

# IMPACT REPORT



## FULL CIRCLE

2017 TCG NATIONAL CONFERENCE

JUNE 8-10

PORTLAND OREGON

[www.tcg.org](http://www.tcg.org)  
**#TCG17** @tcg\_gram



**“The basic rhythm of your life as a theatre practitioner is you create something, you do it with the highest level of expressiveness and craft, and then you go on and do the next thing.”**

—Martha Lavey, September 18, 2014

In June of 2017, TCG was greeted with a warm welcome from the Portland community, even at a moment of great uncertainty in our country. Many in our field had been feeling outside of their basic rhythms; with all the chaos in our political systems, the “next thing” that we were supposed to do felt unclear. But as it happens with art and politics, the work of yesterday informs our today, and the work of today informs our tomorrow.

At this 27th TCG National Conference: *Full Circle*, we drew inspiration from Portland’s “Maker” culture—from the restaurants, the artisans, the vibrant theatre community, the parades, and the roses in full bloom. And the chocolate! TCG attendees became intimate with our host city through experiential trips to maker-driven spaces, and visits to local gastropubs and brewhouses. Theatre-makers found renewed purpose coming together on a local, human level as storytellers and community-builders. We built on the historic success of the previous year’s Washington, DC Conference, with more robust sessions and workshops on inclusion, advocacy, and professional development. We heard from thought leaders in creativity and personal growth, race and resegregation, social justice and reconciliation.

Less than two weeks before the 2017 TCG Conference, Portland was shocked by the killing of two men as they attempted to protect women who were being verbally harassed, in a vicious display of religious intolerance on the city’s public transportation system. TCG’s arrival during the subsequent clashing protests opened the door for those urgent field conversations on empathy and theatre’s role in bridging the growing divide in our nation. At our opening night party, attendees were given paper hearts, and (on cue) simultaneously raised their hearts to the sky in a powerful moment of love and solidarity with those who struggle against hatred and oppression.

The Conference gave our attendees a chance not only to reconnect with those in their existing circles, but to expand those circles with welcoming gestures. From international performances on border-crossing to local performances on police violence against people of color, we let our art form take the lead in building those bridges. As the images and words of these pages illustrate, TCG Conference-goers left Portland charged and exuberant, ready to follow the lead of the Maker movement and get hands-on with the challenging and uplifting work before us—the work of today that will be our history tomorrow.

Teresa Eyring  
Executive Director

Adrian Budhu  
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# #TCG17 IN NUMBERS

**912**  
**ATTENDEES**

393 FIRST-TIME ATTENDEES

183 TCG MEMBER THEATRES REPRESENTED

149 TCG INDIVIDUAL MEMBERS

128 TCG AFFILIATES

62 EXHIBITORS

**31**

**VOLUNTEERS**

JOINED TCG'S STAFF IN PDX

**58**

**SPEAKERS**

**#TCG17** (UNIQUE TWEETS) WAS TWEETED **473** TIMES AND WAS POSTED **192** TIMES ON INSTAGRAM

**70**  
**SCHOLARSHIPS  
& SUBSIDIES**

WERE AWARDED  
TO ATTENDEES

**132**  
**TOTAL SESSIONS**

26 TOPICAL BREAKOUTS

26 EQUITY, DIVERSITY & INCLUSION SESSIONS

25 PROFESSIONAL AFFINITY GROUPS

18 TREND WORKSHOPS

15 LUNCH SESSIONS

11 SKILLS-BUILDING WORKSHOPS

4 PLENARY SESSIONS

## LED BY CO-CHAIRS

**CYNTHIA FUHRMAN**, Chief Operating Officer, Portland Center Stage

**SARAH HORTON**, Managing Director, Artists Repertory Theatre



# HOST COMMITTEE

## 26 HOST COMMITTEE MEMBERS FROM 18 ORGANIZATIONS

### INCLUDING

Artists Repertory Theatre

Bag & Baggage

Boom Arts

Broadway Rose Theatre

CoHo Productions

MediaRites' Theatre Diaspora

Milagro

Network of Ensemble Theaters

Oregon Childrens' Theatre

Oregon Contemporary Theatre

Oregon Shakespeare Festival

PHAME

Portland Actors Conservatory

Portland Center Stage

Portland Playhouse

Profile Theatre

Shaking the Tree

Third Rail Repertory Theater

“The one language we can all understand—if we remember, if we choose it—is empathy and compassion. No one is a perfect person. No one got here without occasionally falling to pieces. Maybe it’s time to admit that we need all of us for any of us to make it.”

