Reframing the Conversation

New York Congress
January 14-16, 2020

Art andBorders
ARAB ARTS FOCUS

AAF SHOWCASE AT D-CAF FESTIVAL (CAIRO)

2-5 APRIL 2020

FIND THE ARAB ARTS FOCUS DURING ISPA PROEX ON WEDNESDAY THE 15TH OF JANUARY FROM 12:00-13:45

MESSAGE FROM THE CHAIR OF ISPA

Dear colleagues and friends, a warm welcome to the 2020 New York Congress!

It has been a great privilege to be chair of ISPA this past year, and I have had the pleasure of many stimulating conversations in this role. I am delighted to see the membership grow, making the organization stronger, more diverse and more truly international. This year, Congress participants come from 54 regions of the world, and includes established leaders who have been long time members of ISPA and bring a wealth of experience and rich memories into our gathering, as well as Fellows, emerging leaders, and others attending the Congress for the first time, with new perspectives and new energy. Each brings a unique value to the proceedings and adds to the depth and breadth of conversations that we will have in the next few days.

It is central to ISPA to bring arts professionals together, to share, exchange and debate how we can best do our work. Whatever the role, whether in a major institution or working as an independent agent or producer, we are all committed to producing and presenting art of the highest quality to engage our audiences, embracing all the potentialities that emerge in this most fascinating dimension of human endeavor.

I would like to thank the Congress Committee Co-Chairs, Collette Brennan and Martin Inthamoussu, and their committee for all the work that they have done to put this Congress programme together, working closely with the indefatigable David Baile.

Tisa Ho
Chair, ISPA Board of Directors
Executive Director, Hong Kong Arts Festival
MESSAGE FROM THE CO-CHAIRS OF THE NEW YORK CONGRESS

Dear ISPA friends and colleagues—Welcome to the New York Congress 2020!

The theme of the Congress, *Reframing the Conversation: Art and Borders*, considers “borders” as a reflection of the geographical, social and cultural constructs of our time. As a new decade begins, we are navigating contexts where, concurrently, there are no limits, and where there are real and perceived barriers that exclude, discriminate, divide and, at times, purposefully reduce the capacity of arts and culture to reflect and offer solutions for how to challenge the status quo and how to live well in our world.

When you think about the word border we start to see that we have a contentious relationship with a word and context that means the edge of something or separation between two things but, in and of itself, does not necessarily imply exclusion. As we individually, as teams and as a global industry navigate ever changing borders it permeates all of our activities – our practice, our organisations, and the status of our performing arts industry – and it often calls on us to adapt quickly to this changing world.

Over the next three days we will explore how we can navigate changing borders through arts practice, new ideas with a global impact, and dedicated actions that challenge borders through engaging panel discussions, provocations, conversations, and more led by a range of industry leaders and experts from all over the globe. We hope this smorgasbord of thinking will leave you feeling stimulated and united.

Reflecting what is best about our performing arts industry, this Congress was developed through a collaborative process by a generous Planning Committee who have worked with great rigor to contemplate the urgent issues of our time. We thank the Planning Committee for this work. In addition we thank David Baile, Nora Fleury and the whole ISPA team for their strategic and determined dedication to representing a growing and increasingly global community.

The privilege of joining together as a global performing arts industry cannot be underestimated and at the same time we must realise that some in our global industry are denied this opportunity. Let’s recognise this privilege as a source of motivation and a way to consider these three days as a means of solidarity with all in our industry and consciously appreciate how critical to progress a meeting, such as this, can be.

Collette Brennan and Martin Inthamoussu
Co-Chairs, 2020 ISPA Congress
MESSAGE FROM THE CEO

Dear Colleagues,

The concept of borders is at odds with our global village but much to all of our surprise, more walls are being built than taken down. 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 Martin Inthamoussu 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 the new decade!

Best,

David Baile
Chief Executive Officer, ISPA
Banff Centre is art that transcends the world.

As Canada’s largest post-graduate arts school, Banff Centre is shaping artistic practices globally through education, creation, and performance.

banffcentre.ca
**THURSDAY, JANUARY 16, 2020**

**8:00 - 16:30**  | Registration / Check-in  | Coffee service

**08:00 - 16:30**  | **ANNUAL GENERAL MEETING**

**08:15 - 09:15**  | **COFFEE KLATCH**

**09:30 - 10:30**  | **REGIONAL UPDATE | South Korea**

**10:30 - 10:35**  | **REGIONAL UPDATE | South Korea**

**10:35 - 11:00**  | **PROVOCATION | Yaron Lifschitz**

**10:00 - 12:00**  | **PITCH NEW WORKS**

**12:00 - 13:45**  | **SESSION 5 | DESIGN THINKING: NEW IDEAS TODAY**

**13:45 - 14:05**  | **PERFORMANCE | Youness Atbane**

**14:05 - 14:30**  | **PROVOCATION | Ken Sen Ong**

**14:30 - 14:50**  | **SESSION 4 | THE FOURTH WALL: TECHNOLOGY**

**14:30 - 14:50**  | **SESSION 3 | CROSSING THE LINE: THE REALITY OF WALLS**

**14:50 - 15:45**  | **FIRST SESSION | REQUALIFICATION**

**15:45 - 16:10**  | **BREAK | Coffee service**

**16:10 - 16:15**  | **REGIONAL UPDATE | Germany**

**16:15 - 17:00**  | **SESSION 4 | TALES OF THE CITY: CREATIVE PLACEMAKING**

**17:00 - 17:30**  | **ISPA AWARDS PRESENTATION**

**17:30 - 20:00**  | **CLOSING RECEPTION**

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**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.

**Sponsored by Charcoalblue**

**12:45 - 13:45**  | **LUNCH**

**Sponsored by Meyer Sound**

**13:45 - 14:05**  | **PERFORMANCE | Youness Atbane**

**Sponsored by Theatre Projects**

**14:05 - 14:30**  | **PROVOCATION | Ken Sen Ong**

**Sponsored by Banff Centre for Arts and Creativity**

**14:30 - 15:45**  | **SESSION 3 | CROSSING THE LINE: THE REALITY OF WALLS**

Thirty years ago one of the world’s most emblematic walls came down. Today, borders real and perceived are increasingly dividing regions and people. How are the arts shifting these walls and addressing this reality?

