Called the “Magic City” after its population exploded in the 20th century, Miami’s true constant has always been change. From the 1960s to the 1990s, the city’s population grew from just 10% residents of color to almost 90%, and by 2000 nearly 60% were immigrants. Today, Miami remains the third largest immigration port city in the U.S. With such ballooning diversity comes an abundance of creative expression. The city’s pulpy, “Miami Vice” style exterior belies its cultural complexity; in truth, it’s always shifting, and its artists, storytellers, and cultural leaders are there to capture it all.

From June 5–7, 2019, TCG convened almost 900 theatre practitioners from across the U.S. and beyond our borders at the InterContinental Hotel in downtown Miami, each one looking to manage their own relationship to ever-present change. Against the backdrop of Miami’s plurality of global cultures and artistic disciplines, we focused intently on three programmatic areas: Audience and Community Engagement as part of our continuing Audience (R)Evolution initiative funded by the Doris Duke Charitable Foundation; Well-being and Wellness; and Theatre Journalism, with the support of the John S. and James L. Knight Foundation.

As part of and in parallel to these areas, we addressed our field’s most pressing issues in our many professional development sessions, all while nurturing its growing commitment to equity, diversity, and inclusion.

Pre- and Post-Conferences convened university leaders, education staff, and producers of theatre for young audiences to discuss our field’s dedication to and support of the incoming generations of theatre-makers and -goers. Our Conference community was enchanted by the magic of Miami through “field trip” walking tours, off-site festivities and dine-arounds, and on-site performances. We piloted new experiences in our WellSpace and XR Experience spaces, and we featured our first ever Conference Artist-in-Residence and Climate Committee. We engaged with international artists, renowned authors and critics, and local economists to grapple with our own true constant: the challenge of adapting and sustaining our organizations and our work in times of great change.

“The future of our country is already here in Miami,” said Teresa Eyring from the plenary stage on opening night. Director of the Miami-Dade County Department of Cultural Affairs Michael Spring confirmed her remarks, when he noted that Miami’s theatre scene is “tactile, immersive, and...performed in more languages than one.” In a nation whose demographics are rapidly shifting, and a field whose leadership is undergoing a large-scale transition, we have a lot to learn from this adaptable, dynamic, “Magic City.” We are grateful to those who joined TCG on that journey of learning, and to our host community for embracing us with open arms.

Gracias por darnos la bienvenida!

Teresa Eyring
Executive Director/Chief Executive Officer

Adrian Budhu
Deputy Director/Chief Operating Officer

Devon Berkshire
Director of Conferences & Fieldwide Learning

Hannah Fenlon
Associate Director of Conferences & Fieldwide Learning

Theatre Communications Group
520 Eighth Avenue 24th Floor New York NY 10018-4156
T 212 609 5900  F 212 609 5901
#TCG19 IN NUMBERS

OVER 120 TOTAL SESSIONS

40 BREAKOUT SESSIONS
   including IDENTITY-BASED AFFINITY GROUPS

20 PROFESSIONAL AFFINITY GROUPS including ARTISTIC and MANAGING LEADERS SUMMITS

18 TREND WORKSHOPS
   offering solutions from SPONSORS and EXHIBITORS

10 WELLSPACE ACTIVATIONS

8 SKILLS-BUILDING WORKSHOPS

7 OPEN SPACE SESSIONS

5 MIAMI FIELD TRIPS

5 TCG LABS

4 PLENARY SESSIONS

2 FEATURED PERFORMANCES

200 SPEAKERS

884 REGISTRANTS

351 FIRST-TIME ATTENDEES

175 TCG MEMBER THEATRES REPRESENTED

88 TCG INDIVIDUAL MEMBERS

74 TCG BUSINESS AFFILIATES

62 SCHOLARSHIPS & SUBSIDIES WERE AWARDED TO ATTENDEES

Our Conference Livestream (via our partners at HowlRound) had 2,977 Total Live Views; and was viewed in 26 countries and 36 U.S. states! #TCG19 posted 186 times on Instagram
The **2019 TCG National Conference** was supported locally by **34** Host Committee Members from **20** organizations, including:

