

FROM SCARCITY TO ABUNDANCE

*Capturing the Moment for
the New Work Sector*



January 26-29, 2011



the american voices
new play institute

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AGENDA

All events take place at Arena Stage at the Mead Center for American Theater

WEDNESDAY, JANUARY 26

| | |
|-----------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1:00 p.m. - 2:00 p.m. | Registration |
| 2:00 p.m. - 3:30 p.m. | The Intersection of the For-Profit & Not-For-Profit Theater <i>Rocco Landesman,</i> <i>Chairman of the NEA</i> Moderated by Diane Ragsdale |
| BREAK | |
| 3:45 p.m. - 4:45 p.m. | Massive Thoughts from Four Big Thinkers <i>Lydia R. Diamond, Kirk Lynn,</i> <i>Marc Masterson & Meiyin Wang</i> Moderated by Deborah Cullinan |
| BREAK | |
| 5:00 p.m. - 6:00 p.m. | Outrageous Fortune: One Year Later <i>David Dower interviews</i> <i>Todd London</i> |
| BREAK | |
| 6:15 p.m. - 6:30 p.m. | Beginnings |
| 6:30 p.m. - 7:45 p.m. | Dinner |
| BREAK | |
| 8:00 p.m. - 8:30 p.m. | Clips from the NEA NPDP Documentary Narrated by filmmaker Robert Levi |
| 8:30 p.m. - 9:30 p.m. | NEA NPDP Artists Talk Process <i>Aditi Brennan Kapil, Lana Lesley,</i> <i>Claudia Rankine, Lloyd Suh,</i> <i>and Joanne Winter</i> Moderated by Polly Carl |

THURSDAY, JANUARY 27

| | |
|----------------------------------------------------------|----------------------------------------------------------------------------|
| FRISSON OR FRICTION? ARTISTS AND INSTITUTIONS | |
| 9:30 a.m. - 10:15 a.m. | Roundtable Discussion #1 |
| 10:15 a.m. - 10:45 a.m. | Breakout #1 |
| BREAK | |
| 11:00 a.m. - 11:45 a.m. | Roundtable Discussion #2 |
| 11:45 a.m. - 12:15 p.m. | Breakout #2 |
| 12:15 p.m. - 1:15 p.m. | Lunch |
| WHAT'S DIVERSITY GOT TO DO WITH IT? | |
| 1:15 p.m. - 2:00 p.m. | Roundtable Discussion #3 |
| 2:00 p.m. - 2:45 p.m. | Breakout #3 |
| BREAK | |
| THEATER OUTSIDE THE BOX: DEVISERS & ENSEMBLES | |
| 3:45 p.m. - 4:30 p.m. | Roundtable Discussion #5 |
| 4:30 p.m. - 5:15 p.m. | Roundtable Discussion #6 |
| 5:15 p.m. - 6:00 p.m. | Breakout #4 |
| 6:00 p.m. - 10:00 p.m. | Dinner & #NEWPLAY FESTIVAL: <i>The Provenance of Beauty*</i> |

* Half of participants attend 6:00 p.m. performance followed by dinner. The other half eat dinner at 6:00 p.m. and attend a performance at 8:00 p.m.

FRIDAY, JANUARY 28

CONNECTIVITY AT WORK: NETWORKS & PARTNERSHIPS

| | |
|-------------------------|--------------------------|
| 9:30 a.m. - 10:15 a.m. | Roundtable Discussion #7 |
| 10:15 a.m. - 10:45 a.m. | Breakout #5 |

BREAK

| | |
|-------------------------|--------------------------|
| 11:00 a.m. – 11:45 a.m. | Roundtable Discussion #8 |
| 11:45 a.m. – 12:15 p.m. | Breakout #6 |
| 12:15 p.m. – 1:15 p.m. | Lunch |

GO TWEET YOURSELF!
NEW TECHNOLOGIES IN THE NEW WORK SECTOR

| | |
|-----------------------|-------------------------------|
| 1:15 p.m. – 2:00 p.m. | The New Play Map Lecture Demo |
| 2:00 p.m. – 2:45 p.m. | Roundtable Discussion #9 |

BREAK

| | |
|-----------------------|---------------------------|
| 3:00 p.m. – 4:00 p.m. | Uses for the New Play Map |
|-----------------------|---------------------------|

BREAK

| | |
|-----------------------|-------------------------------------------------------|
| 6:00 p.m. – 8:00 p.m. | Dinner |
| 8:00 p.m. | #NEWPLAY FESTIVAL: <i>I’ve Never Been So Happy</i> |
| Post show - Midnight | Party! |

SATURDAY, JANUARY 29

DESIGNING TOMORROW: ACTION STEPS

| | |
|-------------------------|---------------------------|
| 9:30 a.m. - 10:15 a.m. | Roundtable Discussion #10 |
| 10:15 a.m. - 10:45 a.m. | Breakout #7 |

BREAK

| | |
|-------------------------|---------------------------|
| 11:00 a.m. – 11:45 a.m. | Roundtable Discussion #11 |
| 11:45 a.m. – 12:15 p.m. | Breakout #8 |
| 12:15 p.m. – 1:45 p.m. | Lunch & Endings |

BREAK

| | |
|-----------|-------------------------------------------------|
| 2:00 p.m. | #NEWPLAY FESTIVAL: <i>Pastures of Heaven</i> |
|-----------|-------------------------------------------------|

While you’re in town...

If you are interested in checking out *Let Me Down Easy* or *Arabian Nights* at Arena Stage while you are in town, discounted tickets for 20% off regular price can be purchased for performances of either show on Saturday, January 29 or Sunday, January 30.

To purchase tickets call the Arena Stage box office at 202-488-3300 and use promo code DUKE20 to redeem the convening participant discount.

SHUTTLE SERVICE

Arena Stage will provide free shuttle service to and from the Capitol Skyline Hotel to the Mead Center. The shuttle will pick up and drop off in front on the Mead Center and the Capitol Skyline.

Wednesday, January 26

Afternoon departures (*Capitol Skyline Hotel → Mead Center*)
12:45 p.m., 1:00 p.m., 1:15 p.m., 1:30 p.m., 1:45 p.m., and 2:00 p.m.
Night departures (*Mead Center → Capitol Skyline Hotel*)
9:30 p.m., 9:45 p.m., 10:00 p.m., 10:15 p.m., and 10:30 p.m.

Thursday, January 27

Morning departures (*Capitol Skyline Hotel → Mead Center*)
8:45 a.m., 9:00 a.m., and 9:15 a.m.
Night departures (*Mead Center → Capitol Skyline Hotel*)
8:15 p.m., 8:45 p.m., 9:15 p.m., 9:45 p.m., 10:15 p.m.,
and 10:30 p.m.

Friday, January 28

Morning departures (*Capitol Skyline Hotel → Mead Center*)
8:45 a.m., 9:00 a.m., and 9:15 a.m.
Afternoon departures (*Mead Center → Capitol Skyline Hotel*)
4:00 p.m., 4:15 p.m., 4:30 p.m., 4:45 p.m., and 5:00 p.m.
Evening departures (*Mead Center → Capitol Skyline Hotel*)
5:15 p.m., 5:30 p.m., 5:45 p.m., and 6:00 p.m.
Night departures (*Mead Center → Capitol Skyline Hotel*)
9:15 p.m., 9:45 p.m., 10:15 p.m., 10:45 p.m., 11:15 p.m.,
11:45 p.m., and 12:15 a.m.

Saturday, January 29

Morning departures (*Capitol Skyline Hotel → Mead Center*)
8:30 a.m., 8:45 a.m., 9:00 a.m., and 9:15 a.m.
Afternoon departures (*Capitol Skyline Hotel → Mead Center*)
1:45 p.m., 2:00 p.m., 4:30 p.m., and 4:45 p.m.

Lost?

If you are in need of assistance and cannot find the answers you need in this book, please contact
Jamil Jude at 850-443-6039 or
Jamie Gahlon at 612-247-9048.

TRAVEL & LOGISTICS

Hotel Information

Capitol Skyline
10 I St., SW, Washington, DC 20024
T: 202-488-7500
www.capitolskyline.com

There is shuttle service between Arena Stage and Capitol Skyline Hotel to bring participants to and from convening events. The shuttle bus schedule is printed on page 6 of this book.

It is a 15-minute walk from the hotel to Arena Stage. If you are interested in walking, please consult the maps section of this book for information.

FAQs

Q: Can I leave my bags at the hotel post/pre-checkout?
A: Yes! If you arrive at the hotel before check-in time, please leave your bag with the concierge and let them know you are with the Arena Stage group. They will store your luggage for you. You can claim your luggage later when you check in. Similarly, if you don't want to bring your bags with you on checkout day, leave them with the concierge and retrieve them before you depart.

Q: What time can I check in/check out?
A: Check-in starts at 4:00 p.m. If you arrive before your check-in time, ask the concierge if your room may be ready. You must check out by noon.

Local Dining

Arena will provide lunch and dinner during the convening. In addition to Arena's Next Stage Café (located at the Mead Center and open two and a half hours before shows), here are some other dining options in the area.

Breakfast

Complimentary breakfast served at the Capitol Skyline Hotel

Safeway/Starbucks (grocery)

1100 4th St., SW, Washington, DC. T: 202-554-9155

The Channel Inn

650 Water St., SW, Washington, DC. T: 202-554-2500

Lunch and Dinner

Cantina Marina (Cajun/Creole)

600 Water St., SW, Washington, DC

T: 202-554-8396

Pier 7 (American/Seafood)

650 Water St., SW, Washington, DC

T: 202-554-2500

Phillips Seafood (American/Seafood)

900 Water St., SW, Washington, DC

T: 202-488-8515

Jenny's Asian Fusion (Chinese/Fusion Pan-Asian)

1000 Water St., SW, Washington, DC

T: 202-554-2202

Captain White Seafood (Seafood takeout)

1100 Maine Ave., SW, Washington, DC

T: 202-484-2722

Safeway/Starbucks (Grocery)

1100 4th St., SW, Washington, DC

T: 202-554-9155

Subway (Deli)

1101 4th St. SW, Washington, DC

T: 202-479-1120

Capitol Skyline

10 I St., SW, Washington, DC

T: 202-488-7500

Transportation

From Washington Dulles International Airport (IAD)

Taxi: Approximately \$70 one way

Super Shuttle: Approximately \$29 each way (for one guest; an additional \$10 per extra guest; max of seven guests)

Bus: To L'Enfant Plaza Metro Station \$6 (EXACT CHANGE ONLY)

A complete bus schedule can be found here:

<http://www.wmata.com/bus/timetables/dc/05a.pdf>

From Ronald Reagan Washington National Airport (DCA)

Taxi: Approximately \$11 one way

Super Shuttle: Approximately \$14 each way (for one guest; an additional \$10 per extra guest; max of seven guests)

Metro: Take the Yellow Line headed toward Fort Totten or Blue Line headed toward Largo to the L'Enfant Plaza Metro station.

A full Metro map is available here:

<http://www.wmata.com/rail/maps/map.cfm>

From Baltimore Washington International Thurgood Marshall Airport (BWI)

Supershuttle: \$37 for one person and \$12 extra for each additional person (up to 10 people).

Taxi: Approx. \$100 one way

Train: Both MARC and Amtrak provide service to the BWI Rail Station, where free shuttles serve the airport terminal. Shuttle stops are located on the lower level terminal roadway in between door numbers 1 & 2, 8 & 9, 14 & 15, and 17 & 18. The BWI Rail Station is located one mile from the terminal building. At the BWI Rail Station, take the train to Washington's Union Station.

Bus: The BWI Express/B30 service runs every 40 minutes, 7 days a week to the Greenbelt Metro station, located on the Green Line. Catch the BWI Express from BWI Marshall Airport. There are two WMATA bus stops. One is located on the lower level of the International Concourse and the other stop is located on the lower level of Concourse A/B. The B30 will pick you up outside at the bus shelter. Follow the signs that say "Public Transit." Once you arrive at Greenbelt station, continue on the Green Line toward Branch Avenue station. Get off of the train at Waterfront/SEU station. Find the B30 schedule here: <http://wmata.com/bus/timetables/view.cfm?line=165>

Transportation

From Union Station, Washington, DC (Amtrak travelers)

Taxi: Approximately \$8 one way

From the Greyhound Bus Station

Greyhound Bus Station
1005 First St., NE
Washington, DC 20002

The station is a short walk (0.8 miles) from Union Station. Continue South on First Street, and Union Station will be on your left. From Union Station you can catch both cabs as well as the Metro.

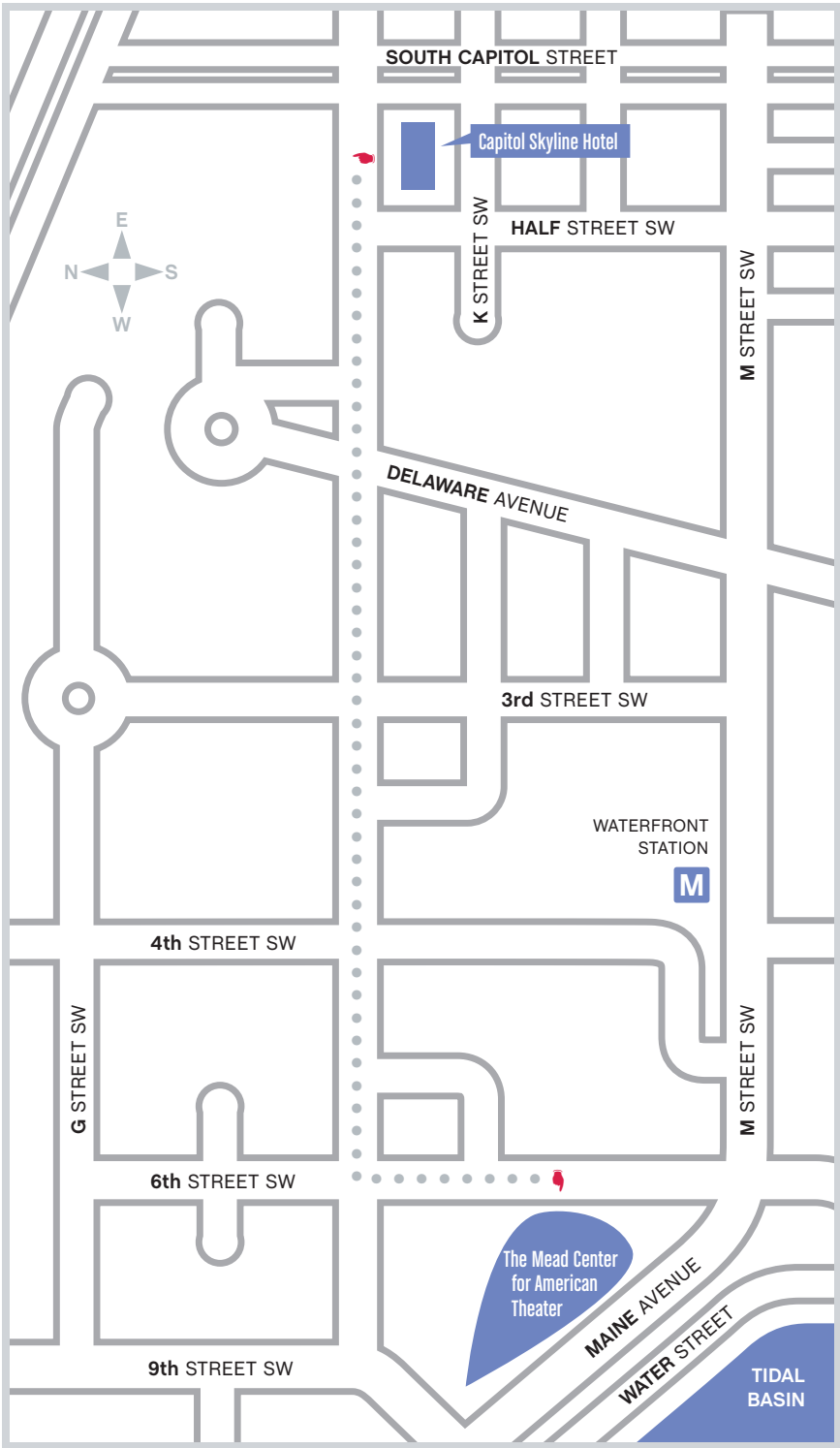
Metro Travel

Arena Stage (0.2 miles) and Capitol Skyline Hotel (0.6 miles) are located near the Waterfront-SEU Metro station. The Waterfront-SEU station is located on the Green Line.

