“I’ve always felt that it is impossible to engage properly with a place or a person without engaging with all of the stories of that place and that person.”
—Chimamanda Ngozi Adichie, ‘The Danger of a Single Story’

These words resonated with TCG throughout the planning process for our 2018 National Conference: St. Louis, as we grew more and more familiar with our host city and its many layers.

The first layer is the one more recently familiar to most of the country—St. Louis as the epicenter of civil unrest since the murder of Michael Brown, a catalyst of the Black Lives Matter movement, and a hotbed of divisive government policies as well as civil rights resistance. The many layers underneath this fraught exterior, however, are rarely seen by the rest of the nation. Over the course of our time in St. Louis, TCG experienced the richness beneath the most frequent images in our news feeds, seeing the many stories of the city—and its thriving spirit of entrepreneurialism, vibrant multiculturalism, artistic innovation, and fantastic food. As we engaged with the people of St. Louis, and dropped our typical Conference theme in favor of taking our inspiration from our chosen locale, we continually reminded ourselves of Adichie’s words: how do we go beyond the single story?

The 2018 TCG Conference also provided attendees an opportunity to examine their own stories, and those of their organizations and communities—the ones told time and again, and the ones that are waiting to be told. We offered more performances and conversations about art-making; an expansive track of equity, diversity, and inclusion programming; new TCG Labs designed for group strategizing around persistent field challenges; open space sessions in which attendees wrote the rules; and a little more free time in the schedule (along with a relaxation space!) for processing all there was to absorb.

In partnership with our host committee, we curated Seeing the Stories of St. Louis, a series of field excursions in various St. Louis neighborhoods; and we reprised the Artistic Directors Summit, rife with vision statements about the changing role of artistic leaders in today’s world. Attendees heard from renowned poets, data artists, and each other on how we might move forward as a field in the wake of the #MeToo movement. Pre-Conference activities included a focused day of intensive skills-building for the field’s education staff, and an historic gathering of Theatres of Color. Dine-arounds and social events were in full force, and most attendees won’t soon forget the multi-story indoor slide of our playful opening party site, The City Museum. Unexpectedly, in response to protests during a production in our host community, TCG was also able to create space on the final Conference day for artist-activists to lead a conversation on holding our institutions more accountable in practicing color-conscious casting.

For many of us, TCG included, the year since our 2017 Conference was one of poignant self-reflection. St. Louis became our “Gateway” city—to more inclusive and authentic storytelling, in which the many layers of our field were at once reckoned with and celebrated. We thank our theatre colleagues for meeting us in St. Louis, our funders and sponsors for supporting us, and our host community for sharing the many stories of their city with us.

Teresa Eyring
Executive Director

Adrian Budhu
Deputy Director
& Chief Operating Officer

Devon Berkshire
Director of Conferences
& Fieldwide Learning
#TCG18 IN NUMBERS

107
TOTAL SESSIONS
37 BREAKOUT SESSIONS including
IDENTITY-BASED AFFINITY GROUPS
28 PROFESSIONAL AFFINITY GROUPS including ARTISTIC and MANAGING LEADERS SUMMITS
18 TREND WORKSHOPS
9 OPEN SPACE SESSIONS
8 SKILLS-BUILDING WORKSHOPS
5 FIELD TRIPS AROUND ST. LOUIS
4 PLENARY SESSIONS
4 FEATURED PERFORMANCES
3 TCG LABS

761
REGISTRANTS
315 FIRST-TIME ATTENDEES
188 TCG MEMBER THEATRES REPRESENTED
74 TCG INDIVIDUAL MEMBERS
64 BUSINESS AFFILIATES
48 TCG AFFILIATES

220
SPEAKERS

28
VOLUNTEERS
JOINED TCG’s STAFF IN ST. LOUIS

90
SCHOLARSHIPS & SUBSIDIES WERE AWARDED TO ATTENDEES

Our Conference Livestream (via our partners at HowlRound) had 5,792 Total Live Views, and was viewed in 21 countries and 33 U.S. states!
The 2018 TCG National Conference was supported locally by 28 HOST COMMITTEE MEMBERS from 20 organizations, including:

