



2018 LMDA Conference Sessions Manual

(Subject To Change)

Thursday June 21, 2018

9:00am - 4:30pm -- On-Site Registration, *Lucie And Thornton Blackburn Centre (LTBC), Lobby*

Registration

Please visit the registration table to pick up conference materials from LMDA Administrator Lindsey Barr (@simply_lindsey) or a Toronto conference volunteer.

Thursday, June 21

10:00 - 10:10am -- Welcome -- *LBTC Session Room 1*

Welcome remarks from LMDA President Ken Cerniglia and Conference Chair Joanna Falck.

Land Acknowledgement - Falen Johnson - Falen Johnson is Mohawk and Tuscarora from Six Nations. Her plays include *Salt Baby*, *Two Indians*, and *Ipperwash*. Her writing has been featured in *Brick*, *The Canadian Theatre Review*, and *Granta Magazine*. She co-hosts "The Secret Life of Canada" with Leah Simone Bowen.

10:10 - 11:20am -- Plenary Session -- *LBTC Session Room 1*

The Secret Life of Canada - Canada's Hottest Podcasters on History and Dramaturgy

Speakers: Leah Simone Bowen, Falen Johnson, Erin Brandenburg (@secretlifeofCAD)

"Brilliantly conceived and executed, the series tells Canada's forgotten stories. It's funny and informative, weird and insightful — the perfect ingredients for a great podcast." - CBC Arts

"The Secret Life of Canada" is a history podcast that aims to explore all the people, places, and stories that rarely, if ever, get discussed when we talk about Canada. It was created out of co-hosts Leah Simone Bowen and Falen Johnson's love of history. Both playwrights spent time researching various stories about the people and places that make up Canada. During Canada 150 celebrations, they agreed that it was time to let Canadians know what they felt were the untold and undertold histories of Canada in an entertaining, subversive and concise way. The first episode was released in Sep 2017 and it quickly rose to the top of the Canadian

iTunes charts and the rest, as they say, is herstory. Named the Best Podcast of 2017 by CBC Arts and *The Globe and Mail*.

11:20 - 11:30am -- Plenary Session -- *LBTC Session Room 1*

Introduction to the #ImdaMeToo Story Collection

Moderator: Ilana Brownstein

As #metoo has taken shape over the last year, many have spoken their truths for the first time, awakening to the scope of the issue in communities large and small. The dramaturgy field poses a particular set of concerns, and many are silenced around issues of sexual harassment and hostile work environment.

- #ImdaMeToo is a vehicle by which those who wish to make their experiences visible can do so, anonymously or not. #ImdaMeToo is for people of any gender expression, sexual identity, age or professional expertise. #ImdaMeToo is not an investigative organ. It's a temperature gauge.

Thursday, June 21

11:30 - 1:00pm -- Regional Lunches

Join your LMDA Regional Reps and get to know other dramaturgs and literary managers in your region. For those who reserved their lunch while registering, you can pick yours up in the conference lobby. Find a place to picnic in the conference center, or outside, if it's a beautiful day!

Thursday, June 21

1:00 - 2:30pm -- Concurrent Session, (Hot Topics Panel) -- *LBTC Session Room 1*

Playwrights Under The Radar

Moderator: Michael Evans

Panelists: Julia Bumke (Opera/Theater/Musical Dramaturg, Resident Dramaturg of Music-Theatre Group, Philadelphia); Adrian Centeno, (Literary Manager at Playwrights' Arena); Amanda Dawson; Jacqueline Goldfinger, (Lecturer at University of Pennsylvania); Morgan Grambo, (Freelance Dramaturg & Literary Manager at Athena Project); Claire C.K. Hadley, (Freelance Dramaturge, Director, and Producer- MidWest region) Christine Quintana, (Artistic Producer of Delinquent Theatre, Vancouver); Jean Bruce Scott, (Producing Executive Director of Native Voices at the Autry, Los Angeles); Molly Marinik, (Freelance dramaturg and co-founder of Beehive Dramaturgy Studio); Yvette Nolan, (director, writer, actor based in Saskatchewan); Geoff Proehl, (Theatre Arts, University of Puget Sound); Jeremy Stoller (Director of New Work of Keen Company and Co-founder of Beehive Dramaturgy Studio, New York); Gavin Witt, (Director of Dramaturgy & Associate Director of Baltimore CenterStage); Ilana Brownstein

You know there are a lot of really good playwrights under your radar. This session aims to change this. A passel of dramaturgs and literary managers will each get five minutes – stopwatch – to tell you why their as-yet-undiscovered playwright should be played at your theatre or read in your class. These playwrights are regionally well-known. Now they're ready for (inter)national recognition.

1:00 - 2:30pm -- Concurrent Session, (Panel/Workshop) -- *LBTC Session Room 2*

The Dramaturg as a Catalyst for Organizational Change

Moderator: Jenna K. Rodgers, @Jennar12 @wearechromatic @banffcentre @vertigotheatre (Artistic Director of Chromatic Theatre, Associate Dramaturg at Playwrights Lab at the Banff Centre, & Artistic Associate at Vertigo Theatre)

Panelists: Marjorie Chan, @magicalmudge (Artistic Director of Cahoots Theatre; Playwright; & Librettist); Joanna Falck, @fannaaj (Literary Manager of Tarragon Theatre); Phaedra Scott, @phaedrasays (Lead Dramaturg of Black Theatre Commons & Freelancer), Martine & Lydia Garcia; Lydia Garcia, (Resident Dramaturg at OSF, artEquity facilitator); Martine Kei Green-Rogers, @martinekei (Incoming LMDA President, SUNY New Paltz, regular OSF guest dramaturg);

This panel and facilitated conversation investigates the power of the dramaturg to affect organizational change, particularly in organizations that have restrictive mandates (i.e. a festival that only produces one playwright; a playhouse that presents work of a single genre, or a company that represents a specific community). These companies seem to be the most challenging places to affect change, yet to stay relevant they must be responsive. This panel posits that we can learn from the dramaturgs working within those organizations in a way that will empower the rest of us to affect change in our communities.