—LIDIA YUKNAVITCH



# OPENING PLENARY

## SPONSORED BY

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## KEYNOTE SPEAKER

LIDIA YUKNAVITCH, Author

## WITH THE THEATRE PRACTITIONER AWARD PRESENTED TO

LINDA HARTZELL, Artistic Director  
Emerita, Seattle Children’s Theatre

“[Lidia] started us off on a deeply empathic path, born of walking the walk, not talking the talk.”

—Elizabeth Scott, Industry Adviser, DUNCH

“Our vulnerabilities make us most beautiful, most human, most like each other.”

—LIDIA YUKNAVITCH



@ASC\_Amy 8 Jun 2017 Author Lidia Yuknavitch provided a wonderful, thought-provoking, emotional opening keynote. #TCG17

“Here’s the strange truth: The best remedy may be more art. Art can be the remedy for the orientation toward death. In these moments when we are blinded by spectacle... art may allow us to see again, it may allow us to close the gaps again. In its mimicry of life, art helps to close the difference of self and other.”

—JEFF CHANG



# FRIDAY MORNING PLENARY

**KEYNOTE SPEAKER JEFF CHANG,**  
Author, and Executive Director,  
Institute For Diversity In The Arts,  
Stanford University

**WITH THE VISIONARY LEADERSHIP  
AWARD PRESENTED TO  
SUSAN MEDAK,** Managing Director,  
Berkeley Repertory Theatre

For the full text of **SUSAN MEDAK's**  
resounding acceptance speech  
on the visionary leadership  
of theatre administrators, visit  
[www.AmericanTheatre.org](http://www.AmericanTheatre.org).

“Deeply thoughtful, considered, an excellent speaker—a great perspective from outside the theater field that directly relates to who we are and what we should be doing at this point in time.”

—Kati Koerner, Hiltz Director of Education,  
Lincoln Center Theater

“Really wonderful remarks—lots of food for thought and I was glad to see the connection between his talk and the EDI efforts TCG has been making.”

—Michael Whatley, Associate Production Manager,  
Actors Theatre of Louisville

“We must continue to use our art to comfort the afflicted and afflict the comfortable.”

—JEFF CHANG

"If you live your life as a kind of blind consumer and economic actor, and don't really deeply think of yourself as a civic actor first, you're not going to get a good society. The ancient Greeks knew that; the Romans knew that. I think we're remembering it again, and that gives me immense hope."

—ANAND GIRIDHARADAS



# SATURDAY MORNING PLENARY

## KEYNOTE SPEAKER

**ANAND GIRIDHARADAS**, Author and *New York Times* Columnist

"Art has a role to play in resisting, but it has a huge and deeper role to play in reconciliation."

—ANAND GIRIDHARADAS

WITH THE **PETER ZEISLER MEMORIAL AWARD** PRESENTED TO **LATINX THEATRE COMMONS**

"[It was] worth attending TCG for this alone. I had no idea how moving and powerful this plenary would be."

