



TRANSITIONS

TODAY'S FUTURE
FOR THE ARTS

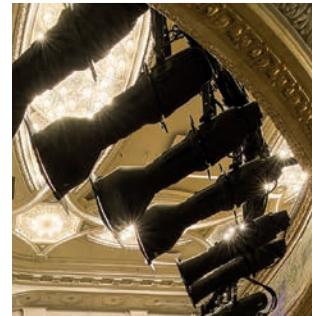
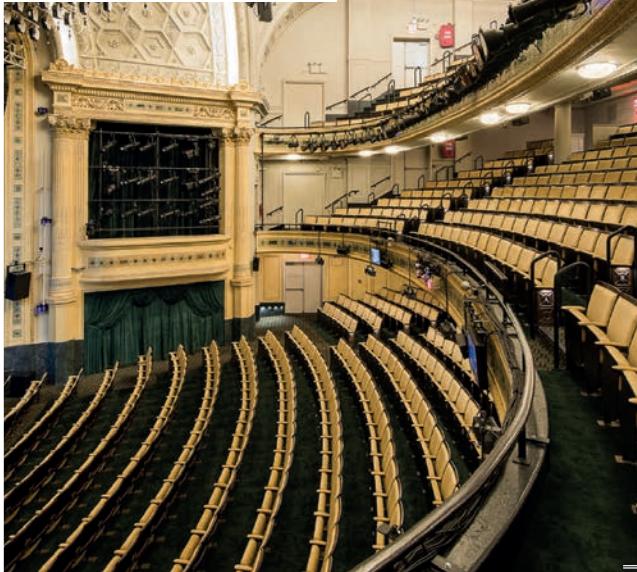
NEW YORK CONGRESS JANUARY 8–10, 2019



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for theatre people.**

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Clockwise from top left: Linbury Theatre, Royal Opera House; The Yard at Chicago Shakespeare Theater; Hudson Theatre, Broadway; Studio Theatre, Bristol Old Vic.





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MESSAGE FROM THE CHAIR OF ISPA

Dear Friends,

Transitions. We all think about them. Some of us worry about them. But we are all impacted by them.

As much as we may try to be present each moment of our days, it is the rare person who does not ponder what comes next.

Transitions can be as exhilarating as they are scary. In these times of rapid-fire change and volatility (mostly beyond our personal control), it is easy to default to a position of wanting to hang on to what we know. Stay the course. Be steady. Reduce risk.

Yet continuing to do the same thing that works for us today may be the very act that fails us tomorrow.

Our Congress Co-chairs Collette Brennan and Steinunn Ragnarsdóttir have given us a brilliantly provocative theme to consider with an array of thought-leaders from within our field and beyond offering varied perspectives on how we might navigate the inevitability of the transitions we encounter.

For me, transitions is a particularly apt theme as I prepare to pass on the chairmanship of ISPA to our colleague Tisa Ho. As an ISPA member for 20 years and board member for most of that time, I have been fortunate to work with so many gifted members who have given selflessly in leading ISPA through incredible Transitions. ISPA's evolution from an organization focused primarily on North America and Europe to the global family we are today should give us all great confidence in what is possible. While the necessary work that it takes to be intersectional, inclusive and relevant never ends, I am confident in our collective future and wish Tisa all the best as she takes up the mantle of leading ISPA in considering "today's future for the arts" and all of us who come together in the great work we are entrusted to do.

Mary Lou Aleskie

Chair, ISPA Board of Directors
Howard L. Gilman '44 Director
Hopkins Center for the Arts, Dartmouth College

C

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MESSAGE FROM THE CO-CHAIRS OF THE NEW YORK CONGRESS

Dear ISPA friends and colleagues,

Welcome to the Congress!

The theme of this Congress, *Transitions: Today's Future for the Arts* represents the urgency of now in our times and the importance of being proactive, as individuals and a community, creating today's future of the performing arts globally.

Our world and our roles are complex. We are often immersed in everyday tasks and don't leave enough time to focus on important future planning and long term visioning. So let's enjoy this time together and consider our possibilities, knowing that the best way to predict the future is to create it!

We are living in times of swift transitions, constantly influencing and impacting the circumstances in which we make art and develop our audiences and communities. The performing arts provide a safe haven for people, a sanctuary and a place where we can bare our souls and feel safe. As leaders we have the important role of protecting the humane values that make the world a better place.

There are so many opportunities that come with challenges and it is our role to turn them into strengths through the arts. How do we maintain our role as cultural custodians going forward? How do we protect artistic expression when it is seen as undesirable, or requiring censorship? How do we take steps to challenge the inequity that exists in our world, our communities and our performing arts sector to ensure our custodianship is inclusive of and shared with diverse artists and audiences? Perhaps the importance of the arts has never been as real and significant as it is today.

For the next three days we will discuss the different transitions that influence the future of the arts. We will explore the urgency of now from many perspectives. How can we as proactive arts leaders with a strong vision lead the arts into the future we really need? How can we actively create that future instead of passively reacting to the changes and challenges that will inevitably happen?

Special thanks to the Planning Committee and all those who assisted in the process of creating this program but most of all to David Baile, ISPA's CEO par excellence and everyone on his incredible team for the amazing work they have put into the preparations and the stimulating and inspiring support they gave us.

We hope you'll enjoy the congress and leave empowered, comforted and inspired but most of all ready to create your future for the arts, today!

Collette Brennan and Steinunn Birna Ragnarsdóttir
Co-Chairs, 2019 ISPA Congress



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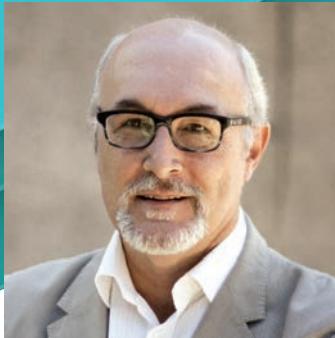
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MESSAGE FROM THE CEO

Dear Colleagues,

Transitions! Is that not really a metaphor for our lives? As we endeavor to move forward in a world fraught with increasing uncertainty it is important that we continue to come together to share ideas, learn from each other and broaden our networks.

To this end, we strive to reflect current issues and challenges which reflect our global reality from all regions. I want to thank our esteemed Co-Chairs Collette Brennan and Steinunn Ragnarsdóttir for their inspiration and leadership and the entire planning committee for their invaluable participation.

To the donors, advocacy partners, sponsors, and our funding partners who have made more than ten years of Fellowships possible, thank you. And to our many committee members, board members and volunteers who facilitate the work undertaken by a very small office in a very big world, thank you. Partnerships are integral to the work ISPA assumes every day!

And finally, to our members, thank you. There is no doubt that ISPA, and every organization for that matter, is going through seismic readjustments. Demographics are changing rapidly, governance models are under close scrutiny and we as an organization are examining our mission and our priorities.

Thank you for investing your time and resources to be with us in New York and please join us in celebrating 2019!

Best,

David Baile

Chief Executive Officer, ISPA

PROGRAM SCHEDULE

TUESDAY, JANUARY 8, 2019

GERALD W. LYNCH THEATER

11:30 - 15:00 Registration / Check-in

13:00 - 13:15 OPENING CEREMONY AND WELCOME
Congress Co-Chairs | Collette Brennan and Steinunn Ragnarsdóttir
ISPA Chair | Mary Lou Aleskie
ISPA Chief Executive Officer | David Baile

13:15 - 13:45 PROVOCATION | **janera solomon**
Sponsored by Banff Centre for Arts and Creativity

13:45 - 15:00 SESSION 1 | **PARALLEL UNIVERSE: STORYTELLING IN DIVERSE SECTORS**
There is a growing realization that the performing arts can learn from approaches in other industries in addressing a myriad of issues. Indeed, where can we draw inspiration? Who are the disruptors engaging peoples' (read audiences) attention? The intersection between the arts and other businesses may be smaller than we think.
Speakers | Rajshree Bakshi, Mohsin Mohi-Ud-Din, Tea Uglow
Moderator | Tony Grybowski

15:00 - 15:25 BREAK | **Coffee service**
Sponsored by Auerbach Pollock Friedlander