**CO-CHAIRS**

Beth Boone, Artistic & Executive Director, Miami Light Project  
Michel Hausmann, Artistic Director, Miami New Drama

Joe Adler, Producing Artistic Director, Gable Stage  
Constanza Aguado, Program Coordinator, Teatro Prometeo  
Christina Alexander, Executive Director, Voices United  
Rommel Arellan-Marinas, Production Manager, Fantasy Theatre Factory at the Sandrell Rivers Theater  
Andie Arthur, Executive Director, South Florida Theatre League  
Tanya Bravo, Executive Director, Juggerknot Theatre Company  
Ever Chavez, Founder and Executive Director, FundArte  
Joseph Cloud, Artistic Programs Manager, YoungArts  
Elizabeth Doud, FundArte  
Kathryn Garcia, Executive Director, MDC Live Arts  
Edgar Garcia, Artistic Director, Teatro Prometeo  
Rudi Goblen, Individual Artist  
Andrew Goldberg, VP, Marketing, Adrienne Arsht Center  
Olga Granda, Executive Director, Miami New Drama  
Giselle Kovac, Executive Director, Miami Theater Center  
Bruce Leslie, Executive Director, City Theatre  
Margaret M. Ledford, Artistic Director, City Theatre  
Dr. Lillian Manzor, Associate Professor and Chair, Modern Languages and Literatures, University of Miami; Founding Director, Cuban Theater Digital Archive  
Ignacio Moralejo Ledo, Director, Centro Cultural Español  
Matt Nielson, Senior Director of Operations and Campus Planning, YoungArts  
Carmen Pelaez, Playwright  
Adriana Perez, Project Administrator, Miami Dade Department of Cultural Affairs  
Shirley Richardson, Co-Founder & Executive Director, The M Ensemble  
Nick Richberg, Individual Artist  
KenYatta DeShazior, Technical Director, Fantasy Theatre Factory at the Sandrell Rivers Theater  
Victoria Row Traster, Education Director, Miami Theater Center  
Juan Sanchez, Playwright  
Betty Shamieh, Playwright  
Claire Trager, Artistic Programs Manager, YoungArts  
Susan Westfall, Founder/Literary Director, City Theatre  
Michael Yawney, Individual Artist
OPENING PLENARY

SPONSORED BY

KEYNOTE SPEAKER Edwidge Danticat, Author

“I find a play to be a kind of magnificent dream. One that pulls us out of our lives and into a powerful experience, then makes that experience our own. Great theatre can open us up to feelings we have not considered before.” —Edwidge Danticat

WITH THE Local Funder Award PRESENTED TO
Miami-Dade County Department of Cultural Affairs

“[Miami’s theatre scene is] tactile, immersive, and... performed in more languages than one.”
—Michael Spring, director of the Miami-Dade County Department of Cultural Affairs

“Hearing from Edwidge Danticat was lovely, as a voice of the Miami community, and as an inspirational artist and storyteller.”
—Kati Koerner, Hiltz Director of Education, Lincoln Center Theater

PHOTOS © JENNY GRAHAM
MORNING PLENARY

SPONSORED BY

Wesley Morris, Critic-at-Large, The New York Times IN CONVERSATION WITH Todd London, Director of Theatre Relations, Dramatists Guild

“I just don’t have an interest in being ‘the most right’. Your play is not mine, it does not belong to me. If anything, when I’m writing about a work, I’m writing about what this thing that belongs to someone else means to me.” —Wesley Morris

WITH THE Theatre Practitioner Award PRESENTED TO Lee Breuer, playwright, director, and founding co-artistic director of Mabou Mines Theater Company

“Loved hearing Wesley talk. So entertaining and passionate. I could listen to him talk about clothing in sports all day—not because I care about it at all, but because his passion is so infectious and it makes me want to care and learn more.”
—Kristina Erwin, Assistant Director of Marketing, Olney Theatre Center
On Thursday afternoon, Artist-in-Residence Xavier Cortada, joined by a group of 24 Conference attendees, illuminated our global climate crisis through the powerful and interactive Longitudinal Installation, inviting the audience to speak aloud the ways in which climate change is impacting their lives.