**CO-CHAIRS**

Ron Himes, Founder, Producing Director, The Black Rep
Jennifer Wintzer, Director of Community Engagement and Education, Shakespeare Festival St. Louis
Steven Woolf, Artistic Director, The Repertory Theatre of St. Louis

Arrow Rock Lyceum Theater          Solid Lines Productions
Center of Creative Arts (COCA)      St. Lou Fringe
Equally Represented Arts           St. Louis Actors Studio
Insight Theatre Company            Stages St. Louis
Metro Theater Company              Stray Dog Theatre
Mustard Seed Theatre               Tennessee Williams Festival
R-S Theatrics                      That Uppity Theatre Company
Regional Arts Commission           The Black Rep
Saint Louis University             The Repertory Theatre of St. Louis
Shakespeare Festival St. Louis     TLT Productions
Slightly Askew Theatre Ensemble    University of Missouri - St. Louis
Individual Artists: Kathi Bently and Carl Overly
“Each musical, each theatre production becomes its own world. Refreshment and respite from all we are living through. We can go away and come back hopeful again.”
—NAOMI SHIHAB NYE

OPENING PLENARY

KEYNOTE SPEAKER
Naomi Shihab Nye, Poet
“[Naomi] was just a rock star. Her one speech enveloped, with absolute clarity, everything else the conference was trying to do.”
—Susan Bernfield, Producing Artistic Director, New Georges

WITH THE
THEATRE PRACTITIONER AWARD PRESENTED TO Steven Woolf,
Artistic Director, The Repertory Theatre of St. Louis

AND THE ALAN SCHNEIDER DIRECTOR AWARD PRESENTED TO
May Adrales, Director

@IvanVega 14 Jun 2018 “...always carry a plant. Always stay rooted somewhere.”
—Naomi Shihab Nye #TCG18
“That’s what Theatres of Color do. We are here. We tell our stories. Our stories are American stories. And we will be here as long as the American theatre is here.”
— RON HIMES

“I appreciated thinking about something that spans artistic/management concerns—this work built on an experience for me throughout the weekend that no thing is not worth expressing through art.”
— Anonymous

“What is it like to live in data?”
— JER THORP

“Loved the award winners! And wow—Jer Thorp. What an essential voice for all of us. We need to hear more about the importance of data and data use in the work we do.”
— Hope Chavez, Programs Coordinator, A.R.T./New York

KEYNOTE SPEAKER
Jer Thorp, Data Artist

WITH THE
VISIONARY LEADERSHIP AWARD
PRESENTED TO Michelle Hensley,
Founding Artistic Director,
Ten Thousand Things Theater Company

AND THE
THEATRE PRACTITIONER AWARD
PRESENTED TO Ron Himes, Founder and Producing Director, The Black Rep

SPONSORED BY
MANAGEMENT CONSULTANTS FOR THE ARTS
Specializing in Executive Search, Planning and Organizational Analysis
WWW.MCGONLINE.US

SPEKTRIX

PHOTOS © JENNY GRAHAM
“I want to create a project that shuts down the street...in the name of community to bring people together and to ask people to specifically and intentionally cross those boundaries that have been put up to keep the people of St. Louis from being together.”

— NANCY BELL, Playwright, Blow, Winds (on the origin of Shakespeare in the Streets)
These three-hour tightly-focused SKILLS-BUILDING journeys are carefully designed for practitioners of different experience levels, budget sizes, and aesthetic interest.

**ON Everyone is Welcome, No One is Safe (Part One): Creating Protected Spaces to do Dangerous Work**

“I ADORED Robert O’Hara! He was engaging, hilarious, and wise. Such a cool perspective to hear and super inspirational.”

—Kristin Rion, Artistic Line Producer, Shakespeare Festival St. Louis

**ON Public Narrative: An Introduction of the Stories of Self, Us, and Now**

“This workshop was useful in so many ways: grant writing, advocacy, teaching students on narrative work, community organizing, and more. The facilitator was WONDERFUL!”

