

2018 Seminar Day Schedule | January 8, 2018
The Asia Society, 8th Floor, 725 Park Avenue, New York, NY

9:00 am – 9:15 am	Coffee & Registration
9:15 am – 9:30 am Room 1	Welcome from ISPA CEO David Baile, ISPA Chair Mary Lou Aleskie, Asia Society Host Rachel Cooper and Seminar Day Hosts Elizabeth Bradley, Julia Glawe & Michelle Witt
9:30 am – 10:00 am Room 1	Impromptu Networking Facilitator: Judy Harquail
10:00 am – 11:00 am Room 1	Appreciative Interviews Facilitator: Judy Harquail
11:00 am – 11:30 am	Coffee Break
11:30 am – 12:15 pm Room 1	Group Introductions <i>In 30 seconds or less, please introduce yourself.</i> Facilitated by: Seminar Day Hosts Elizabeth Bradley, Julia Glawe & Michelle Witt
12:15 pm – 1:15 pm	Lunch On-site with ISPA Donors
1:15 pm – 2:15 pm Room 1 Room 2 Room 3	Session 1 Breakout Career Chats <i>In the field of the performing arts there is no one clear path to success. Join one of three industry leaders for an intimate chat about their own life stories (failures and triumphs) and hear their advice for a career in our line of work. What are examples and lessons learned from being leaders – driving change, embracing risks, and empowering others?</i> Bill Bragin, Co-Director globalFEST/ Executive Artistic Director NYUAD Arts Center Facilitator: Julia Glawe Colleen A. Smith, Independent Facilitator: Liz Bradley Collette Brennan, CEO, Abbotsford Convent Foundation Facilitator: Michelle Witt
2:30 pm – 3:30 pm Room 1 Room 2 Room 3	Session 2 Breakout Sessions Creative Collaborations across Differences <i>How do organizations and artists ensure real, meaningful, and equitable exchanges when embarking on creative collaborations? What further considerations are there when working across underserved and served communities?</i> Speakers: Deirdre Valente, Lisa Booth Management, Inc. & Amy Cassello, Brooklyn Academy of Music; Facilitator: Julia Glawe Arts Organizations as Agents of Community Development <i>Not for profit arts organizations are inherently public goods. How can they make maximum artistic, social and economic impact within their communities?</i> Speakers: Jonathan McCrory, National Black Theatre & Shoshana Polanco, La Teatreria Facilitator: Liz Bradley Art, Empathy, and Mutual Understanding <i>We live in polarized societies where many opt to solely consume content that reinforce one's perspectives and values. What role can the arts play in bridging these echo chambers – bringing people together and fostering a respect for differences?</i> Speakers: Jacqueline Davis, New York Public Library for the Performing Arts & Heena Patel, MELA Arts Connect; Facilitator: Michelle Witt
3:30 pm – 4:00 pm	Coffee Break
4:00 pm – 5:00 pm Room 1	Session 3 Balancing Acts: Art, Community, and Leadership <i>Get ready for the week as we get a head start on reflecting on the congress theme:</i> The intersection of the creation and presentation of the arts, its role in our communities, and the transition to the next generation of arts leaders is indeed a balancing act. Global society is being shaped by many forces and this is having a fundamental impact on the arts sector. With this change, we also have opportunity not only to reflect the changing values of our broader society but indeed shape them. How will the next generation of leaders approach this evolution and further the arts as a catalyst of positive transformation? <i>Be prepared to bring your thoughts to the table to engage in this concluding long-table discussion.</i> Speakers: Members of the Congress Planning Committee and Congress Speakers Facilitator: Erwin Maas
5:00 pm – 5:30 pm Room 1	Session 4 Experiencing the ISPA Congress <i>Whether this is your first or third New York ISPA Congress, join your Fellowship colleagues for an informal conversation around how best to take advantage of the congress experience!</i> Speakers: Lene Bang Henningsen, Alfonso Leal del Ojo, and Wole Oguntokun

Thank you!

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(www.ams-online.com)

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.



