October 17, 2017

Welcome to the Fall Conference!

One of the common questions in our field is “what keeps you up at night?” More often than not, the answers are about what’s right in front of us, what’s immediately pressing, what we can troubleshoot today to get to tomorrow.

But in addition to worries about budget-balancing or sets that don’t work as planned, there are bigger, insomnia-provoking, future-of-our-field issues. How we choose to address some of these questions—how and when and where we decide to take action—will have a profound effect on the future theatrical landscape. Historical context shapes culture, and culture shapes history. We have a role to play. Let’s discuss!

Now I want to attempt to thank (though it’s truly not possible to do so sufficiently) all the organizations and people responsible for this Conference and the remarkable Festival to follow. Many thanks to the Educational Resources Committee, chaired by Dan Murphy, Broadway Rose Theatre (OR), with Michael Ballam, Utah Festival Opera and Musical Theatre (UT); Wayne Bryan, Music Theatre Wichita (KS); Victoria Bussert, Baldwin Wallace University Conservatory of Music (OH), Mark Fleischer, Pittsburgh CLO (PA), Donna Lynn Hilton, Goodspeed Musicals (CT), Robb Hunt, Village Theatre (WA), Jennifer Jaquess, Red Mountain Theatre Company (AL), and Orlando Morales, The 5th Avenue Theatre (WA); and the Fall Conference Committee, chaired by Joshua Blanchard, Lake Dillon Theatre (CO), with Hilary Hart, Theatre Under the Stars (TX), Mark Hoebbe, Paper Mill Playhouse (NJ) and Michael O’Brien, 11th Hour Theatre (PA).

And then there’s the extraordinary NAMT staff, with Adam Grosswirth, Membership Director, at the Conference helm and Ciera Iveson, New Works Director, leading the Festival of New Musicals. Both have been tremendously supported (and sometimes led) by Karin Nilo, Program Associate. Jen Whitton, Development Associate, has been the organizing force behind everything sponsor- and exhibitor-related (among many other things!). Kelly Kohlman, who has just joined us as Office Coordinator—be sure to welcome her!—and program intern Lady del Castillo have been wonderful additions to our team.

This year’s Fall events are dedicated to Frank M. Young, who passed away in late September. Founder and first president of NAMT, he brought the musical theatre field together at Theatre Under the Stars in Houston 32 years ago, and today we proudly carry that legacy forward. The best tribute we can give him is what we’re doing here this week: talking, laughing, challenging, listening, solving...creating a dynamic musical theatre future.

Finally, a standing ovation for all of our contributors, advertisers, exhibitors and, especially, our sponsors. Your support means the world to us!

Welcome & enjoy,

Betsy King Militello
Executive Director
In our continuing effort to provide more benefits and services to NAMT members, we will be video recording selected panels at this conference for future use by NAMT members on our website. If you are uncomfortable with your voice and likeness being online, please let a NAMT staff member know, and if you have been recorded, we will edit the video accordingly.

Members may view video excerpts from past Conferences at https://namt.org/events_by_category/conference/. Just log in anywhere you see "Members get more!" to view video and other members-only content throughout the site.
IN MEMORIAM
FRANK M. YOUNG
Founder and First President, National Alliance for Musical Theatre

The National Alliance for Musical Theatre is honored to dedicate the 2017 Fall Conference and 29th Annual Festival of New Musicals to NAMT Founder and First President Frank M. Young, who passed away on September 20, 2017.

In April of 1985, Frank brought 43 colleagues from theatres and operas together at Theatre Under the Stars in Houston, to discuss the state of musical theatre in America. Later that same year, the group met again in New York, and the National Alliance for Musical Theatre (then with a slightly different name) was formally born.

NAMT honored Frank in 1990 as “Producer of the Year,” and again in 2013 when we saluted all of our founders and past presidents as part of the celebration of the 25th Annual Festival of New Musicals.

A native Houstonian, Frank had a lifelong love of musical theatre. In 1968 he was offered the opportunity to produce a musical for Houston’s new Miller Outdoor Theatre in Hermann Park. He established a not-for-profit company to produce this show and called it Theatre Under the Stars (TUTS). That show, Bells are Ringing, began a tradition of TUTS performing two shows at Miller every summer. Since producing, directing and conducting that first TUTS musical, Frank guided TUTS to international acclaim through 42 seasons of more than 300 productions.

In 1989 Frank founded The 5th Avenue Theatre Association, a not-for-profit association that was under his artistic management from 1989-2000. Under his leadership, the 5th Avenue Theatre became a place that not only presented musicals, but that also produced world class musical theatre.

He also produced world premieres and international tours including the original companies of Disney’s Beauty and the Beast, Jekyll & Hyde and Zorro. Other tours included Debbie Reynolds in Molly Brown, Robert Goulet in Man of La Mancha and the Tony-winning Carousel. He received commendations from President George H. W. Bush, who awarded him the 2007 “American Musical Theatre Award,” among others in recognition of 42 years of leadership in American musical theatre.
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Production Support Provided By

The Festival of New Musicals and Fall Conference are supported in part by a generous grant from the National Endowment for the Arts.
The irresistible family musical is celebrating its 50th anniversary year in 2018!

The Tony-winning musical is a tale of faded glory and unfulfilled ambition in Hollywood’s Golden Age. LIMITED-TIME LICENSING NOW AVAILABLE FOR 2018-2019

Whether on roller skates, scooters or heelys, it’s the fastest and most dynamic musical audiences will ever experience!

Passion, art and loss across three generations, set against the backdrop of post-war France and Italy.

The inspirational story of a soccer team bridging the religious divide in Northern Ireland.

An irreverent take on 1920s English aristocracy, it’s as refreshing as a cup of tea!
This classic story of love and mistaken identity follows the young heroine Viola, who washes up on the shores of Illyria and disguises herself as a man. When Viola's new boss, Duke Orsino, sends her to win over his unrequited love, the Countess Olivia, Viola's disguise proves too effective, and the Countess falls for the young girl (dressed as a boy) instead. *Twelfth Night* is a musical delight about love in all its many disguises, and the transformative power of walking a mile in another's shoes. With an original score by award-winning, acclaimed songwriter Shaina Taub, the show premiered in 2016 as part of The Public Theater's groundbreaking Public Works initiative at the Delacorte Theater in Central Park with a cast of 200.

1 act (90 min), 14 actors (flexible), 7 musicians

**PRESS**

“A free-spirited, thoroughly delightful gloss on Shakespeare’s beloved comedy... Ms. Taub provides the buoyant jazz-and-R&B-inflected score... [her] songs are a continual delight, with their slangy, funny lyrics. The production merrily plays fast and loose with the language, even as it wraps itself firmly around the plot.”

— *THE NEW YORK TIMES*

“It liberally adapts Shakespeare’s words and ideas into a jazz-pop musical that fully stands on its own, graceful and affecting in the way the best Shakespeare is.”

— *PASTE MAGAZINE, Best New Musicals 2016*

“Taub’s terrifically theatrical songs, as fun as any I’ve recently heard... An especially rollicking and coherent *Twelfth Night*.”

— *VULTURE*
THE BALLAD OF LITTLE JO

This soaring musical is inspired by the real-life-story of Josephine Monaghan, a young woman from Boston who, in the late 19th century made a new life in an Idaho mining town disguised as a man called Jo. The authors are multi-Platinum, Grammy-winning composer Mike Reid; Sarah Schlesinger, Chair of the NYU-Tisch Graduate Musical Theatre Writing Program; and John Dias, Artistic Director of Two River Theater.

2 acts, 12 actors (flexible), 7 musicians

PRIOR PRODUCTIONS
Two River Theater – Red Bank, NJ
Bridewell Theatre – London, UK
Steppenwolf Theatre – Chicago, IL

AWARDS
Joseph Jefferson (Jeff) Award – Best New Work
Richard Rodgers Award
Kleban Prize in Musical Theatre
Gilman & Gonzalez-Falla Theater Foundation Award

PRESS
“The real thing—the best piece of musical theater storytelling I’ve seen in a decade.” – THE NEW YORKER

“Unmitigated brilliance. It is the best new musical I’ve seen in years.” – THE DAILY STANDARD

“Raw, dramatic and highly absorbing. Reid and Schlesinger have written a musical that is brilliantly balanced and always engaging. The key issue at its heart is identity—its characters long for a sense of belonging and acceptance. This show is what musical theatre should aspire to be.” – WHAT’S ON STAGE

“That rich and rare thing—a serious, searching musical that not only wraps its audience in enriching melody, but also commands complete attention to its intelligent storytelling. It is a thrilling piece of musical theatre.” – THE STAGE

“Rousing music... Woven into this Western legend are problems that continue to confront us today: distrust of the outsider, animosity toward the ‘other,’ the power of a mob that acts out feelings of betrayal, and ultimately, the loneliness felt by those who have to hide something basic to their nature.” – NJ ARTS MAVEN

MUSIC BY MIKE REID
LYRICS BY SARAH SCHLESINGER
BOOK BY SARAH SCHLESINGER – MIKE REID – JOHN DIAS

BASED ON THE FILM THE BALLAD OF LITTLE JO BY MAGGIE GREENWALD

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Featuring a book by BRIDGET CARPENTER (*Parenthood, Friday Night Lights*)
and an original pop/rock score by Tony Award® and Pulitzer Prize winners
TOM KITT and BRIAN YORKEY (*Next to Normal, If/Then*)

"FREAKY FRIDAY CAPTURES THE BEST OF GREAT DISNEY MUSICALS"
— BuzzFeed

When an overworked mother and her teenage daughter magically swap bodies, they have just one day to put things right again. *Freaky Friday* is a heartfelt, comedic, and unexpectedly emotional update on an American classic. By spending a day in each other’s shoes, Katherine and Ellie come to appreciate one another’s struggles, learn self-acceptance, and realize the immeasurable love and mutual respect that bond a mother and daughter.

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Disney’s THE LITTLE MERMAID

Top: Cast of Disney’s THE LITTLE MERMAID | Photo: Billy Bustamante; Bottom: Cast of Pittsburgh CLO’s THE WEDDING SINGER | Photo: Leigh Taylor

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The Pittsburgh CLO Construction Center is one of the largest, most cost-efficient set building facilities between New York and Chicago.

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Book, Music and Lyrics by
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REGIONAL PREMIERE THIS NOVEMBER AT THE 5TH AVENUE IN SEATTLE, WA
Tuesday, October 17

8:00 am  
**Check-In and Continental Breakfast**  
TKP Conference Center  
109 West 39th Street  
2nd Floor  

Breakfast will be served throughout the morning you may bring food and drink with you into the sessions in the Empire Room.

*Breakfast served in Empire Room*  
Sponsored by Ticketmaster

9:00 - 9:30 am  
**Welcome Remarks**  
Empire  

Jeff Loeb, NAMT Board President, Hollywood Pantages  
Adam Grosswirth, NAMT Membership Director  
Betsy King Militello, NAMT Executive Director

9:30 - 10:30 am  
**Keynote Speaker: Michael Riedel**  
Empire  

Michael Riedel has been a theater columnist for the New York Post since 1998. He worked at the Daily News (New York) for five years before returning to the Post and has written for The Guardian, Harper’s Bazaar, Mrabella, Departures, and Commentary. Riedel is the cohost of Theater Talk with PBS, is a contributor to the BBC, and has appeared on Larry King Live, the Today show, Good Morning America, and many other news programs. He lives in New York City.

10:30 - 11:00 am  
**Networking Coffee Break**  

All-day coffee sponsored by The Musical Company
11:00 am - 12:30 pm  **Creating a Culture of Inclusion**  
*Empire*

A recent study by Actors’ Equity Association showed that jobs for actors and stage managers skew white and male. A series of HowlRound surveys has revealed similar results for administrative and design jobs. How can we break this cycle so that our theatres represent our communities at every level – board, management, creative, onstage, backstage, and in the audience? Recognizing that we are not going to solve these problems today, what steps can we take toward making our specific theatres and the industry as a whole more inclusive? Are we cultural centers and leaders in our communities, or are we falling behind? Our panelists will discuss best practices, with concrete case studies for examples, and help you build a toolkit to take back to work with you.

*Moderated by Hillary Hart (Theatre Under The Stars), with Jennifer Bielstein (The Guthrie), Lee Ann Gullie (New York Theatre Workshop), Christine Toy Johnson (Actor and Writer) and Anna Kull (Lark Play Development Center).*

12:30 - 2:00 pm  **Lunch and NAMT Annual Membership Meeting**  
*Empire*  
*(Buffet service in Bryant Park Room)*

Lunch Sponsored by The Musical Company and Sheridan College, Canadian Music Theatre Project

2:00 - 3:15 pm  **Starting the Conversation**  
*Concourse Level Breakout Rooms*

Attendees will be divided into small groups with the intention of introducing everyone to at least one person they don’t know. (See the label on your conference packet for your room assignment.) In addition to this networking opportunity, we’ll put the tools from the morning’s session to work in intimate conversations designed to get everyone brainstorming and working together. At the end of the session, we’ll come back together and take some time to share insights with the full group.

3:15 - 3:30 pm  **Break**

3:30 - 3:45 pm  **Looking Forward to Spring with Pittsburgh CLO**  
*Empire*
3:45 - 4:45 pm  
**Artistic Community Engagement**  
*Empire*

How can community engagement be a direct outgrowth of a theatre’s artistic mission and vision and vice versa? What happens when it’s not? How do programs and festivals that aren’t necessarily part of the mainstage circle back to connect audiences and artists in new ways? How can what you put on your stages deepen your relationship with your community? How can leveraging your resources as a hub and a physical space bring people to your art?

*Moderated by Dan Murphy (Broadway Rose Theatre Company), with Jennifer Jaquess (Red Mountain Theatre Company), Orlando Morales (The 5th Avenue Theatre), Paige Price (Philadelphia Theatre Company) and Kevin Wong (The Musical Stage Company).*

5:00 - 7:00 pm  
**Networking Cocktail Party**  
*Glass House Tavern*  
*252 West 47th Street (between Broadway and 8th Avenue)*

*Sponsored by Samuel French, Inc. and The Hollywood Pantages*
Wednesday, October 18

8:30 - 9:00 am  Breakfast
Empire Room and Lobby

Join us for a bite and coffee before we begin today’s sessions. Breakfast will be available throughout the morning.

Sponsored by Theatrical Rights Worldwide

9:00 - 10:15 am  When the Community Engages You: How the Changing Nature of Discourse Affects Theatre
Empire

For years we’ve been harnessing the power of social media to break the fourth wall and make theatre more accessible to fans. But what happens in a culture that’s increasingly polarized? How do you address patrons who feel entitled to tell you they know better? How can you take risks without alienating your loyal but increasingly vocal base? And how can you win over the moderates, who just want to enjoy a night out and may be put off by all the shouting on both sides?

With Mark Fleischer (Pittsburgh CLO), Kevin Moore (Human Race Theatre Company), Tori Rezek (Theatre Aspen), Brett Smock (Finger Lakes Musical Theatre Festival) and Diep Tran (American Theatre Magazine/TCG).

10:15 - 11:30 am  The Political is Musical
Empire

Has the current political climate affected your programming choices? Should it? Even light-hearted musical comedies may provide examples of lessons learned from history and provide windows into more significant discussions, while darker shows may resonate anew, and new works may address our current social issues directly. Or, if your audience comes to you specifically to escape the news for a couple of hours, what’s your responsibility to them? NAMT members from a variety of theatres and markets will discuss their decision-making processes over the past year (and we want to hear from all of you, too!).

Moderated by Wayne Bryan (Music Theatre Wichita), with Julianne Boyd (Barrington Stage Company), Kwole Coleman (The MUNY), Aaron Jafferis (Festival Alumni Writer, Kingdom & How To Break) and Dave Steakley (ZACH Theatre).
11:30 am - 12:00 pm  Networking Coffee Break
 Empire

All-day coffee sponsored by The Musical Company

12:00 - 1:15 pm  Commercial/Non-Profit Relationships
 Empire

Case studies on recent successful commercial/non-profit partnerships for the development of new musicals from NAMT members.

Moderated by Michael Rubinoff (Sheridan College, Canadian Music Theatre Project), with teams from Come From Away (Randy Adams, Junkyard Dog Productions; Elisabeth Farwell-Moreland & Matt Giles, Seattle Repertory Theatre), Bandstand (Mark Hoebee, Paper Mill Playhouse; Tom Smedes & Gabby Palitz), Ars Nova (Renee Blinkwolt & Jason Eagan), and Marsha Brooks (Brooks and Distler, Attorneys at Law).

1:15 - 2:45 pm  Lunch and Meet the Festival Writers
 Empire
(Buffet service in Bryant Park Room)

Sponsored by Music Theatre International and Disney Theatrical Productions

2:45 - 3:45 pm  Breakout Sessions
 Concourse Level Breakout Rooms

Concurrent breakout sessions on new works topics and some NAMT insider info!

Marketing New Works with Artists’ Involvement  Madison

We wanted to bring this hot topic from our last Writers’ Roundtable to a wider audience, as well as set the scene for our Spring Conference in Pittsburgh, which will be all about marketing new works.
Discussion led by Jeremy Desmon (Festival Alumni Writer, The Girl in the Frame) and Phil Santora (TheatreWorks Silicon Valley)

How to Create a Writer Residency  East Village

Interested in learning more about early stage new work development? Have tips from your own experience hosting writers you’d like to share? Please join this informal conversation on what your theatre can do and how NAMT can help.
Discussion led by Kathy Evans (Rhinebeck Writers Retreat) and Jeff Talbott (Festival Alumni Writer, Imagine Harry; Rhinebeck Writers Retreat, Seven Broken Hearts)
NAMT’s New Nuts & Bolts Guide to Producing New Musicals  
West Village  
Get a sneak preview of the brand-new interactive Nuts and Bolts Guide to Producing New Musicals, part of our new Theatre Experience & Collaboration Hub (The TECH) and our latest member benefit. Learn what this online resource can do for you and how you can contribute to it.  
*Led by Ciera Iveson*

New Works in an Academic Setting  
Chelsea  
A space for academic members and those interested in collaborating with them to discuss the joys and challenges of producing at a college or university.  
*Discussion led by Amy Rogers Schwartzreich*

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**4:00 - 4:45 pm**  
**Partnership Speed-Dating**  
Empire  
A final speed round before we head to the Festival. Share one thing you need or a goal you have going forward. Find a co-production partner. Trade business cards. Solve everyone’s problems in 30 seconds!

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**4:45 - 5:00 pm**  
**Wrap-Up**  
Empire  

Thank you for attending the 2017 NAMT Fall Conference.  

*Your feedback is very important to us! Please fill out the evaluation form online at namt.org/FC17eval*  
(you will receive an email with this link at the conclusion of the conference).

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**EDUCATIONAL RESOURCES COMMITTEE**  
Dan Murphy, The Broadway Rose Theatre (OR), Chair  
Michael Ballam, Utah Festival Opera Company (UT)  
Wayne Bryan, Music Theatre Wichita (KS)  
Victoria Bussert, Baldwin Wallace University Conservatory of Music (OH)  
Mark Fleischer, Pittsburgh CLO (PA)  
Donna Lynn Hilton, Goodspeed Musicals (CT)  
Robb Hunt, Village Theatre (WA)  
Jennifer Jaquess, Red Mountain Theatre Company (AL)  
Orlando Morales, The 5th Avenue Theatre (WA)

**2017 FALL CONFERENCE COMMITTEE**  
Joshua Blanchard, Lake Dillon Theatre (CO), Chair  
Hillary Hart, Theatre Under The Stars (TX)  
Mark Hoebbe, Paper Mill Playhouse (NJ)  
Michael O’Brien, 11th Hour Theatre (PA)
REGISTER NOW!

Management Roundtable
February 8, 2018
Vero Beach, FL
Hosted by Riverside Theatre

Join your fellow NAMT members for our next Management Roundtable focused on strategic planning, hosted by Riverside Theatre in Vero Beach, FL. As we look towards the future of musical theatre, the futures of our individual organizations must be taken into account as well. In this intimate setting, attendees will discuss all things forward-thinking: strategic planning processes and models, the impact of strategic planning, creating and implementing capital campaigns, succession planning and more.

KNOWLEDGE EXCHANGE
Upcoming Webinars

New Financial Statement Reporting Standards for Not-for-Profit Entities
March 15, 2018 3:00 pm ET

Dean Frerker (The 5th Avenue Theatre) and Diane Wright (Village Theatre) will share information and tips on the new financial statement reporting standards for not-for-profit entities (ASU 2016-14).

Cast Recordings for Regional Productions
Date TBD

Sean Flahaven (The Musical Company) will share insights, advice and case studies on how any theatre can create a cast album for its new work. Watch your email for details coming soon!

Register at namt.org.

As always, check namt.org and your email for up-to-the-minute details!
SAVE THE DATES!

SPRING CONFERENCE

April 4 – 6, 2018
in Pittsburgh, PA

Hosted by Pittsburgh CLO

Details and registration coming soon. Hotel information available now at namt.org.

and next Fall in New York...

2018 Fall Conference
Tuesday, October 23 – Wednesday, October 24, 2018

30th Annual Festival of New Musicals
Thursday, October 25 – Friday, October 26, 2018

and looking even further ahead...

2019 Spring Conference
Thursday, March 28 – Saturday, March 30, 2019
Seattle, WA hosted by The 5th Avenue Theatre & Village Theatre

As always, check namt.org and your email for up-to-the-minute details!
NAMT MEMBER BENEFITS

• VIP ACCESS TO THE FESTIVAL OF NEW MUSICALS
   Since 1989, the Festival of New Musicals has introduced more than 300 shows and 500 writers to industry insiders with the resources to move the work forward, leading to subsequent productions, development, recordings, licensing or commissions for more than 85% of our musicals and alumni. NAMT members receive Premiere or Select Passes, providing you with priority seating at the Festival and access to VIP networking events, as well as additional opportunities to meet the writers, be first in line to express interest in a show, connect with other NAMT members to discuss collaboration opportunities, and follow the shows as they develop after the Festival.

• CONFERENCES
   NAMT’s two annual conferences provide valuable networking and learning opportunities, with panels and workshops featuring some of the top executives and creative professionals in the industry. With a focus on sharing successes, adaptability and lively discussion, our conferences are intimate and energetic forums where members get concrete ideas they can take back to their theatres and implement quickly. Ample time to talk in small groups and socialize leads to career-long relationships and a network of colleagues you can call on at any time. Conferences are open only to members and invited guests, and members receive the lowest possible rates to attend.

• GRANTS
   The National Fund for New Musicals supports collaborations between member theatres and musical theatre writers via grants to NAMT’s US-based not-for-profit members to support writer residencies, workshops and full productions of new musicals.

   The Innovation & Exploration Grant helps member theatres pilot new ideas in various administrative and production areas to advance their missions.

• ROUNDTABLES
   Our Roundtables give NAMT members an opportunity to network, explore best practices and share case studies in more intimate, informal settings than the Conferences. New Works Roundtables are typically held in conjunction with festivals or productions of new musicals at member theatres, and Writers’ Roundtables, held annually in New York, bring Festival alumni writers and member producers together to build connections and explore models of collaboration. Roundtables are also held on a variety of management and community engagement topics, hosted by member theatres around the country.

• THEATRE EXPERIENCE & COLLABORATION HUB (The TECH)
   An online resource center offering opportunities for members to connect with and learn from their peers without leaving their desks, The TECH currently contains
   - the brand-new Nuts and Bolts Guide to Producing New Musicals
   - free Knowledge Exchange webinars by NAMT members and other experts in the field
   - forums allowing members to continue conversations from our Conferences, Roundtables and other events, ask advice from colleagues, and network year round

   More content is coming soon!

• NEWSLETTERS
   - Monthly News & Notes with latest member and alumni news.
   - Monthly New Works News featuring Festival show updates, new works in development around the country and more.
• SURVEYS
  Concrete information that can save you money!
  - The Salary & Benefits Survey shows what other theatres across the country are paying for key positions, helping you budget and negotiate.
  - The Success Survey tracks how specific musicals have done for members around the country, to help with programming and marketing decisions, and negotiations with licensors.
  - NAMT by the Numbers provides a valuable overview of the membership and the industry.

• MEMBERS-ONLY WEBSITE CONTENT
  - Complete directory of member organizations showing key organizational information, staff lists, facilities and more
  - Member organizations’ current and upcoming production information
  - Searchable New Musicals Directory, listing every show presented in our Festival with summaries, cast breakdowns, author contacts, videos and more
  - Complete Festival Alumni directory to help you find your next collaborators
  - Festival jukeboxes and videos
  - Recordings of past conference panels and webinars
  - Members-only forums

• SET AND COSTUME REGISTRY
  Earn revenues by listing sets, costumes and props for sale or rent on the Set and Costume Registry, one of the most highly trafficked parts of our website. Only NAMT members may list on the registry, but it can be viewed by all website visitors, including hundreds every month who come directly to the Registry page searching for rental items.

• JOB BOARD
  Post your job openings for free with ArtCareerCafe. NAMT members’ postings are listed on NAMT’s website. All job-seekers may view the job board, but only NAMT members may list on it.