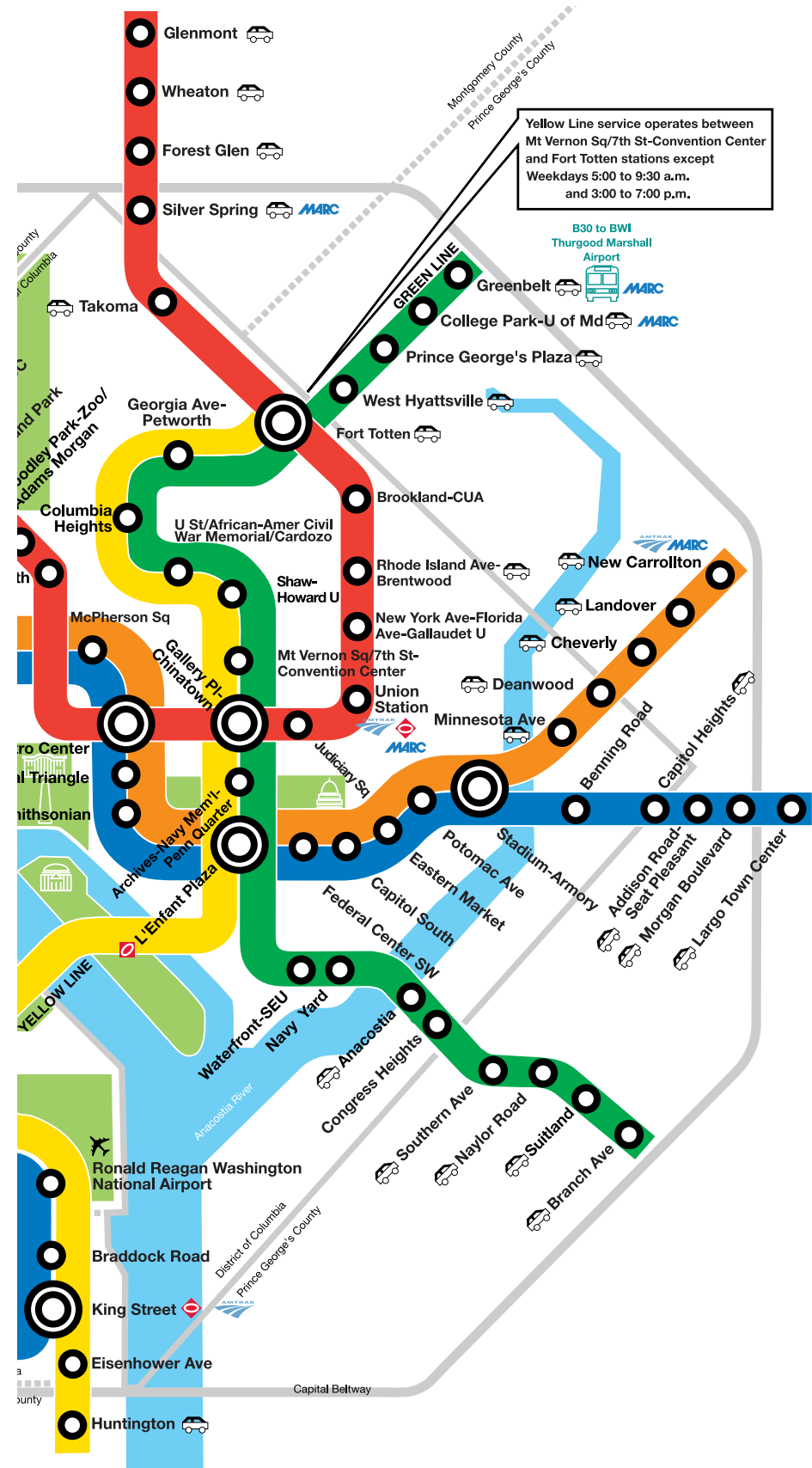
To get from L'Enfant Plaza to Waterfront-SEU, take the Green Line train toward Branch Avenue one stop.

To get from Union Station to Waterfront-SEU, take the Red Line train toward Shady Grove two stops to Gallery Place/Chinatown. At Gallery Place/Chinatown station, proceed down the escalator to the Green Line tracks. Take the Green Line toward Branch Avenue three stops to the Waterfront-SEU Metro station.

A map of the Metro can be found here:
<http://wmata.com/rail/maps/map.cfm>



Walking Map from Capitol Skyline Hotel to Arena Stage – The Mead Center for American Theater.



REPORTS

From the New Work Sector

2amt

From David J. Loehr
www.2amtheatre.com
twitter.com/2amt

2amt is a worldwide conversation among theater artists and companies at every level, sharing ideas, asking questions and making connections.

The initial conversation did take place at 2 a.m. one night via Twitter — the name is short for 2 a.m. theater. And that conversation hasn't stopped yet. It has given birth to new artistic collaborations, theater companies discovering and producing new playwrights, even practical applications and new ideas like 360 Storytelling, Talkbackr and OffBook Market. 2amt is also active in exploring new technologies for theaters, testing new forms of storytelling and finding new ways to connect with audiences via social media.

The 2amt conversation on Twitter is open to anyone. Search for “#2amt” on the Twitter website or through the application of your choice to find the most recent posts. There is also an actual account, twitter.com/2amt, which highlights links, conversations and questions of interest to the larger group.

The website, 2amtheatre.com, features longer pieces, some inspired by the talk on Twitter and others hoping to spark more conversation. It is also home to a 2amt podcast and features livestreamed and archived events. One can also find more information on projects like 360, Talkbackr and OffBook.

#NewPlay TV

From Vijay Mathew
<http://livestream.com/newplay>

#NewPlay TV is an open-source webcasting TV project with live programs produced by organizations in the new works sector and belonging to the new work sector's commons. It is designed to address the challenge of “aggregating” and amplifying our national sector's local communication efforts and to develop a centralized, synchronous viewing and discussion platform for new work activities happening nationally such as lectures, conferences, readings, workshops, and performances. #NewPlay TV is an open-access sharing and knowledge tool for anyone in the theater field to use and contribute value to.

On the #NewPlay TV channel page you can view and write real-time Twitter messages on #NewPlay during live broadcasts, embed a live video player on your own website to get the word out about this project, and see and subscribe to the calendar of live broadcast events. #NewPlay TV is part of the experimental Documentation & Dissemination Platform deployed for the field by the American Voices New Play Institute at Arena Stage.

Alternate ROOTS: Presentation & Creation Subsidy Program

From Carlton Turner
www.alternateroots.org

In 2011/12 we'll invest \$150,000 to support the creation and touring of new work. A limited number of projects will be supported to create new work, further works-in-progress, or facilitate collaboration among and between artists. The goals for this program are to: (1) dramatically increase and deepen the participation of diverse artists from the broadest cross-section of artists available in the region interested or already working at the intersection of arts and activism; (2) to provide the greatest number of resources available to member artists over and above what can be offered by an individual organization working along; and (3) to strengthen the field of community-based arts through increased learning and sharing with others in the field.

Austin New Works Community

From Katie Pearl

Austin, Texas, has long been known nationally and internationally for its vibrant and supportive new performance community. Now, this community has come together in a loosely affiliated, mutually supportive group of small theater companies, individual artists, designers, writers, technicians, performers and administrators with a goal of strengthening the entire new works ecosystem rather than focusing on individual successes. We have received Mellon Foundation support for research and experimentation toward: creating a formal system for the sharing of resources and information in our community; identifying whether a meaningful shared identity is possible and/or helpful to our stability and growth; addressing the cultural isolation of Austin by expanding our presence in the national conversation; increasing the engagement of our audiences with our work as a whole; establishing a meaningful archive of new work in Austin contextualized in a library of national and international work.

Black Playwrights Convening Task Force

From Travis Ballenger

The Task Force formed to carry out selected next steps discussed in the Black Playwrights Convening held in January. The convening specifically sought to find what stories were black American playwrights “allowed” to tell. How are their voices oppressed by theaters, the community, or other artists? What are the barriers to entry for these artists to speak their truths? While the group suggested many next steps, we decided to focus on three.

Currently the group is finding the language for a letter to the editor. This letter would be sent to the *New York Times* or *Washington Post*, with other publications of interest. Working as a sort of Bill of Rights for Black Playwrights, this letter would seek to further develop the ideas around the relationship between black artists and the organizations. “I think the notion of a letter to the editor came out of wanting to demonstrate our power as a collective, alert and engaged voice,” says playwright Lynn Nottage when asked why write the letter.

Secondly, we want to establish a website for black artist to find each other. This website would contain information on black directors, dramaturges, etc. Perhaps we would commission blog posts from these artists. Playwright Christina Anderson wanted to find others in her community of artists. The group noted the difficulty in finding future collaborators. “How do we see ourselves,” they wondered.

Finally, in October, the New Black Fest opened in New York. While Keith Josef Adkins, one of the founders of the festival, had the idea of the festival before the convening, it was at the convening he found his cohorts, J. Holtham and Jocelyn Prince. The festival was created in part to answer many of the questions asked at the January convening.

CRADLE: Center for Rural Arts Development and Leadership Education

From Scott Walters
www.cradlearts.org

I am creating a national organization (CRADLE) to create and support arts organizations in small and rural communities, and to educate leaders committed to running those organizations. The focus will be on empowering people to tell the stories central to their own communities, thus encouraging a local and participatory approach to creativity built on what Patrick Overton calls the “poetry of place.” This is important to the new play sector because it will connect an underserved population with the power of creativity, increase interest and support for the arts in general, and provide opportunities for playwrights across the country to write plays for the place that they live.

Defining Diversity Task Force

From Amrita Mangus
www.arenastage.org/new-play-institute/convenings/defining-diversity/

In December 2009, the American Voices New Play Institute invited a group of over 20 artists, administrators, and leaders in the new play sector to wrestle with the question of diversity: what do we mean when we use the word, why does it matter, and how can/does it benefit the infrastructure of new play development in the American not-for-profit theater sector. Following the convening, the Defining Diversity participants formed a task force with the aim to advance the action steps outlined at the convening generate sustainable outcomes that benefit artists and organizations eager to strengthen an understanding of diversity and its practices in the new play sector.

The task force's first action step was to form a book club discussing the book *Switch* by Chip and Dan Heath, to ignite and inspire ideas on how to implement the change toward more diversity in the new play sector. From there, the task force has pledged toward highlighting the “bright spots” where diversity is being effectively practiced and grappled with by hosting town hall meetings in their own communities, posting blogs on the New Play Blog site, and soliciting major theater publications to create an article series on the bright spots throughout the new play sector. In addition, the task force plans to create an Increasing Diversity in University Theater Initiative to motivate the future generation of theatrical practitioners.

Devised Work Task Force

From Ronee Penoi

The Devised Work Task Force is made up of a group of devised artists, administrators, producers, presenters, and supporters, and came out of the Devised Work Convening, which the American Voices New Play Institute held in February 2010. The aim of the task force is to advance the action steps outlined at the convening, and work toward concrete outcomes that benefit devised artists and work in the new play sector. Members of the task force have set the following priorities to be acted upon: a conversation with Equity about how to better support generative artists, sharing the wonderful information put together by the Actors Fund on what healthcare reform means for artists, creating a crowd-sourced website to collect what cross-sector devised work is happening where in the country, investigating and helping to push forward the emerging relationship between the world of “devising” artists and the American new play development infrastructure via a published article, creating a “typology” of devised work to help the field see commonalities in practices and schools of thought, talking with service organizations about how to better integrate devised work and artists, and working to find connectivity between this task force, and those of the Black Playwrights and Defining Diversity convenings.

As the overarching theme of the convening is “From Scarcity to Abundance,” it should be noted that it's an abundant time for new devised work. The Devised Work Task Force has as its goal to clear some of the specific obstacles to making and sharing that great new work.

Director's Circle

From Mark Russell

The Public Theater and the Under the Radar Festival/Devised Theater Initiative, with support from the Association of Performing Arts Presenters, are proceeding with a project known as the Director's Circle. The Circle consists of a small group of presenters and producers/artistic directors as well as international producer/presenters involved in the support of devised work. The Director's Circle's activities so far have been intimate meetings (under 20 participants) to discuss the state of the field and to build relationships between presenters and producers, national and international, to better support the artists pursuing this work. The meetings are informal in structure and wide-ranging in discussion topics. Each meeting has included performances that the group experienced together as well as shared meals and gatherings. Many leaders of our field do not get a chance to speak with one another in an informal, yet structured, setting, especially across platforms such as presenting and theater producing. Hopefully the Director's Circle will open collaborations between artistic directors and institutions so that work developed outside the text-based method can gain access to wider support and audiences.

Hip Hop Theater Festival

From Kamilah Forbes
www.hhtf.org

We are a presenting and producing organization based in NYC focused on new and emerging work. We have just celebrated our 10-year anniversary of producing/presenting in NYC and this upcoming summer will be celebrating our tenth year presenting our festival in D.C.

HowlRound: The Journal of the American Voices New Play Institute

From Polly Carl
www.howlround.com

HowlRound: The condition, resulting in a howling noise, when sound from a loud-speaker is fed back into the microphone;

Feedback and noise, voices and discourse on the state of new work.

HowlRound, that high-pitched screaming feedback that makes us put our hands over our ears. Making new plays is a noisy business. *HowlRound* encourages playwrights, directors, actors, and dramaturgs to get loud and share the shouting with the field. We invite you to join the conversation about the state of new play development as we bring together Interviews, opinions, ideas, and innovations.

HowlRound welcomes feedback at any volume.

Editor: Polly K. Carl, Director of Artistic Development, Steppenwolf Theatre
Assistant to the Editor: Tony Werner
Editorial Board: Jeremy Cohen (Producing Artistic Director, The Playwrights' Center), Deborah Cullinan (Executive Director, Intersection for the Arts), Daniel Alexander Jones (playwright, performance artist, professor, Fordham University), and Ed Sobel (Associate Artistic Director, Arden Theatre)

NEFA: Touring Theater Initiative

From Jane Preston
http://www.nefa.org/grants_services/national_theater_pilot

New England Foundation for the Arts' National Theater Pilot is designed to promote the development of contemporary collaborative theater works and to expand the reach of these works through touring. Modeled on NEFA's National Dance Project, and with leadership funding from the Andrew W. Mellon Foundation, the pilot is selecting two rounds of six projects each to receive support for both the production and touring of the work over an 18- to 36-month period. National Theater Pilot Advisors include presenters, producing and ensemble theaters, and theater artists who lead project selection and provide critical guidance to applicants in proposal preparation and tour development. The goals of the National Theater Pilot are to support the creation and development of original, high-quality, devised, collaborative, and/or ensemble theater works with intention to tour; bring visibility to touring this type of contemporary theater work and the elements required for successful touring; create a national network of presenters, producing theaters, and ensemble theaters with venues that will increase the potential for touring; establish a strong core of advisors who are seeing, talking about, and referring others to theater works of interest; and collect data and narrative information to inform future grant making.