“There are artists in this room—there are agents of change who through culture will see us through.”—Xavier Cortada, Conference Artist-In-Residence

The afternoon plenary also featured The Combat Hippies (led by Miami Honorary Host Committee member Teo Castellanos), a video of highlights from Juggerknot Theatre Company’s Miami Motel Stories, and a thunderous excerpt from Viva La Parranda, a music-driven piece created by and about an Afro-Caribbean folkloric ensemble led by Betsayda Machado, from the small Venezuelan village of El Clavo, recently commissioned by and presented at Miami New Drama.

“So many light bulb moments. I teared up when I heard so many audience members talk about how global warming is affecting their communities. We have to do more! The performances were inspiring and beautiful.”

—Teresa Coleman Wash, Executive Artistic Director, Bishop Arts Theatre Center
CLOSING PLENARY

SPONSORED BY

Quiara Alegría Hudes, Playwright IN CONVERSATION WITH Gabriela Sanchez, Founder and Managing Director, Power Street Theatre Company
AT THE Adrienne Arsht Center for the Performing Arts Knight Concert Hall

“Playwrights are job creators, and I try to hold myself accountable for what roles I create and how I fill them.” —Quiara Alegría Hudes on equitable casting practices and the Latinx Casting Manifesto

Visionary Leadership Award PRESENTED TO Emily Mann, McCarter Theatre Center
Peter Zeisler Memorial Award PRESENTED TO Bishop Arts Theatre Center, accepted by founder and executive director Teresa Coleman Wash

@teatroluna 7 Jun 2019 Gabriela of @PowerStreet12 is giving us life by stating why we need to invest in creating educational + healing spaces for adults and not just youth. We have found a sister in arms tonight in practice. Thank you for your work. #tcg2019 #tcg19
BREAKOUTS AND OTHER SESSIONS

Breakouts are 90-minute small group sessions that can manifest in a range of formats, from panels to roundtables to interactive performances. At this year’s Conference, there were also a selection of Lunch Sessions, TCG Business Partner-led Trend Workshops, and Professional and Personal Identity-Based Affinity Groups (including the Artistic Directors’ Summit, the Intergenerational Leaders of Color Meeting, and others), which provided an opportunity for theatre people to meet based on their role in the field.

Board Recruitment and Onboarding: Staying True to Mission
“Lots of good examples and ideas/data to take back to my actual working life!”
—Renee Blinkwolt, Managing Director, Ars Nova

Rethinking Loyalty by Disrupting Business as Usual
“Smart, well-organized session which provided concrete actionable items and great food for thought.”
—Tamarie Cooper, Artistic Director, The Catastrophic Theatre

Intergenerational Leaders of Color Meeting
“Great event! This felt like the biggest event of the week! It felt momentous to bring together so many inspiring leaders and artists in one room! The room was not big enough!”
—Wilson Chin, Set Designer

Thinking Shakespeare Live!
“Mr. Edelstein’s Shakes 101 was delightful to be a part of and will give me a new way to look at The Bard.”
—Steven Chambers-Wilson, Theatre Artist

Words, Words, Words: Unpacking, exploring, and applying anti-racist language in service of an equitable future
“Really enjoyed having a space to work through challenging ideas without fear of judgement.”
—Kristi Szczepanek, Artistic Director, Brown Paper Box, Co.

Increased Perspective: Producing Work for Multigenerational Audiences
“Passionate discussion. Potential collaboration forming in the room with heightened aspirations to evolve TYA.”
—Jess Pillmore, Horizon Activator & Consultant, Creatively Independent

Artistic Directors Summit
“I’m crying! These Artistic Director sessions have totally emboldened me to face some special challenges of our upcoming season with ways to help the community understand our EDI programming and to protect the actors.”
—Karen Berman, Chair of Theatre and Dance, Georgia College & State University
SKILLS-BUILDING WORKSHOPS AND TCG LABS

Built for those looking for a deep dive learning experience, these sessions are designed to improve or develop an area of professional focus (Skills-Building Workshops), or focus on group strategizing, collective, mobilization, and movement building around a particular field challenge (TCG Labs). Ranging from 2.5 to 3 hours in length, each session is carefully designed for practitioners of different experience levels, budget sizes, and aesthetic interest.