• DISCOUNTS AND PARTNERSHIPS
  - Zipcar membership and car rental
  - InstantEncore mobile marketing and ticketing solutions
  - NYC Hotels
  - Breather hourly workspace rental
  - CDs and more from Sh-K-Boom & Ghostlight Records
  - NYC rehearsal studio rental
  - and more!

• PROMOTE YOUR PROJECTS TO INDUSTRY LEADERS
  - Access to NAMT’s member mailing list
  - List your shows and events in News & Notes and New Works News
  - Special member rates on ads in the Festival program, reaching 700 theatre professionals

• DRAW FROM OUR KNOWLEDGE BASE
  NAMT’s staff is available to assist you in finding new work, connecting with fellow members and writers.

• ADVOCACY
  Your voice is represented in Washington, DC through NAMT’s membership in The Performing Arts Alliance.

• YEAR-ROUND NETWORKING
  Networking is a common thread through many of our member benefits. NAMT events provide unique opportunities to make connections with other producers, writers, licensors and others. Our tight-knit association of members keeps in touch year-round.
KEYNOTE SPEAKER

Michael Riedel has been a theater columnist for the New York Post since 1998. He worked at the Daily News (New York) for five years before returning to the Post and has written for The Guardian, Harper’s Bazaar, Mirebella, Departures and Commentary. Riedel is the cohost of Theater Talk with PBS, is a contributor to the BBC, and has appeared on Larry King Live, the Today show, Good Morning America and many other news programs. He lives in New York City.

CREATING A CULTURE OF INCLUSION

Hillary J. Hart joined Theatre Under the Stars in January 2017 as the Executive Director. Her primary responsibility is leadership of the organization from a financial and operations perspective, with oversight of finance, marketing, development/fundraising, human resources, operations, intellectual property and union contract negotiations.

She is the former General Manager at the Guthrie Theater, a $28M non-profit regional theater in Minneapolis, where she helped to steward a large, integrally important cultural institution through palpably impactful programming, community engagement and balanced budgets. Hired during a time of significant transition to help create and implement new best practices, she was privileged to participate in a cultural shift within the Guthrie focusing on equity, diversity and inclusion across key initiatives ranging from access sensitivities to the lens through which the story telling is viewed. Further, she expanded her role as an ambassador by representing the Guthrie in the business community and to the City of Minneapolis through membership on the Executive Committee of the East Downtown Council of Minneapolis Board and as a member of the Downtown Minneapolis Neighborhood Association Livability Committee.

Prior to her work at the Guthrie, she served as Managing Director of Flat Rock Playhouse where she was tasked with the responsibility to help create change in the culture of the organization in order to make it more sustainable and relevant to the community that it serves. Through creation and implementation of new internal controls, budgeting/budget tracking models and the development of new strategies for earned and contributed revenue, she was able to stabilize the financial and operational areas of the organization and increase earned and contributed revenue by 9% and 48% respectively. Her work also included a significant restructuring and reengagement of the Board of Directors, a comprehensive look at community engagement, marketing and rebranding efforts.

Her experience ranges from on stage to off stage, touring with Alvin Ailey - Ailey II, and acting as resident stage manager and production manager for a variety of theatres in and around the New York area. In between, Hillary has enjoyed teaching and lecturing at a variety of colleges, participating in union collective bargaining negotiations, active engagement with the League of Resident Theatres (LORT), Independent Presenters Network, (IPN), and serving as a panelist for the National Endowment for the Arts.

She has been married to her husband, Jarrett Hook, for 15 years and together they are raising a dynamic nine year-old son. Though her daily work involves a great deal of budgeting, cash flow analysis and contract negotiation, the real joy she derives is watching the transformative power of theatre change the lives of the people in communities that she serves.

Jennifer Bielstein joined the Guthrie Theater as Managing Director in April 2016. She was most recently Managing Director of Actors Theatre of Louisville for 10 seasons. She currently serves as President of the League of Resident Theatres (LORT) and previously served as LORT’s Vice President; Chair of its Equity, Diversity and Inclusion Committee; Secretary; and on multiple negotiating teams. In Louisville she served on the boards of Theatre Forward, the Louisville Downtown Development Corporation, Greater Louisville, Inc., the Arts and Cultural Attractions Council, and as a review panelist for the National Endowment for the Arts.

Ms. Bielstein was named by Twin Cities Business as a Person to Know in 2017. She was recognized with the Pyramid Award of Excellence in Leadership from the Center for Nonprofit Excellence, as one of Business First’s 40 Under 40 and was voted Today’s Woman Magazine’s Most Admired Woman in the Arts. In Chicago, Ill., she was the Executive Director of Writers Theatre and also worked for Steppenwolf Theatre Company, About Face Theatre, Northlight Theatre, Apple Tree Theatre and Lincoln Park Zoo and served on the board of the League of Chicago Theatres.
Ms. Bielstein is a graduate of the University of North Carolina at Chapel Hill in business administration and theatre, Stanford Graduate School of Business’s Executive Program for Non-Profit Leaders in the Arts, and Bellarmine University’s Masters in Business Administration.

Lee Ann Gullie (Director of Development) joined the New York Theatre Workshop staff in January 2016. At NYTW, she is responsible for raising more than $3 million each year to support the theatre’s activities and artist community. Most recently, Lee Ann was the Director of Development at Ars Nova, NYC’s premiere development hub for theatre, music and comedy. Prior to Ars Nova, she spent five years at Second Stage Theatre where her focus was on Board relations and special events. She also assisted with Second Stage’s capital campaign to purchase the Helen Hayes Theatre on Broadway under her duties as the Associate Director of Development. Lee Ann is a graduate of Cornell University and a Board member at CO/LAB, a theatre company for individuals with intellectual disabilities.

Christine Toy Johnson is an award-winning actor, writer, director and advocate for inclusion.

Performing highlights include the Broadway and Off Broadway revivals of The Music Man, Merrily We Roll Along, Pacific Overtures, Falsettoland and Grease; the national tours of Cats, Flower Drum Song and Bombay Dreams; and other leading roles at the Guthrie, New York Shakespeare Festival, the Mint Theater, the Williamstown Theatre Festival, and the Huntington Theatre, etc. Nearly 100 film and television appearances include recurring roles on The Americans, You and Law and Order: SVU, and guest starring roles on Bull, Madam Secretary, Mr. Robot, Unbreakable Kimmy Schmidt and others.

Her plays and musicals include Till Soon, Anne (book and lyrics with composer Bobby Cronin, developed in residencies at the O’Neill Theater Center), The New Deal (part of “Different Voices” at Roundabout Theatre Company), The Secret Wisdom Of Trees (featured in Applause Books’ upcoming Best Monologues for Actors Over 50), Barcelona (book and lyrics with composer/lyricist Jason Ma, developed at the Weston Playhouse, CAP21 and Village Theatre), Truth Against The World: The Life and Loves of Frank Lloyd Wright (developed in residency at the O’Neill Theater Center), Guilty Until Proven Innocent and Diary Of A Domestic Goddess (with Kevin Duda). Her screenplay Jumping The Third Rail won a Meryl Streep/IRIS Writing Lab fellowship in 2016. The Library of Congress included an anthology of her written work into the Asian Pacific American Performing Arts Collection in 2010.

Christine has been a member of the elected leadership of Actors’ Equity Association since 1992, serving as National Chair of the union’s Equal Employment Opportunity Committee. She has also been a member of the elected leadership of the Dramatists Guild since 2016 and serves as the National chair of the Guild’s Diversity, Equity and Inclusion Committee. She is a founding member of AAPAC (Asian American Performers Action Coalition) and founder of The Asian American Composers & Lyricists Project. She was honored by the JACL (the nation’s largest and oldest Asian American civil rights organization) in 2010 for “exemplary leadership and dedication,” the “Wai Look Award for Service in the Arts” from the Asian American Arts Alliance in 2012, and the Rosetta LeNoire Award for “outstanding contributions to the universality of the human spirit” from Actors’ Equity Association, in 2013. Christine is a graduate of Sarah Lawrence College and the Certificate of Screenwriting Program at NYU, and is an alumna of the BMI Musical Theatre Writing Workshop.

Anna Kull is the Director of Community Relationships at The Lark where she works in communications, community engagement and organizational culture. She is an arts administrator, advocate and facilitator who believes strongly in the extraordinary capacity of artists and arts administrators to imagine and build a more equitable world. Anna joined The Lark in 2005 and has served as Marketing Intern, Executive Assistant and Interim Development Manager. While on staff, Anna has led a website redesign, an organizational rebranding effort, and co-managed The Lark’s equity, access and inclusion work. She is director of Lark’s Apprenticeship Program, a program she designed to provide increased training and mentorship to emerging arts administrators. Also an artist, Anna has worked with Actors Theatre of Louisville, New Georges, The Lark, Orchard Project and many wonderful theater makers as an actor. She was part of NYFA’s Emerging Leaders Boot Camp, Theatre Communications Group’s Equity, Diversity and Inclusion Institute, The New York City Cultural Agenda Fund’s Cultural Advocacy and Equity Program and the inaugural cohort of artEquity. Anna is originally from Durham, NC and is a graduate of Vassar College.
ARTISTIC COMMUNITY ENGAGEMENT

Dan Murphy is the Managing Director and Co-founder of Broadway Rose Theatre Company along with his wife, Producing Artistic Director Sharon Maroney. An award-winning director, choreographer and actor, he occasionally hits the boards in roles such as Edna Turnblad in Hairspray, Man in Chair in The Drowsy Chaperone, Pseudolus in A Funny Thing Happened on the Way to the Forum and most recently Herbie in Gypsy.

Not only known for his musical theatre work throughout Portland, Dan has also directed and choreographed in Birmingham, AL; Sanford, NC; Fort Collins, CO; Lancaster, PA; and the riverboats along the Mississippi—to name a few. He is very involved in the community and has served on the Tigard Chamber of Commerce board of directors cumulatively for over eight years within his 25 years of membership and served as board president three different times. He has been a Rotarian at the Tigard Noon Club since 2002, was knighted a Royal Rosarian in 2015, and named Tigard’s First Citizen in 2016. He currently sits on the boards of the Washington County Visitors Association, the Portland Area Theatre Alliance, Tigard Rotary Foundation and the National Alliance for Musical Theatre. Dan is also active with the Tigard/Tualatin School District and has directed Tualatin High School’s annual musical for over 16 years. He is a proud member of Actors Equity and SAG-AFTRA.

Jennifer Jaquess currently serves as Managing Director for Red Mountain Theatre Company, a 37-year old, $4 million nonprofit based in Birmingham, Alabama. In addition to managing the marketing, sales and finance teams at RMTC, she serves in a development capacity, raising roughly $1.7 million in contributions, to support the company’s professional productions as well as education programs. Jennifer brings a broad spectrum of communications, marketing and sales expertise to this challenge with her background in both large and small corporations.

Prior to joining RMTC in 2012, Jennifer served as Group Publisher at Hoffman Media, responsible for the $5 million advertising sales department. Under her leadership, the team broke new and substantial business from companies like Kraft, Unilever, IKEA, and General Mills for Cooking with Paula Deen and Sandra Lee Semi-Homemade magazines.

Jennifer also served in various marketing capacities at Southern Progress Corporation, working on Southern Living At HOME, Southern Living and Southern Accents magazines. During that time, Jennifer had the opportunity to play a pivotal role in developing and growing a start-up nonprofit, CUT IT OUT, Salons Against Domestic Abuse.

Prior to her magazine experience, Jennifer led sales training across the country for Protective Life Corporation. She holds a Bachelor’s in Journalism and Mass Communication from Samford University.

Kevin Wong is the Associate Artistic Director at The Musical Stage Company—Canada’s largest and leading not-for-profit musical theatre company. Since 2004, under the leadership of Artistic & Managing Director Mitchell Marcus, The Musical Stage Company has incubated new Canadian musicals, produced the Canadian premieres of award-winning, contemporary musicals and built robust education and community programs which help people reach their full potential by telling stories through song. The company’s work has been recognized with 61 Dora Award nominations, 11 Dora Awards and 12 Toronto Theatre Critics’ Awards.

As a writer, Kevin’s projects include Recurring John: A Song Cycle (SummerWorks Festival 2014), STAR(ling): A Collection of Songs, Drama 101 with Steven Gallagher (Bravo Academy), The Preposterous Posthumous Predicament of Paulee Peel with Julie Tepperman (ReFramed, Musical Stage Company/Art Gallery of Ontario, Dora Nomination Outstanding New Musical 2016), and Misprint with Lauren Toffan (Women of Musical Theatre Festival 2016).

He has a Law degree from the University of Windsor and a Bachelor of Science from the University of Western Ontario. Additional education: Royal Conservatory of Music. Memberships: Law Society of Upper Canada, Canadian Musical Theatre Writers’ Collective, SOCAN Administration.

Orlando Morales is a Seattle-based musician, educator and songwriter. He is currently Director of Education and Outreach at The 5th Avenue Theatre and holds a Masters in Teaching from the University of Washington. He has over 12 years of experience teaching music, theater and language arts—with a special interest in employing the performing arts to empower young people, inspire dialogue, and dismantle systems of oppression. He is a Johnny Mercer Songwriters Project alum, is a current member of
The 5th Avenue Theater’s Seattle Writers Group, and is also developing new work at The Village Theatre as a writer in residence. Recent music directing credits at Village Theatre include How To Break (2018, 2016), Great Wall (2012) and Cloaked (2011, 2010). Orlando also founded Rondalya sa Seattle, a Filipino American folkloric music ensemble and is a member of the Shades of Praise Gospel Choir at St. Therese Parish.

Paige Price just joined Philadelphia Theatre Company as its new Producing Artistic Director. After years spent as a Broadway performer, she began producing, and finally found her second career as an artistic director. Price was the 1st Vice President of Actors’ Equity Association from 2006-2017, and is also a member of The League of Professional Theatre Women. She is an original board member of the Theatre Subdistrict Council, which includes NYC Mayoral appointees, as well as industry leaders like Lin-Manuel Miranda, George C. Wolfe and Daryl Roth. In 2013, she was elected to the board of the National Alliance for Musical Theatre, and has co-chaired the Festival Selection Committee. Her professional career encompasses Broadway, Off Broadway, regional theatre and national and international tours, as well as film and television appearances only a mother would remember.

WHEN THE COMMUNITY ENGAGES YOU: HOW THE CHANGING NATURE OF DISCOURSE AFFECTS THEATRE

Mark Fleischer (Producing Director, Pittsburgh CLO) is the Pittsburgh CLO’s Producing Director. Prior to the CLO, Mark served as Producing Artistic Director for Adirondack Theatre Festival from 2007-2014 and Managing Artistic Director for Plano Repertory Theatre from 1993-2002. His directing credits include Next to Normal, Shooting Star, Brush the Summer By, Ordinary Days, Superior Donuts, the national tour of Clifford’s Big Family Musical, All My Sons, Not About Nightingales, Talley’s Folly, The Diary of Anne Frank, Sunday in the Park with George, A Chorus Line and Passion, as well as Shakespeare’s A Midsummer Night’s Dream, Much Ado About Nothing and The Tempest. He has taught acting, theatre history and arts administration courses at SUNY Empire State College, Columbia College and Collin College. Mark holds a BA in English Literature and Communication Arts from Austin College and an MFA in Directing from the Theatre School at DePaul University.

Kevin Moore is the President & Artistic Director and Founding Member of The Human Race Theatre Company, having served as the Executive Director from the company’s founding in 1986 through 2011. A strong proponent of new works, Kevin has been involved at the development level of a number of musicals, including: Legendale, Tenderly: The Rosemary Clooney Musical, Play It By Heart, Snapshots, Mann...And Wife, Molly Sweeney: A Musical, The Noteworthy Life Of Howard Barnes, Dani Girl, Right Next To Me, Convenience, And The Curtain Rises, Was and Wild Blue, to name a few. As Dayton, Ohio’s “official professional theatre company,” The Human Race combines new plays and musicals with recent Broadway scripts and American classics on its Loft Theatre season. A long history of directing, he recently helmed the world premiere of Family Ties Kevin is a member of the Dayton Theatre Hall of Fame, and has received the prestigious Governor’s Award for Arts Administration.

Tori Rezek joined Theatre Aspen for the 2017 summer season as an Apprentice and came on full-time as External Relations Officer this May after completing an MBA and MA in Arts Administration at University of Cincinnati’s College-Conservatory of Music (CCM). Prior to graduate school, she worked as a corporate and social event planner in her native Des Moines, Iowa. Tori attended the University of Northern Iowa (UNI) and achieved a BA in Technical Theatre with an emphasis in Costume Design. She also co-founded the drag and burlesque troupe Sissy’s Sircus while an undergrad, serving as the troupe’s president, tour manager and costume designer for four years.

Brett Smock (Producing Artistic Director, Finger Lakes Musical Theatre Festival) was born in Kailua, Hawaii, the son of a state department diplomat. As a result, Brett grew up overseas in Paris, Saudi Arabia, Berlin, Libya, Pakistan, Israel, Singapore and Washington D.C.–where he received his BA in Theatre from The American University.

Brett’s work as a director/choreographer spans two decades, with over 85 productions in the US and around the world. For the Festival/Merry-Go-Round, he has directed and choreographed 34 productions including last year’s megahit, Tim Rice’s latest musical, From Here To Eternity (FLMTF ’16/Ogunquit Playhouse ’17/Pre-Broadway), the world premiere of the new Saturday Night Fever, Guettel’s The Light In The Piazza and this year’s acclaimed production of the Tony Award-winning, Parade. Brett staged a new show for Cunard’s QE2 in London and South Africa and choreographed the first ever European Tour of Guys & Dolls. He worked with the Cole Porter and Gershwin estates to create new productions of Kiss Me Kate and On The Town for Inside Broadway at the Lucille Lortel. He has staged special events in Indonesia, Mexico and across the US with the likes of John Lithgow, Linda Eder, Barbara Mandrell, Dionne Warwick and Presidents Clinton and Bush. Dedicated to the development of new musicals, he has produced and directed many new works including Treasure Island (FLMTF).
2016/Arkansas Rep 2013), The Mudge Boy (NYC workshop w/Donna McKechnie & Sally Mayes), They Shoot Horses, Don’t They (State Theatre, Russia), Streets of America (Kennedy Center), Stardust (Theatre Barn and Gorilla Theatres), Becoming George (World Premiere - Metro Stage). In 2005, Stephen Sondheim gave Brett special permission to create a new version of Putting It Together.

Brett has held teaching, guest and mentorship positions at many colleges and universities across the country and is currently an adjunct faculty member at Hofstra University and Nazareth College, where he has built a successful and thriving partnership.

Under Brett’s leadership, the Finger Lakes Musical Theatre Festival has emerged as an active player in the development of new musicals, launched new educational initiatives, deepened the organization's investment in the community and region and raised the artistic profile and standard.

Additionally, Brett oversees “The PiTCH,” the new works initiative at the Festival. To date the program has developed 59 new musicals and has fostered creative retreat for hundreds of musical theatre writers. The Festival is a catalyst for economic growth and revitalization in the Finger Lakes and was recently recognized by The New York Times as one of the 15 most prominent summer festivals in the country.

Brett was a participant in the Director’s Lab at Lincoln Center. Proud member of the Stage Directors and Choreographers Society (SDC), Actor’s Equity Association (AEA) and The Dramatists Guild (DG). Brett lives in New York City and Auburn, NY.

Diep Tran is currently the associate editor of American Theatre magazine, where she assigns articles for print and web, and contributes regularly. She has a monthly column with the magazine focused on Equity, Diversity and Inclusion. She is also the founder and producer of American Theatre’s biweekly Offscript podcast. In 2014, Diep led the creation and launch of AmericanTheatre.org, the first official website for the magazine, building the site from the ground up with a mix of WordPress, self-taught HTML coding and Googling.

She is also a freelance journalist, whose writing has appeared in the New York Times, Playbill, Time Out New York, TDF Stages, Backstage and Salon, among other publications.

Diep has a bachelor's in English and Art History from the University of California, Los Angeles. She received her master’s degree in arts journalism from the Goldring Arts Journalism Program at Syracuse University. In 2015, she was a critic fellow at the National Critics Institute at the Eugene O'Neill Theater Center.

THE POLITICAL IS MUSICAL

Wayne Bryan just concluded his 30th season as Producing Artistic Director for Music Theatre Wichita, the highest subscribed non-profit arts organization in Kansas. Combining education with professional theatrical production, Music Theatre Wichita annually self-produces five Broadway-scale musicals, including regional, American and world premiers, and is known as a premiere springboard for young artists heading for Broadway. (For an insightful look at the theatre, click on “MTWichita: Definitely Broadway” at YouTube.) Wayne has acted on Broadway and television, and directed extensively across the country, at venues including New York City Center, Fulton Theatre, Ford’s Theatre, Walnut Street Theatre, Musical Theatre West, and 42nd Street Moon. He directed the American premiere of the Stiles-Drew musical Betty Blue Eyes and produced the American cast album for the team’s Olivier Award-winning musical Honk! (NAMT Festival ’99). He is co-author with Mark Madama of the revised collegiate classic Good News! (over 400 productions around the U.S., Canada and Great Britain), and co-producer of the cast albums for Good News! and Festival. For the William Inge Festival, which annually salutes living playwrights, Wayne has helped create tributes for Stephen Sondheim, Arthur Laurents, Comden and Green, Bock and Harnick, Kander and Ebb, Jones and Schmidt, Christopher Durang, and many others. Wayne’s honors include the Kansas Governor’s Arts Award and the NCCJ Brotherhood/ Siblinghood Award, recognizing individuals who fight discrimination and encourage diversity. Wayne has served on arts panels and committees for the NEA and NAMT, and has published numerous articles on the history and development of the musical theatre. Wayne is a frequent lecturer and guest teacher, and has directed productions for Carnegie Mellon University, Wichita State University and University of Oklahoma.
Julianne Boyd is the founder (1995) and Artistic Director of the Barrington Stage Company (BSC) in the Berkshires (MA) where she has directed many productions. This past season she directed Stephen Sondheim’s Company starring Aaron Tveit. In 2017 she directed two world premieres: Christopher Demos-Brown’s American Son, which won the Laurents-Hatcher Award for Best New Play of 2016 by an emerging playwright, and the musical Broadway Bounty Hunter by Joe Iconis, Jason Sweet Tooth Williams and Lance Rubin. Other productions she has directed include the world premieres of Mark St. Germain’s Dancing Lessons and Dr, Ruth, All The Ways as well as the critically acclaimed revival of Goldman and Sondheim’s Follies. She has also produced the world premieres of William Finn and Rachel Sheinkin’s The 25th Annual Putnam County Spelling Bee, Mark St. Germain’s Freud’s Last Session, Dan Collins and Julianne Wick Davis’ Southern Comfort as well as the recent Broadway revival of On The Town.

In 2006, Boyd and William Finn created the Musical Theatre Lab where 17 new musicals have been developed since its inception. In 2018 BSC will produce the world premiere of William Finn and Rachel Sheinkin’s The Royal Family of Broadway.

Boyd conceived and directed the Broadway musical Eubie!, a show based on the music of Eubie Blake which starred Gregory Hines and garnered three Tony nominations. She also co-conceived and directed (with Joan Micklin Silver) the award-winning Off Broadway musical revue A..My Name Is Alice (Outer Critics’ Award) and its sequel A..My Name Is Still Alice. Over the past 35 years she has worked extensively in New York and regional theatres.

From 1992 to 1998 Ms. Boyd served as President of the Society of Stage Directors and Choreographers, the national labor union representing professional directors and choreographers in the U.S.

Kwofe Coleman is a St. Louis native, Kwofe earned his bachelor’s degree in English from Emory University in Atlanta, Georgia. Currently serving as Director of Marketing and Communications for The Municipal Theatre Association of St. Louis (The Muny), Kwofe is now in his 18th season with The Muny. Celebrating its 100th season in 2018 and welcoming over 10,000 guests for each performance, The Muny is the oldest, largest and one of the most iconic musical theatres in the country. Kwofe has held a number of other positions at The Muny including staff accountant and digital communications manager. In his current position Kwofe is responsible for all external communications, marketing campaigns and the development of sales strategies to meet The Muny’s annual budget. He also serves on The Muny’s Second Century Committee, a combination of key staff, board of directors and arts consultant Michael Kaiser who together, drafted, confirmed and are now implementing The Muny’s Second Century Strategic Plan. Kwofe currently serves on the Board of Directors for the National Alliance for Musical Theatre.

He has remained an active contributor to St. Louis community, serving on the Mayor’s Vanguard Cabinet, Keystone of St. Louis, The Urban League’s Save our Sons program and was the recipient of the St. Louis American’s Salute to Young Leaders award.

Aaron Jafferis is a hip-hop poet and playwright whose honors include a Creative Capital Award, Richard Rodgers Award, Sundance Institute/Time Warner Fellowship, NEFA National Theatre Pilot Grant, MacDowell Fellowship, Edgerton Foundation New American Play Award, Barbour Playwright’s Award, NYMF Most Promising New Musical Award and The Dramatist’s “50 To Watch.”