The first round projects selected for fall 2010 are as follows:

American Records (NJ) – *ReEntry*
Latino Theater Company (CA) – *Solitude*
Nature Theater of Oklahoma (NY) – *Life and Times (Episode 2)*
Rude Mechanicals (TX) – *One Thousand Plateaus*
Universes Theater Company (LA/PR/NY) – *Party People*
The Wooster Group (NY) – *Sea Freight Returns*

The Network of Ensemble Theaters

From Mark Valdez
www.ensembletheaters.net

The Network of Ensemble Theaters is organizing and supporting ensemble-based companies throughout the U.S. This sector is a driving force in the development of new work/plays, often creating collectively, blending genres and disciplines. In this respect, these companies are a leading force in the advancement of new forms and consequently reaching new audiences. NET serves these companies in a variety of ways: through our festivals and gatherings, we not only spotlight work but also nurture a critical discourse of the field; through travel and touring subsidies, we encourage the exchange of work and methods; and through our professional development programs we are sharing tools and resources to build organizational capacity.

The New Black Fest

From J. Holtham
www.thenewblackfest.org

The New Black Fest, founded by Keith Josef Adkins, J. Holtham and Jocelyn Prince, was a 10-day festival of plays, conversation and music celebrating the work of black playwrights. This was the inaugural festival and it grew directly out of the Arena Stage's Black Playwrights Convening in January. We presented readings of six new plays, an evening of new music-theater, an open mic and four discussion events. The festival was an attempt to connect black theater artists and build community, as well as to showcase the variety and diversity of voice in the black theater community. One common issue for black artists is feeling pigeonholed and boxed in. We wanted to build a space where artists could stretch and explore and do things they don't normally get to do. This was just the inaugural year! We're already planning the second year!

New Dramatists: Full Stage USA

From Todd London

Full Stage USA is a commission-to-development-to-production program that partners New Dramatists as a laboratory with producing organizations nationwide to explore new developmental models, culminating in production. Each partnership involves: (1) a \$25,000 commission a writer to create a new script; (2) two years of enhanced writer-driven Lab work at New Dramatists; (3) travel and cooperative development; (4) a full, culminating production staged by the partner theater(s); and (4) support for the play's future life. It is funded by the Andrew W. Mellon Foundation.

The FSUSA projects are: (1) a multi-theater production of a play with music in Austin, Texas, involving Austin Script Works, Fusebox, Physical Plant, Rubber Rep, Rude Mechanicals, Salvage Vanguard, and University of Texas at Austin; (2) a community-based project with Cornerstone Theatre Company, with ND & CTC as separate developmental centers; (3) a new play commission with three productions as part of the National New Play Network's rolling world premiere program; (4) a new play written for and with Oregon Shakespeare Festival's acting company; (5) a new musical with Yale Repertory Theatre.

Full Stage USA grew out of several years of experiment and research through such pilot programs as Playground with the Children's Theatre Company (ongoing), funded by the Jerome Foundation, and Full Stage NYC with NAATCO (National Asian American Theatre Company), New Georges and Soho Rep, funded by Time Warner and the City of New York Theatre Subdistrict Council, LDC and the City of New York. Nine playwrights have participated in Playground since 2000 and three playwrights – Jordan Harrison, Daniel Alexander Jones, and Sylvan Oswald – are being produced through FSNYC.

New Play Blog

From Vijay Mathew
<http://npdp.arenastage.org>

This blog was originally created in 2008 to document and disseminate the NEA New Play Development Program and the various development paths of the selected projects. When the American Voices New Play Institute started in 2009, the New Play Blog expanded its focus to include the other programs of the Institute such as the three field-wide convenings on Black Playwrights, Defining Diversity, and Devised Work. Running parallel to the internal programmatic documentation, the New Play Blog has been reporting on various new work activity and news happening across the U.S. Currently, the purpose of the New Play Blog is to be a news resource and “aggregator” for the New Works Sector’s news, which also includes news and developments from the Institute. Given the New Play Blog’s refined purpose, please alert us and keep us informed of your New Works Sector news and developments.

E-mail institute@arenastage.org so that we can post it to the blog!

New Play Map

From Vijay Mathew
www.newplaymap.org

The New Play Map is an open-source, collaborative platform for the field to create a map of itself to make visible – for the first time ever – all the organizations, activity, and generative artists that comprise our yet unknown infrastructure for new work. In Version 1 of the Map, the project is attempting to address the challenge of knowledge and resource segmentation and isolation experienced by the new works sector.

It's a pilot project of the American Voices New Play Institute at Arena Stage on behalf of and in collaboration with the field that seeks to develop opportunities that Internet and communication tools have for enabling collaborative, culturally transformative, and globally scaled information resource and knowledge sharing – in and beyond the new play, new works sector.

The New Play Map aims to be a user-generated, real-time map of the national new works infrastructure. It is designed as an aggregator and a platform for the collaborative editing of content. All content will be provided or “patched in” by people to whom the information pertains or by anyone who is knowledgeable about a particular event, organization, or artist. The site is real-time in that any feed from blogs, video and photo sites, and social networks are updated on the site automatically and instantaneously. Go put yourself on the map at www.newplaymap.org!

NNPN: Continued Life Program

From Jason Loewith
www.nnpn.org

The publication of *Outrageous Fortune* forced the field to take a close look at the problems plaguing the new play system. Many of our colleagues turned to the work of NNPN in search of solutions. The book singled out our Continued Life of New Plays Fund as one of the bright spots in an otherwise grim picture, calling it “groundbreaking ... one of the most promising forces to counter premiere-itis and support the production of new plays.” In the season just ended, NNPN supported a record eight plays in 19 productions through the Fund.

NNPN is now building on this record with new programs: a Collaboration Fund to serve as “venture capital” for new play innovations, partnerships with development organizations like the Full Stage USA program with New Dramatists, playwright and producer residencies, and Centralized Literary Management strategies to “de-silt” the path between playwrights and producers.

NNPN will also be happy to report on its long-term planning process, which aims to increase cooperation and decrease territorialism in the field. We're eager to hear from artists of all sorts about how NNPN can help play a leading role in addressing the challenges the field faces.

NPN: The Forth Fund

From MK Wegmann
www.npnweb.org

Building on the National Performance Network's Creation Fund, the Forth Fund supports the development of newly commissioned performance work by providing resources, such as time, space and expertise, to artists and commissioning organizations.

The goals of the Forth Fund are to: encourage artists to articulate and plan what is needed to make their work stronger; strengthen the relationships between commissioners and artists; and strengthen the quality of performance work to extend its touring life and provide communities with a richer cultural experience.

During the 2010 pilot phase, the NPN Forth Fund supported six projects. Recognizing that commissioners involved in NPN Creation Funds often contribute their own organizational resources in addition to cash – whether it be staff time, rehearsal space, access to lighting designers, or grant writers – a portion of the Forth Fund compensates commissioners to offset these costs. Funds are co-located between artists and commissioners – \$5,000 to the artist and \$5,000 to one of the commissioners. The commissioner is required to contribute a dollar-for-dollar match of a minimum of \$5,000.

The Forth Fund process is driven by the artist, encouraging artists to be proactive in identifying and articulating the needs of their work and brokering relationships with commissioners.

NPN Creation Fund support is a prerequisite for receiving the Forth Fund. NPN is completing a pilot round in December and plans to launch the program in July 2011. The Forth Fund pilot was supported by the Andrew W. Mellon Foundation.

The Playwrights' Center: Trailer Project

From Hayley Finn
www.pwcenter.org

The trailer project was created by Polly Carl, former Producing Artistic Director of The Playwrights' Center, to create a dynamic new way for artistic directors and literary managers to interface with playwrights and their plays. The Playwrights' Center produces 50 workshops of new plays every year but because the Center is located in Minneapolis, it is difficult for theater decision makers to attend these readings. The goal was to create opportunities for these decision makers to become familiar with writers who they may not know and be enticed to learn more about their plays.

Although trailers had been used for productions in the past, this was the first time trailers were used for yet-to-be produced plays – plays looking for a home. The trailers were accompanied by companion interviews with the playwrights. The trailers can be viewed on The Playwrights' Center website.

The trailer project is part of a larger initiative to increase web tools and to experiment with new ways to make bridges between the development and production of plays.

University Partnerships

From Susie Farr

Performing arts centers and presenting organizations at universities offer some potential to support the development and presentation of devised work. They offer a range of resources that differ from campus to campus and have the ability to work together across campuses to come up with the funds, time and space that one campus alone might not be able to provide. There is some talk in the field now about the need for university presenters to take on the role of producers more often. This would be a departure for the field and require a good deal of reframing of the presenter's role and learning of new skills. It is fairly easy to determine which university presenters currently support new work by surveying their websites. The more difficult step is the development of relationships that might lead to commissioning or producing agreements. Few presenters enter into these arrangements with artists whom they have not worked before, and the process of developing the trust required on both sides of the partnership can be lengthy. The results when achieved, however, can be tremendously beneficial to both the artists and the presenter's community.

Yale Repertory Theatre: Yale Center for New Theatre

From Jennifer Kiger
www.yalerep.org

Yale Repertory Theatre is dedicated to the production of new plays and daring interpretations of classics that make immediate connections to contemporary audiences. A champion of new work, Yale Rep has produced more than 100 premieres — including two Pulitzer Prize winners and four other nominated finalists. Our newest and fastest growing program, the Yale Center for New Theatre devotes major resources to the commissioning, development, and production of new plays and musicals at Yale Rep and across the country. To date, the Center has supported the work of more than two dozen commissioned artists as well as the world premieres and subsequent productions of six new American plays and musicals.

Founded in 2008 with a grant from the Robina Foundation and operated with significant support from the Andrew W. Mellon Foundation, the Yale Center for New Theatre identifies artists with potential for field-wide impact, and promotes their artistry with significant investments in them personally, in the variety of their artistic needs, in the production of their work at Yale Rep, and in many cases, in production of their work at other theaters.

Perhaps the unique component of the Center is its commitment to encouraging multiple productions of Yale-commissioned plays at Yale Rep and at theaters across the country. Thanks to the support from the Robina Foundation, the Center's Production Enhancement Fund will, over the next four years, devote over \$600,000 to this project. For example, the Fund contributed to the world premiere of *On the Levee*, a Yale Rep commission by Marcus Gardley, Todd Almond, and Lear deBessonet, at Lincoln Center Theater's LCT3. It also supported the world premiere of Bill Camp's and Robert Woodruff's adaptation of Dostoevsky's *Notes from Underground* at Yale Rep in 2009, as well as its West Coast premiere at La Jolla Playhouse and NY premiere in association with Theatre for a New Audience in 2010.

WHO'S WHO

Lisa Adler

Lisa Adler (co-artistic/producing director, Horizon Theatre Company) is co-founder of Horizon Theatre Company, now in its 27th season producing regional and world premieres of contemporary plays in Atlanta. She also founded Horizon's New South Play Festival of plays from, for and about the contemporary South, developing, commissioning and producing plays that reflect the diverse voices of the region. She has produced, directed and/or dramaturged more than 100 Horizon productions and 80 new play workshops. She is an alumna of Lincoln Center Theater Directors Lab and holds a B.F.A. in theater from Univ. of Illinois at Champaign-Urbana. Horizon is a member of the National New Play Network.

Tory Bailey

Victoria Bailey is executive director of Theatre Development Fund, which builds audiences for the theater and increases knowledge about theater and dance. TDF conducted the Playwrights Project, a comprehensive study of the lives of American playwrights and the production of new American plays. The project culminated in *Outrageous Fortune: The Life and Times of the New American Play*. Before coming to TDF, she had a 20-year association with Manhattan Theatre Club.

Gabor Barabas

Co-founder and executive producer of the New Jersey Repertory Company since 1997. Has produced more than 60 world premieres at NJ Rep, which is a member theater of the National New Play Network. Has been involved in new play development for more than 30 years.

Neil Barclay

Barclay is president and CEO of NBAF presenters of the National Black Arts Festival in Atlanta. He is founding president and CEO of the August Wilson Center in Pittsburgh and former associate director of Univ. of Texas at Austin Performing Arts Center. For nine years he served on the board of directors of the Association of Performing Arts Presenters, including three years on its executive committee as vice president.

Quinn Bauriedel

Quinn Bauriedel is a founder and co-artistic director of the Obie Award-winning Pig Iron Theatre Company. He and his two fellow artistic directors received a 2010 USA Knight Fellowship. Quinn has directed, performed, designed and administrated for the company since 1995. He has received numerous awards, including a Fox Fellowship, Independence Foundation Fellowship and Pew Fellowship. He is a graduate of École Jacques Lecoq and Swarthmore College.

Emilya Cachapero

Emilya Cachapero has been active in the arts community on both the East and West coasts for more than 25 years. Ms. Cachapero oversees TCG's grant programs, international programs and selected special projects. She is a member of the executive board and council of ITI, and as lead producer for ITI's New Project Group, she produced *IfIDENTITY*, a 10-country collaboration performed

in Madrid in September 2008. In addition to her current responsibilities with TCG and ITI-US, Ms. Cachapero is also a U.S. national commissioner to UNESCO.

Ben Cameron

Program director for the arts, Doris Duke Charitable Foundation; former executive director, TCG; director of theater program, NEA; and senior program officer, Dayton Hudson Foundation.

Alison Carey

Alison Carey is director of Oregon Shakespeare Festival's American Revolutions: The United States History Cycle, a 10-year program of commissioning up to 37 new plays about moments of change in U.S. history. She is also co-founder of Cornerstone Theater Company and was resident playwright until leaving the ensemble.

Polly Carl

In September 2009 Polly Carl joined the Steppenwolf Theatre Company in a newly created position: director of artistic development. Carl produces the Garage Series (nine plays in repertory), oversees new play development and commissions, and participates in season planning. She has also been dramaturg on Bruce Norris' *A Parallelgram* and Lisa D'Amour's *Detroit* since her arrival. Before Steppenwolf, she served 11 years at the Playwrights' Center – seven as producing artistic director. At the center, Carl programmed the Ruth Easton Lab and was the Lab's lead dramaturg. Carl has sat on numerous boards, panels and committees, including the Steinberg Advisory Committee to select their distinguished playwright award (the Mimi), the NEA Theater panel, and the MAP Fund panel. Her Ph.D. in comparative studies in discourse and society is from Univ. of Minnesota.

Aaron Carter

Aaron Carter is literary manager at Victory Gardens Theater. In addition, he works as a new play developer and dramaturg for companies such as WordBRIDGE and the Kennedy Center American College Theater Festival. Aaron is also a Chicago playwright, originally from Ohio. His paternal grandfather was a black Baptist preacher, his maternal grandparents were white vaudeville performers. The influence of his ancestors is seen in Aaron's work, which focuses on race, faith, and obscure performance skills.

