



**Literary Managers & Dramaturgs of the Americas  
32nd Annual Conference – BERKELEY, CA**

Thursday, June 22 – Saturday, June 24, 2017

Register at [www.lmda.org](http://www.lmda.org)

**LMDA 2017 CONFERENCE SCHEDULE**

*(subject to change)*

*Sponsors have made a donation towards the general operations costs of the LMDA Conference. Their names appear next to sessions they feel particularly passionate about.*

*\*\*\*Denotes sessions that will be livestreamed on [Howlround.tv](http://Howlround.tv)*

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**Thursday, June 22, 2017**

**8:00am-4:00pm** -- On-site Registration -- *Ed Roberts Campus, Ramp Lobby*

**Registration**

Please visit the registration table to pick up conference materials from LMDA administrator Danielle Carroll (@verydanielle) or a Berkeley conference volunteer. Sign-up to march with the LMDA contingent in the San Francisco Pride Parade on Sunday, June 24th.

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**Thursday, June 22nd**

**9:00am-9:10am** -- Conference Opening -- *Ed Roberts Campus, Atrium*

Welcome remarks from Ken Cerniglia (LMDA President, @kencerniglia) and Corianna Moffatt (VP of Conferences, @fromthecor) \*\*\*

**9:10am-10:15am** -- Plenary -- *Ed Roberts Campus, Atrium*

**Conversation Kickstarter Panel \*\*\***

Moderator: Ken Cerniglia (@kencerniglia)

Panelists: Carmen Morgan (artEquity Founder and Director, @art\_equity), Patrick Dooley (Shotgun Players Artistic Director, @ShotgunDooley), Gretchen Feyer (Berkeley Playhouse Managing Director), Karen Altree Piemme (Red Ladder Theatre Company Artistic Director), Mina Morita (Crowded Fire Theater Artistic Director, @crowdedfire) and Martine Kei Green-Rogers (LMDA President-Elect, @martinekei).

To launch our conference tackling questions of “Access, Activism, and Art,” LMDA President Ken Cerniglia will engage a panel of local and national leaders to articulate the most vital challenges facing artists in 2017.

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**Thursday, June 22nd**

**10:30am-12:00 pm** -- Concurrent Session (Roundtable) -- *Ed Roberts Campus, Atrium*

**Pathways to Revolution:**

**Roundtable on Activism and Access with Local Theatres \*\*\***

**Moderator:** Jeff Janisheski (Cal Rep, @Cal\_Rep)

**Panelists:** SK Kerastas, Thomas Freeland, Sonia Fernandez, Amy Brooks (@bourbonswan)

In this roundtable discussion, dramaturgs and literary managers from a variety of local theatres will talk about how their work – from their education/outreach programs to their productions – is grappling with America’s politically divided landscape. How can theatre have a voice in this post-truth, Trumpian era? What dramaturgical strategies are we using to reframe and rethink the plays we do? How can we make theatre, to quote Eve Ensler, “a pathway to revolution....a refuge for the vulnerable, for telling stories of the invisible, for resisting the tyrannical, for imagining the new story.”

**10:30am-12:00pm** -- Concurrent Session (Presentations) -- *Ed Roberts Campus, Osher A*

***“We don’t shut up.”: The Dramaturgy of the Flint Water Crisis***

*Performative Lecture by Jen Plants (@jenplants):*

Surrounded by 20% of the world’s fresh water supply, water contaminated by heavy metals flowed from the faucets of the citizens of Flint, Michigan, for over a year from 2014-2015. As of now, over 2 years since the beginning of the crisis, Flint water is still not drinkable. One of the major hubs of 20th-century industrialization, Flint has been both at the cutting edge of technological and societal change, as well as the center of an auto industry whose mission has profoundly changed the future of this planet. The impact of lead poisoning on the city, its children, its culture and economy will be felt for decades to come. By offering both performance and framing, Jen Plant (U of Wisconsin-Madison) will share the dramaturgy of her ongoing documentary theatre project about the Flint water crisis. Using the principles of both verbatim and found-text assemblage, she’ll explore how documentary forms of theatre a) offer environmentally sound methods of artistic communication, and b) create opportunities for multiple access points in order to turn “making like an audience” into “acting like an activist.”

***All The World's A Rage: Theater of Revolt and Dramaturging Social Insurrection***

*Presentation by Vivian Chace:*

This multi-media slideshow by Vivian Chace examines the theatricality of mass resistance across the globe, focusing on flamboyant acts of defiance. We explore these exploits, from street protests, to court trials, to riots, for their dramatic traits, trace their theatrical origins, and ultimately examine why looking at these demonstrations as performance pieces is a useful axis of analysis. Heading into the times ahead, it is more important than ever we as theater-makers recognize the theatricality of resilience. This presentation examines how we've utilized our creative urges in the past, so that we may continue boldly into the future.