Thursday, June 21

2:45 - 4:15pm -- Concurrent Session, (Panel) -- *LBTC Session Room 1*

Wreckonciliatory Acts: Conversations on Indigenous Performance Processes

Moderator: Lindsay Lachance, (Indigenous Theatre National Arts Centre, Algonquin Anishinabe)

Panelists: Monique Mojica, @ChocolateWomanC Actor/Playwright/Theatre Creator & Artistic Director of Chocolate Woman Collective, Guna and Rappahannock), Jill Carter (Assistant Professor, Centre for Drama, Theatre, and Performance Studies; Transitional Year Programme; & Indigenous Studies at University of Toronto, Anishinaabe-Ashkenazi), Spy Dénommmé-Welch (librettist/playwright/composer; Artistic Director Unsettled Scores; Assistant Professor, Faculty of Education, Brock University, Anishnaabe-Algonquin)

Wreckonciliatory Acts: Conversations on Indigenous Performance Processes gathers Monique Mojica, Jill Carter, Lindsay Lachance and Spy Dénommmé-Welch as they call the audience to account through their offerings, stories and artistic experiences. This encounter dramaturgs a space to question what irreconcilable Aboriginality looks like.

2:45 - 4:15pm -- Concurrent Session, (Workshop) -- *LBTC Session Room 2*

The Extinction of Literary Offices in the USA: How do we advocate for new plays now?

Moderators: Jacqueline Goldfinger, @jpgoldfinger (playwright, freelance dramaturg, co-founder of The Foundry @ PlayPenn, and Lecturer in Playwriting at the University of Pennsylvania)

Panelists: Martine Kei Green-Rogers, @martinekei (President-elect of LMDA & Assistant Professor at SUNY: New Paltz), Jean Bruce Scott @jeanbscott (Producing Executive Director & Co-creator of Native Voices), Beehive Dramaturgy, Maia Directors, and more.

We are living in an age of a beautiful abundance of new work. Unfortunately, many of these pieces struggle to find a home as theaters downsize their literary offices and end open submission policies. With the pipeline broken, we must find new ways to advocate for new

work. Join Jacqueline Goldfinger, Martine Kei Green-Rogers, Jean Bruce Scott, Beehive Dramaturgy, Maia Directors, and others to learn about new models in new play advocacy. Then we'll break into small working groups to create and discuss additional models and advocacy ideas. You will leave the session with a list of new, practical, immediately actionable ways to advocate for new work.

2:45 - 4:15pm -- Concurrent Session, (Presentations) -- *LBTC Session Room 3*
Language, Translation and Community

The Mother Tongue Project: Intergenerational Documentary Theatre

Jasmine Chen, @CHENPINGTING (Creator/Director of The Mother Tongue Project, Hot House Creation Unit Artist at Cahoots Theatre, & Director Intern at 4th Line Theatre) & En Lai Mah (Creator of The Mother Tongue Project & Hot House Creation Unit Artist at Cahoots Theatre)

The Mother Tongue Project is an interview based investigation into cultural inheritance and family legacy. Jasmine and En Lai set out to connect with their parents; to uncover their family histories that would frame the cultural context of their hyphenated identities. The question: "What is your mother tongue?" a seemingly simple question, brought about complex answers. The process involved collecting songs, martial arts and long-buried stories. Memory is reconstructed and interpreted through the lens of the artists, giving voice to their parents' experiences of political turmoil, displacement, and migration.

Hometown Anonymous- Verbatim Community New Play Dramaturgy

Claire Hadley, @clara_aka_lala (Freelance Dramaturg and Director in the Great Lakes Bay region of Michigan)

Hometown Anonymous is a verbatim new-play structure which utilizes stories, often around a specific theme, from a community of people, and formats them into one, congruent work. The role of the dramaturg in this setting is to find the through-line of the stories, ensure each story is portrayed with honesty and integrity, and keep the writers centered on the heart of the project. Recent subjects included immigration and juvenile detention, in an effort to find healing and unity for the target population.

JAPANESE PROBLEM: dramaturgically-driven collective creation/sitting in discomfort

Joanna Garfinkel, @jjlook, @LTDUniversal (Project Dramaturg at Playwrights Theatre Centre, Artistic Director of Universal Limited, & Freelance Dramaturg)

JAPANESE PROBLEM takes place in animal stalls at Hastings Park--a site-responsive exploration of the historical incarceration of Canadians during WWII and beyond. Drawn from primary sources, survivor interviews, and the family experiences of the creators themselves, the piece can be a dramaturgical case study, where development acknowledged intergenerational trauma's presence inside the material, and systemically/structurally outside of it. Built collaboratively, with a process sensitive to the experiences of the co-creators and their families, it also serves as a model for rigorous, and inclusive new creation.

