9:30AM-10:00AM | Proshansky Lobby
Breakfast & Gathering

10:00AM-10:15AM | Proshansky Auditorium
Welcome
FRANK HENTSCHKER, Executive Director, Martin E. Segal Theatre Center
ROBERTA LEVITOW, Co-Founder and Director, Theatre Without Borders
& DAVID DIAMOND, Core-Member, Theatre Without Borders
MARIE LE SOURD, Representative, On the Move

10:15AM-11:00AM | Proshansky Auditorium
Launch of the Cultural Mobility Funding Guide for the USA: Theatre, Performing Arts and Dance
General introduction to the cultural mobility funding guides by MARIE LE SOURD

Europe - MARIE LE SOURD

Asia - MARIE LE SOURD & YUMI HWANGBO, Manager, Knowledge and Information Team, International Relations Headquarters, Korea Arts Management Service

Arab Countries - YUMI HWANGBO & SERENE HULEILEH, Chairwoman of the Board, The Arab Education Forum

The USA - MICHAEL LOCICERO, Next Generation Fellow, Martin E. Segal Theatre Center

11:00AM-11:15AM | Proshansky Lobby
Coffee Break
11:15AM-1:00PM | Proshansky Auditorium
Presentations: Institutions, Networks & Models of International Partnerships

Introduction by FRANK HENTSCHKER

The USA
OLGA GARAY-ENGLISH, Independent Consultant and former Executive Director LA City Department of Cultural Affairs

Europe
FRANÇOIS RIVASSEAU, Deputy Head of Delegation, Delegation of the European Union to the United States of America

Asia
YUMI HWANGBO, Manager, Knowledge and Information Team, International Relations Headquarters, Korea Arts Management Service

The Americas
OCTAVIO ARBELÁEZ TOBÓN, Director of the International Theater Festival of Manizales Colombia, Co-director of the Euro-American Network of Performing Arts Festivals REDELAÆ, Director of the Latin Music Market of Medellín (Colombia) CIRCULART, CEO of the Association for the Development of the Music Industry in Iberosameric (ADIMI)

The USA
ZEYBA RAHMAN, Senior Program Officer, Building Bridges Program, Doris Duke Foundation for Islamic Art and Program Officer, Arts Program, Doris Duke Charitable Foundation

Africa
MIKE VAN GRAAN, Executive Director, African Arts Institute

Eastern Europe and Beyond
FRITZIE BROWN, Executive Director, CEC ArtsLink

USA | Africa | Middle East
IYVON EDEBIRI, Producing Coordinator, Sundance Institute Theatre Program

Asia
MIKI HOTTA, Program Director of Arts and Cultural Exchange, The Japan Foundation

European | International Networks
YOHANN FLOCH, Director, FACE - Fresh Arts Coalition Europe

Africa
SURAFEL WONDIMU, University of Minnesota and Addis Ababa University

Europe
ELISABETH HAYES, Executive Director, FACE Foundation

Asia
CECILY D. COOK, Senior Program Officer, Asian Cultural Council

Middle East | North Africa
MAHNAZ FANCY, Executive Director, ArteEast

European | International Networks
NAN VAN HOUTE, Secretary General, IETM - International Network for Contemporary Performing Arts

1:00PM-2:30PM | Proshansky Lobby
Lunch
AFTERNOON WORKING SESSIONS

2:30PM-4:00PM
Seven Afternoon Working Sessions
Introduction by ROBERTA LEVITOW & DAVID DIAMOND

1. Socially Engaged Performance | C201

Anchor
JESSICA LITWAK, Artistic Director, The H.E.A.T. Collective

Moderator
YOHANN FLOCH, Director, FACE - Fresh Arts Coalition Europe

Socially engaged performance is of heightened importance in today’s world. Theatre and performance techniques are universally recognized as precious tools for addressing violence, illiteracy, community building, and education. Socially engaged practitioners, students, academics and institutional leaders are part of a burgeoning field of theory, scholarship, and practice that cover a broad range of activity. What are the key issues for international artists working in this area? What is needed to move the conversation and the work forward?

2. Artists and Human Rights | C202

Anchor
DAVID DIAMOND, La MaMa Umbria International Symposia

Co-Moderators
MURIELLE BORST-TARRANT, Director, Safe Harbors Indigenous Arts/ Theater Collective at La MaMa Theatre,
SIDD JOAG, Program Development, freeDimensional
& ALI MAHDI, Founding Director, Albuggaa Theatre; UNESCO Artist for Peace; Executive Board Secretary, ITI-International Theatre Institute; Co-Founder, ITI/Theatre in Conflict Zones

Artists world-wide often find themselves working at the edge, exploring and pushing boundaries, transgressing social, political and religious conventions – and therefore putting their own personal safety at risk. Artists within these contexts can find themselves in prison or physically threatened; our presence can endanger local colleagues; our interventions can risk our own safety. How do we respond? What mechanisms are now in place for theatre & performance artists? What is needed to make sure that the human rights of artists are protected?

3. Visas, Taxes, Practical Challenges | C203

Anchor
KEVIN BITTERMAN, Associate Director of Artistic and International Programs, Theatre Communications Group

Co-Moderators
MATTHEW COVEY, Director, Tamzidat
& NAJEAN LEE, Co-Manager of Artists from Abroad and Director of Government Affairs at the League of American Orchestras

Some of the greatest challenges to international cultural mobility are pragmatic; the implications of these obstacles can be immense for artists, artistic collaborations, productions, and presenters. What are the real issues around visas for traveling artists, and how can these issues be confronted for positive change? What financial obstacles arise for international mobility? What hidden or unexamined habits of practice make international mobility hard or impossible? What specific things can we do collectively to address these obstacles?
4. Funding Practices in the US and Other Countries | Proshansky Auditorium

Anchor
ADAM BERNSTEIN, Deputy Director, Programs, Mid Atlantic Arts Foundation

Co-Moderators
SERENÉ HULEILEH, Chairwoman of the Board, The Arab Education Forum
YUMI HWANGBO, Manager, Knowledge and Information Team, International Relations Headquarters, Korea Arts Management Service
MARIE LE SOURD, Representative, On the Move
& MIKE VAN GRAAN, Executive Director, African Arts Institute

While artists continue to subsidize artistic production, funding mechanisms (governments, foundations, regional agencies, organizations, individuals – public and private) are necessary for artmaking at all levels, and for the movement of that work across borders. The landscape of funding worldwide is shifting along with changes in world markets and the world-wide distribution of wealth. What can we learn by sharing our funding practices with one another? Can we inspire one another with new alternatives? What can we do collectively to motivate the support we need?