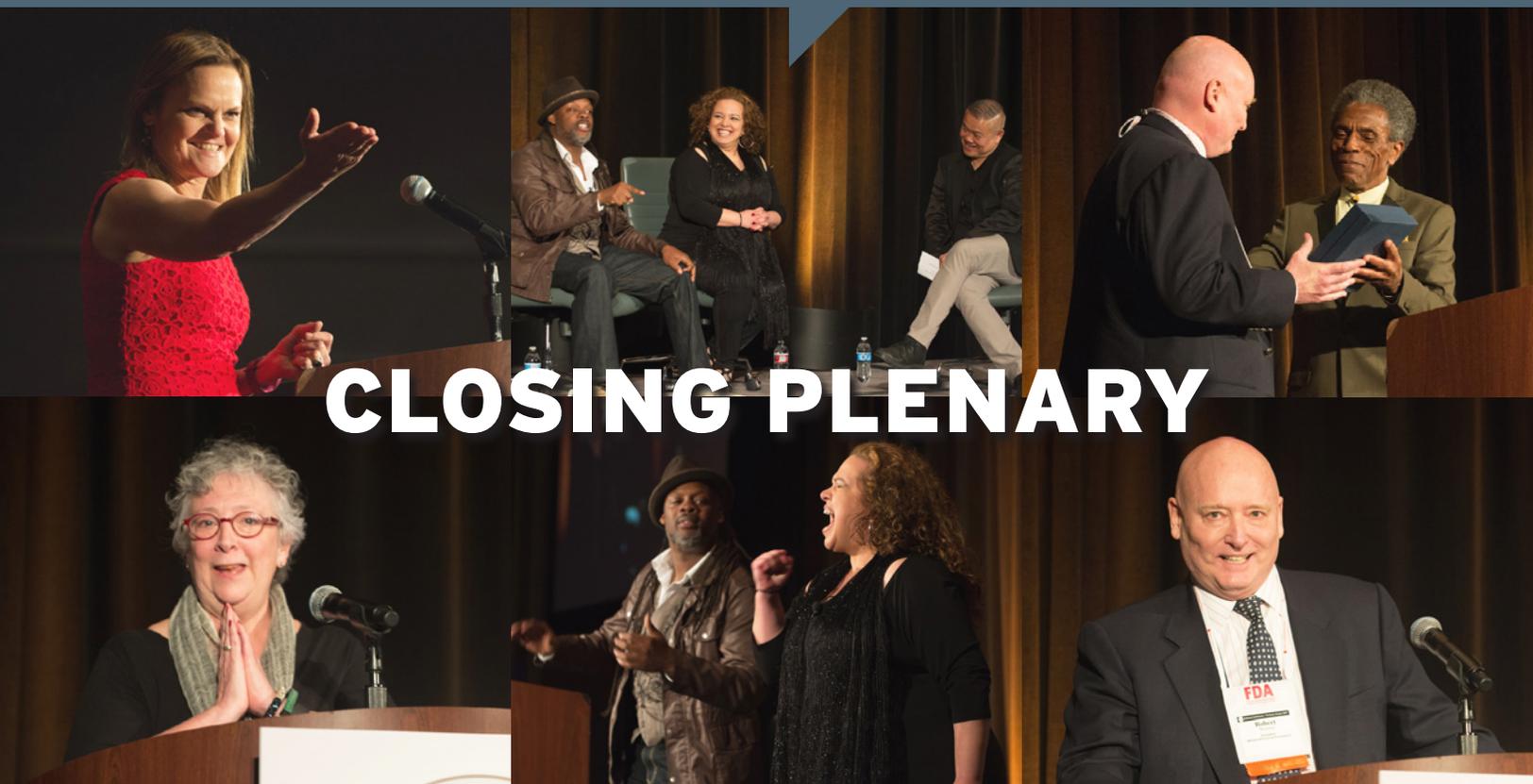
—Anthony Rodriguez, Co-Founder/  
Producing Artistic Director, Aurora Theatrer



@juliecortezOR 10 Jun 2017 We have a huge reconciliation need & a huge resistance need, & anyone saying we need one & not the other is lying. @AnandWrites #TCG17

"We believe everyone can sing, we believe everyone can write,  
everyone can dance, everyone can express."