15:25 - 15:40 PERFORMANCE | **Ranky Tanky**
Sponsored by Theatre Projects

15:40 - 15:45 REGIONAL UPDATE | **Uruguay**
Presenter | Martin Inthamoussu

15:45 - 17:00 SESSION 2 | **THE (META) PHYSICAL SPACE**
As many of us work to reimagine our pre-existing facilities, some are dreaming of a new purpose built facility. How do we think about the future of cultural spaces? Audience tastes and demographics are shifting rapidly, technology is, as ever, changing and artists are increasingly looking to new models of presentation and engagement. Join us as we plan for tomorrow today.
Speakers | Mark Ball, Faisal Kiwewa, Alma Salem
Moderator | Steinunn Ragnarsdóttir
Sponsored by Charcoalblue

BRYANT PARK GRILL

17:30 - 20:00 OPENING RECEPTION / NEW MEMBER WELCOME
Sponsored by Columbia Artists

WEDNESDAY, JANUARY 9, 2019

TIMES CENTER

09:00 - 16:30 Registration / Check-in | **Coffee service**

10:00 - 12:00 **PITCH NEW WORKS**
This session provides delegates the opportunity to become involved in commissioning and/or presenting new works before they fully enter the international marketplace.
Host | **Anthony Sargent CBE**
Sponsored by Fisher Dachs Associates

12:00 - 13:45 **PROEX | Professional Exchange**
Join us in a relaxed and intimate environment for networking, establishing new contacts, and maintaining existing relationships.

12:45 - 13:45 **LUNCH**
Sponsored by Meyer Sound

13:45 - 14:05 **PERFORMANCE | Candoco Dance Company**
Sponsored by Theatre Projects

14:05 - 14:30 **PROVOCATION | Bassem Youssef**
Sponsored by Banff Centre for Arts and Creativity

14:30 - 15:45 **SESSION 3 | THE URGENCY OF NOW: ACCESS, EQUITY, AND INCLUSION**
The time for talk is past. The time for action is now. What can we as leaders do to affect positive change in our organizations, our communities, and our lives? While there have been many affirmative steps, how do we change a global culture of inequity? Each of us has a role to play in determining a shared future justice.
Speakers | **Renata Carvalho, Marlene Le Roux, Kevin Loring**
Moderator | **Judith Knight MBE**

15:45 - 16:10 **BREAK | Coffee service**
Sponsored by Auerbach Pollock Friedlander

16:10 - 16:15 **REGIONAL UPDATE | Zambia**
Presenter | **Gift Chansa**

16:15 - 17:15 **SESSION 4 | CURATION, ARTISTIC EXPRESSION, AND REPRESENTATION**
Freedom of expression is one of our most sought after rights. This is perhaps the most accentuated when it comes to the artists' voice. And yet, time and again, we have borne witness to the suppression of this right – be it through funders, presenters, and indeed, audiences. Join us in this curated discussion that will share the artists' perspective on where this debate is leading.
Speakers | **Katese Odile Gakire, Santee Smith**
Host | **Monique Martin**

19:00 - 23:30 **ISPA OUT ON THE TOWN**

VARIOUS LOCATIONS

THURSDAY, JANUARY 10, 2019

TIMES CENTER

08:00 - 16:30 Registration / Check-in | **Coffee service**

08:15 - 09:15 COFFEE KLATCH

09:30 - 10:30 ANNUAL GENERAL MEETING

10:30 - 10:35 REGIONAL UPDATE | **Italy**
Presenter | **Laura Artoni**

10:35 - 11:00 PROVOCATION | **Lee-Ann Buckskin**
Sponsored by Banff Centre for Arts and Creativity

11:00 - 11:30 BREAK | **Coffee service**
Sponsored by Auerbach Pollock Friedlander

11:30 - 12:45 SESSION 5 | **DESIGN THINKING: NEW IDEAS TODAY**
Inspired by the ever popular Pitch New Works, this session will be a rapid fire presentation of four new ideas that promise to have a global impact on and for the performing arts. Following the session, you'll have an opportunity to meet the presenters in a more informal setting – lunch!
Speakers | **Jordi Albareda, Ron Berry, Ben Evans, Tracy Margieson**
Host | **Ilter Ibrahimof**
Sponsored by Threshold Acoustics

12:45 - 13:45 LUNCH

13:45 - 14:10 PERFORMANCE | **Voices of a People's History**
Sponsored by Theatre Projects

14:10 - 15:30 SESSION 6 | **CREATING SPACE: THOUGHT LEADERSHIP**
Often we become mired in the day to day responsibilities of our positions and do not make the time to think about moving ourselves and our communities forward. The arts can entertain, inspire, and bring about change. How will you steer your organization and community towards the future you envision? In this closing long table discussion we'll explore your next great ideas.
Speakers | **Julia Amour, Cindy Hwang, Weyni Mengesha, Fu Kuen Tang**
Host | **Zeyba Rahman**

15:30 - 16:00 BREAK | **Coffee service**
Sponsored by Auerbach Pollock Friedlander

16:00 - 16:15 INVITATION TO GUADALAJARA

16:15 - 17:00 ISPA AWARDS PRESENTATION
Host | **Gaurav Kripalani**

17:00 Conclusion of Congress

R LOUNGE (RENAISSANCE HOTEL)

17:30 - 20:00 CLOSING RECEPTION
Sponsored by Guadalajara 2019

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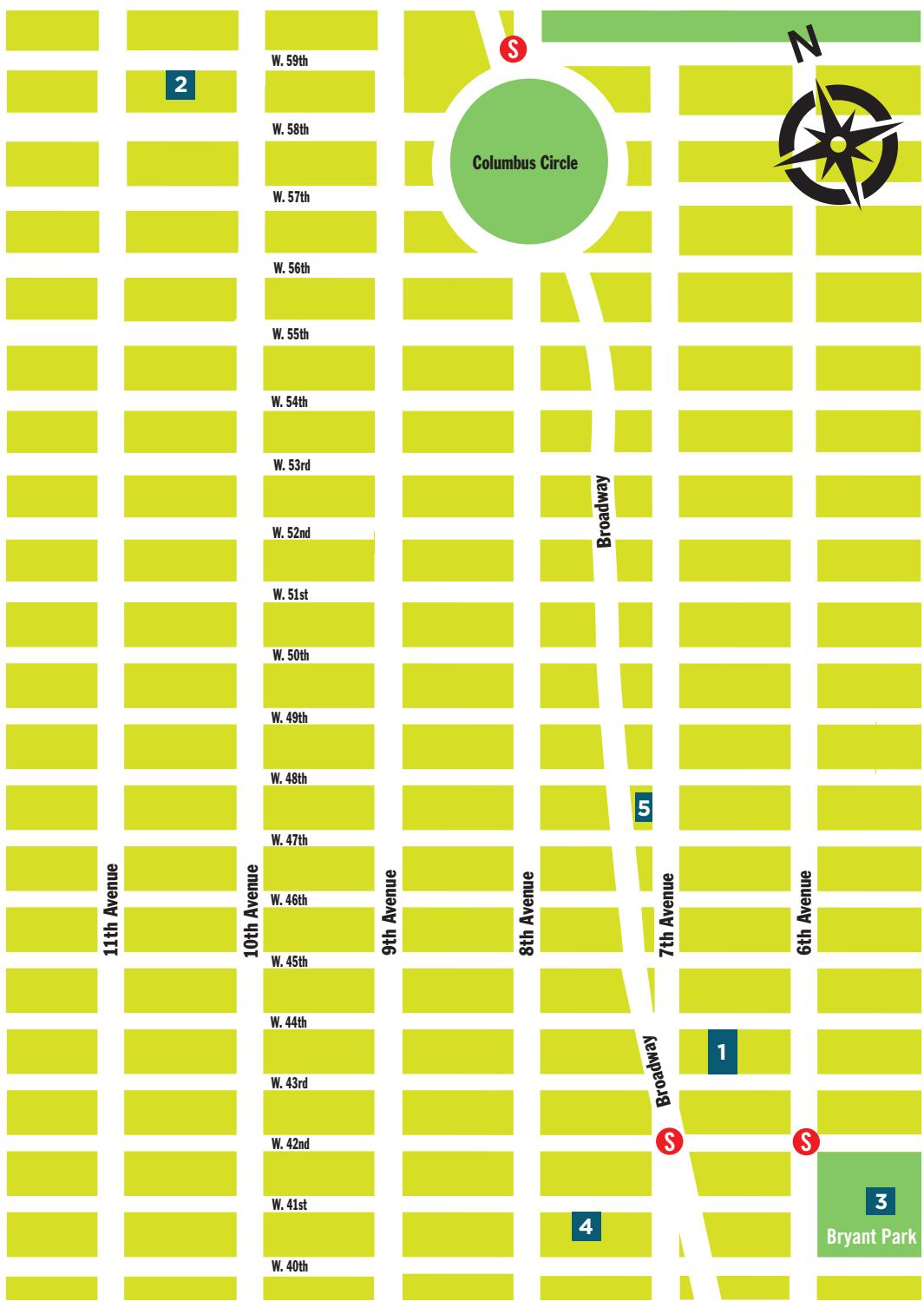
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MIDTOWN MANHATTAN



STAY CONNECTED

1 **Millennium Broadway Hotel**

Entrance at 145 West 44th Street between 7th Avenue/Broadway and 6th Avenue. Accessible by N/Q/R (yellow line), 1/2/3 (red line), A/C/E (blue line), and 7 (purple line) trains – exit at 42nd Street.