—Tami Dixon, Producing Artistic Director, Bricolage Production Company

**ON #MeToo: Practices and Training for Change & Moving from Compliance to Culture Shift**

“It immediately got me thinking about past experiences, and how I could have used some of these practices to respond when those events happened, and how I might be able to use some of these concepts to create the larger cultural changes the theater field needs.”

—Patrick McDonnel, Executive Fellow, New York Theatre Workshop

**ON Equitable Measurement and Shifting Power**

“Truly wonderful workshop that really deeply educated and engaged me in the work.”

—Anonymous

**Supported by AudienceEvolution**

A multi-year program designed by TCG and funded by the Doris Duke Charitable Foundation
BREAKOUTS are 90-minute small group sessions that can manifest in a range of formats, from panels to round-tables to interactive performances. At this year’s Conference, there was also a selection of LUNCH SESSIONS, TCG Affiliate-led TREND WORKSHOPS, and PROFESSIONAL AFFINITY GROUPS (including the Artistic Directors’ Summit), which provided an opportunity for theatre people to meet based on their professional role in the theatre field, either as an independent artist or within an organizational structure.

ON Looking with Intention: Ensuring Your Leadership Search is Inclusive and Equitable
“I really appreciated the honesty and the moderator’s insistence on transparency, and the panelists’ willingness to address hard questions from the audience.”
— Jeanette Harrison, Artistic Director, AlterTheater

ON Looking Back to Look Forward: Building and Sustaining a Quality Arts Assessment System
 “[We had] a wonderful facilitator and the panelists presented a broad range of experience and quality of assessment design. I enjoyed this panel!”
— Katie Koerner, Hiltz Director of Education, Lincoln Center Theater

ON Making the Thought Count: Strategies for Activating Equity & Inclusion in Audience & Community Engagement
“I laughed, I cried, and I came out with copious, concrete notes around what I can do better in my own practice. 10 OUT OF 10.”
— Bethany Herron, Managing Director, Crowded Fire Theater

ON Managing Leaders Professional Affinity Group
“This is always one of my favorite sessions—just getting to be with your peers and talk about the issues that are affecting our organizations.”
— Jon Faris, Managing Director, Writers Theatre

ON Women Leaders Affinity Space
“If I could rate this session higher than Excellent, I would. Certainly, it was one of the highlights of the Conference for me.”
— Teresa Coleman Wash, Executive Artistic Director, Bishop Arts Theatre Center

Cross-Training for Audience-Building
SUPPORTED BY

PHOTOS © JENNY GRAHAM
This year’s Conference kicked off on Thursday morning with a pilot set of sessions called TCG LABS, three-hour explorations designed for group strategizing, collective mobilization, and movement building around a particular field challenge or set of issues. This year’s TCG LABS included:

**Creating a Non-Urban Theatre Network** which invited theatres outside of urban hubs to explore the opportunities and challenges of serving a rural, remote, and/or conservative patron base.

“Loved this group. We got a few strategies to use with our theatre. It was also very well moderated. I look forward to having a resource from which we can collaborate...that helps to move some touchstone issues forward.”

—Ann-Carol Pence, Co-Founder/Associate Producer, Aurora Theatre

**Economic Justice and Sustainability for Independent Practitioners**, which sought to move the needle in the direction of economic justice and resilience for our field’s artists in the areas of compensation, healthcare and insurance, retirement, affordable housing, and wellness.

“One of the best sessions I have ever been to at a Conference... ever. I took so much away from it. Incredible!”

—Stephanie Sertich, Professor, LaGuardia Performing Arts Center/Community College

**Equitable Pathways to Careers in Theatre**, which featured attendees in a three-part generative conversation about systemic change in professional theatre training.

“What a rich dialogue! And these facilitators laid down some truths immediately. They managed their time well, were incredibly engaging, and lead the room in robust dialogue about tangible ways to do this work better!”