Developing Group Facilitation Practices with an Inclusive and Equitable Lens
“This session was worth the trip all by itself. The facilitators were exceptional, and the content was very valuable.”
—Kate Platt-Eckert, Executive Director, Steep Theatre Company

All Together Now: Supporting Caregivers to Support the Institution
“Can PAAL please come back every year? This conversation needs to continue so that we can all evolve to better support artists and staff with families, as well as develop language to use to advocate for ourselves when our needs as parents are not being honored.”
—Deena Selenow, Freelance Director, Faculty, CalArts School of Theatre

Self-Care = Self-Love: Creating a New Kind of To-Do List
—Min Kahng, Playwright, Composer, and Lyricist

The Long View: Data-Informed Decision Making About Your Financial Future
“This two-part workshop was the highlight for me of the whole conference. It was loaded with information and was worth the entire trip. Thank you!”
—Anonymous
FIELD TRIPS

During our Wednesday morning field trips, we explored the Miami community beyond the theatre scene, visiting some of the neighborhoods, artists, and cultural institutions that contribute to Miami’s dynamic personality.

MIAMI BEACH
Attendees soaked up some sun and experienced a history and architecture tour featuring some of Miami Beach’s famous art deco designs, as well as a talk with culture-makers at the boutique Betsy Hotel, which engages visiting writers through its Writers Room studio program.

LITTLE HAITI
Attendees took a walking tour and learned about how Little Haiti has been preserving the heritage of over 125,000 Miami residents of Haitian descent in the face of encroaching development. We explored the Little Haiti Cultural Center, Liberi Mapou (the largest Creole bookstore outside of Haiti), and joined a studio conversation with Haitian visual artist Edouard Duval-Carrié. The excursion culminated with an interactive Haitian dance demonstration and a tasting of authentic Creole cuisine.

CALLE OCHO & LITTLE HAVANA
Half a million people arrived in Miami from Cuba in the 15 years after the Cuban revolution (1953-59). The ensuing demographic shift to a predominantly Latinx city has shaped the city’s culture for the past six decades. This morning trip to Little Havana featured an opportunity to visit some of Calle Ocho’s legendary venues on a walking tour, and partake in Cuban coffee and conversation with local artists.

WYNWOOD
In Wynwood, one of the city’s highest profile neighborhoods for artists, residents, and developers alike, attendees joined Alan Ket, renowned Miami-based artist, for a tour of Wynwood Walls, a curated outdoor exhibit of pieces created by muralists in the center of the district.

“It was fun, inspiring, and educational. Great way to kick off the day.”
—Rachel Burttram, Actor
WELLSpace, Book Signings, and Special Events

WELLSpace
At the Miami Conference, we created an opportunity to take part in and learn from ongoing activations, workshops, and healing circles that prioritized self-care and self-sustainability. The track featured both facilitated sessions and a dedicated space filled with tools for creativity, meditation, rest, and more. This year’s WellSpace was curated in collaboration with Viviana Vargas of Advancing Arts Forward.

BOOKSTORE
with 444 Books Sold including 328 TCG Titles
Plenary speaker Edwidge Danticat, plenary performer and playwright Quiara Hudes, Theatre Practitioner Award winner Lee Breuer, and session leaders Barry Edelstein and Nilo Cruz all took time to sign copies of their recent work in our TCG Bookstore.

PODCAST
SPONSORED BY
AMERICAN THEATRE’s OffScript podcast hosted a live recording event called Live from Florida: The Miami Is Not a Desert Edition, at which AT senior editor Diep Tran spoke with longtime Miami critic Christine Dolen about criticism and how the Miami arts scene has developed over the past few decades. Then, AT editor-in-chief Rob Weinert-Kendt conversed with Joseph Adler, Artistic Director, Gablestage and Mario Ernesto Sanchez, Founder and Producing Artistic Director, Teatro Avante about how the tastes (and politics) of Miami audiences have changed in recent years. You can find that podcast online here: https://www.americantheatre.org/2019/06/19/offscript-live-from-florida-the-miami-is-not-a-desert-edition/