5. Practitioners’ Experience Sharing | C204

Anchor
ERWIN MAAS, Netherland-America Foundation Cultural Committee

Round-table with
PIRJETTA MULARI, Manager, International Affairs, Dance Info Finland
PAVLA PETROVÁ, Director, Arts and Theatre Institute, Czech Republic
& MARY SHERMAN, Director and Founder, TransCultural Exchange

Theatre grows from story-telling and yet where can we deposit the wealth of stories we each contain about our experiences in international cultural exchange? Gathering for experience-sharing can illuminate the challenges we all face. What mechanisms exist for collecting stories of international mobility practice? What contexts and mechanisms are needed? How can we develop and support the mentorship of others?

6. International Collaborations in Hybrid Forms | 3416

Anchor
VALLEJO GANTNER, Artistic Director, Performance Space 122

Co-Moderators
BILLY CLARK, Artistic Director, CultureHub
ANNA HAYMAN, Managing Director, CultureHub
& ANTJE OEGEL, Founder, AOI International

International interactions invite us to reimagine ourselves and others – to see and to express ourselves in new ways, using expanded vocabularies of aesthetics, material, content and context. For many, the possibilities of hybrid forms are the motivating force for international collaborations. What horizons have been explored and will continue to be explored? What are the challenges and opportunities in this kind of work? What communities exist to support this particular search? How can those communities be strengthened?
7. Climate, Action and Cultural Collaboration | 3421

Anchor
ELIZABETH DOUD, Program Coordinator, Performing Americas Program, National Performance Network

Co-Moderator
CHANTAL BILODEAU, Playwright, The Arctic Cycle

If international cultural mobility is increasingly valuable, it can also be surpassed by the pressing concerns we feel about world-wide and local ecological sustainability. Our international links and dialogues might make us the ideal networks for the climate conversation ahead. How do international artists see themselves in the climate change debate? What can theatre and performance artists offer in the short and long term fight for our global survival?

4:00PM-4:30PM | Proshansky Lobby
Coffee Break

REPORT BACK & CLOSING STATEMENT

4:30PM-5:30PM | Proshansky Auditorium
Report Back & Closing Statement
Moderated by Frank Hentschker

RECEPTION

5:30PM-7:00PM
Reception in the lobby

Post-symposium events
6:00PM-7:00PM | Proshansky Auditorium
Creative Capital Open Session
8:00PM
Opening night of the Under the Radar Festival: www.undertheradarfestival.com
(The Public Theater, 425 Lafayette Street, New York, NY 10003)

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If you want to share your thoughts, please email to mestc@gc.cuny.edu

Check US-CulturalMobility.org to see comments
CULTURAL MOBILITY SYMPOSIUM PARTICIPANTS

ADAM BERNSTEIN joined Mid Atlantic Arts Foundation as the Deputy Director, Programs in 2006. Prior to his current position, Bernstein worked as a consultant providing a range of services to nonprofit cultural institutions and foundations. His clients have included Lincoln Center for the Performing Arts, the National Endowment for the Arts, the Nonprofit Finance Fund, The Pew Charitable Trusts, and the Joyce Theater. Previous positions include: Director, Advised Funds and Regranting Programs, Arts International; Program Officer, Arts & Culture, Rockefeller Brothers Fund; Senior Program Officer, Charles E. Calperpe Foundation; and Program Officer, Fan Fox and Leslie R. Samuels Foundation. Bernstein has served on the Board of Directors of Art Matters, Dance USA, Danspace Project, the Henson International Festival of Puppet Theater, and Small Press Distribution.

CHANTAL BIOLEAUDE is a New York-based playwright and translator originally from Montreal. She is the Artistic Director of The Arctic Cycle – an organization created to support the writing, development and production of eight plays that examine the impact of climate change on the eight countries of the Arctic – and the founder of the blog Artists And Climate Change. Sla, the first play of the Cycle, won the 2014 Woodward International Playwriting Prize as well as First Prize in the 2012 Earth Matters on Stage Ecodrama Festival and the 2011 Uprising National Playwriting Competition. Forward, the second play of the Cycle, is currently being developed in the U.S. and Norway in partnership with Kansas State University and Hålogaland Teater. Productions include Sla (Underground Railway Theater, 2014), Hunger (Bated Breath Theatre Company, 2011), The Motherline (New York International Fringe Festival, 2009), Pleasure & Pain (Magic Theatre; Foro La Gruta, Teatro La Capilla and Festival de Teatro Nuevo León in Mexico City, 2007), and the English translations of Holy Land by Mohamed Kacimi (3rd Kulture Kids @ HERE Arts Center, 2014), Bintou by Koffi Kwahulé (The Movement Theatre Company, 2010) and Abraham Lincoln Goes to the Theatre by Larry Tremblay (Alberta Theatre Projects, 2010). Her plays have been developed at theatres and universities across the U.S. and Canada, and presented at policy and sustainability conferences. She is the recipient of a Jerome Travel & Study Grant, a National Endowment for the Arts Fellowship, a Compton Foundation grant, and a Federal Assistance Award. She has participated in residencies at the Rhinebeck Writer’s Retreat, the National Theatre School of Canada, the MacDowell Colony, Yaddo, and the Banff Centre.

KEVIN BITTERMAN, Associate Director of Artistic and International Programs, joined TCG in 2008 and manages a portfolio of grant programs including Global Connections and Leadership U, advises on O and P visa petitions, and cultivates partnerships with international organizations. His recent TCG projects include facilitating cultural training sessions with the Department of State’s Foreign Service Institute and leading TCG-sponsored delegations to Armenia, Cuba, China, Colombia, and the United Arab Emirates. In June of 2014, he co-produced the TCG Crossing Borders Encuentro in Tijuana, Mexico where U.S. and Mexican artists met to discuss opportunities for cultural exchange and artistic responses to border politics. Prior to TCG, Kevin served as the producing artistic associate with Theatre de la Jeune Lune. Kevin holds a BA in Theater and Communications with a French minor from St. John’s University in Minnesota, and is a graduate of the Ecole Internationale de Théâtre Jacques Lecoq and the Laboratoire d’Etude de Mouvement in Paris, France, and recent alumnus of the James P. Shannon Leadership Institute. He currently serves on the Manhattan Community Board 10 in Central Harlem.

FRITZIE BROWN is the Executive Director of CEC ArtsLink, an organization based in New York City and with a branch office in St. Petersburg, Russia. In addition to developing and overseeing the organization’s many programs of cultural exchange between the US and 37 countries, Ms. Brown has produced festivals of performing arts visual exhibitions. She has been with CEC ArtsLink since 1997. Prior to that she held a variety of positions including Acting Executive Director at Headlands Center for the Arts, an international artists’ residency facility in Sausalito, CA. She studied art history and studio arts at San Francisco State University.

