Welcome to Theatre Bay Area’s 2018 Annual Conference. We are thrilled to return again this spring to downtown Berkeley as we gather together hundreds of theatre-makers from around the region and far beyond. We are excited for this chance to explore new venues as we meet new colleagues and reconnect with long-time friends and compatriots.

This past year has brought a series of stunning developments here in the Bay Area, across the nation, and around the world. As we crafted the programming for this gathering, we aimed to address both the serious challenges and promising opportunities these local and global changes present our community.

Our conference theme, “Seismic Shifts: Embracing a Changing Theatre Ecology,” speaks to the enormity of change and the potent mix of anxiety and hope we face in today’s theatre-making environment. Here today we have a chance to confront together those “seismic shifts” and to learn from each other new ways of navigating change and embracing the future.

We like to say we make this conference together. While we will hear today from renowned experts, such as our keynote speaker, Professor John Holden, from the University of Leeds and Great Britain’s Clore Cultural Leadership Programme, we also depend on each of you to add your voice to the mix. Your expertise and perspective is essential for creating a day of shared learning and we invite you to engage vigorously in today’s wide range of conversations.

Seismic shifts can leave destruction in their wake; they also offer a chance to rebuild in ways that are better and stronger. The changes shaking our community and our world give us an opportunity to create a better, safer, more equitable theatre-making ecology.

Take time today to celebrate the work that you do and let’s imagine what it will take for all of us, working together, to build a better theatre and a better world.

Cheers,

Brad Erickson
Executive Director

THEATRE BAY AREA ANNUAL CONFERENCE 2018
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— Storytelling with Numbers: Demystifying Basic Finance for Arts Orgs & Ins and Outs, Pros and Cons of Fiscal Sponsorship

Alan Olejniczak — Co-Pros: Why They Might Just Be the Thing In These Changing Times

Debbie Chinn — A Fair Shake: Fair Wages for Artists/Striving for Equal Pay

Michelle Mills Honchariwr — Young Adult Theatre Initiative

Michael Merrill and Joe Rogers — Trustee and Leadership Lunch Discussion

Special thanks to the CAC & NEA for their support of TBA’s Annual Conference

Theatre Bay Area is grateful to the following foundations and government agencies for their support:

The Fleishhacker Foundation
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Theatre Bay Area Annual Conference 2018
Advisory Committees

As an arts service organization, Theatre Bay Area strives to be responsive to issues and needs within our community and our arts field. To facilitate this, we convene two advisory committees: the Theatre Services Committee (TSC) and the Individual Services Committee (ISC). If you are interested in joining the TSC or ISC, please email Dale Albright at dale@theatrebayarea.org

Individual Services Committee 2018
 Committee co-chairs: Sarah Nowicki and Lily Yang
  Alan Olejniczak, board representative
  Barry Eitel Jr., Leon Goertzen, Lynn Grant, Dalia Vidor

Theatre Services Committee 2018
 Committee chair: Lisa Mallette, Executive Artistic Director of City Lights Theater Company
  42nd Street Moon: Daren A.C. Carollo, Producing Director
  AlterTheater: Jeanette Harrison, Executive Director
  Aurora Theatre Company: Robin Dolan, Audience Services Manager and Brian Katz, Marketing Manager
  Bay Area Children’s Theatre: Nina Meehan, Executive Director and Rebecca Posamentier, Community Engagement Director
  Berkeley Repertory Theatre: Sarah Williams, Associate Managing Director
  California Shakespeare Theater: LeeAnn Dowd
  Crowded Fire Theatre Company: Bethany Herron, Managing Director
  Custom Made Theatre Company: Brian Katz, Artistic Director
  Golden Thread Productions: Michelle Mulholland, Managing Director
  New Musical Theater of San Francisco: Anne Nygren Doherty, Artistic Director and Richard Isen
  Red Ladder Theatre Company: Karen Altree Piemme, Director
  Roustabout Theater: Clark Lewis, Artistic Director
  TheatreWorks: Jeffrey Lo, Casting Director
About Theatre Bay Area

Theatre Bay Area’s mission is to unite, strengthen, promote and advance the theatre community in the San Francisco Bay Area, working on behalf of our conviction that the performing arts are an essential public good, critical to a healthy and truly democratic society, and invaluable as a source of personal enrichment and growth.

