’”**

WASHINGTON, D.C. — The DeVos Institute of Arts Management at the University of Maryland will gather prominent thought leaders working at the intersections of neuroscience, tech, gamification, and the arts to debate how digital technologies are shaping the cultural sector, changing the human brain, and altering audience expectations.

With ever more digital substitutes, the cultural sector faces a growing disconnect between the traditional notion of the performing arts and today’s screen culture and attenuated attention spans. **Technology, the Brain, and Audience Expectation: Vying for Attention in “Generation Elsewhere”** considers the impact of accelerating technological changes on artists, audiences, and producers now and in the years to come. The debate participants include:

- **Baroness Susan Greenfield**, Research Scientist, Author, Broadcaster, Co-Founder of Neuro-Bio Ltd., and Member of the House of Lords;
- **Bill O’Brien**, Senior Innovation Advisor to the Chairman, National Endowment for the Arts;
- **Eiko Otake**, Movement Artist, Performer, and Choreographer with Eiko & Koma;
- **Gabe Zichermann**, CEO, Gamification Co. and Dopamine, Inc.; and
- **Brett Egan** (moderator), President, DeVos Institute of Arts Management.

The debate will be **4 – 6:30 p.m. on Monday, October 17, at The Phillips Collection in Washington, D.C.** 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.

Baroness Greenfield will open the event with a lecture on her research into technology-driven “mind change,” familiarizing the audience with the topic and providing a starting point for the debate.

This debate on technology and the arts is the first 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.

“Anyone who’s seen a toddler ‘swipe right’ or has awakened to an iPhone on their pillow understands that as tech changes, so do we,” said Mr. Egan, who will moderate the first debate. “Our debates respond to this new era—one we might call ‘Generation Elsewhere’—marked by tech that relentlessly distracts focus from the here-and-now. In a business that has, for centuries, relied on the attentive presence of paying audiences, we can’t ignore the depth and speed of this change. We are staging this series out of concern that, as a sector, we simply have not kept pace with its effects.”

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 DeVos Institute President Brett 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 from 9-to-5 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 Sydney Skybetter, technologist, choreographer, writer, and founding partner of Edwards & Skybetter Change Agency.

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 first debate outlined above, “Generation Elsewhere” will include:

- **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 Emerging Means of Production: Anticipating the Next Digital Divide. November 15, 2016, in New York, New York (location to be announced).** As more cultural content moves online and into the digital realm, will organizations that can acquire and monetize these new “means of production” capture market share before others even enter the market? This debate will investigate the economic and representational complications that may result from this gap.
- **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 carried via the web.

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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Contact:

Joseph Heitz
Director, External Relations
DeVos Institute of Arts Management
jeheitz@devosinstitute.net | 301.314.0957

Katie Lawson
Director of Communications
University of Maryland, College Park
lawsonk@umd.edu | 301.405.4622

Baroness Susan Greenfield

Research Scientist, Author, Broadcaster, and Co-Founder of Neuro-Bio Ltd.

Susan Greenfield is a research scientist, author and broadcaster based in Oxford. She has held research fellowships in the Department of Physiology Oxford, the College de France Paris, and NYU Medical Center New York. She has since been awarded 32 Honorary Degrees from British and foreign universities and heads a multi-disciplinary research group exploring novel brain mechanisms linked to such neurodegenerative diseases as Alzheimer's and Parkinson's. She is a Senior Research Fellow at Lincoln College, Oxford, and is the co-founder of Neuro-Bio Ltd., a biotech company developing a novel approach to neurodegenerative disorders. In addition, she has published a wide range of books on the mind and the brain.

In 1998 she received the Michael Faraday Medal from the Royal Society, was awarded a CBE in the Millennium New Year's Honours List, and was granted a non-political Life Peerage in 2001. In 2000, she was elected to an Honorary Fellowship of the Royal College of Physicians and in 2007 to an Honorary Fellowship of the Royal Society of Edinburgh. She was appointed Chancellor of Heriot Watt University in 2005.