2 **Gerald W. Lynch Theater**

Entrance at 524 West 59th Street (between 10th and 11th Ave.). From the Millennium Broadway hotel, take the B/D (orange line) uptown from 42 St.-Bryant Park Station to Columbus Circle, then walk west for two and a half Avenue blocks (approx. 10 minutes). You can also take a taxi – approximately 15 minutes from midtown and \$20 US.

3 **Bryant Park Grill**

Entrance at 25 West 40th Street between 5th and 6th Avenue located behind the New York Public Library in Bryant Park. From the Gerald W. Lynch Theater, walk two and a half Avenue blocks east (approx. 10 minutes) and take the B/D (orange line) at Columbus Circle downtown to Bryant Park. You can also take a taxi – approximately 15 minutes and \$20 US.

4 **The Times Center**

Entrance at 242 West 41st Street between 7th and 8th Avenue – within walking distance from The Millennium Broadway Hotel (approx. 5 minutes). Accessible by NQR, 123, ACE, and 7 Subway trains – exit at 42nd Street.

5 **R Lounge (Renaissance Hotel)**

Entrance at 714 Seventh Ave. between W. 47th and 48th Street – a seven minute walk from the Times Center.

S **MTA Subway**

One ride costs \$2.75 and a one-time \$1.00 fee to purchase the MetroCard. Visit www.mta.info for additional route options and schedules.

GENERAL INFORMATION

Badges must be visible and worn for admission to all Congress events with the exception of the ticketed receptions. Questions and concerns should be directed to ISPA staff located at the registration and information desk. For desk locations and hours please refer to the Congress schedule located on page 6 to 8 of this program book, on the back of your Congress badge or on the congress website.

For urgent situations, please contact

Ann Pattan at +1 (317) 384-3637



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When referencing the New York Congress, use #ny19ispaglobal

Did you know...

Hamilton coming to the Victoria Palace Theatre escalated the project's schedule so that parts of the renovation had to happen around performances, including building a new fly tower!



Victoria Palace Theatre

Photo: Philip Vile

Check it out at theatreprojects.com

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DISTINGUISHED ARTIST AWARD

GUSTAVO DUDAMEL

Nominating Statement: *"Maestro Dudamel is now one of the most interesting, innovative and curious conductors in the world."*

Driven by an unwavering belief in the power of music to heal, unite, and inspire, **Gustavo Dudamel** is one of the most distinguished conductors of our day. From the great concert halls to classrooms, video screens and movie theaters, Dudamel's remarkable career of musical achievements and championing of access to the arts for young people around the world demonstrates music's extraordinary capacity to transform lives.

Dudamel's 2018/19 season will center around the centennial celebration of the Los Angeles Philharmonic and his tenth year as their Music & Artistic Director. Other highlights of the season include his debut at the Metropolitan Opera conducting Verdi's *Otello*; tours with the Berlin Philharmonic, Munich Philharmonic, and Mahler Chamber Orchestra; and his first extended academic residency at Princeton University.

A lifelong advocate for music education and social development

through art, Dudamel himself was shaped by his childhood experience with El Sistema, the immersive musical training program initiated in 1975 by José Antonio Abreu. Entering his 19th year as Music Director of the Simón Bolívar Symphony Orchestra, Dudamel also carries on the work of his late mentor with his ongoing commitment to El Sistema in Venezuela, and by supporting numerous Sistema-inspired projects around the world. He also continues to expand the reach of his Youth Orchestra Los Angeles (YOLA) initiative, including the 2019 opening of a new Frank Gehry-designed facility in Inglewood, California.

Gustavo Dudamel was born in 1981 in Barquisimeto, Venezuela. The Gustavo Dudamel Foundation, a registered charity, was created in 2012 with the goal of promoting access to music as a human right and a catalyst for learning, integration, and social change.

For more information about Gustavo Dudamel, visit: gustavodudamel.com. For more information about the Gustavo Dudamel Foundation, visit dudamelfoundation.org

Sponsored by: Kalamazoo Symphony Orchestra



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ALISTAIR SPALDING CBE

Nominating Statement: “He is the international leader in presenting all forms of dance from small to large scale.”

Alistair Spalding has been Artistic Director and Chief Executive of Sadler's Wells since 2004. Under his direction, the theatre has become a world-leading dance house, producing and presenting new work and bringing the best UK and international dance to its audiences. Sadler's Wells welcomes more than 500,000 people in London each year, while its touring productions attract over 130,000 in the UK and overseas.

Since 2005, Spalding has driven the commissioning, producing and co-producing of over 160 shows, including acclaimed cross-art form collaborations *Sutra*, *milonga* and *Gravity Fatigue*. Many of these productions involve Sadler's Wells' 16 Associate Artists, three Resident Companies and four Associate Companies – the most exciting talents working in dance today.

Spalding has initiated a number of ground-breaking annual festivals, including the critically acclaimed international festival of hip hop dance theatre Breakin' Convention, as well as new initiatives such as the Composer Series and Sadler's Wells Sampled.

Before joining Sadler's Wells as Director of Programming in 2000, he was the Head of Dance and Performance at the Southbank Centre, London, 1994-2000 and, previously, a programmer at the Hawth Theatre, Crawley, 1988-1994.

Spalding holds honorary doctorates from Middlesex University (2012), the University of Hertfordshire (2014) and the University of Roehampton (2015). He was awarded the Chevalier des Arts et des Lettres in 2005, and was appointed a Commander of the Order of the British Empire (CBE) in the Queen's Birthday Honours in 2012, for services to dance.

Sponsored by: Ann Summers Dossena in tribute to Joe Golden



PATRICK HAYES AWARD

JACQUELINE Z. DAVIS

Nominating Statement: *“As a long standing member of ISPA she has been a visionary in the performing arts field and has inspired new ideas and initiatives across the globe.”*

Jacqueline Z. Davis is the Executive Director of the New York Public Library for the Performing Arts at Lincoln Center.

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. During her tenure, she served as President of the Association of Performing Arts Professionals from 1990 – 1992.

Prior to her activities in the artistic sector, she served as a staff assistant in the Office of Senator Edward Kennedy.

Ms. Davis has served as a Tony Awards nominator and Voter. She assisted in the creation of the *Imagine '04 Festival of Arts, Issues and Ideas*, for which she received an Obie Award. She was named a Chevalier of Arts and Letters by the Minister of Culture of France. She is the recipient of the New York Women's Agenda's Galaxy Award and received the Distinguished Service Award from the

University of Kansas. In 2011, Ms. Davis received the Global Interdependence Prize in New York for her work in engendering communication across cultures through the performing arts. She continues to serve as the Executive Producer of the Global Interdependence Movement. In 2012, she received the HT Chen Dance Company Award for her commitment to the field of Dance. In May 2012, she became a graduate of Harvard Kennedy School's Executive Leadership Program.

Ms. Davis is an active member of ISPA, serving two terms on the Board as Co-Chair of the Program Committee. She Co-Chaired ISPA's New York Congresses in 2009 and 2015.

