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LMDA Newsletter, July 2021

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July 2021

Vol. 6, No. 10

Literary Managers and Dramaturgs of the Americas

Conference Wrap-Up

**Without Borders:
Dramaturgy in the New Decade //
Sin Fronteras:
Dramaturgismo en la Nueva Década**

This project was supported in part by an award from
The National Endowment for the Arts. // Este proyecto fue apoyado en parte por un
premio de The National Endowment for the Arts.

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(Photo: Bryan Moore, Brenda Muñoz, Lynde Rosario, Ken Cerniglia, and Sara Freeman)

Dear everyone,

We have successfully completed LMDA's Conference 2021: virtual + Ciudad de México and I cannot think of anything else to say but WOW!

Thank you to the Conference Committee,

- Martine Kei Green-Rogers
- Ken Cerniglia
- Bryan Moore
- Brian Quirt
- Lindsey Barr
- Lourdes Guzmán González
- Jenna Rodgers
- Anne G. Morgan

for all your teachings and support. Thank you for the trust you put in me to coordinate our first hybrid conference and gathering in Mexico City. I've had a blast (:

Mark Bly, Liz Engelman, LMDA has made it to Mexico!

Thank you to all the speakers who joined us asynchronously, virtually, and in-person presenting in English and Spanish (and sometimes in Spanglish) from Canada, México, the United States and abroad.

Shout out to international partner organizations:

- The Fence International Network
- Dramaturgs' Network UK
- Danish Dramaturg Network
- STOD Finland

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I want to thank the team in México,

- Lourdes Guzmán González
- Martha Herrera-Lasso
- Eréndira Santiago
- Daniel Mesta
- Consuelo Ojeda
- Kathia Flores
- Andrea Muñoz

for being the eyes and hands of this process on the ground. LMDA México exists thanks to all of us. Cheers!

Thank you to the Executive Committee, Lynde Rosario and all the Regional VPs for being so welcoming to the Spanish speaking community of LMDA México and the upcoming LatinX Affinity Group.

Special thanks to Coordinación Nacional de Teatro of the Instituto Nacional de Artes y Literatura INBAL in Mexico for inviting us to host the in-person part of the conference at the Centro Cultural del Bosque. And thanks to the outstanding crew of the Teatro Julio Castillo for welcoming us to their house and sharing their toys with us.

Thanks to our oral interpretation team led by Amtrad and our favourite interpreters Joyce Denton and Abner Anaya for bridging our language differences with such care. Thanks to the live-streaming team of HowlRound Theatre Commons in the US, Difusión Cultural INBAL in México and the in-person conference team led by ProFot for helping us capture this event and spread the world of dramaturgy.

Special thanks to Mark Fossen, dramaturg, technical support and, according to Lindsey, the unsung hero of this adventure. Mark, trust me, we are all singing your name out-loud, my friend!

Thank you to the virtual volunteers: Amanda Ewing, Chloe Edmonson, David Pham, Jihye Kim, María Escolán, Erin Stoneking and Sara Masciotra, and thank you to the in-person volunteers: Adriana Mascorro, Andrea Piceno, Karen Hernández, Magi Muñoz, Montserrat Flora and Ximena Esquivel. You guys make our lives easier.

Thank you to all the dramaturgs, students and performing artists who joined us at this year's conference and thanks to the rebels who made it to Mexico City for all the experiences we shared!

Ken Cerniglia is right, it took a village. The support and talent of everyone involved was essential to the outstanding results of this project and I am so proud to coordinate these efforts.

To many more to come!

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allowed us to have records of almost everything that took place during the full-month Conference 2021, including:

- all the asynchronous panels with closed captioning in English and Spanish
- all the synchronous panels with oral interpretation and closed captioning in English and Spanish
- all the in-person panels that took place in Mexico City with oral interpretation and closed captioning in English and Spanish.

and all the conference attendees will have access to this archive for the rest of the summer!

This has been an awesome journey for me and I want to specially thank my mentor Rachel Ditor for opening a door to an infinite of possibilities when she taught me dramaturgy at the Arts Club back in 2018 and put me in touch with LMDA. I'm so lucky to find so many mentors and friends and to be part of this great community of professionals.