On the Border; On the Crossing: Dramaturgy for Anon(ymous) and the Immigrant Odyssey

Yi-Lin Eli Chung (San Diego State University)

My presentation provides a critical analysis of not only the informative, but the creative aspects of a dramaturg's role in producing socially conscious theatre. I will demonstrate, with my work as a dramaturg, how dramaturgical research and engagement with San Diego refugee organizations became an integral part of the 2017 production of *Anon(ymous)* at San Diego State University. I contend that there is a demand for socially responsible theatre, and a need for dramaturgs devoted to this cause that looks at a variety of border-experiences as potentially dynamic stories.

Thursday, June 21

4:30 - 6:30pm -- Plenary Session -- *LBTC Session Room 1*

Exploring the 2018 Bly Grant Projects

Moderator: Brian Quirt, @NightswimmingTh (Artistic Director, Nightswimming; LMDA Board Chair; Director, Banff Centre Playwrights Lab)

Panelists: Mia Amir, (Educator, cultural organizer, writer, Independent director, dramaturg and theatre artist; Creative Director of The Story We Be; Dramaturgy Research Associate with Playwrights Theatre Centre; & Dramaturg with the Virago Play Series); Amy Brooks, @bourbonswan @RoadsideTheater @RuralArtsWeekly (Program Director & Dramaturg with Roadside Theater/Appalshop, Inc.; LMDA Regional VP, Central Appalachia; and Executive VP for Conferences); Haley Nelson, (Lobby Display Dramaturg & New Works Festival Co-Coordinator with Kitchen Dog Theater; & Freelance Dramaturg with Dallas Theater Center and Artstillery); Rose Oser, @zspace_theatre (Literary Manager at Z Space in San Francisco, & Co-Artistic Director at FaultLine Theater); Mark Bly (Teaching Artist-Dramaturg at The Acting Co. & Professor of Playwriting at Fordham/Primary Stages) and Hannah Hessel Ratner, @hanvnah (Audience Enrichment Manager with The Shakespeare Theatre Company; Producing Playwright at The Welders; & Freelance Dramaturg)

In the fourth year of LMDA's Bly Creative Capacity Grants program, 5 projects received funding. This session is devoted to introducing the 5 grant recipients and their remarkable dramaturgical projects to the membership. Each recipient will provide an overview of their project and discuss the process to be enacted during the coming year. Mark Bly, the program's patron and founder, will speak to the program as a whole and its impact over the four years of funding.

Thursday, June 21

6:30pm -- Dinner On Your Own -- *Various Locations*

Take a break from the conference and end the day with dinner at one of the many incredible restaurants Toronto has to offer. Please look at our conference Handbook and Map for LMDA's recommendations.

9:00pm -- Conference Bar -- The Dominion Pub

LMDA Meet-Up @ The Dominion Pub

Join us at The Dominion Pub to continue the conversation and celebrate the end of day one.

Freelance Dramaturgy Social/Office Hours

Hosts: Heather Helinsky, @hhdramaturg (Freelance Dramaturg & VP of Freelance) & Martine Kei Green-Rogers, @martinekei (Incoming LMDA President and Freelance Dramaturg)

Your VP for Freelance is holding open office hours/social time to find out what you need from LMDA. Please stop by and have a conversation with me and other freelancers and let us know how we can support you in the work you do!

FRIDAY, JUNE 22, 2018

8:00am - 12:00pm, 1:00 - 4:30pm -- *LBTC Lobby*

Registration

Please visit the registration table to pick up conference materials from LMDA administrator Lindsey Barr (@simply_lindsey) or a Toronto conference volunteer.

Friday, June 22

9:00 - 9:50am -- Concurrent Session (Workshop) -- *LBTC Session Room 3*

"Teach Yourself to Fly": Exploring Dramaturgical Power and Possibility

Moderator: Patrick Denney, (Dramaturg and Playwright based out of Oakland, California)

This workshop is centered around the exploration of the power of dramaturgical presence within the rehearsal process using performance methodologies adapted from new music. Starting with a performance of one of Pauline Oliveros' Sonic Meditations, which focus on developing a sense of ensemble within a group, as well as examining and more deeply understanding the self and the space it inhabits, we seek explore new models of dramaturgy that could potentially create better understanding, and perhaps lead to a re-imagining of, our own positions as dramaturgs in contemporary theater.

Friday, June 22

10:00 - 11:30am -- Plenary Session -- *LBTC Session Room 1*

Hot Topics

Moderators: Diane Brewer, (University of Evansville) & Bryan Moore, (Concordia University)

Panelists: Deniz Basar, (University of Toronto); Io bil, (York University); Tom Bryant, (Crafton Hills College); Michael Chemers, (University of California Santa Cruz); Desiree Fernandez, (San Diego State University); Sara Freeman, (University of Puget Sound); Morgan Grambo, (University of Iowa); Mark Lord, (Bryn Mawr College and Headlong Performance Institute); Shelley Orr, (San Diego State University); Geoffrey Proehl, (University of Puget Sound); Judith Rudakoff, (York University); Shawn Sprankle, (SUNY Fredonia); & Luke Daniel White, (University of Iowa), Lauren Sullivan

In rapid-fire format, panelists introduce diverse and exciting ideas. Sponsored by the UCaucus, this session is a long-standing tradition that aims to stimulate conversation and inspire all conference participants to engage with the hottest of topics.