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Brad Erickson, Executive Director
Dale Albright, Deputy Director
Rotimi Agbabiaka, Features Curator
Kimberley Cohan, Programs Coordinator
Carolyn Doyle, Interim Development Manager
J Jha, Marketing Manager - Advertising & Audience Development
Sunshine Lampitoc Smith, Marketing Manager - Marketing & Communications
Kat Meler, Bookkeeper
Toni Press-Coffman, Grantwriter
Jericha Senyak, Senior Bookkeeper
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Willem Long, Membership Associate

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SC Moatti, Managing Director, The Angels’ Forum
Alan Olejniczak, Playwright, At Last Theatre, ISC Representative
Brian Protheroe, Manager of Leadership Development, Macy’s.com
Chuhan Wang, GGV Capital

Theatre Bay Area Annual Conference 2018
## AGENDA

### 2018 Theatre Bay Area 2018 Annual Conference

Seismic Shifts: Embracing a Changing Theatre Ecology

### 9:00 - 9:30AM: Registration
**Freight & Salvage: Lobby**
- Registration (including sign up for speed consulting, descriptions below)
- All day: Visit with TBA staff in the lobby.

### 9:30 - 11:00AM: Opening Plenary
**Freight & Salvage**

**WELCOME**
- Dale Albright, Theatre Bay Area; Brad Erickson, Theatre Bay Area; Lisa Mallette, City Lights Theatre Company of San Jose / Board President of Theatre Bay Area

**PRESENTATION OF THE RELLA LOSSY AWARD FOR 2018**
This year’s Rella Lossy Award for best new play to premiere in the region will be presented to:
Jonathan Spector and Aurora Theatre Company for *Eureka Day* which will run from April 13 to May 13, 2018. The 2018 panelists were: Sarah Rose Leonard, Literary Manager at Berkeley Repertory Theatre; Mina Morita, Artistic Director of Crowded Fire Theater; and Alan Olejniczak, San Francisco playwright and opera librettist.

**KEYNOTE**
**The Ecology of Culture:** John Holden, Visiting Professor at the University of Leeds and Trustee of the Clore Leadership Programme.

What do we mean when we speak about “culture” today? John Holden will offer several answers and will look at the vital place of theatre in its broader cultural and social context. He will also talk about why the arts will become increasingly important to individuals and to society in the future.

### 11:00 - 11:15AM: Morning Break

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THEATRE BAY AREA ANNUAL CONFERENCE 2018
It's Time Follow Up: Understanding Sexual Harassment  
Freight & Salvage

Sexual harassment within the theatre-making environment is an acutely urgent issue facing theatre artists and administrators alike. Utilizing data gathered by the national service organization, the Actor’s Fund, this session aims to promote a better understanding of sexual harassment, its effects, and worker’s rights. In this training, we will explore how harassment is defined, what it can look like and how it may impact the work environment, specifically in the theatre.

Presenter: Amanda Steele, LCSW

Speed Dating for Teaching Artists and Education Directors  
School of Theatre: Loft

Ideal for teaching artists and organizations looking to hire teachers for summer and school year programming, this speed dating session will give you a chance to meet in person, impress each other and hopefully make a great match! Be sure to bring resumes and business cards.

Moderator: Rebecca Posamentier, Bay Area Children’s Theatre

Trustee & Leadership Track: Communicating the Value of the Arts  
School of Theatre: Bakery

The workshop will examine ways of explaining the value of theatre and the arts, introducing a framework and a vocabulary to explain why the arts matter. The workshop will also look at how theatres and other arts organizations are networked, how they can collaborate, and what they can do to pool resources and learn from each other.

Presenter: John Holden, visiting professor at the University of Leeds and trustee of the Clore Leadership Programme

Is Your Brand Hurting Your Business?  
Bay Area Children’s Theatre: Osher Studio

This session is sponsored by Vendini

Your brand is more important than you realize. If you don’t hear complaints, that doesn’t mean it’s not a problem. Negative patron experiences and a lackluster image of your brand are costing you new customers, ticket sales and donations.

But what if you could take a look at the entire customer journey and sell more tickets for every show? Over the course of a year, what’s that worth to you? And imagine if 5% became donors?

In this session, you’ll learn:
- what’s really at stake when it comes to your brand presence
- what simple steps can improve the patron and fan experience on your website

Presenter: Tyler Bennett, VP Sales at Vendini

Ins and Outs, Pros and Cons of Fiscal Sponsorship  
Bay Area Children’s Theatre: Second Stage

This session is sponsored by Elire

Starting a non-profit can be a challenge and sometimes takes all the fun out of actually making and presenting the art. Fiscal sponsorship is one option that provides you with many benefits of being a non-profit without all of the administrative challenges. This panel discussion features how fiscal sponsorships work, what to look for in a fiscal sponsor and why you might want to consider this business model. This session will also document Ragged Wing’s journey from being a fiscally sponsored project to a non-profit organization, as well as their ongoing exploration of
alternative business models. This session is targeted to theatre makers of all levels who are interested in producing and presenting work and are interested in exploring sustainable business models.