**10:30am-12:00pm** -- Concurrent Session (Praxis) -- *Ed Roberts Campus, Osher B*

### **Failing To Transform: Explorations of Creative Failure & Emergent Strategy**

**Session Leaders:** mia susan amir and Davey Samuel Calderon (Playwrights Theatre Centre)

We face a historic moment of unparalleled political, economic, cultural, and ecological crisis. Never before have we needed the cultural capacity to fail – which is to say vision, create, excavate, revise, and transform – more urgently than we do now. This praxis session will invite us to engage with specific sites of failure in our creative work. Through embodied practices, writing prompts, and mapping exercises, we will interact with these sites to unearth the ways in which failure works as a generative tool, widening our ability to tolerate uncertainty, invest in loss, and engage in creative-risk taking. We will explore how and where the artist's competency in the work of creative failure intersects with the work of movements for social and environmental justice in our local communities, in the development of emergent strategies for transformation; and, the critical role of forging meaningful alliances to support this work. We will identify the central role that theatre makers, in particular, hold in modeling this work.

**10:30am-12:00pm** – Concurrent Session (Roundtable) -- *Ed Roberts Campus, Osher C*

### **Dramaturgy and the Arts-Integrated Campus**

Scott Horstein (Sonoma State University)

Panelists: Pierson Blaetz (Greenway Arts Alliance/Fairfax High School), Sabrina Klein (Cal Performances/UC Berkeley, @calperformances)

How do you dramaturg a school? How do you curate interdisciplinary bridges between performance and the classroom? This roundtable conversation will feature leaders who are re-envisioning how students of all levels engage with the arts on their campuses. Pierson Blaetz is co-Founder/co-Artistic Director of the Greenway Arts Alliance at Fairfax High School in Los Angeles, which combines numerous landmark programs to remake and dramaturg the campus. Sabrina Klein is Director of Artistic Literacy at Cal

Performances (UC Berkeley), a powerful campus presenter with one of the most diverse seasons and robust arts-based learning outreach programs in the country.

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**Thursday, June 22nd**

**12:00pm-1:30pm -- Regional Lunches**

*Off-site, various locations*

Get to know Berkeley by enjoying some local hot spots with your LMDA Regional VPs. *(Each participant is responsible for covering the cost of their own lunch. Cash is encouraged.)*

Metro Bay, International - Ada's Cafe

Metro NYC - Flacos

Canada - Berkeley Bowl

Metro Chicago, Midwest, Plains - Zing Cafe

Northwest, Rockies - Los Cilantros

Southwest, Third Coast - Roxie Deli

Northeast, MidAtlantic, Southeast, Metro Philly - Cafe la Renaissance

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**Thursday, June 22nd**

**1:30pm-3:00pm -- Plenary -- *Ed Roberts Campus, Atrium***

**Hot Topics \*\*\***

Moderators: Diane Brewer (@teamdramaturgy) and Bryan Moore (@orionbcm)

Presenters: Gavin Witt (@CS\_Dramaturgy) and Deanie Vallone (@DeannieVallone) (Baltimore Center Stage), Joan Robbins (Ohio Northern University), Hanna Slatne (Dramaturgs' Network U.K. and Ireland & Tinderbox Theatre Company), Alison Ruth (University of Iowa), Lukas Brasherfons (University of Iowa, @PYorickCritic), Madison Parrotta (Rider University), Yasmin Zacaria Mitchel (Chicago History Museum & Indo-American Heritage Museum), Meghan McEnery (University of Arkansas), Geoff Proehl (University of Puget Sound), Jessica Rizzo (Yale University), Mark Lord (Headlong Performance Institute, @Mark\_Lord), Angela J. Latham (Governors State University), Magda Romanska (@MagdaRomanska)

Presenters will introduce a broad range of current initiatives and perspectives to spark conversation with attendees.

\*Sponsor: Rachel Greene, Founder of MonologueBank.com

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Thursday, June 22nd

3:15pm-3:45pm -- Plenary -- *Ed Roberts Campus, Atrium*

**Bly Grant Recipient Showcase:  
Sustainability in Dialogue: Greenturgy in Action \*\*\***

Meet an awardee of the 2017 Bly Creative Capacity Grant! With this grant, OSF artist/activist/dramaturgs Amrita Ramanan and Alison Carey (@osfashland) will explore how the environment is a constant, substantive through line in the dramatic canon.



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Thursday, June 22nd

3:45pm-4:45pm -- Plenary -- *Ed Roberts Campus, Atrium*

**Access, Activism, Art & Action across LMDA's Regions \*\*\***

**Moderator:** Joanna Falck (VP of Regional Activity, @fannaaj)

**Panelists:** Nakissa Etemad (rVP of Metro Bay Area), Laurel Green (rVP of Canada), Maren Robinson (rVP of Metro Chicago), Jessie Baxter (rVP of Northeast, @revolutionerdy), Scott Horstein (rVP of Southwest)

Join LMDA regional representatives in conversation about the similarities and differences in the intersections between access, activism & art across LMDA's membership.