—Anonymous
Our Conference dialogue this year, inspired in part by St. Louis’ role in the country’s historic and current civil rights movements, was focused on the stories behind the story. St. Louis, like many communities, is rich with complexity and worth exploring from the perspective of its citizens. Whether attending a tour or a morning workshop steeped in activism and social justice, attendees were urged to shed their preconceptions and open their eyes to the multiplicity of stories (and possibilities) that exist in our host city.

**FIELD TRIPS SEEING THE STORIES OF ST. LOUIS**

**SUPPORTED BY** AudienceEvolution
A MULTI-YEAR PROGRAM DESIGNED BY TCG AND FUNDED BY THE DORIS DUKE CHARITABLE FOUNDATION

**BLACK HISTORY AT THE GRIOT**
At The Griot Museum of Black History, participants toured the museum and took in a panel of local artists, moderated by Griot Founder and CEO Lois Conley, in an interactive discussion of how art is used to address social issues.

**ARTIST-ACTIVISTS AT ART HOUSE**
Art House, a collective of artists and activists, serves its neighborhood, community, and city by creating space for citizens of all walks of life to create. Participants on this trip shared a meal, heard stories from the community, and saw the work of Art House’s programming.

**THE LIFE OF TENNESSEE WILLIAMS TOUR**
Pulitzer Prize-winning playwright Tennessee Williams (1911-1983) lived for two decades in St. Louis, and elements of the city can be seen throughout his work. Participants joined Carrie Houk, Executive Artistic Director of Tennessee Williams Festival St. Louis on a special, TCG-only tour exploring the history of one of the U.S.’s greatest dramatists.

**CIVIC DIALOGUE AT THE OLD COURTHOUSE**
In 1857, the Old Courthouse was the center of the country’s debate on race as the Dred Scott case took the country by storm. Participants visited this historic site and heard from engaged St. Louis citizens, broadening their understanding of the historical factors that led to the unrest in Ferguson, and continue to galvanize its citizens today.

**CHEROKEE STREET WALK-AND-TACO TOUR**
Cherokee Street brings together contemporary art, architecture, and culture, all within a historic district. Known as St. Louis’ Mexican-food mecca, Cherokee Street has a large concentration of Latinx owned-and-operated bakeries, restaurants, shops, and grocers. Participants joined the Artistic Director of St. Louis’ Stray Dog Theatre, Gary Bell, for a tour of the district, with plenty of shopping, tacos, and art viewing along the way.
On June 13, the day before the National Conference officially began, TCG hosted three significant Pre-Conferences in different St. Louis locations.

**EDUCATION STAFF PRE-CONFERENCE at Metro Theater Company**

Speakers included: Karen Hall, Superintendent of the Maplewood Richmond Heights School District (keynote speaker); Nicole Brewer, Adjunct Professor of Theatre Arts at Howard University (presenter on Conscientious Theatre Training) and a panel of education directors and their respective artistic directors from the Alliance Theatre, Creede Repertory Theatre, and Cleveland Public Theatre.

For the first time since 2010, TCG convened 61 Education Directors and staff at an Education Pre-Conference to the 2018 TCG National Conference in St. Louis. The gathering focused on two major themes: 1) pedagogy and cultural competencies; and 2) collaboration with other departments within theatres. The agenda included discussions about addressing class, race, and socio-economics in education programming, as well as development of necessary cultural competencies, with an education-specific lens.

The Education Pre-Conference also addressed how theatres can better leverage the expertise of their education departments, including their work with teaching artists and sensory-friendly performances, and develop the capacity of education staff to serve as leaders within their institutions. The day involved a timely discussion about how engagement and education initiatives can amplify each other, and how development, marketing, and education departments can better collaborate to increase the value of their work.