Sponsored by: Ann Summers Dossena



ANGEL AWARD

MICHAEL M. KOERNER

Nominating Statement: *“Michael Koerner is a visionary philanthropist whose generosity has had and will continue to have a profound impact on the performing arts in Canada and around the world for generations to come.”*

Michael M. Koerner is President of Canada Overseas Investments Limited which he founded in 1958 and which was an early Canadian venture capital participant focussing on low technology opportunities which included developing cable TV franchises, integrated mini steel mills, monopolar electric cells to convert chemicals and even cheque printing. He was also an early participant in the oil sands industry starting with Great Canadian Oil Sands, Sun Oil Co. of Canada, Suncor Energy, where he was active as a director and two terms as Chairman. He also served as a director of several companies including CAE Industries, Pratt & Whitney Aircraft, Finning International and JP Morgan Canada. He is currently serving on the boards of funds in the Strathbridge organization.

Mr. Koerner was educated in England and Canada and did his higher education at the Massachusetts Institute of Technology where he majored in chemical engineering, after

which he received an MBA from the Harvard Business School. Mr. Koerner is a life trustee of his alma mater, MIT, and has at various times been on the Executive Committee and Chairman of its Investment Committee.

Mr. Koerner has been active in Toronto cultural organizations. He is currently Chancellor of the Royal Conservatory of Music and a Trustee of the Art Gallery of Ontario, of which he is a past president. He serves as a director and treasurer of the Ontario Arts Foundation and as director and secretary-treasurer of the Ontario Cultural Attractions Fund. In prior years he served on the boards of the Toronto Symphony, the National Ballet of Canada and the National Ballet School, and the Bata Shoe Museum. Mr. Koerner is a member of the Order of Canada and also a recipient of Honourary Doctor of Laws degrees from Queen's University, Kingston and the University of British Columbia, Vancouver.

Mr. Koerner is married to Sonja Novak, who was born in Lima, Peru, and attended Wellesley College outside of Boston. They had three daughters and have twelve grandchildren, one of whom graduated from MIT with much better grades than his grandfather.



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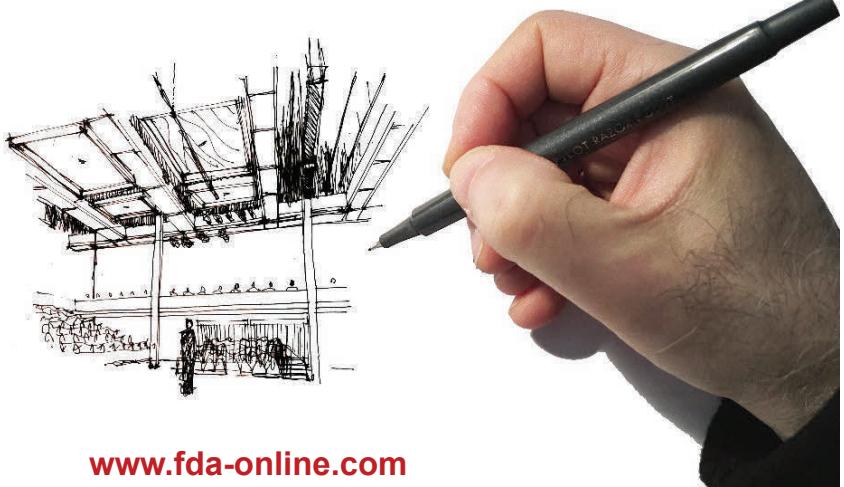
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PERFORMANCE ARTISTS

RANKY TANKY

Rank Tanky released their eponymous debut album in October 2017. By December of that year, the group had been discovered by millions of U.S. listeners after being profiled on National Public Radio's *Fresh Air* with Terry Gross and their album soared to the #1 position on the *Billboard*, iTunes, and Amazon Jazz Charts.

“Gullah” comes from West African language and means “a people blessed by God.” “Ranky Tanky” translates loosely as “Work It,” or “Get Funky!” In this spirit, this Charleston, South Carolina based quintet performs timeless music of Gullah culture born in the southeastern Sea Island region of the United States. From playful game songs to ecstatic shouts, from heartbreakin spirituals to delicate lullabies, the musical roots of Charleston are “rank” and fertile ground from which these contemporary artists are grateful to have grown.

Described by *Songlines Magazine* as “gifted musicians”, NPR’s All Things Considered states that “Ranky Tanky brings freshness and uplift to overlooked Americana”, and *DownBeat* writes: “this band can take tunes from yesterday and make them sound as lively and relevant as 21st-century electronic beats”.

Ranky Tanky has been featured at prestigious international venues such as: Vancouver Folk Music Festival, Spoleto Festival USA, and Edinburgh Jazz & Blues Festival. Upcoming engagements include: Wassermusik, a collaboration with Bobby McFerrin at the 5th Annual Charleston Jazz Festival, and a residency at Lincoln Center Education.

Ranky Tanky is: Quentin Baxter (Drums and Percussion), Kevin Hamilton (Bass), Quiana Parler (Vocalist), Clay Ross (Guitar and Vocals), Charlton Singleton (Trumpet and Vocals).





CANDOCO DANCE COMPANY



Established in 1991 by Celeste Dandeker-Arnold OBE and Adam Benjamin, **Candoco Dance Company** is a leading repertory dance company of disabled and non-disabled artists based in the UK. Candoco positions itself at the forefront of current and future thinking around contemporary dance and disability-inclusion and holds an internationally recognised reputation as a world leader in inclusive practice as best practice.

Candoco's most recent addition to its repertoire is *Dedicated to...* by performance artist and choreographer Caroline Bowditch. In her new work for Candoco, Bowditch reveals the extraordinary bonds we make throughout our lives. The piece is a celebration of female strength, support and friendship. Performed by two of Candoco's artists, Welly O'Brien and Victoria Fox, it explores how people come in and out of our lives, how friendships evolve and adapt and how they can shape who we are. *Dedicated to...* is co-commissioned by Without Walls, Greenwich+Docklands International Festival and Birmingham International Dance Festival.



VOICES OF A PEOPLE'S HISTORY OF THE UNITED STATES

Building on the work of historian Howard Zinn (1922–2010), Voices of a People's History of the United States (www.peopleshistory.us) brings to light little known voices from U.S. history, including those of women, African Americans, Native Americans, immigrants, and laborers. By giving public expression to rebels, dissenters, and visionaries from our past—and present—we work to educate and inspire a new generation of people working for social justice.

The goal of Voices is to encourage civic engagement and to further history education by bringing the rich history of the United States to life through public readings of primary-source materials.

Voices recognizes the eloquence of ordinary people, as well as extraordinary and well-known figures from our history. By involving celebrated

actors, musicians, and public figures in readings, Voices inspires audiences to delve more deeply into historical texts and to see history as a lively, relevant, and contemporary subject, not just a matter of books sitting on the library shelf.

But we do not rely on professionals alone. Voices also arranges readings that combine professional artists with students and union members or community organizers. In this way, we engage people at all levels of the dramatic and educational process, from selecting texts, to interpreting them, to adding new voices to the performances.

We also work with teachers and educators in all walks of life to develop resources for the teaching and exploration of history from below. And we work with theaters, actors, and artists interested in history.



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THANKS TO CONGRESS

SUSTAINING SPONSORS

The following organizations and individuals have demonstrated an extraordinary commitment to the sustainability of ISPA by pledging their support for three years!



Ann Summers Dossena

Ann Summers Dossena in Tribute to Joe Golden

Kalamazoo Symphony Orchestra



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PROVOCATEURS



JANERA SOLOMON

Janera Solomon is the executive director of the Kelly Strayhorn Theater, a historic live arts venue in Pittsburgh now in its tenth year of presenting progressive, evocative new works in dance, music, film, education and cultural programming. Her curatorial work includes projects with some of contemporary performance's brightest stars including: Kyle Abraham, Camille Brown, Thaddeus Phillips, Sidra Bell, Sean Dorsey, Jaamil Kosoko, Bill Shannon, and Michael Sakamoto.

Recognized for her transformative leadership and contributions to the revitalization of East Liberty, Janera managed the merger of the Kelly Strayhorn Theater and the Dance Alloy in 2011, while maintaining affordable dance instruction at The Alloy School and creating a series of diverse programs designed to inspire and engage a wide range of audiences. Janera has contributed significantly to the artistic development and career advancement of numerous dancers and choreographers supported by Kelly Strayhorn's residency programs.

She has played a critical role in numerous cultural projects, including the Museum of the African Diaspora in San Francisco, Brooklyn Museum of Art, the August Wilson Center in Pittsburgh and numerous others with the Toronto-based, cultural planning firm Lord Culture.