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Thursday, June 22nd

4:50pm-5:50pm -- Breakout Groups -- *Ed Roberts Campus, Various Locations*

**Action Breakout Groups**

Inspired by conversations of the day, we will gather in small groups to brainstorm and discuss action steps for challenges facing our communities in regards to access and activism.

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Thursday, June 22nd

5:50pm-6:00pm -- Plenary -- *Ed Roberts Campus, Atrium*

**1st Day Wrap-Up \*\*\***

Join Ken and Corianna in the Atrium to talk about the evening activities and prep for Conference Day 2.

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Thursday, June 22nd

6:00pm-8:00pm -- Dinner on your own -- Off-site

*Activity:*

**Tour & Toast @ Aurora Theatre Company (7:30pm-7:45pm)**

Join LMDA at Aurora Theatre Company to toast the end of the first conference day, learn about the work of this downtown Berkeley theatre before heading next door to Berkeley Rep.

Aurora Theatre Company  
2081 Addison St  
Berkeley, CA 94704

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Thursday, June 22nd

8:00pm-10:00pm -- Off-Site Event -- Berkeley Repertory Theatre

**Dress Rehearsal of Branden Jacobs-Jenkins' *An Octoroon* @ Berkeley Rep**

Join LMDA for Berkeley Rep's dress rehearsal of Branden Jacobs-Jenkins' *An Octoroon*, directed by Eric Ting.

Playwright and 2016 MacArthur Fellow Branden Jacobs-Jenkins won the Obie Award for his radical, incendiary, and subversively funny riff on Dion Boucicault's once-popular 1859 mustache-twirling melodrama. Judge Peyton is dead, and his plantation Terrebonne is on the brink of foreclosure. George, the high-minded heir apparent, falls for the lovely Zoe, who's one-eighth black. But the bigoted belle Dora has eyes for George, and the dastardly overseer M'Closky plots to keep Zoe and Terrebonne for himself. A spectacular collision of the antebellum South and 21st-century cultural politics, *An Octoroon* is "This decade's most eloquent theatrical statement on race in America today," says the New York Times.

Berkeley Repertory Theatre  
2025 Addison St  
Berkeley, CA 94704

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Thursday, June 22nd

10:00pm-11:00pm -- Conference Bar -- Revival Bar & Kitchen

**LMDA Meet-Up @ Revival Bar & Kitchen**

Continue the conversation and celebrate the end of day one.

Revival  
(Across the street from Berkeley Rep)  
2102 Shattuck Ave  
Berkeley, CA 94704

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**Friday, June 23, 2017**

**8:00am-12:00pm, 1:00pm-4:30pm** -- On-site Registration -- *Ed Roberts Campus, Ramp Lobby*

**Registration**

Please visit the registration table to pick up conference materials from LMDA administrator Danielle Carroll (@verydanielle) or a Berkeley conference volunteer.

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**Friday, June 23rd**

**8:30am-8:50am** -- Centering -- *Ed Roberts Campus, Osher A*

**Meditation with Mei Ann Teo (@Teo1Mei)**

Begin the day together in silence and community. We will sit for 20 minutes and have a moment to connect, listen, and set intentions.

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**Friday, June 23rd**

**9:00am-10:15am** -- Plenary -- *Ed Roberts Campus, Atrium*

**We're sittin' here, talkin' about Access?! \*\*\***

**Moderator:** Brad Rothbart (@srdchao)

**Panelists:** Michael Chemers, Melissa Hillman (@bittergertrude), Haritha Popuri (@habemus\_popuri)

This panel will interrogate issues surrounding access and the theatre. While the issue of accessible spaces is one we will touch on, there are many other vectors of access we will attempt to unpack. For example, How do cultural differences / traditions trouble access? In what ways does gendered or raced spaces negotiate issues of access? What role does capitalism play in issues of access to theatre, whether that be as an audience member or horrifically under-compensated artist? Within our patriarchal culture, how does motherhood complicate access? If access is read as the ability to have a presence (physical, intellectual, or artistic) in the dominant culture, how do we measure success? Is it even a goal worth pursuing, or should we focus on building alternative structures that have inclusion as their fundament?

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Friday, June 23rd

10:30am-12:00pm – Concurrent Session (Hot Topics Format) -- *Ed Roberts Campus, Atrium*

**Playwrights Under the Radar \*\*\***

Conceived by Michael Evans

**Presenters:** Gavin Witt (Baltimore Center Stage, @CS\_Dramaturgy), DD Kugler (Simon Fraser University), Ilana Brownstein (Company One, @bostonturgy), Geoff Proehl (University of Puget Sound), Art Borreca (Iowa Playwrights Workshop, @ArtBorreca), Lukas Brasherfons (University of Iowa, @PYorickCritic), Alison Ruth (The University of Iowa), Michael Evans, Sara Keats (Umbrella Project, @keatsara), Jess Hutchinson (@JessHutchinson), and Sally Ollove (The Bearded Ladies Cabaret, @KnowYourBeards)

Ever get the feeling that there are great playwrights out there who just haven't popped up on your radar? Using the popular Hot Topics format, eleven dramaturgs from around Canada and the U.S. will each present their favorite, not-yet-famous playwright – an author whose work they know and admire and who deserves a wider audience. Each pitch will last only five minutes, so fasten your seatbelt.