Moderator: Amy Kweskin, Artsightful
Panelists: Nancy Hytome Leb, Hytome Arts Management; Anna Shneiderman, Ragged Wing Ensemble and The Flight Deck

Co-Pros: How and Why Co-Productions Might Just Be the Thing In These Changing Times

School of Theatre: Blue Room

This session is sponsored by Alan Olejniczak

This panel discussion explores the trend of co-producing. Panelists will discuss the advantages and draw-backs of co-pros, and how best to share fiscal and artistic resources.

Moderator: Alan Olejniczak, playwright
Panelists: Brian Katz, Customer Made Theatre; Keri Kellerman, Marin Theatre Company; Robert Kelly, TheatreWorks; Rose Oser, FaultLine Theater; Jonathan Spector, Just Theatre

Development Managers: Open Discussion

Freight & Salvage: Lobby

Join this open discussion for staff working in development. What are your biggest challenges? What are you seeing as trends in the field? How can we all support each other more in this work going forward?

Moderator: Kimberley Cohan, Theatre Bay Area

Young Adult Theatre Initiative

Bay Area Children’s Theatre: Lobby

This session is sponsored by Michelle Mills Honchariw

Introducing the Young Adult Theatre Initiative, a new organization under the fiscal sponsorship of Theatre Bay Area. This new endeavor will connect new audiences in their teens and twenties with great theater around the Bay Area through a shared season, commissions, ambassadorships, and other programs.

The panel will discuss the opportunities and challenges that theatres face in reaching Young Adult audiences, and how this new organization can serve the Bay Area theatre community. Ideal for artistic directors, marketing directors, and anyone interested in connecting theaters with young adult audiences.

Moderator: Josh Costello, Young Adult Theatre Initiative
Panelists: Leigh Rondon-Davis, Shotgun Players

Resume Doctors

Freight & Salvage: Rehearsal Rooms (2nd Floor)

Sign up in the morning at the registration desk. Bring your resume and have it reviewed by a pro! Representatives will share their tips on resumes for actors, directors, playwrights and administrators.

Doctors: Meryl Shaw, Terry Bamberger, Katie Rubin

12:15 – 1:15PM: Lunch
Either collect your prepaid lunch in the lobby of Freight and Salvage or find a quick bite in the area on your own. Feel free to network with colleagues at your leisure and/or to join the following brief discussions/experiences. These brief discussions will happen from 12:30 pm to 1:00 pm.

**It’s Time Lunch Discussion: Community Action to Confront Sexual Harassment**  
School of Theatre: Loft  
A facilitated discussion offering participants an opportunity to identify together actionable steps our community can implement to create safe spaces for making theatre.  
Moderator: Radhika Rao, Theatre Maker/Educator

**Shaking Up the TBA Awards**  
School of Theatre: Loft  
Moderator: Erin Merritt, TBA Awards Ceremony Producer; Kimberley Cohan, Theatre Bay Area

**Education Staff Breakout**  
School of Theatre: Blue Room  
Moderator: Bora “Max” Koknar, Dragon Productions

**Trustee and Leadership Track: Lunch Discussion**  
School of Theatre: Bakery  
This session is sponsored by Michael Merrill and Joe Rogers  
Moderator: Rachel Fink, Lookingglass Theatre

**Marketing Staff Breakout**  
Bay Area Children’s Theatre: Osher Studio  
Moderator: Sunshine Lampitoc Smith, Theatre Bay Area

**Tour of Bay Area Children’s Theatre Spaces**  
Bay Area Children’s Theatre: Lobby  
Guide: Bay Area Children’s Theatre Staff

**Designer, Technician and Prod. Manager Breakout**  
Bay Area Children’s Theatre: Second Stage  
Moderator: Michelle Mulholland, Golden Thread Productions

### 1:15 – 2:15PM: BREAKOUT #2

**It’s Time Follow Up: Intimacy Direction**  
Freight & Salvage  
An introductory presentation on the discipline of Intimacy Direction by Claire Warden, one of the inter-national leaders of the movement. Vital information for all members of the creative team - actors, directors, stage managers and fight and movement choreographers - as well as producers and theatre administration looking to responsibly update and renew company policies and procedures. Intimacy Directors choreograph intimate moments on stage and screen and advocate for a consensual approach to work in the rehearsal and performance rooms. In this shifting culture, Intimacy Direction is now becoming a new standard practice. From intimate tension to a tender embrace to full on simulated sex, join a conversation of how to tell these stories safely and dynamically. Learn about what an Intimacy Director does and the role they play in the creative process. How can the principles of intimacy direction help you create powerful and dynamic stories in a safe, respectful and consensual way? How can you create and ensure a working atmosphere of advocacy and anti-harassment? How can you enhance your physical storytelling ability? This event will begin with an informational presentation by Claire followed by a Q&A and open discussion.

