

2020 Seminar Day

JANUARY 13, 2020

ASIA SOCIETY
8TH FLOOR
725 PARK AVENUE

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Seminar Day Schedule

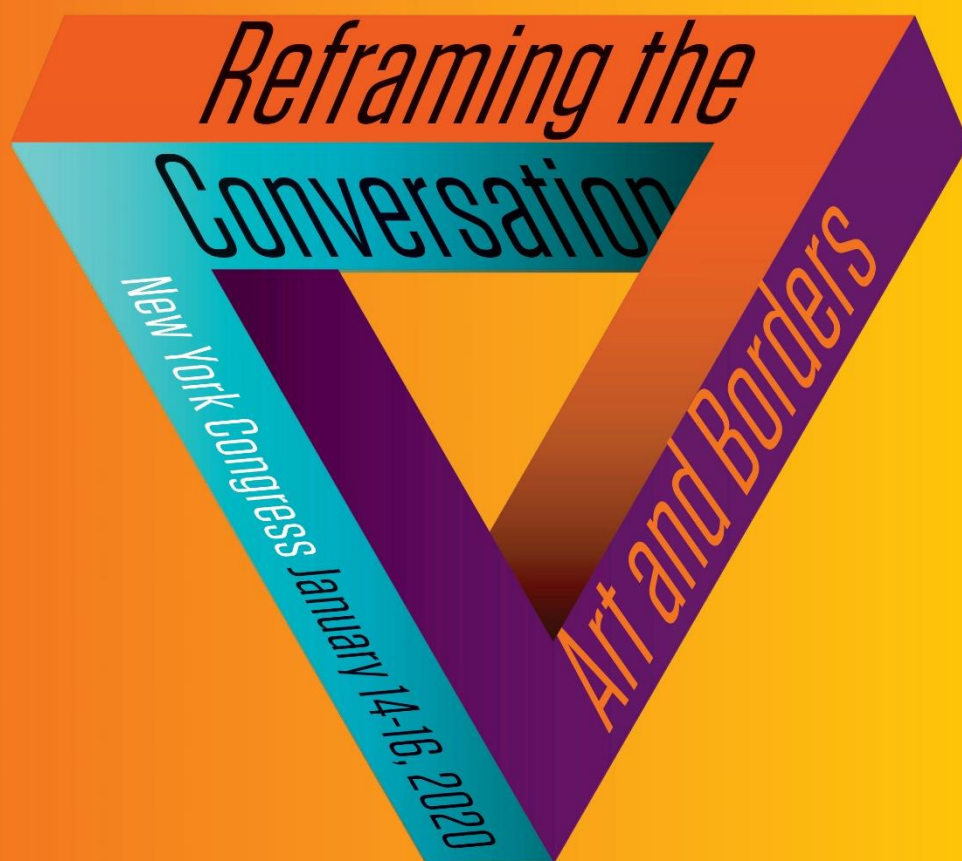
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ISPA International
Society for the
Performing Arts



THANK YOU!

ISPA would like to thank ARUP for their generous support of
Seminar Day and the ISPA Fellows

ARUP

SEMINAR DAY SCHEDULE

9:00 am	Coffee & Registration
9:15 am	Welcome from ISPA CEO, Board Chair, and Seminar Day Hosts
9:30 am	Build New Connections and Share Your Goals for the Week <i>What goals do you bring to this gathering? What do you hope to achieve and offer to this group?</i>
10:00 am	Get to Know Your Fellowship Network <i>In 30 seconds (yes, it can be done) please introduce yourself and share one unexpected fact about yourself to the group.</i>
11:00 am	Coffee Break
11:30 am	Transition to 1 st Floor Garden Cafeteria
11:40 am	Prepare for the Week with Quiet Reflection <i>What I need from today is?</i> <i>What I'm thinking about is?</i> <i>What's happening for me emotionally is?</i> <i>As we get started today, what I'm feeling in my body is?</i>
12:00 pm	Time for an Interview Meet Kamilah Forbes, Executive Producer, Apollo Theater
12:45 pm	Lunch Onsite with ISPA Donors
1:30 pm	Transition to 8 th Floor Conference Space

A FEW THANK YOUS!

ISPA would like to acknowledge its longstanding partnership with the Asia Society and Rachel Cooper in facilitating Seminar Day. Special thanks to Judy Harquail for introducing *Liberating Structures* to ISPA and facilitating our training in the methods used today. And thank you to Simon Abrahams, Belinda McElhinney, and Chiara Organtini for their input into the program's development.