Janera maintains volunteer board positions for several organizations including: the Carnegie Museums of Pittsburgh and The Ellis School. In 2014, she formed the August Wilson Center Recovery Committee. In 2015, Janera was featured in *Pittsburgh Magazine* as one of the "50 Most Powerful People in Pittsburgh", and in 2018, she was awarded a "2018 Women of Influence Award" by the Pittsburgh Business Times, and named a "Woman of Distinction" by the Girl Scouts of Western Pennsylvania.



BASSEM YOUSSEF

Bassem Youssef, dubbed the Jon Stewart of the Arab World, was the host of popular TV show *AlBernameg* – which was the first of its kind political satire show in the Middle East. Throughout its three season run, *AlBernameg* remained controversial due to its hilarious and bold criticism of the ruling powers. During its final season, the show achieved unprecedented ratings before Youssef announced its termination due to overwhelming political pressures on the show and the airing channel.

In 2013, Youssef was named one of *Time Magazine's* 100 Most Influential People and was awarded the International Press Freedom Award by the Committee to Protect Journalists (CPJ). He was a reoccurring guest on *The Daily Show with Jon Stewart*. In 2016, Youssef hosted a digital series titled *The Democracy Handbook for Fusion Network*. He is also the star of the world-renowned documentary, *Tickling Giants*, directed by Sara Taksler. In 2017, Youssef released a book about his experience called *Revolution for Dummies: Laughing Through the Arab Spring*. In 2018, Youssef hosts a podcast on CAFE called, *Remade in America*, where he interviews his guests as they explore what it means to be an outsider in America.



LEE-ANN TJUNYPA BUCKSKIN

Lee-Ann is a Narungga, Wirangu, Wotjobaluk woman from Southern Australia. She is very well known throughout the Australian Indigenous and international arts communities. Having worked across many major international festivals and art practices, she has won numerous prizes for her contribution to the arts, including the Gladys Elphick Award for community contribution and the prestigious Sidney Myer Facilitator Prize. She has been awarded the South Australian Ruby Award twice, Best Community Work and the Geoff Crowhurst Memorial Award in 2016 for her contribution to the state. Lee-Ann is the first Aboriginal woman to be appointed as Chair of the Aboriginal and Torres Strait Islander Arts Board in 40 years and is the first Aboriginal person to hold the Deputy Chair on the board of the Australia Council for the Arts. She is the Chair of Tarnanthi, the Festival of Contemporary Aboriginal and Torres Strait Islander Visual Art. She is a member of the Country Arts South Australia Aboriginal Reference Group and an independent Director of the Ku Arts Board for remote and South Australia art centres and artists. Lee-Ann's current position is Executive Consultant for the Aboriginal Screen Strategy with the South Australian Film Corporation. Lee-Ann also advises on scripts for both national and international TV and feature films including work for Warner Brothers and HBO. She is the Creative Producer of Country Arts South Australia's three-year Aboriginal Project. A public artist she was the Aboriginal designer for the National Aboriginal and Torres Strait Islander War Memorial, Adelaide.

SPEAKERS + HOSTS



Jordi Albareda is currently one of the most prominent leaders in the field of social innovation in the Basque Country. As president and founder of the Fair Saturday Foundation, Albareda

works to highlight the importance of arts and culture in society through self-initiatives like the global cultural movement with a social impact. Albareda is heavily involved with the mobile app Wikiopps, which promotes participation and active listening within all kinds of organisations. Prior to founding Fair Saturday, Albareda's professional background involved management positions in Arthur Andersen, working as an associate at McKinsey, and serving as a member of the Board of Directors of a multinational retail company. Jordi is also a visiting professor at the Deusto Business School and a mentor in its executive MBA program and vice-president of the Bilbao Choral Society, an institution whose purpose is to spread music within the Basque Country.



Julia Amour, Director of Festivals Edinburgh, joined Festivals Edinburgh in December 2015, with over 20 years' experience across the Scottish and UK culture, education, trade and investment sectors.

Festivals Edinburgh leads on the joint strategic vision of Edinburgh's 11 major festivals to sustain and develop our world leading festival city. Julia works with key partners and stakeholders to deliver shared priorities around developing Edinburgh's global position, our engagement and impact, and future innovation and investment.

Julia previously worked for the British Council from 2007-2014, latterly acting as the UK Regional Director for two years. Highlights included creating a global education programme for the Glasgow 2014 Commonwealth Games; international partnerships with Hull 2017 UK City of Culture; and building a coalition of national agencies to establish the Creative Europe Desk UK. Prior

to this, she held senior posts at the trade and investment body Scottish Development International and the Scottish Funding Council for Further and Higher Education.



Born and raised in Milan, Italy, after graduating in Aesthetics, **Laura Artoni** started to work for a production company in 1998. In the last two decades she has collaborated with some of the most renowned artists in

theatre and contemporary arts, such as Robert Wilson, Tim Robbins, Peter Greenaway, Peter Stein, Shirin Neshat and Robert Lepage among others. Since 2017 she has been working as independent producer with her own company: www.proscena.org



Rajshree Bakshi is an experienced marketing professional with over 20 years of customer, brand and marketing experience and insights. She has a Master's in marketing and finance and joined the Taj Group in 1997,

overseeing the company's worldwide brand vision, marketing, brand communication, advertising and Loyalty-CRM. She has been actively involved in promoting diminishing art forms in India including Fado, puppeteering and setting up dynamic environments in hotels to showcase local performing arts.

In her new role as Senior Vice President Marketing with Reliance Industries Limited, Rajshree is responsible for developing and implementing the brand experience, guest journey models, brand persona, brand governance and frameworks at Jio World Centre. Rajshree has been voted as top 50 marketing leaders in Asia by CMO Asia, 2017 and in the top 50 women leaders in luxury industry by Blackbook India, 2018

In her personal life, Rajshree has been tireless in her pursuit to support girls' education and works with various organizations to lend support to this initiative.



Mark Ball is Creative Director of Manchester International Festival (MIF), where he is responsible for leading the artistic programme for The Factory, MIF's new large scale venue for arts and culture scheduled to open in 2021.

From April 2009 to June 2017 he was Artistic Director and Chief Executive of the London International Festival of Theatre (LIFT), one of Europe's leading arts festivals. Previous roles include Head of Events and Exhibitions at the Royal Shakespeare Company and Artistic Director of Fierce!. Mark Ball has been named the Institute of Director's (IoD) Young Director of the Year and was made a Clore Fellow in 2006/2007. He also holds posts at a number of arts and cultural organisations, including Chair of artsdepot and is an Advisory Board Member of the Science and Industry Museum.



Ron Berry is the founder and Artistic Director of Fusebox Austin and has guided the organization through fourteen years of critically acclaimed programming which has been nominated for and won over 200 awards. The organization is most known for its annual Fusebox Festival that features local, national, and international artists working at the intersection of performance and a variety of other disciplines. Fusebox also uses the festival as an opportunity to work hand-in-hand with community members to identify creative, out-of-the-box solutions to some of the most pressing issues facing the city. These efforts have resulted in substantial new initiatives related to community health, affordable housing, transportation, food access, and urban planning. Ron has also served as a panelist for numerous organizations and foundations including the NEA, Creative Capital, the MAP Fund, Texas Commission on the Arts, and SXSW and he regularly speaks at festivals and conferences all over the world.



Actress, transthropologist and Transfeminist **Renata Carvalho** has a 22 year-long career. She is founder of Monart (National Trans Artists Movement) and created the Trans Representativeness Manifesto and the “Coletivo

T”, Brazil’s first collective of transgender artists. She has been researching the transgender body in the Arts since 2007, when she volunteered as an agent for prevention against STIs / Hepatitis / Tuberculosis / HIV in her hometown Santos, working specifically with transvestites and transsexual women in prostitution. She is currently touring the plays “Domínio Público” (“Public Domain”) and “The Gospel According to Jesus, Queen of Heaven”, which has been censored in several places in Brazil.



Gift Chansa studied in the Netherlands at Fontys performance academy and Wuqiao China. He is the Founder of Circus Zambia a creative hub and Circus company that equips young people with circus, life skills, social

skills, entrepreneurship and Job opportunities.

Gift is extremely passionate about young people. He spends a lot of his time talking about issues that young people face in ghettos and finds solutions for the better tomorrow through performance arts. Since he was a teenager Gift had been performing and travelling abroad, most recently to the United States, Japan and the United Kingdom. He is a @TedX speaker, MTV Staying Alive Squad ambassador and most recently was a recipient of the Queens Young Leaders 2018 award.