BILLY CLARK is the founder and Artistic Director of CultureHub. He has overseen the development of CultureHub’s artistic, education, and community programs since its inception in 2009. At CultureHub, he has overseen and curated over 300 events featuring more than 100 artists from over 35 countries. With the CultureHub team, he has curated the annual Media Arts Festival, Refest, which showcases the artists working at the intersection of art and technology in a three-day, all ages’ festival each year. A graduate of the Experimental Theater Wing at New York University, where he received an Award for Exemplary Work and Achievement, Clark has performed with many notable artists and has been a member of the Great Jones Repertory Company since 1996. He toured with the company extensively to such places as Italy, Turkey, Macedonia, Croatia, Serbia, Austria, Japan, and Korea. Billy is a founding member of the Brooklyn-based performance ensemble Morgon Kara, for which he directed three works. He is currently a professor at the Seoul Institute of the Arts and CUNY Hunter College, and has been a guest lecturer at Sarah Lawrence College and NYU’s Interactive Telecommunications Program.

CECILY D. COOK is the senior program officer at the Asian Cultural Council, a foundation that supports cultural exchange in the visual and performing arts between the countries of Asia and the United States. Ms. Cook received an M.A. degree in Folklore from the University of North Carolina at Chapel Hill in 1989, focusing on the narrative history of a small group of refugees from the Central Highlands of Vietnam who had been resettled in North Carolina. Upon completion of her degree, Ms. Cook was hired as director of the Refugee Arts Group, a Boston, Massachusetts-based non-profit organization supporting traditional arts conservation programs for Southeast Asian refugee communities. In 1993 she was hired as a full-time traditional arts consultant for the New England Foundation for the Arts, directing regional projects serving traditional artists from a variety of disciplines and ethnicities. From 1990 to 1995 Ms. Cook co-directed the Cambodian Artists Project, a partnership of Cambodian dancers and musicians in the United States and Cambodia that produced a series of dance residencies and community workshops for Cambodian traditional dancers and musicians and documented important older dance repertory in the United States and Cambodia. In 1994 Ms. Cook joined the staff of Asian Cultural Council (ACC). She lives in Brooklyn with her husband and daughter.
MATTHEW COVEY has worked in arts immigration since 1996, and in the performing arts since 1993. As a member of the critically acclaimed (though woefully unprofitable) NY/Dublin/Slovakia-based indie-rock band Skulpey, and as the Amsterdam booking agent for Knitting Factory Records, and as the New York manager of Grammy Award winning world music group, the Klezmatics, Covey's career gave him experience in numerous aspects of the industry. Covey is a founding director of Tamizdat, a 501(c)(3) non-profit that promotes international cultural exchange, and he was the founder of Tamizdat Artist Services LLC. He is the principal partner at CoveyPC. He holds a J.D. from New York Law, an M.A. from University College Dublin, and a B.A. from Oberlin College.

ELIZABETH DOUD has an arts background rooted in creative writing and contemporary performance, and over 18 years’ experience as an arts organizer, and educator, with an emphasis on international cultural exchange. She is also generative interdisciplinary artist who actively tours performance work, and is a tenacious champion of creating and protecting the space to experiment and experience contemporary performance. She has written, produced and toured dozens of original performance works, ranging from one-woman literary-collage-baking-extravaganzas to full-blown capoeira pop-operas, and is currently producing Climakaze, an arts and climate change performance and dialogue platform and creating work performance work around these themes. She was the Artistic Director of MDC’s Cultura del Lobo Performance Series from 2009-2011 and currently coordinates the Performing Americas Program of the NPN, an international cultural exchange initiative with Latin America and the Caribbean. Presently, she is pursuing a Ph.D. in Performing Arts at the Federal University of Bahia, Brazil.

IYVON EDEBIRI is a writer, stage director and theater producer. Originally from Nigeria, Iyvon grew up in Brooklyn and went on to attend LaGuardia High School for the Arts, where she studied classical vocal music. She graduated from Brandeis University in 2013, where she earned a degree in International & Global Studies and Italian Studies with a double minor in Anthropology and Theater Arts. Shortly after receiving her degree, Iyvon was awarded a Fulbright Graduate Scholarship to conduct research in Italy, where she was able to combine her academic background and interests. During her time in Italy she conducted ethnographic research with Italian natives and African immigrants to Italy and later assistant directed two American musicals in the city of Bologna, including the Italian national premiere of Ragtime. Iyvon’s passion for theatre and new play development lies in her belief that theater is for everyone and strives forth to bring diversity within the realm of performance art in order for a more understanding and compassionate society.

MAHNAZ FANCY is the Executive Director of ArteEast, a dedicated US-based partner in the sustainable development of the arts sectors in the Middle East and North Africa since 2003. ArteEast supports regional artists and arts organizations by expanding international arts exchange and cultural mobility opportunities and deepening engagement with the arts and philanthropic communities in the U.S. With over fifteen years of experience as a not-for-profit leader, she has launched several high-visibility and innovative not-for-profit cultural initiatives for engagement with South Asian and the Middle East. Positions she has held include Acting Executive Director of the American Pakistan Foundation, Director of Development of the Alliance of Civilizations Media Fund, Executive Director of Arts of the Islamic World, and Executive Director of IndoCenter of Art & Culture. Her work builds on an early career as a scholar of Comparative Literature and is led by her belief that artists and their work play a crucial role in today's interconnected world. Over the course of her career, Mahnaz has produced and curated public programs, festivals, and exhibitions on film, music and the visual arts, and also spoken and written extensively.

YOHANN FLOCH is the Director of FACE, Fresh Arts Coalition Europe, an international network of arts organizations that supports and promotes emerging, socially engaged, contemporary cross-disciplinary art forms. It covers fresh and ground-breaking practices such as physical and visual theatre, contemporary circus, public art, site-specific arts, community and participatory projects, and live art. Yohann is Adviser for Unpack the Arts, European residency program for cultural journalists, aiming to make the (new) media in contemporary circus. This collaborative project brings together many festivals, each hosting international critics, chief editors and journalists. He is a freelance Artistic Advisor and Curator for festivals and venues, also taking part in the activities of several projects such as Autopistes – Circus Dissemination, a collaboration between Europe, the US and Canada that aims to strengthen the touring networks for circus works. Yohann regularly leads workshops and seminars on cultural policy and working internationally, he delivers lectures in universities or talks in professional meetings: he published a book titled Postcards from the Street Arts and Circus. Finally, he is also an Expert at the Fondation de France for the program Décès Jeunes providing individual grants to support young entrepreneurs realize a personal project, as a first step to enter a professional career. He is Committee Member of CCE, Croatian Circus Creation Export program that supports the international touring of circus works. Yohann is also an active member of IETM, an international network for contemporary performing arts based in Belgium and supported by the European Commission. In the past, Yohann was International Relations Manager at HorsLesMurs and coordinated for nearly eight years the Circostrada Network. He led several European studies, including Street Artists in Europe for the European Parliament, and has coordinated numerous publications related to cultural policy or to the vitality of outdoor creation and contemporary circus. He was the founding President of TEAM Network, European network of cultural magazines aiming at the exchange of editorial content and good practices. He worked for the Union of the Theatres of Europe, coordinated the theatre festival La Luzège, lived in Madrid (Spain) and Montreal (Quebec, Canada).