\*Sponsor: Amy Mueller (Playwrights Foundation Artistic Director)

10:30am-12:00pm – Concurrent Session (Papers) -- *Ed Roberts Campus, Osher A*

**The Work of Belonging: Affect and Anonymity in the Me Too Monologues**

*Kari Barclay (Stanford):*

Scholars and artists seeking social impact have sometimes grappled with uncertainty of how to understand the role of an audience in socially engaged performance; how do we situate spectatorship (Rancière), affect/effect (Thompson), and participation (Bishop), among other dynamics? This paper will explore the role of audience in Me Too Monologues, a documentary theater project about identity and higher education that takes place at ten colleges and universities around the country. Each production gathers anonymous submissions on topics ranging from structural racism to sexual assault to mental health and then transfers these stories to actors to perform. Drawing from experience directing Me Too at Duke University and communicating with producers and directors of other productions, I will explore how anonymity creates two levels of witnessing in Me Too Monologues--the first on the part of the performer and the second on the part of the audience. To this end, I will employ Giorgio Agamben's concept of "impossibility of witnessing." With the writer having absented herself through anonymity, any testimony will be troubled by that absence. This absence, which haunts each monologue, leads audiences to imagine the writers in their midst. The impossibility of witnessing transfers a responsibility to the spectator--the imperative to action.



### **The Labors of the Dramaturg: Between the black box and the white cube**

*Eleanor Skimin (Brown University):*

This paper considers the bourgeois history of the dramaturg by way of their Enlightenment legacy as a solitary intellectual, an habitué of the study and the sedentary labors of the office. How might attempts to reimagine the work (and image) of the dramaturg in post-Brechtian performance practices be characterized as a general project designed to lift this non-manual laborer up onto their feet and deliver them from a quiet, hidden room designed for feminized activities such as sitting, thinking and writing, to the studio and stage as masculinized spaces of moving, doing and speaking?

### **The Unspeakable Legacy of John Belluso**

*Michael Chemers (UC Santa Cruz):*

American playwright John Belluso (1969-2006) experienced a meteoric stardom. In the astonishingly short five years between his emergence as a figure of national importance and his unexpected death, Belluso made a profound impact on the representation of the lives of disabled people in the theatre. In this paper I will extrapolate from Belluso's playwriting and its intersections with discourses of disability to outline a "dramaturgy of stigma" that understands theatre as a kind of "prosthesis," an intervention into the lives of real people that are, we find, hindered far more profoundly by silence than by any physical impairment.

**10:30am-12:00pm** – Concurrent Session (Roundtable) -- *Ed Roberts Campus, Osher B*

### **Ensemble-Based Dramaturgy: A Joint Session with the Network of Ensemble Theaters conference in Seattle**

**Moderators:** Sally Ollove (The Bearded Ladies Cabaret, @KnowYourBeards) and Amrita Ramanan (Oregon Shakespeare Festival and NET Board Member)

Two great conferences merge for one roundtable session! Join this roundtable to ask questions and share experiences with ensemble-based dramaturgy. Topics include: the many different forms in which dramaturgy occurs in ensemble-based theater, the role of the dramaturg as ensemble member, the role of dramaturgy in ensemble-based creation. We will also touch on the intersection of the conference themes for each organization: Access, Activism & Art (LMDA) and Past/Forward (NET). A counterpart session will be held at the NET conference in Seattle and the two sessions will share their discoveries via the wonders of the internet.

**10:30am-12:00pm** – Concurrent Session (Workshop) -- *Ed Roberts Campus, Osher C*

### **The Sudbury Theatre Centre & Sensory-Friendly Performances**

**Facilitator:** Haritha Popuri (@habemus\_popuri)

The Sudbury Theatre Centre (STC) is the fourth theatre company in Canada to offer relaxed or sensory-friendly performances. STC's relaxed performances are open to everyone but are especially tailored to individuals who would find the normal conditions of a theatre (e.g., darkness, confined spaces, quiet spaces, fictional actions, sudden design effects, etc.) prohibitive. This may include, but is not limited to, individuals on the Autism Spectrum, those who have learning disabilities, or who have Dementia. Modifications are made both to the production and front-of-house procedures. In this informal roundtable, I propose both a critical discussion of the relaxed dramaturgy and the creation of a preliminary toolkit flexible enough for a variety of dramatic works. Some questions to consider: How do relaxed performances engage with both estrangement and empathetic devices? Do these modifications prompt us to view 9 dramatic effects like tension and surprise differently? Is the dramaturg particularly suited to this kind of work? Are there plays that could not possibly be "relaxed"?