For the British Council **Ben Evans** coordinates a transnational project building links between disabled artists, and building links between organisations, funders and policymakers seeking to transform access to the arts

for disabled people as audiences and artists. After training and working as a theatre director, Ben

became Director of Theatre at London’s OvalHouse—known for the diversity of its audiences and for the non-conformity of its artists, including pioneering Minority Ethnic, LGBTQ, and disabled artists. Ben then became Creative Director of BeCreative, an independent producing company, working on a variety of international projects including the inaugural Lagos Theatre Festival. Ben first joined the British Council’s Drama & Dance team in 2011, and subsequently was Head of Arts in Portugal. Ben was Project Director of an EC-funded four-country project supporting disabled performing artists entitled ‘Unlimited Access’, and he is currently Project Director for a large-scale Creative Europe-funded project “Europe Beyond Access”



Katese Odile Gakire is a professional dreamer. She is a Rwandan actor, playwright, director and cultural entrepreneur. Currently, she is the director of the Woman Cultural Centre (WCC). In 2004, she creates Ingoma Nshya, Women Initiatives,

the first-ever women’s drum company in Rwanda. The company had toured in DRC, Senegal, Netherlands, USA, Zimbabwe, South Africa, Sweden, UK, Ethiopia and Mexico. She is now working on the program “I Have A Drum” that aims to secure a place for women in the drumming arena and to sustain the future of the female drummer in Rwanda and in the world. In 2012, she launches the project “Mumataha, Remember Me...” a unique project on the commemoration of the 1994 genocide against the Tutsi. Expanding into realms of publishing, video, radio and theatre, the project has at its core a collection of letters written to the dead, that turns isolated grief into collaborative life.



Tony Grybowski is an Australian arts administrator based in Melbourne. Tony’s thirty-year career in the arts has included Executive leadership roles with a range of Australian arts organisations and significant arts policy work across state and federal government bodies.

Tony was Chief Executive Officer of the Australia Council for the Arts, the Australian

Government's arts funding and advisory body from 2013 to 2018. Tony led the Council through its most significant period of strategic and organisational reform, resulting in a new arts funding model, international strategic arts development, research and support for First Nations people.

Tony is particularly passionate about the role and power of art in our lives, the role of creativity in the future workforce and supporting the growth and understanding of first nations arts and culture. Tony is currently utilising this experience in consulting across the not for profit sector focussing on strategy and capacity development.



A veteran in the entertainment & performing arts industry, **Cindy Hwang** began her career at BMG International Artist and Repertoire (A&R) where she worked with its regional Asian offices to bridge local artists into the US. From 2006 – 2008, Cindy served as Associate Producer of the JC Penney Asian Excellence Awards show

in Los Angeles. In 2003 she joined CAMI (Columbia Artists Management) working with such artists as Tan Dun, Cirque Eloize and Lord of the Rings The Symphony. From 2005 to 2015 she worked with Concert Artists Guild (CAG) as the West Coast and Asia Pacific Booking and Managerial Associate to help mentor and launch young classical musicians and ensembles. She most recently worked with Cadenza Artists, LLC as the Director of Booking and Business Development for the Middle East and Far East. Cindy received her B.A. in Music Business and M.A. in Music Ecology from New York University.



Ilter Ibrahimov has been the Director of Sunny Artist Management (SAM) since founding the agency in 2004, and the Artistic Director of Fall for Dance North in Toronto since founding the festival in 2013. Born and raised in Istanbul, Turkey, Ilter moved to North America in 1998, first to attend Emerson College in Boston and then living and working in New

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York City and Montréal before settling in Toronto. As a creative mind in the dance field, Ilter is regularly invited to participate in various festivals and conferences as a curator and speaker. He is the guest curator of the upcoming edition of the bi-annual dance festival Off the EDGE in Atlanta, and has recently joined the Dance Committee of the Toronto Arts Council. Ilter lives with his partner Lucas and their two puppies Ginny and Myku



Martin Inthamoussu

received a BA in Theatre Studies from the University of Manchester, a MA in Communication Studies from Catholic University of Uruguay and a Post Graduate Diploma in International Cultural Affairs.

He is a choreographer and General Director at National Arts Schools of Uruguay.



Faisal Kiwewa (1983) is the founder of Bayimba Cultural Foundation and the Artistic Director of the annual Bayimba International Festival of the Arts (12 editions) as well as DOADOA - East Africa Performing Arts Market (7 editions). Curator of the

Amakula International Film Festival (12 editions) and the Co-Curator of the Kampala International Theatre Festival (5 editions). As a founding Director, together with a skillful team he has worked hard to transform the arts scene in Uganda from a rather static state to its current level of vibrancy. During the past years, under his guidance, Bayimba has trained, supported and created numerous platforms to celebrate the arts in Uganda. As such, Bayimba has developed into a house hold name among artists and professionals, not only within Uganda but also within the East African region and other corners around the world.



Judith Knight is the Artistic Director of Artsadmin which she founded in 1979. Over the last 39 years, the organisation has supported and produced the work of contemporary artists and companies working across all artistic disciplines,

working locally, nationally and internationally. Artsadmin has developed its base at Toynbee Studios in East London into a centre for the creation and development of new work, with rehearsal spaces, a free advisory service, bursary scheme, education programme, residencies, showcases, workshops and performances. Together with Shape, Artsadmin runs Unlimited – a programme commissioning work by disabled artists. Judith has produced numerous artistic projects in locations all over the world. She works with the *Imagine 2020* European Network producing artists' projects on the issue of climate change, including Artsadmin's biennial *Two Degrees Festival*. She was awarded an MBE in 2007, and in 2009 was made Officier des Arts et des Lettres by the French Government. www.artsadmin.co.uk



Gaurav Kripalani is the Festival Director of the Singapore International Festival of Arts (SIFA), which he will helm from 2018-2020.

Concurrently, Gaurav continues his 23 year involvement with the Singapore Repertory Theatre (SRT), 17 of which have been as Artistic Director. During that time, SRT became the first Singaporean theatre company on Broadway in 1998 as Associate Producer on *Golden Child*, which went on to earn three Tony Award nominations. SRT has presented work by several renowned international artistes including Ninagawa, Complicité, Peter Brook, Yael Farber and the Royal Shakespeare Company to name a few.

SRT was also a co-commissioning partner on the Bridge Project—a three-year, Sam Mendes-directed collaboration between The Old Vic in London and BAM in New York. Gaurav has commissioned and produced over a 100 plays and musicals, including the highly successful musical, *Forbidden City*. Gaurav originated productions of Singapore's own Shakespeare in the Park - where local and international actors, producers and set designers come together annually to bring Shakespeare to life. He also recognises the importance of arts education, with SRT being one of the biggest producers of children's theatre in Southeast Asia.

Gaurav sits on the Board of Directors for ISPA, SRT, and on the Board of Trustees for Shakespeare's Globe in London.



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Marlene Le Roux is a CEO at Artscape Theatre Center in Cape Town, South Africa which staged 737 performances in the previous financial year, attracting approximately 380 000 visitors.

Artscape has been on a transformational journey since 1994 (post-Apartheid) to be an inclusive space for previously marginalised communities, becoming a creative home for all. Flowing from her gender and disability activism, a Women/Humanity Arts Festival, also embracing LGBTIQ people is hosted every year and the annual ArtsAbility Festival, South Africa's premier Integrated Arts Platform presents a display of collaborative artistic works by artists with mixed-abilities and from mixed genres in celebrating the International Week for People with Disability. Artscape also reaches out to schools and communities in rural areas who seldom have the opportunity to attend professional theatre with the annual Rural Outreach Programme. In support of additional development the Artscape Schools Programme offers high school learners a "behind the scenes" insight from a technical and management perspective.



Kevin Loring Actor, Playwright, Director and Artistic Director of Savage Society, a non-profit dedicated to telling Indigenous stories, and the founding Artistic Director of the Indigenous Theatre Department at the National Arts Centre of Canada. Kevin is N'lakap'mux from the Lytton First Nation in British Columbia. He is a graduate of Studio 58, the theatre training Program at Langara College in Vancouver, and Full Circle First Nations Performance Ensemble Training Program, where he was also a Core Trainer. Kevin is the recipient of many awards and accolades, most notably the 2009 Governor Generals Literary Award for his play *Where the Blood Mixes*, and a Governor General's Performing Arts Mentorship Award. Kevin has been a company member of the National Arts Centre English Theatre Acting Company and was the Playwright in Residence there in 2010.