¡Gracias a todxs!

Brenda Muñoz

LMDA Conference Coordinator

VP LMDA México



Queridxs todxs,

Hemos completado con éxito el Congreso LMDA 2021: virtual + Ciudad de México y no se me ocurre nada más que decir que ¡WOW!

Gracias al Comité del Congreso.

- Martine Kei Green-Rogers

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- Brian Quirt
- Lindsey Barr
- Lourdes Guzmán
- Jenna Rodgers
- Anne G. Morgan

por todas tus enseñanzas y apoyo. Gracias por la confianza que depositaron en mí para coordinar nuestro primer congreso híbrido y reunión presencial en la Ciudad de México. ¡Qué experiencia!

¡Mark Bly, Liz Engelman, LMDA ha llegado a México!

Gracias a todxs los oradores que se unieron a nosotrxs de manera asincrónica, virtual y presencial, presentando en Inglés y Español (y algunas veces en Spanglish) desde Canadá, México, Estados Unidos y el extranjero.

Agradezco a las organizaciones internacionales asociadas:

- The Fence International Network
- Dramaturgs Network UK
- Danish Dramaturg Network
- STOD Finland

Y un agradecimiento especial a Jacqueline Goldfinger y *Plawriting with Purpose (Dramaturgia con propósito)* por patrocinar la sesión Dramaturgo en el Radar (Playwrights Under the Radar).

Quiero agradecer al equipo en México,

- Lourdes Guzman González
- Martha Herrera-Lasso
- Eréndira Santiago
- Daniel Mesta
- Consuelo Ojeda
- Kathia Flores
- Andrea Muñoz

por ser los ojos y los brazos de este proyecto. LMDA México existe gracias a todxs nosotrxs. ¡Enhorabuena, equipo!

Gracias al Comité Ejecutivo de LMDA, Lynde Rosario y todxs lxs Vicepresidentes Regionales por abrirle los brazos a la comunidad de LMDA México y al Grupo de Afinidad LatinX.

Un agradecimiento especial a la Coordinación Nacional de Teatro del Instituto Nacional de Bellas Artes y Literatura INBAL por invitarnos a ser anfitriones del congreso presencial de la Ciudad de México en el Centro Cultural del Bosque. Y gracias al destacado equipo de producción del Teatro Julio Castillo por recibirnos en su casa y compartirnos sus juguetes.

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Joyce Denton y Abner Anaya, por ser el puente que suspende nuestras diferencias lingüísticas. Gracias al equipo de transmisión en vivo de HowlRound Theatre Commons en los E.U., Difusión Cultural INBAL en México y al equipo presencial liderado por ProFot por ayudarnos a capturar este evento y difundir el mundo del dramaturgismo.

Un agradecimiento especial a Mark Fossen, dramaturgista, soporte técnico y, según Lindsey, el héroe sin gloria en esta aventura. Mark, confía en mí, ¡todxs estamos cantando tu nombre en voz alta, mi amigo!

Gracias a los voluntarixs virtuales: Amanda Ewing, Chloe Edmonson, David Pham, Jihye Kim, María Escolán, Erin Stoneking y Sara Masciotra, y gracias a las voluntarias presenciales: Adriana Mascorro, Andrea Piceno, Karen Hernández, Magi Muñoz, Montserrat Flora y Ximena Esquivel. Ustedes hacen nuestras vidas más fáciles.

¡Gracias a todxs lxs dramaturgistas, estudiantes y artistas escénicxs que se unieron a nosotrxs en el congreso de este año y gracias a lxs rebeldes que llegaron a la Ciudad de México por todas las experiencias que compartimos!

Ken Cerniglia tiene razón, “it took a village”. El apoyo y el talento de todxs lxs involucradxs fue esencial para los excelentes resultados de este proyecto y yo estoy muy orgullosa de coordinar estos esfuerzos.

¡Por muchos más!

Y para una ronda más de buenas noticias:

El formato híbrido de este congreso (virtual + presencial) nos ha permitido tener registro de casi todo lo que ocurrió durante el mes completo de la Congreso 2021, entre estos:

- todos los paneles asincrónicos con subtítulos en Inglés y Español
- todos los paneles sincrónicos con interpretación oral y subtítulos en Inglés y Español
- todos los paneles presenciales desde la Ciudad de México con interpretación oral y subtítulos en Inglés y Español.