Julia Glawe was appointed Executive Director of the Milwaukee Ballet in October 2015. Through her company, The Glawe Group, Julia has provided strategic planning services to individual artists and arts organizations including Intermusica, Ballet Hispanico, Michael Clark Company, and Scottish Ballet. In addition, she recently produced *Dream'd in a Dream*, Sean Curran Company's collaboration with Kyrgyz music ensemble Ustatshakirt Plus. Prior to working with Pomegranate Arts, Julia was the Senior Vice President and Director of the Dance Division at IMG Artists in New York and in London. During her sixteen-year tenure with the company, she expanded the dance roster to include the Bolshoi Ballet, Gallim Dance, the Joffrey Ballet, Nederlands Dans Theater, and many others.



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.

Speakers



Lene Bang Henningsen (DK) is a creative producer working from the recently established platform Lene Bang org. Her passion and curiosity has led to various partnerships. This includes being the international manager of the dance company zero visibility corp. led by Norwegian choreographer Ina Christel Johannessen and producing the IETM 2012 meeting in Copenhagen, Denmark in collaboration with Dansehallerne. Lately Lene has been involved in different mentorship programs at Kedja, Dansehallerne and has initiated the Mentor Room at IETM. Moreover she collaborates with "Dialog" at Skånes Dansteater, Malmö Sweden. Lene has worked internationally since 2001. She built her network through touring dance and hosting events at a dance theatre in Denmark. She holds a BA in Dramaturgy from Aarhus University, Denmark and since graduation from Goldsmiths, University of London in 2008, with a Masters in Arts Administration and Cultural Policy Lene has focused on developing and facilitating international collaborations.



Bill Bragin is the Executive Artistic Director of The Arts Center at New York University Abu Dhabi, establishing it as the first performing arts centre of its kind in the UAE. Previously, as Director of Public Programming of Lincoln Center for the Performing Arts in New York, he attracted hundreds of thousands of audience members to the popular Midsummer Night Swing and Lincoln Center Out of Doors festivals, and commissioned and premiered numerous new works in a variety of disciplines. He also helped set the artistic vision for the free weekly programs at the David Rubenstein Atrium, which opened during his tenure. Bill is also a co-founding co-director of the not-for-profit world music festival and service organisation globalFEST (2018 winner of APAP's William Dawson Award for Programmatic Excellence Sustained Achievement) and has served as a member of the board of trustees of the Association of Performing Arts Professionals (APAP). As "Acidophilus" he has DJed internationally as part of GlobeSonic Sound System.



Collette Brennan is the CEO of Abbotsford Covent in Melbourne, Australia's largest multi-arts precinct. Previously she was: Director of International Development, Acting Executive Director of Arts Development, and Director of Market Development at the Australia Council for the Arts; Executive Director of Brisbane's internationally acclaimed contemporary circus Circa; the founding Creative Director of The Edge, State Library of Queensland's program for children and young people; General Manager of the Queensland Performing Arts Centre's Out of the Box Festival for 3 to 8 year olds, and; Executive Officer of Youth Arts Queensland, the state's peak body for youth arts and cultural development. Collette has also worked in schools as a drama and history teacher, as a lecturer with QUT and Griffith University, and as a youth arts worker in a range of school and community contexts with children and young people.



Amy Cassello began her career as an arts administrator at the age of 11 by organizing neighborhood talent shows for charity. After a brief stint in campaign politics as a press assistant and speechwriter for the Governor of Colorado and field organizer for Gary Hart's 1984 presidential campaign, she returned to her original calling in the arts. Career highlights include development and program management work with the City of New Haven Department of Cultural Affairs and the International Festival of Arts & Ideas; a decade as the Managing Director of Doug Elkins Dance Company; and 8 years as Executive Director of Urban Bush Women. She joined BAM in August 2012 in a newly-created position as the Associate Producer for the Next Wave Festival. As part of her responsibilities at BAM, she served as a Hub Site Representative to the National Dance Project. She continues her independent consultancy work with choreographers Doug Elkins and Souleymane Badolo (of Burkina Faso). Amy is a graduate of Sarah Lawrence College.