Presenter: Claire Warden, Intimacy Directors International
Speed Dating: Technicians/Designers and Producers/Directors

Technicians and Designers: Come with your résumés, portfolios and business cards and meet hiring organizations looking for YOU! Producers and directors come to meet a great batch of talented folks to fill your hiring needs!

Moderated by: Charles Lewis III, theatre-maker, writer

Finding Steady Ground Beneath Your Feet: Affordable Housing Services for San Francisco Artists

Theatricals, cultural workers, art teachers, arts administrators, and others active in the arts – this program is for you! We want to help keep you living in San Francisco, stable, and thriving. A San Francisco Arts Commission grant has made on-site counseling services available to San Francisco artists to help guide you through the affordable housing application process, as well as provide a number of other important financial services such as free financial coaching and free tax preparation. Those who live or work in San Francisco and are active participants in the arts and cultural scene can take advantage of this program. Additionally, those who live and work elsewhere in the Bay Area, please stop by at the beginning of the workshop to check in about finding affordable housing services in your area. The housing workshop will take you through the affordable housing application program, explain the free ongoing counseling services available as needed, and connect you to a personal housing counselor to help you through the process. Housing and financial coaching services provided by the Mission Economic Development Agency (MEDA). Funding provided by the San Francisco Arts Commission (SFAC).

Presenters: Peter Papadopoulos, Mission Economic Development Agency; Laura Ospina, Mission Economic Development Agency; Eliza Pizano, Mission Economic Development Agency

Trustee & Leadership Track: Leadership Transition

Successfully navigating an organization through executive leadership change is one of the most important responsibilities board members and executive leaders share. Leadership transition is not an “if” it’s a “when.” This panel will look at three crucial steps in the transition process: succession planning (before), search process (during), and helping new leaders succeed (after). The session aims to provide board and staff leaders, from organizations of all sizes, with ideas and tips they can bring back to their organizations to better face an (inevitable) leadership transition.

Moderator: Susie Falk, California Shakespeare Theatre
Panelists: David Riemer, Speaker, Storyteller and Producer, Chair of the recent Artistic Director search at A.C.T; Ariel Craft, Producing Associate Artistic Director and Artistic Director Designate at SF’s Cutting Ball Theater; Lisa Mallette, Executive Artistic Director, City Lights Theatre of San Jose; Dr. Anne Smith, Retired Professor in Nonprofit Administration, TBA Board Member and Chair of Search Committee, Interim Executive Director, various arts nonprofits

Box Office/Patron Services Staff: Open Discussion

Join this open discussion for staff working in box office and patron services. What are your biggest challenges? What are you seeing as trends in the field? How can we all support each other more in this work going forward?

Moderator: Tiiu Eva Rebane, San Francisco Playhouse

Triple Play

TBA’s executive director Brad Erickson, and Theatre Development Fund’s Tory Bailey, working with the renowned researchers at WolfBrown, just completed a four-year, national study, Triple Play, that offers an unparalleled look at the motivations, attitudes and expectations of audiences when it comes to new theatrical works. What makes casual
theatre-goer take a chance on a new or risky work – and what makes them stay away? How can theatres entice more these kinds of audience members to attend more work that is new, innovative or largely unknown? How can playwrights and generative artists play a key role?

During this session, attendees will:

1. Learn what motivates audiences to attend new and risky work (marketers and artistic staff may be surprised).
2. Discover which commonly-used tactic for marketing new works actually keeps people away (don’t do it!).
3. Get to know your three audience types: Skeptics, Enthusiasts and Co-Creators – and discover the different tactics for better engaging each.
4. Explore strategies for more deeply engaging people in new work by directly connecting audiences with generative artists.

Presenter: Brad Erickson, Theatre Bay Area

The Theatre (Teaching) Artist’s Sustainable Ecosystem
(Double session till 3:30 PM) Bay Area Children’s Theatre: Lobby

Is teaching part of your portfolio of work as an artist? Teaching Artists in the Bay Area face many challenges, including long commutes, challenging schedules, and low wages. What are the ways that arts organizations and artists are working to strengthen sustainability in this field? What are some of the current work arounds? Join us to discuss the challenges, the solutions, and what individuals are doing to survive and thrive as teaching artists in the Bay Area.