Erik Carter (#NewPlay TV Producer)

Erik Carter is a director, performer, writer, and a producer for #NewPlay TV. He has worked with various venues, including Signature Theatre Company, Dallas Theater Center, and Undermain Theater. He has had the opportunity to work with such artists as Joe Calarco, Stan Wojewodski Jr., and Suzan-Lori Parks for her Watch Me Work series at the Public Theater.

Eugenie Chan

Playwright Eugenie Chan's work has been seen at the Public, Playwrights Horizons, Cutting Ball, San Francisco Mime Troupe, and the Magic, among other venues. She is a resident playwright at New Dramatists, Cutting Ball Theater, and Playwrights Foundation. The *S.F. Chronicle* praised her recent premiere of *Bone to Pick* as "richly rewarding." This year, Eugenie will debut *Diadem* at Cutting Ball, *Courtside* at Houston Grand Opera, and will attend Sundance Playwrights Retreat at Ucross.

Rachel Chavkin

Chavkin is an Obie Award-winning director, educator and artistic director of the Theatre of the Emerging American Moment (www.theteamplays.org). The TEAM's mission is to create new works that dissect and celebrate the experience of living in America today. With the TEAM: *Architecting* (co-produced by National Theatre of Scotland, Portugal's *Publicó* Top Ten 2009), *Particularly in the Heartland* (*Time Out New York* Top Ten 2007), *Give Up! Start Over!* (*In the darkest of times I look to Richard Nixon for hope*), *Howl* (based on Allen Ginsberg's poem). The TEAM's work has been seen at New York's Public Theater and P.S. 122, London's Barbican Centre, Lisbon's Culturgest and the Salzburg Festival (upcoming). Outside of her work with the TEAM she has collaborated on a number of new works, including *Three Pianos*, co-written by Rick Burkhardt, Alec Duffy, and Dave Malloy (NYTW); Taylor Mac's *The Lily's Revenge* (HERE, *Time Out New York* Top Ten 2009); Molly Rice and Ray Rizzo's bluegrass rock musical *Canary*; Steve Yockey's *Wonder*; and Keith Reddin's *Acquainted with the Night* (NYU grad acting program). Artistic Associate: Classic Stage Company and New Georges. Soho Rep Writer/Director Lab, Women's Project Lab and a Drama League alumna. B.F.A., NYU.; M.F.A., Columbia. Rachel serves on the directing faculty at Playwrights Horizons Theater School.

Jeremy B. Cohen

Jeremy B. Cohen is producing artistic director of the Playwrights' Center. He was associate artistic director/director of new play development at Hartford Stage from 2003 to 2010, also directing several premieres. Other directing credits include productions at CenterStage, Alliance, Alley, Goodman, Steppenwolf, Theater J, Victory Gardens, Open Fist, and Royal George; workshops at O'Neill Playwrights Conference, New York Stage & Film, Pasadena Playhouse, Playwrights' Center, Denver Center, New Harmony and Woolly Mammoth. As founding artistic director of Naked Eye Theatre Company in Chicago, Cohen developed/directed more than 20 plays including several premieres. He has received numerous directing awards, an NEA/TCG Directors Fellowship and Northwestern Univ. grant for his play *12 Volt Heart*, and has been a faculty member at the Hartt School and the National Theatre Institute. Recently, he directed the world premiere of Theresa Rebeck's *The Novelist* and the East Coast premiere of *Snow Falling on Cedars* at Hartford Stage.

Deborah Cullinan

Deborah Cullinan is executive director of Intersection for the Arts, a member of the board of California Arts Advocates, co-founder of Arts Forum-SF, and advisor to San Francisco Arts Education Project. In her role at Intersection for the Arts, she is also executive director of Campo Santo Theatre Company. She has received a number of awards and accolades, including a *San Francisco Bay Guardian* Goldie Award, a 2009 National Philanthropy Day Award, and a number of local awards for producing and presenting new work.

Lydia R. Diamond

Diamond's plays include: *Stick Fly* (2008 Susan S. Blackburn Finalist, 2006 Black Theatre Alliance Award – Best Play), *Voyeurs de Venus* (2006 Joseph Jefferson Award – Best New Work, 2006 BTAA – Best Writing), *The Bluest Eye* (2006 Black Arts Alliance Image Award – Best New Play, 2008 AATE Distinguished Play Award), *The Gift Horse* (Theodore Ward Prize, Kesselring Prize 2nd Place), *Harriet Jacobs*, and *Lizzie Stranton*. Theaters include: Arena Stage, Chicago Dramatists,

Company One, Congo Square, Goodman, Hartford Stage, Huntington, Long Wharf, McCarter, MPAACT, PlayMakers Rep, Providence Black Rep, New Vic, Steppenwolf, TrueColors, L.A. Theatre Works, Matrix, Lorraine Hansberry, Underground Railway, Actors Theatre of Louisville, and Contemporary American Theatre Festival. Lydia has been commissioned by: Steppenwolf, McCarter, Huntington, Actors Theatre of Louisville/Victory Gardens, Humana, Boston Univ., and Roundabout. *Stick Fly* is published by NU Press, *Bluest Eye*, *Gift Horse*, *Stage Black* by Dramatic Publishing. Lydia was a 2007 TCG/NEA playwright-in-residence at Steppenwolf and 2006/07 Huntington playwright fellow, is a TCG executive board member, and a resident playwright at Chicago Dramatists. Lydia is on faculty at Boston Univ.

Kristoffer Diaz

Kristoffer Diaz's play *The Elaborate Entrance of Chad Deity* was a finalist for the 2010 Pulitzer Prize. He has developed new work with CTG, Goodman, OSF, Victory Gardens, Actors Theater of Louisville, 24 Hour Plays, Lark, Hip-Hop Theater Festival, and many more. He can be found @kristofferdiaz on Twitter.

David Dower

David Dower arrived at Arena Stage in 2006 after serving as founding artistic director of San Francisco's Z Space Studio for 16 years. As Arena's associate artistic director he heads the Artistic Development team. He's the architect of Arena's American Voices New Play Institute, which works to advance the infrastructure for new play development nationwide. He also manages Arena's season planning process and supervises the casting, literary, new play development, artistic production, and scouting activities for the theater. Among the artistic highlights of his tenure with Arena has been the work on *Next to Normal*, which received the Pulitzer Prize and multiple Tony Awards following its Arena production and is currently touring nationally. He's also developed and directed more than 20 world premiere works. Mr. Dower designed and directed the NEA New Play Development Program Round One, hosted by Arena Stage. He has served as a consultant to the Andrew W. Mellon Foundation on issues of new-play development and was a 2006 Gerbode Fellow for Excellence in Non-Profit Leadership. He's a regular contributor to the blogs *Stage Banter* and *The New Play Blog*, both hosted by Arena Stage at www.arenastage.org.

Stephen Earnhart

Formerly director of production for Miramax Films, Earnhart's most recent theatrical production, a multimedia, interdisciplinary adaptation of Haruki Murakami's international bestselling novel *The Wind-Up Bird Chronicle*, will premiere at the Edinburgh International Festival in August 2011. His last film, the critically acclaimed documentary *Source of Pride*, chronicled Ed Norton, Colin Farrell, and Jon Voight through the making of the film *Pride & Glory* and was distributed by New Line Cinema.

Erik Ehn

Playwright, teacher. Work includes *The Saint Plays*, *No Time like the Present*, *Wolf at the Door*, *Tailings*, *Beginner*, *Ideas of Good and Evil*. Currently project – *Soulographie*: 17 plays on the history of the U.S. in the 20th century from the point of view of its genocides (scripts include *Maria Kizito*, *Heavenly Shades of Night are Falling*, *Yermedea*, *Drunk Still Drinking*). Head of playwriting, Brown. Graduate, New Dramatists.

Liz Engelman

Liz Engelman is a freelance dramaturg currently splitting her time between Whidbey Island, Wash., and Ely, Minn. Liz has been literary director of McCarter Theatre, director of new play development at ACT Theatre in Seattle, literary manager/dramaturg at Seattle's Intiman Theatre, and assistant literary manager at Actors Theatre of Louisville. Liz most recently was president of LMDA and recently completed her three-year term as LMDA's board chair. She is a member of the New Project Group of ITI, is working as alumnae relations coordinator at Hedgebrook (a retreat for women writers on Whidbey Island), and is founder and co-director of Tofte Lake Center at Norm's Fish Camp, a creative retreat in the Boundary Waters of Minnesota.

Brad Erickson

Brad Erickson is executive director of Theatre Bay Area, one the nation's premier regional arts service organizations, with 400 company members and nearly 3,000 individual members. Also a playwright, his *Woody & Me* received an NEA grant for its 2001 world premiere at Phoenix Theatre in Indianapolis, and his *The War at Home*, premiered at San Francisco's New Conservatory Theatre in 2006, was awarded Best New Script from the Bay Area Theatre Critics Circle.

Karen L.B. Evans

Karen L.B. Evans is president and founder of the Black Women Playwrights' Group, which in September 2008 held Whisper. Laugh. Shout. Tell the Story: First National Meeting of Women Playwrights of Color. She has received individual fellowships in playwriting from both the NEA and the DC Commission on the Arts & Humanities. She was a Helen Hayes nominee for Outstanding New Play as well as a Sundance Institute finalist. Ms. Evans participated in the Eugene O'Neill National Playwrights Conference. Ms. Evans is also a recipient of the John F. Kennedy Center Front & Center Award and has received the Citation for Excellence in Design and Writing from the Washington Education Press Association. She is also a recipient of a fellowship from the Weissberg Foundation to attend a playwriting seminar at New York's Primary Stages. She holds a B.A. with honors in drama from Dartmouth Coll. and an M.F.A. in playwriting from Catholic Univ. of America.

Susie Farr

Susie Farr is executive director of the Clarice Smith Performing Arts Center at Univ. of Maryland, College Park. She is responsible for the establishment of the strategic direction of the Clarice Smith Center and the stewardship of the center as a place for learning, exploration and growth through the performing arts. Farr has extensive experience in the development of new initiatives in support of cultural participation and integrating performance and learning on campus and off.

Susan Feder

Susan Feder is program officer for the performing arts at the Andrew W. Mellon Foundation. Previously she was vice president of music publisher G. Schirmer Inc., editorial coordinator of *The New Grove Dictionary of American Music*, and program editor at San Francisco Symphony. She serves on the boards of the Amphion Foundation, Kurt Weill Foundation, and Charles Ives Society. Feder holds degrees from Princeton Univ. and UC Berkeley.

Susan Feldman

Susan Feldman is the founding artistic director of St. Ann's Warehouse. In 2004, she and St. Ann's Warehouse were awarded the Ross Wetzsteon Award for the development of new work and for "inviting artists to treat their cavernous DUMBO space as both an inspiring laboratory and a sleek venue where its super-informed audience charges the atmosphere with hip vitality."

Hayley Finn

Hayley is resident director/lab producer at the Playwrights' Center, where she produces 50 workshops a year and manages partnership projects. She has directed and developed new plays at Cherry Lane, New Dramatists, New Georges, Flea, Public Theater, Walker Arts Center, among others. She is recipient of the Ruth Easton Directing Fellowship and alumna of TCG New Generations Future Leaders Program. B.A./M.A., Brown Univ.

Patrick Flick

Patrick Flick is director of new play development and casting at Orlando Shakespeare Theater and runs PlayFest: The Harriett Lake Festival of New Plays. He is currently literary chair on the executive committee of National New Play Network. He is a director and playwright and four-time Emmy Award-winning TV producer.

Kamilah Forbes

Jamaican naturalized citizen and graduate of the British American Drama Academy at Oxford Univ. in England, Forbes is a director, producer, playwright, actor, activist, and artistic director of Hip-Hop Theater Festival. Since 2000, she has curated the Hip-Hop Theater Festival, presented annually in New York City, Chicago, Washington, and the San Francisco Bay Area. With an eclectic and worldly mix of works, Forbes provides a stage and artistic home to artist often marginalized in the theater world. She has received the Mayor's Arts Award for an Emerging Theater Artist, was featured as one of the Top 100 Juiciest People by *Vibe* magazine, and was nominated for the Helen Hayes Award for Best Lead Actress.

Farrell Foreman

Farrell Foreman is a published writer and professional playwright with more than 30 years as an educator. He was a consultant for the Ford Foundation and now is executive director of Bear Arts Foundation. He received the NEA award in playwriting as well as American College Theatre Festival's Lorraine Hansberry Award.

Amy Freed

Freed is author of *Restoration Comedy*, *The Beard of Avon*, *Freedomland*, *Safe in Hell*, *The Psychic Life of Savages* and other plays. Her work has been produced at South Coast Rep, NYTW, Seattle Rep, ACT, Yale Rep, California Shakespeare Theater, Berkeley Rep, Goodman, Playwrights Horizons, Woolly Mammoth and other theaters. Her recent play *You, Nero* debuted at South Coast Rep in January 2009 and was produced at Berkeley Rep in June 2009. Her play *Right to the Top* had its first reading at the Pacific Playwrights Festival in April 2010. Freed has received the Joseph Kesselring Award, Charles MacArthur Playwriting Award, several L.A. Drama Critics Circle Awards, and was a Pulitzer finalist for *Freedomland*. She is artist-in-residence in the drama department of Stanford Univ. She has been playwright-in-residence for South Coast Rep and was recently playwright-in-residence for San Diego's Old Globe Theater. She is currently a Resident Playwright at Arena Stage.

Sandra Gibson

Sandra Gibson has been president and CEO of the Association of Performing Arts Presenters since July 2000. Gibson has been instrumental in positioning the association as a leader in advancing the profession of performing arts presenting. Since her tenure at Arts Presenters, membership has grown by 50 percent to nearly 2,000 organizations and individuals worldwide. Gibson's more than 30 years of experience in arts programming, presenting and arts management began with the arts at UCLA Extension and continued with her tenure at American Film Institute, where she held a number of senior management positions. Before joining Arts Presenters, Gibson was executive director of the Long Beach Regional Arts Council for nine years and executive vice president and COO for Americans for the Arts. From 2004 through 2008, Gibson served on the U.S. National Commission to UNESCO. Gibson is secretary for the board of directors of the Performing Arts Alliance and holds a B.M.E. in music education/instrumental music from Wittenberg Univ., an M.M. in music history from Northwestern Univ., and has completed coursework toward a Ph.D. in ethnomusicology at UCLA.

Rha Goddess

Rha Goddess is a pioneering artist, activist and social entrepreneur whose work has been featured in compilations, forums, and festivals all over the world. In 2006, her debut theatrical project, *Low*, premiered for sold-out audiences at the Humana Festival for New American Plays and toured nationally to sold-out venues and rave reviews, including a sold-out Off-Broadway run at the UTR Festival at the Public Theater in 2008. Goddess received the 2008 Freedom Flame Award and 2009 Herb Alpert Award's Hedgebrook Prize and is a U.S. cultural envoy to Rwanda.