“The panelists were all super strong and...they all presented models that I’ve been discussing a lot with folks since my return.”
—Anne Holmes, Education Director, The Wilma Theater

“It was wonderful to have the perspective of a school administrator in the room. What was shared were wonderful tools that could be used for theatre education programming when it comes to assessment, mission, values, and goals.”
—Johamy Morales, Education Director, Creede Repertory Theatre
THE EQUITY, DIVERSITY & INCLUSION (EDI) INSTITUTE PRE-CONFERENCE at Hyatt Regency at the Arch

As part of a commitment to honoring place, this year’s INSTITUTE meeting for Cohorts 2 and 3 introduced, for our second and third Cohorts, introduced restorative justice practice led by St. Louis activists and educators Tabari Coleman and Naomi Warren. As an alternative to punitive justice, these principles offer powerful new ways forward as the theatre field grapples with its own complicity in systems of oppression.

Both Cohort 2 and 3 participated in this joint session as well as a workshop led by Claudia Alick of Calling Up on performances of justice within the workplace. This joyful session harnessed participants’ creativity as theatre-makers in role-playing scenarios where they could disrupt microaggressions in our organizational culture. Separately, the two Cohorts modelled peer accountability by sharing their progress and challenges since the previous meetings in November.

Participating Institute theatres include:
ACT—A Contemporary Theatre
Actors Theatre of Louisville
American Shakespeare Center
Bricolage Production Company
Center Theatre Group
Company One
Crowded Fire Theater Company
Denver Center for the Performing Arts, dog & pony dc
Dorset Theatre Festival
East West Players
Geva Theatre
Guthrie Theater
Marin Theatre Company
McCarter Theatre Center
Mu Performing Arts
New Native Theatre
Park Square Theatre
Playwrights’ Center
The Playwrights Realm
People’s Light
Ping Chong + Company
Shakespeare Theatre Company
Shotgun Players
Southern Rep Theatre
TeAda Productions
Teatro del Pueblo
Two River Theater Company

WITH SUPPORT FROM

THE ANDREW W. MELLON FOUNDATION
FROM THE ROOTS: GROWING VIBRANT THEATRES OF COLOR
at The Black Rep

In 2003, responding to calls from veteran artistic leaders Woodie King, Jr. of New Federal Theatre and Ron Himes of The Black Rep, and with support from the Howard Gilman Foundation, TCG convened its first Theatres of Color (TOC) Gathering at White Oak Plantation, Florida. For three momentous days, 21 leaders from Black, Asian Pacific Islander and Latinx theatres met and talked about the needs and challenges of running TOCs.

Since 2003, the theatre landscape has altered dramatically and one of the most significant changes has been the development of theatre networks of color which include Black Theatre Commons, Latinx Theatre Commons, Consortium of Asian American Theatres and Artists and Indigenous Direction. To better understand the nuances within each theatre community and to craft an agenda that is relevant to the state of TOCs today, TCG worked with representatives from these networks as well as leaders in the Middle Eastern North African theatre community to plan FROM THE ROOTS: GROWING VIBRANT THEATRES OF COLOR.

“I want people to know how much thoughtfulness and joy is in the room when we gather. I think people might feel like, what is this secret space? But what it is is a lot of people who care deeply about their craft, who have dedicated their lives to it. And who are lifting each other up and it's a really magical thing to be a part of, and I'm grateful for that.”

—Khanisha Foster, Associate Artistic Director, 2nd Story

With support from the Howard Gilman Foundation and The Andrew W. Mellon Foundation, this convening, co-facilitated by Keryl McCord and Khanisha Foster and held at St. Louis Black Rep, brought together representatives from 41 TOCs and 6 individual artists of color to 1) identify the strengths and current realities of TOCs; 2) acknowledge common threads and unique elements; 3) define strategies which address systemic barriers through solidarity; and 4) share information that will aid TOCs sustainability and visibility.

That evening, convening attendees and St. Louis-based artists came together at UrbArts, a gallery space and performance venue which supports youth and community development programs in St. Louis’ North St. Louis, a historically black part of town. The event featured works from St. Louis artists, poets, and break-dancers, as well as Ali Mahdi Nouri, director of Al-Bugaa Theatre in Khartoum, Sudan.