Friday, June 22

11:45am - 1:00pm -- Concurrent Session (Panel) -- *LBTC Session Room 1*

Performing Fictional Identity: Theatre and the Politics of Sex and Gender

Moderator: Sky Gilbert (Poet, novelist, actor, playwright, filmmaker, theatre director, and drag queen extraordinaire, co-founder and founding artistic director of Buddies in Bad Times Theatre, & Professor of creative writing, sexuality, and Shakespeare at the School of English and Theatre Studies in Guelph)

Panelists: Mel Hague (Dramaturg at Buddies in Bad Times Theatre), Nick Green, (Dora and Sterling Award winning Playwright), Gein Wong, @geinwong (Artistic Director of Eventual

Ashes, 2018 Dora Award Review Working Group, & Board of Directors for the Toronto Arts Council)

This panel will focus on issues of sexual and gender identity in theatre. Are our identities in real life, real, or imagined? In theatre, who has the right to tell what stories, and who has the right to play whom? What role can performance play in helping us examine our daily sexual and gender identities? Is there such a thing as non-binary (i.e. gender neutral) casting? Should there be? If sexual identity and gender identity are different, should they — or can they — ever be connected? As devised plays increasingly feature actors playing ‘themselves,’ are their onstage identities real? And what role does race play in all this? And privilege?

11:45am - 1:00pm -- Concurrent Session (Panel) -- *LBTC Session Room 2*

The Challenges of the Playwrights' Development Centres of Canada

Moderator: Marie Barlizo, Board Member of LMDA Canada

Panelists: Emma Tibaldo, (Artistic & Executive Director of Playwrights' Workshop Montreal); Pamela Halstead, (Artistic Director of Playwrights Atlantic Resource Centre); Lisa O'Connell, (Founding Artistic Director of Pat The Dog Theatre Creation); Brian Quirt, (Artistic Director of Nightswimming Theatre), Brian Drader, (Executive Director of Manitoba Association of Playwrights); Heidi Taylor, (Artistic & Executive Director of Playwrights Theatre Centre)

A unique gathering of many of Canada's leading play development centres for a conversation about the challenges that each region faces across the country.

11:45am - 1:00pm -- Concurrent Session (Paper Presentations) -- *LBTC Session Room 3*

Crossing Borders: Research, Writing and Teaching

Toward a Historiography of New Play Dramaturgy: Urjo Kareda at Toronto's Tarragon Theatre

Jessica Riley, (PH.D University of Guelph & Editor of *A Man of Letters: The Selected Dramaturgical Correspondence of Urjo Kareda*)

For fifty years, English Canadian theatre has been shaped by dramaturgs. However, the dramaturg remains a relatively obscure figure in Canadian theatre history. This paper uses archival records to analyze long-past development processes led by Urjo Kareda at Toronto's Tarragon Theatre (1982-2001). Through an examination of annotated drafts and other records of Kareda's feedback, my paper asks: What can a historiography of new play development reveal about the ongoing practice of new play dramaturgy? How, in turn, can contemporary dramaturgy illuminate the histories of new play development, augmenting the incomplete records of the past?

From Stage to Page: Across Cultures, Languages and Theatre Genres

Diana Manole, @dianamanole2013 (PhD, University of Toronto; Romanian-Canadian scholar, writer, translator, and freelance dramaturg)

This paper discusses what I call "print dramaturgy," an increasingly needed type of support in adapting a script developed in rehearsals into a publishable text that could be understood by readers who did not see the show. As a case study, I investigate my current work with Nada Humsi on "My Name Is Dakhel Faraj," which she wrote and directed for the Kitchener-Waterloo Arab-Canadian Theatre (2015) in Arabic, English, and American Sign

Language. Special attention is given to “crossing borders” between cultures and languages, the stage and the page.

Stealth Dramaturgy in the Classroom

Jen Plants, @jenplants (Faculty Associate [Creative Writing and Interdisciplinary Theatre Studies], Department of English, University of Wisconsin-Madison)

Undergraduate theatre courses often create artificial borders around disciplines. Whether you’re teaching text analysis or playwriting, theatre history or performance studies, a workshop or a semester-long course, embedding dramaturgy into your pedagogy offers the power of mobility. From simple interviews to the creation of psychogeographic maps of both plays and communities, we’ll explore ideas for active learning. These “random acts of dramaturgy” can be taught as a system of values, and doing so by leading with practice--over theory and definitions--sparks curiosity, builds empathy and fosters the future of the profession.

Friday, June 22

1:00 - 2:00pm -- Lunch on Your Own -- Offsite

Take a break from the conference and end the day with lunch from or at one of the many incredible restaurants Toronto has to offer. Please look at our conference Handbook and Map for LMDA’s recommendations.

1:00 - 2:00pm -- Concurrent Session (Presentation) -- LBTC Session Room 2

Re-Introducing HowlRound Theatre

Moderator: Ramona Ostrowski, @_mona_rose (Associate Producer of HowlRound Theatre Commons and freelance dramaturg. Previously Literary Manager at Company One Theatre and the Literary Associate at the Eugene O’Neill Theater Center)

HowlRound Theatre Commons is evolving, from a brand new website, to an updated World Theatre Map, to a re-articulated mission, vision, and values. This session, led by Associate Producer Ramona Ostrowski, will introduce or reintroduce the LMDA membership to the HowlRound platform, with a specific emphasis on how dramaturgs can utilize our tools for knowledge-sharing, making connections across borders, and furthering progressive ideas about our art form and field.