As Executive Director of The New York Public Library for the Performing Arts at Lincoln Center, **Jacqueline Z. Davis** has general supervisory responsibilities for the Music, Dance, Theatre, and Recorded Sound research divisions, and the complementary circulating division. She oversees exhibitions in the Center's three galleries and more than 200 public programs annually, including performances and lectures.

Formerly, Ms. Davis was Director of the Lied Center of Kansas at the University of Kansas. Serving a dual role of Artistic Producer and Executive Director, she had general supervisory responsibility for the facility as well as booking performances.

For ISPA, Davis served as Co-Chair of the Program Committee, on the New York Congress Committee in 2006, and as Co-Chair in 2009 and 2015. She has been a frequent moderator at Congress sessions in New York and abroad.

Prior to her activities in the artistic sector, Ms. Davis served as a staff assistant in the Office of Senator Edward Kennedy. Ms. Davis is the recipient of a number of awards including being named a Chevalier of Arts and Letters.



Judy Harquail has over 30 years of experience working in the performing arts. Over this time, Judy has gained a deep and extensive knowledge of the presenting and touring field as well as a substantive knowledge of marketing, audience development and community engagement. Her previous accomplishments include directing and executing touring activity for some of Canada's most highly respected dance and opera companies, developing and executing strategic marketing campaigns and working in collaboration with an extensive range of arts organizations and arts professionals across Canada, the United States, and throughout the world.

For Ontario Presents Judy has developed a unique, computer assisted block booking program; designed and implemented Ontario Dances and Theatre Connects, two programs to strengthen relationships between presenters and dance and theatre touring companies; and realized the Audience Demographic Mapping program.

She has been recognized by her peers for her outstanding contribution to the performing arts sector. In 2007, Judy received the National Arts Centre award for distinguished contribution to touring in Canada and in 2011, the Sandra Tulloch Award for Innovation in Arts and Culture in Ontario.



Alfonso Leal del Ojo is the Chief Executive of the Dunedin Consort, a ensemble that specializes in historically informed performance based in Edinburgh (Scotland). The company is renowned for its particularly lively engagement with historical discovery and has received widespread critical acclaim and recognition; most recently Dunedin Consort has won a Gramophone Award for its recording of Mozart's Requiem. He is also an active performer and as principal viola of the English Concert, one of the main period instrument orchestras in the world, he tours across the globe and appears on many of their award winning recordings.



Jonathan McCrory is an Obie Award-winning & Audelco Nominated, Harlem-based artist who has served as Director of Theatre Arts at Dr. Barbara Ann Teer's National Black Theatre since 2012. He has directed numerous productions, including Dead and Breathing, HandsUp, Hope Speaks, Blacken The Bubble, Asking for More, Last Laugh and Enter Your Sleep. In 2013, he was awarded the Emerging Producer Award by the National Black Theatre Festival in Winston Salem, North Carolina and the Torch Bearer Award by theatrical legend Woodie King Jr. He is a founding member of the collaborative producing organization Harlem9, Next Generation National Network and The Movement Theatre Company. McCrory sits on the National Advisory Committee for Black Theatre Commons & Howlround.com, was a member of the original cohort for ArtEquity and is a proud Emerge NYC alumni. A Washington, DC native, McCrory attended Duke Ellington School of the Arts and New York University Tisch School of the Arts. To learn more, please visit www.jonathanmccrory.com.



Oluwole Oguntokun is Artistic Director of Renegade Theatre, a Performance Arts Company and of the Theatre Republic, a Lagos arts venue he founded in 2016.

In 2013 and 2014 he directed Renegade Theatre productions at the Edinburgh Festival Fringe, the first and only by an indigenous Nigerian company. In 2012, he led Renegade Theatre as the only West-African team at the Shakespeare Olympiad in the Globe, London, in performances of "The Winter's Tale" in Yoruba.

He was consultant to the British Council-Lagos / National Theatre-London in the latter's production of Wole Soyinka's Death and The King's Horseman" in 2009. Productions he has written and directed include "The Chibok Girls: Our Story", "Oshodi Tapa", "The Waiting Room", "Prison Chronicles", "The Tarzan Monologues", "The Legend of Moremi Ajaasoro" and an adaptation of Shakespeare's "Macbeth".