VALLEJO GANTNER is Performance Space 122’s Artistic Director since 2005. Previously, he was Director of the Dublin Fringe Festival from 2002 – 2004, and Artistic Associate of the Melbourne Festival 2000/01. Originally from Melbourne, Vallejo has worked in a range of capacities throughout the arts in the US, Asia and Australia – as a director, writer, performer, agent, producer and programmer. He co-produced Spiegelworld from 2006-2008, a commercial producer / presenter of contemporary circus, cabaret, music across the US. More recently he’s performed in “The Curator’s Pixel” by Tea Tupajic and Petra Zankl across Europe and in NY, Executive Produced the hit indie feature films “Your Sister’s Sister” and “Touchy Feely” by Lynn Shelton, and the upcoming “Men go To Battle” by Zachary Treitz and Kate Lyn Sheil and directed a new concert performance at the Irish Arts Center by composer / singer Julie Feeney. He is a partner in a micro-brewery – Mountain Goat Beer in Australia, and in 2006, he was a Deakin Lecturer in Melbourne. Vallejo also sits on the board of directors of the National Performance Network (USA), Jianguo Pty Ltd (Aus), and Four Winds Foundation (Aus).
OLGA GARAY-ENGLISH is Senior Advisor on Local and International Cultural Programs to City of Los Angeles Councilman Tom LaBonge. She is Creative Strategist to UCLA’s Center for the Art of Performance; Program and Resource Development Consultant at the Emerson College Office of the Arts; Senior Advisor on International Cultural Affairs to Fundación Santiago a Mil in Chile; and Director of the California Institute for the Arts (CalArts) Latin American/Latino Initiative. Olga was Executive Director of the Los Angeles Department of Cultural Affairs (2007-2014) managing a FY13/14 $50-million budget portfolio and raising $23 million. As Founding Program Director for the Arts for the Doris Duke Charitable Foundation (1998-2005), Olga was responsible for one of the largest national arts funders in the United States where she awarded $145 Million. Olga was named a Chevalier dans l’Ordre des Arts et Lettres in 2012 in recognition of her “significant contributions to the arts, literature, or the propagation of these fields”. In 2011, Los Angeles Magazine named Ms. Garay-English one of ten “Game Changers”, women who make an impact in LA every day. In 2006 she was awarded a “Bessie”, the New York Dance and Performance Awards, for sustained contribution to the field of dance.

MIKE VAN GRAAN is the Executive Director of the Cape Town-based African Arts Institute (AFAI) whose mission is to help develop leadership for Africa’s creative sector, to build regional markets for African artists and their creative works, incubate regional cultural/arts networks and engage in public art programs to promote human rights and democracy. He was the founding Secretary General of Arterial Network, a pan-African network of artists, cultural activists, creative enterprises and others engaged in the African creative sector and its contribution to human rights, democracy and development. He serves as a Technical Expert on UNESCO’s 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. He is the Associate Playwright of Artscape – a state-subsidized theatre in South Africa - and has garnered a number of awards for his plays that interrogate the post-apartheid condition. Since 2012, he has served on the board of directors of Kuns Onbeperk which runs the ABSA Klein Karoo Nasionale Kunstefees in Oudsthoorn. As Secretary General of the National Arts Coalition, Van Graan served as a Special Advisor on cultural policy to the first minister responsible for arts and culture after the 1994 elections. In 2014, he was appointed as Honorary Associate Professor in the Drama Department of the University of Cape Town.

ELISABETH HAYES, Executive Director of FACE Foundation (French American Cultural Exchange) since 2002, has been involved in the arts, and particularly the performing arts for over 30 years. American by birth, Paris-based for 30 years, she worked with artists and arts institutions throughout western Europe, the Middle East, northern Africa, and Asia on new productions, tours, festival programming, etc. and was associated with major cultural institutions abroad such as the Théâtre National de l’Odéon/ Théâtre de l’Europe, the Paris Opera, the Teatro la Fenice Venice, the Théâtre des Champs-Elysées. FACE Foundation (face-foundation.org) is an American nonprofit foundation based in New York. It is dedicated to nurturing French-American relations through innovative international projects in the arts, education, and cultural exchange and administers a dozen grant programs supporting new work in those fields. FACE works in partnership with the Cultural Services of the French Embassy.

ANNA HAYMAN has been working with CultureHub since 2011, when she came to the organization via La MaMa, where she was the Development Associate for La MaMa’s 50th Anniversary Celebrations. She is a producer and development professional whose credits include: The Provenance of Beauty and Myopia/Plays for the Foundry Theatre, Angela’s Mixtape at the Ohio Theater for New Georges & The Hip Hop Theater Festival, Another Place with the Anthropologists as part of the HERE/Stay Artists Residency at HERE, Havana Bourgeois, Ping Pong Diplomacy, and Billboard with Reverie Productions. She has produced plays and events at Bristol Valley Theater, 59E59 Theaters, and CSC, and was the Development Director for TACT/The Actors Company Theatre, and Development Consultant for Pam Tanowitz, Alexandra Beller/Dances, chashama, and others. As a performer, her credits include OBIE award winners Benten Kozo and Jennie Richie, numerous Downtown shows, regional productions, and voiceovers. She holds a BA in Theater and Film Studies from Barnard College, a Postgraduate Diploma from Drama Studio London, and an MFA in Performing Arts Management from Brooklyn College.

MIKI HOTTA has been the Program Director of Arts and Cultural Exchange of the Japan Foundation, New York since 2013. She is in charge of cultural exchange programs in performing arts, visual arts, Japanese literature and films. Previously, she was in the Performing Arts Division in Tokyo (2005-2009). Her main focus was on North America and she was in charge of organizing traditional Japanese music tours in the US and of inviting directors of American performing arts institutions to Japan. Also, she was in charge of the “Performing Arts Japan” grant program. She has Master’s degrees from the University of London in Advanced Musical Studies (Ethnomusicology) and from the Tokyo University of the Arts in applied music.

NAN VAN HOUTE is the Secretary General of IETM, international network for the contemporary performing arts, one of the oldest and largest cultural networks in Europe. IETM is based in Brussels and has a membership that spreads over Europe (80%) and the rest of the world. Nan van Houte has an academic background and 35 years of professional experience in arts and culture as a general director, artistic director, program developer, producer and journalist. For 4 years, She was Program Director de Head of International Department at the Theater Instituut Nederland (Dutch National Theatre Institute). Prior to that she held for 15 years the position of Director of Frascati, 5 stages for contemporary performing arts in the center of Amsterdam.