His hip-hop musicals Kingdom, Stuck Elevator, How to Break, Blood Magic, Shakespeare: The Remix and No Lie have been produced, presented or developed by The Old Globe, Public Theater, Sundance Theatre Lab, Atlantic Theater, Oregon Shakespeare Festival, HERE, Hip Hop Theater Festival, TheatreWorks Silicon Valley, On the Boards, St. Louis Black Rep, Capital Rep, ZACH Theatre, International Festival of Arts & Ideas, Yale Institute for Music Theatre, Nuyorican Poets Café, Passage Theatre, ReVision Theatre, Queens Theatre in the Park, National Alliance for Musical Theatre, New York Musical Theatre Festival, International Community Arts Festival in The Netherlands, John Jay College, Collective Consciousness and Bregamos.

How to Break (a collaboration with breaking pioneers Kwikstep and Rokaella, graffiti legend Part One, and beatboxers Adam Matta and Yako 440 NAMT Fest ‘14) was co-produced by HERE and the Hip Hop Theater Festival in association with Collective Consciousness Theater in October 2012. Stuck Elevator (music by Byron Au Yong, direction by Chay Yew) premiered at the American Conservatory Theater in April 2013.

Artist residencies include two Sundance Theatre Institute Labs, NYU’s Asian/Pacific/American Institute, the MacDowell Colony, TheatreWorks Silicon Valley, Weston Playhouse and the Oregon Shakespeare Festival.
Aaron has written poetry for the Urban Bush Women and The Nation, and performed at the Kennedy Center and the National Poetry Slam Championships, where he is a former Open Rap Slam champion.

He received his BA in Arts & Social Change from the University of California at Berkeley, studied at the Universidad Nacional Autónoma de México, and received his MFA in Musical Theatre Writing from NYU, where he was an Alberto Vilar Global Fellow in the Performing Arts.

He teaches poetry and hip-hop theatre in schools, hospitals, health centers, community organizations and detention centers in his hometown of New Haven, CT.

**Dave Steakley** is now in his 27th season as Producing Artistic Director at ZACH Theatre in Austin. Anna Deavere Smith says, “Dave is the future. The YES in his theater’s walls is as palpable as the walls themselves. That YES, I believe, will lead to something brand new, to connect with a broader, more global audience.” He is the playwright of a new pop rock version of A Christmas Carol utilizing music from diverse artists like Beyoncé, The Doobie Brothers, Michael Bublé, Bruno Mars, Rascal Flatts, Katy Perry, and new arrangements of traditional carols, which has become ZACH’s highest attended production annually. Dave also wrote the holiday revue Rockin’ Christmas Party which played for 15 years in Austin, Dallas and Kansas City, and Keepin’ It Weird, a play about Austin that was featured on CBS Sunday Morning, NPR, The Wall Street Journal and American Theatre. He has directed regionally at Lyric Theatre of Oklahoma, Actors Theatre of Louisville, New Stage Theatre, American Heartland Theatre, WaterTower Theatre, and Pittsburgh’s City Theatre. Dave created the first bi-lingual adaptation of Webber and Rice’s musical Jesus Christ Superstar, and set The Gershwin’s Porgy and Bess in Katrina-ravaged New Orleans with a jazz/R&B reinvention, which received national acclaim from The New York Times and the Gershwin Estate. Under Dave’s leadership, ZACH has produced multiple World Premieres by Suzan-Lori Parks, Anna Deavere Smith, Steven Dietz, Everett Quinton, John Walch, Allen Robertson and The Flaming Idiots. This season at ZACH Dave is directing The Curious Incident of the Dog in the Night-Time and Sunday In The Park With George.

**COMMERCIAL/NON-PROFIT RELATIONSHIPS**

**Michael Rubinoff** earned a BA in political science and an LLB (Valedictorian) from the University of Western Ontario. While at UWO he served on the University’s Board of Governors and two terms as Legal Society President. In 1997, on a platform highlighting post-secondary school issues, he ran for Member of Parliament in the riding of London North Centre and was one of the youngest candidates in the country. Prior to being called to the Ontario Bar in 2002, he launched M. Rubinoff Productions Inc., a commercial theatre company producing mid-sized theatre in the City of Toronto.

Recent producing credits include the Canadian premieres of the Off-Broadway plays Love, Loss, and What I Wore, co-written by Nora Ephron and starring twenty-one of Canada’s most notable actresses, and Dog Sees God: Confessions of a Teenage Blockhead, which starred Canada’s most notable young actors. His productions have earned one Dora Mavor Moore Award for excellence in Toronto theatre and six nominations.

Michael is a 2004 graduate of the Commercial Theatre Institute, Intensive Producing Program in New York and was President of ScriptLab, a not-for-profit organization in Toronto, with a commitment to the development of the works and the artists of the Canadian Musical Theatre. He is President of the Toronto Alliance for the Performing Arts and chair of their Commercial Theatre Development Fund.

He is the producer of Theatre Sheridan’s six-show season and produced the 2012 transfer of Theatre Sheridan’s production of Rent to the Mirvish-owned Panasonic Theatre. In 2011 he established the Canadian Music Theatre Project, at Sheridan, Canada’s incubator for new musical theatre works by Canadian and international artists. As a producer he continues to develop new works. As a lawyer he practiced commercial real estate law and entertainment law, with a focus on live theatre.

**Randy Adams** is a Tony-award winning Producer and founding partner of Junkyard Dog Productions (JYD), a theatrical producing company dedicated to the development and production of new musical theatre. JYD is currently represented on Broadway with Come From Away (NAMT Festival ’13) which is the winner of the Drama Desk, Outer Critics Circle, Helen Hayes and Dora Award for Best Musical of 2017. The National Tour of Memphis (by Joe DiPietro and David Bryan) completed a successful multi-
year run following an almost three-year run on Broadway. Memphis is the winner of the Tony, Drama Desk and Outer Critics Circle Awards for Best Musical of 2010. First Date premiered at Seattle’s 5th Avenue/ACT Theatre prior to its Broadway run at the Longacre Theatre. Since its inception in 2006, JYD has also produced Make Me A Song, The Music of William Finn Off Broadway at New World Stages (Drama Desk nom., Outer Critics Circle nom.) and in London, and Vanities, A New Musical (NAMT Festival ’06) at Second Stage Theatre. Current projects include Chasing the Song, a new musical by the creators of Memphis, which completed a developmental production at the La Jolla Playhouse, and Fly High. Prior to creating JYD, he was the Managing Director at TheatreWorks Silicon Valley from 1984 to 2006. He holds an MA from the University of Kansas and a BA from Otterbein University.

Renee Blinkwolt (Ars Nova) After graduating from Carnegie-Mellon, Renee stage managed and assistant directed Off Broadway and regionally at theaters ranging from Ensemble Studio Theatre to Shakespeare Santa Cruz, eventually realizing that her true calling was to combine these two talent-sets into one job: creative producing. She obtained her MFA in Producing from Columbia University in 2010, where she was awarded the Shubert Presidential Scholarship and the Barbara Whitman Award for showing “exceptional promise as an emerging producer.” She enjoyed a flourishing freelance career as a creative producer, developing and producing some of New York City’s small-but-fierce theater companies’ most well-received productions. She’s served as Associate Producer of Obie Award-winning The Civilians (developing In The Footprint), The TEAM’s Producing Director (producing Architecting and developing Mission Drift both Fringe-First winners), and Red Bull Theater’s Associate Producer (producing THE Revenger’s Tragedy, The Masts and The Witch Of Edmonton—all New York Times Critics’ Picks). In 2012, Renee joined Off Broadway’s The Playwrights Realm full-time, where she produced the world premieres of Ethan Lipton’s Red-Handed Otter and Lauren Yee’s The Hatmaker’s Wife. During her tenure at the Realm, she doubled the company’s earned income, institutional giving and attendance, and increased the company’s budget by 25%, making their first-ever two-show season possible.

Renee is currently the Managing Director of Ars Nova, New York City’s premier hub for new talent, known for launching such artists as Lin-Manuel Miranda (Hamilton), Beau Willimon (House of Cards) and Alex Timbers (Peter and the Starcatcher). Since joining their team in 2014, Ars Nova has increased its budget by over 30%, won Obie and New York Drama Critics Circle Awards for sustained excellence developing and producing new work, and premiered some of the most successful productions in the company’s history. In 2014, Charlafain featuring illusionist Vinny DePonto, was nominated for a Drama Desk award for Unique Theatrical Experience and The Debate Society’s Jacuzzi broke all Ars Nova’s box office and attendance records and was named “Best of 2014” by Time Out New York. FUTURITY was the most award-nominated musical of the following season, winning both Lortel and Off Broadway Alliance awards for Outstanding Musical while Small Mouth Sounds was named “Best of 2015” by The New York Times and Time Out New York and is currently enjoying a commercial return engagement prior to a US tour. Ars Nova, along with Renee, made its Broadway debut last fall with their production of Natasha, Pierre & The Great Comet of 1812, which transferred to Broadway with almost its entire Ars Nova world premiere cast and creative team intact.

Marsha S. Brooks is a partner in the New York City law firm of Brooks & Distler. She has worked primarily in the areas of entertainment and intellectual property law for over 30 years. Ms. Brooks represents producers, writers, directors, rights owners and “for profit” and “not-for-profit” institutions in the fields of legitimate theatre, motion picture, television and “new” technology. She is general counsel for the National Alliance for Musical Theatre and New York Women in Film and Television, Inc. Ms. Brooks has been a guest lecturer on a variety of subjects in the areas of intellectual property and arts-related law.

Jason Eagan is the Artistic Director of Ars Nova, a not-for-profit organization in New York City committed to developing and producing theatre, comedy and music artists in the early stages of their professional careers. During his time with the organization, he has had the great fortune of supporting thousands of artists, whose work has begun to expand across the globe. The company is currently represented Off Broadway with the immersive musical, KPOP, and is widely known for supporting the birth of Dave Malloy’s Natasha, Pierre and the Great Comet of 1812, which began as a homegrown commission and world premiere at Ars Nova before storming the Great White Way last season.

Elisabeth Farwell-Moreland has been the Producing Director at Seattle Rep for eight seasons, after joining the company as Production Stage Manager in 2006. Before joining the Rep, Elisabeth worked on Broadway with The Secret Garden, Aspects of Love, Sweeney Todd and Starlight Express and toured with Andrew Lloyd Webber’s The Phantom of the Opera, as well as tours of La Cage aux Folles and The Mystery of Edwin Drood.
Matt Giles is a theatre director, teacher, producer and performer based in Seattle. As the Associate Producing Director at Seattle Repertory Theatre, he has played an integral role in the Rep’s renewed commitment to musical theatre. In tandem with Producing Director Elisabeth Farwell-Moreland, Matt has helped bring musicals such as Lizard Boy, Come From Away and Here Lies Love to Seattle Rep stages. Matt had the privilege to serve as the Artistic Producer of The Odyssey, the inaugural production of the Public Works Seattle program at Seattle Rep. Matt is also an active director of musicals in the Seattle area. His production of Into the Woods was honored with the Seattle Gregory Award for Outstanding Musical. A passionate believer in theatre education, Matt is an active teaching artist at Seattle Children’s Theatre and Village Theatre KIDSTAGE. He is a proud Phi Beta Kappa graduate of Wofford College in South Carolina.

Mark S. Hoebee (Producing Artistic Director, Paper Mill Playhouse) joined the artistic team at Paper Mill Playhouse in 2000. Under his leadership, Paper Mill was presented with the 2016 Regional Theatre Tony Award; launched the American premiere of the 25th Anniversary Production of Les Misérables in 2010, working alongside Cameron Mackintosh; was home to the world premieres of Newsies in 2011, in partnership with Disney Theatrical Productions, Honeymoon in Vegas in 2013, Ever After and Bandstand in 2016, and A Bronx Tale in 2016. Paper Mill also hosted the American premiere of Alan Menken and Stephen Schwartz’s The Hunchback of Notre Dame and recently launched the national tour of The Bodyguard starring Deborah Cox. On Broadway, Mark directed the Actors Fund benefit of The Best Little Whorehouse in Texas starring Jennifer Hudson. He has directed national tours of Victor/Victoria starring Toni Tennille, Dreamgirls, Company and An Evening of Lerner and Loewe starring Diahan Carroll. Directing credits at Paper Mill include West Side Story, Dreamgirls: Hello, Dolly! starring Towah Feldshuh; Harold and Maude: The Musical with Estelle Parsons; Meet Me in St. Louis; Mary Poppins; The King and I; Miss Saigon; Disney’s High School Musical; Peter Pan, Smokey Joe’s Cafe, Oliver!, Damn Yankees, Thoroughly Modern Millie, Curtains; and The Full Monty starring Broadway legend Elaine Stritch. He resides in Glen Ridge with his partner Larry Elardo, Coordinating Producer for the CBS Evening News, and their children, Stephen and Ashley.

Gabby Paltz After practicing architecture for over two decades, Gabby shifted her focus to theater. As a commercial producer, she has produced numerous critically acclaimed shows on Broadway. Most recently, she was a lead producer on the Tony Award-winning new musical Bandstand, which she helped develop from its inception, partnering with Mark Hoebee at Paper Mill Playhouse for its world premiere production. Her other Broadway projects include The Parisian Woman starring Uma Thurman (Nov. 2017), Significant Other, Bart Sher’s Fiddler on the Roof, China Doll, The Visit starring Chita Rivera, Wolf Hall, An American In Paris, The Heidi Chronicles, You Can’t Take It With You, Lady Day At Emerson’s Bar & Grill starring Audra McDonald and All the Way (Tony). She also supported the Broadway production of Matilda in London, her projects include Lady Day At Emerson’s Bar & Grill (again with Audra), An American In Paris and The Scottsboro Boys. Her US touring shows include An American In Paris and Peter And The Starcatcher. Off Broadway: Insignificance. Upcoming Broadway: Fingersmith (2017-2018), several other projects in development.

In addition to her commercial work, Gabby is also a non-profit theater philanthropist and advocate. She is a Member of the Broadway League, a Trustee and Officer of Second Stage Theatre, an active supporter of the developmental work of New York Stage and Film, and of the dynamic new theater company Bedlam. She is also a past member of the Royal Shakespeare Company Advisory Council US and a former Trustee of the Kaufman Music Center.

A graduate of Smith College and the Columbia University Graduate School of Architecture, Preservation and Planning, Gabby retains ties to her architectural roots by serving on the Upper West Side Community Board, CB7, and co-chairing its Preservation Committee.

Tom Smedes is a Tony Award-winning Theatrical Producer and General Manager with experience spanning 30 years. He is currently producing the Shakespeare’s Globe production of Farinelli & The King starring Mark Rylance. He recently produced the new Tony-winning Broadway musical Bandstand directed by Andy Blankenbuehler. Additionally, he was a producer of the Broadway production of Natasha, Pierre and The Great Comet of 1812, starring Josh Groban.

Recent Broadway productions include John Kander and Fred Ebb’s The Visit starring Chita Rivera, It’s Only A Play, Mothers and Sons, the Tony Award winning Peter and The Starcatcher, the Tony-winning Pippin, Next Fall and [title of show]. He was a supporter of the Broadway Production of Matilda. He was also a Co-Producer and General Manager for the Off Broadway premiere of Natasha, Pierre and The Great Comet of 1812.
Tom was one of the producers of the musical revue, *Naked Boys Singing! Off Broadway* which had a 13-year run. The show played nearly 4,000 performances, which makes it the second longest running Off Broadway musical.

In London, Tom was the US General Manager for *The Scottsboro Boys* at The Young Vic and in the West End. He has also produced *Side By Side By Sondheim* and *Musical of Musicals (the Musical!)*.

Tom’s other General Management credits include: *Divorce Party, The Musical* at The Kravis Center in West Palm Beach; *Altar Boyz*, in Detroit; *Altar Boyz, National Tour;* [title of show] *The Musical Of Musicals (The Musical!) High Infidelity* starring Morgan Fairchild and John Davidson at The Promenade Theatre; *Now Hear This* starring Kathy Buckley at the Lamb’s Theatre; *Love Janis* at the Village Theatre; *Captain Louis* by Stephen Schwartz; Ann Randolph’s *Squeezbox* produced by Anne Bancroft.

Tom is an alumnus of New York University where he received his MA in Theater Administration. He is a member of The Broadway League, The League of Off Broadway Producers and Theatres; a US Board Member for Shakespeare’s Globe in London and a member of the Association of Theatrical Press Agents and Managers (ATPAM).

### Marketing New Works with Artists’ Involvement

Jeremy Desmon is an award-winning bookwriter/lyricist whose stories have played to audiences around the globe.

_*The Girl In The Frame* (NAMT Festival ’04), his much-loved small-cast musical comedy, earned Jeremy the prestigious Edward Kleban Prize, and has been performed across the country. His “revival” of the 1920s classic, *Good News*, opened Goodspeed Musicals’ 50th Season to rave reviews, and *Pump Up The Volume* a rock musical adaptation of the 1990 Christian Slater film, was recently workshopped at Seattle’s 5th Avenue Theatre. *One Hit Wonder* his original jukebox musical commissioned by The Araca Group, debuted in Michigan this fall directed by Hunter Foster, and *The Oliver Experiment*, a ground-breaking new musical written with composer Jeff Thomson, is available for licensing from Theatrical Rights Worldwide starting this fall. In addition, he was recently selected by Simon & Schuster to create a Broadway musical around its iconic sleuth, Nancy Drew.

Other credits include *Cyrano De Burgashack* (100+ high school productions over the last two years), *Surviving The Avalanche* (Barrington Stage) and *I See London, I See France* (NYMF). Jeremy is also the author of two high-concept non-musical comedies, the whimsical romance *7 Wondrous Act(S) Of True Love* (Midtown Direct Rep), and MUDD, a genre-bending historical comedy about—what else?—the Lincoln assassination.

Additionally, Mr. Desmon has written touring arena/theme park shows for the world’s most recognizable branded characters, including monkeys (*Universal’s Curious George Live!*), mice (*Disney Live’s Mickey’s Music Festival*), monsters (*Sesame Workshop’s Elmo Rocks*), ice-skating princesses (*Disney on Ice’s Rockin’ Ever After*) and real, live, unicycle-riding clowns (*multiple editions of the Ringling Bros. and Barnum & Bailey Circus*). Jeremy is an alum of Stanford University (BA) and NYU’s Tisch School of the Arts (MFA). For the past ten years, he’s taught a theatrical writing workshop at Princeton University and he is a former Jonathan Larson Fellow with the Dramatists Guild.

Mr. Desmon lives in Manhattan with his wife, Blair, just around the corner from that Starbucks.

Phil Santora has served as TheatreWorks Silicon Valley’s Managing Director since 2007, after spending four years as Managing Director of Northlight Theatre outside Chicago. Prior to working at Northlight, he was Managing Director of Georgia Shakespeare Festival (GSF) in Atlanta, as well as Development Director for Great Lakes Theatre Festival in Cleveland and George Street Playhouse in New Brunswick, New Jersey. He holds an MFA in Theatre Administration from the Yale School of Drama and a BA in Drama from Duke University. Mr. Santora has served on the boards of the National Alliance for Musical Theatre, the League of Chicago Theatres, the Atlanta Coalition of Theatres, and the executive committee of the League of Resident Theatres (LORT). He was named 2000’s Best Arts Administrator by Atlanta Magazine, received the Atlanta Arts and Business Council’s 1998 ABBY Award for Arts Administrator, and under his leadership GSF won the 1997 Managing for Excellence Award.
CREATING A WRITER RESIDENCY

Kathy Evans is Founding Executive Director of Rhinebeck Writers Retreat, which provides weeklong retreats to musical theatre writing teams to develop their musicals in the Hudson Valley. Since its inception in 2011, over 100 writers have participated, including Kirsten Childs, David Hein & Irene Sankoff, Joe Iconis, Jenny Giering, Itamar Moses, Duncan Sheik, Stew & Heidi Rodewald, Alex Timbers and Max Vernon. Musicals developed in Rhinebeck have been produced at theaters across the country, including Oregon Shakespeare Festival, Playwrights Horizons, The Public Theater, Second Stage and The Old Globe. Before founding RWR, Kathy was Executive Director of National Alliance for Musical Theatre (NAMT) for nine years. Under her leadership, NAMT’s membership grew to 150 organizations and Kathy raised $2.1 million to support new works programs, produced 17 conferences, and oversaw the annual Festival of New Musicals. Many of the NAMT Festival shows went on to commercial and critical acclaim, including The Drowsy Chaperone, I Love You Because, It Shoulda Been You, Ordinary Days, See Rock City and Other Destinations and The Story of My Life.

Before devoting her career to musical theatre, Kathy worked in media corporations. She was Executive Director at Scholastic Entertainment where she was responsible for worldwide video distribution, exceeding two-million units in sales, and for the Webby award-winning web sites for Scholastic’s television division. She worked at Sony Pictures for five years heading up Programming and Promotion for international video, when revenues grew five-fold to $350 million. She also was a consultant to Viacom, WLIW and Time Out New York.

Kathy has served on numerous arts boards and panels, including the National Endowment for the Arts, New York State Council on the Arts, Arts Mid-Hudson, Samuel French’s Advisory Board and the National Alliance for Musical Theatre.

NAMT’S NEW NUTS AND BOLTS GUIDE TO PRODUCING NEW MUSICALS

Ciera Iverson (New Works Director) joined the NAMT team in May of 2016 after coming to love the Festival as a member. Prior to NAMT, Ciera was the Festival Producer for the Village Originals Festival of New Musicals and Associate Production Manager at Village Theatre in Issaquah, WA. In her time with the Village Originals program, she worked on over 35 new musicals in various stages of development, from first drafts to world premieres. In addition to musical theatre producing, she also worked in Seattle developing contemporary performance pieces and new plays with On the Boards and The Town Theatre. From 2015-2016, she was the Associate Producer and a board member for SHOWTUNES Theatre Company, Ciera is a graduate of Emerson College.

NEW WORKS IN AN ACADEMIC SETTING

Amy Rogers Schwartzreich is the director and founder of the BFA Musical Theater Program at Pace University in New York City. The program began in 2002 and started with six majors; over the span of 15 years, Amy, along with her professional faculty, has created a world-class Musical Theater program with 100 majors. This unique BFA program has students on Broadway, TV, film and across the country in national tours. With a yearly Artist-in-Residence, extensive new work development with Pace New Musicals, extensive performing opportunities and rigorous curriculum, Amy has set the foundation for an innovative and competitive BFA musical theater degree.

Amy is a regarded academic, teacher, administrator, theater director and performer. She has done curriculum development and assessments and numerous universities and has traveled extensively across North America speaking at conferences, teaching and giving master classes on the college audition process. Amy has also created and/or been a consultant for numerous other musical theater programs around North America, including Professional Musical Theatre Training Program at the Banff Centre in Canada, ArtsBridge and the Professional Summer Musical Theatre Intensive at City Center. As a director, Amy has helped to develop over 20 new musicals and has directed over 50 musicals both professionally and in academia. Amy has assisted critically acclaimed director Lonny Price on the Emmy Award-winning Passion for Live at Lincoln Center on PBS (Patti LuPone, Audra McDonald, Michael Cerveris); pre-Broadway workshop of 110 in The Shade starring Audra McDonald; Candide with the New York Philharmonic (Patti LuPone, Kristin Chenoweth); Anyone Can Whistle at the Ravinia Festival; and both Kismet (Brian Stokes Mitchell, Marin Mazzie) and Can-Can with Encores! at City Center. Originally from Canada, Amy has a Bachelor of Music in Musical Theater from Arizona State University and a Master of Fine Arts in Musical Theater from San Diego State University. Amy is passionate about the training the next generation of musical theater artists.
BROADWAY LICENSING

Broadway Licensing is a full service theatrical partner specializing in the development, production and worldwide distribution of new and established theatrical properties. Approaching the licensing universe with a wholly personal and producorial vision, the company partners with authors, agents and producers to harness the power derived from embracing the intersection of art and commerce. Broadway Licensing advocates for the author, committing to have as many people experience their work as possible while protecting the copyright, utilizing its pioneering digital platform, high touch servicing and cutting-edge strategies to execute that vision. As a trusted curator of important, daring and entertaining theatre, with a dedication to diversity and inclusion, Broadway Licensing helps build experiences that are bigger than itself; where communities come together to share the ideas of an author’s work, inspiring conversations and forging memories that last a lifetime.

PLATINUM SPONSOR

The Musical Company provides theatrical licensing, music publishing and cast recording services to musical theatre writers and producers. A new joint venture between two industry-leading, independent and like-minded companies, The Really Useful Group and Concord Bicycle Music, TMC launched in October 2016 as the first full-service company of its kind. TMC is the exclusive music administrator and professional and amateur licensing agent for the shows of Andrew Lloyd Webber and Tim Rice, as well as Lloyd Webber’s solo works and shows with other collaborators, including Joseph and the Amazing Technicolor Dreamcoat, Jesus Christ Superstar, Evita, Cats, Starlight Express, The Phantom of the Opera, Sunset Boulevard and School of Rock.