¡y todxs lxs asistentes del congreso tendrán acceso a este archivo durante el resto del verano!

Este ha sido un viaje increíble para mí y me gustaría tomar esta oportunidad para agradecer a mi mentora Rachel Ditor por abrirme la puerta a un infinito de posibilidades cuando me enseñó dramaturgismo en el Arts Club en 2018 y me puso en contacto con LMDA. Tengo mucha suerte de encontrar tantxs mentores y amigxs y de ser parte de esta gran comunidad de profesionales.

¡Gracias a todxs!

Brenda Muñoz Salazar (:
LMDA Conference Coordinator

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June 2021 was a momentous occasion for LMDA as it brought to fruition the seeds that were planted almost two decades ago and recounted in the Keynote by Mark Bly, Sabina Berman, Liz Engelman, Conchi León, Silvia Peláez, and Brian Quirt. This opportunity to celebrate and support LMDA México is steeped in gratitude. Our deep appreciation extends to the incredibly gracious hosts in Mexico City, Brenda Muñoz and Lourdes Maria Guzmán González.



The LMDA 2021 Conference offered access to this past year's borderless international collaborations and conversations in Puentes, Dramaturging the Phoenix, and the International Dramaturgy Lab via the asynchronous, synchronous, the live and live-streamed content, with the help of the oral simultaneous interpretation. I would be remiss not to mention the ongoing work of the LMDA Wiki Project as presented synchronously by Anne Cattaneo and Geoffrey Proehl and live by Sara Freeman, and to see that call taken up in Mexico, in real time, by Lourdes Maria Guzmán González was thrilling and met with instant acclaim. It was inspiring to see so many incredible initiatives were called into action! I have highlighted a few below:

Latinx Dramaturgs Affinity Space

As announced by Daniel Mesta at the 2021 LMDA Annual Conference, live and live-streamed from Mexico, this affinity space will serve to create connections between Latinx dramaturgs living and working in the U.S. to share opportunities, challenges, knowledge, and solidarity across regions.

Dramaturgs with Disabilities Affinity Space

Co-hosted by Andrea Kovich and Lauren Sullivan, our main goal is to build community and

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attendees, and by recognizing all intersectionalities.

While we work to organize and coordinate these spaces, please feel free to reach out with any questions or comments to regional@lmda.org.

Thank you to all who attended!



**2022 LMDA International Conference
Online & In-person in Philadelphia
July 20-24, 2022**

Welcome to Philadelphia, U.S.A., the traditional lands of the Lenni-Lenape. Our theatre community is happily aesthetically promiscuous, and we are excited to share our conversations and work with you. We are also eager to hear about you and your work. While we have a dramaturgical focus to our Conference, everyone is welcome! There will be an opportunity to discuss ideas and network across disciplines and interests.

Our Conference theme is: "Theatre in the Wild: Performance Outside the Proscenium" and we are lining-up some great performances and conversations already! In addition, we'd love it if you would propose an activity when proposal applications open in December 2021 so we make sure that we are offering activities that interest you. We will offer synchronous, asynchronous, and in-person content at the Conference. Watch the announcement video and read more [here](#).

We will release an information packet in September 2021 with more details, but until then, if you know of an organization or individual who might want to be a Conference Sponsor, please let me know (jacqueline.goldfinger@gmail.com). I am happy to email or talk to them about Sponsorship,

See you in Philly!

A Note from BQ



LMDA's Board and Executive committee very generously acknowledged the end of my six-year term as Board Chair at the Annual General Meeting on June 18th. A huge thank you in particular to Liz Engelman for her beautiful speech noting some of the projects I worked on over my 25 years with LMDA, not only as Board Chair, but also during my time on the Executive as President of LMDA Canada, as LMDA President, and as a Board member. The AGM was also an opportunity for me to say a few words, which I'll recap briefly here.