**Speakers | Iman Aoun, Arthur Lappin, Marianella Morena**

**Moderator | Clemency Burton-Hill**

**15:45 - 16:10**  | **BREAK | Coffee service**

**Sponsored by Auerbach Pollock Friedlander**

**16:10 - 16:15**  | **REGIONAL UPDATE | Germany**

**Host | Jonathan Holloway**

**16:15 - 17:00**  | **SESSION 4 | TALES OF THE CITY: CREATIVE PLACEMAKING**

There has been regional investment in global cultural planning and infrastructure in recent years. Much of that investment is in cities aiming to break down barriers, bring people together, and provide safe and creative communities. How do we best determine the needs of future artists and future audiences and new ways to engage? What inequities can be impacted by these investments?

**Speakers | Aurea Vieira, Madani Younis**

**Host | Jonathan Holloway**

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

**Sponsored by Taipei 2020**

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**TIMES CENTER**

**10:00 - 10:15**  | **ANNUAL GENERAL MEETING**

**10:30 - 10:35**  | **REGIONAL UPDATE | South Korea**

**10:35 - 11:00**  | **PROVOCATION | Yaron Lifschitz**

**11:00 - 11:30**  | **BREAK | Coffee service**

**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 join conversations with the presenters in a more informal setting – lunch!

**Speakers | Matthew Covey, Pamela Lopez, Elin Norquist, Clare Williams**

**Host | Ilter Ibrahimof**

**Sponsored by Threshold Acoustics**

**12:45 - 13:45**  | **LUNCH**

**Sponsored by Meyer Sound**

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**Sponsored by Theatre Projects**

**14:10 - 15:30**  | **SESSION 6 | THE FOURTH WALL: TECHNOLOGY**

Technology brings with it countless opportunities, from making our organizations more porous to fostering new ideas and drawing new audiences. How are technologies being used to engage new arts practices? Will it make the work more accessible, and foster sustainability? Will new partnerships be able make the technology affordable or will it be able to monetize itself?

**Speakers | Kevin Cunningham, Annette Mees, Yvonne Tham**

**Host | Carolyn Warren**

**15:30 - 16:00**  | **BREAK | Coffee service**

**Sponsored by Auerbach Pollock Friedlander**

**16:00 - 16:15**  | **INVITATION TO TAIPEI**

**16:15 - 17:00**  | **ISPA AWARDS PRESENTATION**

**Host | Alison Friedman**

**17:00**  | **Conclusion of Congress**

**17:30 - 20:00**  | **CLOSING RECEPTION**

**Sponsored by Wenger Corporation / J.R. Clancy**
**Hotel Edison**
Entrance at 228 W 47th St between 7th Avenue/Broadway and 8th Avenue. Accessible by N/R/W (yellow line) subway – exit at 49th Street, 1/2/3 (red line) subway – exit at 50th Street.

**Symphony Space**
Enterance through Bar Thalia on 95th Street between Broadway and West End Ave. Accessible from the 1/2/3 (red line) subway, exit at 96th Street. From Hotel Edison, take 1/2/3 uptown from 50th Street Station. You can also take a taxi – approximately 25 minutes from midtown and $25 US.

**Bryant Park Grill**
Enterance at 25 West 40th Street between 5th and 6th Avenue located behind the New York Public Library in Bryant Park. From Symphony Space, take the 1/2/3 (red line) subway Downtown to 42nd Street and walk toward 6th Ave. You can also take a taxi – approximately 25 minutes and $25 US.

**The Times Center**
Enterance at 242 West 41st Street between 7th and 8th Avenue. Approximately a 10 minute walk from Hotel Edison. Accessible by N/Q/R/W, 1/2/3, A/C/E, and 7 Subway trains – exit at 42nd Street.

**Red Eye Grill**
Enterance at 890 7th Ave. between W. 56th and 57th Street. Approximately a 15 minute walk from the Times Center. From The Times Center, take the E train (blue line) uptown to 7th Ave and walk three blocks or take the N/Q/R/W (yellow line) at 42nd Street and take any train uptown to 57th Street.

**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 7 to 9 of this program book, on the back of your congress badge or on the congress website. Please note that latecomers may not be admitted.

**For urgent situations, please contact**
Ann Pattan at +1 (317) 384-3637

**Find us on Facebook**
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When referencing the New York Congress, use #ny20ispa
The performances were so fine that they left you feeling like an ingrate, greedily hungry for more.

The New York Times

The Grammy Award winning Estonian Philharmonic Chamber Choir is available for touring.

Look more:

WWW.EPCC.EE
Three-time Grammy Award winner Angélique Kidjo is one of the greatest artists in international music today, a creative force with fourteen albums to her name. *Time Magazine* has called her “Africa’s premier diva”; the *BBC*, *Forbes Magazine*, and *The Guardian* have all highlighted her importance to the people of the African continent. She is the recipient of the 2015 Crystal Award given by the World Economic Forum in Davos, Switzerland, the 2016 Amnesty International Ambassador of Conscience Award, and the 2018 German Sustainability Award.

As a performer, her striking voice, stage presence and fluency in multiple cultures and languages have won respect from her peers and expanded her following across national borders. Kidjo has cross-pollinated the West African traditions of her childhood in Benin with elements of American R&B, funk and jazz, as well as influences from Europe and Latin America.

After exploring the roads of Africa’s diaspora — through Brazil, Cuba and The United States — and offering an electrifying take on the Talking Heads album *Remain In Light* (called “one of the year’s most vibrant albums” by the *Washington Post*), the French-Beninese singer is now reflecting on an icon of the Americas, celebrated salsa singer Celia Cruz. Kidjo’s album *Celia* divests itself of the glamour to investigate the African roots of the Cuban-born woman who became the “Queen” of salsa.

Angélique also advocates on behalf of children as a UNICEF Ambassador. She created her own charitable foundation, Batonga, dedicated to support the education of young girls in Africa.

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The International Citation of Merit is presented for unique lifetime achievement which has enriched the international performing arts. This award is not for performance but rather for distinguished service working within the profession.

**Nominating Statement:** “His contribution to the arts here in New York and internationally cannot be understated.”

Joseph V. Melillo was BAM’s executive producer from 1999 to 2018. Mr. Melillo was responsible for BAM’s artistic direction, overseeing programming in all its performance spaces: the Howard Gilman Opera House, Harvey Theater, BAM Fisher and Rose Cinemas. He previously served as BAM’s producing director and founding director of the Next Wave Festival, which debuted in 1983. Spanning a 35 year-tenure at BAM, Melillo has fostered the work of emerging and established artists, and forged numerous international partnerships. Awards include the Commandeur, Chevalier, and Officier de l’ordre des Arts et des Lettres (France), OBE (Great Britain), Knight of the Royal Order of the Polar Star (Sweden), and Knight of the National Order of Québec (Canada). He has served as both a 2017 Gish Award panelist and a 2017 Heinz Award juror. Melillo is currently the International Artistic Advisor for Columbia Artists’ and the 2019 Director’s Fellow at the Center for Ballet and the Arts at New York University. He is a lecturer at colleges and universities nationally and internationally.