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**Friday, June 23rd**

**12:00pm-1:30pm -- Lunch on your own -- Off-site**

*Activities:*

**San Fran Pride Poster-Making in Osher A (12pm-1:30pm)**

Prepare to march with LMDA in San Francisco's Annual Pride Parade on Sunday. Let's make some posters! Feel free to drop in! Unscented markers and poster board will be provided.

**Picnic and chat @ Shotgun Players (12pm-1pm)**

Bring your lunch to Shotgun Players and have an informal chat with Artistic Director Patrick Dooley (@ShotgunDooley).

Shotgun Players  
901 Ashby Ave  
Berkeley, California, CA 94703

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**Friday, June 23rd**

**1:30pm-3:00pm – Plenary -- Ed Roberts Campus, Atrium**

**Indigenous Art Activism: We don't cross your borders - your borders cross us \*\*\***

**Moderator:** David Geary (@gearsgeary)

In this plenary session, Indigenous award-winning playwright and dramaturg David Geary will lead a roundtable discussion with Indigenous artists/activists and dramaturgs. The discussion will showcase the work of artists/activists across North America as well

as internationally. Indigenous dramaturgs will not only present their fellow artists' work, they will share how they as Indigenous dramaturgs can facilitate art-activism in their work and practice. This panel will consider the work of: Tame Iti, Te Hamua Shane Nikora, Adam Goodes, Dr. Elizabeth La Pensee, and Art Napoleon.

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**Friday, June 23rd**

**3:15pm-4:15pm** – Concurrent Session (Roundtable) -- *Ed Roberts Campus, Atrium*

**Collaboration and Communication a Cross-Border Conversation in Digital Space (SpiderWebShow & HowlRound) \*\*\***

**Panelists:** Laurel Green (Co-Editor of CdnTimes, [SpiderWebShow](#), @LGYYC), Michael Wheeler (Artistic Director, [SpiderWebShow](#), @SpiderWebShow) and Vijay Mathew (Cultural Strategist and co-founder of [HowlRound](#)) and Ramona Ostrowski (Associate Producer, [HowlRound](#), @\_Mona\_Rose)

What is the nature of culture and performance in an increasingly digital society? How does it impact borders? What access do digital spaces provide? What does it mean to be National? Members of HowlRound and SpiderWebShow will appear physically and digitally in the same space via CdnStudio to consider these questions. Demonstrated at last year's LMDA conference as a tool seeded by a Bly Creative Capacity Grant, CdnStudio is an online 'room' that uses internet technology to bring collaborators together to see and hear each other in the same digital 'space'.



**3:15pm-4:15pm** – Concurrent Session (Panel) -- *Ed Roberts Campus, Osher B*

**Dramaturgy on the Fringes**

**Moderator:** Sally Ollove (Bearded Ladies Cabaret, @KnowYourBeards)

**Panelists:** Irene McCalphin/Magnolia Black (@MagnoliaBlack), Lauren Feldman, DeeDee Queen/Kaila Prins, and Sister Mary Media/Cass Brayton from the Sisters of Perpetual Indulgence.

This conversation is a chance to explore the dramaturgy of fringe forms including cabaret, circus, burlesque, and drag. These forms are often dominated by queer and female-identified artists who are responding in real time to events happening in their communities. They create work that is sometimes overtly political and sometimes political just because of who is performing. Most radically of all, they eschew linear narrative to create a dramaturgy that centers on experience rather than story, collage rather than cohesion. This conversation will broach: What is the dramaturg's role in these various forms? What current trends of audience engagement are occurring? What are the commonalities of these forms? What can mainstream performing arts learn

from the fringes and vice versa? Confirmed panelists include Irene McCalphin who performs burlesque in the Bay Area under the name Magnolia Black, Lauren Feldman, a playwright and circus dramaturg, and more to be announced!

**3:15pm-4:15pm** – Concurrent Session (Case Study) -- *Ed Roberts Campus, Osher C*

### **Producorial Dramaturgy: A Deep Dive Into Partnership & Mentorship**

Presenter: Ilana Brownstein (@bostonturgy)

This past January, Company One Theatre produced *Really* by Jackie Sibblies Drury, inside, and in collaboration with, a local fine art gallery in a gentrifying area of Boston. Company One places dramaturgs at the center of our production processes, but even so, *Really* took this work in new, exciting directions. This case study will explore how the dramaturgy team on this project cultivated collaborative partnerships with several galleries; identified local photographers of color whose work was to be featured both within the set and in our audience engagement efforts; served as art director for the creation of photographs that played a central role within the text of the play; led an actor through the process of learning how to artfully and convincingly shoot a medium format film camera; mentored an early career dramaturg as an assistant and community connector; rooted our work in the questions that arose from placing the production in a contended neighborhood; and shepherded an incredibly complex play from the page to installation. The juggling act of being in the rehearsal room, attending to the minutiae of script interpretation, while also keeping a hand on the complex web of interconnected and necessary community relationships, required a particularly dramaturgical toolbox. The goal of sharing this case study is to provide others with a roadmap for impossible-seeming projects — the kind of projects that require a dramaturg’s ability to toggle between granularity and the 30,000 foot view. The case study is also an impassioned argument for what can be accomplished when dramaturgs are given decision-making — that is, producorial — power in a company.