TMC also manages Concord Bicycle’s music interests in the catalog of Pulitzer, Emmy, Grammy, Oscar and Tony winner Marvin Hamlisch, including songs, film scores and musicals. Led by founding worldwide CEO Sean Patrick Flahaven, TMC is based in New York City, with offices in London and affiliates worldwide. Sean has 20 years’ experience as a theatre producer, music publisher, record producer, licensing executive and writer/music director/arranger. TMC proactively and selectively seeks to represent additional shows and songwriters and produce cast albums. TheMusicalCompany.com and @TheMusicalCo.

GOLD SPONSORS

Disney Theatrical Productions, a division of The Walt Disney Studios, was formed in 1994 and operates under the direction of Thomas Schumacher. Worldwide, its nine Broadway titles have been seen by over 133 million theatergoers and have been nominated for 59 Tony® Awards, winning Broadway’s highest honor 20 times. With 16 productions currently produced or licensed, a Disney musical is being performed professionally somewhere on the planet virtually every hour of the day.

The company’s inaugural production, Beauty and the Beast, opened in 1994. It played a remarkable 13-year run on Broadway and has been produced in 28 countries worldwide.

In November 1997, Disney opened The Lion King, which received six 1998 Tony® Awards including Best Musical. In its 19th smash year on Broadway, it has welcomed more than 85 million visitors worldwide to date, and can currently...
be seen in nine productions worldwide. Having played 20 countries on every continent except Antarctica, The Lion King’s worldwide gross exceeds that of any film, Broadway show or other entertainment title in box office history.

Elton John and Tim Rice’s Aida opened on Broadway next, winning four 2000 Tony® Awards.

It was followed by Mary Poppins, a co-production with Cameron Mackintosh, which opened in London in 2004 and went on to enjoy a six year Tony®-winning Broadway run. Mary Poppins is currently on tour across the U.K. Tarzan®, which opened on Broadway in 2006, is now an international hit with an award-winning production in its 6th year in Germany. In January 2008, The Little Mermaid opened on Broadway and was the #1-selling new musical of that year.

Disney Theatrical Productions opened two critically acclaimed productions on Broadway in 2012, receiving seven Tony® Awards between them: Newsies, which is currently on tour throughout North America, and Peter and the Starcatcher, which enjoyed a two-year New York run.

Aladdin is its most recent Tony® Award-winning Broadway hit. Its success continues internationally with productions in Tokyo, Hamburg, London, Sydney and an upcoming North American Tour.

Other successful stage ventures have included the Olivier-nominated London hit Shakespeare in Love, stage productions of Disney’s High School Musical, Der Glöckner von Notre Dame in Berlin and King David in concert. DTP has collaborated with the country’s leading regional theatres to develop new stage titles including The Jungle Book and The Hunchback of Notre Dame.

Frozen, based on the Academy Award®-winning film, is slated to open on Broadway in spring 2018.

Goodspeed Musicals has achieved international acclaim and received two Tony® Awards for outstanding achievement in musical theatre. Over the past 50 years, 21 musicals have gone to Broadway from Goodspeed (including Man of La Mancha, Shenandoah, Annie), and over 75 new musicals have been launched from its stages. Led by Executive Director, Michael Gennaro, Goodspeed produces three musicals each season at The Goodspeed in East Haddam, Connecticut and develops new musicals at The Terris Theatre in Chester, Connecticut. Also integral to its mission, Goodspeed houses the Scherer Library of Musical Theatre, Max Showalter Center for Education in the Musical Theater and the Johnny Mercer Writers Colony at Goodspeed Musicals. Throughout the Goodspeed campus, our passion is to be a thriving artist colony where the creative process informs the work on our stages and our commitment to discovery and innovation will enrich the field with the next generation of musical theatre artists. To learn more visit www.goodspeed.org.

Located in the heart of Hollywood, the Hollywood Pantages has become one of the greatest landmarks in Los Angeles, signifying both the glorious past and adventuresome future of the world’s entertainment capital. Owned and operated by the Nederlander Organization, the Hollywood Pantages Theatre is also the premiere destination in Southern California for major touring Broadway attractions.

In the year 2000, coinciding with the Pantages’ 70th Anniversary year, James M. Nederlander lavished more than $10 million on an extensive renovation of this landmark Hollywood venue. Every square inch of the Hollywood Pantages Theatre’s public areas was completely restored to the original glory of the famed Hollywood Boulevard “Movie Palace,” with considerable improvements made behind the scenes as well. The renovation was completed in time for the theatre to host the Los Angeles premiere of Disney’s The Lion King, a production which went on to run 2 years, breaking every Hollywood Pantages box office record. Since that time, the
Hollywood Pantages has hosted many long-running Broadway blockbusters, including an extended 2-year engagement of Wicked, the local premiere of the new Mel Brooks musical The Producers and the West Coast premiere of The Book of Mormon. This past August, the theatre hosted the Los Angeles premiere of Hamilton. Official website: www.HollywoodPantages.com.

Music Theatre International (MTI) is one of the world’s leading theatrical licensing agencies, granting theatres from around the world the rights to perform the greatest selection of musicals from Broadway and beyond. Founded in 1952 by composer Frank Loesser, and orchestrator Don Walker, MTI is a driving force in advancing musical theatre as a vibrant and engaging art form.

MTI works directly with the composers, lyricists and book writers of these musicals to provide official scripts, musical materials and dynamic theatrical resources to over 70,000 professional, community and school theatres in the US and in over 60 countries worldwide.

MTI is particularly dedicated to educational theatre, and has created special collections to meet the needs of various types of performers and audiences. MTI’s Broadway Junior™ shows are 30- and 60-minute musicals for performance by elementary and middle school-aged performers, while MTI’s School Editions are musicals annotated for performance by high school students.

Pittsburgh CLO (Van Kaplan, Executive Producer) has been a driving force behind the preservation, creation and promotion of live musical theater since 1946. As one of the largest regional musical theater organizations in the country, Pittsburgh CLO is fortunate for the yearly support of nearly 200,000 patrons. In addition to producing fresh new productions of Broadway classics, the not-for-profit’s mission is to develop new works and showcase new talent. The organization’s dedication to musical theater extends beyond its six-show summer season to year-round programming at its 250-seat CLO Cabaret Theater. Ongoing initiatives are the Pittsburgh CLO Academy of Musical Theater, CLO Mini Stars, the Construction Center for the Arts, The Richard Rodgers Award and the acclaimed Gene Kelly Awards for Excellence in High School Musical Theater, a 25-year-old program and first of its kind in the country. In 2009, Pittsburgh CLO co-founded the National High School Musical Theater Awards with the Nederlanders Organization. In 1997, the organization expanded its mission to include developing and producing new musicals for touring and Broadway (21 Broadway shows, 29 Tony® Awards), represented by current productions of An American in Paris, On Your Feet, Cats, Kinky Boots and Matilda. An American in Paris launched its National Tour in October, 2016 in Boston, and a West End production opened in March, 2017 at the Dominion Theatre. Pittsburgh CLO is a founding member of the National Alliance for Musical Theatre. PittsburghCLO.org

Rodgers & Hammerstein is the organization founded in 1944 by the legendary team of Richard Rodgers and Oscar Hammerstein II to protect and license their theatrical works. R&H owns the rights to the world’s most popular stage and film musicals, including Oklahoma!, Carousel, South Pacific, The King and I, Rodgers & Hammerstein’s Cinderella and The Sound of Music. With offices in New York City and London, the theatrical licensing division, R&H Theatricals, represents the stage performance rights to over 150 musicals by more than 200 writers. Collectively these include works by Rodgers & Hammerstein, Rodgers & Hart (Babes in Arms, Pal Joey), Kern & Hammerstein (Show Boat), Kurt Weill (The Threepenny Opera, One Touch of Venus), Adam Guettel (Floyd Collins, The Light in the Piazza), as well as the incomparable Irving Berlin (Annie Get Your Gun, White Christmas, Holiday Inn). R&H Theatricals is home to works from Broadway (Sophisticated Ladies, Michael John LaChiusa’s The Wild Party, Lin-
Manuel Miranda’s *In the Heights*, (title of show) and *First Date*, Off-Broadway (*Carrie the musical*, *Ordinary Days*, *Altar Boyz*, *Giant*, *21 Chump Street*), perennials such as *Once Upon a Mattress*, *Big River* and *Footloose*, a Theater for Young Audiences (TYA) collection which includes *Garfield*, *The Musical With Cattitude* and *Mad Libs Livin*, and the longest-running revues in the history of Broadway - *Smookey Joe’s Cafe* - and Off-Broadway - *I Love You, You’re Perfect, Now Change*. Rodgers & Hammerstein is now proud to be part of Concord Bicycle Music. www.rnh.com

**Samuel French** is the world’s leading publisher and licensor of plays and musicals. Established in 1830, the company’s catalog features some of the most acclaimed work ever written for the stage as well as titles by writers at the forefront of contemporary drama. The catalog includes over 500 musicals from the best of Broadway to Off-Broadway hits and cult classics.

As author’s representatives, Samuel French is a steadfast advocate for the rights of playwrights, composers and lyricists. Information about the company’s ongoing advocacy can be found online (www.owningtheirwords.com). Samuel French also publishes *Breaking Character Magazine* (www.breakingcharactermagazine.com), featuring interviews with writers, production spotlights and breaking industry news.

An industry leader in social media, follow Samuel French on Facebook, Twitter, Instagram, Google+, Pinterest, YouTube and SnapChat.

Samuel French is committed to the future by championing for playwrights, innovating the industry and celebrating all those who make theatre around the world.

**Sheridan | Canadian Music Theatre Project** Under the leadership of Producer and Associate Dean Michael Rubinoff, the *Canadian Music Theatre Project (CMTP)* at *Sheridan College* is Canada’s first incubator and permanent headquarters for the development of new musical theatre works by Canadian and international composers, lyricists and book-writers. A proud NAMT member, the CMTP facilitates development through the participation of the graduating students of Sheridan’s celebrated Honours Bachelor of Music Theatre Performance Program and guest artists, culminating in staged readings in front of a 200-person audience of industry professionals and theatre enthusiasts. Emphasis is placed on providing professional writers with a meaningful developmental and creative experience. Since its inception in 2011, 15 shows have been incubated through the CMTP, with four having professional premieres (*Come From Away* - NAMT Festival of New Musicals 2013, *The Theory of Relativity* - NAMT Songwriters Showcase 2015, *Prom Queen: The Musical* and *Marathon of Hope: The Musical*). *Come From Away* opened at the Gerald Schoenfeld Theatre on March 12, 2017.

**Tams**

*Tams-Witmark Music Library, Inc.* licenses live stage performances of many of Broadway’s most successful musicals. It grants licenses for both professional and amateur organizations in the United States, Canada and throughout the rest of the world. Tams-Witmark is proud to include many members of the National Alliance for Musical Theatre among its licensees.
TRW

Theatrical Rights Worldwide (TRW) administers the live-stage performance rights of Broadway & West End musicals to theatres around the world. Established in 2006, TRW has quickly brought numerous top-tier Broadway titles into the catalogue, including The Addams Family, Jersey Boys, Spamalot, Memphis and The Color Purple. TRW leads the way in theatrical licensing with customizable performance and rehearsal products, unmatched customer service and innovative script and music materials.

Concurrent with developing our Broadway and West End collection, the TRW development arm (triVeLup) focuses its resources on the development and discovery of new musical properties geared for the regional, international, community, school, youth theatre and family sectors. TRW has firmly established themselves as an industry leader in the theatrical marketplace and is a trusted agency for both authors and customers alike.

Ticketmaster

Established in 1976, Ticketmaster, LLC serves more than 10,000 clients in 19 global markets across multiple event categories, providing exclusive ticketing services for hundreds of leading arenas, stadiums, performing arts venues, theaters and museums. In January 2010, Ticketmaster and Front Line Management merged with Live Nation to become Live Nation Entertainment, the world's leading live entertainment and eCommerce company. A key result of the merger, within Ticketmaster, has been the realignment of client support based on segment. Ticketmaster’s Arts & Theatre clients are now supported by a North American Arts & Theatre staff dedicated to delivering the state-of-the-art for the Arts in Services, Products, Technology, Marketing and Best Practices. Contact TicketmasterArts@ticketmaster.com and let us show you how Ticketmaster can help you reach more consumers and ultimately increase your bottom line.

Universal Theatrical Group

Universal is the live theatre division of the world-famous motion picture studio. Universal's record-breaking musical phenomenon Wicked will soon celebrate its fourteenth smash-hit year on Broadway. With national tours and multiple international productions, Wicked has been seen by more than 50 million people worldwide, making it one of the most successful theatrical ventures of all time. In 2008, Universal’s critically acclaimed musical adaptation of Billy Elliot opened on Broadway and went on to win ten Tony® Awards including Best Musical. Universal also produced the Tony®-nominated Broadway production of Bring It On: The Musical and the acclaimed revival of The Gershwins’ Porgy and Bess, winner of the 2012 Tony® Award for Best Revival of a Musical. Additional credits include the blockbuster revival of Glengarry Glen Ross starring Al Pacino and the star-studded Broadway production of Gore Vidal’s The Best Man. UTG is currently represented on Broadway by War Paint and Hello, Dolly!
SILVER SPONSORS

The Muny’s mission is to enrich lives by producing exceptional musical theatre, accessible to all, while continuing its remarkable tradition. As one of the most historic musical theaters in the nation, The Muny produces seven world-class musicals each year and welcomes over 350,000 theatre goers over its nine-week summer season. The 11,000 seat house makes this theatre the largest of its kind in the country. Each season, over 100,000 of The Muny’s guests attend a performance at no charge through various community access programs. Located in the heart of metropolitan St. Louis, The Muny's subscribers represent a broad cross section of the local community. It’s numerous education programs train the top musical theatre students locally and from across the country. Now celebrating 100 seasons in St. Louis, The Muny remains one of the premiere institutions in musical theatre. For more information about The Muny, visit muny.org.

Music Theatre Wichita enters its 46th year of producing Broadway-scale productions while nurturing a new generation of talent onstage and behind-the-scenes. Under the leadership of Producing Artistic Director Wayne Bryan, now in his 30th season, Music Theatre Wichita has earned an international reputation for excellence. Alumni include Kelli O’Hara, Kristin Chenoweth, Matt Bogart and nearly 40 other actors currently performing in Broadway shows. Music Theatre Wichita produced the professional premiere of Disney’s My Son Pinocchio, the world premiere of a revised version of Good News!, the American premiere of Betty Blue Eyes, many regional premieres and created the original cast album for the NAMT-sponsored musical Honk! The largest subscribed not-for-profit arts organization in the state of Kansas, Music Theatre Wichita drew more than 75,000 patrons during the summer of 2016.

The Ogunquit Playhouse is one of America’s cultural jewels and a cornerstone of our nation’s theatrical heritage. It is listed on the National Historic Register due to its legacy and influence on American theater. It was founded in 1933 by Walter Hartwig, and later earned the title of “America’s Foremost Summer Theatre” as a driving force behind the Summer Stock movement (COST) under John Lane. Today, the Ogunquit Playhouse is a non-profit organization and continues to produce up to seven large scale Broadway musicals each year under the leadership of Executive Artistic Director Bradford Kenney.

Over the last decade, the Ogunquit Playhouse has grown from a traditional ten-week summer season to twenty-five weeks, collaborating with some of the greatest names in the theatre industry. The hundreds of show business legends that have graced the stage at the Ogunquit Playhouse is a veritable who’s who of Broadway and Hollywood including Ethel Barrymore, Bette Davis, Myrna Loy, William Powell and Van Johnson from the early days and, more recently, Sally Struthers, Stefanie Powers, Valerie Harper, Carson Kressley, and Charles Shaughnessy. Since 2015 the Ogunquit Playhouse has extended into December with an annual holiday production at the large presenting house The Music Hall in Portsmouth, New Hampshire. Recently the Ogunquit Playhouse launched its newest undertaking, selecting and developing new musicals with a new works program through ongoing workshops and table readings in New York City. In 2017 the Ogunquit Playhouse was part of the development of two new musicals: Heartbreak Hotel, which made its world premiere at the Playhouse in August, and Tim Rice’s new musical From Here to Eternity, which is on stage now, closing out the Playhouse’s 85th Anniversary season. For more information visit OgunquitPlayhouse.org.
Founded in 1932, ZACH Theatre is the longest continuously producing theatre in the state of Texas, and one of the ten oldest in the country. ZACH creates intimate theatre experiences that ignite the imagination, inspire the spirit and engage the community. Creating vibrant work on a three-stage campus in the heart of Austin, ZACH is Austin’s leading professional theatre and employs more than 300 actors, musicians and designers annually. ZACH generates its own diverse array of nationally recognized plays and musicals under the leadership of Producing Artistic Director Dave Steakley and Managing Director Elisbeth Challener.

Each year, ZACH serves over 115,000 Central Texans—50,000 of whom are children and youth who participate in our education and outreach programs, camps and classes. In 2012, ZACH opened the award-winning 420-seat, state-of-the-art Topfer Theatre, home to Mainstage productions, and events like the SXSW Film Festival. ZACH’s Mainstage features premieres by playwrights like Suzan-Lori Parks, Anna Deavere Smith, and Robert Schenkkan, and reinvented musicals such as the new musical adaptation of Dickens’ A Christmas Carol—which blends contemporary pop music with a classic Victorian setting, a bilingual version of Jesus Christ Superstar, and a soulful Porgy & Bess set in Katrina-ravaged New Orleans.

Recent seasons have featured Sophisticated Ladies starring Jennifer Holliday, ANN starring Holland Taylor and Mothers and Sons starring Michael Learned. ZACH’s professional Theatre for Families productions include an immersive, campus-wide adventure of Alice in Wonderland and the upcoming world premiere and Kennedy Center New Visions/New Voices bilingual play ja’s arcade by José Casas. Visit zachtheatre.org for more information.
The information below on the NAMT member organizations and Associate members in attendance is from our membership directory. It was provided by the members and is correct to the best of our knowledge. If your organization’s information is incomplete or incorrect, please update it by going to namt.org and navigating to Directories/Registries/Update Your Info/Member Directory Update.