Friday, June 22

2:00 - 4:45pm -- Concurrent Session, (Tour) -- Offsite

First Story Bus Tour

Run By: The Native Canadian Centre of Toronto

Guides: Jill Carter & Jon Johnson

Since 1995, First Story Toronto, (formerly The Toronto Native Community History Project), within the Native Canadian Centre of Toronto, has been engaged in researching and preserving the Indigenous history of Toronto with the goal of building awareness of and pride in the long Indigenous presence and contributions to the city. First Story Toronto shares this history through a variety of initiatives such as First Story Toronto Tours (formerly The Great Indian Bus Tour of Toronto), walking tours of places in the city, and making accessible a

growing archive of historical materials about Toronto's Indigenous community, past and present on our smartphone app.

Friday, June 22

2:00 - 3:15pm -- Concurrent Session, (ECD Panel) -- *LBTC Session Room 1*

Crossing Borders: From the Academy into the Profession

Moderator: Judith Rudakoff (Dramaturg and Professor of Playwriting and Dramaturgy at York University)

Panelists: Collette Radau (Toronto-Based Emerging Dramaturg focused on new play development and devised work, editor of the PLEDGE Project database at Playwrights Guild of Canada), Aaron Jan (Dramaturgy Intern at Cahoots Theatre and was an inaugural member of Factory Theatre's Foremen Directing Unit), Adam Corrigan Holowitz (Founding Artistic Director of AlvegoRoot Theatre Company and associate artist of Troubadour Theatre Collective and co-dramaturg for the Troubadour Playwrights Unit), Elise A. LaCroix (Masters Student at the University of Alberta, Dramaturgy Intern with the Workshop West Playwrights' Theatre, and editorial assistant on the collection *Performing Exile: Foreign Bodies*), and Sabah Haque (साबा हाक, صباح حق) (Fundraising Assistant at Buddies in Bad Times Theatre, a participant in Generator's Artist Producer Training Program, and the Creative Intern at Pandemic Theatre).

This panel will introduce five emerging dramaturgs within five years of completing their university training. Participants will share highlights of work they are currently engaged in, as well as offer practical examples of strategies and tactics for moving out of the academy and into the profession.

2:00 - 3:15pm -- Concurrent Session (Praxis Session) -- *LTBC Session Room 2*

"Literary Management" vs "Literary Access": Rethinking Gatekeeping

Moderator: Ilana Brownstein

Panelists: To Be Announced at The Conference

Literary Managers are, by definition, gatekeepers. Often they are trying to leverage seemingly-scarce resources, create and promote new play programs, and advocate for artists, yet they are gatekeepers nonetheless. Can we rethink traditional literary management practices (submissions, databases, networking, scouting, etc) and examine how the structure of gatekeeping reinforces systemic inequities? Can we dream innovative new practices to embolden true access? What could "access" mean for literary management dedicated to an anti-supremacist approach? We aim to leave this session with a brainstorm of new approaches and provocative questions to push field conversation forward.

2:00 - 3:15pm -- Concurrent Session (Roundtable Discussion) -- *LTBC Session Room 3*

Drama(turgy) in the Stacks: Dramaturgs, Libraries, and Research

Moderators: Haviva Avirom, @bardic_lady (freelance dramaturg/library science student), Susan Bond, @susancbond (freelance dramaturg/library science student)

Dramaturgs and information seeking are inextricably linked. In the library profession, the information-seeking behaviors of different groups are an area of intensive research; however, the arts, particularly theatre, are under-represented. A roundtable conversation about dramaturgs, libraries, and how we look for information.

3:30 - 4:45pm -- Concurrent Session (?) -- *LTBC Session Room 1*

There Are No Words: Dramaturgy in Non-Text Based Projects

Moderator: Christophe Dupuis, @chrisdupuis (freelance curator and dramaturg)

Panelists: Amelia Ehrhardt, @dancemakersTO (choreographer, curator Dancemakers Centre for Creation), Brian Solomon, (Dancer/Choreographer) Soraya Peerbaye, (Writer/Dance dramaturg) & Evan Webber, (Performance Maker, Public Recordings)

The dramaturg is often considered “the guardian of the text”. But how does the process function with non-text based projects? What does it mean to guide the development of a work that exists in the bodies of its creators? Are there any techniques from this field that might be applied to the development of text-based works? "There Are No Words" will bring together a diverse group of thinkers from this field to discuss the function of the dramaturg in movement-based projects and different dramaturgical approaches to non-text based works.

3:30 - 4:45pm -- Concurrent Session (ECD Event) -- *LTBC Session Room 2*

Being the Change

Moderator: Dani Joseph (New Work Development Dramaturg, Producer, LMDA Communications Committee Member)

Panelists: Catharine Ballachey, Joseph Burdi (New Work Development Dramaturg, Assistant Conference Coordinator for LMDA, & Company Member of The Teeny Tiny Music Show), Haley Nelson, Luke Reece

This panel will introduce several early career dramaturgs from across North America to discuss how they are changing the theatre industry through their practice. They will talk about a need for change they saw within the industry and how the work that they are doing addresses, challenges, or rectifies the issues while offering practical examples and strategies for joining or supporting these initiatives. The panel will open up to a larger discussion so participants can discuss the changes they want to see in the industry and how they plan to accomplish those changes.