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**Friday, June 23rd**

**4:30pm-6:00 pm** -- Concurrent Activity (Workshop) -- *Ed Roberts Campus, Osher C*

### **Traveling to the Theatre and Back**

Facilitator: Zee Hartmann (@zeehartmann)

Using practical parameters set by detailed dramaturgical research processes, LMDA conference members will do what they often do—walk to the theatre and back—and consider questions of The City (in this instance, Berkeley) as an emergent stage space and The Theatre as a social and physical force. With the conference as a platform for exchange, participants will have an opportunity for post-activity dialogue about the

accessibility of art in the context of the everyday and how specific frameworks could transform the mundane into a political act.

\*Sponsor: Nichole Gantshar, LMDA Treasurer

**4:30pm-6:00 pm** -- Concurrent Activity -- *Off-site*

### **Visit Berkeley Rep's Ground Floor**

A visit to Berkeley Rep's Ground Floor Summer Residency Lab. Learn about how this unique development program supports artists, and see it in action. 9 different projects will be in residence. This field trip will include a tour, a panel discussion with all of the artists, and Ground Floor's famous toast bar. Sign-up to attend at the LMDA Registration table. (*We recommend carpooling or ridesharing from the ERC to The Ground Floor.*)

The Ground Floor  
999 Harrison St  
Berkeley, California

**4:30pm-7:00 pm** -- Concurrent Activity (Workshop) -- *Osher BC*

### **Greenturgy Boot Camp**

Facilitators: Amrita Ramanan & Alison Carey

Oregon Shakespeare Festival's Amrita Ramanan and Alison Carey invite you to explore Greenturgy, a dramaturgical response to the environmental crisis. Often dramaturgical conversations about the environment are compartmentalized to plays that are explicitly labeled as "environmental issue plays." With "Creating a Green Dramaturgy", we aim to explode this notion by unpacking the plays of contemporary writers and Shakespeare alike to explore how the environment is a constant, substantive thru line in our dramatic canon. In this session, we will acknowledge and develop best practices in this important work and find out what you need to make it part of your regular dramaturgical practice."

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**Friday, June 23rd**

**7:30pm-11:00pm** -- Conference Bar -- *Comal*

### **LMDA Meet-Up @ Comal**

Comal  
2020 Shattuck Ave  
Berkeley, CA 94704

**Saturday, June 24, 2017**

**8:00 am-11:15am -- On-site Registration**

*Ed Roberts Campus, Ramp Lobby*

Please visit the registration table to pick up conference materials from LMDA administrator Danielle Carroll (@verydanielle) or a Berkeley conference volunteer.

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**Saturday, June 24th**

**8:30am-8:50am -- Centering -- Ed Roberts Campus, Osher A**

**Meditation with Mei Ann Teo (@Teo1Mei)**

Begin the day together in silence and community. We will sit for 20 minutes and have a moment to connect, listen, and set intentions.

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**Saturday, June 24th**

**9:00am-9:45am -- Plenary -- Ed Roberts Campus, Atrium**

**Bly Grant Recipient Showcase - Black Theatre Commons \*\*\***

Meet an awardee of the 2017 Bly Creative Capacity Grant! The mission of Black Theatre Commons (BTC) is to enrich, nurture, and support Black theatres. The Bly Creative Capacity Grant will allow Phaedra Scott (@phaedrasays) and the BTC to unite Black theatres and artists through a national online community with a focus on artistic resource sharing through dramaturgy that focuses on Black theatres and Black artists.



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**Saturday, June 24th**

**9:50am-11:00am -- Concurrent Session (Panel) -- Ed Roberts Campus, Atrium**

**Long-Running Duos @ A.C.T & Shotgun \*\*\***

**Moderator:** Nakissa Etemad (Regional VP Metro Bay Area, Freelance Dramaturg)

**Panelists:** Carey Perloff (Artistic Director of A.C.T. - American Conservatory Theater, @CEPinSF), Michael Paller (Dramaturg and Director of Humanities, A.C.T.), Patrick Dooley (Founding Artistic Director of Shotgun Players, @ShotgunDooley), Joanie McBrien (Dramaturg & Development Director, Shotgun Players)

Nakissa Etemad will guide a conversation between two artistic leaders, Carey Perloff of A.C.T. and Patrick Dooley of Shotgun Players, and their long-time resident dramaturgs Michael Paller and Joanie McBrien. Get acquainted with the work of these two theater companies as we explore why they employ staff dramaturgs, details of their positions, and how these vital dramaturg-artistic director relationships work and grow throughout the seasons. How has dramaturgy and dramaturgical thinking influenced each theater

company, both logistically and artistically? How have these artists supported each other's work over the years? Learn more about these inspiring collaborations.