Wendy Goldberg

Goldberg has been artistic director at the O'Neill since 2005. In 2010, the O'Neill received the 2010 Regional Tony Award, the first development and education organization given this honor. In addition to re-establishing the O'Neill as a leader in the field, Goldberg is an award-winning director with production credits at companies such as the Goodman, Guthrie, Alliance, Actors Theatre of Louisville, Denver Center, Cincinnati Playhouse in the Park and Arena Stage, where she was artistic associate for five seasons. At Arena, she ran the new play initiatives since their inception. Wendy is represented on Broadway with *Rock of Ages*, where she served as creative consultant for Richard Frankel Productions. Currently in development on two new musicals and new plays by Nilo Cruz and Rebecca Gilman, Goldberg lives in Brooklyn, N.Y.

Derek Goldman

Derek Goldman is artistic director of the Davis Performing Arts Center and associate professor of theater and performance studies at Georgetown Univ. and has partnered with his colleagues at Georgetown and Arena Stage to develop the distinctive partnership between the two. A leading adapter/playwright and director/developer of new plays, he is founding artistic director of the StreetSigns Center for Literature and Performance, an award-winning socially engaged professional theater founded in Chicago, devoted to new adaptations of literature for the stage, re-imagined classics and ensemble-devised performance. Under his leadership, the company was named by the *Chicago Sun-Times* as "the most exciting company to emerge in Chicago since John Cusack's New Criminals," by the *New York Times* as "one of Chicago's top theater companies,"

and after the company's move to Chapel Hill, N.C., by the *Spectator* as "the region's leading producer of cutting-edge work." In addition to having led the company for 15 years he has directed Off-Broadway, internationally, and worked regularly as a director and adapter/playwright with leading regional theaters. He is author of more than 20 professionally produced plays and adaptations, including work published by Samuel French, and he has directed more than 50 productions. He received his Ph.D. in performance studies from Northwestern Univ. Current/ forthcoming projects include *bobrauschenbergamerica* (Forum Theater) and *The Glass Menagerie Project* (Georgetown and Arena Stage), as part of a national festival he is producing for this spring's Tennessee Williams Centennial.

Barclay Goldsmith

Barclay Goldsmith is a founding member of Borderlands Theater, now in its 25th season, which has commissioned, developed and/or produced more than 100 plays through the Border Playwrights Program. In 1999 the company launched the U.S./Mexico Program. He has directed extensively in Mexico City and his works have toured Mexico and South America. He holds an M.F.A. in directing from Carnegie Mellon Univ.

Danai Gurira

Zimerican. That is the word I designed to describe the specificity of my cultural makeup. I am an American-born Zimbabwean artist. I see both places as my home. My life work in the dramatic arts serves as an illustration of my bicultural makeup. My core desire is to continue to create stories that give voice to the African experience on the global stage. What my Zimerican nature has taught me is that there is no difference between Africans and Americans – just geography. We are all flesh and blood, with hopes, aspirations and pursuits; our humanity is identical. What drives me artistically is the lack of subjective voices from the African world in the Western world; the lack of recognition and understanding by the West of the diversity, the complexity and the dimensionality of the African experience. In the profession of storytelling I am blessed to have opportunity to bring one voice to the other, and therefore, in my small way, to contribute to more balance. I have an insatiable passion to explore and dramatize as many stories of the continent as I can, and by so doing, I hope to contribute to a legacy of the African voice having a place in the Western dramatic canon.

Katori Hall

Katori Hall is a playwright-performer hailing from Memphis, Tenn. Her plays include *Hoodoo Love*, *Remembrance*, *Hurt Village*, *Saturday Night/Sunday Morning*, *The Mountaintop* (2010 Olivier winner for Best New Play), *WHADDABLOODCLOT!?!?*, *The Hope Well* and *Pussy Valley*. Other awards include 2009/10 Lark Play Development Center Playwrights of New York Fellowship, Kate Neal Kinley Fellowship, two Lecompte du Nouy Prizes from Lincoln Center, Fellowship of Southern Writers Bryan Family Award in Drama, Van Lier Fellowship from the Public Theater, NYFA Fellowship and the Lorraine Hansberry Playwriting Award. Recently, she was short-listed for the *London Evening Standard* Most Promising Playwright Award and received the Otis Guernsey New Voices Playwriting Award from the William Inge Theatre Festival. Hall has been commissioned by the National Theatre in London, Public Theater and Women's Project. She is a graduate of Columbia, Harvard and Juilliard. She is a Resident Playwright at Arena Stage.

Sabrina Hamilton

Sabrina Hamilton is artistic director of the Ko Festival of Performance in Amherst, Mass. (www.kofest.com), a summer festival of innovative and original work now entering its 20th season. We also offer intensive workshops, internships and rehearsal residencies. Her directing work, primarily original devised pieces, includes *Cravings: Songs of Hunger & Satisfaction* (www.CravingsCabaret.com). Also a lighting designer, she recently returned from Hong Kong, where she lit Quest Production's *Alice*. She is on the Network of Ensemble Theatres' board.

Adrien-Alice Hansel

Since November, Adrien-Alice Hansel has been literary director at Studio Theatre, where she oversees literary operations as Studio expands its new play, international, and festival programming. She previously spent seven seasons at Actors Theatre of Louisville, heading the literary department and coordinating project scouting, selection, development and production dramaturgy for the Humana Festival of New American Plays.

Aimée Hayes

As artistic director of Southern Rep, Hayes has focused on new play development with the launch of a monthly Playlab, the Crosstown Reading Series of local full-length plays, 6x6 monthly play slam, the New Play Bacchanal Festival, and the Ruby Prize, an annual \$10,000 new play award for a female playwright of color. At Southern Rep she has directed the world premieres of *Sick*, *Afterlife* and *With a Bang*. She serves as a board member of Theatre Communications Group.

Christopher Hibma

Christopher Hibma joined the Sundance Institute Theatre Program in 2005 and is currently its associate director. For the institute, Christopher produces Theatre Labs in Florida, Wyoming and Utah as well as at MASS MoCA, on Governors Island in New York harbor, and in March 2011 at the Banff Centre in Alberta, Canada. His work has supported writers such as Annie Baker, Tracey Scott Wilson, Taylor Mac and David Adjmi and the creative teams of *Spring Awakening*, *Passing Strange* and *Grey Gardens*. He produces Sundance Institute East Africa, a multiyear program that supports theater artists of Ethiopia, Kenya, Rwanda, Tanzania and Uganda. In 2010, he produced a pilot Theatre Lab for 20 East African theater artists on the island of Manda off the Kenyan coast.

Gary Leon Hill

Gary Leon Hill is the award-winning author of plays including *Food from Trash*, *Back to the Blanket*, *Say Grace*, *In a Beginning*, *8 Bob Off*, and *Up at the Lab*, as well as the nonfiction cult classic *People Who Don't Know They're Dead*. He has received grants from the NEA, New York Foundation for the Arts, Rockefeller Foundation Playwrights Fellowship, National Theatre Artist Residency Grant from Pew Charitable Trust, and AT&T OnStage Production Grant.

J. Holtham (Convening Blogger)

J. Holtham's plays include *Dunroamin*, *January 2nd*, *Creative Writing*, *Lovers to Bed*, *11th Hour*, *Race Music*, *Household Name*, *Splendid*, and *Daylight Savings (What Happens Now)*. His work has been seen and developed at Ensemble Studio Theatre (*Posterity*, *Thicker Than Water* 2001), BE Company, Williamstown Theatre Festival, Magic Theatre, Clubbed Thumb, Vital Theatre, New Dramatists, Broken Watch Theater Company, 24Seven Lab and others. His play *Manifesto* was commissioned

by Time Warner and Second Stage Theatre. Several of Jason's plays are published by Playscripts Inc. He is a member of EST and alumnus of Youngblood. Jason holds an M.F.A. from Actors Studio Drama School/New School. He was program director of the EST/Sloan Project, literary director of Youngblood, readings and workshops coordinator for New York Stage & Film, and TCG Next Generations fellow at New Dramatists. He has worked as a teaching artist for TDF, Vital Theatre, and MCC. Jason blogs about theater, diversity, culture and other issues under the name 99 Seats. He is a proud product of the New York and New Jersey public education systems.

Alli Houseworth (Convening Tweet-Master)

Alli is the director of marketing and communications at Woolly Mammoth Theatre Company. A graduate of Columbia Univ.'s master's degree program in producing and theater management, Alli spent five years in New York City, where she worked in several press and advertising agencies, including Dodger Theatricals, where she conceived of the *Jersey Boys* mobile rush program. Alli is founder of the TKTs Patron Service Representative program in New York and is on the faculty of Columbia's M.F.A. producing and theater management program, where she teaches Service Mapping, a course that analyzes every touch-point of an audience member's experience in attending the theater, from the moment they decide to go until the moment they get home.

Mara Isaacs

Isaacs is producing director at McCarter Theatre Center, where she produces McCarter's theater series and an active play commissioning and lab program. She oversees the transfer of McCarter productions to Broadway (*Radio Golf*, *Translations*, *Anna in the Tropics*, *Electra*) and Off-Broadway (*Me, Myself & I*; *The Brother/Sister Plays*; *Miss Witherspoon*; *Crowns*; *All Over*; *Valley Song*) and to theaters around the country and internationally (South Africa's Market Theatre). She was awarded a TCG/ITI travel grants to Russia (2008) and Argentina (1999) and was a resident artist at Rhodopi International Theatre Collective in Smolyan, Bulgaria (2007). She recently directed *The Mad 7* by Yehuda Hyman (NYC Fringe Festival 2010, McCarter's IN-Festival 2008). Freelance producing work includes associate producer of *The Laramie Project* (Off-Broadway). Mara produced new play development programs and productions for Mark Taper Forum from 1990 to 1995. She has been a panelist and onsite evaluator for the NEA, Philadelphia Theatre Initiative and others and currently serves on the board of Tofte Lake Center at Norm's Fish Camp. She is a graduate of UC Berkeley with a degree in medical anthropology.

Aaron Jafferis

Aaron Jafferis is a hip-hop poet and the bookwriter/lyricist of *Kingdom, Shakespeare: The Remix* and *No Lie*. Current projects include *Stuck Elevator*, *Blood Magic* and *How to Break* (a collaboration with breaking pioneers Kwikstep and Rokafella). His plays have been produced or presented by the Old Globe, HERE, Theatre-Works Palo Alto, St. Louis Black Rep, Capital Rep, Zachary Scott Theatre, International Festival of Arts & Ideas, Nuyorican Poets Café, and Passage Theatre.

Celise Kalke

Director of new projects at Alliance Theatre, managing new play development and the Kendeda Graduate Playwright Competition. Formerly director of the literary department at the Public Theater in New York under George C. Wolfe, curating four New Work Now reading series, working on Public commissions (*Good Negro*, *Satellites*, *Free Man of Color*). She was featured in *American Theatre* as one of 25 American theater leaders of the future.

Aditi Brennan Kapil

Aditi Brennan Kapil is an actress, writer, and director of Bulgarian and Indian descent, raised in Sweden and living in Minneapolis. Her play *Love Person* received the 2009 Stavis Playwriting Award. Her most recent play, *Agnes under The Big Top, a tall tale*, was a Distinguished New Play Development Project selection in 2009 and is slated to premiere at Mixed Blood Theatre and Long Wharf Theatre in February/March 2011.

Jennifer Kiger

Jennifer Kiger (associate artistic director, Yale Rep) is director of the new play programs of the Yale Center for New Theatre. She came to Yale Rep from South Coast Rep, where she was literary manager from 2000 to 2005 and served as co-director of the Pacific Playwrights Festival. Before that, she served as production dramaturg at American Repertory Theatre. She has also been a panelist for the NEA. Ms. Kiger completed her training in dramaturgy at the ART Institute for Advanced Theatre Training at Harvard Univ.

Lisa Kron

Lisa Kron has been writing and performing theater since moving to New York from Michigan in 1984. Her work has been widely produced at theaters such as the Public Theater, NYTW, Arena Stage, ART, Huntington, ACT, Actors Theatre of Louisville, Tokyo's Rinkogun, Barbican and on London's West End. Her plays include: *In the Wake* (co-premiere: CTG in L.A. and Berkeley Rep; NY premiere: Public Theater, fall 2010); *Well* (premiere: Public Theater, 2004, named one of the year's 10 best plays by the *New York Times*, AP, *Newark Star Ledger* and *Back Stage*; Broadway premiere: March 2006, two Tony nominations); and *2.5 Minute Ride* (NY premiere: Public Theater, 1999, Obie, L.A. Drama-Logue and GLAAD Media awards, Drama Desk and Outer Critics Circle nominations). Kron is also a founding member of the beloved Obie- and Bessie Award-winning collaborative theater company the Five Lesbian Brothers, whose plays include *Brave Smiles*, *The Secretaries* and *Oedipus at Palm Springs* (NYTW). Lisa has received playwriting fellowships from the Lortel and Guggenheim foundations, Sundance Theater Lab, and Lark Play Development Center; an NEA/TCG Theatre Residency Fellowship; the Cal Arts/Alpert Award; and grants from the Creative Capital Foundation and New York Foundation for the Arts. Projects in development include a musical collaboration with composer Jeanine Tesori, a new play for Drew Univ., and another for the Sloan Foundation through Playwrights Horizons. Lisa teaches playwriting at Yale School of Drama.

Shishir Kurup

Actor, writer, director, composer and longtime ensemble member of the nationally renowned Cornerstone Theater Company. His *Merchant on Venice* premiered at Silk Road Theatre Project to rave reviews and an extended run. Recipient of the ASK Time Grant for body of theater work, Princess Grace Fellow, two-time Herb Alpert nominee, and one of three finalists for the Alan Schneider Directing Award from TCG. Most recently was the lyricist for CTC's *Making Paradise* in West Hollywood.

Flordelino Lagundino (Convening Photographer)

Flordelino is the founder and producing artistic director of Generator Theater Company, www.generatortheater.org. Recent projects have included assisting Ping Chong on *Throne of Blood* at Brooklyn Academy of Music and Oregon Shakespeare Festival; assisting James Bundy on *A Delicate Balance* at Yale Rep; and directing *Far Away* by Caryl Churchill at Yale Cabaret. He is currently working on the development of a new musical by Ronee Penoi that will be presented at

The Flashpoint's Mead Theatre Lab; the world premiere of *The Reincarnation of Stories* by Alaska Native writer Ishmael Hope with Generator Theater Company and Perseverance Theatre; and *The Whites* by Raymond Caldwell. Flordelino was the 2009/10 Allen Lee Hughes directing fellow at Arena Stage, where he assisted Molly Smith, Lisa Peterson, Evan Yionoulis, Amanda Dehnert, Kenny Leon, and Charles Randolph-Wright. For almost five years, Flordelino worked as a director, actor, and administrator at Perseverance Theatre, holding the positions of marketing director and director of the university program at Univ. of Alaska at Southeast. He will return to Perseverance in February to act in *The Importance of Being Earnest* and co-direct [title of show]. He has performed regionally at Shakespeare Theatre Company, Kennedy Center, Perseverance Theatre, African Continuum Theatre Company, Folger Theatre, Woolly Mammoth, Zachary Scott Theatre Center, Imagination Stage, Young Playwrights' Theatre, and Living Stage Theatre Company. Flordelino holds an M.F.A. in acting from Univ. of Texas at Austin. www.flordelinolagundino.com

Rocco Landesman

Landesman is the 10th chairman of the National Endowment for the Arts. He earned a doctorate in dramatic literature at Yale School of Drama, where he taught for four years. He left Yale to start a private investment fund and then became president of Jujamcyn, a company that owns and operates five Broadway theaters, as well as the producer behind such hits as *Big River*, *Angels in America* and *The Producers* (2001 Tony, Best Musical). Mr. Landesman is married to Debby Landesman, a philanthropic consultant. He has three sons: North, Nash and Dodge.

