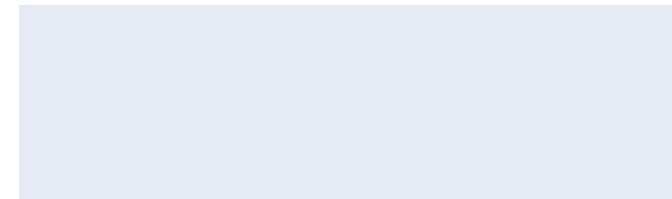




# L i t e r a r y   M a n a g e r s   a n d   D r a m a t u r g s   o f   t h e   A m e r i c a s



C o n f e r e n c e   H a n d b o o k   2 0 2 0

M a n u a l   d e   l a   C o n f e r e n c i a   2 0 2 0



Literary Managers and Dramaturgs of the Americas

## **LMDA Conference 2020**

Crossing Borders Pt.3: On the (Digital) Threshold

## **Conferencia LMDA 2020**

Atravesando Fronteras 3: En el umbral (digital)



# Literary Managers and Dramaturgs of the Americas

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Literary Managers and Dramaturgs of the Americas

## LMDA ANNUAL GENERAL MEETING

LMDA's Annual General Meeting is our opportunity to review the organization's work over the past year, hear from members of the Executive and Board of Directors, and begin to look ahead to next year. We look forward to hearing your voices even if we can't gather, and your attendance is important to LMDA's health as an organization. The 2020 AGM will also be our opportunity to welcome the incoming President, Bryan Moore, and his Executive members.

Thursday June 18th, 2020

4:30-6:00pm EST

with conference bar time from 6-7pm to  
celebrate the gathering to begin the following day.





Literary Managers and Dramaturgs of the Americas

This project is supported in part by an award from  
National Endowment for the Arts



To find out more about how National Endowment for the Arts grants impact individuals and communities,  
visit [www.arts.gov](http://www.arts.gov)



Literary Managers and Dramaturgs of the Americas

## LMDA Virtual Conference 2020

**Join us live**

June 19th and 20th, 2020

**+**

**Asynchronous Content**

available starting June 1st

**Transmitiendo en vivo**

19 y 20 de junio de 2020

**+**

**Contenido Asincrónico**

disponible desde el 1ro de junio



Literary Managers and Dramaturgs of the Americas

S O C I A L M E D I A

R E D E S S O C I A L E S

**Follow us** on social media and connect with our virtual community  
**Síguenos** en redes sociales y conéctate con nuestra comunidad virtual

@ L M D A m e r i c a s

# L M D A 2 0 2 0





## VALUES STATEMENT

LMDA promotes the creation of stories that reflect a broad spectrum of authentic experiences in our diverse global community. We uphold equity, diversity, and inclusion as our foundational values, and we recognize and examine the intersectionality of our society. We are committed to provoking, addressing, and advocating for issues of justice, equity, diversity, inclusion and land/territory. Our membership is dedicated to fostering an environment of respect, celebrating difference, and seeing the principles above reflected in all aspects of our organization.

[LMDA Values Statement](#)

## DECLARACIÓN DE VALORES

LMDA promueve la creación de historias que reflejen una amplia gama de expresiones auténticas en el panorama global. Somos partidarios de equidad, diversidad e inclusión como parte fundamental de nuestros valores. Reconocemos y examinamos la interseccionalidad de nuestra sociedad. Estamos comprometidos a abordar, defender y provocar el derecho a la justicia, la equidad, la diversidad, la inclusión y la reconciliación territorial. El trabajo de nuestros miembros fomenta un ambiente de respeto, celebra nuestras diferencias y hace valer los principios de LMDA en cada aspecto de la organización.

[LMDA Declaración de Valores](#)



## LAND ACKNOWLEDGMENT

We call on all individuals and organizations to open public events and gatherings with acknowledgment of the traditional Native inhabitants of the land. Acknowledgment is a simple, powerful way of showing respect and a step toward correcting the stories and practices that erase Indigenous people's history and culture and toward inviting and honoring the truth.

## RECONOCIMIENTO A LAS CULTURAS INDÍGENAS

Invitamos a todxs, personas y organizaciones, a inaugurar todos los eventos y reuniones públicas reconociendo a los habitantes originarios de las tierras en que nos encontramos. El reconocimiento a las culturas indígenas es una manera de mostrar respeto y dar visibilidad a la historia y culturas originarias de nuestro país.

<https://lmda.org/resource-map-land-acknowledgements>



## REGISTRATION

Full conference registration \$ 50.00

Early Career Dramaturg conference registration \$ 25.00

Latin America attendee conference registration \$ 25.00

Friday only \$ 30.00\*

Saturday only \$ 30.00\*

\*If registering for a day rate, the asynchronous content is only available to you that day.

## REGISTRO

Inscripción completa \$ 50.00 USD

Inscripción Early Career Dramaturg \$ 25.00 USD

Inscripción asistentes Latinoamericanos \$ 25.00 USD

Inscripción Viernes \$ 30.00\* USD

Inscripción Sábado \$ 30.00\* USD

\* El registro de inscripciones por un día sólo concede acceso al contenido asincrónico por ese mismo día.