At the Toronto conference in 1996, a group of Canadian dramaturgs gathered after the final session to discuss how we might build on the momentum generated by the conference. Someone suggested we start a newsletter and asked for a volunteer. I raised my hand. It was my second conference. Raising my hand in that moment started a 25-year connection with LMDA that has been invaluable to my trajectory as a dramaturg, as a theatre artist, as an artistic director. It changed my life and my creative work.

That's the power of volunteering, and if such an opportunity appears in your life, I urge you too to raise your hand. The rewards of doing so have been tremendous: gaining friends and colleagues around the world, exploring new ways of thinking and working, and contributing to the improvement of how we as dramaturgs work and collaborate.

I want to also celebrate the establishment of LMDA México, another testament to the power of volunteers committing to a vision. Congratulations to Brenda Muñoz and Lourdes Guzmán González and the artists who have come together to make this possible.

What's left to do when you depart? Ensure that the organization is in good hands when you leave, and make sure that there is money in the bank for future leaders to do great things.

I'm very proud of the transition to incoming Board Co-Chairs Anne G. Morgan and Jenna Rodgers. They are amazing dramaturgs, and strong leaders with a breadth of experiences that will be invaluable to LMDA in the years ahead. The organization is in great hands with them, and the Executive leadership team of President Bryan Moore, past President Martine Kei Green-Rogers, and incoming President Lynde Rosario.

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with and now count as friends: Geoff, DD, Liz, and Mark; Michelle, Beth, Vicki; my predecessor as Board Chair – Cindy SoRelle; Shelley, Danielle and Ken. I want to especially thank Scott Horstein for all his work over more than a decade on the Employment Guidelines and Sample Contracts, plus Danielle Carroll and Lindsey Barr, LMDA's excellent and tireless Administrative Directors over the past 15 years. Thanks all.

There is also money in the bank. Our work on The Lessing Circle has generated more than \$60,000 for LMDA, half for innovative programming such as the translation services that have made our bilingual virtual and Mexican conferences possible and half for a crucial reserve fund. I'm very pleased to have announced at the AGM significant Lessing Circle donations honouring Lynn Thomson, and in the memory of Robert Blacker, Douglas Langworthy and Iris Turcott.

As well, an anonymous donor, a past leader of LMDA, made a donation of \$3,000 just before the conference that was contingent on a matching contribution. My partner Nancy and I have made that matching donation, and in a call for further contributions at the AGM, members stepped up in an extraordinary way with an additional \$9,000.

Thank you to Ken Cerniglia/Adrien Lanusse, Ariane van Buren, Shelley Orr, and Cindy SoRelle for your generous gifts. This new fund of \$15,000 (and growing) will continue to support LMDA's groundbreaking initiatives in 2022 and beyond.

If you're able to make a contribution, you can do so online [here](#).

The future of LMDA looks great – great leaders, invaluable programming, financial stability. Thank you all for allowing me to be part of this project for so many years.

– Brian Quirt

Reflections from a Virtual Bar by David Geary

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(Photo by Tae Hoon Kim)

You know #LMDA2021 broke down borders when it finishes with you chatting in a virtual bar with Sloan, an early career dramaturg about *Brother Where Art Thou* capturing the local vibe, how we used a real dead seagull in my university Chekhov production, and

listening to Drive By Truckers - *Southern Rock Opera*. It's been a trip across many borders for those of us tuning in virtually, taking screenshots of the LMDA genius on screen, and having deep conversations via the Twitterverse. Witness:

Complaints of coffeeturgy = the dramaturg is told to get the company coffee!

We are not library mice! We are not the director's assistant with google!

If a play falls over in the theatre, and no one comes to see it, can we blame the dramaturg? Especially if they got no credit in the first place?

Bruno Zamudio & the #dramaturgy rebellion - a digital event carried out on social media at the end of 2020. Looking forward to more rebel yells tomorrow.