SERENE HULEILEH is a cultural activist, a social entrepreneur, a writer, an editor, and a trainer. Ms. Huleileh has been active in the community education scene in both Palestine and Jordan since 1990. Working with the Tamer Institute for Community education in Palestine from 1990 – 1998, she established the publishing unit for children and youth, helped develop the national reading campaign, and established and coordinated the Yara3at weekly newspaper page and supplement for youth, all of which continue to this day as essential projects to the Institute and the Palestinian community at large. In her capacity as cultural manager, she organized and coordinated several cultural festivals and events in Palestine and Jordan, both as a volunteer and on a consultancy basis as of 1992. Since 2000 she has been the regional director for the Arab Education Forum, developing projects and partnerships with and for youth, community educators, and artists across the Arab world. She also serves on the board of trustees of Al Balad Theatre in Jordan and El Funoon Dance group in Palestine.
YUMI HWANGBO is the manager of the Knowledge & Information Team at the International Relations Headquarters and responsible as well to the Secretariat of the Organizing Committee of the Korea-France year 2015-2016 of the Korea Arts Management Service under the Ministry of Culture, Sports and Tourism. She is chief editor of ‘weekblad.Arts Management’(arts management website), ‘The Apero’(platform for international exchange in contemporary performing arts) and ‘The Artist’(platform for international exchange in contemporary visual arts).

SIDD JOAG is a New York City based visual artist, ethnographer and cultural activist. Since 2011, Sidd has been working with freeDimensional - an international art and human rights network supporting individuals and collectives working in areas of conflict and facing persecution as a result of their creative practice - designing and implementing programs globally to support artists, culture workers and communicators facing risk. Prior to joining fD, Sidd Joag worked with community arts projects in New York, India, China and co-founded an artist residency/exchange program in Southwestern China, focused on ethnic minority cultural preservation in the China-Burma borderlands. Sidd has an MSc in Sociology from the London School of Economics and Political Science with concentrations in Crime, Control and Globalization, Cultural Theory and New Media and a B.A. in Sociology from New York University. His paintings, installations and experimental films have been seen in the United States, Canada, India, the Philippines, China, Northern Ireland and Central America.

NAJEAN LEE is the director of government affairs and education advocacy at the League of American Orchestras. Najean advocates on behalf of the League’s approximately 800 member adult, collegiate, and youth orchestras nationwide, collaborating with national arts, education, and nonprofit organizations before Congress and federal agencies to advance policy issues including federal funding for the arts, non-profit tax policy, international cultural exchange, arts education policy and funding, domestic and international travel with musical instruments, and visa and tax procedures for foreign guest artists. In the area of international and travel policies, Najean manages the ArtistsFromAbroad.org website – the League’s online guide for navigating U.S. immigration and tax withholding procedures for foreign guest artists. She provides technical assistance to member orchestras filing visa petitions, and advocates for regulatory and statutory policy improvements that support a more receptive climate for international cultural exchange. Najean creates content for the League’s americanorchestras.org website, which hosts a comprehensive online portal of resources regarding recent developments in the Convention on Trade in Endangered Species (CITES) and U.S. domestic requirements for international travel across borders with instruments containing protected species material. She develops national grassroots advocacy campaigns that support the League’s partnership with an array of music organizations, including the American Federation of Musicians, The Recording Academy, and the Performing Arts Alliance, to pursue rapid implementation of the 2012 federal aviation statutory changes that will improve travel by air with musical instruments. Najean previously worked at the Council of Chief State School Officers and the Arts Education Partnership. She holds a bachelor’s degree in English literature from the University of Michigan and a master’s degree in English literature from Indiana University.

JESSICA LITWAK is a playwright, educator, actor, and activist. She is a Registered Drama Therapist, a trained practitioner of Playback, Psychodrama, Sociodrama and Theatre of the Oppressed. She is the Artistic Director of The H.E.A.T. Collective (heatcollective.org). Her collection of plays, Wider Than the Sky and Other Plays was published by No Passport Press. Other work was published by Applause Books, Smith and Krause, and The New York Times. Plays include: The Emma Goldman Trilogy: Love Anarchy and Other Affairs, The Snakes and The Falcon, and Nobody Is Sleeping, A Pirate’s Lullaby, (Rattlestiek Theater and at The Goodman Theatre). The Promised Land, commissioned by The National Federation of Jewish Culture. Secret Agents and Victory Dance (The Renberg Theatre, and DR2), Terrible Virtue, (The Lark and The Culture Project), Wider Than The Sky (The Lark, UCONN, Boston Museum of Science, Epic Theatre). Her plays for youth: GRIM, Postcards from Canterbury, The Great Journey Home, Verona High, and War: An American Dream, written and directed by Litwak, have been produced in New York and Massachusetts. Her play The Moons Of Jupiter was produced in Massachusetts and Colorado. Her new play My Heart is in the East will be performed in New York this spring. Litwak has taught at San Francisco State University, the Theatre Academy at Los Angeles City College, Stella Adler Academy, Marymount Manhattan College, Columbia, NYU, Lesley University, Whitman College, and Naropa University. She conducts workshops around the world in Peacebuilding and Performance. She has taught in Iraq, Lebanon, India, Palestine, Israel, Egypt, Turkey, and at La Mama Umbria. Litwak is a core member of Theatre Without Borders, co-leads Artist Distress Services for freeDimensional and is a Fullbright Specialist Scholar. She is currently completing her PhD in Theatre for Social Change.

ERWIN MAAS is a New York based theater director, teacher and international performing arts advocate from the Netherlands. He has worked extensively in Australia, Europe, and USA. From 2010 to 2014, Maas shared the position of Director of Performing Arts for the Cultural Department of the Royal Netherlands Embassy & Consulates in the USA. He is a core-member of Theater Without Borders, a member of the Netherlands-America Foundation Cultural Committee and he is on the Artistic Advisory Board of the ISSUE Project Room in Brooklyn. Erwin holds a M.A. in Drama Teaching and BFA in Directing & Acting from the Academy of Dramatic Arts Eindhoven in the Netherlands, a M.A. in Media Arts and Production/Documentary Filmmaking from the University of Technology Sydney - Australia, and a MFA in Theatre Directing from Columbia University School of the Arts in NYC. Erwin currently teaches at the MFA Performance & Interactive Media Arts Program at CUNY Brooklyn College.