Please click [HERE](#) to renew your membership or join the LMDA community.

Para renovar tu membresía o unirte a la comunicad de LMDA, haz click [AQUÍ](#)



Literary Managers and Dramaturgs of the Americas

## LIVE CONFERENCE

Crossing Borders Pt.3: On the (Digital) Threshold

## CONFERENCIA EN VIVO

Atravesando Fronteras 3: En el umbral (digital)





Literary Managers and Dramaturgs of the Americas

LIVE CONFERENCE PLATFORM

PLATAFORMA PARA LA CONFERENCIA EN VIVO



WEBEX

LMDA will send the links to the sessions by June 17th to the email you used to register for the conference.

LMDA enviará los links para las sesiones el 17 de junio a la cuenta de correo con la que te registraste





**WEBEX**

Find some useful links to get to know the virtual platform

Algunos links para familiarizarte con la plataforma virtual

WebEx Training Links // Guías de usuario para Webex:

<https://help.webex.com/en-us/8bzter/Cisco-Webex-Meetings-Video-Tutorials>

Best Tech Practices for Online Meetings

[https://www.webex.com/content/dam/webex/eopi/assets/WebexMeetings\\_BestPractices.pdf](https://www.webex.com/content/dam/webex/eopi/assets/WebexMeetings_BestPractices.pdf)

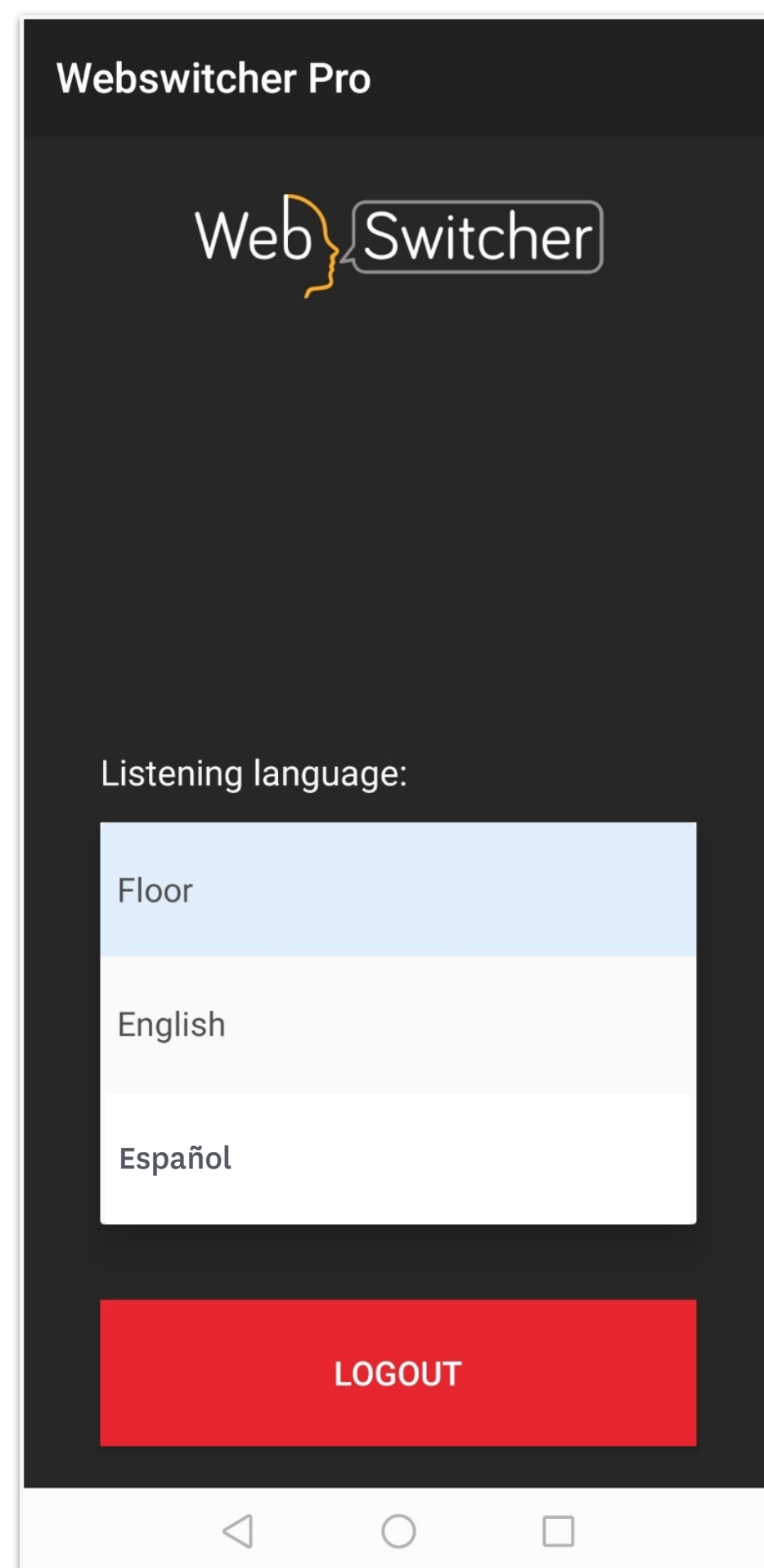
<https://help.webex.com/en-us/8zi8tq/Cisco-Webex-Best-Practices-for-Secure-Meetings-Hosts>

Buenas practicas para reuniones en línea

<https://help.webex.com/es-co/8zi8tq/Cisco-Webex-Best-Practices-for-Secure-Meetings-Hosts>

Troubleshooting // Solución de problemas

<https://help.webex.com/en-us/WBX9000018881/Troubleshooting-Meetings>



## ORAL SIMULTANEOUS INTERPRETATION

All live panels will have simultaneous oral interpretation to English or Spanish through **WebSwitcher**, an app for your mobile devices to function as interpretation receivers.