3:30 - 4:45pm -- Concurrent Session (Papers) -- *LTBC Session Room 3*

Intercultural Bridges and the Role of the Dramaturg

Theater under Settler-Colonialism: A Hermeneutics of the Oregon Shakespeare Festival's Off the Rails

Waylon Lenk (Doctoral student at the University of Oregon's Department of Theatre Arts & dramaturg for Yvette Nolan's translation of *Henry IV Part 1* for the Oregon Shakespeare Festival's Play on! project)

This paper will establish one approach towards intercultural theater by reading the Oregon Shakespeare Festival's *Off the Rails*. Methodologically, I will rely on my production notebooks as one of the two dramaturgs for *Off the Rails* to assess the hermeneutics of reflecting upon settler-colonialism from within a predominantly settler institution in a way that was, to my view, positive for the field of Native theater as well as for many of the Native audience members.

"Cultural Knowledge and Forging the Dramaturgy Relationship: An Investigation of Development Dramaturgy in Toronto"

Elise LaCroix, (Graduate Student at the University of Alberta, Literary Intern at Workshop West Playwrights' Theatre, Freelance Dramaturg)

Drawing on interviews I conducted in 2017 with six practicing development dramaturgs in Toronto, I investigate the role of the dramaturg when working with artists across cultural difference. I specifically interrogate the commonly held assumptions about the invisibility and expertise of the dramaturg, examining the diverse approaches to acknowledging one's own positionality and identity, cultural and otherwise, that I encountered through the interviews I conducted. To further this, I explore the possible efficacy of what Brian Quirt terms "constructive ignorance" as part of a productive intercultural dramaturgy relationship.

Opening the Curtain to Collaboration: Allowing for Cross-Border Theatre Partnerships in Vancouver, BC and Seattle, WA

Charissa Hurt, @charlhurt (Company Apprentice at Pacific Theatre: Theatre Artist, Arts Administrator, and Director)

This study approaches the possibility of cross-border collaborations and partnerships in the Pacific Northwest with the question: "What are the opportunities for the theatre communities of Vancouver, BC and Seattle, WA to collaborate to increase cultural vitality in the transborder Pacific Northwest?" Both quantitative and qualitative research methods inform this study, including interviews and focus groups with theatre artists of the region. The findings from this study are used to provide a plan for increased theatrical collaboration between the two theatre communities for the next 1, 5, and 10 years. The research presented came out of the University of Oregon's Arts and Administration Program.

Multi-Linguality and Modern Audiences

Julia Bumke, (New Work Dramaturg based in Philadelphia, specializing in projects that challenge the boundaries between opera, theater, and music theater)

Who is a theater or opera company's community—its neighbors? Its subscribers? Its city?—and what is that arts organization's responsibility to them? This paper will explore several case studies about the role that language plays in this community-building, and in the cultivation and sustainability of new audiences. Projects will include the Philadelphia-driven, genre-defying opera *We Shall Not Be Moved*; Two River Theater's multi-lingual approach to audience engagement in Red Bank, NJ; and the upcoming Yiddish-Cuban "musical within an opera" *Hatuey* at Montclair State's Peak Performances.

Friday, June 22

5:00 - 7:00pm -- LMDA Cocktail Event -- *Globe and Mail Building*

Cocktail Hour with LMDA Canada

Join LMDA Canada board members for a casual cinq-a-sept at the incredible new Globe and Mail Centre, with a stunning view of the Toronto Skyline and Waterfront. Mingle with Conference participants, meet local guest artists, and swap stories from the day's events. One drink ticket will be provided compliments of LMDA Canada, with cash bar to follow. Address: 351 King Street East, Suite 1600

9:00pm -- Conference Bar -- The Dominion Pub

LMDA Meet-Up @ The Dominion Pub

Join us at The Dominion Pub to continue the conversation and celebrate the end of day two.

Saturday, June 23, 2018

9:00 - 9:50 am -- Concurrent Session, (Workshop) -- *LTBC Session Room 2*

The Feldenkrais Method as Embodied Dramaturgy: Writing and Composing Text

Moderator: Christine Giancattarino, @ChrisGcat (Feldenkrais Practitioner, theater-maker, and educator currently teaching in the Department of Writing Studies at Montclair State University)

This workshop explores the dramaturgy of the body and investigates what it means to write, compose, and build text from a somatic perspective. To do this, we will engage in an Awareness Through Movement lesson from the Feldenkrais Method (a somatic “approach to human movement”) in order to become attuned to our bodies in space. We will then explore what it means to compose by participating in a short writing exercise. This exploration challenges us to ask questions about what it means to create texts from an embodied space.

9:00 - 9:50am -- Concurrent Session (Workshop) -- *LTBC Session Room 3*

"Teach Yourself to Fly": Exploring Dramaturgical Power and Possibility

Moderator: Patrick Denney, (Dramaturg and Playwright based out of Oakland, California)

This workshop is centered around the exploration of the power of dramaturgical presence within the rehearsal process using performance methodologies adapted from new music. Starting with a performance of one of Pauline Oliveros’ Sonic Meditations, which focus on developing a sense of ensemble within a group, as well as examining and more deeply understanding the self and the space it inhabits, we seek explore new models of dramaturgy that could potentially create better understanding, and perhaps lead to a re-imagining of, our own positions as dramaturgs in contemporary theater.