ALI MAHDI has been recognized by UNESCO for his outstanding work with peace through the arts. He is an actor and director, and the Secretary of the ITI. Through his engagement with the arts, he has shown that theater and music play an indispensable role in promoting peaceful dialogue and promoting the peacekeeping process. For him, theater is a tool for conflict resolution and a place for the rebuilding and renewal of human relationship. He believes that exposure to theaters, the arts, and, more generally, culture, plays a powerful part in restoring the dreams and confidence of children affected by war, violence, and conflict. He is the main prize Freedom to Create 2010. He is the winner of UNESCO Arab Culture Prize for preparing drama performances to the front line and for promoting the dialogue between the Arabic culture and the cultures of the world. He is a UNESCO Artist for peace.
PIRJETTA MULARI has been working as the manager for international affairs at Dance Info Finland since 2005 developing programs such as Korea-Finland Connection, exchange, co-production and residence programs between Japan and Finland, and Austria-Finland Dance Exchange. Mulari is also active through her job in Nordic collaboration projects (kedja, ICE HOT), and also the Finnish partner for Aerowaves network in Europe.

ANTJE OEDE is the founder of AOInternational (AOI), a NYC-based agency that represents American and international artists, including Young Jean Lee, Thomas Bradshaw, Lisa D’Amour, Siyyl Kempson, Guillermo Calderon, Frances Ya-Chu Cowig and David Levine for both theater and TV & film. Originally from Germany, Antje worked at the Euro-Scene Leipzig, an international theater and dance festival and then became the co-artistic director of the theatre Schaubühne Leipzig. Antje came to NYC in 2002 and worked at MCC Theater before becoming a theater agent at Bret Adams, Ltd. In addition to her work at AOI, Antje co-runs 53rd Street Press with founder, Karinne Keithly Syers. 53rd Street Press is dedicated to publishing performance texts and new plays, including works by Pig Iron, Nature Theater of Oklahoma, Miguel Gutierrez and the upcoming Rude Mechanicals’ anthology. She is also the co-founder of Drama Panorama, a Berlin-based forum for international theater translation. Find out more at aoiagency.com.

PAVLA PETROVÁ with her background in economics and management has many years of experience working for large cultural institutions and projects. Since 1992, she has been working for the Ministry of Culture of the Czech Republic– longest as the Director of the section of Arts and Libraries. She has also acted as the producer manager of the International Festival of New Dance CONFRONTATIONS 2001 and the Central European Dance Platform 2002. Since 2008 she is the Director of the Arts and Theatre Institute in Prague and Director of the world largest event and exhibition Prague Quadrennial of Performance Design and Space 2015. She has been a member of different expert teams and working groups on culture policy and on mobility of artists. Recently she is a national author of the Czech Profile in the Compendium of Cultural Policies and Trends in Europe of the Council of Europe. She is a board member of On the Move network.

ZEYBA RAHMAN manages DDFIA’s national grant making for the Building Bridges Program to support projects that promote public understanding and knowledge of current-day Muslim cultures and societies through the arts. In addition she oversees the Arts Program’s Building Demand for the Arts initiative, which supports joint efforts by organizations and artists to increase demand for jazz, theatre and contemporary dance. Before joining the foundation, Rahman led internationally and nationally recognized projects as a creative director/producer to promote understanding between diverse communities. These include: Director, Asia and North America, Fiji Festival of World Sacred Music, Morocco; Artistic Director, Arts Midwest’s Caravan/Se: A Place Where Cultures Meet; Curator, BAM’s Mic Check Hip Hop; Creative Consultant, Public Programs, Metropolitan Museum of Art’s Arab Lands, Turkey, Iran, Central Asia and Latin South Asia Galleries; Chief Curator, Alliance Française’s World Nomads Morocco Festival; Project Director, Mid-Atlantic Arts Foundation/National Endowment for the Arts’ Global Cultural Connections; and Senior Advisor, Muslim Voices: Arts & Ideas Festival. She is an advisor to Artworks for Freedom, on the nominating committee of the Civitella Foundation in Italy and an advisor to PBS’s “Sacred,” a documentary series. Twice honored by New York City’s government, Rahman is the subject of two television profiles as a global arts leader.

FRANCOIS RIVASSEAU was appointed Deputy Head of the EU Delegation to the United States in April 2011. Prior to joining the Delegation, he served from 2006 until 2011 as the Deputy Head of the French Embassy to the United States. Mr. Rivasseau has spent much of his career working on disarmament, security, and multilateral affairs. Following an early tour at the French Embassy in Colombia (1987-1989), he served as the head of the NATO desk in the Strategic Affairs and Disarmament department at the French Ministry of Foreign Affairs. In 1993, Mr. Rivasseau became the head of political affairs at the Ministry’s United Nations Directorate. Two years later, he moved to Geneva to serve as the Deputy Permanent Representative to the French Mission to the Conference on Disarmament. In 1998, Mr. Rivasseau was appointed the Deputy Spokesperson and Assistant Secretary for Communication and Information at the Ministry of Foreign Affairs; he was promoted to Spokesperson two years later. In 2003, In 2006, he was elected for a year president of the Third Review Conference on the Convention on Certain Conventional Weapons, which restricts the use of inhumane armaments such as mines, lasers, and incendiary weapons. He holds a master’s degree in international relations from the École Nationale d’Administration (1982), and a Ph.D. in law from the University of Bordeaux I. He studied at the École Nationale d’Administration in Paris, France (1979-1981) and served as an administrative court counsellor in Poitiers and Bordeaux (1981-1986). Mr. Rivasseau has been honoured with the Chevalier of the French Order of the Legion of Honour, the Officer of the French Order of Merit and the Chevalier of the German Order of Merit (2nd degree). He also served for five years (2009-2013) as a Member of the Advisory Board on Disarmament of the UN Secretory-General. Mr. Rivasseau is married to Elisabeth Rivasseau and has four children: Maily, Thomas, Matthieu, and Marc.

MARY SHERMAN is the founder and director of TransCultural Exchange, whose mission is to foster a greater understanding of world cultures through high-quality art exhibitions, cultural exchanges and, most notably, a biennial Conference on International Opportunities in the Arts. Since its grassroots inception in 1989, TransCultural Exchange has worked with hundreds of artists, arts organizations, foundations, galleries, museums, and cultural centers in more than 60 countries to produce over 350 exhibitions. The organization also creates professional development resources, new markets, and career opportunities for artists; and facilitates partnerships and exchanges between international organizations primarily through its Conferences. Additionally, TransCultural Exchange sponsors many urban and non-urban universities on the development on Native theater programming. Nominated for the Rockefeller grant in 2001, won a Native Heart Award and was the only Native American Women to have her work be selected by the Olympic Games in Sydney Australia at the Sydney Opera House for her one woman show “More than Feathers and Beads”. She served as the Special Assistant and liaison to Tonya Gonnella Frichner the North American Regional representative to the United Nations Permanent Forum on Indigenous Issues. Directed Muriel Miquel “Red Mother” nationally and internationally. Keynote Speaker for the Indigenous Women’s Symposium at Trent University. Global Indigenous Woman’s Caucus Chair (North America) in 2013 to May of 2014. Recently selected to speak on Repetition, Tradition and Change: Native oral history and contemporary art practice
in hostel post-colonial times at the International Conference at the Muthesius Academy of Art in Kiel Germany and the Norwegian Theater Academy. Named by Anne Hamilton in American Theatre Magazine as one of the influential woman in American Theater. Director of Safe Harbors Indigenous Arts/ Theater Collective at La MaMa Theatre.