Further recognition of her work includes L'Ordre National de la Légion d'Honneur from the French Government and the American Academy of Achievement Golden Plate Award, both received in 2003. Baroness Greenfield was also awarded the Australian Medical Research Society Medal in 2010.

In 2012, Baroness Greenfield received the Honorary Fellowship of the Institute of Risk Management and also became a Vice Patron of POWER International. Also in 2012, she was selected to serve as the Parliamentary Patron of the Westminster Higher Education Forum and became a Governor of The Florey Institute for Neuroscience and Mental Health. In January 2014, she was included in the Debrett's 500, "a recognition of the most influential and inspiring 500 people in Britain." In July 2014, Baroness Greenfield was awarded an Honorary Doctorate at Middlesex University.

In April 2015, Baroness Greenfield was awarded the Honorary Life Member of Healed by Compassion. Healed by Compassion is a UK-wide support network (unfunded) aiming to bring more compassion and kindness. Their values are respect, understanding, compassion, kindness and working with hope. Additionally, Susan received the Honorary Doctor of Science at Northumbria University in July 2015.

Bill O'Brien

Senior Advisor for Innovation to the Chairman, National Endowment for the Arts

As Senior Advisor for Innovation to the Chairman at the National Endowment for the Arts, Bill O'Brien is responsible for exploring, examining, and identifying innovative and emerging practices, programs, and endeavors in the arts. Mr. O'Brien helped organize two convenings of the nation's leading artists, scientists, and technologists in partnership with the National Science Foundation—*Re/search: Art, Science and Information Technology* and *Symbiotic Art & Science*—and co-organized a summit investigating New Media Systems with the National Science Foundation and the National Endowment for the Humanities. In 2013, Mr. O'Brien co-organized a complex-system working group investigation into The Nature of Creativity in the Brain in partnership with the Santa Fe Institute.

Mr. O'Brien currently serves as the NEA's Project Director for the Creative Forces: NEA Military Healing Arts Network, a collaboration between the NEA and the Department of Defense to investigate the impact of Creative Arts Therapies to heal military service members at DoD treatment facilities and veterans at Veteran Administration healthcare facilities across the US. He also serves as the Agency's co-Project Director for an upcoming study of the National Academies of Sciences, Engineering, and Medicine on integration of education in the sciences, engineering, and medicine with the humanities and arts at the undergraduate and graduate levels, co-funded by the National Endowment for Humanities and the Mellon Foundation.

Mr. O'Brien previously served the agency as Senior Advisor for Program Innovation to the Senior Deputy Chairman, Deputy Chairman of Grants and Awards, and as the Director of Theater and Musical Theatre. Before joining the Endowment, he was the Producing Director and Managing Director for Deaf West Theater, where he received Tony and a Drama Desk nominations and multiple TheatreLA Ovation Awards, Los Angeles Drama Critic Circle Awards and Backstage Garland Awards for Producing, Acting and Sound Design. In 2004, he produced the Tony-honored Deaf West Theatre Production of *Big River: The Adventures of Huckleberry Finn*. His advocacy efforts on behalf of the *Individuals with Disabilities in Education Act* of the U.S. Department of Education helped garner Deaf West Theatre the Secretary of Health and Human Services Highest Recognition Award in 2005 for "bridging the gap between the deaf and hearing worlds through theatre." Mr. O'Brien has also appeared in numerous theatrical and television productions, including an ensemble role on all seven seasons as Kenny (Marlee Matlin's voice/interpreter) on NBC's *The West Wing*.