—MILDRED RUIZ-SAPP



# CLOSING PLENARY

**UNIVERSES**  
CO-FOUNDERS MILDRED RUIZ-SAPP  
AND STEPHEN SAPP  
IN CONVERSATION WITH CHAY YEW,  
Artistic Director, Victory Gardens Theater

**WITH THE REGIONAL FUNDER OF  
THE YEAR AWARD PRESENTED TO  
JAMES F. AND MARION L. MILLER  
FOUNDATION**

**AND THE NATIONAL FUNDER OF  
THE YEAR AWARD PRESENTED TO  
WILLIAM & EVA FOX FOUNDATION**

Find **AMERICAN THEATRE** articles on  
ALL the **#TCG17** plenary sessions at  
[www.AmericanTheatre.org](http://www.AmericanTheatre.org).

"Simply INCREDIBLE. Best plenary  
I've ever seen at TCG! Way to blend  
performance with broad topics for the  
whole field, while still just talking about  
their own personal experiences."

—Kendall Karg, Managing Director,  
The Neo-Futurists



@stephaniealyson 10 Jun 2017 @UniversesNYC is all kinds of magick, seriously.  
That's all I can about that. #TCG17



# SKILLS-BUILDING WORKSHOPS



These three-hour, tightly-focused SKILLS-BUILDING journeys are carefully designed for practitioners of different experience levels, budget sizes, and aesthetic interest.

## ON Building a Sustainable, Balanced Life in the Performing Arts

“Being able to share the challenges with others in the room was comforting, affirming, and inspirational under Andrew Simonet’s guidance.”

—Marcella Kearns, Associate Artistic Director, Milwaukee Chamber Theatre

## ON Facilitating Community Engagement

“This was the best skills-building workshop I have ever attended. Amazing facilitation and incredibly useful and practical tools. I was both inspired and energized.”

—Rebecca Noon, Community Engagement Coordinator, Trinity Repertory Company

## ON Building a Vibrant and Meaningful Brand

“This was the BEST event I attended at the conference. Wonderfully structured, inspirational yet supportive leader, and clear effective steps to use in brand development. Thank you for this, I would love to participate in this with him again!”

—Teresa K. Pond, Producing Artistic Director, Cyrano’s Theatre Company

## ON Stories Will Save Us All

“This was by far my favorite experience at the conference!! learned so much. was super inspired and left with tools to give back to my organization and community. Thank you, thank you!!”

—Tami Dixon, Producing Artistic Director, Bricolage Production Company

**BREAKOUTS** are 90-minute, small group sessions that can manifest in a range of formats, from panels to round-tables to interactive performances. There were also a selection of **LUNCH SESSIONS** and TCG Affiliate-led **TREND WORKSHOPS**.



# BREAKOUTS AND OTHER SESSIONS

**ON Creative Access: Accommodations for Professional Performers with Disabilities** **BREAKOUT SESSION**

“More so than any other session I attended, this offered the most practical, no-cost strategies that could immediately be implemented at my theatre.”

—Casey McDermott, General Management Associate, Center Theatre Group

**ON Building Today for a Better Tomorrow: Preparing for Your Next (Or First) Capital Campaign** **BREAKOUT SESSION**

“I left inspired and re-energized!”

—Kate Piatt-Eckert, Executive Director, Steep Theatre

**ON Your Board’s Role In Fundraising and Financial Oversight** **BREAKOUT SESSION**

“[This was the] source of greatest volume of notes taken of any session—with ‘practical’ ideas to discuss with my AD and Board Chair/fellow Finance Committee member.”

—Steve Young, Board Member, Profile Theatre

**ON Artistic Programming by the Numbers: A KC Rep Case Study**

**TREND WORKSHOP** HOSTED BY 

“We have begun looking at our attendance with this workshop in mind. Very helpful in giving us a new way to look at our progress.”

—Sean Murray, Artistic Director, Cygnet Theatre



# PROFESSIONAL AFFINITY GROUPS AND THE ARTISTIC DIRECTOR SUMMIT

As in past years, TCG 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. As part of the **Professional Affinity** work, TCG invited all Artistic Directors to an **Artistic Director Summit**, a longer, curated journey of three meeting times in various formats, which took place on each of the three days of the Conference.