READING
At lunchtime on Thursday, attendees joined TCG’s Fox Foundation Resident Actor Fellows and grantees for a curated reading of selected excerpts from TCG-published plays by Edgerton Foundation New Play Award Recipients.
To celebrate the launch of the Equity, Diversity, & Inclusion Institute’s Cohort 4 and the local Miami theatre community, TCG hosted a Theatres of Color Block Party at this year’s Conference. This unique outdoor program was open to the public and highlighted Miami community members alongside local Theatres of Color. Local Miami advocacy groups (including Pridelines, Florida Immigrant Coalition, Dream Defenders, and South Florida People of Color) and local vendors (Metzli Luna, Jefferson Ave, Orasiempre) were able to shared their work. Similarly, TCG’s constituents were able to connect directly with the work of local Theatres of Color through “Microtheater” performances, rotating 15-minute excerpts or short plays performed in shipping containers. The celebratory program also featured presentations from participants in the EDI Institute’s Cohort 4, performances from local Artists of Color (Hola Hi, Betsayda Machado y La Parranda El Clavo), and students from the African Heritage Youth Theatre who performed a powerful excerpt from *For Black Boys who have Considered Homicide When the Streets Were Too Much*. The evening culminated with a performance from 2019 Ultimate Miami Drag Queen Karla Croqueta and dancing courtesy of local DJ Esta.

“Best event of the conference!!! Perhaps the best party in TCG HISTORY!!!”

—David Kersnar, Founding Ensemble Member, Lookingglass Theatre Co.
THE EQUITY, DIVERSITY, & INCLUSION (EDI) INSTITUTE

The EDI Institute convenes cohorts of theatres to advance equity at the personal, organizational, and fieldwide levels. This work is activated through building relationships, learning multiple approaches to EDI work, and taking collective action.

COHORT 3 at Sandrell Rivers Theater
As Cohort 3 moves into its final year of activities, participants are focused on systematizing the learnings from the first two years as well as evaluating opportunities for fieldwide action. Claudia Alick and Annalisa Dias facilitated conversations on accountability in peer and community relationships, as well as the intersections of theatre and climate justice.

COHORT 4 at Centro Cultural Español de Cooperación Iberoamericana
TCG’s adapted version of the Institute launched with the start of a Theatre Networks of Color Cohort, as a move to activate collective thinking and name a longer term commitment to engaging with Theatres of Color. Cohort 4’s 1.5-day convening was led by associate artistic director of 2nd Story Khanisha Foster and nonprofit organizational strategist Trella Walker. The meeting was the first time a significant pool of leaders from the growing networks of Asian, Black, Latinx, Middle Eastern & Native theatre communities came together as a TCG cohort to strengthen solidarity efforts and begin to identify critical opportunities for skills-building work throughout the Institute term.

INSTITUTE PARTICIPANTS
Actors Theatre of Louisville
Art2Action
Black Theatre Commons
Black Theatre Network
Black Vitality Commission
Company One Theatre
Consortium of Asian American Theaters & Artists
Dorset Theatre Festival
Eagle Project
Geva Theatre
Golden Thread Productions
Indigenous Direction
Latinx Theatre Commons
Native Voices at the Autry
Noor Theatre
The Playwrights’ Realm
Shotgun Players
Park Square Theatre
Playwrights’ Center
For the second year in a row, TCG convened Education Directors around some critical issues of the day. Topic areas included: **Inclusion and Empowerment of Youth Voices**, featuring a discussion of incorporating young people into planning and programs, involving them in decision-making and taking into account their needs; **Trauma-Informed Care**, focused on the role of theatre education departments in determining and harnessing the healing capabilities of the arts, and how teaching artists and administrators can support the use of the arts to address childhood trauma; and **Safety of Youth in our Theatres**, centered on anti-harassment policies (and other important procedures and trainings), and how these policies specifically address working with students and young, early career or vulnerable adults.