OCTAVIO ARBELÁEZ TOBÓN is a lawyer with specialization in cultural marketing and master's in philosophy, is a doctoral candidate in Design and creation by the National University of Caldas, Colombia. He has been professor of the Universidad Nacional de Colombia and Universidad de Caldas, where he was dean of the Faculty of Arts. At present he is the Director of Festival Internacional de Teatro de Manizales Colombia, Co-director de la Red Euroamericana de Festivales de Artes Escénicas REDELA, Director Mercado Latinoamericano de Músicas Medellín (Colombia) CIRCULART, and Presidente de la Asociación Para el Desarrollo de la Industria de la Música en Iberoamérica ADIMI.

SURAFEL WONDIMU, an Ethiopian, is a PhD student at the University of Minnesota in Theatre Historiography Program minoring in Cultural Studies and Developmental Studies and Global Change. He is an ICGC-Mellon Scholar and August Wilson Fellow. Surafel obtained his BA in English and MA in cultural studies at Addis Ababa University. He also attended BIARI summer school twice at Brown University. Together with his colleagues, he had opened the Holy Land Art Academy and co-founded a magazine called Infuarternt. He served as a lecturer and assistant dean in Humanities at AAU. Surafel founded Aesop Communication which runs a radio program on FM Addis. He was a consultant at Selam cultural foundation which has chapters in East Africa and Sweden. Surafel participated in Sundance's stage directors' workshop held in Addis Ababa, Utah, New York, and Zanzibar. He attended festivals and conferences/workshops in Ethiopia, Cameroon, Kenya (Nairobi and Kisumu), Tanzania (Bagamoyo and Zanzibar), Sudan, South Africa and Egypt. Currently, he is a board member at Ethiopian Finote Tibeb Art Center in Minnesota. Together with other Ethiopian colleagues and Performance Studies International, Surafel is organizing a festival/conference, Crossing Boundaries: Global Humanities, North East African Homes which will be staged in Addis Sep. 24-27, 2015.
DAVID DIAMOND (daviddiamond.com) serves on the Steering Committee for Theatre Without Borders and was one of the organizers of the 2010 Conference: Acting Together on the World Stage: Theatre and Peacebuilding in Conflict Zones. He serves as a Trainer for the Acting Together Project, working with artists who are planning to work in areas of conflict or post-conflict. David is a theatre director, a career coach for theatre artists and a professor. He is one of the Founders of The Barrow Group Theatre Company, now in its 25th year. He is currently a Fulbright Specialist in Theatre. Current projects include organizing and coordinating the La MaMa Umbria International Symposium, now entering their 16th year. The Programs bring artists from around the world to Spoleto, Italy to interact creatively through workshops, rehearsals and performances. David presents many workshops for professionals and students around the country, including Directing Your Theatre Career to university students. It has been presented at Yale School of Drama, Carnegie Mellon, DePaul, National Theatre Institute, University of Wisconsin, California Institute for the Arts and Fordham University and Columbia University (where he was an Adjunct Professor) among many others. He hosts the bi-monthly radio talk show: Artists’ Lives and Careers on Blog Talk Radio. Among his guests have been Anne Bogart, Moises Kaufman, Michael Mayer and Neil LaBute. He has worked with the U.S. Army as a mentor director to directors of theatre companies on Army bases in Western Europe. He was part of the U.S. delegation to the International Theatre Institute Congress in Yerevan, Armenia and Madrid, Spain. He teaches a course in Global Theatre at Sarah Lawrence College in collaboration with La MaMa ETC.

CAMILLE GAUME (Line Producer) is a third year student at Science-Po Aix-en-Provence (France). As part of a year abroad, she has joined the Martin E. Segal Theatre Center as an administrative intern to learn more about theatre management. She did two years of literature prep school (CPGE B/I) at the Lycée Carnot, Dijon (France).

FRANK HENTSCHKER (Executive Director, The Segal Center | thesegalcenter.org), who holds a Ph.D. in theatre from the now legendary Institute for Applied Theatre Studies in Giessen, Germany, came to the Graduate Center in 2001 as program director for the Graduate Center’s Martin E. Segal Theatre Center and was appointed to the central doctoral faculty in theatre in 2009. Among the vital events and series he founded at the Segal Centre are the World Theatre Performance Series, the annual fall PRELUDE festival, and the PEN World Voices Playwrights Series. Before coming to the Graduate Center, Hentschker founded and directed DISCURS, the largest European student theater festival existing today; he acted as Hamlet in Heiner Müller’s Hamletmachine, directed by the playwright, performed in the Robert Wilson play The Forest (music by David Byrne) and worked as an assistant for Robert Wilson for many years.

MARIE LE SOURD (on-the-move.org) is a cultural manager with an expertise in international cultural cooperation and cultural mobility funding. She works on projects with different networks and organizations, such as On the Move, IN SITU, the Asia-Europe Foundation, the Cultural Fabrik (the new international cluster of the region Île de France) etc. She is also a contributor for the Korean online magazine, The Apro (English version). Marie Le Sourd was from 1999 till 2006 in charge of the cultural exchange program at the Asia-Europe Foundation before going on to direct the French Cultural Institute in Yogyakarta in Indonesia (2006-2011) and being the secretary general of the cultural mobility information network, On the Move (2012-2014).

ROBERTA LEVITOW (theatrewithoutborders.com) is a director, dramaturg, and teacher who has directed over fifty productions in New York City, Los Angeles, and nationally. She is currently the Senior Program Associate/International with the Sundance Institute Theatre Program where she co-designed and co-implemented the 13-year Sundance Institute East Africa (SIEA) initiative and is now co-developing a Sundance Institute Middle East North Africa (SIMEN-A) initiative. In 2003, she co-founded and presently directs Theatre Without Borders (TWB), a grass-roots volunteer network of theatre artists world-wide, working primarily through the information webportal: theatrewithoutborders.com. TWB projects include The Acting Together Project: actingtogether.org and The Acting Together On the World Stage theatre and peacebuilding conference at La MaMa ETC in NYC, September 2010. Previous TWB collaborations with the Segal Center include evening presentations: After the Fall: Reality and the New Romanian Theatre (2006) and Est! East Africa Speaks! (2008). She is a Fulbright Ambassador Emeritus and taught as a Fulbright Specialist at: Chinese University of Hong Kong; the National University of Theatre & Cinematography in Bucharest; and Makerere University in Kampala, Uganda. Awards include: American Honoroo, 15th Cairo International Festival for Experimental Theatre 2003; Alan Schneider Award in 1992 for directorial excellence. Accomplishments and writings featured in: The New York Times; AMERICAN THEATRE Magazine; Theatre in Crisis?: Performance Manifestos for a New Century; The South Atlantic Quarterly; Writing the World: On Globalization; “International Women Stage Directors”; “American Women Stage Directors of the Twentieth Century”; “noMANIA after 2007”; “Acting Together: Performance and the Creative Transformation of Conflict/Volume 1: Resistance and Reconciliation in Regions of Violence.” A graduate of Stanford University, she served on the faculty at UCLA and Bennington College.