**Sponsored by:** Ann Summers Dossena in tribute to Joe Golden
The Angel Award is presented to an individual or organization which has demonstrated a significant and lasting contribution to the support of the performing arts which transcends the boundaries of one country or institution, and merits international recognition. This achievement may be through outstanding leadership, advocacy, philanthropy, innovation, scholarship, or curatorship.

Nominating Statement: “Shaw Foundation Hong Kong has had, and continues to have, a profound impact on countless organizations through the region. Their generosity has embraced arts and education and significantly enhanced the infrastructure of both.”

Founded in 1973 in Hong Kong by Run Run Shaw, Shaw Foundation Hong Kong Limited is dedicated to supporting education, health-care and the arts internationally, with a focus on China and Hong Kong. Over a legendary career spanning some eighty years, Mr. Shaw established himself as one of the most successful filmmakers of all time—his namesake Shaw Studios produced over one thousand movies, many of which are now considered classics of Chinese cinema. His media empire—studios, theatres, television network, property assets—extended from Asia to North America.

As if running one of the world’s biggest media empires was not enough, Mr. Shaw and his wife Ms. Mona Fong, a powerful media executive in her own right, managed to summon the energy to build the Shaw Foundation into a venerated organization which to date has supported over 6,000 projects. These include museums, cultural foundations, music academies, art galleries, opera and dance performance theatres throughout China and Hong Kong, and a historic theatre in London. Beyond the arts, the Foundation in 2002 established the Shaw Prize, bestowed annually upon distinguished international academicians in Astronomy, Life Science and Medicine, and Mathematical Sciences.

Among numerous awards, Mr. Shaw was knighted by Queen Elizabeth II in 1977. In later years, he and his wife Mona preferred to be known simply as “Mr. and Mrs. Shaw.” Sadly, Mr. Shaw left us in 2014 and Mrs. Shaw in 2017, but their tireless dedication continues through the work of the Foundation today.

Sponsored by: Ann Summers Dossena in tribute to Joe Golden

The Patrick Hayes Award

Nominating Statement: “She (Maria) inspires new leaders in the performing arts to connect globally and add value to the international network ISPA.”

Maria Hansen is Executive Director of ELIA, the globally connected European network of Higher Arts Education. She was born and raised in Germany and holds an MBA from the University of Ottawa. Coming from a youth of music making, Maria has worked in the performing arts for more than 30 years. She was Fundraiser and later Executive Director of Opera Lyra Ottawa until 1995 when she moved to the Netherlands. For 11 years, Maria managed the Netherlands Bach Society, a baroque ensemble she toured internationally. In 2007, she became Managing Director of the Municipal Theater and Concert Hall Philharmonie in Haarlem. After 10 years in Haarlem, she made the move to ELIA and the international field of arts education. She has been a member of ISPA for more than 20 years and served ISPA as Board and Executive member and congress chair, including ISPA’s June 2018 Congress in the European Capital of Culture Leeuwarden/Friesland. Maria is a member the Supervisory Board of the Rotterdam Philharmonic Orchestra and the Board of Directors of the Gergiev Festival Rotterdam. Other board appointments include Oorkaan, the only music ensemble in The Netherlands dedicated exclusively to the creation of high quality staged concerts for young audiences. Maria chairs the Hogenbijl Foundation which awards two annual prizes in film making and classical music in the Netherlands. She is treasurer of the 4 May Concert Foundation, member of the Supervisory Board of Frommermann and a member of the Royal Holland Society of Sciences and Humanities.
Born in Mexico City and currently based out of New York City, Magos Herrera is a dazzling jazz singer-songwriter, producer, and educator. Magos is regarded as one of the most expressive, beautiful voices and most active vocalists in the contemporary Latin American jazz scene. She is best known for her eloquent vocal improvisation and her singular bold style, which embraces elements of contemporary jazz with Latin American melodies and rhythms singing in Spanish, English, and Portuguese, in a style that elegantly blends and surpasses language boundaries. She has recorded seven solo albums, has worked on joint collaborations for two more albums with producer Javier Limón in addition to having participated as a guest artist of several recordings. An accomplished artist, Magos has performed in a variety of leading international cultural venues and has been part of the line-up of some of the most memorable jazz festivals around the world.

Throughout her career, Magos has garnered important awards and recognitions, including a Grammy short-list nomination in the Best Jazz Vocal Album category for her album Distancia (2009), and is the only female artist to have received the Berklee College of Music’s Master of Latin Music Award. She is well known for championing women’s causes and currently serves as spokesperson for UN Women, and has contributed to important campaigns including UNITE to end violence against women and He For She, as a promoter of gender equality. She serves as an artistic advisor of the “National Sawdust”, one of Brooklyn’s most innovative venues, and as a frequent collaborator for radio and television programs in Mexico, Magos produces and hosts a weekly radio program from New York for Mexico’s Public Radio.

In September 2018 Magos released her most recent album: Dreamers (Sony Music) in collaboration with the celebrated string quartet, Brooklyn Rider. This album has been nominated for the international Grammys for Best arrangement with the song “Niña”. Currently she serves as advisor for the Mexican Government Counsel of Cultural Diplomacy.
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RAMMY® Award winning pianist, composer and educator Arturo O’Farrill – leader of the “first family of Afro-Cuban Jazz” (New York Times) – was born in Mexico and grew up in New York City. Son of the late, great composer Chico O’Farrill, Arturo was educated at Manhattan School of Music and the Aaron Copland School of Music at Queens College. He played piano in Carla Bley’s Big Band from 1979 through 1983 and earned a reputation as a soloist in groups led by Dizzy Gillespie, Steve Turre, Freddy Cole, Lester Bowie, Wynton Marsalis and Harry Belafonte. In 2002, he established the GRAMMY® winning Afro Latin Jazz Orchestra in order to bring the vital musical traditions of Afro Latin jazz to a wider general audience, and to greatly expand the contemporary Latin jazz big band repertoire through commissions to artists across a wide stylistic and geographic range. Following his 2009 GRAMMY® Award for “Best Latin Jazz Album” for the Orchestra’s debut recording, Song for Chico (ZOHO), O’Farrill has received numerous GRAMMY® wins for Cuba: The Conversation Continues (“The Afro Latin Jazz Suite,” “Best Instrumental Composition”), and his album with Chucho Valdés, Familia: Tribute to Bebo & Chico, won a GRAMMY® Award in the “Best Instrumental Composition” category for his composition, “Three Revolutions.” Cuba: The Conversation Continues won a 2016 Latin GRAMMY® for “Best Latin Jazz Album.” In September 2018, O’Farrill released his latest album, Fandango at the Wall: A Soundtrack for the United States, Mexico, and Beyond, featuring the Afro Latin Jazz Orchestra, Antonio Sanchez, Regina Carter, Akua Dixon, Mandy Gonzalez, Patricio Hidalgo, Rahim AlHaj, and Ramón Gutiérrez Hernández. Arturo O’Farrill is on the faculty of The Manhattan School of Music and The New School. In 2019, O’Farrill was appointed a Professor at The Herb Alpert School of Music at UCLA, in the Global Jazz Studies department. O’Farrill is a Steinway Artist.