Saturday, June 23

10:00 - 11:15am -- Plenary Session -- *LTBC Session Room 1*

Dramaturgy, Directing and Leadership - A Conversation with Anne Cattaneo and Sarah Garton Stanley

A cross-border conversation with two leading forces in theatre. Anne Cattaneo is the dramaturg of Lincoln Center Theater, the creator and head of the Lincoln Center Theater Directors Lab and a Faculty Member at Julliard. Sarah Garton Stanley is the Associate Artistic Director of English Theatre and Interim Facilitator for Indigenous Theatre at the National Arts Centre, as well as Curator for The Collaborations and leader for The Cycle(s); a creative catalyst for SpiderWebShow and a former Artistic Director of Buddies in Bad Times Theatre.

Saturday, June 23

11:30am - 1:00pm -- Concurrent Session (Roundtable) -- *LTBC Session Room 1*

Director-Dramaturgs

Moderator: Laurel Green, Freelance Dramaturg, Director & President of LMDA Canada

Panelists: Sarah Garton Stanley (Artistic Associate, National Arts Centre), Stephen Colella (Associate Artistic Director and Dramaturg, Young People's Theatre), Jenna Rodgers (Artistic

Director, Chromatic Theatre), Emma Tibaldo (Artistic and Executive Director, Playwrights Workshop Montreal), other guests TBA

An active conversation with dramaturgs who also work as directors. Where do the borders lie between these two practices? When do we cross them? What can a dramaturgical approach offer a directing process at every stage of the production? How do our skill sets complement and complicate, inform and infuriate each other? We will explore the opportunities for this dual role, swapping stories and strategies from the intersection.

11:30am - 1:00pm -- Concurrent Session (Papers/Presentations) -- *LTBC Session Room 2*

Southern Border Crossings

The Spectator-Based Model of Adapturgy and Staging "a Mexican Medea" as Other

Jane Barnette, @atldramaturg (Freelance Dramaturg & Director of Graduate Studies in Theatre at the University of Kansas)

Cherríe Moraga's 2001 play *The Hungry Woman: A Mexican Medea* is based in a future world of borders, set in what was once Phoenix, but is now the place of exile for the queer and lawless. Here, I apply the Spectator-Based Model of Adapturgy to Moraga's play, to consider three different planes of reception. Doing so allows us to analyze how previous versions of Medea have interpreted this outsider status, and why. Ultimately, I argue that Moraga's transgressive interventions into this ancient myth also echo the spirit of the piece.

Beyond the Nobel Prize and the Invention of the Americas: Walls and Bridges in Mexican Dramaturgy

Emilio Méndez, @DramaturgistaMX (Professor at the National Autonomous University of Mexico teaching Theatre Studies, Dramaturgy and Early Modern Spanish and English drama)

Nobel Prize laureate Octavio Paz contributed to modern theatrical practice in Mexico. As Literary Director of a theatre group, Paz selected plays, translated them, and wrote program notes. He became an instigator of the "director's theatre". Conversely, the National Theatre Company caused controversy for playwright Sergio Magaña's adaptation of the *Rabinal-Achí*, an allegedly pre-Hispanic play, and later on an overhaul by a team of dramaturgs. By reviewing both these historic landmarks, this paper aims to trace the past of Mexican dramaturgy and foresee possible developments.

Adapting a Novel into a Play: Signs Preceding the End of the World by Marilo Nuñez, (from the novel by Yuri Herrera)

Marilo Nuñez, @marilonunez99 (Playwright and director, founding Artistic Director of Alameda Theatre Company, & an MFA Candidate in Creative Writing from the University of Guelph)

Marilo Nunez, Latinx-Canadian playwright, will talk about her process of adaptation of the Mexican novel *Signs Preceding the End of the World* by Yuri Herrera and will read an excerpt of the work in progress. The play is about crossing borders and the undocumented in North America. It is about the Mexico/US political climate today. I will talk about why this important for me as a Latinx writer in Canada.

Feast, Laugh, Ponder: Aiming the Canon at Hoy

Ben Gunter, @TWAMFlorida #LocoforLove (Artistic Director for Theater with a Mission [TWAM])

Theater with a Mission cordially invites you to a brown-bag journey that crosses borders, as we explore: How to keep the “bite” in a satire that’s 403 years old, How to intensify dramatic flavors while condensing a one-hour one-act into a 25-minute audience-participation adventure, and How to bring audiences face-to-face with unsettling histories.

11:30am - 1:00pm -- Concurrent Session (Panel) -- *LTBC Session Room 3*

Money Money Money

Moderator: Matt McGeachy (Factory Theatre)

Panelists: Brian Quirt (LMDA Employment Guidelines), Jenna Clark Embrey (Signature Theater)

Money Money Money: Some people have it, others don’t, and it’s the crucial ingredient to a more equitable and diverse profession and a more equitable and diverse theatre scene. Yet we’re both trained and compelled not to talk about it. This panel aims to change that by putting money – issues of compensation, pay equity, and barriers to access – at the forefront of our discussions about the future of dramaturgy as a profession, and how that can impact the future of dramaturgical practice. We will strive to articulate the parameters of the systemic problem in order to begin a meaningful discussion of imagined futures where our field is as culturally and socio-economically diverse as the theatre we champion. ABBA says that “It’s a rich man’s world.” Can we take steps today to prove them wrong?

Saturday, June 23

1:00 - 2:00pm -- Lunch on Your Own -- *Offsite*

Take a break from the conference and end the day with lunch from or at one of the many incredible restaurants Toronto has to offer. Please look at our conference Handbook and Map for LMDA’s recommendations.