<table>
<thead>
<tr>
<th>Name</th>
<th>City</th>
<th>State</th>
<th>Country</th>
<th>NAMT Member Type</th>
<th>Description</th>
<th>Year Founded</th>
<th>NAMT Member Since</th>
<th>Operating Budget</th>
</tr>
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<tbody>
<tr>
<td>11th Hour Theatre Company</td>
<td>Philadelphia</td>
<td>PA</td>
<td>United States</td>
<td>Organization: Producing Theatre</td>
<td>11th Hour is Philadelphia’s Boutique Musical Theatre company. We produce intimate, character-driven musicals.</td>
<td>2003</td>
<td>20 12</td>
<td>$2,156,39</td>
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<td>321 Theatrical Management</td>
<td>New York</td>
<td>NY</td>
<td>United States</td>
<td>Organization: Independent Commercial Producer</td>
<td>We are a general management and producing office for Broadway and international touring productions.</td>
<td>2003</td>
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<td>$3,000,000.00</td>
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<tr>
<td>42nd Street Moon</td>
<td>San Francisco</td>
<td>CA</td>
<td>United States</td>
<td>Organization: Producing Theatre</td>
<td>We celebrate and preserve the art and spirit of Musical Theatre across its entire history and range of styles.</td>
<td>1993</td>
<td>2000</td>
<td>$822,522</td>
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<td>5th Avenue Theatre, The</td>
<td>Seattle</td>
<td>WA</td>
<td>United States</td>
<td>Organization: Producing Theatre</td>
<td>The 5th Avenue exists to develop and produce live musical theater for the cultural enrichment of the Northwest community.</td>
<td>1980</td>
<td>1989</td>
<td>$30,462,454</td>
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<td>Alchemation</td>
<td>New York</td>
<td>NY</td>
<td>United States</td>
<td>Organization: Independent Commercial Producer</td>
<td>Kevin Mac-Pherson is a Broadway producer for over 25 years with credits including Rent, Avenue Q, Drowsy Chaperone, In the Heights and Motown.</td>
<td>1995</td>
<td>20 11</td>
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<td>American Music Theatre Project at</td>
<td>Evanston</td>
<td>IL</td>
<td>United States</td>
<td>Organization: Academic</td>
<td>AMTP brings together the nation's leading music theatre artists to collaborate with Northwestern's faculty and students to develop new musicals.</td>
<td>1985</td>
<td>2004</td>
<td>$200,000</td>
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<td>Northwestern University (AMTP)</td>
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<td>Apples and Oranges Arts</td>
<td>Irvine</td>
<td>CA</td>
<td>United States</td>
<td>Organization: Producing Theatre</td>
<td>Showcases works to inform, empower and connect storytellers with content that empowers the community. We develop stories.</td>
<td>2007</td>
<td>20 13</td>
<td>$500,000</td>
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<td>Atlantic Theater Company</td>
<td>New York</td>
<td>NY</td>
<td>United States</td>
<td>Organization: Producing Theatre</td>
<td>Atlantic Theater Company is the award-winning Off-Broadway theater that produces great plays simply and truthfully by utilizing an artistic ensemble.</td>
<td>1985</td>
<td>20 15</td>
<td>$9,400,000</td>
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<td>Aurora Theatre</td>
<td>Lawrenceville</td>
<td>GA</td>
<td>United States</td>
<td>Organization: Producing Theatre</td>
<td>We give voice to a new generation of composers, lyricists and writers by producing new musicals for our mainstage and audience.</td>
<td>1996</td>
<td>20 13</td>
<td>$198,830</td>
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<td>Bentcil, Melissa</td>
<td>Mississauga</td>
<td>ON CA</td>
<td>Canada</td>
<td>Individual: Associate</td>
<td>Professional theatre company for all ages offering performances for educational programming which enlivens and enriches the lives of our community.</td>
<td>2002</td>
<td>20 13</td>
<td>$2,069,906</td>
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<td>Berkeley Playhouse</td>
<td>Berkeley</td>
<td>CA</td>
<td>United States</td>
<td>Organization: Producing Theatre</td>
<td>We produce Shakespeare plays, musicals, and classics; and we commission, develop and produce new musicals and contemporary plays.</td>
<td>1990</td>
<td>20 13</td>
<td></td>
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<tr>
<td>Suffolk University</td>
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<td>Broadway Rose Theatre, The</td>
<td>Tigard</td>
<td>OR</td>
<td>United States</td>
<td>Organization: Producing Theatre</td>
<td>We produce intimate, character-driven musicals.</td>
<td>1991</td>
<td>1999</td>
<td>$2,384,464</td>
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<td>Chicago Shakespeare Theater</td>
<td>Chicago</td>
<td>IL</td>
<td>United States</td>
<td>Organization: Producing Theatre</td>
<td>We produce Shakespeare plays, musicals, and classics; and we commission, develop and produce new musicals and contemporary plays.</td>
<td>1986</td>
<td>20 05</td>
<td>$17,453,306</td>
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<tr>
<td>Cody Lassen &amp; Associates</td>
<td>New York</td>
<td>NY</td>
<td>United States</td>
<td>Organization: Independent Commercial Producer</td>
<td>We produce and consult with producers to help position their projects for the best chance at critical and commercial success.</td>
<td>20 10</td>
<td>20 15</td>
<td>$150,000.00</td>
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<tr>
<td>Creative Endeavor Office</td>
<td>New York</td>
<td>NY</td>
<td>United States</td>
<td>Organization: Independent Commercial Producer</td>
<td>Creative Endeavor Office (C.E.O.) works with emerging/established writers, creators and producers on all aspects of production.</td>
<td>20 13</td>
<td>20 17</td>
<td>$50,000</td>
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<tr>
<td>Disney Parks Live Entertainment</td>
<td>Glendale</td>
<td>CA</td>
<td>United States</td>
<td>Organization: Tour Producer/Booker</td>
<td>Creative and produce all live entertainment for Disney theme parks worldwide and Disney Cruise Line.</td>
<td>20 13</td>
<td></td>
<td></td>
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<tr>
<td>Einfeld, Michael</td>
<td>North Hollywood</td>
<td>CA</td>
<td>United States</td>
<td>Individual: Associate</td>
<td>We represent choreographers and music directors, actors, dancers, singers, as well as develop musicals and television projects.</td>
<td>1999</td>
<td>20 11</td>
<td></td>
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<tr>
<td>Evans, Kathy</td>
<td>Staatsburg</td>
<td>NY</td>
<td>United States</td>
<td>Individual: Honorary</td>
<td>Kathy Evans is the founder of Rhinebeck Writers Retreat, giving writing teams a one-week retreat just outside of Rhinebeck.</td>
<td>20 11</td>
<td>20 11</td>
<td>$30,000</td>
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<tr>
<td>Fan, Lily</td>
<td>New York</td>
<td>NY</td>
<td>United States</td>
<td>Individual: Associate</td>
<td>Commercial producer, Scandobean Productions</td>
<td>20 13</td>
<td></td>
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<td>Fiddlehead Theatre Company</td>
<td>North Falmouth</td>
<td>MA</td>
<td>United States</td>
<td>Organization: Producing Theatre</td>
<td>We are a theater company choosing musicals for a variety of locations producing theater that changes our world today.</td>
<td>1993</td>
<td>20 11</td>
<td>$2,000,000</td>
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<tr>
<td>Finger Lakes Musical Theatre Festival</td>
<td>Auburn</td>
<td>NY</td>
<td>United States</td>
<td>Organization: Producing Theatre</td>
<td>We are dedicated to producing new and existing works in the musical theatre canon on multiple stages in the region.</td>
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<td>20 13</td>
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<td>Place</td>
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<td>Info</td>
<td>Year Start</td>
<td>Year End</td>
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<tr>
<td>Fortunato, Justin</td>
<td>Midland PA</td>
<td>Individual</td>
<td>Associate</td>
<td>2013</td>
<td></td>
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<td>Fredericia Theatre &amp; New Works</td>
<td>Fredericia, Denmark</td>
<td>Organization</td>
<td>International</td>
<td>2000</td>
<td>2007</td>
<td>$1,000,000</td>
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<tr>
<td>Development Centre Uterus</td>
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<tr>
<td>Fulton Theatre</td>
<td>Lancaster PA</td>
<td>Organization</td>
<td>Producing Theatre</td>
<td>1963</td>
<td>2010</td>
<td>$6,905,291</td>
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<td>Goodspeed Musicals</td>
<td>East Haddam CT</td>
<td>Organization</td>
<td>Producing Theatre</td>
<td>1959</td>
<td>1985</td>
<td>$12,95,266</td>
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<td>Grossman, Sarahbeth</td>
<td>New York NY</td>
<td>Individual</td>
<td>Associate</td>
<td>2013</td>
<td></td>
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<td>Hollywood Pantages, The</td>
<td>Hollywood CA</td>
<td>Organization</td>
<td>Presenting Theatre</td>
<td>1930</td>
<td>1985</td>
<td>$2,400,000</td>
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<td>Human Race Theatre Company, The</td>
<td>Dayton OH</td>
<td>Organization</td>
<td>Producing Theatre</td>
<td>1986</td>
<td>2002</td>
<td>$1694,000</td>
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<td>Jenkins, Michael</td>
<td>Dallas TX</td>
<td>Individual</td>
<td>Honorary</td>
<td>2014</td>
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<td>Junkyard Dog Productions</td>
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<td>Independent Commercial Producer</td>
<td>2006</td>
<td>2007</td>
<td>$0</td>
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<td>Kent State University School of</td>
<td>Kent OH</td>
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<td>Theatre and Dance</td>
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<td>Lake Dillon Theatre Company</td>
<td>Dillon CO</td>
<td>Organization</td>
<td>Producing Theatre</td>
<td>1994</td>
<td>2014</td>
<td>$1248,621</td>
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<td>Lambert, Susan</td>
<td>Pasadena CA</td>
<td>Individual</td>
<td>Associate</td>
<td>2011</td>
<td></td>
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<tr>
<td>Loseff, Judy</td>
<td>Highland Park IL</td>
<td>Individual</td>
<td>Associate</td>
<td>2011</td>
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<tr>
<td>Lyric Theatre @ Illinois</td>
<td>Urbana IL</td>
<td>Organization</td>
<td>Academic</td>
<td>1969</td>
<td>2017</td>
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<td>Lyric Theatre of Oklahoma</td>
<td>Oklahoma City OK</td>
<td>Organization</td>
<td>Producing Theatre</td>
<td>1963</td>
<td>1999</td>
<td>$4,403,069</td>
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<td>Maine State Music Theatre</td>
<td>Brunswick ME</td>
<td>Organization</td>
<td>Producing Theatre</td>
<td>1958</td>
<td>1985</td>
<td>$4,300,000</td>
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<td>New York NY</td>
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<td>2009</td>
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<td>Lincolnshire IL</td>
<td>Organization</td>
<td>Producing Theatre</td>
<td>1975</td>
<td>1985</td>
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<td>Organization</td>
<td>International</td>
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<td>Rockville Centre</td>
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<td>2017</td>
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<td>Producing Theatre</td>
<td>1972</td>
<td>1987</td>
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<td>St. Louis (The MUNY)</td>
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<td>Wichita KS</td>
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<td>1972</td>
<td>1987</td>
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<td>lyric Theatre of Oklahoma</td>
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<td>2009</td>
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<td>Rockville Centre</td>
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<td>Academic</td>
<td>2017</td>
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<td>Academic</td>
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<td>Wichita KS</td>
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<td>1972</td>
<td>1987</td>
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<td>City, State</td>
<td>Country</td>
<td>Type</td>
<td>Year Range</td>
<td>Amount</td>
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<td>National Alliance for Musical Theatre</td>
<td>New York, NY</td>
<td>United States</td>
<td>Individual: Honorary</td>
<td>1985</td>
<td>$75,000</td>
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<td>New Musicals Inc.</td>
<td>Los Angeles, CA</td>
<td>United States</td>
<td>Organization: Developer</td>
<td>1968-1998</td>
<td>$175,000</td>
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<tr>
<td>Pace New Musicals</td>
<td>New York, NY</td>
<td>United States</td>
<td>Organization: Academic</td>
<td>2007-2009</td>
<td>$10,000</td>
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<tr>
<td>Penn State Musical Theatre</td>
<td>University Park, PA</td>
<td>United States</td>
<td>Organization: Academic</td>
<td>1985</td>
<td>$207,000,000</td>
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<tr>
<td>Pittsburgh CLO</td>
<td>Pittsburgh, PA</td>
<td>United States</td>
<td>Organization: Producing Theatre</td>
<td>1984-1985</td>
<td>$11,322,000</td>
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<tr>
<td>Queensbury Theatre</td>
<td>Houston, TX</td>
<td>United States</td>
<td>Organization: Producing Theatre</td>
<td>1996-2017</td>
<td>$500,000</td>
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<tr>
<td>Schicker, Matt</td>
<td>Houston, TX</td>
<td>United States</td>
<td>Individual: Associate</td>
<td>2015</td>
<td>$72,000</td>
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<tr>
<td>SDSU MFA Musical Theatre Program</td>
<td>San Diego, CA</td>
<td>United States</td>
<td>Organization: Academic</td>
<td>2012-2017</td>
<td>$250,000</td>
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<tr>
<td>Shea's Performing Arts Center</td>
<td>Buffalo, NY</td>
<td>United States</td>
<td>Organization: Presenting Theatre</td>
<td>1972-2011</td>
<td>$0</td>
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<tr>
<td>Sheridan College, Canadian Music Theatre Project</td>
<td>Oakville, ON</td>
<td>Canada</td>
<td>Organization: Academic</td>
<td>1985-2017</td>
<td>$2,500,000</td>
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<tr>
<td>Stern, Philip</td>
<td>Burlington, VT</td>
<td>United States</td>
<td>Individual: Associate</td>
<td>2015</td>
<td>$0</td>
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<tr>
<td>TheaterWorks</td>
<td>Hartford, CT</td>
<td>United States</td>
<td>Organization: Producing Theatre</td>
<td>2015</td>
<td>$0</td>
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<tr>
<td>Organisation Name</td>
<td>City</td>
<td>State</td>
<td>Country</td>
<td>Type of Organisation</td>
<td>Mission</td>
<td>Founded</td>
<td>Closed</td>
<td>Total Employees</td>
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<tr>
<td>Theatre Aspen</td>
<td>Aspen</td>
<td>CO</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>This award-winning professional theatre offers plays and musicals featuring Broadway talent.</td>
<td>1983</td>
<td>2012</td>
<td>$2,400,000</td>
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<tr>
<td>Theatre C</td>
<td>Long Island City</td>
<td>NY</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>We mix the unmixable, creating theatrical events that meld puppetry and burlesque, acrobatics and installations, hip-hop rock and salsa, etc.</td>
<td>2009</td>
<td>2012</td>
<td>$69,588</td>
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<tr>
<td>Theatre Under The Stars</td>
<td>Houston</td>
<td>TX</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>TUTS is dedicated to enriching life through the experience of quality musical theatre, innovative education and community outreach initiatives.</td>
<td>1968</td>
<td>1985</td>
<td>$3,212,503</td>
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<tr>
<td>TheatreWorks Silicon Valley</td>
<td>Palo Alto</td>
<td>CA</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>L. Canada's largest not-for-profit musical theatre company, dedicated to developing and producing thought-provoking musicals with contemporary relevance.</td>
<td>1970</td>
<td></td>
<td>$8,450,000</td>
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<tr>
<td>The Musical Stage Company</td>
<td>Toronto</td>
<td>ON</td>
<td>Canada</td>
<td>Producing Theatre</td>
<td>TheatreWorks Silicon Valley is a professional theatre company in Silicon Valley, California.</td>
<td>2004</td>
<td>2014</td>
<td>$578,974</td>
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<tr>
<td>Transport Group Theatre Company</td>
<td>New York</td>
<td>NY</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>Transport Group is an off-Broadway theatre company in NYC that stages new works and re-imagines revivals by American writers. Our visually progressive productions of emotionally classic stories explore the challenges of relationships and identity in modern America.</td>
<td>2001</td>
<td>2012</td>
<td>$846,000</td>
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<tr>
<td>Tuacahn Center for the Arts</td>
<td>Ivins</td>
<td>UT</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>We are an outdoor theatre that produces large musicals during the summer.</td>
<td>1994</td>
<td>2015</td>
<td>$7,000,000</td>
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<tr>
<td>University of Alabama at Birmingham</td>
<td>Birmingham</td>
<td>AL</td>
<td>United States</td>
<td>Academic</td>
<td>We are an undergraduate theatre program offering a BA in the Theatre and a BFA in Musical Theatre.</td>
<td>2016</td>
<td></td>
<td>$1,184,744</td>
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<tr>
<td>Village Theatre</td>
<td>Issaquah</td>
<td>WA</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>We nurture new musicals and produce a mainstage season of 5 productions which open in Issaquah and move to Everett.</td>
<td>1979</td>
<td>1990</td>
<td>$11,848,744</td>
</tr>
<tr>
<td>Weitzenhoffer School of Musical Theatre, University of Oklahoma</td>
<td>Norman</td>
<td>OK</td>
<td>United States</td>
<td>Academic</td>
<td>Our school provides excellent education, training and production experiences to students so that they are competitive nationally upon graduation.</td>
<td>1994</td>
<td></td>
<td>$50,000</td>
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<tr>
<td>Woodminster Summer Musicals</td>
<td>Oakland</td>
<td>CA</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>We do large productions of classic musicals in a large outdoor theater during the summer.</td>
<td>1967</td>
<td>1995</td>
<td>$70,000.00</td>
</tr>
<tr>
<td>ZACH Theatre</td>
<td>Austin</td>
<td>TX</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>ZACH produces plays and musicals through a Mainstage and Theatre for Families series. ZACH offers professional training for young actors.</td>
<td>1933</td>
<td>2002</td>
<td>$8,560,230</td>
</tr>
</tbody>
</table>
NAMT Board of Directors
Jeff Loe, The Hollywood Pantages (CA), President
Elisabeth Challener, ZACH Theatre (TX), President-Elect
Michael Baron, Lyric Theatre of Oklahoma (OK), Vice President
Paige Price, Philadelphia Theatre Company (PA), Vice-President
Lori Fineman, Transport Group (NY), Treasurer
Wayne Bryan, Music Theatre Wichita (KS), Secretary
Pamela Adams, Atlantic Theater Company (NY)
Kenny Alhadef, Junkyard Dog Productions (NY)
Curt Dale Clark, Maine State Music Theatre (ME)
Kwofe Coleman, The MUNY (MO)
Keith Cromwell, Red Mountain Theatre Company (AL)
Kent Gash, NYU Tisch New Studio on Broadway (NY)
Maria Manuela Goyanes, The Public Theater (NY)
Dana Harrel, Disney Parks Live Entertainment (CA)
Van Kaplan, Pittsburgh CLO (PA)
Betsy King Millitello, National Alliance for Musical Theatre (NY)
Søren Møller, Fredericia Theater and New Works Development Centre Uterus (Denmark)
Dan Murphy, Broadway Rose Theatre Company (OR)
Michael G. Murphy, Shea’s Performing Arts Center (NY)
Marsha S. Brooks, Brooks & Distler (NY), Legal Counsel
Michael Jenkins, Starlight Entertainment (TX), Board Emeritus Liaison

Board Emeritus
Michael Jenkins, Starlight Entertainment (TX), Board Emeritus Liaison
Judith Allen
Rick Boynton, Chicago Shakespeare Theater (IL)
Kathy Evans
Bud Franks
Sue Frost, Junkyard Dog Productions (NY)
Nancy Gibbs, 321 Theatrical Management (NY)
Charles Gray
Donna Lynn Hilton, Goodspeed Musicals (CT)
Mark Hoebee, Paper Mill Playhouse (NJ)
John Holly
Robb Hunt, Village Theatre, WA
Richard Lewis, California Musical Theatre (CA)
Sharon Maroney, The Broadway Rose Theatre (OR)
Bridget McDonough, Light Opera Works (IL)
Jim Mercer, Pittsburgh CLO (PA)
Kevin Moriarty, Dallas Theater Center
Peter Rothstein, Theater Latté Da
Phil Santora, TheatreWorks Silicon Valley
Harriet Schlader, Woodminster Summer Musicals (CA)
Marilynn Sheldon
Mark D. Sylvester, Walnut Street Theatre (PA)
Martin Wiviott, The Hollywood Pantages (CA)

Budget and Finance
Lori Fineman, Transport Group Theatre Company (NY), Chair
Debby Buchholz, La Jolla Playhouse (CA)
Tom Gabbard, Blumenthal Performing Arts Center (NC)
Nancy Gibbs, 321 Theatrical Management (NY)
Jeff Loe, The Hollywood Pantages (CA)
Jim Mercer, Pittsburgh CLO (PA)
Michael G. Murphy, Shea’s Performing Arts Center (NY)
Rachel Tischler, Goodspeed Musicals (CT)

Audit Committee
Michael G. Murphy, Shea’s Performing Arts Center (NY), Chair
Debby Buchholz, La Jolla Playhouse (CA)
Lori Fineman, Transport Group Theatre Company (NY)

(Updated October 2017)
Tom Gabbard, Blumenthal Performing Arts Theatre (NC)
Nancy Gibbs, 321 Theatrical Management (NY)
Jeff Loeb, The Hollywood Pantages (CA)
Jim Mercer, Pittsburgh CLO (PA)
Mark D. Sylvester, Walnut Street Theatre (PA)
Rachel Tischler, Goodspeed Musicals (CT)

**Development**
Elisabeth Challenger, ZACH Theatre (TX), Chair
Keith Cromwell, Red Mountain Theatre Company (AL)
Jeff Loeb, The Hollywood Pantages (CA)
Phil Santora, TheatreWorks Silicon Valley (CA)
Jana Shea, Seaview Productions (CT)

**Educational Resources Committee**
Dan Murphy, The Broadway Rose Theatre (OR), Chair
Michael Ballam, Utah Festival Opera Company (UT)
Wayne Bryan, Music Theatre Wichita (KS)
Victoria Busser, Baldwin Wallace University Conservatory of Music (OH)
Mark Fleischer, Pittsburgh CLO (PA)
Donna Lynn Hilton, Goodspeed Musicals (CT)
Robb Hunt, Village Theatre (WA)
Jennifer Jaques, Red Mountain Theatre Company (AL)
Orlando Morales, The 5th Avenue Theatre (WA)

**Membership**
Michael Baron, Lyric Theatre of Oklahoma (OK), Co-Chair
Curt Dale Clark, Maine State Music Theatre (ME), Co-Chair
Margot Astrachan, Margot Astrachan Production (NY)
Kwofe Coleman, Municipal Theatre Association of St. Louis (The MUNY) (MO)
Gretchen Feyer, Berkeley Playhouse (CA)
Bernadine C. Griffin, The 5th Avenue Theatre (WA)
Darryl Reuben Hall, Stage Aurora Theatrical Company, Inc. (FL)
Andy Hite, Marriott Theatre (IL)
Bradford Kenney, Ogunquit Playhouse (ME)
Jon Moses, Riverside Theatre, Inc. (FL)
Ryan Norton, Tuacahn Center for the Arts (UT)
Steve Stettler, Weston Playhouse Theatre Company (VT)

**New Works**
Rick Boynton, Chicago Shakespeare Theater (IL), Co-Chair
Dana Harrel, Disney Creative Entertainment (CA), Co-Chair
Elise Dewberry, New Musicals Inc. (CA)
Kathy Evans
Abigail Katz, Atlantic Theater Company (NY)
Eric Keen-Louie, The Old Globe (CA)
Peter Rothstein, Theater Latté Da (MN)
Lee Trull, Dallas Theater Center (TX)
Ashley Wells, Lyric Theatre of Oklahoma (OK)

**Nominating**
Donna Lynn Hilton, Goodspeed Musicals (CT), Chair
Elisabeth Challenger, ZACH Theatre (TX)
Nancy Gibbs, 321 Theatrical Management (NY)
Jeff Loeb, The Hollywood Pantages (CA)
Kevin Moriarty, Dallas Theater Center (TX)
Heather Schmucker, Chicago Shakespeare Theater (IL)

**2017 Fall Conference Committee**
Joshua Blanchard, Lake Dillon Theatre (CO), Chair
Hillary Hart, Theatre Under The Stars (TX)
Mark Hoebee, Paper Mill Playhouse (NJ)
Michael O’Brien, 11th Hour Theatre (PA)

**2017 Festival of New Musicals**
Robert Lee, NYU Tisch School of the Arts Graduate Musical Theatre Writing Program (NY), Co-Chair
Søren Møller, Fredericia Theater and New Works Development Centre Uterus (Denmark), Co-Chair
Paige Price, Philadelphia Theatre Company (PA), Chair Emerita

(Updated October 2017)
<table>
<thead>
<tr>
<th>First Name</th>
<th>Last Name</th>
<th>Organization</th>
<th>Title</th>
<th>Address</th>
<th>City</th>
<th>ST</th>
<th>ZIP</th>
<th>Country</th>
<th>Email</th>
<th>Main Phone</th>
<th>Ext/Direct</th>
</tr>
</thead>
<tbody>
<tr>
<td>David</td>
<td>Abbinanti</td>
<td>Broadway Licensing</td>
<td>Vice President of Music &amp; Creative</td>
<td>450 Seventh Ave Suite 809</td>
<td>New York</td>
<td>NY</td>
<td>10123</td>
<td></td>
<td>(866) 639-7529</td>
<td>(866) 639-7529</td>
<td></td>
</tr>
<tr>
<td>Alexa</td>
<td>Abiscott</td>
<td>Sheridan College, Canadian Musical Theatre Project</td>
<td>General Counsel and Corporate Secretary</td>
<td>1430 Trafalgar Road</td>
<td>Oakville</td>
<td>ON</td>
<td>L6H 2L1</td>
<td>Canada</td>
<td><a href="mailto:alexa.abiscott@sheridancollege.ca">alexa.abiscott@sheridancollege.ca</a></td>
<td>(905) 845-9430</td>
<td>(416) 219-5400</td>
</tr>
<tr>
<td>Valerie</td>
<td>Accetta</td>
<td>University of Alabama at Birmingham</td>
<td>Head of Musical Theatre</td>
<td>ASC 255 1720 2nd Ave South</td>
<td>Birmingham</td>
<td>AL</td>
<td>35294-1263</td>
<td></td>
<td><a href="mailto:vaccetta@uab.edu">vaccetta@uab.edu</a></td>
<td>(205) 934-3236</td>
<td>(614) 929-1892</td>
</tr>
<tr>
<td>Pamela</td>
<td>Adams</td>
<td>Atlantic Theater Company</td>
<td>General Manager</td>
<td>76 Ninth Avenue Suite 537</td>
<td>New York</td>
<td>NY</td>
<td>10011</td>
<td></td>
<td><a href="mailto:padams@atlantictheater.org">padams@atlantictheater.org</a></td>
<td>(212) 691-5919</td>
<td>(646) 216-1090</td>
</tr>
<tr>
<td>Kenny</td>
<td>Ahlfedde</td>
<td>Junkyard Dog Productions</td>
<td>Producer</td>
<td>1501 Broadway, Suite 2003</td>
<td>New York</td>
<td>NY</td>
<td>10006</td>
<td></td>
<td><a href="mailto:kahlfedde@elttaes.com">kahlfedde@elttaes.com</a></td>
<td>(212) 265-9669</td>
<td>(206) 909-5008</td>
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<tr>
<td>Marleen</td>
<td>Ahlfedde</td>
<td>Junkyard Dog Productions</td>
<td>Producer</td>
<td>1501 Broadway, Suite 2003</td>
<td>New York</td>
<td>NY</td>
<td>10006</td>
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<td><a href="mailto:magnonidesign@ahlfedde.biz">magnonidesign@ahlfedde.biz</a></td>
<td>(212) 265-9669</td>
<td>(206) 527-9595</td>
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<tr>
<td>Chris</td>
<td>Alterman</td>
<td>Lake Dillon Theatre Company</td>
<td>Artistic Director</td>
<td>PO Box 2625</td>
<td>Dillon</td>
<td>CO</td>
<td>80435</td>
<td></td>
<td><a href="mailto:chris@lakedillontheatre.com">chris@lakedillontheatre.com</a></td>
<td>(970) 513-1151</td>
<td>(970) 513-1151 x101</td>
</tr>
<tr>
<td>Scott</td>
<td>Anderson</td>
<td>Tuacahn</td>
<td>Artistic Director</td>
<td>1100 Tuacahn Drive</td>
<td>Ivins</td>
<td>UT</td>
<td>84738</td>
<td></td>
<td><a href="mailto:sanderson@tuacahn.org">sanderson@tuacahn.org</a></td>
<td>(435) 652-3200</td>
<td>(435) 652-3302</td>
</tr>
<tr>
<td>Carlos</td>
<td>Armesto</td>
<td>Theatre C</td>
<td>Producing Artistic Director</td>
<td>150 50th Ave Apt 3304</td>
<td>Long Island City</td>
<td>NY</td>
<td>11101-6143</td>
<td></td>
<td><a href="mailto:armesto@theatrec.org">armesto@theatrec.org</a></td>
<td>(646) 237-6973</td>
<td>(917) 971-0010</td>
</tr>
<tr>
<td>Margot</td>
<td>Astrachan</td>
<td>Margot Astrachan Production</td>
<td>Owner</td>
<td>400 East 56th Street</td>
<td>New York</td>
<td>NY</td>
<td>10022</td>
<td></td>
<td><a href="mailto:mastrachan@margotastrachan.com">mastrachan@margotastrachan.com</a></td>
<td>(212) 755-5192</td>
<td>(212) 755-5192</td>
</tr>
<tr>
<td>Mary Jane</td>
<td>Avans</td>
<td>SD&amp;P Teleservices, Inc.</td>
<td>Vice President, Business Development</td>
<td>404 Fourth Street, NE</td>
<td>Atlanta</td>
<td>GA</td>
<td>30308</td>
<td></td>
<td><a href="mailto:mjavans@sdatel.com">mjavans@sdatel.com</a></td>
<td>(678) 904-1583</td>
<td>(678) 904-1583</td>
</tr>
<tr>
<td>Caroline</td>
<td>Barnard</td>
<td>The Musical Company</td>
<td>VP Professional Licensing</td>
<td>214 Sullivan St, Ste 4</td>
<td>New York</td>
<td>NY</td>
<td>10012-1354</td>
<td></td>
<td><a href="mailto:caroline.barnard@themusicalcompany.com">caroline.barnard@themusicalcompany.com</a></td>
<td>(212) 598-2251</td>
<td></td>
</tr>
<tr>
<td>Andy</td>
<td>Barnes</td>
<td>Perfect Pitch Musicals</td>
<td>Executive Producer</td>
<td>5A Irving Street</td>
<td>London</td>
<td>England</td>
<td>W1C 0TH</td>
<td>United Kingdom</td>
<td><a href="mailto:andy@perfectpitchmusicals.com">andy@perfectpitchmusicals.com</a></td>
<td>(444) 579-3010 x87</td>
<td>(444) 567-3136 x66</td>
</tr>
<tr>
<td>Michael</td>
<td>Baron</td>
<td>Lyric Theatre of Oklahoma</td>
<td>Producing Artistic Director</td>
<td>1727 NW 16th Street</td>
<td>Oklahoma City</td>
<td>OK</td>
<td>73106</td>
<td></td>
<td><a href="mailto:michaelb@lyrictheatreokc.com">michaelb@lyrictheatreokc.com</a></td>
<td>(405) 524-9310</td>
<td>(405) 524-9310 x215</td>
</tr>
<tr>
<td>Joe</td>
<td>Barros</td>
<td>New York Theatre Barn</td>
<td>Artistic Director</td>
<td>520 8th Avenue #331</td>
<td>New York</td>
<td>NY</td>
<td>10018</td>
<td></td>
<td><a href="mailto:pe@nytheatrebarn.org">pe@nytheatrebarn.org</a></td>
<td>(650) 219-0097</td>
<td>(650) 219-0097</td>
</tr>
<tr>
<td>Melissa</td>
<td>Bencic</td>
<td>Bravo Academy for the Performing Arts</td>
<td>President</td>
<td>1136 W 56th St</td>
<td>New York</td>
<td>NY</td>
<td>10018</td>
<td></td>
<td><a href="mailto:melissa@bravoacademy.ca">melissa@bravoacademy.ca</a></td>
<td>(416) 732-9608</td>
<td>(416) 732-9608</td>
</tr>
<tr>
<td>Jane</td>
<td>Bergère</td>
<td>Jane Bergère Productions</td>
<td>President</td>
<td>3 East 71 Street</td>
<td>New York</td>
<td>NY</td>
<td>10021-</td>
<td></td>
<td><a href="mailto:janebergere@gmail.com">janebergere@gmail.com</a></td>
<td>(917) 885-2188</td>
<td>(917) 885-2188</td>
</tr>
<tr>
<td>Joshua</td>
<td>Blanchard</td>
<td>Lake Dillon Theatre Company</td>
<td>Executive Director</td>
<td>PO Box 2625</td>
<td>Dillon</td>
<td>CO</td>
<td>80435</td>
<td></td>
<td><a href="mailto:josh@lakedillontheatre.org">josh@lakedillontheatre.org</a></td>
<td>(970) 513-1151</td>
<td>(970) 513-1151 x103</td>
</tr>
<tr>
<td>Matt</td>
<td>Boehrin</td>
<td>Music Theatre International</td>
<td>Professional Licensing Director, North America</td>
<td>423 West 55th Street Second Floor</td>
<td>New York</td>
<td>NY</td>
<td>10019</td>
<td></td>
<td><a href="mailto:matt@mtishows.com">matt@mtishows.com</a></td>
<td>(212) 541-4684</td>
<td>(212) 541-4684 x106</td>
</tr>
<tr>
<td>Brannon</td>
<td>Bowers</td>
<td>AMTP (American Music Theatre Project)</td>
<td>Producing Director</td>
<td>10 Arts Circle Drive, Office 144</td>
<td>Evanston</td>
<td>IL</td>
<td>60208</td>
<td></td>
<td><a href="mailto:brannon.bowers@northwestern.edu">brannon.bowers@northwestern.edu</a></td>
<td>(847) 467-1172</td>
<td>(312) 696-1086</td>
</tr>
<tr>
<td>Rick</td>
<td>Boynton</td>
<td>Chicago Shakespeare Theater</td>
<td>Creative Producer</td>
<td>750 800 E. Grand Avenue</td>
<td>Chicago</td>
<td>IL</td>
<td>60611</td>
<td></td>
<td><a href="mailto:rboynton@chichagoshakes.com">rboynton@chichagoshakes.com</a></td>
<td>(312) 595-5656</td>
<td>(312) 595-5630</td>
</tr>
<tr>
<td>Marsha S.</td>
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As of 10/12/2017
Why Are There So Few Women Leading Theatres and What Can Be Done About It?