Tracy Margieson is Project Manager of the Arts Wellbeing Collective, an Arts Centre Melbourne initiative that comprises a consortium of arts and cultural organisations whose shared vision is to effect better mental health and wellbeing

for performing arts workers. Prior to working at Arts Centre Melbourne, Tracy was Creative Manager at Williamstown Literary Festival and Marketing & Development Manager at Gasworks Arts Park. Tracy has provided freelance arts management consultancy to a variety of organisations including Regional Arts Victoria, Kids Thrive, and The Australian School of Magic. She is also an independent theatre maker, and recent credits include *Drowning in Veronica Lake* (2015 and 2016 tours) and *Queen Bee* (2014). Tracy is a qualified Mental Health First Aid Instructor, and holds a post-graduate Certificate of Arts and Entertainment Management at Deakin University (2012), where she was awarded the George Fairfax Fellowship for top graduate.



As a propagator of art, culture and ideas, **Monique Martin** brings her passion and experience in community building through the arts to elevate and instigate.

As an independent curator, producer and marketing consultant, she has partnered with and produced for Joe's Pub, Disney Theatricals, Apollo Theater, New Victory Theater, Southbank Centre/UK, Hip Hop Theater Festival, Harlem Stage, NJPAC, Queens Theater in the Park, HBO and numerous Broadway and Off -Broadway productions. Monique serves on national and international advisory committees, boards and panels.

As Programming Director for SummerStage 2007-2017 she enlivened NYC communities annually reaching audiences 600,000+ and expanded the programming to include national and international contemporary circus companies.

As an ardent facilitator of collaborations across cultures, sectors and genres that foster cross-cultural exchange she has partnered with cultural consulates and embassies from across the globe in presenting dance, circus, puppetry and music.

Joining the Harlem Stage team and amplifying their commitment to art as a tool for liberation is a career high.



Weyni Mengesha is the Artistic Director of Soulpepper Theatre Company and an award-winning director and dramaturge. Mengesha started her career directing *da Kink in my Hair* across North America and in

London. At Soulpepper, she has directed some of the company's most successful productions, including: *A Raisin in the Sun* (2008); *Father Comes Home from the Wars* (2017) which won the Dora Award for Best Production; as well as *Kim's Convenience* (2012), one of the most successful shows at the box office in the company's history, which has since gone on to become a successful CBC television series. Other recent directorial work has been seen in New York City and Pasadena, garnering a NAACP nomination for Best Direction; and Why Not Theatre's national touring production of *Butcher*, for which she won a Dora for best direction. She has been an instructor at the National Theatre School of Canada, and Co-Artistic Director and teacher with The A.M.Y. Project for nine years, and is a 2017 Women In View "Five in Focus" director.



Mohsin Mohi-ud-din is the founder and CEO of the award winning #MeWe International Inc, whose program like #MeWeSyria leverages the science of storytelling and communications as tools for healing,

resilience, and community-building. Mohsin was previously the Director of Storytelling Innovation for Ashoka's Youth Venture. Before Ashoka, Mohi Ud Din worked in public advocacy and strategic communications for the United Nations and UNICEF. He has been working for various human rights organizations since 2003 and has more than 8 years' experience working with marginalized youth and youth organizations on social and emotional learning, community-building, and empowerment. In 2017, Mohsin was awarded 'Solver' by MIT at the United

Nations for his innovation with #MeWeSyria, and in 2017, Open IDEO and DFAT awarded #MeWe International Inc. as a winner of their 'Education in Emergencies Challenge'. In 2009, he was granted a Fulbright Fellowship grant to Morocco—where he founded the Me/We arts innovation methodology for street children and migrant youth. In 2012 was named a United Nations Alliance of Civilizations Fellow. He is a regular contributor to UNHCR Innovation, the Huffington Post and Vice Impact. Follow Mohsin @mohsindin or @mewesyria, or meweintl.org.



Steinunn Birna

Ragnarsdóttir earned her Master's degree as a concert pianist from NEC in 1987. She has performed in international festivals and received awards for her performances. Her recordings have earned her the Icelandic Music Award. She was the founder and Artistic Director of the Reykholt Music Festival until she took on the position of the Music Director of Harpa. Steinunn recently graduated from a three year Fellowship program at the DeVos Institute for Arts Management along with 12 artistic leaders chosen from a few hundred applicants. The aim of the institute is to empower outstanding artistic leaders internationally. Steinunn has been the CEO and Artistic Director of the Icelandic Opera for some years and was recently reinstated in the position until 2023. Steinunn currently sits on the Board of ISPA and appears frequently as a lecturer and speaker in various international conferences.



Zeyba Rahman joined the Doris Duke Foundation for Islamic Art in 2013 as senior program officer for the Building Bridges Program. Rahman manages the Building Bridges Program's national grant making to support projects that advance relationships, increase understanding between Muslim and non-Muslim communities for mutual well-being.

Before joining the foundation, Rahman led internationally and nationally recognized projects to promote understanding between diverse communities. Her roles included: director, Asia

and North America, Fes Festival of World Sacred Music in Morocco; creative consultant, Public Programs, Metropolitan Museum of Art's Arab Lands, Turkey, Iran, Central Asia & Later South Asia galleries and senior advisor, Muslim Voices: Arts & Ideas Festival. She serves on the steering committee for the Aga Khan Music Initiatives Music Awards, as an advisor to Artworks for Freedom and on the nominating committee of the Civitella Foundation, Italy. Twice honored by New York City's government, Rahman is the subject of two television profiles as a global arts leader.



Alma Salem is an independent curator and cultural advisor, an international expert in producing hundreds of cultural projects across all arts forms.

Her work has spanned international cultural

relations, heritage protection, visual, digital and new media arts, performing arts, cultural policies, cultural Leadership, creative economies, industries and entrepreneurship, arts for development of

communities and social change, arts in conflict, arts strategies, management, monitoring and evaluation, coaching and mentorship for artists and cultural institutions, capacity building, training and educational curricula design, arts grants management and judging and cultural translations.

She is a recognized cultural militant, working with the British council from 2006 to 2015 and was the MENA regional arts programme manager and before that she worked at the IFPO, the French Institute of the Levant for over ten years.

She is a fellow of DEVOS Institute for Arts Management at Maryland University in Washington DC, the Founder of Alma Salem Bureau for Curation and Cultural Advisory, and Syria Sixth Space Contemporary Arts Touring Curatorial platform.

She recently founded the Freedom Museum registered in Montreal Canada, read more about her artistic work on almasalem.com



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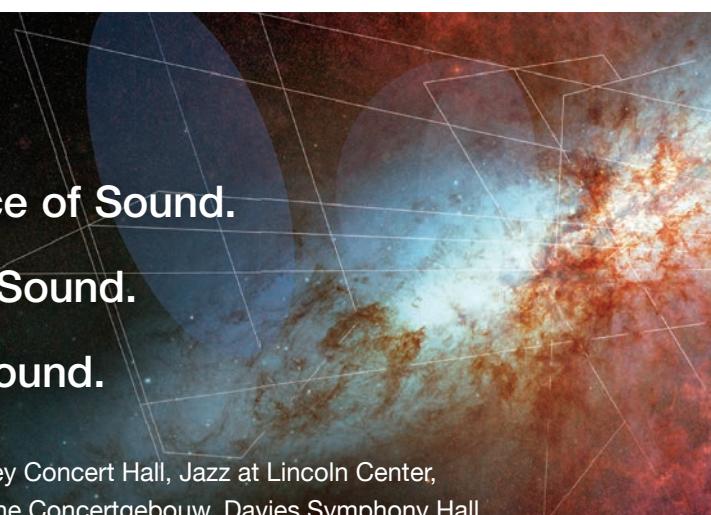
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Anthony Sargent CBE is CEO of Luminato Toronto's international festival of arts and ideas, moving to Canada in 2015 after an international career based in the UK. Previously for 15 years he was founding General Director at Sage

Gateshead, NE England's centre for music performance and education, recognized globally for its international performance programme and commitment to inclusiveness, accessibility, and social engagement.