Jim Lasko

Jim Lasko is an artist committed to creating civic engagement. As a leader of Redmoon and as an individual artist, he has pioneered a unique process and style of performance designed to build community and activate public space. His work has earned him numerous awards and distinctions.

Lana Lesley

A co-founder and co-producing artistic director for Rude Mechanicals, Lana has worked as a collaborator, producer, and actor on nearly 30 original Rude Mechs productions, including most recently *The Method Gun*, *Get Your War On* and *Match-Play*. With Rude Mechs, Lana has performed at Galway Arts Festival, Kiasma Festival, Szene Salzburg, Edinburgh Fringe (winner, Total Theater Award for Best New Play by an Ensemble), Philadelphia Live Arts, UCLA Live!, Bummer-shoot, Walker Art Center, Arts Emerson, Wexner Center for the Arts, On the Boards, and DiverseWorks. With Ann Bogart's SITI Company, Lana toured in their piece *systems/layers* to Utah State Univ. and the Krannert Center for the Performing Arts. Lana is currently co-directing/co-curating with Thomas Graves the Rude Mechs' *I've Never Been So Happy*, a new Western operetta and trans-media performance party by Kirk Lynn and Peter Stopschinski.

Robert Levi

Robert Levi is an independent writer, director, producer and cinematographer. In 2008, *Billy Strayhorn: Lush Life* became the first program in broadcast history to receive three important awards in one year: the Emmy Award for Best Documentary of the Year, George Foster Peabody Award for Broadcast Excellence, and Writers Guild Award for Best Documentary Screenplay. The film was also

one of three documentaries to make *New York Magazine's* Top Ten Best Television Events list. In addition, Levi received three Best Script nominations from the Writers Guild for his other work. His film *Duke Ellington: Reminiscing in Tempo* premiered on PBS's *American Experience*, received an Emmy and later played on A&E's *Biography*. He wrote, produced and directed *Mott Street*, a 35mm dramatic film short for PolyGram, and his work has screened at festivals including Berlin, London, Melbourne, Munich, AFI and others. As a director of photography, Levi has worked with many directors, including Norman Jewison, Sidney Pollack and Nick Broomfield. He has also taught cinematography at Columbia Univ.'s Graduate Film School.

David J. Loehr

David J. Loehr is artist-in-residence and co-founder of Riverrun Theatre Company in Madison, Ind. He is also founding editor of 2amt. His plays include: *Whiskey Tango Foxtrot*, *A.D.*, *Seeing Red*, *Wise Man*, *A Report of Gunfire*, *The Rough Guide to the Underworld*, *Penguins*, *Cross Purposes* and contributions to the RiverWords project. His work has been performed at the Capital Fringe Festival, Chicago Fringe Festival, Louisville Playwrights Festival, South Carolina Repertory Company, and Actors Theatre of Louisville. Upcoming projects include *Moth*, a jazz concert with a story, and *Follow-the-Lady*. He is also a marketing consultant and designer for several theater companies. He is a member of the Playwrights' Center.

Jason Loewith

Jason Loewith became National New Play Network's executive director in March 2009, after six seasons as artistic director of Chicago's Next Theatre Company. At Next, he shepherded more than 20 productions to the stage, including his own musical adaptation of *The Adding Machine*, which won Lucille Lortel, Outer Critics Circle, and Jeff awards for Best New Musical. Before Next, Jason held positions at Court Theatre and Classic Stage Company Off-Broadway. Recent artistic work includes directing at Studio Theatre and Baltimore's CenterStage and commissions in process with three companies.

Todd London

In 2009 Todd became the first recipient of Theatre Communications Group's Visionary Leadership Award for "an individual who has gone above and beyond the call of duty to advance the theater field as a whole, nationally and/or internationally." He is in his 15th season as artistic director of New Dramatists, a leading center for the support and development of playwrights, where he has worked closely with more than a hundred of America's finest playwrights and advocated nationally and internationally for hundreds more. Todd is author of *The Artistic Home*, published by TCG, and Theatre Development Fund's *Outrageous Fortune: The Life and Times of the New American Play*, which culminated a five-year study of new play production in America. Todd won the George Jean Nathan Award for Dramatic Criticism for his essays in *American Theatre* and a Milestone Award for his first novel, *The World's Room*, published by Steerforth Press.

Abel Lopez

Abel Lopez, GALA's associate producing director, has directed at GALA, Source Theatre, In Series, and Kennedy Center in Washington; Arizona Theatre Company; and Jomandi Productions. He is vice president of the board of Americans for the Arts, treasurer of the Association of Performing Arts Presenters, and past president of the National Association of Latino Arts and Culture, Helen Hayes

Awards, Performing Arts Alliance, TCG, Alliance for Inclusion in the Arts, and Mid Atlantic Arts Foundation.

Kirk Lynn

Kirk Lynn is a founder and co-producing artistic director of Rude Mechs in Austin, Texas. Kirk is currently working on *I've Never Been So Happy* with the Rudes and a new performance entitled *The Cost of Value*, commissioned by Melanie Joseph of the Foundry Theatre in New York City.

Trey Lyford

Trey Lyford is a New York-based theater artist and co-artistic director of the physical theater company rainpan 43 performance group. He has co-created and performed in all of their works to date including: *all wear bowlers*, *Amnesia Curiosa*, and *machines, machines, machines, machines, machines, machines machines*. Lyford currently has two new shows in development, r43's absurd magic show *Elephant Room* and a collaboration with writer Suli Holum, *The Accountant*. Mr. Lyford has performed his original works in four continents as well as theaters across the U.S. He is a 2009 Creative Capital grantee. MFA: UCSD. For more info visit <http://www.rainpan43.org>.

Jeni Mahoney

Jeni Mahoney is a playwright, teacher and artistic director. As founding artistic director of Seven Devils Playwrights Conference, she has been instrumental in the development of more than 90 new American plays since 2001. She is currently head of the playwriting program at Playwrights Horizons Theater School/NYU Tisch, and co-artistic director of id Theater, which focuses solely on new play development. Jeni's plays have been produced at venues around the country.

Robert Martin

Executive director of the Lensic Performing Arts Center in Santa Fe, N.M., celebrating its 10th anniversary in April 2011. Presents over 200 events a year in theater, dance, music and film. Formerly general manager of the Cowell Theater at Fort Mason Center, San Francisco. Consultant for AMS Planing & Research, World Festival of Sacred Music, Z Space and Mexican Heritage Plaza. Fellow at the NEA, producer of the People's Theater Festival.

Kristin Marting

In the past 20 years, Kristin Marting has constructed 24 stage works, including 10 original hybrid works, eight adaptations of novels and short stories, and five classic plays. She works in a collaborative, process-driven way to fuse different disciplines into a cohesive whole. Recent projects include *Orpheus*, a collaborative alt-musical and James Scruggs' solo work *Disposable Men* and recent new play *(Rus)h*. She directed *Sounding* and *Dead Tech* (collaborative hybrid works inspired by Ibsen texts), which both received MAP Fund awards. Prior works have toured the U.S. She's collaborated on several large-scale political action art events, including *The Line* in 2004. In the past 15 years, she's developed a hybrid directorial-choreographic form that features "gestural vocabulary" as emotional signifier and choreographic element. This vocabulary, though specific to each project, is in constant development, with a growing set of gestures added to the repertoire. She's co-founder and artistic director of HERE, where she cultivates artists and programs all events, including 14 Obie Award winners, for two performance spaces and an annual audience of 45,000. She created and

co-curates HARP (HERE's Artist Residency Program). For 19 years, she curated The American Living Room, an annual summer festival of more than 30 new works by emerging artists, and for eight years, Queer@HERE, an annual festival of gay and lesbian work. She regularly serves on grant panels for NEA, NYSCA, DCA, and TCG, among others. In 2005, she received a BAX10 Award for Arts Managers. Previously, Marting co-founded and was co-artistic director of Tiny Mythic Theatre Company for nine years. She served as Robert Wilson's assistant for *Hamletmachine* and *Salome* and as a director for Children's Theatre at Berkshire Theatre Festival. She graduated from NYU with honors in 1988. She's lectured at NYU, Harvard, Columbia, and Williams College, among others. kristinmarting.wordpress.com.

Marc Masterson

Marc Masterson is celebrating his 11th season as artistic director at Actors Theatre of Louisville, where he has produced more than 200 plays, expanded and deepened arts education programs and spearheaded community-based projects. He is an award-winning director who enjoys working on new plays as well as innovative productions of the classics.

Ben Mauer (New Play Map Web Developer)

Ben Mauer is a veteran web designer passionate about using technology and design to bring sustainable change on a human scale and increased participation in the systems that shape our everyday lives. Previous to Quilted, he managed web development and communications for the groundbreaking research project the Information Technology, War and Peace Project at Brown Univ., and worked a few stints at Wired Digital/Terra Lycos in San Francisco and various ad agencies.

Trisha Mead (Convening Blogger)

Trisha is the P.R. and publications manager for Portland Center Stage and the director of the Fertile Ground New Works Festival.

Heather McDonald

Heather McDonald is a professional director and playwright. She also teaches playwriting at George Mason Univ. In spring 1999, she directed the GMU Players production of her 1986 play, *Rivers and Ravines*, which was commissioned by the Arena Stage. Her play *An Almost Holy Picture* was named Best New Play of the Year by the *Los Angeles Times* and opened on Broadway at the Roundabout Theatre in February 2002, starring Kevin Bacon and directed by Michael Mayer. Additionally, Heather was a guest at the 2001 Sundance Festival. Heather's play *When Grace Comes In* premiered at La Jolla Playhouse in summer 2002 and was produced by at Seattle Rep in September 2002. M.F.A., New York Univ.'s Tisch School of the Arts.

Paul Meshejian

Paul Meshejian is founding artistic director of PlayPenn. He has directed Off-Broadway and regionally. As an actor he has worked around the country and for the past 21 years has been a company member at People's Light and Theatre. He sits on the advisory boards of the International Institute for Theatre Research, Freedom Train Productions and Studio Roanoke. He has served as an NEA panelist and is a member of LMDA.

Pete Miller

High-volume playgoer. Long-time Woolly Mammoth Theatre Company board member. Management consultant to several arts organizations. Unflinchingly doctrinaire Kaiserite. Doubtful of the value of distinguishing between artistic functions and business functions.

Sam Miller

Sam Miller is president of OAM Co, Inc., an arts production and consulting firm animated in 2009. Recent clients include the Andrew W. Mellon Foundation, Mahaiwe Performing Arts Center, and Asian Cultural Council. Sam is currently producing a retrospective with Eiko and Koma and developing a graduate program in curatorial practice in performance with Wesleyan Univ. Before launching OAM, Sam was president of Leveraging Investments in Creativity (founded in 2004). Before LINC, Sam was executive director of New England Foundation for the Arts for 10 years; before NEFA, Sam was president and executive director of Jacob's Pillow Dance Festival. Producing credits include Dance, Spirit of Cambodia, Jamison Project, PastForward, and Men Dancers, the Ted Shawn Legacy. Sam is president of the board of LINC.

Richard Montoya

Writer of *Water & Power* (CTG), *American Night* (OSF), *Palestine New Mexico* (CTG), *Anthems* (Arena Stage). Co-founder of Culture Clash performance trio: *Chavez Ravine*, *Radio Mambo* and 10 other works for the national stage. New works: *Mekong: Human Trafficking in Seattle* (Intiman), *32 Beds* (SCR), *The River* (Campo Santo). Montoya is an art commissioner for the City of L.A., a Sundance Writers and Directors Lab alumnus and serves the NEA on peer review panels. Montoya studied at ACT and is a new papa of young Mountain Montoya!

Jonathan Moscone

Jonathan Moscone is artistic director of California Shakespeare Theater, where he has directed *The Pastures of Heaven* (world premiere), *The Life and Adventures of Nicholas Nickleby* and plays by Shakespeare, Shaw and Chekhov. He was awarded the inaugural Zelda Fichandler Award for "transforming the American theater through unique and creative work." Credits include ACT, Berkeley Rep, Huntington Theatre, and Milwaukee Rep. He currently serves on the board of TCG.

Amy Mueller

Amy Mueller is an award-winning theater director. Since taking the helm of Playwrights Foundation 10 years ago she has transformed the scope of the organization into a year-round center for the development of new plays and playwrights. Recent credits include: *...and Jesus Moonwalks the Mississippi* by Marcus Gardley (director), *One Big Lie* by Liz Duffy Adams (dramaturg), *Mr. Fujiyama's Electric Beach* by Kevin Oakes (dramaturg), and co-creator of *The Mandala Olive Project* at Exit Theatre. Director: *Voices under Water* by Abi Basch, *Between the Eyes* by Naomi Wallace and *No Good Deed* by Mollena Williams. She has directed at Cutting Ball Theater, Berkeley Rep, San Diego Rep, ACT Seattle and Arizona Theatre Company among others. She is the mother of two beautiful children.

Molly Murphy (#NewPlay TV Producer)

Molly Murphy is a New York producer of #NewPlay TV. She has worked at such venues as the Apollo Theater, Signature Theatre Company, Incubator Arts Project, Theatre Row, Dallas Theater Center and most recently on Watch Me Work at the Public Theater. She has received the Garland Wright Award for directing.

Jennifer L. Nelson

Jennifer L. Nelson is director of special programming at Ford's Theatre. She has worked in professional theater for more than 30 years as an actress, administrator, educator, playwright, producer and director. She is former producing artistic director of African Continuum Theatre, where she produced many plays, including several world premieres. She has been actively involved in new play development. Ms. Nelson serves an adjunct professor in theater at Georgetown Univ.

James Nicola

Artistic director, NYTW, 1988-present; producing associate, Arena Stage, 1980-88; casting associate, New York Shakespeare Festival, 1975-80; administrative/casting assistant, TCG, 1973-75. Graduate of Tufts Univ.

Katie Pearl

Katie Pearl makes site-specific performance and develops new works for the theater with playwrights and artists around the country. She and long-term collaborator Lisa D'Amour have worked for 14 years, winning a 2003 Obie Award for *Nita & Zita*. PearlDamour's durational performance installation *How to Build a Forest* premieres in NYC at the Kitchen in June 2011, in collaboration with New Orleans artist Shawn Hall. Katie is a MAP and Creative Capital funded artist, a member of SDC, a Drama League directing fellow, and a proud member of the new works theater community of Austin, Texas.

Richard Perez

Richard Perez recently ended a seven-year tenure as producing artist director of Bloomington Playwrights Project in Indiana. In that time he oversaw the production of more than 50 new plays, at least half being world premieres. His direction of new plays includes work by Sarah Treem, Sheila Callaghan, Trista Baldwin, Toni Press-Coffman, Susan Lieberman, Lauren Robert and John Green. He is currently associate artistic director at Chicago Dramatists, where he recently directed the world premiere of Steven Peterson's *The Invasion of Skokie*. Other credits include work at the Indiana Rep, Kennedy Center and New York Fringe Festival.