**9:50am-11:00am** – Concurrent Session (Panel) --*Ed Roberts Campus, Osher A*

### **I Dream of Dramaturgy: Access and Inclusion in Dramaturgy Education**

**Moderator:** Patrick Denney (@patrickdenney42)

**Panelists:** Michael Chemers, Marrok Sedgwick (@speakingautie), Adrian Centeno, Brad Rothbart (@scrdchao)

In *Ghost Light: An Introductory Handbook to Dramaturgy*, Michael Chemers jokingly points out how few, if any, children in America close their eyes at night and dream of becoming dramaturgs. As the role of the dramaturg continues to develop and expand, this question deserves some serious thought: What are the different points of access (physical, socio-economic, cultural, etc.) to dramaturgy education and how do we expand them? This panel will explore both the panelists' personal histories with dramaturgical training/education, as well as brainstorm tools and models for implementing dramaturgy education curriculums across the country.

**9:50am-11:00am** – Concurrent Session (Panel) -- *Ed Roberts Campus, Osher B*

### **Diverse Casting**

**Moderator:** Philippa Kelly (Resident Dramaturg, California Shakespeare Theater, @philippatheater)

**Panelists:** Amrita Ramanan (Oregon Shakespeare Festival) and Martine Kei Green-Rogers (SUNY:New Paltz, President-Elect, LMDA, @martinekei)

How do different teams of collaborators identify, negotiate & resolve complex issues that can evolve from inclusive casting in traditionally all-white plays? How do we shape conversations so as to break open stereotypes and not reiterate them? What are some of the "unspoken rules" of casting that are being re-framed? Panel members will use their own case studies/experiences to illuminate diversity in respect of race, gender, disability and ageism.

**\*Sponsor:** Elizabeth McKoy (Berkeley Playhouse Founding Artistic Director) and Tim Choate (Berkeley Playhouse Board Chair)

**9:50am-11:00am** – Concurrent Session (Workshop) -- *Ed Roberts Campus, Osher C*

### **Dramaturgy and Contemplative Practice Sharing Jam Session**

**Session Leader:** Mei Ann Teo (Hampshire College, @Teo1Mei)

This is a session for dramaturgs who work and teach via contemplative practice, and those interested in integrating it into their work. In facing our complex humanity and the tumultuous present, contemplative practice serves as an ideal framework for developing the intersection of artistic/civic/spiritual practice as dramaturgs. We will gather practitioners and educators who work with contemplation, including meditation, yoga, and paths through personal and communal history to share experiences, learn new methods, and develop more understanding of our craft via this foundation.

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**Saturday, June 24th**

**11:15am- 12:30pm** -- Plenary -- *Ed Roberts Campus, Atrium*

**The Opportunities and Challenges of Responsive Theatre \*\*\***

**Moderator:** Ilana Brownstein (Company One, @bostonturgy)

**Panelists:** - Alison Carey, Diane Brewer, Catherine Maria Rodriguez, Phaedra Michelle Scott

This roundtable discussion will explore how and why responsive theatre gets made (examples of this genre: Every 28 Hours Project, Orlando Project, Ghostlight Project, etc); what challenges are posed by the emergence of this form of immediate "social emergency" style work; what best practices look like; and how to amplify and innovate (rather than duplicate) the great work being done in this field. Together, we will try to begin to codify a list of discoveries and revelations that the field can draw from in the coming months and years — surely, we are more in need of effective, immediate responsive theatre actions now than ever before. Audience responses to these prompts will be welcomed.

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**Saturday, June 24th**

**12:30pm-1:45pm** -- **Lunch on your own** -- *Off-site*

*Activity:*

**Creating a Green Dramaturgy: Here We Go (Workshop in Osher B&C)**

**Facilitators:** Amrita Ramanan & Alison Carey

Oregon Shakespeare Festival's Amrita Ramanan and Alison Carey invite you to learn about and continue to create Greenturgy, a dramaturgical response to the environmental crisis. Often dramaturgical conversations about the environment are compartmentalized to plays that are explicitly labeled as "environmental issue plays." With Greenturgy in Action, we aim to explode this notion by unpacking the plays of Shakespeare and contemporary writers alike to explore how the environment is a constant, substantive thru line in our dramatic canon. In this session, Ramanan, Carey and other participants will reflect on what they've





learned so far about best practices in this important work and find out what you need to make it part of your regular dramaturgical practice.

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**Saturday, June 24th**

**1:45pm-2:45pm** -- Concurrent Session (Roundtable) -- *Ed Roberts Campus, Atrium*

### **Dramaturgy Outside of the Theatre**

**Moderator:** Kate Langsdorf (museum programs specialist, @hipster\_mother)

**Panelists:** James Waugh (Vice President of Development at Lucasfilm Story Group, @Waughtang), Martha Steketee, (Theatre Critic & Researcher, @msteketee), Erika Schmidt (Pixar)

Continuing conversations with L.A.-based LMDA members, we will discuss the vitality of dramaturgy in other fields such as Film/TV, Themed Entertainment & Theme Parks, Museums, and wherever else there's a story and an audience. This session will showcase LMDA members in other industries, help theatre dramaturgy map out their potential careers, and demonstrate the value of dramaturgical practice in multiple fields.