After studying Politics, Philosophy and Economics at Oxford University, Anthony worked for 16 years at the BBC in a wide range of production, presentation and management roles in the arts and current affairs. As Artistic Projects Director at London's Southbank centre he was responsible for many of the centre's largest projects, and during ten years as Head of Arts for Birmingham City Council he wrote developed the council's first arts strategy and led many of the city's most ambitious arts initiatives and festivals.

He served as the previous elected Board Chair of ISPA.



Santee Smith is a multi-disciplinary artist, award-winning producer and managing Artistic Director of Kaha:wi Dance Theatre. She is from the Kahnyen'kehà:ka (Mohawk) Nation, Turtle Clan, Six Nations of the Grand River territory. Her

interest is activating creativity through performance conceived and devised from an Indigenous lens and process. Her training includes: Canada's National Ballet School; Physical Education and Psychology degrees from McMaster University and a M.A. in Dance from York University. Santee produced her first work *Kaha:wi* – a family creation story in 2004 and later founded Kaha:wi Dance Theatre which has grown into an internationally renowned company. Her independent commissions include collaborations with National Arts Centre Orchestra; Fall for Dance North, Canadian Opera Company, North American Indigenous Games - Opening Ceremonies, Stratford Festival, National Film Board of Canada and Yokohama Noh Theatre among others. Santee is a sought after speaker on the performing arts, Indigenous performance and culture.



Fu Kuen Tang is Curator of Taipei Arts Festival (TAF), a city-wide platform held annually in August to present contemporary local and international productions. Celebrating its 20th edition in 2018 with the theme 'Assembly', TAF

is helmed by Taipei Performing Arts Center (TPAC) which also runs the Taipei Children's Festival and Taipei Fringe Festival. TPAC will organise ISPA in Taipei in 2020. Fu Kuen worked previously in immaterial patrimoine in UNESCO (Paris) and in SEAMEO-SPAFA (Bangkok). He was sole curator of the Singapore pavilion at 53rd Venice Biennale which was awarded Special Jury Mention. As independent curator and producer and dramaturg, he worked across Asia and Europe for platforms including: Singapore Arts Festival, Indonesian Dance Festival, In-Transit Festival (Berlin), December Dance (Brugge), Exodus (Ljubljana), Colombo Dance Platform and Bangkok Fringe Festival. He read theatre, literature, media and cultural theory at National University of Singapore and University of London (Goldsmiths College).



Tea Uglow is a founder member of Google's Creative Lab. She works on a range of projects with cultural organisations and practitioners to enable artists, writers and performers to use digital tools to amplify or augment

their artistic, theatrical or musical practice. She has 3 books including : *A Universe Explodes* and *A Curiosity of Doubts* and was awarded a Peabody for digital storytelling in 2018. Her 2016 TEDx talk has more than 1.6m views. She mentors queer, BAME, female and other intersectional creators and coders worldwide. She likes pop-physics, behavioural psychology, and shopping.

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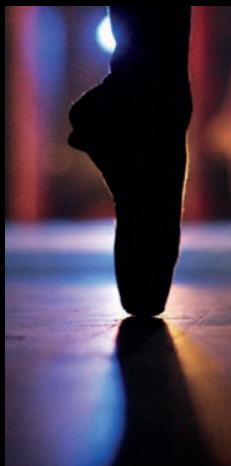
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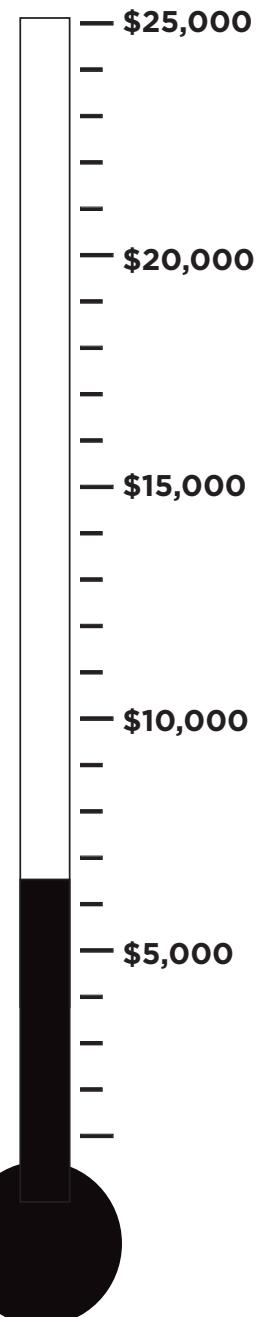
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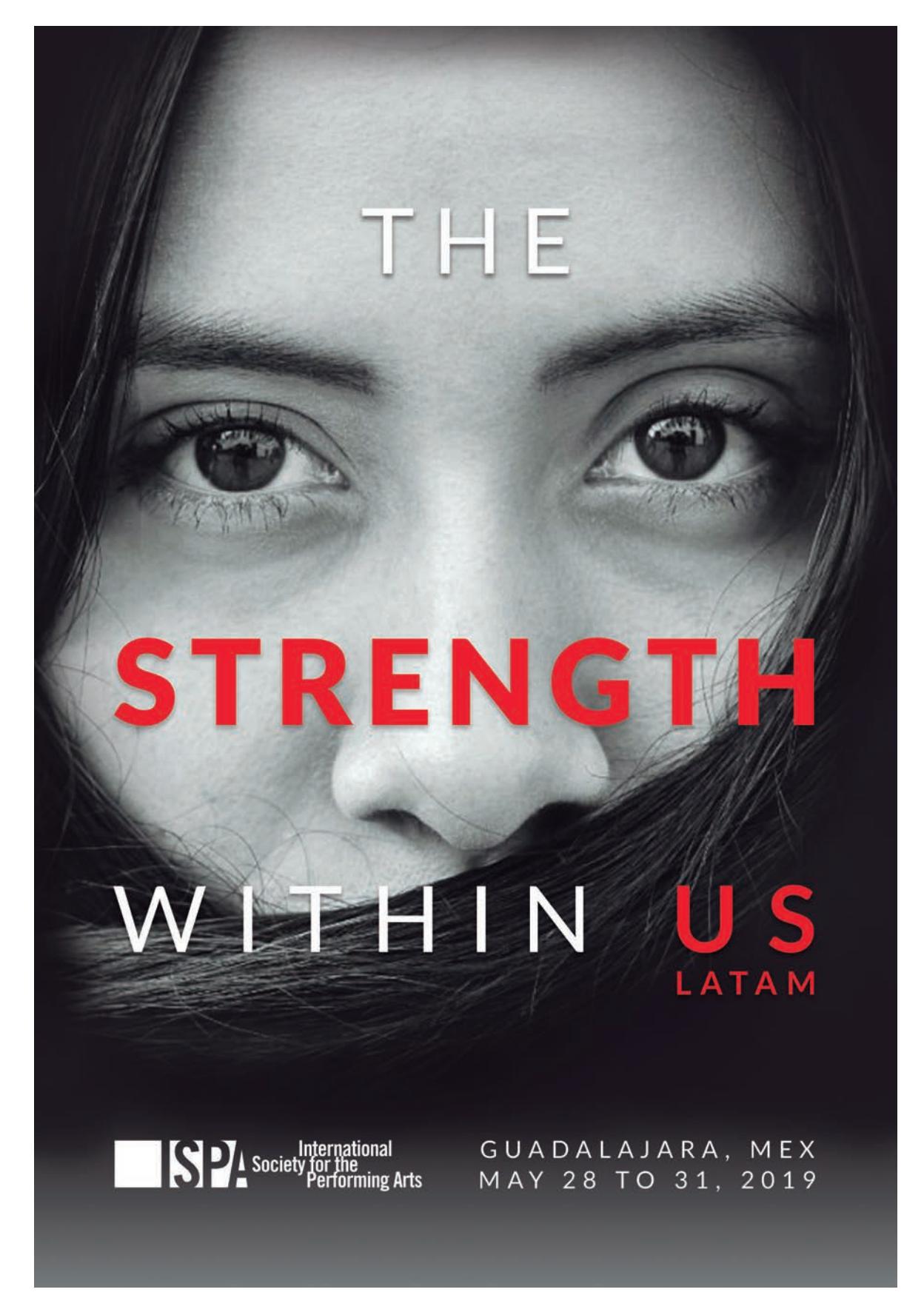
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