**PANELISTS, FACILITATORS, AND SPEAKERS:** Vietca Do, Arts Engagement Programs Manager, The Old Globe; Rachel Fink, Executive Director, Lookingglass Theatre Company; Natalie Hirsch, Artistic Director, 52nd Street Project; Victoria Row-Traster, Director of Education and Family Programming, Miami Theater Center; Abby Thompson, Individual Student Artist, Columbia College Chicago; Jenny Toutant, Education Director, Milwaukee Repertory; Pamela DiPasquale, Director of Education, Cleveland Play House; Cassey Fye, CARE Coordinator, Cleveland Play House; Colleen Longshaw, Associate Director of CARE, Cleveland Play House; Rachel Hull, Director of School of Theatre, Berkeley Repertory Theatre; Kati Koerner, Director of Education, Lincoln Center Theater; Johamy Morales, Director of Education, Seattle Children’s Theatre; and Nikki Toombs, Director of Education, Kenny Leon’s True Colors Theatre Company. Evelyn Francis, Interim Artistic Director, The Theater Offensive, delivered the keynote and presented findings from their Theater Health Study: an assessment of depression, self-esteem, and the impact of theater programs for LGBTQ youth.

“An extraordinary day. Amazing discussions. This affinity group not only helps us create best practices but sparks knowledge. Please continue to program this in the future so that we can continue to strengthen our theatres!”
—Gary Cadwallader, Director of Education and Community Engagement, Palm Beach Dramaworks
Empowering the Future of the Field: Changing Landscapes in Higher Education

In our inaugural Higher Education Pre-Conference, TCG brought together 50 higher education faculty, students, administrators, and theatre professionals from across the country to explore themes around changing landscapes in higher education. The format of the day was experiential and interactive, with cross-pollinating conversation on three main focus areas: 1) Economics of Higher Education; 2) Community, Collaboration, and Partnerships—both within and outside the field, in the U.S. and abroad; and 3) Equity, Diversity and Inclusion in Higher Education. Conversation focused on the ways in which landscapes are shifting in both higher education and the professional field, and how we help prepare students for and empower them to help catalyze that change. The pre-conference celebrated the diversity of training models in higher education, focused on student experience, and fostered connection and community across the field.

**PANELISTS AND FACILITATORS:** Patrice Bailey, New World School of the Arts; Nicole Brewer, Howard University; Marissa Chibas, CalArts; Diane Claussen, DePaul University; Jeff Cochran, Oklahoma City University; Kelvin Dinkins, Jr., Yale School of Drama/Yale Repertory Theatre; Edgar Garcia, Miami Dade College/Teatro Prometeo; Derek Goldman, Georgetown University; Marshall Jones, Rutgers University/Crossroads Theatre Company; Monica White Ndounou, Dartmouth College; Lisa Portes, DePaul University; and Stefanie Sertich, LaGuardia Community College.

“It was empowering to witness how many individuals care for our future. It further affirmed my passion and made me want to take the information I learned back to my region, community, and fellow students.”

—Isabella O’Keefe, ASPIRE Fellow, KCAC/T/LORT
The ‘Envisioning the Future of Theatre for Young Audiences’ convening offered an important opportunity for leaders from across the TYA field to exchange, dialogue, and connect with mainstream theatre leaders, funders, and journalists. Focused on the impact of the TYA field on young people and the theatre ecosystem as a whole, the convening offered compelling research demonstrating that young people introduced to theatre before the age of eight are significantly more likely to feel at home at the theatre and continue arts participation into adulthood. Another focus of the convening explored the inherent challenges in the TYA business model and the marginalization of the field within the funding community as compared to mainstream theatre counterparts. Activated by these presentations along with Visions for the Future offered by a range of TYA leaders, attendees worked in small groups to envision ways that the funders and the theatre field as a whole can more effectively collaborate with the TYA community to amplify impact on theatregoers from birth through adulthood.
TCG GRANTEES

Many TCG grant recipients were able to participate in the Miami Conference as part of their grant program, which included pre-Conference days spent in professional development workshops, developing as a cohort and having conversations with local artists. The grantees in attendance included:

