



## NAMT NEW WORKS SUMMIT FINDING VISIBILITY DURING CREATIVE DEVELOPMENT

### POWER OF LICENSING & PUBLISHING: BUILD AN AUDIENCE (AND A MUSICAL)

Licensing and publishing aren't just about distribution after a show is complete—they can also be powerful tools in audience development during the creative process. This session dives into how Licensors and Publishers think about marketing, artist positioning and long-tail development. Learn what these organizations look for, how marketing works from the publisher's side, and how to make your work appealing and accessible to both audiences and future producers.

#### This Session's Key Questions:

1. How can early engagement with licensing/publishing help grow an audience while the work is still in development?
2. What are smart ways to position your project to attract interest from publishers and licensing houses?
3. How do these organizations think about audience development and marketing during early stages?
4. How do you maintain creative control while collaborating with licensors or publishers?
5. How can individual songs, small performances or digital releases support long-term licensing potential?

#### Host:

**ADAM GWON (Fest '14) (he/him)** musicals have been produced on six continents in ten languages. Off-Broadway: *All the World's a Stage* (Keen Company - Drama Desk, Off-Broadway Alliance nomination), *Scotland, PA* (Roundabout Theatre - Drama Desk nomination, NYT Critic's Pick), *Ordinary Days* (Roundabout Theatre, Keen Company revival - Drama League nomination), *Old Jews Telling Jokes* (Westside Theatre, NYT Critic's Pick); Regional: *Witnesses* (California Center for the Arts - Craig Noel Award, Outstanding New Musical), *String* (Village Theatre), *Cake Off* (Signature Theatre - Helen Hayes nomination, Bucks County Playhouse), *Cloudlands* (South Coast Rep), *The Boy Detective Fails* (Signature Theatre), *Bernice Bobs Her Hair* (Lyric Theatre of Oklahoma); West End: *Ordinary Days* (Trafalgar Studios). Honors include the Kleban, Ebb, Loewe, and Rodgers Awards, Second Stage Theatre's Donna Perret Rosen Award, Weston Playhouse New Musical Award, ASCAP Harold Adamson Award, MAC John Wallowitch Award. Recordings include: *Ordinary Days* (Ghostlight Records), *String* (Brainstorm Records), *Audra McDonald's Go Back Home* (Nonesuch), *Artists in Residence* (Broadway Records), *The Essential Liz Callaway* (Working Girl Records), *Over the Moon: The Broadway Lullaby Album*.

#### Panelists:

**STEPH COWAN (Broadway Licensing Global) (she/her)** is a producer and arts advocate who specializes in creating new works for the stage and screen. She is currently the Director of Musical Licensing at Broadway Licensing Global, where she oversees the licensing and sales strategy for a catalog of over 300 musicals worldwide. Previously, Steph was the Creative Director at the Tony Award-winning SBR Productions, where she commissioned new musicals for Broadway production. She recently co-produced the revival of *The Wiz* (Broadway and National Tour), and was an early producer on Broadway's *Amélie*, having played a key role in its development during her tenure as Director of Creative Development at Triptyk Studios.

**LAUREN GRAJEWSKI (HarperCollins Productions) (she/her)** is a New York-based producer of film, TV, and theatre. She's currently a Creative Executive at HarperCollins Productions, a film/TV production company located within the second largest publisher in the world. She leads development on new Film & TV projects based on HarperCollins IP. In theatre, she has produced and developed new musicals, concerts, and podcasts for theatre companies such as Musical Theatre Factory, Live & In Color, Park Theatre London, and The Private Theatre. She's also had the pleasure of line producing two NAMT Festival of New Musicals.

**AMY ROSE MARSH (Concord Theatricals) (she/her)** works as Senior Vice President of Acquisitions and Artistic Development for the Concord Theatricals, the world's most significant theatrical company, comprising the catalogs of R&H Theatricals, Tams-Witmark, Samuel French, The Andrew Lloyd Webber Collection, Dramatists Play Service and Playscripts. During her career, she has worked to bring new over 1,000 new plays and musicals into the Concord and Samuel French catalogs. She is a proud member of the Literary Managers and Dramaturgs of the Americas, The National Theatre Conference, The Broadway Women's Alliance, and serves as a board member for Theater Masters, and advisory board member for the NYPL Performing Arts Library and is an Ambassador for the National New Play Network.

**LIZ ULMER (Sony Music Publishing) (she/her)** is the Director of Live Stage Operations for Sony Music Publishing, where her projects include *The Outsiders*, *MJ: the Musical*, *Moulin Rouge*, *The Wizard of Oz*, *Beautiful: the Carole King Musical*, and *Ain't Too Proud*. Theatrical clients include Cirque du Soleil, Public Theater, Universal Studios, Dollywood, Playwrights Horizons, and Alvin Ailey Dance. Liz previously served as GM of TheaterWorksUSA, a premier provider of theatrical experiences for young and family audiences, overseeing dozens of tours and workshops annually. From 2014 to 2017, Liz was the GM of the New York Musical Festival (NYMF), a musical theater festival that annually presented 50 productions, workshops and educational events. Producing credits: New York Times Critic's Pick *Independents* (Soho Playhouse) and *I Got Fired: The Revenge Musical* (NYC and Daegu, South Korea). Select GM credits: *Real Men* (New World Stages), *Wing-Man* (Ars Nova), *Georama* (Peter Jay Sharp Theater/NYMF). She worked with Davenport Theatrical as Company Manager of *Clinton: the Musical*, and with DR Theatrical Management as Company Manager of *Stalking the Bogeyman* (New World Stages) and *Tail! Spin!* (Culture Project/Lynn Redgrave Theater). Liz is a graduate of Ithaca College, and earned course certificates in Music Copyright Law from Berklee School of Music and Intellectual Property Law from the University of Pennsylvania.