## ON DEVELOPMENT STAFF

“Very well facilitated, incredibly productive discussion. Would have loved to have another moment like this at the conference, I felt it was very valuable time spent.”

—Gretchen Page, Major Gifts Officer,  
The Public Theater

## ON INDIVIDUAL ARTISTS

“This surprised me by being one of the best sessions I attended. And, without explicitly trying to be, one of the most diverse rooms I was in... [The session leader] was a fantastic facilitator, and the sharp ideas and critiques from the talented and smart people in the room made this really worthwhile.”

—Elizabeth Senja Spackman, Playwright

## ON EDUCATION STAFF

“The session leaders facilitated this session skillfully, and it was a highlight of real, useful exchange with colleagues who inspired me and provoked new reflections for me.”

—Ryan Conarro, Artistic Collaborator in Residence,  
Community Projects Associate,  
Ping Chong & Company

AT THE INTERSECTIONS is TCG's framework for our EQUITY, DIVERSITY, & INCLUSION (EDI)—focused sessions at the Conference, programmed through an intersectional lens. TCG created space for sessions based on how attendees self-identify in four areas of identity: gender, disability, sexual orientation, and race/ethnicity.



# AT THE INTERSECTIONS

We kicked off in Portland with an all-attendee session called “How We Show Up,” which not only laid the groundwork for the AT THE INTERSECTIONS sessions, but shared best practices for making the most of our time together.

## ON BEYOND 360: Women's Advancement in Theatre Leadership

“As a young woman working to break into a leadership position, I found this session quite empowering. To be able to listen to and speak with other women in leadership roles in our field was really great for the soul.”

—Caitlin Florack, Leadership Fellow,  
Geva Theatre Center

## ON ALLYSHIP? Move Beyond Diversity and Inclusion Towards Curating Affirming and Reflective Spaces That Transcend Gender!

“One of my absolute favorite sessions. Challenging and incredibly thought-provoking, with revelations I continue to share with my colleagues here.”

—Julie Cortez, Communications Manager,  
Oregon Shakespeare Festival

## ON Middle Eastern and Muslim American Theatre Artists: Now More Than Ever

“A dynamic and critical conversation. So proud to have been one of the organizers/facilitators. Our movement is growing in stature and confidence.”

—Jamil Khoury, Founding Artistic Director,  
Silk Road Rising

AT THE INTERSECTIONS culminated in a town hall—“How We Move Forward”—on Saturday that empowered all of us to share what we experienced over our three days together.



# THE EQUITY, DIVERSITY, & INCLUSION (EDI) INSTITUTE PORTLAND CENTER STAGE AT THE ARMORY

This year's INSTITUTE meeting took **Cohort Two** participants deep into difficult conversations about how to advance equity, diversity, and inclusion at the personal, organizational, and fieldwide levels. Participants said they valued "gaining a better perspective of how theatres of color/people of color view predominantly white theatres," and "the solutions to white supremacy structures."

As the conversation went deeper, the INSTITUTE facilitation team responded to emerging tensions by adapting the curriculum to feature personal and professional affinity spaces. The participants met in the following groups: people of color working at predominantly white theatres; white people working at predominantly white theatres; people working at theatres of color; and a final group for smaller theatres and ensembles with a social justice focus. Participants were grateful for how the INSTITUTE "listened and adjusted to meet the needs of those in the room," with the affinity groups described as "very powerful and empowering" and "a lifeline."

This was also the first INSTITUTE meeting to include Deaf participants and facilitators, inspiring a call for a strengthened analysis of disability, gender, and sexual orientation to build on the Institute's commitment to racial justice and include all our many intersections of identity. As one participant noted, "analyze, understand, then identify your values. Write them down. Be aggressively inclusive. The rest is actually easy."