Ben Pesner (Convening Report Author)

Ben Pesner is co-author, with Todd London, of *Outrageous Fortune: The Life and Times of the New American Play*. He is currently the Broadway League's creative services manager, producer of TonyAwards.com, and editor of the annual teen-written Kids' Night on Broadway souvenir playbill. He has created reports for Mellon, Duke, TCG, and ART/New York and written extensively for *American Theatre* magazine. He is a former editor of the *Dramatists Guild Quarterly* and literary manager of Young Playwrights Inc. He is proud of his past associations with many Off-Broadway theater companies. He is a member of the advisory boards of Opera House Arts (Stonington, Maine) and Young Playwrights Inc.

Craig Peterson

Craig Peterson is currently director of Live Arts Brewery, a laboratory for research and development of new performance work as part of the Philadelphia Live Arts Festival. He is also director of Philly Fringe, an annual citywide free-for-all festival of performances by Philadelphia artists. Peterson is formerly artistic director of Dance Theater Workshop in NYC.

Jane Preston

Jane Preston provides leadership in program design and delivery of NEFA grants and services in regional touring, public art, Native arts, the National Dance Project, National Theater Pilot and international exchange. She oversees NEFA's research and evaluation processes in these program areas toward building the cultural policy case for the creative economy and artist employment.

Psalmayene 24

Psalmayene 24 is a working playwright, actor, director and teaching artist. His play *Free Jujube Brown!* is published in the anthology *Plays from the Boom Box Galaxy: Theater from the Hip-Hop Generation* (TCG). He is the writer/director of the award-winning play for young audiences *Zomo the Rabbit: A Hip-Hop Creation Myth*. He is currently at work on an adaptation of Pinocchio that will receive its world premiere production at Imagination Stage during their 2011/12 season.

Quilted (New Play Map Web Developer)

Quilted is a worker-owned, cooperatively managed company stitching together technology and social change. We take on work that challenges us to be more critical and insightful designers, engineers, and thinkers while remaining pragmatic and focused on adding real social value to our projects. With offices in Berkeley (Calif.), Boston and New Haven (Conn.), we provide strategic consulting, graphic design, web development, as well as game design and development services to progressive arts, education, and nonprofit organizations. We focus on standards based design and work with open source technologies such as Drupal, WordPress, and Ruby on Rails. <http://quilted.coop>

Diane Ragsdale

Diane is currently attending Erasmus Univ. in Rotterdam, Netherlands, where she is researching the impact of economic forces on U.S. nonprofit regional theaters since the early '80s and working toward a Ph.D. in cultural economics. For the six years before moving to Europe, Diane worked in the performing arts program at the Andrew W. Mellon Foundation, where she had primary responsibility for theater, dance, and technology-related strategies and grants.

Charles Randolph-Wright

Charles Randolph-Wright's plays include *Blue* and *Cuttin' Up* (which had sold-out runs at Arena Stage and have been produced around the country) and most recently *The Night Is a Child* (starring JoBeth Williams at Pasadena Playhouse). His directing credits with Arena Stage include *Duke Ellington's Sophisticated Ladies* and *Guys and Dolls* (both starring Maurice Hines), *Oak & Ivy*, *Anthems*, *Señor Discretion Himself* and *Cuttin' Up*. His directing credits include the 75th anniversary international tour of *Porgy and Bess*, Daniel Beaty in *Through the Night* (Geffen), *They're Playing Our Song* in Brazil (in Portuguese), Brian Stokes Mitchell in *Love/Life* (Lincoln Center), *Tough Titty* (Williamstown), *Blood Knot* (with music by Tracy Chapman at ACT), among other productions at Roundabout, NY Shakespeare Festival, NYTW, MTC, Mark Taper and Carnegie Hall. Randolph-Wright wrote and directed the upcoming film *Mama I Want to Sing* and directed the award-winning film *Preaching to the Choir*. TV directing credits include *Lincoln Heights*, *South of Nowhere*, and the Nike Freestyle Soccer campaign starring Ronaldinho. He also produced and wrote Showtime's critically acclaimed series *Linc's*. Charles is a Resident Playwright at Arena Stage.

Claudia Rankine

Claudia Rankine is author of four collections of poetry, including *Don't Let Me Be Lonely*, and the plays *Provenance of Beauty: A South Bronx Travelogue*, commissioned by the Foundry Theatre, and *Existing Conditions* (co-authored with Casey Llewellyn). She is also co-editor of *American Women Poets in the Twenty-First Century* and *American Poets in the Twenty-First Century: The New Poetics*. A recipient of fellowships from the Academy of American Poetry, NEA, and Lannan Foundation, she is the Henry G. Lee Professor of English at Pomona Coll.

Ralph Remington

Ralph Remington is director for musical theater and theater at the NEA, responsible for grant-making, developing partnerships to advance the field, and leading large-scale projects such as the New Play Development Program. Most recently, he was a Minneapolis city council member, representing Ward 10 from 2006 through 2009. From 2001 to 2002, he was artistic associate and director of community engagement at Arena Stage, overseeing all outreach and education programs and a staff of 19. While at Arena, he led Living Stage Theater Company, created and toured *America: Work in Progress*, and directed Dael Orlandersmith's critically acclaimed *The Gimmick*. In spring 2002, he directed a well-received production of Amiri Baraka's *Dutchman* at Source Theater. From October 2000 to May 2001, he was executive director of Media Artists Resource Center in St. Paul, responsible for fundraising and strategic planning, and engineered a successful merger with Independent Feature Project. In 1992, he founded Pillsbury House Theatre, in the settlement house tradition of community collaboration. Through 1999, he was Pillsbury's producing artistic director, managing a \$500,000 budget. He also selected and oversaw a four- to six-play annual series, producing and directing more than 40 productions, many new works; founded Breaking Ice, a touring multiracial, sociopolitical improv company for youth and adults; and created Chicago Avenue Project, where children write and perform original plays with professional actors. The program received a Coming Up Taller Award in 2005. Presented by the First Lady on behalf of the President's Committee for the Arts and Humanities, Coming Up Taller Awards recognize outstanding community arts and humanities programs that celebrate the creativity of America's young people. He received his bachelor of fine arts degree in drama from Howard Univ. in 1984.

Jack Reuler

Jack Reuler founded Mixed Blood Theatre at age 22 to promote cultural pluralism and pursue a culturally rich, culture-conscious America. A founding member of the National New Play Network, Jack has received TCG's Peter Zeisler Award and Minnesota's Ivey Award for lifetime achievement. He has commissioned and produced more than 90 world premieres.

Ryan Rilette

Ryan Rilette is producing director of Marin Theatre Company and president of the National New Play Network. Before this, I was producing artistic director of Southern Rep Theater. I have produced 17 world premieres, including nominees for the Pulitzer Prize and ATCA/Steinberg Award.

Michael Robertson

Michael Robertson is managing director of Lark Play Development Center. Previously, he worked with CAP21 (director of development), NAMT (membership director), Assembly Productions (managing director), and Trinity School (director of annual fund). Robertson is on the board of the Louisiana School for Math, Science and the Arts. A Henry Luce Foundation Scholar, he spent a year in East Asia. B.A. from Trinity Coll.; Master of Arts Management, Carnegie Mellon Univ.

Diane Rodriguez

Diane is an Obie Award-winning multi-disciplinary theater artist. She is an accomplished actor, anthologized writer, regional theater director and associate producer/director of new play production at Center Theatre Group. She began her career as a lead actress with the seminal ensemble El Teatro Campesino. Recognized as one of the country's leading advocates for non-text-based and ensemble-driven work as well as a longtime advocate of Latino playwrights and actors, Diane maintains her

artistic career while being a member of the artistic staff of CTG, which includes Mark Taper Forum, Ahmanson Theatre and Kirk Douglas Theatre. Currently, under her tenure as director of new play production, CTG's NPP program was awarded a one million dollar grant from the Andrew W. Mellon Foundation for the commissioning and development of seven new collaborative works from ensembles or creative collaborators.

Michael Rohd

Michael Rohd is founding artistic director of Sojourn Theatre in Portland, Ore. He devises, writes and directs around the nation, received a 2010 Chicago Jeff Award for Best New Work, is on faculty at Northwestern Univ.'s theater department, and he wrote the widely translated book *Theatre for Community, Conflict, and Dialogue* (Heinemann 1998). Upcoming new work at: Oregon Shakespeare Festival; Kansas City Rep; Sojourn Theatre.

Ann Rosenthal

Rosenthal is executive director and producer for MAPP International Productions, a multidisciplinary producing organization that fosters cross-cultural collaborations and engagement among innovative performing artists and a multitude of communities and audiences. MAPP works with artists from many parts of the world to create, premiere and tour performing arts projects, providing resources for challenging artistic voices to be fully heard and bringing together arts, humanities and public dialogue. MAPP not only places live work on stages of performing arts venues, it also creates opportunities for discussion, learning and civic engagement that encourage understanding and appreciation of different cultures and perspectives. MAPP is a founding member and general manager of the America Project Working Group and the Africa Contemporary Arts Consortium.

Mark Russell

Mr. Russell works with the Public Theater in New York City as associate artistic director and is the head of the Public's new Devised Theater Initiative. Russell produced the Under the Radar Theater Festival in collaboration with the Association of Performing Arts Presenters, premiering at St. Ann's Warehouse in January 2005. The festival moved to the Public Theater in 2006. In 2007 UTR expanded to a two-weekend format and it continues on as a core part of the Public Theater's season today and a valuable pre-conference event for Arts Presenters. From 1983 to 2004, Russell was executive artistic director of P.S. 122.

Colin Sagan (New Play Map Web Developer)

Colin Sagan is committed to making clear, accessible and, above all, useful media that supports cultural producers and activists guided by a structural understanding of power. From his background as production coordinator and designer for several nationally and internationally distributed magazines, Colin found Drupal as a powerful tool for designing collaborative systems to facilitate vivid and effective communication.

Steven Sapp

Steven Sapp is a founding member of the Universes. His credits include: playwright/actor for *Ameriville* (dir. Chay Yew) at Denver Project (Curious Theater, dir. Dee Covington); *One Shot in Lotus Position* (The War Anthology, Curious Theater, dir. Bonnie Metzger); *Blue Suite* (dir. Chay Yew); *Rhythmicity* (Humana Festival); and *Slanguage* (NYTW, dir. Jo Bonney); director for *The Ride* (playwright-actor-director); *The Architecture of Loss* (assistant director to Chay Yew); Will Powers' *The Seven* (director, Univ. of Iowa); Alfred Jarry's *Ubu: Enchained* (director, Teatre Polski,

Poland). Awards/Affiliations include: 2008 Jazz at Lincoln Center Rhythm Road Tour; 2008 TCG Peter Zeisler Award; 2002 TCG National Directors Award; 2002-04 and 1999-01 TCG National Theater Artist Residency Program Award; 1998 and 2002 BRIO Awards (Performance); Van Lier Fellowship with New Dramatists; co-founder of The Point; NYTW Usual Suspect; BARD College, B.A., 1989. Publications include: *Universes: The Big Bang* (2009, TCG Books); *Slanguage in The Fire This Time* (TCG).

Octavio Solis

Octavio Solis is a playwright and director living in San Francisco. His works *John Steinbeck's The Pastures of Heaven*, *Ghosts of the River*, *Quixote*, *Lydia*, *June in a Box*, *Lethe*, *Marfa Lights*, *Gibraltar*, *The Ballad of Pancho and Lucy*, *The 7 Visions of Encarnación*, *Bethlehem*, *Dreamlandia*, *El Otro*, *Man of the Flesh*, *Prospect*, *El Paso Blue*, *Santos & Santos*, and *La Posada Mágica* have been mounted at California Shakespeare Theatre, Mark Taper Forum, Yale Rep, Oregon Shakespeare Festival, Denver Center, Dallas Theater Center, Magic Theatre, Intersection for the Arts, South Coast Rep, San Diego Rep, San Jose Rep, Shadowlight Productions, Venture Theatre in Philadelphia, Latino Chicago Theatre Company, New York Summer Play Festival, Teatro Vista in Chicago, El Teatro Campesino, Undermain Theatre in Dallas, Thick Description, Campo Santo, Imua Theatre Company in New York, and Cornerstone Theatre. His new anthology, *The River Plays*, has been published by NoPassPort Publishing. He is working on commissions for South Coast Rep, Yale Rep, and Denver Center.

Tanya Saracho

Tanya Saracho was born in Sinaloa, Mexico and is a resident playwright at Chicago Dramatists and Teatro Vista, a Goodman Theater fellow at the Ellen Stone Belic Institute for the Study of Women and Gender at Columbia Coll., an artistic associate with About Face Theater, founder of the Ñ Project and co-founder and former artistic director of Teatro Luna. Her plays include: *El Nogalar*, inspired by *The Cherry Orchard*, opening spring 2011 at Goodman and commissioned by Teatro Vista; an adaptation of *The House on Mango Street* for Steppenwolf Theater SYA (2009); *Our Lady of the Underpass* with Teatro Vista (2009); *Surface Day* with Steppenwolf/CCHF (2008); *Jarred (A Hoodoo Comedy)* with Teatro Luna (2008); *Kita y Fernanda* at 16th Street Theatre (2008); and *Quita Mitos* with Teatro Luna (2006). Saracho is a recipient of the first Revolucionarios Award given by the National Museum of Mexican Art, an NEA Distinguished New Play Development Project Grant with About Face Theatre, and winner of the Ofner Prize given by the Goodman Theatre, as well as a 3Arts Artists Award. Coming up: the historical fiction *The Good Private*, about a transgendered Civil War soldier, for About Face Theater and two Mellon Foundation commissions for Steppenwolf Theatre. Tanya is a proud Chicago actor and her voice can be heard in radio and TV commercials. This spring she is directing a rolling premiere for the NNPN of *No Roosters in the Desert* at Prop Thtr.

August Schulenburg (Convening Tweet-Master)

August Schulenburg is the circulation, customer service and social media manager of Theatre Communications Group. He is also a playwright, director, actor and artistic director of Flux Theatre Ensemble, where he is next directing Ellen McLaughlin's *Ajax in Iraq* in June 2011.

Howard Shalwitz

Howard Shalwitz is co-founder and artistic director of Woolly Mammoth Theatre Company in Washington. Now in its 31st season, Woolly's mission is "to ignite an explosive engagement between theatre artists and the community by developing, producing and promoting new plays that explore the edges of theatrical style and human experience."

Hana Sharif

Hana Sharif is associate artistic director and director of new play development at Hartford Stage. She is a director and playwright. Her plays include *All the Women I Used to Be*, *Black Sunday*, *Cassie*, *Patient 463*, *The Rise and Fall of Day*, and *The Sprott Cycle Trilogy*. She has received a TCG New Generations mentorship and 2009/10 Aetna New Voices fellowship.