## INTERPRETACIÓN ORAL SIMULTÁNEA

Todos los paneles en vivo tendrán interpretación oral simultánea a Español o Inglés a través de **WebSwitcher**, una aplicación para que tus dispositivos móviles funcionen como receptores de interpretación.





Literary Managers and Dramaturgs of the Americas

## ORAL SIMULTANEOUS INTERPRETATION

### DIRECTIONS

- 1.-Keep your mobile device (Tablet or Smartphone) fully charged.
- 2.-Have your device's charger handy in case you need it during the meeting.
- 3.- On your mobile device **download the APP : WEBSWITCHER PRO** from the AppStore (Apple) or PlayStore (Android).
- 4.-Once the application is downloaded, open it and **enter the \*TOKEN\*** for this event.  
**\* the TOKEN will be provided by LMDA previous to the live conference**
- 5.- Select your language: **ENGLISH or SPANISH**
- 6.- Connect the headphones to your mobile device.
- 7.- **Listen to your selected language through the APP.**
- 8.- The platform works in the background, it is recommended to lock the screen of your device to save battery.



## INTERPRETACIÓN ORAL SIMULTÁNEA

### INSTRUCCIONES

- 1.-Tenga cargado su dispositivo móvil (Tablet o Smartphone) al máximo.
- 2.-Tenga a la mano el cargador de su dispositivo en caso de necesitarlo durante la reunión.
- 3.- En su dispositivo móvil **descargue la APLICACIÓN: WEBSWITCHER PRO** en el AppStore (Apple) o PlayStore (Android).
- 4.-Una vez descargada la aplicación ábrala e **ingrese el \* TOKEN \*** exclusivo para este evento  
**\* El TOKEN será proporcionado por LMDA previo a la conferencia en vivo**
- 5.- Seleccione su idioma: **INGLÉS o ESPAÑOL**
- 6.- Conecte los audífonos a su dispositivo móvil.
- 7.- **Escuche a través de la APLICACIÓN** el idioma que seleccionó.
- 8.- La plataforma funciona en segundo plano, es recomendable bloquear la pantalla de su dispositivo para ahorrar batería.



# Literary Managers and Dramaturgs of the Americas

## SCHEDULE PROGRAMACIÓN

| PT       | CT       | ET       | GMT      | Friday June 19th  | Saturday June 20th  |
|----------|----------|----------|----------|---|---|
| 8:00 am  | 10:00 am | 11:00 am | 4:00 pm  | Dramaturging the Phoenix  | A Real Time WriteNow Workshop<br>Sponsored by<br>Page by Page |
| BREAK    |          |          |          | BREAK   |   |
| 9:10 am  | 11:10 am | 12:10 pm | 5:10 pm  | The Mexico-US exchange 2019<br>Sponsored by<br>American Theatre Archive Project | Hot Topics<br>Sponsored by<br>Nightswimming                   |
| BREAK    |          |          |          | BREAK   |   |
| 10:20 am | 12:20 pm | 1:20 pm  | 6:20 pm  | The Green Rooms   | The Fence and Dramaturgs Network                              |
| 10:50 am | 12:50pm  | 1:50 pm  | 6:50 pm  |   | Tiny Humans, Big Wonder                                       |
| 11:20 am | 1:20 pm  | 2:20 pm  | 7:20 pm  | REGIONAL LUNCH  | DISCUSSION GROUPS   |
| 12:30 pm | 2:30 pm  | 3:30 pm  | 8:30 pm  | Playwrights Under the Radar<br>Sponsored by<br>Agency for the Performing Arts   | Dramaturgismo<br>en el contexto de lo hiper                   |
| BREAK    |          |          |          | BREAK   |   |
| 1:40 PM  | 3:40 PM  | 4:40 PM  | 9:40 PM  | Digital Civic Dramaturgy:<br>Dramaturging the Digital City                      | Re-Building the New Play Exchange<br>for Dramaturgs           |
| 2:40 PM  | 4:40 pm  | 5:40 pm  | 10:40 pm | CONFERENCE BAR  |   |

Sessions live streaming via [HowlRound Theatre Commons](#)





## Dramaturging the Phoenix

Jess Applebaum, Ken Cerniglia, Heather Helinsky. Anne Morgan,

LIVE STREAMING



@LMDAmericas



howlround.com

In the wake of the global theatre shutdown brought about by COVID-19, LMDA challenged its members to imagine what might emerge from the ashes with an essay prompt titled Dramaturging the Phoenix. The call has elicited over 50 wonderfully diverse reflections on this unique time and its effect on and potential for our art. As the conversation continues to expand and deepen, we'll be kicking off LMDA's 35th annual (and first virtual) conference with a roundtable discussion of the dramaturgical phoenixes rising within and around us.