**Participating theatres in Cohort Two include:**

ACT – A Contemporary Theatre, Bricolage Production Company, Center Theatre Group, Crowded Fire Theater Company, Denver Center for the Performing Arts, dog & pony dc, East West Players, Guthrie Theater, Marin Theatre Company, McCarter Theatre Center, Mu Performing Arts, New Native Theatre, People's Light, Ping Chong + Company, Shakespeare Theatre Company, Southern Rep Theatre, TeAda Productions, Teatro del Pueblo, Two River Theater Company

The 2017 Global Pre-Conference: *Beyond Four Walls* served as a meeting ground for theatre makers and community-based leaders to embrace theatre's function as a space of solidarity that extends beyond physical, geographic, and cultural borders. Theatre makers from across the U.S. gathered in Portland, a sanctuary city, to identify actionable steps for using theatre to encourage dialogue and to humanize current issues of local, national, and global concern.



# GLOBAL PRE-CONFERENCE

Produced by the **Global Theatre Initiative (GTI)**, a partnership between TCG and the Laboratory for Global Performance and Politics, this daylong pre-conference had two sessions. The afternoon working session included facilitated conversations on ways to decolonize partnerships within global communities; presentations from **Desiree Sanchez** (Aquila Theatre, New York, NY), **Simón Adinia Hanukai** (Kaimera Productions, New York & Paris), **Dañel Malan** (Milagro Theatre, Portland, OR), **Jack Reuler** (Mixed Blood Theatre Company, Minneapolis, MN), and **Joanne Seelig** (Imagination Stage, Bethesda, MD) about their work with immigrant and refugee communities; and a series of Global-Festos by **Torange Yeghiazarian** (Golden Thread Productions, San Francisco, CA; Audience (R)Evolution Travel Grant Recipient), **Michael Fields** (Dell'Arte International, Blue Lake, CA), and **Ruth Wikler-Luker** (Boom Arts, Portland, OR) which served as a call to action for ways in which

practitioners can use theatre to erase the divide between immigrants and those born in the U.S.

The **GPC** featured Teatro Línea de Sombra's celebrated production *Amarillo* which tells the story of a man who departs for the US-Mexican border and vanishes before reaching his destination. Through stunning projected images, bilingual monologues, and a sea of displaced objects and natural elements, this renowned company from Mexico City reconstructs his journey in a timely multimedia performance that travels imagined landscapes of both geography and cultural identity. Post-show speakers included: Chief **Mike Marshman**, Portland Police Bureau; **Toc Soneoulay-Gillespie**, former Director of Refugee Resettlement; **Leilani Chan**, Artistic Director, TeAda Productions; **Torange Yeghiazarian**; **Simón Adinia Hanukai**, Kaimera Productions; **Michael Fields**; **KJ Sanchez**, Founder/CEO, American Records.

"I live and work in a rural place. It is a town of 1300 people on the California North coast, Humboldt County, Emerald Triangle. And yet in this tiny place you can hear 12 languages on the street in any given day. 12 windows, 12 apertures into worlds. Students come here to train from places like Iran, Zimbabwe, Israel, Korea, Colombia. Each day a complex, challenging and transforming negotiation of sorts occurs. It is a microcosm of an essential global struggle to find where we stand. That undeniable ground under our feet where we can meet each other across divides, no matter the visas, passports and papers in order."

—Global-Festo excerpt from Michael Fields, Producing Artistic Director, Dell'Arte International

Portland is known across the U.S. as a leader in the maker movement, and is home to a vast network of artisans and entrepreneurs involved in this hyper-local and collaborative economy. A visit to Portland would be incomplete without a chance to tap into this community, and to explore its relationship to the theatre field.



# MAKER DAY FIELD TRIPS

On Thursday morning, Conference attendees took part in several **“MAKER DAY” FIELD TRIPS**, which offered opportunities to visit a few select venues in the city—and in some cases, do a little making.

**ADX PORTLAND** is a hub for collaboration where individuals and organizations make and learn. Attendees toured the organization’s 14,000-square foot facility, including the makerspace, learning center, and custom fabrication shop, and took part in a screenprinting workshop on site.