YOUNESS ATBANE

Youness Atbane currently lives and works between Casablanca and Berlin. His artistic practice is based on a critical relationship to the fields of visual and performing art, its actors and its geopolitics.

His practice consists of three areas: live performance as a space of reflection, installation making as an outcome of the performative act and photography and drawing as an archival tool. All three areas are interconnected and interdependent. The exploratory nature of his work, which brings together performative and narrative practices, shows both discursive and formal qualities.

Atbane has exhibited his installations and performances at the Museum of Contemporary Art in Rome, the parallel project in the Venice Biennal in 2011, the Arab world institute in Paris, the Museum of Modern & Contemporary Art Mohammed VI in Rabat, the Ostrale Biennal in Dresden, Headland Center for the Arts in San Francisco, MASS MoCA Museum in Massachusetts and the British Museum.

His latest performance “Untitled 14 KM” which premiered in November 2019 at MUCEM in Marseille to critical acclaim will be presented at the 5th Arab Arts focus in Cairo in April 2020 prior to touring internationally. During the ISPA Congress he will perform an excerpt from “The Second Copy: 2045”, a conceptual performance featuring a documentary made in the year 2045, a moment at which political conflicts are projected to have changed the world to such a degree that the only remnants of art exist in the form of memories.

Through a reflection on the dynamics of contemporary Moroccan art, the audience is invited into an ambiguous space between realism and fiction. Here language, movement and images no longer abide by individual logical systems, but are able to interact. The aim is to create a new and experimental environment through audience interaction.

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

**SUSTAINING SPONSORS**

- AMS Planning & Research
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- kmp
- Theatre Projects
- threshold

Ann Summers Dossena
Ann Summers Dossena in Tribute to Joe Golden

**OTHER INNOVATIVE AND INSPIRED SUPPORT**

- Doris Duke Charitable Foundation
- Doris Duke Foundation for Islamic Art

**IMPRESARIO**

- Columbia Artists

**PRESENTERS**

- Banff Centre for Arts and Creativity
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- RCLANCY

**HOSTS**

- Artifax
- Asia Society
- Auerbach Pollock Friedlander
- Performing Arts/Media Facilities Planning and Design
- Charcoal Blue
- Musical Sound
- Québec
- SOZO
- Shaw Foundation

Thanks to Our 2020 Sponsors!
Yerba Buena Center for the Arts CEO Deborah Cullinan is one of the nation’s leading thinkers on the pivotal role arts organizations can play in shaping our social and political landscape and has spent years mobilizing communities through arts and culture. Deborah is committed to revolutionizing the role art centers play in public life and during her tenure at YBCA, she has launched several bold new programs, engagement strategies, and civic coalitions. Prior to joining YBCA in 2013, she was the Executive Director of San Francisco’s Intersection for the Arts. She is a co-founder of CultureBank and ArtsForum SF, co-chair of the San Francisco Arts Alliance and on the board of the Community Arts Stabilization Trust. Her passion for using art and creativity to shift culture has made her a sought-after speaker at events and conferences around the world.

Yaron Lifschitz is a graduate of the University of New South Wales, University of Queensland, and National Institute of Dramatic Arts (NIDA), where he was the youngest director ever accepted into its prestigious graduate director’s course. Since graduating, Yaron has directed over 60 productions including large-scale events, opera, theatre, physical theatre, and circus. His work has been seen in 40 countries and across six continents by over one million people and has won numerous awards including six Helpmann awards and the Australia Council Theatre Award. His productions have been presented at major festivals and venues around the world including Brooklyn Academy of Music, the Barbican, Les Nuits de Fourvière, Chamaleon and all the major Australian festivals. He was founding Artistic Director of the Australian Museum’s Theatre Unit, Head Tutor in Directing at Australian Theatre for Young People and has been a regular guest tutor in directing at NIDA.

Dr. Keng Sen Ong was honored with the ISPA Distinguished Artist Award in 2003. He is the Artistic Director of TheatreWorks and the artspace 72-13 in Singapore. Apart from creating renown productions, Ong founded the Arts Network Asia, a micro-grant peer organization, and the international Curators Academy focused on the synergy between contexts and curation. His seminal work was the nomadic artist residency, The Flying Circus Project, traveling international artists through Asia, sharing their contexts amongst themselves and young people in the local sites. Ong was the Founding Festival Director of the all-new Singapore International Festival of Arts (SIFA). He directed four editions of SIFA from 2014 to 2017. He was a Fulbright Scholar and was awarded the prestigious Fukuoka Asian Arts and Culture Prize in 2010 for his creations in Asian contemporary performance. He holds a Ph.D. in Performance Studies from Tisch School of the Arts, New York University.
Mary Lou Aleskie serves as the Howard L. Gilman ’44 Director of the Hopkins Center for the Arts at Dartmouth. She is charged with leading the redevelopment and expansion of the Hopkins Center into a 21st century state-of-the-art facility anchoring the growing Dartmouth arts district and interdisciplinary arts initiatives across campus. She came to Dartmouth from New Haven, CT, where, since 2005, she was the director of the International Festival of Arts & Ideas, a public private partnership in collaboration with Yale, the City of New Haven and the State of Connecticut. As director, she produced critically acclaimed performances that fostered local as well as international engagement. Aleskie is an internationally known advocate for the power of the arts to bring people together, not only within local communities, but around the globe. She was recently voted a member of the Executive Committee of The Alliance for the Arts in Research Universities (a2ru). She is immediate past chair of the board of the International Society for the Performing Arts (ISPA), a New York-based global association for performing arts leaders with 500 members from 60 countries, where she has served on the executive committee for nearly a decade.