1:40 pm **Deepen Your Fellowship Network Among Your Cohort**

Room 1

Fellows Year 1

You're about to walk into your first ISPA Congress. What ideas or actions do you want to take advantage of over the next three days?

Room 2

Fellows Year 2

You're about to walk into your second ISPA Congress. What ideas or action do you want to take advantage of over the next three days?

Room 3

Fellows Year 3/4

You're in the final year of the ISPA Fellowship. What opportunities do you see emerging from ISPA following the Fellowship? How will you take advantage of them?

3:00 pm *Coffee Break*

3:30 pm **Work Through a Complexity/ Challenge with your Peers**
Tap the expertise and inventiveness of your peers and offer the same through a series of consultations. Describe a challenge you are currently facing and be encouraged to ask for help.

4:50 pm *Wrap Up*

5:00 pm *End of Day*

END OF DAY RECEPTION (Optional)

TIME: 6:00 – 8:00 PM

LOCATION:

THE CLARK STUDIO THEATER, LINCOLN CENTER, 165 WEST 65TH STREET

If you're looking for something fun to do together and to meet some of ISPA's committed donors and board members, we hope you'll join us at ISPA's Annual Donor Reception. It's a lovely 26 minute walk through Central Park, or a quick bus ride away.

CO-HOSTS



Elizabeth Bradley is an Arts Professor at the Tisch School of the Arts, New York University where she teaches artistic entrepreneurship, producing and global arts leadership. Whenever possible, she extends that teaching to interesting locations around the world including South Africa and Hong Kong. She serves as a Senior Associate at Seattle's Intiman Theater, and is the Chair of the US Board of the National Theatre of Scotland. Recently she contributed to a major cultural policy study commissioned by the City of Toronto, of which she is a native. A former Head of the Carnegie Mellon School of Drama, member of the artistic leadership team at the Stratford Festival, Canada, and a Past Chair of ISPA, she remains deeply committed to all that ISPA offers the field.



Annette Corbett completed her ISPA Fellowship in 2019. Over those three years, she went from working as Head of Development for jazz music education charity Tomorrow's Warriors, to freelance producer, fundraiser and consultant, and now works part time at Battersea Arts Centre as their Trusts & Foundations Fundraiser. Her experience covers a diverse range of organisations and roles, from the arts programming team at the Southbank Centre and conducting cultural policy research for Goldsmiths College, to producing site-specific promenade theatre on the streets of Shoreditch and South London. Alongside working for Battersea Arts Centre, Annette continues to develop her freelance practice. She recently qualified as a life coach and is currently developing an organisation that will combine research, campaigning, events and consultancy to explore how to develop practical solutions and policy to improve wellbeing for the cultural workforce. Annette was recently announced as one of two LTC MOBO Fellows for 2020, a programme from the London Theatre Consortium and MOBO Organisation that aims to address the lack of diversity at executive level in UK theatre buildings.



Michelle Witt has worked with a prestigious array of performing arts organizations, serving in Associate and Executive Director roles at Stanford University, the University of California, Santa Cruz, and now as Artistic and Executive Director of Meany Hall at the University of Washington, Seattle. She is known for developing innovative artistic programs and has distinguished herself as a leader in championing new, culturally diverse, creative work and bringing artists into meaningful dialogue with universities and communities. Witt also spent many years as a professional violinist and has served as applied music faculty of the University of North Carolina, Chapel Hill and as an academic lecturer at the University of California, Santa Cruz. She holds a B.A. from the University of Notre Dame from the prestigious Program of Liberal Studies and an M.A. from the University of California, Los Angeles, in Music. Witt currently sits on the Boards of the International Society for the Performing Arts, and Chamber Music America.



An award-winning director and producer, **Kamilah Forbes** is the Executive Producer for the Apollo Theater, a commissioning and presenting organization and theater located in Harlem, NY. Approaching its 85th year, the Apollo Theater remains dedicated to the projection of the African American narrative and its role in the development of American and global culture. Forbes' recent projects include directing the world premiere and theatrical adaption of Ta-Nehisi' Coates' *New York Times* Best-Selling novel *Between the World and Me*.

Forbes is noted for having a strong commitment to the development of creative works by, for, and about the Hip-Hop Generation. Prior to her tenure at the Apollo Theater, Forbes led the *Hip-Hop Theater Festival* growing it from a fledgling project into an independent nonprofit organization.

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