“I think now it's up to us to keep up those connections and push it further. I'm involved in a process right now where we have to consider which director would be working on a project. I said, let's go to the African-American and Latinx community and see if somebody is available there first. I'm fully intending to do some joint playwriting work when I can find a playwright or a collaborator outside of my community.”

—Heather Raffo, Iraqi American playwright and actress
WITH 307 BOOKS SOLD INCLUDING 110 TCG TITLES

Plenary speaker Naomi Shihab Nye and SKILLS-BUILDING WORKSHOP leader (and TCG-published author) Robert O’Hara signed copies of their recent work in our TCG Bookstore, with Shihab Nye’s new poetry collection, *Voices in the Air* selling out and seeing some of our longest lines of excited attendees to date!

**AMERICAN THEATRE**’s OffScript podcast hosted a live recording event called UNCOVERED: the State of Arts Journalism, at which they welcomed Judith Newmark, theatre critic, *St. Louis Post-Dispatch*; Rosalind Early, *St. Louis Magazine*; Kerry Reid, *Chicago Tribune*; and moderator Diep Tran, senior editor of *American Theatre* magazine and co-host of the theatre review web series Token Theatre Friends to discuss the current role of theatre criticism in our digital age.

You can find that podcast online [here](#).

**OPENING NIGHT PARTY**
hosted by Schlafly Beer; Butler’s Pantry; The Arrow Rock Lyceum Theatre Board of Directors; and the St. Louis Host Committee.

Our traditional Thursday evening Conference celebration was hosted this year by our fantastic St. Louis Host Committee, in addition to several community in-kind sponsors, at the weird and wonderful City Museum. After our opening plenary, attendees headed to the Museum, an eclectic mixture of children’s playground, fun house, surrealistic pavilion, and architectural marvel made out of unique, found objects (with an airplane on the roof, to boot!). Party-goers went down the three-story slide, drank local beer, and visited food trucks outside for a break from the festivities.

“Perfect location! It brought out the kid in me. It was great to watch others interact with the exhibits, and the story behind the museum is fascinating. St. Louis may get a repeat visit so I can do that again!”

—Chandra Stephens-Albright, Managing Director, Kenny Leon’s True Colors Theatre Company
TCG HOSTED THREE PERFORMANCES at this year’s Conference. *I Pledge Allegiance* was staged in the Hyatt Regency ballroom on Friday night, in conjunction with the Global Theatre Initiative, a partnership formed between TCG and the Laboratory for Global Performance and Politics (the Lab), based in Washington, DC at Georgetown University in February 2016.

Performed by a diverse group of Georgetown students and alumni who created this work from their personal insights into the experience of immigrant and first-generation Americans, *I Pledge Allegiance* was a recent sensation at the Congress Prologue of the International Theatre Institute’s 35th World Congress in Segovia, Spain and the students have since been invited to perform at festivals around the world.

That same evening, TCG attendees were invited to a reading of *Canfield Drive*, a National Performance Network/Visual Artists Network (NPN/VAN) Creation & Development Fund Project co-commissioned by 651 ARTS in partnership with the St. Louis Black Repertory Company and NPN/VAN. The play, which focuses on two high-powered reporters that are part of the horde of journalists who descend on St. Louis in a ratings frenzy after the killing of an unarmed black teen, asks is human connection extinct? Is the great American experiment beyond repair? Playwrights Michael Thomas Walker and Kristen Adele created the drama, drawing from interviews with people from Ferguson and from all over the world.

At lunchtime on Friday, TCG’s Fox Foundation Resident Actor Fellows Bobby Moreno and Taous Claire Khazem read excerpts of plays by Edgerton Foundation New Play Award Recipients.
Many TCG GRANT RECIPIENTS and SCHOLARSHIP RECIPIENTS were able to participate in the St. Louis 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.