Iman Aoun – (Actress, Director, Producer)
Co-founder and Artistic Director of ASHTAR Theatre since 1991; started her theatre career in 1984 with the internationally renowned Palestinian Theatre Company El-Hakawati. Holds a Bachelor Degree in Social Studies and a Diploma in Psychodrama in 1987. Written and published various theatre studies; devised many plays; trained and directed nationally and internationally. A known international trainer of Theatre of the Oppressed technique. Award winning actress acted and directed for the stage in more than 60 productions, and played in national TV series and international movies. Ms. Aoun received various notifications for her work from different countries and international organizations and festivals. Panelist on various world congresses and international conferences. Initiator of different global projects most notable was “The Gaza Monologues.”

Dr. Shamell Bell is a mother, community organizer, dancer/choreographer, and documentary filmmaker from South Central Los Angeles who received her PhD in Culture and Performance from UCLA’s World Arts and Cultures/Dance department. Dr. Bell is currently a visiting faculty at Dartmouth College teaching in the Theater department and African and African American Studies program. Bell received her M.A. in Ethnic Studies from UC San Diego and B.A. with Honors in American Studies and Ethnicity (African American Studies emphasis) at the University of Southern California. An original member of the #blacklivesmatter movement, beginning as a core organizer with Justice 4 Trayvon Martin Los Angeles (J4TMLA)/Black Lives Matter Los Angeles to what she now describes as an Arts & Culture liaison between several social justice organizations. Her work on what she calls, “street dance activism” situates street dance as grassroots political action from her perspectives as a dancer, choreographer, healer, and scholar.

Born in Florence, Gianni Bettucci studied literature and history at the University. In 1999, he organized the first conference on the work of the Italian author Pier Vittorio Tondelli at the Teatro di Rifredi in Florence. He worked as company manager for various theatre groups in New York and London. In 2003, he moved to Berlin where he began working with the internationally renowned mask-theatre company Familie Flöz. Acting as Company Manager, CEO and Artistic Production Director of each Flöz production. In 2006 he initiated the Flöz Summer Academy in Italy, where each year 30 professionals from around the world meet in a medieval abbey to learn the secrets of mask work. He is the founder of the co-parenting association “The Rainbow Daddies”, which advocates the creation of families beyond the historical social model. He is about to publish the book “The Rainbow Daddies’ Guidelines”. 

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Jacob Boehme is a Narangga/Kaurna artist living and working on Kulin country in Melbourne. Jacob is the founding Creative Director of Yirramboi Festival, recipient of the 2018 Green Room Award for Curatorial Contribution to Contemporary and Experimental Arts. Jacob is a multi-disciplinary theatre maker creating work for stage, screen and festivals, leading the artistic direction and choreography of large-scale public events like Tanderrum for Melbourne Festival, FINA World Swimming Championships and the World Cricket Cup 2015. Jacob is the writer and performer of the critically acclaimed solo work Blood on the Dance Floor, recipient of the 2017 Green Room Award Best Independent Production. Alumni of the Victorian College of the Arts, (MA in Arts – Playwriting, MA in Arts – Puppetry) Jacob is currently a recipient of the Australia Council for the Arts Aboriginal and Torres Strait Islander Fellowship and the newly appointed Artistic Director of Geelong After Dark.

Anca Chung’s first community dance project — the 1997 Hong Kong Handover — opened her eyes to the power of the arts and ignited her love for dance. This passion continued to grow as she performed with dance companies in the US and the UK while earning a BA at the University of Pennsylvania and an MSc at the London School of Economics.

Before returning to Hong Kong in 2013, she pursued arts marketing at London’s Southbank Centre and Young Vic Theatre, where she worked with some of the world’s greatest established and emerging artists. Currently as HKYAF’s Head of Performing Arts, Anca produces arts education programmes and choreographs to give young people a creative voice. She believes in integrating intelligence and analytical thinking into the pursuit of creativity, and is devoted to nurturing a lifelong love for the arts in other young people, just as HKYAF did for her.

Matthew Covey has devoted his professional career to helping artists build bridges between international communities. Following his studies in literature and music (BA Oberlin College) and post-colonial theory (MA UCD Ireland), Covey moved to Slovakia where he co-founded the critically acclaimed US/Slovak indie-rock band Skulpey. After relocations to Dublin and then New York, Covey worked as a festival talent-buyer before running Knitting Factory Records’ Amsterdam booking agency. In 1998 he co-launched Tamizdat and managed its Prague operation for three years before returning to New York to become the manager of Grammy Award winning band, The Klezmatics. Through the early 2000s, U.S. visa policy became an increasing impediment to international culture in the U.S., inspiring Covey to attended law school (JD NY Law School) to further Tamizdat’s work facilitating international cultural mobility. He launched Tamizdat’s affiliated law firm, CoveyLaw, in 2015, and is the U.S.’s leading authority and advocate for arts immigration.
Kevin Cunningham is a New York based producer, director, writer and designer. He is the Executive Artistic Director of 3-Legged Dog. He is known for his artistic and technological innovation in media, interactivity, immersive experience and live performance. His artistic focus has been on the creation of large-scale immersive works that use technology to amplify empathy and human connection and on creating an experiential bridge between cinematic and lived reality.

He has created or produced 150 critically acclaimed multi-media productions since 2006. His productions have won many awards including a Pulitzer Prize, five Drama Desk Nominations, four selections to Sundance, two selections to the Prague Quadrennial, and selection to the Venice Biennale, American Film Institute, New York, Hamptons film festivals, CPH:Dox and B3 Biennial festivals. Works he has produced and/or created range from interactive installations to large-scale immersive theatre and opera to full evening-length dances for human and industrial robot.

Jonathan Holloway started his career as a theatre director, before seven years working at London’s National Theatre with Trevor Nunn and Nicholas Hytner, heading up public events. He was Artistic Director/CEO of the Norfolk & Norwich Festival, growing it to be the third largest annual arts festival in the UK.

He has spent the past decade in Australia, first as Artistic Director of the Perth International Arts Festival, then as Artistic Director/Co-CEO of the Melbourne International Arts Festival. His series of Perth Festivals opened with 30,000 people dancing in the streets, as angels and two tonnes of feathers fell from the sky, and concluded with the largest single arts event Australia has ever seen, 1.4 million people walking with giants through the city. In Melbourne he presented Taylor Mac’s epic 24-hour production A 24-Decade History Of Popular Music, one of only two times it will have been seen complete outside the US. All three won the rare and prestigious Helpmann Award for Best Special Event.