His productions have been Festival plays in multiple editions of the Lagos Black Heritage Festival, the Muson Festival, the Lagos Theatre Festival, the Lagos Book and Arts Festival and the Eko Theatre Carnival. He has also presented plays at the National Theatre in Ghana and the Ubumuntu Arts Festival in Rwanda.

He is on the board of directors of the Street Project Foundation, a Nigerian charity that aims to create platforms for underprivileged young people seeking access to the creative arts.



Heena Patel is the founder and CEO of MELA Arts Connect, a multifaceted organization whose mission is to nurture the ecosystem around South Asian performing arts and its practitioners. Over the years and through MELA, she plays a diversity of roles including that of a South Asian programming consultant, booking agent, artist manager, teaching artist, and advocate for diversity in the performing arts on and off stage. More recently, she's donned the cap of producer and artistic director of the larger than life stage show Bollywood Boulevard. A sanitation engineer turned tabla player and performing arts entrepreneur, she started off in the arts as a dancer and choreographer of Indian dance. Originally from Toronto, Canada, Heena now splits her time between North America and India. Heena is an APAP Leadership Fellow, board member for NAPAMA (North American Performing Arts Manager and Agents), member of WOCA (Women of Color in the Arts) and member of Women In Music.



Shoshana Polanco is a creative producer with international exposure and work experience in Buenos Aires, New York, and Mexico City. She is currently the International Producer of La Teatreria -- a new theater in Mexico City which opened in March 2015. Previous experience includes General Producer of FIBA (Buenos Aires' International Performing Arts Festival), Director of Production for the main Zocalo event that was part of Mexico Bicentennial Celebration in September 2010, Production Coordinator at the Festival Internacional Cervantino in Mexico, Executive Assistant of Executive Producer Joseph V. Melillo at BAM (Brooklyn Academy of Music), Managing Director of The Builders Association, Media and Outreach Consultant at Lincoln Center Festival, Company Manager and Volunteer Coordinator at TeatroStageFest, Production Manager for International Contemporary Ensemble, Creative Producer for BAiT (Buenos Aires in Translation) at Performance Space 122, and Festivales de Buenos Aires where besides producing FIBA, she produced the Contemporary Dance Festival (2012) and the Shakespeare Festival (2013). Ms Polanco is a 2014 ISPA fellow. She holds a Magna Cum Laude BA from the CUNY Baccalaureate Program in Women in Performance.



Colleen Smith's passion for the arts has lead her across Canada in various roles over the past 15 years. Most recently she was the Executive Director of Theatre Calgary working alongside Stafford Arima as Artistic Director, leading the \$11M company through the creation of a new strategic plan and period of substantial organizational change. Colleen was formerly the Director of Operations at The Corporation of Massey Hall and Roy Thomson Hall, while also successfully leading phase one of the \$31M Massey Hall Revitalization Project. Prior to her role with Massey Hall and Roy Thomson Hall, Colleen was the Managing Director with Factory Theatre (Toronto), Director of Finance and Education at Tafelmusik Baroque Orchestra and Chamber Choir, and a Program Manager for Learning Through the Arts® at the Royal Conservatory of Music. A participant in Stanford University's 2017 IPAL program, she has also been a board member with a number of organizations, including the Toronto Arts Council, Downtown Yonge BIA, and the Toronto Alliance of the Performing Arts.



Deirdre Valente joined Lisa Booth Management, Inc. (LBMI) in 1984 and serves Executive Producer and General Manager for many of its projects. Her expertise includes non-profit and commercial producing, programming, and touring, strategic planning, fiscal oversight, board development, grantsmanship, contextual promotion, and production. LBMI's performing arts projects have taken place in more than 400 cities in 55 countries on six continents. LBMI is especially known for introducing generative artists from abroad to American audiences. LBMI co-conceived and serves as General Manager of Center Stage, a cultural diplomacy initiative of the U.S. Department of State, produced by the New England Foundation for the Arts (NEFA) that has toured 30 ensembles from abroad to the USA since 2012. A member of Actors' Equity Association, prior to joining LBMI, Valente stage managed Broadway shows and served as Tour Manager for international touring productions in opera and theater. She is an alumna of Vassar College.