**RISING LEADERS OF COLOR PROGRAM**

TJ Acena PORTLAND, OR  
Tracy Cameron Francis PORTLAND, OR  
Geno Franco EUGENE, OR  
Jordan Rebekah Schwartz EUGENE, OR  
Samson Syharath PORTLAND, OR  
Sophie Ancival NEW YORK, NY  
Rosalind Lenora Early ST. LOUIS, MO  
Ariel Hector Estrada NEW YORK, NY  
Bryce Tevan Goodloe ST. LOUIS, NY  
Pia Haddad BROOKLYN, NY  
Peter J. Kuo NEW YORK, NY  
Carl E. Overly, Jr. ST. LOUIS, MO  
Anna Skidis Vargas ST. LOUIS, MO  
Gabe Taylor ST. LOUIS, MO  
Jacqueline Thompson ST. LOUIS, MO

**FOX FOUNDATION RESIDENT ACTOR FELLOWSHIPS**

Mia Katigbak NEW YORK, NY  
Luverne G. Seifert ST. ANTHONY, MN  
Khanisha Rene Foster SOUTH PASADENA, CA  
Taous Claire Khazem SAINT PAUL, MN  
Bobby Moreno NEW YORK, NY  
Vanessa K. Severo KANSAS CITY, MO

**ALAN SCHNEIDER DIRECTOR AWARD**

May Adrales BROOKLYN, NY

**LEADERSHIP U[iversity] One-on-One**

Benjamin Hanna INDIANAPOLIS, IN  
Jamil D. Jude ATLANTA, GA  
Lauren H. Keating MINNEAPOLIS, MN  
Erik Schroeder CHICAGO, IL  
Nell Bang-Jensen PHILADELPHIA, PA  
Elisa Bocanegra LOS ANGELES, CA  
Alejandra M. Cisneros LOS ANGELES, CA  
Clay B. Martin PROVIDENCE, RI  
David Francisco Mendízabal NEW YORK, NY  
Lauren E. Turner NEW ORLEANS, LA  
Jamie Van Camp PLACERVILLE, CA  
Abigail Esperanza Vega SAN ANTONIO, CA

**EDGERTON FOUNDATION PLAYWRIGHTS** in attendance, sponsored by the EDGERTON FOUNDATION

Jonathan Moscone SAN FRANCISCO, CA  
Steve F. Cosson BROOKLYN, NY  
Mark S. Jackson SAN FRANCISCO, CA  
Ken A. LaZebnik STUDIO CITY, CA  
Aaron Jafferis NEW HAVEN, CT  
William C. Bigelow PLEASANTVILLE, NY  
Dan Hoyle OAKLAND, CA  
David Wells ANN ARBOR, MI  
George R. Brant CLEVELAND HEIGHTS, OH  
Karen Hartman SEATTLE, WA  
Mark St. Germain SHEFFIELD, MA  
James Taylor BROOKLYN, NY
A special THANK YOU to our EXHIBITORS and SPONSORS who supported the conference with providing educational information, scholarships, opportunities for networking and knowledge sharing, and led our TREND WORKSHOPS!
“All our lives we are writing and searching for the untold stories. Maybe we won’t find our own untold story. But if we listen well enough we may be able to find one anothers’. I believe it can happen. It’s not too late for it to happen.”
—NAOMI SHIHAB NYE

“This was a wonderful conference! I hope we can continue to come back because it’s so beneficial to our company.”
—Courtney Susman, Associate Artistic Director, Greenbrier Valley Theatre

“I was grateful to be thinking about art-activism and race at this time and in this place; all felt like a confluence of inspiration that were carefully orchestrated to come together.”
—Kay Perdue Meadows, Artistic Associate, Yale Repertory Theatre/Yale School of Drama

“It was essential to hear from committed and respected local theatre artists who work across a spectrum of styles and communities. It honored the local community, shared their gifts with the national community and also recognized the importance of location.”
—Joan Lipkin, Producing Artistic Director, That Uppity Theatre Company

Read AMERICAN THEATRE’s entire report-out piece from STL here.

@TeresaCWash 16 Jun 2018 Next time we’re going to need a bigger room. #WomenArtisticLeaders #TCG18

See you June 5–7 at the 2019 TCG National Conference!

Wynwood Walls in Miami, Florida