He has been artistic advisor to the Mayor of London, Brooklyn Academy of Music in New York, and the GREC Festival in Barcelona.

Alison Friedman joined the West Kowloon Cultural District Authority (WKCDA) in October 2017 as Artistic Director, Performing Arts. She leads the dance, theatre, xiqu, music and outdoor, learning and participation teams of the Performing Arts Division. In June 2019, she took up additional role to serve as Acting Executive Director, Performing Arts and is responsible for steering the planning and development of the performing arts facilities in the District, and for overseeing the strategies and operating models for these facilities.

Ms Friedman is a board member of the International Society for the Performing Arts. Fluent in Mandarin Chinese, she founded the cultural exchange organisation Ping Pong Productions (PPP) in 2010 after studying as a Fulbright scholar at the Department of History in Peking University and the Beijing Dance Academy in Mainland China in 2002-2003.

Ilter Ibrahim of founded and directed Sunny Artist Management from 2004-2019, and has been the Artistic Director of Fall for Dance North in Toronto since founding the festival in 2013. FFDN recently celebrated its 5th Anniversary. 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 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 currently teaching at Ryerson University School of Performance 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.

Architects who think beyond buildings at gbbn.com
Hyoseon Kim is an arts administrator working for underrepresented communities. She joined Korea Disability Arts & Culture Center (KDAC) as the Assistant Manager in August of 2018 in order to serve artists/people with disabilities communities. Prior to joining KDAC, Hyoseon served as an Education Administrator at Flushing Town Hall in New York, a manager at Seoul Ballet Theatre in South Korea, as an intern at Jazz at Lincoln Center, Orchestra of St. Luke’s, and Jamaica Center for Arts & Learning in New York. Hyoseon holds a M.A. in Performing Arts Administration from New York University. She held various roles in arts marketing, arts education, and fundraising for all disciplines from opera to theater with global artists in South Korea and the United States. Having worked and lived in two different countries, Hyoseon appreciates the cultural diversity and the role of the arts in connecting a global community.

Arthur Lappin is a film and theatre producer, arts consultant and experienced board member. He has been a producer on 16 feature films, several TV series and documentaries. His feature films, which include My Left Foot, The Field, In The Name of the Father and In America, were nominated for 16 Academy Awards and won 2, as well as many other international awards.

He has produced over 20 stage productions in all major Dublin theatres and on tour in Ireland, the UK and Australia.

His Consultancy work is focussed on change management and children’s cultural provision. He was Strategist and Bid-Book Editor for Galway’s successful bid for European Capital of Culture 2020.

He has served as Chair/Director on the boards of more than 30 cultural organisations in film, theatre, dance, opera, education and multi-disciplinary arts centres. He is currently Chair of Galway2020, the European Capital of Culture in 2020.

Pamela López is Master in Cultural Management from Columbia University and a former Fulbright Fellow for postgraduate studies. Researcher in performing arts and currently teaching at various universities. She is Director of Programming and Audiences at the Gabriela Mistral Cultural Center in Santiago de Chile, Chile.

She presents with Ximena Villanueva journalist and political scientist, with a Certificate as an Art Critic. She specializes in Strategic Communications. For the last ten years she’s been Director of Communications and Marketing at Gabriela Mistral Cultural Center in Santiago de Chile, Chile.

Annette Mees is an award-winning artistic director and immersive theatre director. She is currently the Head of Audience Labs at the Royal Opera House dedicated to creating immersive ballet and opera experiences using new technology.

She was a Creative Fellow for WIRED magazine and The Space. She was the Guest-Artistic Director of the Danish Inspiration Lab and worked on the I.K-prize winning Sensorium at Tate Britain. She started her career as one of the co-Artistic Directors of Coney.

She advises and speaks nationally and internationally on the integration of live and digital, innovation and new kinds of art.

She likes creating interdisciplinary teams that normally don’t get to work together. She has led teams mixing a wide range of specialties including artists, designers, theatre makers, academics, politicians, writers, composers, futurists, creative technologists, AI experts, film makers, historians, curators, magicians and once an astronaut.
Plot Mhako is a creative social entrepreneur, arts journalist, festival director, youth culture activist from Zimbabwe. He is the founder and creative director of Jibilika an arts organization with 13 years promoting dance, youth culture and working to empower the skills and voices of young people in Zimbabwe through innovative programming. Co-director of Zimbabwe’s first international festival of contemporary dance Mafuwe. Co-founder of Kuenda Productions a multi-disciplinarian, an intercultural creative organization working in Dance, Theatre, Music, visual art and management. Co-organiser of the Zimbabwe Hip Hop Summit and a skateboarding project SKATE ZIMBABWE. He runs Earground an online arts media platform. He is a fellow with the Mandela Washington Fellowship (Young Africa Leadership Initiative) YALI 2015, International Society For Performing Arts (ISPA) 2016, International Visitors Leadership Program (IVLP) Hip Hop & Civic Engagement Fellow (2012).

Elin Norquist has deep knowledge of cultural policy, international collaboration and gender equality with a background as Head of Department at the Swedish Performing Arts Agency and Head of International Affairs at the Swedish Arts Council.

Elin also has a long career in the independent performing arts sector, as Managing Director and Producer. She has a Bachelor in Fine Arts from the University of Stockholm and an Artistic Bachelor in Performing Arts from University of the Arts in Stockholm. Elin is currently Head of International Affairs at the Swedish Performing Arts Coalition as well as a senior adviser and consultant for Stockholm Museum of Women’s History and a member of the international working group in the Swedish section of Women’s International League for Peace and Freedom (WILPF).

Playwright, stage director, and teacher, Marianella Morena is one of the artists of the Uruguayan scene with greater international projection. Her works are presented in: Argentina, Brazil, Ecuador, Colombia, Venezuela, Spain, Germany, Chile, Mexico, Bolivia. And she has been included in Uruguayan, Argentine, North American, French, Italian, Spanish and Swiss research. She has been commissioned different creations and has been responsible for the opening of alternative spaces, paratheatrical projects. She has been awarded the Moliere Prize by France, by the CCE (Cultural Center of Spain), the Foreign Show Award by the UBA (University of Buenos Aires). She has been nominated for the Argentine ACE-Critics Awards. Her stage training starts in Uruguay, specializing later in Poland, France and Argentina. The Goethe Institute has given her a scholarship to study in Berlin. She obtains national scholarships as a creator and has won many state subsidies. She has created 28 pieces.