join the Q & A // sesión de preguntas y respuestas

Friday June 19th, 2020 11:00 am ET



## The Lark US-Mexico Exchange 2019 sponsored by American Theatre Archive Project

César Enríquez, Gabriela Román, Luis Santillán y Camila Villegas

Hosted by Brenda Muñoz

Cuatro dramaturgos mexicanos comparten y discuten de qué manera el proceso de dramaturgismo por el que atravesaron en Nueva York el marco del programa THE LARK US - Mexico EXCHANGE (apoyado por el FONCA y The Lark Play Development Center) fue determinante durante la traducción de cada una de sus obras y para la presentación de las lecturas dramatizadas de:

*Cósmica* - Gabriela Román

*La Prietty Guoman* - César Enríquez

*Autopsia de un copo de nieve* - Luis Santillán

*Jacinto y Nicolasa* - Camila Villegas

Four Mexican playwrights share their experience and the dramaturgical process to translate their plays from Spanish to English at The Lark Mexico - US Exchange 2019.

Friday June 19th, 2020 12:10 pm ET





## **The Green Rooms:** Building an inviting space for urgent conversations online

Chantal Bilodeau and Sarah Garton Stanley

Hosted by Catherine Ballachey

Chantal Bilodeau and Sarah Garton Stanley discuss their curatorial process of English Theatre's National Arts Centre final Cycle: Reimagining the Footprint of Canadian Theatre. From the beginnings where travel was deemed a necessary byproduct of theatre creation to a moment where movements outside our own homes are cause for concern, these curators talk about how the form and content content transformed over the two years of the Climate Change Cycle into The Green Rooms, a digital international gathering to engage with the most urgent questions of our time.

Green Rooms: <https://www.folda.ca/event/green-rooms-by-the-nac/2020-06-10/>

NAC site for the Climate Change project: <https://nac-cna.ca/en/cycle/climatechange>

Friday June 19th, 2020 1:20 pm ET





Literary Managers and Dramaturgs of the Americas

## REGIONAL LUNCH

Contacts for corresponding regions  
will be available on June 17th

LMDA Canada

LMDA Mexico

International

Metro New York City

Mountain West / Central Appalachia / Greater Midwest

Metro Bay Area

Metro Boston / Metro Philadelphia

Metro Chicago

Mid-Atlantic / Northeast

Northwest / Plains

Southeast / Southwest / Third Coast

## ALMUERZO REGIONAL

Los contactos para cada región  
estarán disponibles el 17 de junio

Friday June 19th, 2020 2:20 - 3:20 pm ET



Literary Managers and Dramaturgs of the Americas

## Playwrights Under the Radar sponsored by Agency for the Performing Arts

Hosted by Bryan Moore

LIVE STREAMING



@LMDAmericas



howlround.com



join the Q & A // sesión de preguntas y respuestas

Speakers will spread the word about one of "their" playwrights -- maybe one they've worked with or want to work with, or maybe one whose plays they just love -- but who may not yet be on the national or international radar.

Using the popular Hot Topics format, each presenter will get five minutes to sing the praises of a playwright they believe deserves a spot in the big leagues. Come discover a new "favorite," and help spread the word.



Friday June 19th, 2020 3:30 pm ET



## Playwrights Under the Radar sponsored by Agency for the Performing Arts

### Speakers

**Catherine Ballachey**  
President, LMDA Canada

**Susanna Bezooyen**  
Brigham Young University

**Art Borreca**  
Co-Head, Dramaturgy & Playwrights Workshop  
The University of Iowa

**Laura Butchy**  
Freelance Dramaturg and Professor

**Ann-Marie Dittmann**  
Freelance Dramaturg

**Jacqueline Goldfinger**  
Playwright and Freelance Dramaturg  
Founder of Page by Page

**Giulianna Marchese**  
Literary Manager, Red Theater  
Freelance Dramaturg

**Jen Plants**  
Faculty Associate, University of Wisconsin-Madison

**Adin Walker**  
Freelance Director, Choreographer, & Dramaturg  
PhD Candidate, Stanford University



## Digital Civic Dramaturgy: Dramaturging the Digital City

LaRonika Thomas

This panel takes advantage of our digital format this summer to raise the question of what it means to consider the dramaturgy of the digital city. In the 21st century, the social spaces of the urban landscape are constructed digitally as well as physically, from online civic forums to activist networks to digital publics and counter-publics. Even prior to the Covid-19 pandemic, digital “site-specific” performances that contribute to the formation and maintenance of civic identities were being created.

This hybrid session that is part panel discussion about digital civic dramaturgy and part participant exploration of digital urban spaces across the globe, examining these digital spaces and theatrical projects from a dramaturgical perspective.

Friday June 19th, 2020 4:40 pm ET



## A Real Time WriteNow Workshop sponsored by Page by Page

Emma Goldman-Sherman

A writing workshop in miniature, presented as a model for early new play development, and for dramaturgs offering online support to playwrights. Includes a discussion of the workshop structure, sample prompts, a demonstration of process, and Q+A.