EDGERTON FOUNDATION PLAYWRIGHTS
Regina Taylor CHICAGO, IL
Kevin Artigue BROOKLYN, NY
William Bigelow PLEASANTVILLE, NY
George Brant CLEVELAND HEIGHTS, OH
Jack Canfora EAST NORTHPORT, NY
Jeffry Chastang GARDEN CITY, MI
Anthony Clarvoe BERKELEY, CA
Curt Columbus PROVIDENCE, RI
Steve Cosson BROOKLYN NY
Christine Dunford CHICAGO, IL
Reginald Edmund CHICAGO, IL
Idris Goodwin LOUISVILLE, KY
Mark Jackson SAN FRANCISCO, CA
Min Kahng ALAMEDA, CA
David Kersnar MADISON, WI
Larry Kirwan NEW YORK, NY
Deb Lauber MT. KISCO, NY
Heather McDonald BALTIMORE, MD
Jonathan Moscone SAN FRANCISCO, CA
Eric Schmiedl CLEVELAND, OH
B.J. Tindal CHICAGO, IL
David Wells ANN ARBOR, MI

RISING LEADERS OF COLOR PROGRAM
Sophie Ancival SOMERVILLE, MA
Rosalind Lenora Early ST. LOUIS, MO
Bryce Tevan Goodloe ST. LOUIS, MO
Pia Haddad BROOKLYN, NY
Peter J. Kuo NEW YORK, NY
Carl E. Overly, Jr. ST. LOUIS, MO
Gabe Taylor ST. LOUIS, MO
Jacqueline Thompson ST. LOUIS, MO
Christina N. Alexander MIAMI, FL
Jordana De La Cruz BROOKLYN, NY
Gabriela Belen Gutierrez BROOKLYN, NY
Jazmin Jones-Oliver MIAMI, FL
Reynaldi Lindner Lolang NEW YORK, NY
Niurca Elie Marquez MIAMI, FL
Cristina Marie Pla-Guzman HIALEAH, FL
Vyana Rodriguez MIAMI BEACH, FL
Erik Julian Rodriguez MIAMI BEACH, FL
Alyssa Simmons NEW YORK, NY

FOX FOUNDATION RESIDENT ACTOR FELLOWSHIPS
Luverne G. Seifert ST. ANTHONY, MN
Khanisha Foster SOUTH PASADENA, CA
Bobby Moreno BROOKLYN, NY
Shawn Hamilton HOUSTON, TX
Philip Andrew Luna DENVER, CO
Nicky Paraiso NEW YORK, NY
Esteban Andres Cruz CHICAGO, IL
Celeste Den LOS ANGELES, CA
Autumn Ness Stillwater, MN
Sarita Ocón
“Cook,” Antarctic Ice Paintings, 2007
Xavier Cortada

“Astrid,” Antarctic Ice Paintings, 2007
Xavier Cortada
Miami, which faces the immediate threat of rising sea levels, is at the forefront of the climate crisis. In the theatre field, a robust climate justice movement is building as climate change continues to increase its impact on our communities. Given this, TCG made climate action a key focus of our Miami Conference as part of the Wellness and Well-being track.

This work was guided and facilitated by our first Conference Committee on Climate: Annalisa Dias, Tara Moses, and Ronee Penoí (Groundwater Arts), Elizabeth Doud (Fundarte/Climakaze), and Lani Fu and Jeremy Pickard (Superhero Clubhouse).

TCG also welcomed our first National Conference artist-in-residence: multi-disciplinary climate artist, activist, educator, and Miami local Xavier Cortada, who is a frequent collaborator with our Miami theatre community and Climate Committee. Read more about Cortada and his body of work at cortada.com. At the Miami Conference, Cortada’s work was displayed around the public spaces, and he activated several participatory installations over our three days together.
PHOTOS © JENNY GRAHAM
A special THANK YOU to our PARTNERS who supported the Conference by providing educational information, scholarships, opportunities for networking and knowledge sharing, and for leading 18 TREND WORKSHOPS!
CONFERENCE STAFF
Devon Berkshire, Director of Conferences & Fieldwide Learning
Hannah Fenlon, Associate Director of Conferences & Fieldwide Learning
Amara Brady, Conferences & Fieldwide Learning Associate
Rebecca Marzalek-Kelly, Associate Director of Membership & Conference Production Stage Manager