Heena Patel is a cultural strategist, producer, consultant, and curator for South Asian performing arts. The founder and CEO of MELA Arts Connect, her focus is on nurturing the ecosystem around South Asian performing arts and its practitioners. Over the years and through MELA, she’s assumed the roles of booking agent, manager, dancer, musician, teaching artist, and diversity and equity advocate. Recent credits as a producer and artistic director include the multidisciplinary stage show Bollywood Boulevard, immersive dance experience Garba360, desi:NOW - a showcase of hyphenated South Asian identities and Woven: The Indian-American Story featuring 30 different artist ensembles. Originally from Toronto, Canada, Heena now splits her time between North America and India. Heena is an APAP Leadership Fellow, on the board of NAPAMA (North American Performing Arts Manager and Agents), and member of WOCA (Women of Color in the Arts).
Hamed Sinno is a New York-based musician, poet, graphic designer, and social justice advocate. He has been the writer and front-person for Mashrou' Leila since 2008. His work explores the intersections of gender, race, and language. He writes and lectures about the convergence of music and social justice.

Yvonne Tham is the CEO of Esplanade, responsible for the overall management and programming direction of the arts centre. Prior to Esplanade, Yvonne was the Deputy CEO at the National Arts Council where she oversaw the Council’s strategic planning and capability development departments, as well as the development and implementation of policies and programmes for arts grants, arts education, community engagement, and arts infrastructure. Before that, Yvonne was the Director of Arts and Heritage Division at the then-Ministry of Information, Communications and the Arts (now Ministry of Culture, Community and Youth). From 2002 – 2009, she was involved in the development of policies such as the Renaissance City plans, setting up of the School of the Arts, Design Singapore Council and the National Gallery. Yvonne had also worked at the Ministry of Manpower as the Assistant Director for Labour Relations and Welfare, and had taught literature at the Raffles Junior College.

Limor Tomer has led The Metropolitan Museum of Art’s Live Arts program for 8 years, during which time she completely transformed the program into a world leader in museum-based performance. As General Manager, Live Arts, she curates, commissions, produces, and presents groundbreaking performances, both in the Museum’s 700-seat auditorium and its galleries and public spaces. Performances reach over 100,000 visitors annually, over 500,000 online, and have garnered consistent critical and audience praise. She regularly gives presentations.
Limor holds two degrees from The Juilliard School and an Honorary Doctorate from Manhattan School of Music. She was honored by ETHEL, So Percussion, and ASCAP for her work in adventurous programming, she teaches Entrepreneurship in creative production at The New School, and serves on the National Curatorial Council of The Hermitage Artist Retreat.

Aurea Vieira is the manager of International Affairs at SESC SP. Aurea holds a degree in Philosophy and a postgraduate degree in Cultural Management. In 2008/2009, she coordinated the French Year in Brazil. Since then, she has been the recipient of invitations to take part in international delegations that conduct cultural assessments around the world. Aurea is responsible for SESC’s international institutional partnerships, she was selected as a Young Cultural Leader in Salzburg; attended the Cultural Management Conference in Berlin; and studied Finance and Culture Economy at the Paris Dauphine University, in Paris. She was awarded the Chevalier des Arts et des Lettres medal in 2011 and the Chevalier de la Légion d’Honneur medal, in 2017, both formally endorsed by the government of France.

Carolyn Warren is Director General of Arts Granting Programs at the Canada Council for the Arts, Canada’s national public arts funder, overseeing programs and strategic initiatives that foster and promote the creation, distribution and promotion of Canadian art both across the country and internationally. Carolyn’s career spans the arts and creative industries. Previous to her current position, Carolyn was Vice-President of Arts at Banff Centre for Arts and Creativity and before that, held several positions at the Canadian Broadcasting Corporation (CBC) based in Montreal, including Manager of Cultural Programming and Executive Producer of programs and initiatives for radio, tv and online.

Carolyn Warren believes strongly in partnerships within and beyond the arts sector and is committed to supporting artists and arts organizations in adapting to changing digital realities both for the production and distribution of creative work.

Clare Williams is a British theatre maker, writer, director and painter.

Throw her a ball and she catches it. She thrives on a challenge and is particularly proud of having directed 2,000 children in a climate change opera at London’s Albert Hall and 27,000 young people in spectacles in Welsh castles. More recently, as CEO of trail blazing theatre company Hijinx, she was responsible for the training and the employment of more than 70 talented neurodivergent actors.

She now flies solo with a mission to share the knowledge, delights and advantages of inclusive practice globally.

Madani Younis has been the Creative Director of the Southbank Centre, the largest arts centre in Europe. He was previously the Artistic Director of the Bush Theatre, a leading London new writing house, from 2012 to 2018. In achieving this role, Madani became the first Artistic Director of colour to lead a London theatre. Madani is a Cultural Ambassador on the London Mayoral Cultural Leadership Board and has been a Groucho Club Committee Member, Trustee of the Directors Charitable Foundation, and a special advisor to Artistic Directors of the Future, amongst a number of other advisory roles.
T
ough the Fellowship Challenge Campaign, a strong community of individual donors join multi-year advocacy partners and regional funders annually in support of ISPA Fellows. Over the course of the New York 2020 Congress, we look to you – our ISPA members and congress delegates – to join the campaign and raise $20,000 towards the $280,000 needed for ISPA’s Fellowship Program in 2020.

Your contribution over the course of the congress will ensure that ISPA continues to offer unrivaled Fellowship opportunities. In appreciation and recognition, donors will receive a donor ribbon, email acknowledgement, and ISPA Fellow pin.

Help us meet our goal! It’s easy to give or pledge in person at the registration desk or online at www.ispa.org/donations. Thank You!

THANK YOU TO OUR FELLOWSHIP CHALLENGE SUPPORTERS 2019 AND KICK-OFF 2020

Advocates are individuals and organizations who pledge $5,000 or more per year for three years to ensure the ongoing viability of ISPA’s Fellowship Program.

Arup: Raj Patel and David Taylor (In Memoriam)

Dr. C.F. Koo Foundation: Vivien Ku

USA University Presenters: Cal Performances, UC Berkeley; Jeremy Geffen; Carolina Performing Arts at The University of North Carolina at Chapel Hill; Center for the Performing Arts, Pennsylvania State University; George Trudeau; Hopkins Center for the Arts; Dartmouth College; Mary Lou Aleskie; Krannert Center for the Performing Arts; Mike Ross; Meany Center for the Performing Arts; Michelle Witt; Moss Arts Center: Ruth Waalkes; UMS at the University of Michigan: Matthew VanBesien; Stanford Live: Chris Lorway

Regional Partners provide targeted funding for arts professionals to experience an extended engagement with ISPA’s Fellowship Program.