While my workshop is a 4-hour 30 weeks/year workshop that usually runs with 15-25 people at a time in the room, I will briefly explain the first 90 minutes where we write and work from a prompt. I can hand out examples of the prompts.

Then I will hold a demonstration of the actual workshopping part (of curated material, not what was just written). The demonstration will take about 40 minutes and be the bulk of the time with 20 minutes left for Q&A.

Saturday June 20th, 2020 11:00 am ET

**PAGE BY PAGE**

For Theater Artists. By Theater Artists  
[www.patreon.com/pagebypage](http://www.patreon.com/pagebypage)



# Literary Managers and Dramaturgs of the Americas

**Hot Topics** sponsored by Nightswimming

Hosted by Michael Chemers

**LIVE STREAMING**



@LMDAmericas



howlround.com



join the Q & A // sesión de preguntas y respuestas

HOT TOPICS IS BACK AND HOTTER THAN EVER!

Hot Presenters at the 2020 LMDA conference will talk about a provocative question, assertion, issue, or project with which they are currently (passionately) engaged to initiate conversations and collaborations, or to address pressing issues for dramaturgy. Speakers have just five minutes each to open a door onto their topic. The strict time limit allows for multiple presentations and follow-up conversations. It also requires careful preparation.



nightswimming

Saturday June 20th, 2020 12:10 pm ET





## Hot Topics sponsored by Nightswimming

### Speakers

Judith Rudakoff

“Re-Envisioning The Ashley Plays in the time of COVID-19”

Amber Bradshaw

“New Play Dramaturgs as Radical Disrupters (in the time of COVID-19)”

Michael Evans

“Broadening the Field”

Sara Freeman

“Projects in Dramaturgy: A curricular structure for exploration and engagement”

Catherine Ballachey

“Proving Myself Wrong”

Kalen Stockton

“Dramaturgical Pedagogy: A Case Study”

Adrian Centeno

“The Dramaturgy of Grief”

Michael M. Chemers

“The Dramaturgy of Loss, and Recovery”



## The Dramaturgs' Network and The Fence: Crossing Borders

Fiona Graham, Zainabu Jallo, Adam Lenson, Jonathan Meth, Sarah Sigal, Hannah Slatne, and Catherine Young

Using four case studies from work happening across the globe, artists and dramaturgs discuss the artistic implications and practical challenges of reaching across borders to create and share work. Chaired by Jonathan Meth of [The Fence](#) in collaboration with [The Dramaturgs' Network](#).

- Choreographer Catherine Young and dramaturg Hanna Slatne share the challenges of developing *Floating On A Dead Sea*, about Palestine, in times of Covid-19. Contemplating vantage points across borders, confinement and physical presence in occupied territories.
- Writer Sarah Sigal and director/dramaturg Adam Lenson discuss workshopping Sarah's play *Stills* with performer Debbie Chazen, a one-woman show about women, Jews and bootlegging during Prohibition. Sarah and Adam transformed their working process to create a digital performance across the UK and the US due to CV-19.
- Over eleven years the British dramaturg Fiona Graham has collaborated with New Zealand director Stuart Young and Hilary Halba at Otago University working with Talking House Theatre Company. This case study introduces the dramaturgical development processes in three verbatim theatre projects, attempting to cross borders of content, form, methodology and geography.
- The aging diaspora is at the centre of the play *We Take Care of Our Own* (2019). Three first-generation immigrants ruminate on the interruption of intergenerational practices by the choice to migrate to Europe, Writer Zainabu Jallo will highlight how four distinct locations and production teams enriched the writing process for this play.

Saturday June 20th, 2020 1:20 pm ET





## **Tiny Humans, Big Wonder:**

Dramaturging emotional support, linguistic boundaries, and theatre for the very young

Taylor Jane Cooper, Karen Jean Martinson, and Jane Shiermeyer

Tiny Humans, Big Wonder will present the findings of two theatre-for-the-very-young residencies, designed to work with young people as dramaturgs. Using nature as metaphor to explore how we can create a better world together, these very young dramaturgs were immersed in a fantastic theatrical world designed with them, just for them. In this imaginative nature-space, they were empowered to enact their own storylines in partnership with adult facilitators. These residencies were a first step towards creating a dramaturgical theory for approaching theatre for the very young to create safe, inclusive spaces; wonder; and a pathway for collaborative spectatorship. Our panel will begin with a dramaturgical overview of the work and process, followed by a sharing of the performance created from the two theatre-for-the-very-young residencies, and culminating in the discussion of our still-emergent dramaturgical methodology and a consideration of the theoretical implications of this work. There is still so much we do not know about the world around us and theatre for the very young. Yet we believe that by empowering very young people as dramaturgs, we can create theatre that allows them the freedom to create, explore, and discover the world around them.