1:00 - 2:00pm -- Concurrent Session (Performance) -- *LTBC Session Room 2*

El Retablo de las Maravillas/Where Only the Pure See Miracles

Theater With A Mission

Presenters: Ben Gunter, @TWAMFlorida #LocoforLove (Artistic Director for Theater with a Mission [TWAM])

Imported desserts provided as actor-dramaturgs from Florida present a lunchtime performance of Cervantes’ *El retablo de las maravillas, Where Only the Pure See Miracles* (translated 2017).

1:00 - 2:00pm -- Concurrent Session (Presentation) -- *LTBC Session Room 3*

New Play Exchange Update 2018

Moderator: Gwydion Suilebhan (Project Director of New Play Exchange with the National New Play Network)

In this session, New Play Exchange project director Gwydion Suilebhan will cover recent new developments, new features coming later in 2018/2019, and tips for making the most out of your NPX profile.

Saturday, June 23

2:00 - 3:30pm -- Concurrent Session (Papers/Presentations) -- *LTBC Session Room 1*

From Tehran to Toronto: Iranian Theatre in Canada

Tehrani Taxis as Mobile Stages for the Fluid, Intimate Dramaturgy of 'Unpermitted Whispers'

Marjan Moosavi, (Iranian-Canadian PhD candidate and Instructor at the University of Toronto's Centre for Drama, Theatre, and Performance Studies & the Regional Managing Editor of Iran Section for TheTheatreTime.com)

Azadeh Ganjeh, Iranian dramaturg/director, created her immersive performance *Unpermitted Whispers (Najvāh āy-e Biejāzeh)* in 2010 by taking her audience on a forty-minute journey through the streets of downtown Tehran on a carpooling taxi. On each leg of the trip, three actresses alternately recount their stories, and in the intervals between, the driver shares his own memories of nearby places. This paper examines how this performance's transgressive dramaturgy shifts the borders of theatrical space, risk-taking, and intimacy in drawing its audience to the fluid proximity of women and the city itself.

Intercultural Dramaturgy and the Aesthetics and Politics of Adaptation

Matt Jones (Writer, dramaturg, and doctoral candidate at the University of Toronto)

A Moment of Silence by Mohammad Yaghoubi is a celebrated play from Iran that tells the story of a young woman who falls asleep in 1978 and wakes up three years later, after the Islamic Revolution has taken place. In this paper, I reflect on my position as a dramaturg adapting the play for a Toronto audience. As the play contains many subtle critiques of the Iranian state that Toronto audiences would not be trained to read, our work involved finding alternative methods to express the play's central message without sacrificing its subtlety.

Q and A with Mohammad Yaghoubi

Iranian playwright/director Mohammad Yaghoubi joins the conversation for an informal Q and A.

2:00 - 3:30pm -- Concurrent Session (Panel) -- *LTBC Session Room 2*

Digital Distruption at SpiderWebShow's *foldA*

Moderators: Laurel Green (Freelance Director/Dramaturg, President - LMDA Canada)

Panelists: Michael Wheeler, @SpiderWebShow (Artistic Director, SpiderWebShow Performance) & Ramona Ostrowski, @HowlRound @_mona_rose (Associate Producer, HowlRound Theatre Commons)

FoldA is Canada's inaugural Festival of Live Digital Art, produced by SpiderWebShow Performance (past LMDA Bly Grant recipient). Commissioning and presenting performances in three phases: alpha (internal testing), beta (public testing) and golden (ready for production), *foldA* engages audiences as a key to development at all three stages. The Festival presents live performance integrated with digital technologies, programming that

can be experienced by live audiences in Kingston and digitally by audiences across the country. Join artists from SpiderWebShow and HowlRound Theatre Commons to discuss *foldA*, and explore the question, do these new forms of creation require a new approach to dramaturgy? <https://www.folda.ca>

2:00 - 3:30pm -- Concurrent Session () -- *LTBC Session Room 3*

#MeToo Follow Up

Moderator: Ilana Brownstein

As #metoo has taken shape over the last year, many have spoken their truths for the first time, awakening to the scope of the issue in communities large and small. The dramaturgy field poses a particular set of concerns, and many are silenced around issues of sexual harassment and hostile work environment.

- #lmdaMeToo is a vehicle by which those who wish to make their experiences visible can do so, anonymously or not. #lmdaMeToo is for people of any gender expression, sexual identity, age or professional expertise. #lmdaMeToo is not an investigative organ. It's a temperature gauge.

Saturday, June 23

3:45 - 5:30pm -- Plenary Session -- *LTBC Session Room 1*

LMDA Annual General Meeting & Action Plans

Find out what is happening with LMDA and share your thoughts on where we can go next. Members and Non-Members are welcome.

Saturday, June 23

7:00 - 10:00pm -- LMDA Banquet -- *Hot House Restaurant And Bar*

2018 LMDA Banquet

Join us for our annual gala banquet at the Hot House Restaurant where we will celebrate the conference, keep the conversations going, and present the Elliot Hayes Award for Outstanding Achievement in Dramaturgy.

Hot House Restaurant and Bar

35 Church St.
Toronto, ON M5E 1T3



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- Nous remercions le Conseil des arts du Canada de son soutien. L'an dernier, le Conseil a investi 153 millions de dollars pour mettre de l'art dans la vie des Canadiennes et des Canadiens de tout le pays.