Molly Smith

Over the past 12 seasons, Molly Smith has been instrumental in leading the reinvention of Arena Stage. From the programming for the architecture to the envisioning of the Kogod Cradle, Ms. Smith has focused her creative life on building this new Center for American Theater. This reinvention has been part of a major artistic change as well, into the production, presentation, development, and study of American theater that leads Arena into the 21st century. Ms. Smith has been a passionate leader in new play development for the past 30 years while at Arena Stage as well as at Perseverance Theatre in Alaska, the theater she founded and led for 19 years. She has commissioned or championed numerous world premieres, including Paula Vogel's Pulitzer Prize-winning *How I Learned to Drive* and *The Mineola Twins*; Tim Acito's *The Women of Brewster Place*; Moisés Kaufman's *33 Variations*; Charles Randolph-Wright's *Blue*; Zora Neale Hurston's lost American play, *Polk County*; Karen Zacarias' *Legacy of Light*; and *Passion Play*, a cycle by Sarah Ruhl; some of which she has directed. She founded Arena's downstairs series, which has read or workshopped some 60 plays, half of which have gone on to full productions. In 2009, two shows nurtured at Arena Stage (*33 Variations* and *Next to Normal*) moved to Broadway. Ms. Smith's directorial work has also been seen at the Shaw Festival in Canada, Berkeley Rep, Trinity Rep, Tarragon Theatre in Toronto, and Centaur Theatre in Montreal and includes classics such as *South Pacific*, *Mack and Mabel*, *Anna Christie* and *Cat on a Hot Tin Roof*. Ms. Smith has served as literary advisor to Sundance Theatre Lab and formed the Arena Stage Writers Council, composed of leading American playwrights. An avid traveler, Ms. Smith brings artists of international renown to work at Arena Stage and has served as a member of the board of the Theatre Communications Group as well as the Center for International Theatre Development. She directed two feature films, *Raven's Blood* and *Making Contact*, and received honorary doctorates from both Towson and American universities.

Edward Sobel

Edward Sobel is associate artistic director of Arden Theatre. Previously he was director of new play development at Steppenwolf, overseeing development of more than 40 new plays into production, including Pulitzer Prize and Tony Award winner *August: Osage County* and Pulitzer finalists *Man from Nebraska* and *Red Light Winter*. Ed created and was program director for the First Look Repertory of New Work, for which he received the Elliott Hayes Award for outstanding contribution to the field. Recent directing credits include the world premiere of *Cadillac* at Chicago Dramatists (five Joseph Jefferson Award nominations, including Best Director and Best Production) and the upcoming *Superior Donuts* at Arden. He is currently on the faculty at Temple Univ.

Lisa Steindler

Lisa Steindler is executive artistic director of Z Space. Annually, Z Space has more than 20 works in various stages of development, nurturing a wide variety of artists in the common goal of increasing visibility and opportunity for actors, writers, directors, and designers. Lisa has produced world premiere productions of many playwrights, including Leigh Fondakowski, Jane Prowse, Mark Jackson, Adam Bock, Adam Rapp, Claire Chaffee, Peter Nachtrieb, Anne Galjour, and Steve Yockey.

James Still

Still's plays have been produced throughout the U.S., Canada, Europe, Australia and Japan. In 2009 he was elected to the National Theatre Conference and in 2010 was inducted into the College of Fellows of the American Theatre. He is a two-time TCG-Pew National Theatre Artist with the Indiana Rep, where he is in his 13th season commuting from the West Coast as IRT's first-ever playwright-in-residence. He is also a winner of the William Inge Festival's Otis Guernsey New Voices Award, the Chorpenning Award for Distinguished Body of Work, and three of his plays have received the Distinguished Play Award from AATE. His plays have been developed and workshopped at Sundance, O'Neill, New Harmony Project, New Visions/New Voices at the Kennedy Center, Hibernatus Interruptus at Geva, Telluride Playwrights Festival, Lark, and Black Swan Lab at Oregon Shakespeare Festival. Recent premieres: *The Heavens Are Hung in Black* (Ford's, D.C.); *The Velvet Rut* (Unicorn, Kansas City, and Illusion, Minneapolis) and *Interpreting William* at Indiana Rep. Other plays: *A Long Bridge over Deep Waters* for Cornerstone's Faith-Based Theatre Cycle in Los Angeles; *And Then They Came for Me*, produced worldwide, including a recent command performance at the House of Commons in London hosted by Vanessa Redgrave; *Iron Kisses* at Geva; *Searching for Eden* at American Heartland, Kansas City; *Looking over the President's Shoulder* at Indiana Rep, Pasadena Playhouse, Arkansas Rep and others; *Amber Waves* at the Kennedy Center and most recently in Tokyo; *He Held Me Grand* at People's Light & Theatre Company; and *A Village Fable* (based John Gardner's novella) with music by Michael Keck commissioned by the Taper, premiered at Honolulu Theatre for Youth, produced at Children's Theatre Company in Minneapolis, Zurich Young People's Theatre, and the Edinburgh Festival. Mr. Still's solo piece *The Velocity of Gary (Not His Real Name)* premiered in New York at EST and was seen most recently at Tricklock Productions in Albuquerque. New plays: *Love Me Some Amnesia*; *The House That Jack Built*; *April 4, 1968*; and *36*.

Lloyd Suh

Lloyd Suh received an NEA/Arena Stage Distinguished New Play Development grant for his play *Happy End of the World*, for Children's Theatre Company with Ma-Yi. His play *American Hwangap* was produced at Magic Theatre (S.F.), Ma-Yi and Play Co. (NY) and Cultural Center of the Philippines via Lark Play Development Center's Launching New Plays Into the Repertoire initiative with the Andrew W. Mellon Foundation. He was recently appointed onsite program director for the Lark.

Dominic Taylor

Associate artistic director, Penumbra Theatre Company; assistant professor, Univ. of Minnesota. Directing projects have included *Fresh Faust*, *The Negroes Burial Ground*, *Uppa Creek*, *Destiny* and *Ride the Rhythm*. He just staged *Black Nativity* at Penumbra Theatre in December. Author of *Wedding Dance*, *Personal History*, *UpCity Service(s)* and *I Wish You Love* among other plays. *I Wish You Love* will be staged at the Kennedy Center in June. He is an alumnus of New Dramatists. He holds both a bachelor's and a M.F.A. from Brown Univ.

Eric Ting

Eric Ting is associate artistic director at Long Wharf Theatre. Recent directing credits: *The Old Man and the Sea* (also co-adapted), Anna Deavere Smith's *Let Me Down Easy* (ART), Jackie Sibblies' *We Are Proud to Present...* (Victory Garden Ignition). Upcoming: *Agnes under The Big Top* by Aditi Kapil, John Patrick Shanley's *Italian-American Reconciliation*, Shakespeare's *Macbeth* adapted for five actors. Ting is a founding member of the artist collective Intelligent Beasts.

Katie Turick-Steger

Katie Turick-Steger is program associate for the performing arts at the Andrew W. Mellon Foundation. Before her arrival at the foundation in 2007, she was a performer and worked in the film industry as a freelance producer, director, and in multiple crew capacities in both Los Angeles and New York. Katie holds a B.A. in film production from Emerson Coll. in Boston.

Mark Valdez

Mark Valdez is national coordinator for the Network of Ensemble Theaters, a coalition of U.S. ensemble-based theater companies. He is a director and educator based in Los Angeles. Before joining NET, Mark served as associate artistic director for Cornerstone Theater Company. He has directed across the country, led various workshops and has participated in numerous panels.

Shay Wafer

Co-founder and producing director of a company dedicated to commissioning and producing plays for urban family audiences. Formerly vice president of programs at the August Wilson Center for African-American Culture.

Sixto Wagan

Sixto Wagan, co-executive director/performing arts curator, has been with DiverseWorks in various capacities since 1996. Through DiverseWorks, he has commissioned and co-produced projects by Elia Arce, Aaron Landsman, The Suicide Kings and Scott Turner Schofield and Ain Gordon, among others. He has served as a primary consultant to Creative Capital and is on the board of the MacDowell Colony and formerly was on the board of NPN and was a hub site for NDP.

Scott Walters

Scott Walters is associate professor in the drama dept at Univ. of North Carolina at Asheville and is founder and director of the Center for Rural Arts Development and Leadership Education, which focuses on the development of arts organizations in small and rural communities. He is also the co-author of *Introduction to Play Analysis*, published by McGraw-Hill.

Chip Walton

Chip Walton founded Curious Theatre Company in 1997 and he continues to serve as producing artistic director. Named Denver's 2005 Theatre Person of the Year, his directing work has garnered more than 50 local and national awards. Formerly president of the National New Play Network, a network of 24 theaters across the country dedicated to the development and production of new plays for the American theater, Walton continues to serve on the executive committee of the NNPN.

Meiyin Wang

Meiyin Wang is associate producer of Under the Radar Festival and Symposium in New York, where she has worked under the mentorship of producer Mark Russell since 2006. In her three years at UTR, a program of Arts Presenters and produced by the Public Theater, she has managed 47 productions, applied for artist visas from 11 embassies, and hosted more than 550 artistic directors and presenters from 19 countries. Born and raised in Singapore, Meiyin served as resident playwright and associate artistic director of Singapore Rep before earning her directing M.F.A from Columbia under Anne Bogart. Meiyin has directed or developed work at Women's Project, Classic Stage Company, chashama, Theatre Row, HERE, Ohio Theatre, Joe's

Pub and other nontraditional sites. She assisted Robert Woodruff at ART, Long Beach Opera and Hong Kong International Festival and Eduardo Machado at INTAR and Premio Dams Festival in Italy. In Singapore, Meiyin directed *Betrayal* (national premiere) at Singapore Rep and her play *Postcards from Persephone* garnered nominations for best director and script at the national theater awards. Meiyin is an alumna of Women's Project Directors Lab, a Schubert Presidential scholar, and Singapore National Arts Council Grant recipient, and served on the NPAC Artists Task Force. She is co-artistic director of the performance collective Quality Meats.

MK Wegmann

MK Wegmann has 30 years experience in organizational development and artists' services. NPN supports the creation and touring of contemporary performing and visual arts, and in its home in New Orleans, serves as an intermediary and fiscal sponsor for artists and organizations working in recovery efforts. From 1978 to 1991 she was associate director for the Contemporary Arts Center in New Orleans, and from 1993 to 1999 was managing director of Junebug Productions. Wegmann serves on boards of directors for National Performance Network, Junebug Productions, Performing Arts Alliance, and the Cultural Alliance of New Orleans.

Anthony Werner (HowlRound Reporter)

Anthony Werner is a playwright in Chicago. Currently, he is assistant to the editor of *HowlRound*. Last summer, he served as assistant dramaturg on Steppenwolf Theatre Company's world premiere of Lisa D'Amour's *Detroit*. He is also a former contributing writer for *The Onion*. He is a graduate of Northwestern Univ.'s M.F.A. in writing for the screen and stage under Rebecca Gilman

JoAnne Winter

Winter is an actor and director in the San Francisco Bay Area. She is co-founder and co-artistic director of Word for Word Performing Arts Company, an ensemble whose mission is to tell great stories with elegant theatricality, staging performances of classic and contemporary fiction. Founded in 1993 by Susan Harloe and JoAnne Winter, Word for Word believes in the power of the short story to provide solace, compassion, and insight into our daily lives. Word for Word is part of the Z Space, a developmental laboratory for new American theater and is guided by an amazing team of actors and directors: the Charter Group. In the past 17 years, Word for Word has created more than 70 productions of stories, as well as providing arts education in Bay Area schools and touring internationally.

Karen Zacarías

Karen Zacarías' plays include *Legacy of Light*, *Mariela in the Desert*, *The Book Club Play*, *The Sins of Sor Juana*, the adaptation of the best-selling book *How the Garcia Girls Lost Their Accents*, and the children's musicals *Looking for Roberto Clemente*, *Einstein Is a Dummy*, *Jane of the Jungle*, and *Frida Libre*. Her plays have been produced at the Kennedy Center, Arena Stage, Goodman Theater, Denver Center, Alliance, Round House Theater, Imagination Stage, Berkshire Theater Festival, Arden, La Jolla Playhouse, Cleveland Play House and many more. Her awards include: 2010 Steinberg Citation for Best New Play, National Francesca Primus Prize, New Voices Award, National Latino Play Award, ATT/TCG First Stages Award, Susan S. Blackburn Award finalist, and a Helen Hayes Award for Outstanding New Play. She has commissions from South Coast Rep, La Jolla and Arena Stage. Karen is playwright-in-residence at Arena Stage and teaches playwriting at Georgetown University.

THE THIRD CIRCLE

How to Participate If You're Not in the Room

The American Voices New Play Institute adopted the term “radical transparency” at the founding of the Institute. It is one of our core values. This means that all programs of the Institute — the challenges, the successes, etc. — are available to the public in some form, whether that be convening final reports, the monograph, blogs, etc. For the *From Scarcity to Abundance: Capturing the Moment in the New Work Sector* convening, the Institute has conceived of a plan to document and disseminate the conversations held in D.C. and across the country.

During the Convening

Blogging & Tweeting

The Institute has hired Bloggers and Tweetmasters to blog and tweet the conversations and the findings of the convening. All tweets will use the hashtag #newplay and all blogs will be posted on the #NewPlay Blog.

#NewPlay TV

Following the idea of “radical transparency,” portions of the convening will be livestreamed on #NewPlay TV. We will also have other programming exclusively for the #NewPlay TV viewers.

Watch with Friends!

Viewing parties are being hosted in Austin, Chicago, Minneapolis, San Francisco, and more! Check out the New Play Blog for a complete list.

After the Convening

Convening Final Report

Like all the convenings held by the Institute, a final report will be published. The report will capture the conversations and activities in an attempt to give an overview of the event. The Final Report will be published in the spring.

Other City Convening Findings

Since the convening will be livestreamed, we are asking different organizations to gather within their communities for watch parties to both hear the conversation taking place in D.C. and host their own. The viewing parties in these cities will also be documented and reported upon by the Institute.

HowlRound

The online journal of the American Voices New Play Institute, *HowlRound*, will dedicate an issue to articles related to the convening.

STEERING COMMITTEE

- Danielle Mages Amato**
President, LMDA

Neil Barclay
CEO, National Black Arts Festival

Emilya Cachapero
Director of Artistic Programs, TCG

Polly Carl
Director of Artistic Development, Steppenwolf Theater

Deborah Cullinan
Executive Director, Intersection for the Arts

Sandra Gibson
President and CEO, Association of Performing Arts Presenters

Adrien-Alice Hansel
Literary Director, Studio Theatre

Jason Loewith
Executive Director, National New Play Network

Todd London
Artistic Director, New Dramatists

Jack Reuler
Artistic Director, Mixed Blood Theatre

Mark Russell
Associate Artistic Director, Producer, Under the Radar Festival

Mark Valdez
National Coordinator, Network of Ensemble Theaters

Shay Wafer
Producing Director, Colored Girl Productions

This convening is made possible through the generous support of the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation.

CONVENING STAFF

THE AMERICAN VOICES NEW PLAY INSTITUTE

- David Dower**
Associate Artistic Director

Jamie Gahlon & Vijay Mathew
Co-Directors, American Voices New Play Institute

Travis Ballenger, Amrita Mangus, Ronee Penoi
Senior New Play Producing Fellows

Melanie Farmer, Jamil Jude, Pablo Halpern
New Play Producing Fellows

Amy Freed, Katori Hall, Lisa Kron, Charles Randolph-Wright, Karen Zacarías
Resident Playwrights

David Henry Hwang & Lynn Nottage *Project Residents*

ARTISTIC DEVELOPMENT DEPARTMENT

- Dan Pruksarnukul** *Artistic Associate: Casting*

Ameneh Bordi *Casting Fellow*

Janine Sobeck *Artistic Associate: Literary*

Aaron Malkin *Dramaturgy Fellow*

D. Ohlandt *Albee Festival Fellow*

Felipe Vergara *Directing Fellow*

PRODUCTION

- Marissa LaRose** *Production Coordinator*

Shaun Hart *Production Assistant*

OPERATIONS

- Danielle Esposti** *Special Events Manager*

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FROM SCARCITY TO ABUNDANCE

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the american voices
new play institute