Posted December 1, 2015
by Sumru Erkut and Ineke Ceder

This week on HowlRound, we continue the conversation on gender parity, which has been gaining momentum this year through studies, articles, forums, one-on-one discussions, and seasons and festivals focused on women. As Co-President of the Women in the Arts & Media Coalition and VP of Programming for the League of Professional Theatre Women, I have the pleasure of working with, coordinating, contributing to, and raising awareness about many of these local, national, and international efforts. This series explores what needs to happen right now—in this precipitous moment—in order to profoundly, permanently expand the theatrical community’s views and visions of women, both onstage and in every aspect of production.—Shellen Lubin

When people unfamiliar with the world of theatre learn that our current research is on why there are too few women leading major US theatres, their first comment is, “But it’s better than it used to be, right?” We say, “No, the situation hasn’t changed for decades.” They respond with, “I don’t understand, look at Lynne Meadow, look at Diane Paulus.” We say, “Yes, there are a few illustrious examples.” Unfortunately, comparisons with the “bad-old-days” and mention of token successes also showed up frequently in our interviews with 100 theatre professionals. Furthermore, they added, “Racial minorities have it worse, that’s where we should focus our attention to diversify leadership.”

In 2013, the leadership of the American Conservatory Theater in San Francisco approached us at the Wellesley Centers for Women to be their research partner for studying gender equity in League of Resident Theatres (LORT) leadership. There were only fifteen women who served as artistic directors, or held the combined Artistic Director/CEO position in the seventy-four LORT theatres at the time. The situation on the executive/managerial side of the theatres was better, but not much: there were nineteen female leaders. There was only one female artistic director of color. For men of color, leadership representation was also bleak: there were five leaders on the artistic side, and like women of color, none were top executive/managerial leaders. Our research, which is supported by the Virginia B. Toulmin Foundation, the Valentine Foundation, and individual donors, suggests that many issues associated with the scarcity of women in top leadership are also true of people of color. Pointing to the scarcity of people of color to avoid paying attention to women is an excuse. There needs to be action on both fronts, paying particular attention to the virtual absence of women of color in theatre leadership.

Our research strategy aimed at better understanding the career paths of those in current leadership in order to make recommendations for aspiring future leaders in the pipeline and examining the search process to make recommendations to hiring committees. We had two informant pools: our primary charge was within LORT, so we focused on current leaders and their immediate reports within the League through interviews and resume analyses. Because candidates for leadership can come from both inside and outside of LORT, we also gathered anonymous survey data from stage director members of SDC and operational managers in TCG theatre members with a budget of over $1 million.

“Pointing to the scarcity of people of color to avoid paying attention to women is an excuse. There needs to be action on both fronts, paying particular attention to the virtual absence of women of color in theatre leadership.”
First, we studied the pipeline. The career path toward an artistic director (AD) position is strongly defined by "whom you play in the sandbox with," in the words of one of our interviewees. The skills of directing and producing can best be honed by getting invitations from multiple theatres to bring a variety of plays to the stage. But skills are not enough. To have a shot at top leadership, directors and producers need to build relationships with people who can speak to their strengths and can vet their reputation. In our survey with almost 1,000 stage directors, women highlighted two barriers toward succeeding in their quest to become the artistic leader of a theatre: a lack of opportunities to direct widely to strengthen their portfolio, and not having someone speaking to their strengths. Stage directors of color (both women and men) added to these two barriers faced by white women that they also confronted being pigeonholed into directing plays by playwrights of color.

So, yes, there is a pipeline issue facing women and people of color in their preparation for artistic leadership. How do we strengthen the pipeline?

1. Make conscious, planned, and thoughtful decisions to include women and people of color as directors and producers in programming each and every season to provide them with frequent, varied opportunities.
2. Travel and relocation are real obstacles for both men and women with families, but the preconceived notion that “they won’t want to come and do this” is a stronger barrier for women. If these issues do present a challenge, be willing to accommodate the director’s needs.
3. ADs should invite directors of color to direct the classics as well as new plays to support their portfolio growth.

A word of caution: To conclude that the main problem is a pipeline issue and over time more women and people of color will become viable candidates is an incomplete diagnosis of the problem, and an excuse. It dismisses the large numbers of producers and directors who are well prepared and eager to take on artistic director positions. In addition to the pipeline, there is just as profound a glass ceiling that can be broken with a change in mindset among those who make hiring decisions. Here are some action points for hiring committees about selecting ADs:

1. Don’t overlook the sizable number of women directors and producers, including women of color, who have founded theatre companies, and have developed expertise in all aspects of artistic leadership. These women constitute a viable, immediately available pool of candidates, but are being overlooked in searches and are waiting just below the glass ceiling. Curiously, we found previous AD experience to be prevalent in the background of male, but not female artistic directors within LORT.
2. Be willing to go beyond your comfort zone and the current model of the male leader to trust and select women (and people of color) candidates. A fair number of female LORT ADs had worked in a LORT theatre prior to their AD appointment. These women were known and trusted, hence were promoted. There are many other talented women (directors and creative producers) who have the necessary skills without having worked in LORT. They need to be pulled into the search process.
3. Learn how to and then actively support any candidate’s success once on the job and continue to mentor them. One AD of color we interviewed points out that gender should hardly matter in choosing a candidate: "... nobody is prepared for one of these jobs when they come into it." All new hires, male or female, people of color or white, will need support from their Board to succeed.
4. Move toward developing metrics for vetting leadership candidates to create greater transparency in the selection process and provide guidance to people in the pipeline.

These metrics can also be used to evaluate the wisdom of the board's selection and the performance of the candidate chosen.

Women have fared slightly better on the operational side of LORT theatres, outnumbering men in all departments, except executive/managerial directors (ED). So there is no pipeline problem for ED appointments; the absence of women at the top is clearly a glass ceiling issue. All it will take is for search committees to have the resolve to move beyond the model of having a man as the operational leader. But the lack of a pipeline issue for women aspiring to become EDs is true only for white women. Women of color are far fewer on the operational side and there is no woman of color who is the ED of a LORT theatre. For women of color, there is both a pipeline and a glass ceiling issue preventing their presence at the top. In our surveys, both women of color and white women’s comfort and expertise with fundraising come through as their strongest assets, and should be reasons for Board selection committees to seek them out. Indeed, a background in development is well represented among white female EDs. However, women managers reported that they are just as comfortable with budgeting, contracts, or real estate law. Ignoring these talents by placing the majority of women in development is limiting the pipeline and solidifying stereotypes that general management and finance are male domains.

Breaking the glass ceiling by creating more opportunities for women and people of color among current leadership in LORT now, without further delay, will serve as a route to simultaneously grow the pipeline reaching all the way down to high school teens who will learn to see the theatre as a possible and viable option among their career choices.

To find out more information about the Women’s Leadership in Residential Theaters project, click here. (http://www.wcwonline.org/Active-Projects/women-s-leadership-in-residential-theaters)
Women and minority actors and stage managers are getting fewer jobs and often wind up in lower-paying shows than white male theater artists, according to a new study by Actors’ Equity.

The study, released as the union is increasing its focus on diversity issues, is based on an examination of employment data for shows that opened between 2013 and 2015.

It comes amid a flurry of efforts to quantify a concern that has been expressed for years: Much of the entertainment industry does not reflect the demographic diversity of the United States.

Now Equity, which by dint of its status as a labor union has access to an unusual cache of data — the type of employment contracts signed and salaries paid to 51,000 actors and stage managers — is trying to spur further action by quantifying precisely what is happening for its members.

On Broadway and in national tours, where salaries are highest, women had 35 percent of the principal roles in plays and 42 percent of principal roles in musicals, and 37 percent of stage manager jobs. Even in chorus parts, women were underrepresented, at 44 percent.

Off Broadway, where salaries are lower, women are faring better: just 40 percent of the principal roles in plays, but 47 percent of the principal roles in musicals, 54 percent of the chorus roles, and 65 percent of the stage manager jobs.

For minorities, the numbers are lower: African-American performers, for example, got 11 percent of the principal roles in Broadway and touring plays, and 9 percent in musicals. Off Broadway, African-American performers did better: about 14 percent of the principal roles and 22 percent of chorus jobs. But Equity said that whites were generally hired with higher contractual salaries at all levels.

“It’s not surprising, but it is a little jarring to see the hard truth,” said Christine Toy Johnson, an actress who has helped lead Equity’s diversity advocacy efforts. “Theater should be an inclusive place that reflects the world, and now we need to find new ways to make that happen.”

Ms. Johnson said that she had felt the impact in her own career. “I’m often defined by my cultural background, instead of by my individual skills and qualities,” she said.

One bit of data is especially striking: Stage managers, who assist directors as shows are rehearsed and then manage them on a daily basis once the runs begin, are overwhelmingly white. Only 6 of 137 stage management jobs
for Broadway and touring productions went to African-Americans during the years studied, Equity said, and only 5 of 226 Off Broadway.

“It’s a hard business to break into,” said Winnie Y. Lok, who has worked as a stage manager on four Broadway shows (including “Venus in Fur”) as well as a number of shows Off Broadway and in Los Angeles. “Producers and general managers are used to hiring the same people for comfort, and that’s an issue when you’re talking about bringing new people into the fold.”

Ms. Lok said that she never felt her Asian-American background was an issue when competing for jobs, but she was often aware of her gender. “Especially on Broadway, it was a boys’ club,” she said.

In recent years, concern has been expressed about the paucity of commercial productions of plays and musicals by women and minorities, and about the lack of representation of women and minorities in many backstage jobs. There have been many studies of different sectors of the industry, and a variety of efforts to address different aspects of the issue — the Theater Development Fund has begun working to try to diversify theater box offices by starting an apprenticeship program at the TKTS booths; Roundabout Theater Company has started a new fellowship program for a variety of backstage jobs; and a Los Angeles-based collective called the Kilroys, trying to help diversify the array of work presented on American stages, has just released a list of recommended new plays by female and transgender writers of color.

Equity recently hired Nicole S. Smart as its first diversity director. The union’s executive director, Mary McColl, said that Equity would try to diversify its own organization and to start meeting with producers, writers, directors, designers and choreographers to discuss challenges facing the industry. Equity’s British counterpart has been making a similar push.

“I think it’s because the canon is written with more characters for men, and all of us have to sit down and have hard conversations about how to address the problem,” Ms. McColl said. “And if people of color can’t see themselves onstage, how long will theater remain relevant? This is one of the big problems facing the industry, and we want to help solve it.”

A version of this article appears in print on June 27, 2017, on Page C1 of the New York edition with the headline: Theater Jobs Skew White And Male, Study Finds.
New York City Allocates $2 Million to Increase Diversity in Theater

By ANDREW R. CHOW    JAN. 12, 2017

New York City is allocating over $2 million in grants to increase diversity in nonprofit theaters. The funding, provided by the city’s Theater Subdistrict Council, will go to paid training and mentorship opportunities at organizations like the Brooklyn Academy of Music, Harlem Stage, Roundabout Theater Company and the New York Theater Workshop.

The initiative comes as a response to a survey published last year that found minorities were underrepresented in the cultural sector compared to the city population. In nonprofit theater, the difference is particularly stark: 70 percent of the work force is white, compared to 33 percent of the overall city.

The city says it hopes to provide pipelines to behind-the-scenes theater careers, in areas such as administrative work, lighting, ticket sales and stage handling. BRIC, for example, will receive $200,000 for training programs in arts management, and Teatro SEA will receive the same amount to provide education in technical training.

“Everybody has noted that what’s onstage in New York has been quite diverse in the last few years,” Tom Finkelpearl, the commissioner of the city’s Cultural Affairs department, said in an interview. “This is not about who’s onstage. This is about all the other jobs in theater. Those jobs need to be diversified.”

The Theater Subdistrict Council is made up both of city officials, like Mayor Bill de Blasio, and of artists including Lin-Manuel Miranda. “I am so proud to be part of an organization that benefits our theaters and allows them to cultivate rising talent and bring fresh perspectives on and off the stage,” Mr. Miranda said in a statement.
When Women Won’t Accept Theatrical Manspreading

By LAURA COLLINS-HUGHES  JULY 17, 2017

There is an animated ad playing in the subway that drives me a little up the wall. It’s an anti-manspreading spot, in which a seated man with his legs wide open closes them, mostly, allowing a woman to sit beside him. So far, so good — until she daintily crosses her ankles to make herself as small as possible. Then she thanks the nice man for, as far as I can tell, no longer taking up way more than his fair share of room.

In theater as in life, there is a lot of manspreading: Men get more jobs, more money, more prizes, more stories told about them onstage than women do. The numbers are grim nearly everywhere, but especially on Broadway, where an Actors’ Equity study released last month showed female and minority actors and stage managers at a gross disadvantage to white men.

A recent tally on HowlRound, a theater industry website, documented the staggering lead men have over women as designers, directors and artistic directors in American regional theaters. Men dominate every area but costume design, where women traditionally hold sway.

And now that Lynn Nottage’s Pulitzer Prize-winning “Sweat” and Lillian Hellman’s “The Little Foxes” have closed, Paula Vogel’s “Indecent” is the sole play by a woman on Broadway — and that only because Daryl Roth, one of the most powerful women in theater, rallied her fellow producers to reverse the plan to close the show in June. Producers, the gatekeepers in commercial theater, are also overwhelmingly male.

So the news is not great. Yet I find myself optimistic, unable to shake the sense that something is changing — that in a year that began with women’s marches erupting around the globe, female theater makers are less willing to tolerate the stubborn status quo.

Ms. Vogel, whose show runs through Aug. 6 at the Cort Theater, is declining to exit Broadway with decorous gratitude, insisting instead on talking, in the news media and on Twitter, about what she sees as a system stacked against women. (She includes this newspaper.) Kate Whoriskey, the director of “Sweat,” told me this spring that she spent years batting away reporters’ questions about the gender gap in directing but now believes that refusing to discuss it is part of the problem.

It is awkward, in a field that espouses liberal values, to point out the disparity between women and their male colleagues. But it’s pretty glaring. You don’t have to squint to see it.

‘The Noblest Girl’
Earlier this summer, in a fourth-floor theater way downtown, there was a “Julius Caesar” that did not attract protesters or make the international news like the recent Shakespeare in the Park production did, with its Trump-like title character. Though less polished, the Pocket Universe staging was the more radical take on the tragedy — set in an all-girls high school and performed by young women building their dramatic muscles in roles that almost always go to men.

Not so different, you might think, from Phyllida Lloyd’s ferocious all-female Donmar Warehouse production a few years back at St. Ann’s Warehouse. Yet in the Pocket Universe version, all of Shakespeare’s characters were girls, and the word “girl” replaced “man” throughout the script, a strikingly potent change. “Thou art the ruins of the noblest girl that ever lived in the tide of times,” Mark Antony said over the dead body of Caesar, and I thought: When do we ever describe girls as noble? When, in the stories we tell, do we ever take them that seriously?

The capacity to take women seriously is at the heart of all of this: the idea that we’re not an aberration but half the population, and just as human as the other half. It is ridiculous to me that the need for equal footing even has to be a discussion — that the inherent value of a theater that looks and sounds and feels like all of us should require defending.

The perception that it does is why activist groups like Parity Productions and the Kilroys exist, applying pressure on behalf of female and transgender artists, and why the predominantly white, male critical establishment came in for an angry hit last month in another piece on HowlRound.

Reading up on the playwright Tina Howe, I was struck by an assertion she made several years ago: that male and female playwrights have different notions of what is stageworthy. I believe that’s true of critics as well. Doubtless there’s a lot of overlap, but sometimes a woman will recognize and be moved by things in a play that a man won’t, simply because he has never walked through the world the way she has. That’s not sexism; that’s having a different frame of reference. The more of those, the better.

Solving the industry’s inclusion problem is going to require intrepid creativity, sustained nurturing and committed determination. It is also going to require women who — rather like Bella, the defiantly ebullient heroine of Kirsten Childs’s gorgeous Wild West musical “Bella: An American Tall Tale,” recently at Playwrights Horizons — will insist on their right to occupy traditionally male terrain, and won’t reshape themselves to fit it.

Pink Pussy Hats

One of the most stunning theatrical moments I’ve witnessed this year happened in February at St. Ann’s, on the last night of Ms. Lloyd’s all-female staging of “The Tempest.” I had seen the production before, so I knew how its wedding scene usually went, all ethereality and dreamy romance.

By that point, deep in the show, the actors’ femaleness had ceased to register; the audience had long since accepted them as male characters, from Harriet Walter’s Prospero on down. But at that performance, four weeks after the women’s marches, with political anger and exuberance still in the air, the women of “The Tempest” played their wedding scene in pink pussy hats — handmade closing-night gifts from one of the wardrobe people, worn with Ms. Lloyd’s O.K. And it was the strangest, most moving thing: The instant the actors donned them, the energy of the room transformed. Femaleness claimed the stage. All of it.

This isn’t a call for separatism, though. It’s a call for a theater that embraces women instead of pushing them to the margins. There’s no valid reason that they shouldn’t hold half the jobs across the field; earn as much money and
wield as much power as the men do; and, being a solid majority of ticket buyers, see lives that look like theirs onstage at least half the time.

I keep thinking of a song in Danny Rubin and Tim Minchin’s “Groundhog Day,” my favorite Broadway musical of the past season. Called “Playing Nancy,” it’s sung by a woman relegated to a bit part in a man’s life. But on a meta level, it’s about being an actress trapped in flimsy supporting roles in shows about men, and longing to play something with greater substance.

It’s a lovely number, one I interpret as a salvo of feminist solidarity by Mr. Minchin in the middle of a show that revolves around a man, just as the original movie does. The actress inside the song wants to be taken seriously, not dismissed as decorative. She wants to grow in her career and be challenged in her work just like the guys are — a reasonable desire, and a common one.

As long as theater’s egregious gender gap remains, though, her male colleagues will have far better odds than she will. By any measure, that is not all right.

The manspreading, then? Dude, it needs to stop. There are women with just as much right to that space, and there’s plenty of room for you both.
Okieriete Onaodowan in “Natasha, Pierre and the Great Comet of 1812” on Broadway. (Photos: Chad Batka)

EQUITY, DIVERSITY, AND INCLUSION | AUGUST 4, 2017 | 7 COMMENTS

The Great Comet of Internet Outrage

In today’s 140-character culture, dialogue and a recognition of nuance are more important than ever.

BY DIEP TRAN

It was news that would’ve made any theatre fan weep with joy: Mandy Patinkin was coming back to Broadway. He was to play Pierre in Natasha, Pierre & The Great Comet of 1812. Except there was a snag; He was coming into the show on Aug. 15 for a three-week run. That meant the current Pierre, original Hamilton cast member Okieriete Onaodowan, would have to end his run in the show earlier than expected. Immediately the troubling optics were pointed out.

Broadway Black wrote: “The story of Onaodowan joining the cast with delays followed by the abrupt replacement of his role to boost ticket sales raises questions about how Black actors are valued and supported within Broadway.”

Tony winner Cynthia Erivo tweeted in a thread: “Mandy is a wonderful man, Oak is a wonderful man, this has been handled badly. Ticket sales shouldn’t override a person doing his job.” She then added: “The disrespect of both actors is highly concerning.” Onaodowan wrote on Instagram that even though he could have returned to the show following Patinkin’s departure, he has chosen not to.

Following the backlash, which played out on social media via the hashtag #MakeRoomforOak, the Great Comet producers issued an apology and show creator Dave Malloy explained that the decision was purely monetary (saying on Twitter that sales after “Aug. 13 were catastrophically low. Show would have closed,” adding, “So sorry to have missed the racial optics of it”). Then Patinkin dropped out, releasing a statement on Twitter. The fate of the show is currently in limbo.

If you read my writing, you know that I have no patience for racism, whitewashing, or cultural appropriation. But this time, as I watched the events unfold on my Twitter feed, I was cautious to slap a big racism label on the whole enterprise (save for one admittedly premature tweet). This was more complicated than producers being racist. After all, this was a show in which almost half of the cast are people of color, and where the lead Natasha is played by black actor Denée Benton. The show was even recognized for this, receiving the Extraordinary Excellence in Diversity on Broadway Award from Actors Equity’s National Equal Employment Opportunity Committee. Great Comet closing would be extremely counterproductive to advocates of diversity.

But unfortunately, in the 140-character sphere of Twitter, such nuances were lost, and grays were swept aside for black and white arguments. It was as if there were two factions standing on opposite sides of a ravine, shouting at each other.

It is not to say that those behind the #MakeRoomforOak hashtag were wrong. Actors of color are still underrepresented on Broadway, especially in lead roles, and the loss of even one role is a large blow to representation. And white men are more likely to be produced and represented on Broadway than women or people of color (after all, Lucas Hnath and Joshua Harmon were able to get to Broadway much earlier in the careers than the more accomplished Paula Vogel and Lynn Nottage).

And barring sickness or injury, it is rare for a performer to leave a show before their scheduled departure. Theatre is, after all, a business built on relationships, and trying to
change the terms of a contract after the fact compromises those relationships, leading to loss of respect and trust. Though it’s not clear exactly what went down among the producers and the two actors, Onaodowan and Patinkin seem to have been made uncomfortable, even insulted, by the way this transition was handled.

But, and here’s the rub: to immediately decry either “racism” or “PC culture run amok” is to miss the many other issues this incident brings up, which include Broadway’s over-reliance on star casting, lack of regard for actors of color, how Broadway is ill-equipped to support experimental work, producers who prioritize profits over equity, and lack of innovative theatre marketing.

As Erivo pointed out, the problem in this instance was not racism. It was all of these gray areas that cannot be distilled down to 140 characters (I just spent 250 words describing some of that gray and I’m not even done). These issues are bigger than just one show.

Unfortunately, internet outrage is built on broad statements and vilification, which means that any nuances are swept away in favor of ideological purity. Or as this New York Times article puts it: “Anger is the emotion that spreads the most easily over social media. Joy came in a distant second.” Why? “Although we tend to share the happiness only of people we are close to, we are willing to join in the rage of strangers.” Furthermore, “outrage is lavishly rewarded on social media, whether through supportive comments, retweets or Facebook likes.”
That means trying to have a rational conversation online can be about as easy as trying to catch a comet with your bare hands. After all, how can we learn when we are not allowed to make mistakes? How can we build support for equity and diversity when we wave away any concerns with “you don’t get it”? How can we have a conversation when we are too busy accusing each other of ill will? Even now, Erivo and the #MakeRoomforOak supporters are being accused by Great Comet fans of doomed the show.