Eiko Otake

Movement Artist, Performer, and Choreographer with Eiko & Koma

Born and raised in Japan, Eiko Otake is a New York-based interdisciplinary artist, performer, and choreographer. Her solo project *A Body in Places* started with a 12-hour performance at Philadelphia's 30th Street Station in 2014. Since then Ms. Otake has presented its numerous iterations in cities around the world. The project also includes *A Body in Fukushima*, a series of photographs by William Johnston of Ms. Otake performing in desolate and irradiated Fukushima, Japan. Using archival footage and photographs of her performances as source material, Ms. Otake also creates media works and video installations. In the spring of 2016, Ms. Otake was the subject of Danspace Project's Platform, a month-long curated program. In addition to performing a daily solo, Ms. Otake led a book club, a film series, an exhibition, weekly installations, workshops, and performing events with other invited artists.

Prior to her solo career, Ms. Otake worked as one half of Eiko & Koma for more than 40 years. Performing worldwide their own works, Eiko & Koma collaborated in creating choreography, sets, costumes, text, media work, and sound. Eiko & Koma's multi-faceted, multi-site Retrospective Project (2009-2012) included the premiere of new performance works, installations, museum exhibitions, and media works; restaging old works; and presenting film showings, panels and lectures. In 2011, The Walker Art Center published *Eiko & Koma: Time is Not Even, Space is Not Empty*, a comprehensive monograph of their works. Eiko & Koma were honored with double Guggenheim Fellowships (1984), a MacArthur Fellowship (1996), the Samuel H. Scripps American Dance Festival Award (2004), the first United States Artists Fellowship (2006), and a Dance Magazine Award (2006). In 2012 both Eiko and Koma individually were honored with an inaugural Doris Duke Performing Artist Award.

As visiting artist of Wesleyan University, Ms. Otake teaches interdisciplinary college courses on the Atomic Bomb and other environmental disasters using movement as means of inquiry. She has also taught at Colorado Collage, the New School, and New York University.

Gabe Zichermann

CEO, Gamification Co. & Dopamine Inc.

Gabe Zichermann is the world's foremost expert and public speaker on the subject of gamification, user engagement, and behavioral design. His highly-anticipated forthcoming book—*Gamification by Design 2* (2015)—updates the definitive reference guide on the use of game mechanics in non-game contexts. Mr. Zichermann is also the author of *The Gamification Revolution* (McGraw Hill, 2013), *Gamification by Design* (2011), and *Game-Based Marketing* (2010), as well as the Founder and Editor-in-Chief of the industry's primary publication, Gamification.co.

In addition, Mr. Zichermann co-designed the live-event gamification platform livecube (livecube.co) and co-founded strategy/design consultancy Dopamine (dopa.mn) where he works with leading brands to drive customer and employee engagement. Mr. Zichermann's talks, workshops, books, and courses have inspired an entire generation of marketers, customer loyalty experts, HR professionals, strategists, and product designers to make the world a more fun and engaging place.

Brett Egan, moderator

President, DeVos Institute of Arts Management at the University of Maryland

Brett Egan leads the Institute's team of consultants and teachers, supporting organizations worldwide on such concerns as strategic planning, artistic planning, marketing, human resource development, and fundraising. Projects under his direction include multi-year capacity building initiatives in partnership with the Ford Foundation and Bloomberg Philanthropies; regional training intensives in San Jose, Portland, and Baltimore; a three-year fellowship for arts leaders from around the world; and long-term consultancies with clients in nearly every major cultural discipline. Under Mr. Egan's leadership, the Institute has delivered multiyear, first-of-their-kind training programs in Ireland, Croatia, Trinidad and Tobago, Vietnam, and the United Kingdom.

From September 2011 until December 2012, Mr. Egan served concurrently as Interim CEO of the Royal Opera House Muscat (Oman), working with local leadership to open this first-of-its-kind institution on the Arabian Peninsula. From 2006 to 2009, Mr. Egan served as Executive Director of Shen Wei Dance Arts, a resident company at the John F. Kennedy Center for the Performing Arts and a principal contributor to the 2008 Olympic Opening Ceremonies in Beijing.