**THE KENNEDY SCHOOL** is a renovated elementary school turned into unique hotel. At Kennedy School, attendees explored guestrooms (some fashioned from former classrooms complete with original chalkboards and cloakrooms—others with an author’s theme), a restaurant, multiple small bars, a movie theater, soaking pool, and a brewery, where they took part in a late morning beer tasting.

## MICHAEL CURRY STUDIO

From *The Lion King*, to *Cirque du Soleil*, to the opening ceremonies of the Olympic Games, Michael Curry has created some of the most iconic entertainment of the past 30 years. Michael has achieved an international reputation as a production designer specializing in transformational scenery, large-scale puppetry, costuming, and character design. In a last minute surprise, Michael himself led the morning’s tour of the studio, offering an exciting opportunity to TCG attendees to hear straight from the source!

## ROSE FESTIVAL FLOAT BARN

Visionary city leaders started The Rose Festival during the first decade of the 20th Century to put Portland on the map and brand it “the summer capital of the world.” The Grand Floral Parade is a highlight of the Rose Festival, and a beloved annual tradition. TCG attendees visited the Rose Festival’s float barn for a tour of the facility and a sneak peek at the majestic, fully floral float lineup.



# TCG BOOKSTORE

## 5 AUTHOR SIGNINGS WITH 199 TCG TITLES SOLD

AMERICAN THEATRE's OffScript podcast hosted a live recording event, at which they welcomed **Maureen Porter**, Managing Artistic Director, Third Rail Repertory Theatre; **Damaso Rodriguez**, Artistic Director, Artists Repertory Theatre; and **Amy Wang**, Arts Editor, *The Oregonian* to discuss the Portland theatre scene.

Plenary speakers **Lidia Yuknavich**, **Jeff Chang**, and **Anand Giridharadas** signed copies of their books, as did SKILLS-BUILDING workshop leader **Elizabeth Streb**, and playwright **Robert Schenkkan** (*Building the Wall*).

To celebrate the release of *The Kilroys List: 97 Monologues and Scenes by Female and Trans Playwrights*, we hosted two breakout sessions (one of which included readings from the monologues) and a book signing, at which a number of Kilroys members and playwrights were present. The Kilroys is a leader in the theatre field's gender parity efforts, and the new compilation has quickly become a favorite at the TCG bookstore.

**ON MEET THE KILROYS: READINGS FROM "THE KILROYS LIST: 97 MONOLOGUES AND SCENES"**

"Fabulous presentation of electric works!"  
—Brenan Dwyer, Individual Artist



# OPENING PARTY AND PERFORMANCES

## OPENING NIGHT PARTY

SPONSORED BY **artslandia**

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tessitura  
NETWORK

Our traditional Thursday evening Conference celebration was hosted by **Portland Center Stage** at the Armory. After the opening plenary, attendees made their way to The Armory in Portland's Pearl District and were treated to food from local restaurants, beer from the Deschutes brewery next door, and a variety of entertainments, including the Ukeladies, break dancers and a deejay spinning Bollywood tracks, a photo booth from party sponsor Artslandia, and the Unipiper (a roaming unicyclist/bagpiper who is a local Portland favorite!).

## PERFORMANCES

TCG hosted three performances at this year's Conference. The first, **Amarillo**, from Teatro Línea de Sombra, took place on Wednesday and Friday. The production was complemented by panel discussions comprised of theatre artists, nonprofit leaders, and local law enforcement officials.

On Wednesday night, double-billed with **Amarillo**, TCG attendees were invited to a staging of Robert Schenkkan's rolling world premiere, **Building the Wall**, produced by triangle productions! at Portland Center Stage at the Armory.

Friday evening also featured a performance of August Wilson Red Door Project's and The New Black Fest's **Hands Up: 7 Playwrights, 7 Testaments**, a moving articulation of the impact of state violence on people of color. **Hands Up** played to a full ballroom at the Hilton Downtown, many of whom stayed for a powerful talkback following the show.

### ON HANDS UP

"These monologues were emotional, well-performed, and very moving. The final piece where the audience kept their hands up was a powerful way to physically feel something of the oppression these monologues addressed."