As Great Comet cast member Azudi Onyejekwe helpfully points out:

> The pitchfork mentality of society conjoined with the proliferation of social media continually runs the danger of cutting off true dialogue—and manifests itself into an attack fest where listening to contrary viewpoints is shoved out the window—which is not useful.

Instead, what is useful, according to Onyejekwe, is “by shouting truth to power AND by having a thorough, nuanced analysis of what the superstructures of power were and how to dismantle it from its root.”
Positive changes have come from internet outrage. After all, it was internet activists that forced the New York Gilbert & Sullivan Players to reinvent *The Mikado* and mount it without yellowface. But there can be a downside to outrageous backlash, such as the Public Theater losing Delta Airlines as a funder because of right-wing backlash to *Julius Caesar*. What separates good outrage from bad outrage? And how are producers supposed to see the difference, especially when it’s hurting their pocketbooks?

We are living in an age of resistance, where every day it seems there is a new battle to be fought, either for healthcare, trans rights, diversity, or all of those at once and more. But in keeping vigilant, we must make sure that we are strategic about which battles we fight, and about what we are fighting for, and about how we are speaking to those who disagree with us. After all, why is a musical that’s the most diverse of this Broadway season a more worthy target than Broadway shows with all-white leads?

To proclaim judgment prematurely shuts down any hope of respectful dialogue. We cannot come to a mutual understanding without a spirit of generosity and empathy (I need to remind myself of this too). To create lasting, systemic changes, we first need to be able to talk to each other. In our increasingly divided society, filled with echo chambers, we need to build our ranks, not cut ourselves off at the pass.

So the next time you see something that angers you, and you’re tempted to fire off a 140-character tweet with a hashtag, I suggest that you take a deep breath, make sure you know all of the facts and are not making a rash judgment, and ask yourself what you are trying to do. If the goal is to publicly shame, then perhaps step away from the keyboard. If it is to have a dialogue and to foster understanding and knowledge, then in the words of a certain Bard, “Play on.”

I guess this is also an entreaty: for producers to be respectful of artists of color and their efforts, and for social media mavens to take a breath before condemning. Then perhaps we can grapple with the complications together and come to an understanding that doesn’t require a backlash or a controversy or a Twitter hashtag.
EDI STATEMENTS
ASSEMBLED BY EMIKA ABE

SERVICE ORGANIZATIONS

TCG
One of TCG's long-standing Core Values is Diversity: The diversity of the theatre community—combined with its interdependence—makes it strong, healthy and robust. TCG is committed to supporting the plurality of aesthetic, perspective, race, class, gender, age, mission, as well as organizational size and structure.

USITT
The United States Institute for Theatre Technology (USITT) is committed to modeling diversity and inclusion for the entertainment industry. We respect and value diverse life experiences and heritages, strive toward equitable treatment of our members, and support members who nurture diversity and equity in their places of work and in their broader communities. USITT aims to provide its members with opportunities for outreach, education and resources in order to celebrate and incorporate the broad experiences of this collaborative community. We challenge ourselves to question assumptions, expand knowledge, and implement plans to foster a more inclusive entertainment industry. USITT is committed to partnering with organizations, businesses, and individuals that share our dedication to creating and maintaining an inclusive environment with equitable treatment for all.

UNIONS

Stage Directors and Choreographers Society (SDC)
SDC believes that the American theatre must reflect the great diversity of our nation and affirms its commitment to equitable hiring practices in order to achieve that goal. As the Union that unites, empowers, and protects professional stage directors and choreographers whose work appears on stages across the country, we believe strongly that these values should manifest in the hiring of artists for projects and positions, as well as the representation of our Membership and our staff.

While SDC acknowledges the American theatre's longstanding dedication to diversity and inclusion, there remain inequities in hiring. We believe that, despite good intentions, there are biases in place that sometimes inhibit the hiring of qualified directors and choreographers from underrepresented groups. SDC further believes that this lack of opportunity contributes to the inability of these artists to create a sustainable career in the theatre.

In the creative enterprise of making theatre, SDC recognizes that the Union and its Membership have a great deal of influence, responsibility, and decision-making power in the industry. SDC acknowledges a need to cultivate a more diverse Membership within its own ranks as well as the need to examine hiring practices within the Union staff.
SDC challenges itself and the theatre community to ensure that qualified, diverse candidates are considered for each and every directing and/or choreography job on any given project or SDC staff position. SDC is committed to taking the following actions:

- Include, respect, and appreciate differences in ethnicity, gender, age, national origin, ability, sexual orientation and identity, education, and religion in our goals and objectives.
- Establish a Diversity and Inclusion Committee with a clear charter to oversee SDC's efforts and make recommendations to the Executive Board through consistently integrated conversations.
- Create structured opportunities for the Executive Board and staff to increase awareness and understanding of the issues inherent in the work of inclusion and diversity.
- Advocate for action on diversity, inclusion, and equity issues across all media platforms which are available to us; include current information on the Union's website detailing the efforts of the committee and the Union; maintain consistent, direct communication with our Membership about these issues on an ongoing basis.
- Partner with SDC Foundation, ensuring that current and future programs align with SDC's inclusion and diversity goals of creating access and opportunities for underrepresented artists, and proactively support Artistic Directors.
- Make available workshops and training opportunities regarding inclusion and diversity for our Membership.
- Keep diversity, parity, and equity at the forefront of our considerations with regard to the nomination of candidates for our Board, and ensure our staff hiring practices fully reflect our commitment. Collect, analyze, and share data with regard to hiring practices involving our Membership to better understand the issue in our field and work with employers to promote inclusion and diversity goals.
- Support our Member Artistic Directors, opening communication and determining ways in which the Union can prompt more diversity in hiring.
- Work with our fellow unions and service organizations to coordinate efforts and effect change in the field.
- Recognize success and advocate for an American theatre that represents a robust body of work of both familiar and unfamiliar voices.

THEATERS

**Oregon Shakespeare Festival**
At the Oregon Shakespeare Festival, we believe that diverse ideas, cultures and traditions reflect the broad diversity of the nation and enrich our insights into the work we present on stage. We are committed to diversity in all areas of our work, including play selection, casting, marketing and public relations efforts, education programs, strategic recruitment of staff and volunteers, and the composition of the Board of Directors.

**Hubbard Street Dance**
Hubbard Street Dance Chicago is an Equal Opportunity Employer and seeks candidates with demonstrable experience advocating for equity, diversity and inclusion.

Dallas Theater Center
Dallas Theater Center strongly believes that an effective workforce includes employees from different and diverse backgrounds and experiences that together form a more creative, innovative, and productive environment. As a leading national theater, DTC recognizes that building an equitable, diverse and inclusive environment is the key ingredient to its relevance and sustainability in the community it serves. This is consistent with DTC’s Mission, Vision and Values which reads as follows:

Dallas Theater Center will engage, entertain, and inspire our diverse community by creating experiences that stimulate new ways of thinking and living. We will do this by consistently producing plays, educational programs and other initiatives that are of the highest quality and reach the broadest possible constituency.

DIVERSITY is acknowledging and respecting human qualities that are different from our own and outside the groups we are a part of or associated with, yet are present in other individuals and groups. These qualities include but are not limited to: ethnicity, race, color, country of origin, sex, gender, age, sexual orientation, marital status, religion, beliefs, political affiliations, socioeconomic status, experiences and any form of disability.

An INCLUSIVE work environment is one where all employees are engaged and supported by the leadership of the institution, beginning at the highest level. Dallas Theater Center strives to create a culture of inclusion where employees of diverse human qualities can thrive and succeed and are able to participate in, and contribute to, the progress and success of the institution, while growing both professionally and personally.

UNIVERSITY THEATER PROGRAMS

Yale Cabaret

Dear Yale Cabaret community,

In light of recent conversations on campus and in the arts industry, we wanted to share with you what we have decided to refer to as this Cab season's "Community Agreements" surrounding the topic.

We at Yale Cabaret strive first and foremost to provide an environment that both provokes the essential questions of our shared humanity and fosters a safety for the vulnerability that such questions demand. In order to continue to galvanize our community to grapple with these questions, which we consider a charge that every artist must face, it becomes important to recognize that the students at the Yale School of Drama, who place their full selves into the work that many of us enjoy, are in a process of self discovery.
That self discovery can and has taken many forms, including explorations of race, ethnicity, religion, sexual orientation, gender, sexuality, body image, and much more. The process of self discovery is not a qualifier for the work that we see in the Cabaret or on the stages of YSD. In fact, it should be championed. Regardless of the perception that one has toward another person’s journey at this school, self discovery is a personal one and direly important toward the development and training of the next generation of leaders in the theater and other art forms.

Our mission for this semester is to create a space that is a kaleidoscope of our community, one that reflects the diversity that is evident among us all. True diversity is a recognition that there isn’t a single, fixed definition of one’s cultural identity, but that we as human beings are all interconnected. That interconnectivity makes up the sum of the bodies that we see on our stages, and that interconnectivity cannot be simplified to a way of speaking, or walking, or any other impression that one assumes to have. The strength of this community comes from the fierce drive of self-discovery that these students seek each and every day, and Yale Cabaret stands in solidarity with that struggle and will continue to champion it in the days to come.

We welcome you to be a part of this community and look forward to sharing this journey with you at the Cab.

**Augsburg College**

As a live, interactive, embodied art form, theater has the potential to catalyze difficult conversations, to ask important questions about cultural representation, and to provide a site for interrogating power dynamics and centering marginalized voices. With this knowledge in mind, the Theater Department has begun to explore new ways that we can engage with our diverse campus community in regards to the representation of culture, race, ethnicity, socioeconomic class, gender identity and expression, sexual orientation, and disability on and off stage.

We hope both to create more opportunities for students who have been historically underrepresented on our stages and to consider the ways the department can move beyond the bounds of the traditional theater space to support and promote the wealth of performance already taking place around campus. In addition, we are establishing new relationships with organizations in the Cedar Riverside neighborhood, and catalyzing performance projects and theater initiatives across campus to better connect with and represent our college community.

**USC School of Dramatic Arts**

The School of Dramatic Arts at the University of Southern California is committed to cultivating a diverse and inclusive environment for the community that it serves, including students, staff, and faculty. An academic and artistic community such as that of our school must embrace divergent backgrounds and historically underrepresented groups in its pursuit of higher learning and its vision of the arts as a human endeavor in which mutual respect and collaboration are integral.

The School of Dramatic Arts (SDA) recognizes that a diverse and inclusive climate neither organically comes into being nor sustains itself by chance or by positive thinking. Diversity and inclusion require intention – conscious efforts to value the inter-reliance of human life and the environment; to acknowledge and embrace qualities and experiences that are different from our own; and to recognize
that the lack of diversity and inclusion sustains privileges for some while creating disadvantages for others. SDA recognizes that our individual and collective commitment to diversity and inclusion must be proactive and mindful.

SDA acknowledges that, as an educational facet of a major research university, our commitment to the education of all of our students must be integral to our foundation. SDA appreciates that true understanding and inclusiveness among individuals and groups, and recognition of perspectives that are in contrast from mainstream viewpoints, must be respected and valued as much as commonalities. SDA acknowledges that integrating diversity and inclusiveness into every dimension of dramatic arts education is essential to building and maintaining a community of learning including, but not limited to, curriculum, faculty, staff, students, production, casting, and utilization of guest artists.

Diversity and inclusion can help students, faculty, and staff learn to engage with each other more broadly and deeply, which helps ready them for involvement in a progressively multifaceted world rife with perspectives and practices that are as varied as their sources. SDA strives to acknowledge and cultivate diversity and inclusion in its education, academic services, productions, and administration, including upholding constructive school and work environments where the similarities and divergences of individuals are appreciated and respected.

Prejudice, ethnocentrism, stereotypes, blaming the victim, discrimination, harassment, and retaliation are not conducive to diversity and inclusion in SDA or in our increasingly diverse society-at-large. Confronting one’s biases, respecting fundamental differences, and dismissing stereotypes are part of the mindfulness that must be embraced in order to eliminate barriers and enhance the human condition. We are deeply committed to ensuring diversity and inclusion at SDA and, with appropriateness and legalities in mind, will strive to carry out this commitment with regard to variances in culture and circumstance including gender, race, ethnicity, age, language, disability/ability, sexual orientation, class, region, religious beliefs, political beliefs, or other ideologies.
Creating Equitable Job Postings
The content of a job description is just as important as WHERE it is posted when it comes to reaching out to a diverse pool of potential candidates.

In practice, writing an equitable job posting is not as easy as it seems. We all have biases and we all have assumptions and we all have a time crunch when it comes to filling an open job. Writing a job description that not only accurately reflects the position and the culture of your organization, but also encourages candidates of all backgrounds to apply often takes more time than it seems like we have. This guide is meant to be a starting point. Its intent is to offer some tips for writing an inclusive and accessible job description without being prescriptive or formulaic. And in a field where a job title at one theatre company means something completely different at another company, no one knows more than theatre professionals how individualized a job description can be.

Anatomy of a job description
There are certain requirements for an effectively equitable job description. By scrutinizing and dissecting what makes a job description inclusive and informative, this section aims to avoid and illuminate those areas that can often be perceived as exclusionary.

The Standard Stuff
Job title -
- Is the title appropriate for the position? Is it consistent with similar positions in other organizations? Or is it decidedly different?
Compensation –
- Is a salary range included in the job posting? If not, why not?
- What are the benefits to including compensation or compensation range?
- What are the benefits to not including that information?
Position status –
- Who are the direct reports? The supervisor?
- How important is the mission of your organization to this particular job function?

Equal Opportunity Employer statement
Employers with at least 15 employees are covered by laws mandated by the Equal Employment Opportunity Commission (EEOC). Most job descriptions include the basic language stating that “[name of organization] is an equal opportunity employer.” Some organizations, however, may choose to write their own version of an EOE statement. If your organization is publicly committed to EDI, writing out your own EOE statement is one way to articulate your commitment to diversity. Having a unique EOE statement not only stands out against the more standard language most companies use, but is also an intentional way to communicate to a potential candidate why having a diverse workforce is important to your organization.

If you include an EOE statement, where is it placed in the job listing? Is it at the top in a prominent position or it is in fine print at the bottom of the page?

For examples of individualized EOE statements, please refer to Appendix A.

Job description
It’s all about inclusive language when it comes to describing the responsibilities of a job. Even phrases and words that seem “standard” can reveal an unconscious bias. We’re all guilty of it. Take the time to re-write and update the job description to ensure that the current responsibilities of a position are accurately described. Most likely, it hasn’t been updated since the person who vacated the position was hired; if this is true for your organization, it is recommended that you make a habit of asking employees to update/revise their own job description prior to transitioning from the position. In writing the description, consider what adjectives and pronouns, if any, you are using to describe the job. Could a reader make an assumption that the language is particularly gendered? Are you objectively describing the job? Before posting the job, have two or more colleagues review the job description and ask them to identify language that may be exclusive or any unconscious biases that may have slipped in. Obtaining feedback from colleagues at other organizations in the field can be a useful resource to get outsiders’ perspectives.

Requirements
In reviewing the position requirements listed, determine which skills fall into the “absolutely necessary” category and which ones fall into the “highly encouraged, but not required” category. While being aspirational in the job requirements is encouraged, applicants should have a clear sense of what the position truly calls for. If you are including items that fall into the “highly encouraged, but not required” section, label them clearly.

Consider the barriers for an individual applying for the job. Examples of potential barriers include geographic location, personal resources, commuting costs (both monetary and time), level of education, etc. For instance, if your location is not accessible by public transportation, be up front about that in the post and offer examples of how current employees overcome that barrier.

Be mindful and specific when it comes to education requirements. Requiring a certain degree or level of education for a position may deter interested candidates who may not have had the opportunity to attain a certain level of education. Is it really necessary that the person in this position have a master’s degree, for instance? When evaluating a candidate’s level of experience, understand that training will be necessary no matter which candidate you hire. Consider the following:

- How important are educational qualifications in considering a candidate if the candidate possesses the skills or ability to perform the job?
- If your job posting requires a certain level of educational degree, can you also explain why that degree is a priority for the position?
- Are the qualifications consistent with other key leadership in the organization?
- “Degree or equivalent experience” is an inclusive way to look at the requirement without excluding qualified candidates who do not possess a particular degree.

Benefits
The benefits section can be more than just an opportunity to discuss medical and vacation benefits. Listing out benefits of a job can be a very persuasive way to entice candidates to want to work for your organization. Moreover, highlighting those benefits unique to your company culture can give great insight into the organization’s values. For example, if your organization has a professional development fund for employees, mentioning that in the benefits section shows potential candidates that your company values continued education and cares about investing in its employees. If your organization offers a parental leave policy, highlighting that in the benefits section could be particularly attractive to
potential candidates with children. Before populating this section with just the basic benefits information (such as medical and vacation), consider fleshing it out with the additional positive opportunities and benefits that come with working at your organization.

**Posting the Job / Outreach**

In order to cast the widest net, it’s necessary to establish/create/build a network with access to a diverse pool of candidates. Below are some tips for expanding your outreach and building a broad network.

When beginning a new hiring search, we encourage hiring managers to strongly consider using employees and board members as resources for potential candidates. Professional candidate diversity is a spectrum whereby a hiring manager should be considering everything including race/ethnicity, gender preference, sexuality, religion, ability, age, and socio-economic status. The challenge is to be intentional and open about the potential biases that come with considering a candidate from our internal networks. Fellow employees and Board Member should be regularly encouraged to think critically about the people in their networks who can bring diversity AND substantial expertise to your organization. As professionals working in non-profit theatres to create an equitable hiring practice, there must be an aversion to perpetuating a culture of hiring people who are homogenous, especially in Predominantly White Institutions. Keeping a diligent eye on opportunities to increase equity in your hiring practices should be at the forefront of your mind when considering a pool of potential candidates.

Here are some tips for expanding your outreach and building a broader job distribution network:

- Develop an expansive and strong network of community partners and educational programs that will provide your theatre with access to early/mid-career professionals to consider for internships, apprenticeships and other entry level opportunities. Ideally, these institutions have also identified EDI as a priority within their own organizations.
- Participate in a local Arts Careers Expos or Arts Career Fair. If there is not one in your area, consider what partners you can approach to provide a resource to students seeking advanced careers in the arts. Resources are available from the LORT Recruitment Subcommittee to assist in assembling an Ambassador Panel or Career Expo for the Arts.
- Establish a reliable contact with colleges, universities, drama departments, theatre departments, conservatories, technical and vocational colleges, alumni associations, etc. in which you can seek opportunities for engagement and job postings, fellowships, etc. Create a database so you have this information easily available when preparing job postings. Make it a part of your season tasks to update it annually. Not only will that allow you to have the most up-to-date information, but it also forces you to seek out new contacts on an annual basis.
- Similarly, start outreach to high school students (in both traditional high schools and technical/vocational high schools) by reaching out to college counselors, drama departments, national theatre festivals, etc. Again, create a database of contacts so you have this information easily available when preparing job postings, and update it annually.
- Create a professional development workshop to assist arts students in preparing their resumes, headshots, interview techniques, etc. at your organization or their school, using professionals from your staff. This could also be an opportunity for young professionals to contribute their perspectives.
- Develop a list of professional organizations that represent different racial and ethnic groups that are based in your area and/or nationally. Establish a point of contact and be in conversation
regularly (not only when jobs are open) about ways that your organizations can more effectively work towards creating an equitable environment amongst staff, board, and community.

- Seek out physical job boards in your community - places like the local YMCA or library. Consider developing a pamphlet about careers at your organization to distribute at the aforementioned places as well as job fairs, etc.

**Posting Online**

In expanding your networks, and thus expanding the candidate pool to a more diverse group of people, there are many other places to consider posting a job other than TCG’s ARTSEARCH and your own company’s website, including:

- Craigslist
- Local community job board
- Local arts service organization
- National job banks like monster.com and idealist
- National Black Theatre Network

**Using a search firm**

Be clear with the firm and consultant in your requirements for the job and offer suggestions as how to find the widest possible pool of candidates. It’s up to you to communicate to the search firm your organization’s commitment to EDI. Review the job posting with your organization’s board of directors and involve them in creating an inclusive job description. Be sure to communicate that when reaching out to diverse candidates, the emphasis remains on the strength of the candidate’s professional qualifications rather than the candidate’s appeal because of a diversity factor. It can be unsettling to approach a candidate of color or woman by overemphasizing an intention of inclusivity rather than a genuine interest in the candidate as a person. Be sure that your search committee and perhaps your entire board is familiar with some level of unconscious bias training when committing to hiring a diverse pool of candidates.

Once your job posting has been distributed to all of your various networks, and you begin to receive applications, evaluate whether or not your hiring period is long enough to allow for substantial recruiting efforts and a thorough application process. Time is one of our industries most valuable resources. We never have enough of it, particularly when it comes to the hiring process. And while time is often of the essence when it comes to filling a vacant position, filling the position as quickly as possible might hinder your ability to see a vast response from candidates who are not among the more accessible individuals to your organization. As you receive applications, consider sending an acknowledgement of receipt to all applicants. Even a auto-response is more encouraging to an applicant than hearing nothing at all.

**Further Reading:**

“Where Diversity in Hiring is Even More Important” by Rebecca Andruszka, *The Muse*
[https://www.themuse.com/advice/where-diversity-in-hiring-is-even-more-important](https://www.themuse.com/advice/where-diversity-in-hiring-is-even-more-important)

“How Changing One Word In Job Descriptions Can Lead to More Diverse Candidates” *Fast Company*
Hire More Women In Tech. [http://www.hiremorewomenintech.com/](http://www.hiremorewomenintech.com/) (outside of our industry, but there are tons of resources on this website)
Publications, Websites, and Listservs for Ad Placement
*indicates paid advertisement

American Association of Hispanics in Higher Education; www.aahhe.org

*ArtSearch, Theatre Communications Group employment bulletin, www.tcg.org

Asian American Arts Alliance, www.artsalliance.org/forum

Association of Arts Administration Educators, www.artsadministration.org

*Association of Performing Arts Presenters Job Bank, www.apap365.org

*Association for Theatre in Higher Education Job Bank, www.athe.com


Indeed.com


National Associate of Latino Arts and Cultures, www.nalac.org

*New York Foundation for the Arts, www.nyfa.org


Tessitura Network job posting board

University Resident Theatre Association, www.urta.com

Yale Repertory Theatre website, www.yalerep.org

Yale School of Drama website, www.drama.yale.edu
GENERAL NOTE: Dimensions/definitions of diversity discussed throughout this process should include disability/ability, gender, gender identity and expression, international/national origin, race/ethnicity, religion, sexual orientation, socioeconomic status, veteran status, and the intersection/application of multiple definitions of diversity within the organization and its employees.

ORGANIZATION cultivates a welcoming culture characterized by accessibility, respect, and support for diverse people and ideas. This environment is sustained by innovative leadership that emphasizes diversity as a core value and communicates broadly about the benefits of diversity and the numerous diversity-oriented activities occurring within the organization. By creating and enhancing an inclusive culture, ORGANIZATION will be recognized as a leader on diversity issues and among its peers nationally and globally. ORGANIZATION will cultivate and foster strategies that support the recruitment and retention of a diverse staff and ensure the organization has a reputation of being inclusive and welcoming of diverse populations.

SUGGESTED OBJECTIVE 1
ORGANIZATION will have increased the diversity of the Board, Staff, and artists employed by developing new/non-traditional recruitment methods to engage, develop, and retain underrepresented and underserved constituents.

SUGGESTED OBJECTIVE 2
By [insert viable date here], ORGANIZATION will have established retention programming to address the unique needs of employees hired at entry-level positions with capacity for growth within the organization.

SUGGESTED OBJECTIVE 3
By [insert viable date here], ORGANIZATION will have established comprehensive staff recruitment and retention strategies that support a diverse working environment.

SUGGESTED OBJECTIVE 4
By [insert viable date here], ORGANIZATION will have implemented comprehensive strategies to communicate the range of diversity activities to internal and external constituents.

IMPLEMENTATION PROPOSALS
1. Issue/Post a letter from senior leadership on the ORGANIZATION website stating support of EDI policies
   METRIC: A letter will be issued by [insert date] and posted [insert location IE: web, or call boards, or...?]