Saturday June 20th, 2020 1:50 pm ET



## DISCUSSION GROUPS

## GRUPOS DE DISCUSIÓN

These Q+As allow a chance to discuss the following asynchronous presentations:

Sesiones de preguntas y respuestas acerca de los siguientes paneles asincrónicos:

- The Seeing Place: Black Audiences and the Racial Spectacular
- Engaging Students in Global Partnership with 1,001 PLAYS
- Dramaturging The Museum of the American Apocalypse in an Apocalypse
- CoVIDEO Visions
- Vet Tix: Using Digital Tools to Engage Veterans in Theatre
- Dramaturgical Jobs Outside of Theatre

See session descriptions below on pages 31 to 45      Consulta las descripciones de las sesiones en las páginas 31 a 45

Saturday June 20th, 2020 2:20 - 2:30 pm ET



## Dramaturgismo en el contexto de lo hiper: hipertexto, hipercomunicación e hipercultura

Rocío Galicia

En esta presentación se buscará reflexionar sobre el lugar que ocupa el dramaturgista en un mundo que ha dejado atrás la idea de secuencialidad; donde las estructuras lineales, jerárquicas y cerradas están siendo sustituidas por redes sin centro, en las cuales prevalecen los enlaces azarosos y las conexiones a-jerárquicas. El mundo se transforma y la escena contemporánea se erige como un espacio de representación y problematización de estos cambios. Si aceptamos lo anterior, ¿cuál sería el lugar del dramaturgista? ¿cuáles son los retos epistemológicos que se le presentan? ¿qué tipo de herramientas teórico-metodológicas son las que podrían acercar respuestas a una escena de estas características? Más aún, ¿cómo sería la mediación entre la producción escénica y un espectador que transita entre el Big Data, el Big Brother digital y el acceso a la hipercomunicación?

Saturday June 20th, 2020 3:30 pm ET



## Re-Building the New Play Exchange for Dramaturgs

Gwydion Suilebhan

As the Project Director of the New Play Exchange, I will work with a team of dramaturgs who are also experienced NPX users to define a new feature: the ability to post and sell dramaturgy packets for new plays. The success of the NPX in our increasingly digital, increasingly distributed environment requires on our ability to solicit input from potential users, building the tools they need. Help us help you do your job, especially under new circumstances.

Saturday June 20th, 2020 4:40 pm ET



## CONFERENCE BARS

Join us for drinks at the virtual conference bars:



The Turgopolitan



The Turgroni



The Turgarita



The Turghattan



The Turgtini

## BARES DE LA CONFERENCIA

Acompáñanos por un trago en los bares virtuales:

Choose the bar named after your favorite drink, or at random, to see what colleagues you might bump into.

Elige el bar con el nombre de tu bebida favorita, o al azar, para ver con que colegas te encuentras.

Thursday 18th, Friday 19th, and Saturday June 20th, 2020



Literary Managers and Dramaturgs of the Americas

## ASYNCHRONOUS CONTENT

Crossing Borders Pt.3: On the (Digital) Threshold

## CONTENIDO ASINCRÓNICO

Atravesando Fronteras 3: En el umbral (digital)





## The Seeing Place: Black Audiences and the Racial Spectacular

Amissa Miller

There is power in the gaze. But what burdens of hypervisibility - being overseen - do we place on Black audience members in moments of explicitly racialized performance? This paper weaves my experience as a Black theatre artist, educator, and audience member attending a performance of Jackie Sibblies Drury's FAIRVIEW with the theoretical frameworks of Lewis Gordon, bell hooks, Simone Browne, Christina Sharpe, and other Black scholars to address the permeability of the hypervisible/invisible line in the experiences of Black audiences, with a particular focus on performances that engage with what Jonathan Markovitz names "racial spectacle." I argue that this and other moments of racial spectacle in the theatre center the viewing experiences and racial awareness of white audiences, rather than empowering Black spectatorship. When this process is imposed upon Black audiences, we objectify and further alienate those who may already feel implicitly hyper/invisible in theatre spaces. This paper illuminates the impact of these moments and imagines how we as a field might create, contextualize, and resource work that centers the Black gaze when choosing to offer to our audiences the racial spectacular.

Asynchronous Content + Live Q & A at Discussion Groups



## **(Virtual) Dramaturgy in Mexico City:**

El ( virtual ) dramaturgismo en la Ciudad de México

Eréndira Itzel Santiago Llamas

Virtual is a word that designates something that only exists apparently and that is not real, or that does not happen in the real world. It is also a word that makes me think about the way dramaturgy has been developed in Mexico City. Most of the people that are named dramaturgs nowadays, here in Mexico, learned about dramaturgy through texts, videos, or interviews. And in the best of scenarios we have learned about the work after getting in touch with a professional abroad, and after that, practicing it. Therefore, in the beginning, dramaturgy was taught and learned in Mexico virtually.

Asynchronous Content





## Engaging Students in Global Partnership with 1,001 PLAYS

Kristin Johnsen-Neshati and Nicholas M. Horner

This year, 1,001 PLAYS forged its first international exchange of student plays, culminating in two evenings of staged readings and live-chat discussions with their counterparts and distant audiences (the first in Fairfax, VA, USA, and the second in Florianópolis, SC, Brazil). This year's theme was TOMORROW, and our playwrights submitted short works engaging this idea. What are the surprises, challenges, and rewards of working across cultures, borders, and languages in student-centered collaboration? What steps were remarkably hard, or surprisingly easy? What does it mean to value process over product cross-culturally? What did we learn from our students and global academic partner? What insights will we carry forward next year?