Daniel Nesta: Dramaturging Sacred Space: The Myth, Meaning & Majesty of Aztlán. Yes, the earth is a theatre's audience! Land acknowledgements? I like this - it backs up words with action.
<https://www.cbc.ca/radio/unreserved/redrawing-the-lines-1.4973363/i-regret-it-hayden-king-on-writing-ryerson-university-s-territorial-acknowledgement-1.4973371>

The Wiki Project by Sara E. Freeman to create a US Dramaturgy wiki + a challenge to create Mexican and Canadian #dramaturgy wiki entries. Looks like we're starting with what to avoid: Draketurgy! #googlemonkey

Great invite from Rimsha Afzal - The Ink Project: Write 3 metaphors for 2020. Choose 1, write sentence of monologue/dialogue or stage direction. Metaphor - a balloon bursts at kids' party. Dialogue: Was that a balloon or someone shooting at us? BANG!

Sloanie G. Cherry blossom @70sdramaturg Metaphor: treadmill with a hiking trail on its screen. Stage direction: The actress walks. Sometimes she sees something interesting and jogs. She even runs, but always returns to walking. She is going nowhere but feels as if she is.

I've loved these prompts. Loved the conversations, the WebSwitcher translation & HowlRound broadcasts. Meanwhile,

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livestreaming and simultaneous translation. Through Twitter, I was able to partake in activities offered to the in-person attendees and engage with other dramaturgs attending virtually. I often operate as a lone wolf, so interacting with others while watching the amazing sessions provided by LMDA Mexico was invigorating.

Sloan has a request:

I often see the Group Theater of the 1930s heralded as this great experiment we could never repeat, but I think we can, and we could do it better. I believe the magic ingredient lay in the commitment to communal living. I believe we can (and should) learn from their mistakes. We need to set clear, structured boundaries and try again. I'm interested in creating a project that's a partnership with a national or state park and happening over roughly one month during the summer of 2022. I'd like to be able to create new work and live as colleagues, artists, and acquaintances who are dedicated to an intensive month in pure creation. If you are at all interested in this project, contact sloanelle8197@gmail.com. I am also looking for support for dramaturgs coming from rural areas...

Region Facebook Groups

[Canada](#)

[Mountain West](#) (Montana, North Dakota, South Dakota, Utah, Wyoming, Colorado)

[Greater Midwest](#) (IL, IN, IA, western KY, MI, MN, OH, WI)

[Metro Bay Area](#)

[Metro Chicago](#)

[Metro NYC](#)

[Metro Boston](#)

[Central Appalachia](#) (WV, VA, eastern KY, northern TN, and western NC)

[Florida](#)

[Metro Philadelphia](#)

[Mexico](#)

[Mid-Atlantic](#) (DC/Maryland/DE)

[Northeast](#) (Connecticut, Maine, Massachusetts, New Hampshire, New Jersey, New York State, Rhode Island, Vermont, Pennsylvania)

[Northwest](#) (Idaho, Oregon, Washington)

[Southern California](#)

[Plains](#) (Kansas, Missouri, Nebraska)

[Southeast](#) (Alabama, Louisiana, Mississippi, eastern North Carolina, South Carolina, Georgia, southern Tennessee, western NC)

[Southwest](#) (Arizona, Nevada, New Mexico, California)

[Third Coast](#) (Arkansas, Oklahoma, Texas)

If you want to get more involved with dramaturgs in your region, please email regional@lmda.org

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went live on June 21, 2021. Their plan is to encourage widespread use and feedback during the subsequent six months then create and release a revised package in February 2022.

LMDA members can access this fantastic set of resources by clicking [here](#). This Package was inspired by LMDA's own Employment Guidelines and Sample Contracts, which are currently being revised per advancements made by our overseas cousins, with roll-out targeted for Fall 2021. While labor laws, union arrangements, and theatre industries differ among countries, there is much overlap in the work itself and strategies to advocate for and advance the field, locally and globally.

You may find the link to this and other related resources on our [LMDA Employment Tools page](#).



Did you know, if you use Amazon, you can donate to LMDA?

On the Amazon App:

- 1) Open the Amazing Shopping app on your phone
- 2) Go into the main menu of the Amazon Shopping app and tap into 'Settings'
- 3) Tap 'AmazonSmile' and fo
- 4) Select 'Get Started' and click through the instructions
- 5) Add LMDA as your charity

Thanks for your continued support!

Interested in contributing to the next newsletter? Have content ideas?

E-mail communications@lmda.org.

Want to keep up with the conversation about the latest in dramaturgical activity?

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