HONORARY COMMITTEE
Stephanie Ansin, Founder and Board Member, Miami Theater Center
Teo Castellanos, Actor, Writer, Director
Nilo Cruz, Playwright
Olga Garay-English, Interim Artistic Director, Ford Theaters and Senior Advisor, Fundacion Teatro a Mil
Loretta Greco, Producing Artistic Director, Magic Theatre
Joseph Haj, Artistic Director, Guthrie Theatre
Sheria Irving, Actor
Moisés Kaufman, Founder and Artistic Director, Tectonic Theater Project, and Artistic Associate, Miami New Drama
Tarell Alvin McCraney, Playwright and Actor
Victoria Rogers, Vice President for Arts, Knight Foundation
Michael Spring, Senior Advisor to the Mayor and Director of Miami-Dade County Department of Cultural Affairs
Spencer Stewart, Attorney

2018-19 PROGRAMMING COUNCIL
Yvonne Bell, Director of Development, Center Theatre Group
J. Ching, Production Script Coordinator, Oregon Shakespeare Festival
Jamie Clements, Director of Development, Alliance Theatre
Teresa Coleman Wash, Executive Artistic Director, Bishop Arts Theatre Center
Nelson Eusebio, Freelance Director
Karena Fiorenza, General Manager, Steppenwolf Theatre Company
Adam Flores, Community Engagement and Education Manager, Shakespeare Festival St. Louis
Evelyn Francis, Director of Programs, The Theater Offensive
Katherine Freer, Freelance Projection Designer
Angela Gieras, Executive Director, Kansas City Repertory Theatre
Robert Goodwin, Associate Director of Education Engagement, Oregon Shakespeare Festival
Leah Harris, Director of Community Engagement, Milwaukee Repertory Theatre
Linette Hwu, Board President, Woolly Mammoth Theater Company
Jessica Jackson, Artistic Director, Creede Repertory Theatre
Eric Johnson, Artistic Director, Honolulu Theatre for Youth
SK Kerastas, Artistic Producer, California Shakespeare Theatre
Ilia Lopez, Development Director, Cornerstone Theatre Company,
Talleri McRae, Access, Inclusion, and Education Consultant, Actors Theatre of Louisville
Joy Meads, Director of Dramaturgy and New Works, American Conservatory Theatre
Mina Morita, Artistic Director, Crowded Fire
Jeff Rodgers, General Manager, Actors Theatre of Louisville
Madeline Sayet, Freelance Director
Chandra Stephens-Albright, Managing Director, Kenny Leon’s True Colors Theatre Company
Quita Sullivan, Program Manager, National Theater Project, New England Foundation for the Arts
Lauren Turner, Producing Artistic Director, No Dream Deferred
Chip Walton, Producing Artistic Director, Curious Theatre Company
Jennifer Wintzer, Artistic Director of Theatre, CoCA—Center of Creative Arts
Corinne Woods, Co-Director of Programs, Alliance of Resident Theatres/New York

Special Thanks: Jenny Graham (photographer), Jose Marmolejos (videographer), Claudia Alick (Access & Inclusion Coordinator), Viviana Vargas (WellSpace Co-Curator), Francisco Borja (Spanish Translation), HowlRound, Rachael Hip-Flores, National Captioning Institute, Bridget Stegall, Ellen Rusconi, Joshua Jean-Baptiste, IMN Solutions, the Conference Committee on Climate, the Artistic Director Summit Planning Committee, Core Apps, The InterContinental Miami Staff, Institute of Contemporary Art, Miami, ZONIN and Paulo Carminati, YoungArts, Miami Dade College and MDC Live Arts, Centro Cultural Español de Cooperación Iberoamericana, Sandrell Rivers Theater, TCG Awards Committee; and all of our wonderful volunteers!
“[The TCG Conference is] a compelling learning space, and it is incredibly energizing to be around so many people of color in a way that I don’t get at any other point in the year.”
—Patrick McDonnell, Special Projects Associate, New York Theatre Workshop

“TCG has allowed teens to have insight on the community of theatre professionals. Ever since the conference, I strive to be more involved with the arts in my own community.”
—Sherry, student delegate, Center Theatre Group

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