Asynchronous Content + Live Q & A at Discussion Groups



## **Dramaturgy for Designers:**

how the research is essential to our work (especially for contemporary shows)

Sarah Lee Chic

Let's be real: Dramaturgy needs to be utilized by all theatre artists, but how do designers use it? How do we research light and sound? How does it help for contemporary plays? How is designers' dramaturgical research different than that of dramaturgs? And how do we work with dramaturgs? Additional discussion includes international work, and how to help an audience member understand the play even if they are not fluent in the language of the script.

Asynchronous Content



## A Dramaturgy of (Re)Presentation: Manuscripts for the Masses

Shadow D Zimmerman

In lieu of my deeply materialist reading of Jack Kerouac's *The Beat Generation* (1957), I hope to use this opportunity to reconsider my object of study in a manner deemed topically necessary by the forced distance of our current pandemic: engaging Michael Chemers' definition of the dramaturg as one who "[transforms] that inert script into a living piece of theater" (3), I look to interrogate the intersections between dramatic research and literary studies dramaturgically. How do we make the manuscript a "living piece of theatre"? Too often, these pieces of our theatrical past (and potential present) are inaccessible, behind glass or in climate-controlled storage. My original plans for accessing this Kerouac manuscript would have proven difficult, but COVID-19 has now made them impossible. As one with a deep interest in the performative nature of historical manuscripts -- the ways in which the physical, embodied acts of reading meant something semiotically to the reader -- I interviewed materialist scholar(s) at UW and reprographic archivists at the Rose Library to explore any possibility of (re)presenting manuscripts as manipulative objects for the masses, to make suggestions for the treatment of these artifacts as living, interactive documents through reproductive (or other) methods.

Asynchronous Content



## War and Peace and Plague

Claire F. Martin

During the first week of quarantine, I composed an original two-part stage adaptation of Leo Tolstoy's WAR AND PEACE for a repertory company of 14 actors (7W, 7M). It was an unplanned endeavor, fueled by the timely thematic resonances I detected in the novel, particularly the endurance of communities that are forged in love (i.e. families, friendships, teams, etc). The twofold task I set for myself as a playwright/dramaturg was to update Tolstoy's narrative for a twenty-first century American audience while maximizing the dramatic potential of theater as the medium for that narrative.

A group of actors joined me in a full-cast online reading of my two plays. After each reading, a colleague facilitated a ~45-minute talkback via Liz Lerman's "Critical Response" model. These two discussions yielded such provocative questions and insights that I extended the process into an ongoing virtual playwriting workshop. Now, in collaboration with the three actors who read for the leading trio in our April 7-9 sessions, I am developing my W+P adaptation through a series of online sessions that combine dramaturgical discussion of content and cultural relevance with new-play scene work.

What sets these workshops apart is the necessity of the digital platform to make them possible. I live in Portland, OR. My actors live in San Diego, NYC, and Miami. All three of them directly inspired my reimagining of Tolstoy's central trio, but in ordinary times, I probably would have had to settle for Skyping \*one\* of them into an in-person workshop with second-choice performers. However, because this project unfolded during the pandemic, bringing all my top-pick actors together electronically was not an artistic compromise but rather just a function of the workshop format itself. We are now deep into this virtual development work and my actor-dramaturgs are revolutionizing the way I engage with Tolstoy's source material. They are responsible for so much new material, so many new moments of complexity and nuance, and so much more clarity in the dramatic storytelling. Quarantine has made geography a secondary obstacle to uniting my theater "dream team." Perhaps that can be seen as one of the pandemic's artistic upsides.

Asynchronous Content



## Dramaturging The Museum of the American Apocalypse in an Apocalypse

Dr. Janna Segal

In collaboration with Diana Grisanti and Steve Moulds, the Co-Artistic Directors of Theatre [502], the senior Theatre Arts majors at the University of Louisville embarked upon a journey at the start of the Spring 2020 semester to devise a post-apocalyptic performance piece set in a museum in America. Within a few short months, the fictional world we were collectively creating in a classroom became our reality as the pandemic hit and we were required to shift our devised project to the digital realm. As the dramaturg for the project, I served as the curator of what became The Museum of the American Apocalypse. What was to be an on-campus performance shifted to an online stage reading of an experiential performance piece set in 2076, 50 years after the imagined end of the America we currently know. This paper traces the innovative approaches undertaken to dramaturg the end of times before and during what feels like the end of times. Unpacking how a collaborative process initially shaped by the physical constraints of a classroom adapted to the amorphous terrain of the online world during the pandemic will reveal the ways in which we might cross digital thresholds in the future.

Asynchronous Content + Live Q & A at Discussion Groups





## Virtual Platforms - Alliance Theatre share out

Patrick Myers

Members of the Alliance Theatre Education Team will share lessons learned, strategies that worked, and challenges that were raised through the wide range of virtual programs they have launched since the beginning of the COVID-19 outbreak, including streaming performances, virtual spring break camp, online classes, and more. Participants will be able to ask specific questions of the team, and explore the ways their findings can apply to other programs nationally.