2. Create an employee recruitment and retention standing committee with representatives from each department to identify areas within the organization that have opportunities to increase equity, diversity, and inclusion by addressing needs specific to traditionally underrepresented constituencies. 
   METRIC: Recruitment and retention standing committee will meet at least twice a year

3. Collaborate with the ORGANIZATION’s HR department, Equity, Diversity, and Inclusion Committee (as well as national industry leaders and organizations like LORT and TCG) to utilize and develop inclusive search, recruitment, and hiring best practices for all faculty and staff hires, IE: guidelines on legal limitations on including race or other diversifying classifications to job descriptions or search criteria, and resource toolkits describing best practices related to recruitment, retention, and mentoring (See Appendices).
   METRIC: 100% of staff have access to this resource.
4. Partner with senior leadership and HR department to ensure transparency of relevant policies and procedures by creating a webpage and/or employee handbook that provides accessible information, including but not limited to, work-life and family friendly policies and resources, promotion and tenure, disability accommodations, discrimination, etc.  
**METRIC:** 100% of staff receive information related to these policies

5. Annually produce and evaluate an employee statistical profile that includes information such as five-year trends for employees by department, tenure status, ethnicity/race, and gender in order to assess/benchmark growth and/or development related to EDI initiatives and goals set.  
**METRIC:** Use results to support current initiatives and/or course correct in order to create a more equitable and diverse staff. Results should correlate with specific benchmarked goals (IE: percentages identified in other areas of EDI planning).

6. Coordinate with senior leadership and HR departments (where applicable) to support pro-active budgeting and/or expanded use of discretionary funds to address salary inequities and to provide research support in areas of diversity.  
**METRIC:** Annually submit recommendations to senior leadership and/or Board.

7. Leverage outreach and existing programs on the departmental and Board levels to connect outreach/professional development opportunities to recruitment/employment measures and outcomes  
**METRIC:** 100% of Board, staff, and artists will receive information about recruitment/professional development/retention programs.

8. Promote and incentivize opportunities to travel more extensively for recruitment/master class opportunities through the implementation or expansion of travel programs for professional development/training (or some other method by which larger cross-section can participate – IE: webcast) for first-generation/low-socioeconomic, highly diverse, or distance-barrier employees to either attend training or engage with the broader artistic community in a meaningful way - can be done on a local, regional, national, or international level.  
**METRIC:** Increase in funding for travel programs for employees.  
**METRIC:** X% increase in the number of tenure/non tenure opportunities and incentives  
**METRIC:** Schedule at least one or two events annually that focus on arts administration as a viable/developing career option; possibly partnering with other organizations in the area  
**METRIC:** At least X constituents reached (X predicated upon local/regional market)

9. Identify new community partner organizations in targeted communities to engage with staff serving as guest artists, lecturers, and/or educators.  
**METRIC:** At least X new community partner organizations are identified with applicable programming/training options available for staff.

10. Highlight educational opportunities and industry applications for fine arts training that extend beyond traditional performance or administrative lens (IE: Non-traditional mentorships with other arts institutions like museums, performing arts schools and/or other non-profit entities that have a different mission; such as The American Heart Association, NPR, etc.)  
**METRIC:** At least X professional development opportunities and industry applications highlighted on a central blog/website (see Appendices).  
**METRIC:** 100% of staff will receive information about resources

11. Develop individual and family-oriented programming, web, and print materials that articulate the benefits of arts administration as a career and viable options for local daily life  
**METRIC:** Annually make family-oriented programming, web, and print materials available for distribution.
12. Hold a retreat for senior managers and/or department heads to discuss best-practices for employee retention and mentorship.
   **METRIC:** At least X% of staff attend the retreat
   **METRIC:** At least X viable programs are identified and implemented within a X year time frame.

13. To create a culture of career advancement, establish a staff leadership development and mentor program within the organization that offers all employees - especially those who may be entry-level employees, first-generation, ethnic minority, women and/or are from lower-socioeconomic backgrounds, the option to be paired with a senior staff and/or Board mentor.
   **METRIC:** X% of employees participate in the program; X% of staff volunteer to serve as mentors.

14. Building upon existing studies and data, and in collaboration with other theater committees, evaluate work-life balance and overall satisfaction of staff more frequently and make recommendations to the senior leaders and Board for increasing equity.
   **METRIC:** Annually submit recommendations to senior leadership and Board

15. Work with a neutral third party to conduct annual evaluations and/or exit interviews for employees and share information as appropriate.
   **METRIC:** X% of exiting employees participate in interviews; at least once a year information from exit interviews is submitted to senior leadership and/or Board and/or other appropriate ORGANIZATION leadership

16. Advocate/Implement internal policies for equity in benefits for all domestic partners of all staff members
   **METRIC:** Include in employee benefits packages any/all opportunities for support of domestic partners up to and including research and selection/RFP of third party providers (IE: insurance companies) that support benefits to domestic partners.

17. Hold an annual colloquium on diversity and equity for the staff
   **METRIC:** An open invitation for staff-wide colloquium on diversity and equity will be held each year

18. Advocate for an addition to the Annual Report that recognizes activities to implement best practices that foster an inclusive culture, IE: List activities within your department that promote a diverse and plural community of intellectual excellence
   **METRIC:** Starting with the FYXX Annual Report, ORGANIZATION will include these initiatives.

19. Promote intergroup/intragroup dialogue opportunities among employees, departments, and Board across social identity groups, departments/schools, and disciplines (IE: interdisciplinary guest artists/lecturers facilitating intentional dialogue opportunities.)
   **METRIC:** X diversity dialogue/seminars will be hosted with an open call for topics and concerns to be submitted (one per year)

20. Designate at least one restroom within ORGANIZATION’s venue(s) as all-gender/gender neutral and equip all restrooms with a baby-changing station
   **METRIC:** ORGANIZATION will have at least one all-gender restroom [insert date].
   **METRIC:** ORGANIZATION will install baby-changing stations in all restrooms by [insert date].

21. Designate lactation/quiet rooms within ORGANIZATION’s venue(s) appropriate for nursing.
   **METRIC:** ORGANIZATION will have at least one lactation/quiet room by [insert date].
22. Collaborate with the ORGANIZATION’s HR department, Equity, Diversity, and Inclusion Committee (as well as national industry leaders and organizations like LORT and TCG) to develop, offer, and promote training/awareness opportunities on topics including, but not limited to, persons with disabilities and accommodations, discrimination, family-friendly/work-life policies, gender identity and transgender communities, religious diversity and practices, and socioeconomic status, and related factors that affect engagement of the staff.

**METRIC:** At least one new training session (not duplicating existing training opportunities) will be offered on each of the following topics:
- persons with disabilities and course/programming accommodations
- discrimination
- family-friendly/work-life policies
- gender identity and transgender communities
- religious diversity and practices
- socioeconomic status and related factors that affect participation

23. Develop and implement a communications plan designed to convey the depth and breadth of EDI-oriented activities occurring within ORGANIZATION; including components such as incorporation of EDI on existing websites, a dedicated diversity blog/website, social media presence, etc.

**METRIC:** A communications plan will be created to convey the depth and breadth of EDI-oriented activities by [insert date].

24. Examine publications, websites, presentations, promotional media, etc. for diversity and inclusiveness

**METRIC:** A communications work group will be convened, in cooperation with Marketing/PR, to examine publications, websites, presentations, promotional media, and tours for diversity and inclusiveness, and report on progress to senior leadership.

25. Utilize a central blog/website, linked from the ORGANIZATION home page and social media outlets, to highlight, support, and promote EDI-oriented activities at the organization and in the immediate area, including guest lectures/artists, exhibitions and performances, especially those that aim to eliminate barriers among disciplines and canonical traditions

**METRIC:** At least X EDI-oriented activities will annually be highlighted on a central blog/website, linked from the home page and social media outlets

26. Improve ORGANIZATION’s web-presence with individual stories and profiles highlighting diverse (underserved/underrepresented) faculty, staff, board, student, and alumni success stories while taking care to avoid tokenism.

**Selected References**
GUIDE OUTLINE
EQUITABLE RECRUITMENT & HIRING FOR LORT LEADERSHIP & ADMINISTRATION

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APPENDIX A      EDI STATEMENT EXAMPLES
STATEMENT OF INTENT

This resource guide has been created to provide useful and constructive suggestions for a more equitable employment process for LORT theatres with special attention to the recruitment of diverse candidates for leadership positions, primarily people of color and women. With a dearth of representation in key leadership positions at LORT theatres, this subcommittee seeks to provide a targeted perspective that seeks to expand the candidate pool of future LORT leaders as well as foster a culture that embraces the ideals of equity, diversity and inclusion (EDI) within our member theatres. The following guide shares best practices relating to recruitment efforts from entry-level positions up to executive leadership within LORT organizations.

We believe that the hiring managers and key leaders that use this guide seek to create a more equitable, diverse and inclusive culture within their institution as well as the theatre field at large by acknowledging that in order to do our best work, we must value EDI in our staffs and boards by having more representation by women and people of color in key decision-making positions.

Definitions -
Equity:
Diversity:
Inclusion:

INTERNAL EDI EVALUATION OF YOUR ORGANIZATION/LEADERSHIP
[I THINK WE NEED AN INTRO PARAGRAPH HERE OF SOME SORT]

Internal Evaluation of Organizational Culture
- Complete an internal analysis of the diversity of your community, audience, staff and board. Does your organization reflect a balance in terms of gender? Race? Ethnicity? Where are your areas of diversity deficiency?
- [IS THERE A WEBSITE LINK THAT WE COULD PROVIDE HERE THAT WOULD HELP SOMEONE DO AN INTERNAL ANALYSIS?]
- Once you have completed your analysis, consider what areas have no history of being inclusive and strategize around the potential barriers that are keeping this environment inequitable.
- If you have found inequity within your organization, name those areas, and seek an outside partner or appropriate training as you attempt to address these inequities for perspective.
- Consider EDI training at artEquity, TCG’s EDI Institute, or another resource to educate yourself about addressing unconscious bias. http://www.artequity.org/
- Once you have reviewed where your organization needs improvement in terms of EDI, consider what changes can be made (while also considering later sections of this guide) and which might be most difficult to implement at your organization.
LORT RECRUITMENT SUBCOMMITTEE | Considerations for Equitable Recruitment & Hiring Process

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- Speak with your staff and board about these issues and find opportunities for collective action with other arts-centered organizations or community partners.
- Given your evaluation, is your institution adequately prepared to recruit/hire/retain diverse candidates into an equitable and inclusive environment?

Further Reading:
Those People
● It’s Not about Race! Written by John Metta- https://thsppl.com/its-not-about-race-fb140bac8f1#.c1llifk3g
ArtEquity
● Organizational Traps and Strategies - http://media.wix.com/ugd/413133_3cb5154f514d4feca9b6858a3a682f2e.pdf
● Valuing Diversity vs. Moving Towards Inclusion - http://media.wix.com/ugd/413133_d648d96e0ec74ea6b87ae19723e7cc3d.pdf
HowlRound
● So You Want to Start a Diversity Program? Ten things to consider when creating a diversity and inclusion program. Written by Snehal Desai - http://howlround.com/so-you-want-to-start-a-diversity-program-ten-things-to-consider-when-creating-a-diversity-and

JOB POSTINGS
- Enlist two or more colleagues/partners at other organizations in the field to review the job description before you post it. Does the job posting include inclusive language?
- Consider where your job posting is listed and establish a network with access to diverse candidates that would be helpful in spreading the word.
- Things to consider:
  o Do you post hard copies of the job description or is it all electronic?
  o What networks outside of your organization/community might you want to share it with?
  o What are the barriers to an individual applying for this job (geographic location, personal resources, commuting costs, level of education, ability)?
- It is important to understand that requiring a certain level of education for a position may deter many interested candidates who may not have had such privileged opportunities. When evaluating a candidate’s level of experience, understand that training will be necessary no matter which candidate you hire. Consider the following:
  o How important are educational qualifications in considering a candidate if the candidate possesses the skills or ability to perform the job?
  o If your job posting requires a certain educational degree, can you also explain why that degree is a priority for the position?
  o Are the qualifications consistent with other key leadership in the organization?
- “Degree or equivalent experience” is an inclusive way to include the requirement without excluding qualified candidates who do not possess a particular degree.
- Evaluate whether or not your hiring period is long enough to allow for substantial recruiting efforts and a thorough application process.
LORT RECRUITMENT SUBCOMMITTEE | Considerations for Equitable Recruitment & Hiring Process

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- Consider whether filling the position as quickly as possible might potentially hinder your ability to see a vast response from candidates who are not among the more accessible individuals to your organization.
- Does the hiring manager send an acknowledgement of receipt to all applicants? Think about the message it sends when an individual receives no response from an organization from which it sends an employment application.

RECRUITMENT & OUTREACH

- Hiring managers should pursue capable, diverse candidates working in the field by soliciting recommendations from other industry professionals, looking at individuals outside the arts sector, and focusing on educational institutions and community organizations that have access to diverse, skilled professionals.
- Develop an expansive and strong network of community partners and educational programs that will provide your theatre with access to early/mid-career professionals to consider for internships, apprenticeships and other entry-level opportunities. Ideally, these institutions have also identified EDI as a priority within their own organizations.
- Participate in a local Arts Careers Expo or Arts Career Fair. If there is not one in your area, consider what partners you can approach to provide a resource to students seeking advanced careers in the arts. Resources are available from the LORT Recruitment Subcommittee to assist in assembling an Ambassador Panel or Career Expo for the Arts.
- Establish relationships with colleges, universities, drama departments, theatre departments, conservatories, etc. in which you can seek opportunities for engagement and job postings, fellowships, etc. Create a database so you have this information easily available when preparing job postings. Make it a part of your season tasks to update it annually. Not only will that allow you to have the most up-to-date information, but it also forces you to seek out new contacts on an annual basis.
- Similarly, start outreach to high school students (in both traditional high schools and technical/vocational high schools) by reaching out to college counselors, drama departments, national theatre festivals, etc. Again, create a database of contacts so you have this information easily available when preparing job postings, and update it annually.
- Create a professional development workshop to assist arts students in preparing their resumes, headshots, interview techniques, etc. at your organization or their school, using professionals from your staff. This could also be an opportunity for young professionals to contribute their perspectives.
- Develop a list of professional organizations that represent different racial and ethnic groups that are based in your area and/or nationally. Establish a point of contact and be in conversation regularly (not only when jobs are open) about ways that your organizations can more effectively work towards creating an equitable environment amongst staff, board, and community.
- Seek out physical job boards in your community - places like the local YMCA or library. Consider developing a pamphlet about careers at your organization to distribute at the aforementioned places as well as job fairs, etc.

INTERVIEWING
- When you are scheduling an interview, consider what flexibility you can have in meeting the candidate if challenges exist for the individual (perhaps the person cannot get away from work during regular work hours or does not have adequate access to transportation).
- Things to consider:
  o How long do you take to get back to candidates?
  o How do you evaluate whether or not you have attracted a diverse pool of candidates?
  o How do you course correct?
  o If you don’t have a diverse pool of candidates, are you willing to extend the search until you do?
  o Who in your organization is interviewing a candidate?
  o Is there an opportunity to introduce a job candidate to others (who may also be diverse) in your organization (a tour of the theatre, an informal coffee date, etc.?)
  o Is the candidate aware of the salary range for the position?
- For all hiring managers and Board Nominating Committees, consider scheduling an unconscious bias training.
- Are you tracking the “standard” questions that are asked and candidates’ responses? Do your questions include anything that could be construed as unconscious bias?
- Are you asking all interviewees the same questions? If not, why not?
- If EDI is discussed during an interview or a conversation with a recruiter, be sure to take extra care not to communicate in any way that the candidate’s consideration is a function of being diverse or trying to be more inclusive. Often statements like this by a white manager in a position of power can be demeaning and discourage the candidate who may feel like a “diversity hire.”
- Not all candidates may be well-versed in theatre culture or know enough about how theatres work, so be sure that the interviewer provides adequate answers to their questions about the organization, the position, or you as a potential supervisor.

HIRING

JOB OFFER
- Be sure to share with the candidate a view of his/her performance during the interview and the positive qualities that made them right for the job.
- If the individual has expressed no interest or passion for EDI, do not assume that EDI initiatives will be a part of their role or that they want to influence the organizational culture, especially if such activity was not included in the job description.
- When offering the salary, which may be the final step, please consider the following thoughts in approaching a potential diverse employee:
  o Is the salary offer truly “commensurate with experience” if such language is used in your job posting?
  o Is the salary significantly less (15-20%) than the individual who previously held the position? If yes, has the job function changed dramatically? Was the job, or has the job ever been held by a POC or female candidate?
  o Are you willing to negotiate, within reason, with a diverse candidate?
- Are there other opportunities that are better suited for that individual within your organization?

PROFESSIONAL DEVELOPMENT
Training
- Professional Development opportunities?
- Networking Opportunities?
- Mentorship Opportunities?
- Empowerment?

Retention
- Are there other diverse employees working within your organization? Is there any racial diversity in working staff or board? Does the Board represent an equal gender balance?
- Does the employee represent a population that is underserved in your organization?
- Is there an educated environment for the employee to raise concerns around issues of EDI or incidents of personal discrimination (including those outside of executive leadership, as that individual may be the offender in question)?
- Has the employee been offered the same advancement options as other employees?
- Does the employee have opportunities for professional development/growth at your organization?
What are Racial Equity Impact Assessments?
A Racial Equity Impact Assessment (REIA) is a systematic examination of how different racial and ethnic groups will likely be affected by a proposed action or decision. REIAs are used to minimize unanticipated adverse consequences in a variety of contexts, including the analysis of proposed policies, institutional practices, programs, plans and budgetary decisions. The REIA can be a vital tool for preventing institutional racism and for identifying new options to remedy long-standing inequities.

Why are they needed?
REIAs are used to reduce, eliminate and prevent racial discrimination and inequities. The persistence of deep racial disparities and divisions across society is evidence of institutional racism – the routine, often invisible and unintentional, production of inequitable social opportunities and outcomes. When racial equity is not consciously addressed, racial inequality is often unconsciously replicated.

When should it be conducted?
REIAs are best conducted during the decision-making process, prior to enacting new proposals. They are used to inform decisions, much like environmental impact statements, fiscal impact reports and workplace risk assessments.

Where are they in use?
The use of REIAs in the U.S. is relatively new and still somewhat limited, but new interest and initiatives are on the rise. The United Kingdom has been using them with success for nearly a decade.

EXAMPLES OF RACIAL JUSTICE EQUITY IMPACTS

Equity and Social Justice Initiative
King County, WA
The county government is using an Equity Impact Review Tool to intentionally consider the promotion of equity in the development and implementation of key policies, programs and funding decisions.

Race and Social Justice Initiative
Seattle, WA
City Departments are using a set of Racial Equity Analysis questions as filters for policy development and budget making.

Minority Impact Statements
Iowa and Connecticut
Both states have passed legislation which requires the examination of the racial and ethnic impacts of all new sentencing laws prior to passage. Commissions have been created in Illinois and Wisconsin to consider adopting a similar review process. Related measures are being proposed in other states, based on a model developed by the Sentencing Project.

Proposed Racial Equity Impact Policy
St. Paul, MN
If approved by the city council, a Racial Equity Impact Policy would require city staff and developers to compile a “Racial Equity Impact Report” for all development projects that receive a public subsidy of $100,000 or more.

Race Equality Impact Assessments
United Kingdom
Since 2000, all public authorities required to develop and publish race equity plans must assess proposed policies using a Race Equality Impact Assessment, a systematic process for analysis.
Below are sample questions to use to anticipate, assess and prevent potential adverse consequences of proposed actions on different racial groups.

1. IDENTIFYING STAKEHOLDERS
Which racial/ethnic groups may be most affected by and concerned with the issues related to this proposal?

2. ENGAGING STAKEHOLDERS
Have stakeholders from different racial/ethnic groups—especially those most adversely affected—been informed, meaningfully involved and authentically represented in the development of this proposal? Who’s missing and how can they be engaged?

3. IDENTIFYING AND DOCUMENTING RACIAL INEQUITIES
Which racial/ethnic groups are currently most advantaged and most disadvantaged by the issues this proposal seeks to address? How are they affected differently? What quantitative and qualitative evidence of inequality exists? What evidence is missing or needed?

4. EXAMINING THE CAUSES
What factors may be producing and perpetuating racial inequities associated with this issue? How did the inequities arise? Are they expanding or narrowing? Does the proposal address root causes? If not, how could it?

5. CLARIFYING THE PURPOSE
What does the proposal seek to accomplish? Will it reduce disparities or discrimination?

6. CONSIDERING ADVERSE IMPACTS
What adverse impacts or unintended consequences could result from this policy? Which racial/ethnic groups could be negatively affected? How could adverse impacts be prevented or minimized?

7. ADVANCING EQUITABLE IMPACTS
What positive impacts on equality and inclusion, if any, could result from this proposal? Which racial/ethnic groups could benefit? Are there further ways to maximize equitable opportunities and impacts?

8. EXAMINING ALTERNATIVES OR IMPROVEMENTS
Are there better ways to reduce racial disparities and advance racial equity? What provisions could be changed or added to ensure positive impacts on racial equity and inclusion?

9. ENSURING VIABILITY AND SUSTAINABILITY
Is the proposal realistic, adequately funded, with mechanisms to ensure successful implementation and enforcement. Are there provisions to ensure ongoing data collection, public reporting, stakeholder participation and public accountability?

10. IDENTIFYING SUCCESS INDICATORS
What are the success indicators and progress benchmarks? How will impacts be documented and evaluated? How will the level, diversity and quality of ongoing stakeholder engagement be assessed?
Empathy Map

Exercise developed in partnership with Suzi Sosa, Executive Director of the Dell Social Innovation Challenge at UT Austin
Empathy Map Exercise

The most meaningful innovations come from deep and precise understanding of the circumstances and needs of the client. Used in the Inspiration stage of the Design Thinking process, the Empathy Map is a tool for compiling and analyzing information about the people you want to serve.

Take a look at the slides below, then work with your team to create your own map.
Empathy Map Exercise

Use and disclaimer
This exercise is a great way to test and gain new insights into a specific stakeholder group. You likely already know a great deal about your constituencies and might even think you can complete the map without further research. However, the Empathy Map is best approached fresh, free of any preconceived notions. Try one-on-one interviews, focus groups, or simply listen and observe to gather your data.

Who should be involved
All team member. Remember to involve those with unique vantage points, such as facilities or ticket sales staff.

Time to complete
The information gathering phase of the innovation process will be time consuming, but it is critical to the success of your project. You will want to get away from your desk and out into the community to make observations. Seek out those you are trying to serve and take time to really listen to them.
Empathy Map

Put yourself in your customer’s shoes. What does she...

THINK AND FEEL?
what really counts
major preoccupations
worries & aspirations

HEAR?
what friends say
what boss says
what influencers say

SEE?
environment
friends
what the market offers

SAY AND DO?
attitude in public
appearance
behavior toward others

PAIN
fears
frustrations
obstacles

GAIN
wants & needs
measures of success
obstacles
Example: The Children’s Museum of Denver

**Think and Feel**

- Stressed
  - How do I interact?
  - That kids have fun
  - That I will lose my child
  - That my kiddo will have a matt burn
  - Kids learn something
  - Kid will have a conflict
  - Will my kid pet sick?
  - Want time away from kids

**Hear**

- Great during poor weather
- Crowded
- Chaotic
- Fun place
- NO WIFI
- Adults cost as much as kids
- Get there early or late
- Weekends are hectic
- Not worth the price

**See**

- “grown ups”
- Exhibits
- Messy
- Programs
- Lots of
- Small spaces
- Kids
- Multi-colored building

**Say and Do**

- Fun place, but a lot to deal with
- Buy a membership
- Little kids get trampled
- For little kids, not older ones
- Too many school groups

**Pain**

- Losing children
- Places to sit?
- Crowded
- I will be exhausted
- Will food be good?
- Is there good coffee?

**Gain**

- Will learn about my children
- Children will learn
- A fun shared experience
Creating your own Empathy Map

1. Draw or post the Empathy Map framework on a large whiteboard in your office, where it is accessible to you and your colleagues.

2. Decide on a problem you are trying to solve. Identify the group of people your innovation will serve. Is it parents? Major donors? Teenage patrons?

3. Have team members engage in interviewing, observing, and listening to members of the target group.

4. As you gather data, write observations on post-it notes and affix them to the Empathy Map in the appropriate section.

5. Analyze the completed map with your team. What have you learned about this stakeholder group? What patterns do you see? With this new knowledge, how can you best serve them?
What about your stakeholders?

THINK AND FEEL?  

HEAR?  

SEE?  

SAY AND DO?  

PAIN  

GAIN
Additional resources

- Susi Sosa’s videos on the Design Thinking process:
  - What is Design Thinking?
  - How do cultural organizations, particularly established ones, use Design Thinking?
  - How can leaders balance bold leadership and crowdsourcing?
- NAS’ video on brainstorming techniques: [http://www.artstrategies.org/leadership_tools/videos/2012/06/20/brainstorming-effectively/](http://www.artstrategies.org/leadership_tools/videos/2012/06/20/brainstorming-effectively/)
Thank you for taking the time to work through this exercise with your team. These online lessons are a bit of an experiment for us. As we learn more, we will continue to adapt and refine them.

Your feedback is vitally important. Please let us know how you used this tool. What was unclear? What would you add?

We look forward to hearing from you.

Thanks,
The NAS Team
Confronting & Accounting for Pre-conceived Notions

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<th>Fact? Opinion? Rumor?</th>
<th>Source</th>
<th>How does it shape your work?</th>
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