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Australia Fellowship

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Introducing the 2020 Fellowship Cohort
Theatres are places for Revival.

Sometimes the most exciting thing about theatre is seeing something for the first time—again. Whether that’s a gem of an old auditorium, or reliving your favorite show.
The following Individuals have been consistent ISPA members for years (and years)! We celebrate their participation and thank them for their contribution to making ISPA the community it is.

50 or more years...
Ann Summers
Dossena

25 or more years...
S. Leonard Auerbach
Cathy Barbash
Sue Renée Bernstein
Elizabeth Bradley
Joshua Dachs
Jacqueline Z. Davis
Kenneth Fischer
Margaret Genovese
Eckard Heintz
Robert Johnston
Margaret King Stanley
Judith Lisi
Jane Moss
S. Leonard Auerbach
Cathy Barbash
Sue Renée Bernstein
Elizabeth Bradley
Joshua Dachs
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Margaret Genovese
Eckard Heintz
Robert Johnston
Margaret King Stanley
Judith Lisi
Jane Moss
Michael Mushalla
John Patches
Rob Robbins
Michael Ross
Mitja Rotovnik
Anthony Sargent
Kenny Savelson
Barbara Scales
Robert Shook
David Staples
Susan Stockton
George Trudeau
Timothy Walker
Steven Wolff
Hanako Yamaguchi

20 or more years...
Mary Lou Aleskie
Nika Babayan
Ella Baff
Dirko Biek
Gunther Broucke
Linda Brumbach
Linda Bukhosini
Myrna Bustani
Paul Dujardin
Maria Flotta
Tim Fox
Peter Gistelinck
Maria Hansen
Knut Vigar Hansen
Amy Lam
David Lieberman
Margaret M. Lioi
Louise Mitchell
Matthias Naske
Ibrahim Saini
Wim Visser
Tim Wilson
Michelle Witt
Gregor Zubicky

10 or more years...
Alicia Adams
Ho-sang Ahn
Matilde Almeida
Tassos Angelis
Christopher Barron
Jim Beirne
Lieve Bertels
Christopher Blair
Ewa Blaszczysz
Tim Brinkman
Wesley Brustad
Susan Chapman
Lawrence Cherney
Martin Cikanek
Laura Colby
Rachel Cooper
Andras Csontka
Michael DiBlasi
Thorben Dittes
Marie-Christine Dufour
Loie Fallis
David Fraher
Steven Friedlander
Alison Friedman
Douglas Gaudier
Carl Giegold
Cathy Graham
Judy Harquail
Sven Hartberger
Craig Hassall
Joyce Hinton
Tisa Ho
Eckhard Kahle
Emil Kang
Hyuncha Kim
Tuomas Kinberg
Guntars Kirsis
Andrzej Koseniak
John Kotzas
Geza Kovacs
Gaurav Kripalani
Vivien Ku

Marie-Catherine LaPointe
Sandra Laronde
Thomas Liu
Chris Lonway
Grace Low
Igor Lozada
Rivero Melo
Robbie Macrae
Koen Maes
David Malacari
Gary McCluskie
Allen Moon
Jim Nies
Barbara Nowak
Maria Claudia Parais
Raj Patel
Mark Pemberton
Janice Price
Jan Raes
Anna Reece
Nick Reed
Simon Reinink
Steven Roth
Jack Rubin
Danilo Santos
de Miranda
Dawn Schquette
Bill Smith
Atthoi Swainston-Harrison
Bongani Tembe
Claudia Toni
Ann Truyens
Millie Tsai
Piotr Turkiewicz
Max Wagner
Richard Wakely
Joost Westerveld
Jedediah Wheeler
Peter Wilgotsson
Nelma Wong
Morais Alves
Johann Zietsman

Engagement

If we missed you, please be sure to let one of the ISPA team know.
We help performing arts centers leverage data so they can build communities more effectively.

Our digital platform, the Analytics Suite, provides deep insights for operational benchmarks and compensation. Members convene for executive roundtable meetings three times a year. Let us help you:

- Grow smarter with analytics that reveal near- and long-term trends
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TOURING IN
CANADA | February 2021
USA | May/June 2021

Yuanyuan Wang
Artistic Director

For More Information: Christopher McDowell
Touring Consultant

WWW.IABDASSOCIATION.ORG ~ (301) 755-0831

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GLOBALLY CONNECTED:
WHAT DOES OUR TOMORROW HOLD?
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CHINA
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UNITED STATES
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COLOMBIA
Ilan Smith, Treasurer
UNITED KINGDOM
Alicia Adams, Secretary
UNITED STATES
David Baile, CEO
UNITED STATES

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Max Wagner, GERMANY
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Hanako Yamaguchi, UNITED STATES

2019 Committee Chairs
Emil J. Kang, Advancement
Simon Reinhink, Audit
Tisa Ho, Executive
Ilan Smith, Finance
Steinunn B. Ragnarson, Governance
Michelle Witt, Membership
Jim Beirne MBE, Nominating
Rebecca Dawson and Piotr Turkiewicz, Program

Staff
David Baile, Chief Executive Officer
Nora Fleury, Program and Development Associate
Jiahui Fu, Membership and Events Volunteer
Minji Kim, Communications and Events Coordinator
Allegra Levy, Administrator
Marissa Oliver, Manager of Membership and Events
(As of 1/17/20)
Ann Pattan, Manager of Membership and Events

Congress Planning Committee
Collette Brennan, Co-Chair
Martin Inthamoussu, Co-Chair
David Baile
Nelson Chia
Nora Fleury
Cindy Hwang
Michael Stevens

Congress Production Team
Production Manager: Taylor Harris
Stage Manager: Babette Roberts
Technical Director: R.J. Siniscalchi
Event Management: Jill Danis
Videography: Video Destination
Photography: Ira Fox
Volunteers: Ali Alishareef, Ashley Antwi, Helen Boo, Peter Han, Stella Soohyun Han, Robert Jamison, Kehan Jia, Karolina Judd, Caitlin Miret, Ashar Mualem, Saleha Rafaqat, Bessie Rubinstein, Yian Xin, Lydia Zanetti
Brand and Program Design: Red Herring Design

Credits

“WE ARE LEFT IN AWE.”
– Australian Arts Review

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