Asynchronous Content





## La labor del dramaturgista en el proceso de profesionalización del teatro en Nuevo León, México

Elvira Dimitrova Popova

Hablar del trabajo de dramaturgista en Monterrey, México, es hablar de un proceso de profesionalización del trabajo teatral; de formación, de enseñanza. El estudio de caso se refiere a dos puestas en escena de las que fui dramaturgista durante 2019 y las experiencias de este modo de producción y trabajo. Una obra de autor mexicano y la otra, de autora inglesa. Una – con un equipo numeroso de 10 actores, la otra – de un equipo íntimo de solo dos actrices. ¿Qué aportación tuvo el trabajo como dramaturgista para la vida escénica de estas dos obras?



## CoVIDEO Visions

Diane Brewer

With collaborators I planned to bring to Mexico City, I will create a video response to the LMDA call for Dramaturging the Phoenix. We will interview people with strong visions about the institutions that will emerge from the ashes of COVID-19, edit their responses into a video, and submit it as an asynchronous component of this year's conference.

We will take a cue from Jill Bolte Taylor's *My Stroke of Insight*. In this book, Taylor—a trained neurobiologist—describes her purposeful effort to recover after a stroke severed the connection between the left and right hemispheres of her brain. Resisting the temptation to settle into the blissfully isolated innocence of her right hemisphere, she realized she could not reconnect to society without her more practical and stubbornly logical left hemisphere. Through intensive work, she sent the circuits of her left hemisphere through a sieve, trying to consciously choose the practicalities she would allow to merge with her idealism.

This video will pursue the ideal but leave room for the real. We are not looking to build a uniform consensus. Rather, we want to delve into the energy of diverse perspectives and envision dynamically inclusive and equitable institutions.

Asynchronous Content + Live Q & A at Discussion Groups



## Vet Tix: Using Digital Tools to Engage Veterans in Theatre

Sarah Johnson

Outpost Repertory Theatre's 2020 production of *Grounded* exposed the audiences of West Texas to solo performance with a specific outreach to veteran communities using the online platform of the charity organization Vet Tix. This presentation will explore my work as dramaturg to engage the local veteran community by donating tickets to Vet Tix. Lubbock's Outpost Repertory Theatre is in its second season as the first professional equity house in the Llano Estacado region of West Texas with the closest Equity house being 5 hours away by car. This presentation will also discuss the establishment of a professional theatre in such a remote area, the model of partnership with Texas Tech University and outreach to longstanding community theatre organizations. George Brant's exploration of drone pilots exemplifies Outpost Repertory Theatre's commitment to expanding the style, content, and modalities of theatre available to our proudly arts-friendly community. I will explore tactics for building an audience with specific community outreach goals in mind using digital and analog tools.

Asynchronous Content + Live Q & A at Discussion Groups



## **Brave New (Play) World:** New Play Dramaturgy in the Time of COVID-19...and Beyond

Deanie Vallone

In this round table, we start a conversation about what new play development and producing looks like during and after a pandemic. While this group is by no means comprehensive of the variety of projects and conversations on the subject, we're spotlighting some of the institutional artists currently working on dramaturgically-driven, digitally-focused new play programming that has been shaped by the pandemic. What does new play development and producing look like during and after COVID-19? What challenges and opportunities have we found? What dreams do we have for the future of new plays and dramaturgy? This round table will feature AP Andrews (Seven Devils New Play Foundry), Hayley Finn (Playwrights Center), and Lily Wolff (Alley Theatre), and will be facilitated by Deanie Vallone (Milwaukee Repertory Theater).

Asynchronous Content



## Dramaturgical Jobs Outside of Theater

Moderated by Jacqueline Goldfinger

Most of us love working in theater, but the reality is that jobs can be hard to come by. However, there is a wide range of businesses that need your know-how to thrive! This video conversation is meant to kick off a larger discussion of how dramaturgs can find work outside of the theater industry. On June 10, Goldfinger will post a video with interviews with dramaturgs who have found jobs outside of theater that use their dramaturgical skills; we'll cover how they found the jobs, what the jobs are, how to frame your skill set, and more. Watch the video. Then during the Conference, we will have a live Q&A panel where you can ask questions and learn more!

Asynchronous Content + Live Q & A at Discussion Groups



## Mexican Dramaturgs: who are they and what are they doing?

Hosted by Brenda Muñoz

A friendly encounter with some Mexican Dramaturgs to hear about their lives, careers, and current projects.

Following the classic Hot Topics format, each participant will get exactly five minutes to answer the questions: **who are they?** and **what are they doing?**

After that, we'll all meet together for coffee to discuss how dramaturgy lives and breathes in Mexico.

Asynchronous Content





## New Play Dramaturgy in the time of Covid-19

Amber Bradshaw

What does being a dramaturg in the time of Covid-19? How will we guide and nurture our playwrights through this confusing time? What advice can we offer them to help ground and build their careers when our industry is in crisis? What are you doing as a dramaturg while theater is on hold? What can we do as new play dramaturgs to support our community during Covid-19? How can we encourage our playwrights to make space for creativity, in a time when distraction and emotions run high?

Asynchronous Content



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