—KC Helmeid, Drama Teacher, Seattle Academy



# GRANTEES



Many **TCG GRANT RECIPIENTS** were able to participate in the Portland conference as part of their grant program. In addition, The William & Eva Fox Foundation received TCG's National Funder Award, presented by Fox Actor Alum **André De Shields**, to **Robert P. Warren**, President of the Foundation. The grantees in attendance included:

## **LEADERSHIP U[niversity] One-on-One**

- John M. Baker NEW YORK, NY ROUND 3
- Nell Bang-Jensen PHILADELPHIA, PA ROUND 4
- Elisa Bocanegra ASHLAND, OR ROUND 4
- Alejandra Cisneros LOS ANGELES, CA ROUND 4
- Benjamin Hanna MINNEAPOLIS, MN ROUND 3
- Jamil Jude ST. PAUL, MN ROUND 3
- Lauren Keating MINNEAPOLIS, MN ROUND 3
- Emily Sophia Knapp COLD SPRING, NY ROUND 3
- Clay Martin PROVIDENCE, RI ROUND 4
- David Francisco Mendizábal NEW YORK, NY ROUND 4
- Erik Schroeder NEW YORK, NY ROUND 3

## **RISING LEADERS OF COLOR PROGRAM**

- TJ Acena PORTLAND, OR
- Tracy Cameron Francis PORTLAND, OR
- Geno Franco EUGENE, OR
- Madilynn Garcia PORTLAND, OR
- Jordan Schwartz EUGENE, OR
- Samson Syharath PORTLAND, OR

## **FOX FOUNDATION RESIDENT ACTOR FELLOWSHIPS**

- Obehi Janice MEDFORD, MA ROUND 10
- Bi Jean Ngo PHILADELPHIA, PA ROUND 10
- Marissa Chibas Preston LOS ANGELES, CA ROUND 10
- Bobbie Steinbach AUBURNDALE, MA ROUND 10
- Reggie D. White BROOKLYN, NY ROUND 10
- James A Williams MINNEAPOLIS, MN ROUND 10





# SPONSORS AND EXHIBITORS

A special **THANK YOU** to our 2017 National Conference **SPONSORS**, and to the **EXHIBITORS** who filled the main thoroughfare of the conference with educational information and led our **TREND WORKSHOPS!**



TCG is grateful to the following supporters of the 2017 National Conference: Broadway Rose Theatre Company, Ellyn Bye, The Jackson Foundation, The Kinsman Foundation, Meyer Memorial Trust, The James F. and Marion L. Miller Foundation, Travel Portland, and Weissberg Foundation



**"I think one of the most significant things TCG does (among many) is integrate theater holistically with important contemporary issues that cross cut many other areas."**

— Tanya Mote, Associate Director, Su Teatro

**"THANK YOU for all your hard work. I left the conference feeling so inspired. I am grateful and proud that the field I'm in is connected nationally by an organization as intentional about their values as TCG."**

— Nell Bang-Jensen, Associate Artistic Director,  
Pig Iron Theatre Company

**"When I saw the TCG conference had numerous EDI sessions, I was hopeful yet cautious. Equity, diversity, and inclusion, or EDI, has become the phrase of choice when looking at changing the structures limiting the imagination when it comes to hiring practices and the kind of art that's presented, particularly in theatre. This year's *Full Circle* exceeded my expectations."**

— Dmae Roberts, Oregon ArtsWatch,  
artswatch.org

**"The conference's central metaphor taps into this idea: that of 'maker theater,' inspired by the 'maker movement' of artisanal, small-batch craftsmanship for which Portland has become famous. It sounds a bit like the premise for a *Portlandia* sketch, but it also provides an insightful example of the type of careful, local work that theater might look to as a model for how an industry can define itself against the prevailing mass-market, digital cultural trends."**

— Hailey Bachrach, Oregon ArtsWatch,  
artswatch.org

**"TCG is a staff of superhuman superstars."**

— Deena Selenow, Director, Oxy Arts



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A better world for theatre.  
A better world **because** of theatre.

