2002

Literary Managers and Dramaturgs of the Americas
Conference Program, June 13-16, 2002

Literary Managers and Dramaturgs of the Americas

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Saturday, June 15

09:00-10:15 Play Development Workshops #1
Developing New Musicals (AQ4130)
How does the process of developing new musicals differ from the process of developing new plays? How are approaches different? What can each beg, borrow or steal from the other’s process?
Facilitator: Liz Engelman
Plus: Maxine Kern, Vanessa Lebourdais, Ruth Margraff

Dramaturgy: Inside and Outside (AQ4140)
What is the difference between play development in institutions and processes outside institutions? What would you do differently with the same amount of money? What do you do when the needs of the institution are different than the needs of the development process?
Facilitator: Mark Lord
Plus: Brian Quirt, Lila Stromer, Paul Walsh

Redefining Risk: New Play Festivals (AQ4150)
How do we define success in new play festivals? How do we define, evaluate, and promote risk within new play festivals? What is the relationship between risk and failure, and risk and success?
Facilitator: Tanya Palmer
Plus: David Copelin, Nakisa Ietemad, Yvette Nolan

10:15-10:45 Break

10:45-12:00 Play Development Workshops #2
Commission to Production (AQ4130)
Could your company develop the kind of work it produces? Does your company produce the work it develops? If not, why not? How are we negotiating the move from a commitment to develop to a commitment to produce? How are we articulating our assessments to our artistic directors?
Facilitator: Celse Kalke
Plus: Morgan Jenness, Gwen Orel, Vern Thiessen

Responding to Current Events (AQ4140)
Are we capable of creating work that responds to an event, crisis, or opportunity in our immediate community? How do we respond, both immediately and over the longer term?
Facilitator: Jeannie Barroga
Plus: Magda Kazabowski-Houston, Brad Rothbart, Jacob Zimmer

Issues in Artistic Leadership (AQ4150)
Are Literary Managers/Dramaturgs providing artistic leadership? What role do we play in creating a vocabulary of judgement? What does quality mean? What are the criteria for a good play? How do we evaluate our work? Where is our ownership in the play development process?
Facilitator: Michele Volansky
Plus: Mark Bly, Lue Douhat, Job White

12:00-2:00 Hot Topics Lunch (SFU Pub)
This meal is not provided. A leisurely lunch which allows delegates to move from table to table, and topic to topic.

Satuday, June 15 cont...

02:00-03:30 AGM, Part 2: New Business (SFU Theatre)
President Elect Michele Volansky will chair a discussion of the Conference Proposal prepared by a Board Committee chaired by Tim Sanford. An agenda, copies of the proposal, and an email discussion in response to the proposal, are in the conference folders.

03:30-04:00 Break

04:00-06:00 AGM, Part 2 (continued) (SFU Theatre)
The business meeting will continue with the remaining agenda items.

06:00-07:00 Break
A chance to nap, shower, and change clothes in preparation for the banquet.

07:00-07:30 Reception (Diamond Centre)

07:30-08:30 Banquet (Diamond Centre)
A final chance to chat, and drink, and dance to the stylings of DJ Lush.

Sunday, June 16/02

09:00-10:00 Board Meeting (AQ4150)

10:00-11:00 Regional Breakfast (SFU Theatre and Lobby)
Have a continental breakfast with LMDA delegates from your region. Discuss how you might invigorate regional LMDA activity. What information/experience from the conference can you share?

11:00-12:00 Conference 2003 Planning
Time for reflection, and goodbye. Your responses to the 2002 Conference can help the next conference planners.

12:00-01:00 Executive Meeting (AQ41)

Disclaimer
The LMDA and Simon Fraser University will accept no liability for personal injuries sustained by or for loss or damage to property belonging to conference participants and their guests either during or as a result of the conference.
“Insanity (n.): the practice of doing the same thing over and over again, and expecting different results.” —folk saying

The reading. The workshop. The staged reading. The reading. The work that looks... just like all the other new plays created or developed using these standard methods. It is insanity to expect those methods to produce a variety of work? Or will the results be the same, every time?

So...why do so many new play development programs look alike? Are we producing plays that are unique in how they reflect our artistic vision? What role do we have as dramaturgs in defining that vision? What gains and losses have we taken in carving out programs and festivals that are intended to support and showcase new plays? How are we responding to and supporting the growth of new work that challenges, excites, and confounds us? What is not working in new play development?

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