**1:45pm-2:45pm** -- Concurrent Session (Performance/Workshop) -- *ERC, Osher A*

### **Transmissions: Bodies/Echoes/Ash**

#### **Performance by mia susan amir**

**Facilitators:** mia susan amir & Davey Samuel Calderon

This performance and workshop will include a presentation of mia susan amir's interdisciplinary, audience-immersive performative ritual, *Transmissions: Bodies/Echoes/Ash*. This work is an exploration of the condition of Dybbuk Consciousness: the ways in which trauma resulting from sociopolitical events is manifest intergenerationally in the spaces of the home and the body; the narrative hauntings that emerge somatically, politically, psychically, spiritually, and culturally when our stories go untold.

Amir and Calderon will lead a practice-based workshop following the performance exploring the ways in which artists creating responses to state and gender-based violence often work from the sites of fragmentation and silence. We will explore how hybrid form allows fragmented stories to cohere through aesthetic and narrative echoes; and the ways in which improvisation, embodiment, and interaction in the performative act can generate narrative porousness, democratizing narrative production, to generate empathy, connectivity, reciprocity, and responsibility across difference.

**1:45pm-2:45pm** -- Concurrent Session -- *Ed Roberts Campus, Osher B*

## **Immersive Storytelling - Dramaturgy & Emerging Technologies**

**Panelists:** Sadah Espii Proctor (@ladyespii), Jennifer Duong (digital - Skype)

Virtual and augmented reality are emerging as new mediums of the 21st century. They take immersion and interactivity to new heights, either through full immersion in the digital realm (virtual reality) or imposing the digital realm onto the physical realm (augmented reality). But with many prototypes, demos, and critiques describing "a lack of engaging content", how can we look to dramaturgy to find models for immersive storytelling in the 21st century? In this talk, dramaturg Sadah Espii Proctor and director Jennifer Duong will speak about their experiences in storytelling through this new medium. They will also connect via social media to the larger VR development community to foster connections between dramaturgs with technologists.

**1:45pm-2:45pm** -- Concurrent Session (Roundtable) -- *Ed Roberts Campus, Osher C*

## **Intercultural Play Creation with Roadside and Pregones Theaters**

**Participants:** Amy Brooks (Program Director & Dramaturg, Roadside Theater, @bourbonswan), Rosalba Rolón (Founder and Artistic Director, Pregones Theater, @rosalbarolon), Arnaldo J. López (Development Manager, Pregones Theater, @ajlopezbx), and Roberto Bedoya (Cultural Affairs Manager for the City of Oakland)

A collaboration between rural and urban theaters – Roadside (@RoadsideTheater), rooted in the coalfields of Appalachia, and the Bronx-based Pregones (@pregonesprtt) – "BETSY! The Appalachian-Puerto Rican Musical" draws on both ensembles' 13-year iterative development process through workshops in Kentucky, Nashville, and New York City. This panel, featuring Roadside and Pregones ensemble, will trace "BETSY!"'s rich, turbulent development and reveal new strategies for rural-urban creative exchange, asking: How can intercultural play creation create an activist space for community cultural development which intentionally breaches lines of race, class, gender & age?

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**Saturday, June 24th**

**3:00pm-4:30pm**-- Plenary -- *Ed Roberts Campus, Atrium*

### **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.

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**Saturday, June 24th**

**4:45pm-6:00pm** -- Plenary -- *Ed Roberts Campus, Atrium*

**Representation, Inclusion and Activism: Concrete ideas for building a more representative and inclusive theater \*\*\***

**Moderator:** Martine Kei Green-Rogers (@martinekei) and Maren Robinson

**Panelists:** Catherine María Rodríguez (@latinadramaturg), Megan Monaghan Rivas (@MeeeganReeevas), Ben Randle (@BRandleTheatre), Torange Yeghiazarian

This session is focused on ways theater companies, individuals and universities can take action to bring diverse voices into all levels of an organization, both on stage and off. The focus is not on challenges but about specific ways to take action and make change. Panelists will each talk about concrete things an individual or organization can do to start making changes. The group will open up for discussion and in the last 15 minutes we will divide up into action groups where the attendees will work in small groups on strategies and action items to come out of the conference for either their home organizations or LMDA.

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**Saturday, June 24th**

**7:00pm-12:00am--** Banquet -- *H.S. Lordships*

**2017 LMDA Banquet**

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

**Info:**

Free parking at venue.

Open bar included.

Doors will open at 7pm.

Dinner will begin at 8pm.

H.S. Lordships  
99 Seawall Dr  
Berkeley, CA 94710