YU CHIEN LIU (Management Intern, The Segal Center) is a Taiwanese young professional in the field of arts and nonprofit administration. She received her master's degree in Public Administration and Arts Management from SUNY, Brockport and her BA in Political Science in Taiwan. In addition to working as The Segal Center as designer of the PRELUDE Ten Year Commemorative Book, Yu Chien is currently an administrative assistant at Educational Theater of New York. Before moving to New York City, she was involved in various art-related and community-based nonprofits in upstate New York. Prior to moving to the States, she interned at Cloud Gate Dance Theater of Taiwan.

CULTURAL MOBILITY SYMPOSIUM ORGANIZED BY

The Martin E. Segal Theatre Center

Frank Hentschker, Rebecca Sheahan, Michael LoCicero, Yu Chien Liu, and Camille Gaume (Line Producer)

On the Move | Marie Le Sourd

Theatre Without Borders | David Diamond and Roberta Levitow
MICHAEL LOCICERO (Next Generation Fellow, The Segal Center) is a young arts administrator and the current MESTC Next Generation Fellow. He received his undergraduate education at Wake Forest University, where he studied music, with a focus in musicology. Michael worked for a brief time as an administrative and production assistant at the David Rubenstein Atrium at The Lincoln Center in 2012. In 2013, Michael graduated from Wake Forest with a BA in Music.

REBECCA SHEAHAN (Managing Director, The Segal Center) is Managing Director of the Martin E. Segal Theatre Center. She began her career in the Arts at The Market Theater in Cambridge, Massachusetts. Rebecca has lived in New York City since 2003, working as Director of Marketing for St. Ann’s Warehouse and 651 ARTS, and as a marketing and PR consultant for various artists and companies. She was also a co-producer and marketing consultant for the Prelude Festivals in 2008 and 2009.

WITH ADDITIONAL HELP FROM

JOY ARAB (Assistant to the Executive Director, The Segal Center) is currently the assistant to the executive director at MESTC. She received her undergraduate degree at the American University of Beirut in Lebanon, where she received her BA in studio arts with a focus on sculpture and a minor in theatre. After graduating, Joy was the production manager of two major AUB productions. She recently moved to New York to pursue a career in theatre.

BRAD BURGESS (Segal Center Associate) is the executive producer of The Living Theatre, and associate artistic director under Judith Malina. He oversaw all productions at 21 Clinton Street from 2007-2013, the longest run in an NYC venue for The Living in 67 years. He has produced 11 plays with the company, 6 new works written by Malina and 5 revivals, including an OBIE Award-winning production of The Brig in 2007. He is a founding board member of The LITFund (litfund.org), a consortium of over 100 companies in NYC, as well as a founding board member of Sophie Gerson’s Healthy Youth, committed to bringing underprivileged youth Arts and Sports programs and education.

ISABELLA CURRY (Segal Center Cultural Mobility Guide Research Associate, Summer 2014) is a senior theatre major at Wake Forest University, originally from Cold Spring Harbor, New York. She has worked previously at the Brevard Music Center as a sound engineer, at the Wake Forest University scene shop as a general technician, and hopes to pursue a career in technical theatre. She would like to thank Frank Hentschker for the opportunity to work with the Segal Center this past summer on the Cultural Mobility Guide.

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The Martin E. Segal Theatre Center is home to theatre artists, scholars, students, performing arts managers, and the local and international performance communities, providing a supportive environment for conversation, open exchange, and the development of new ideas and new work. Year round, the Center presents a wide variety of FREE public programs which feature leading national and international artists, scholars, and arts professionals in conversation about theatre and performance. Programs include staged readings to further the development of new and classic plays, festivals celebrating New York performance (PRELUDE) and international plays (PEN World Voices), screenings of performance works on film, artists in conversation, academic lecture series, televised seminars, symposia, and arts in education programs. In addition, the Center maintains its long-standing visiting-scholars-from-abroad program, publishes a series of highly regarded academic journals, as well as single volumes of importance, (including plays in translation) all written and edited by renowned scholars. www.theseagalcenter.org

On the Move (OTM) The overall mission of On the Move, the cultural mobility information network is to encourage and facilitate cross-border cultural mobility and cooperation, contributing to build up a vibrant and shared European cultural space that is strongly connected worldwide. On the Move facilitates the mobility of artists and cultural professionals by: 1) providing free information on mobility opportunities (with travel costs at least partially paid) through its website, newsletter and social media, as well as producing and coordinating researches and guides on mobility-related issues; 2) advocating towards national, European and international institutions for better conditions for cultural mobility; 3) building and improving the capacity of its 37 organisation-members and other stakeholders to deal with cultural mobility (through training and capacity-building activities, networking, facilitation of meetings etc.). For more information, please visit www.on-the-move.org.

Theatre Without Borders (TWB) is a grass-roots volunteer network of individual artists, theatres, and organizations that share a common interest in international exchange. TWB works primarily through its website (www.theatrewithoutborders.com), as well as through public forums and projects to explore and encourage the exchange of international theatre projects and artists. TWB was created to recognize the universality & diversity of theatrical expression and the need for international artists to maintain dialogue across political boundaries. It serves as a neutral space where artists from all backgrounds can meet in mutual respect through artist-to-artist, people-to-people exchange. TWB advocates for theatre artists who see themselves as members of a global community, as well as citizens of their respective nations and cultures. TWB works with and supports the activities of other organizations involved with international theatre exchange such as The Segal Center, On the Move, La MaMa ETC, the ITI/International Theatre Institute, Theatre Communications Group, Brandeis University’s Peacebuilding and the Arts Program (www.actingtogether.org), Georgetown University’s Laboratory for Global Performance & Politics, Tricklock Company/Revolutions International Theatre Festival, University of Utrecht’s International Community Arts Research Festival, The Center for International Theatre Development, and many others. TWB offers hospitality and service, as we “seed and grow”, thanks to our many partners and the creative passion of the TWB network.

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Symposium program prepared and designed by Camille Gaume

On the Move
Marie Le Sourd

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