Moderator: Jean Johnstone, Teaching Artists Guild
Panelists: Todd Berman, Arts Education Alliance of the Bay Area; Hannah Dworkin, Teaching Artist; Miko Lee, Youth in Arts; Rebecca Posamentier, Bay Area Children’s Theatre

A Fair Shake: Fair Wages for Artists/Striving for Equal Pay Bay Area Children’s Theatre: Second Stage

This session is sponsored by Debbie Chinn

Envisioning Bay Area Theatre as a functional Non-Union and Union arts scene. The first step in initiating change is identifying your rights and how you believe they are being compromised. Without an avalanche of circumstantial downers and what’s been quoted to you about arts sustainability, ask yourself: Do you work as an artist for less than minimum wage? Do you believe that your time, effort, and education are comparable to minimum wage workers across the country and you deserve compensation for your time? If so, then it’s worth fighting for!

Moderator: Willem Long, Theatre Bay Area/Titan Winner
Panelists: Chloe Bronzan, Symmetry Theatre; Claudia Long; Michael Gene Sullivan, San Francisco Mime Troupe; Liam Vincent, actor

Resume Doctors for Actors Freight & Salvage: Upstairs

Sign up in the morning at the registration desk. Bring your resume and have it reviewed by a pro! Representatives will share their tips on resumes for actors, directors, playwrights and administrators.

Doctors: Stephanie Desnoyers, Leanne Dowd, Kelly Ground

2:15 – 2:30PM: Afternoon Break #1
It’s Time Follow up: Policy as Cultural Transformation

Freight & Salvage

In this session, find out how smart sexual harassment policies can help organizations and artists create a safer, savvier theater community.

In the wake of the #MeToo movement, many organizations find themselves adrift, wondering if or how they may have caused harm, and what they can do to make their own organizational cultures safer. Inspired by the recent “It’s Time” Town Hall on sexual harassment in the theatre community, this presentation will:

• Explore how sexual harassment policies can help organizations prevent and reduce harassment within organizations and within the theater community as a whole; and
• Explain how organizations should respond if they learn about possible incidents of sexual (or other) harassment.

Attendees will learn:

• The legal definition of sexual harassment and discrimination,
• How an organization’s policies can help prevent sexual (and other) harassment,
• How to construct a sexual harassment policy that works for your organization, and
• What to do (and not do) when someone reports sexual harassment.

Presenter: Megan Amanda Miller, Esq., Attorney-Investigator

Building a Career as a Designer and Technician

School of Theatre: Loft

Theatre Bay Area often hears that our programs and services are overly geared toward actors and theatre companies, leaving designers and technicians to fend for themselves. Come to this discussion to hear what Theatre Bay Area is already doing for these vital theatre makers, some plans we have for the immediate future and what we can do past that!

Moderator: Dale Albright, Theatre Bay Area

Inspiration and Process

Freight & Salvage: Lobby

In our changing world and theatre landscape, it could be said that there is no shortage of source material for artists to respond to. Now more than ever, there are so many positive and negative forces at work in all parts of life that can be the basis for artistic response. Join this group of generative artists as they discuss what inspires them and the steps that they take to manifest their visions.

Moderated by: Velina Brown, actor/The Business of Show Business
Panelists: Stuart Bousel, producer, director, playwright; D’arcy Drollinger, producer/performer; Nick Hadikwa Mwaluko, playwright; Alika Spencer-Koknar, performer; Torange Yeghiazarian, playwright/director

Storytelling with Numbers: Demystifying Basic Finance For Arts Organizations

School of Theatre: Bakery

This session is sponsored by Elire

Financial literacy is a vital tool for artists and arts organizations, but where and how do you learn it? Artists have always struggled to gain access to the knowledge they need to be financially empowered, and a changing funding landscape has increased the challenges we face in bringing our work to life. “Storytelling with Numbers” is a basic finance workshop designed to shift the way arts workers can engage with organization finance to empower and uplift
their artistic visions. We’ll cover three key convictions:

• The basics of financial management are a tool that’s accessible to everyone
• Your financials are first and foremost a way to help tell your organization’s story
• Financial planning is empowering and – yes! – occasionally even fun

No prior financial experience of any kind is necessary. Folks who are familiar with basic finance are still encouraged to join, as we’ll be talking about financial empowerment and new methods for approaching financial literacy as well as covering fundamental concepts.

Presenter: Jericha Senyak, Arts Finance & Admin Consulting

The Theatre (Teaching) Artist’s Sustainable Ecosystem
(Double session from 1:15 PM) Bay Area Children’s Theatre: Lobby

See description above at 1:15 pm.

Enhancing Pre-Sales—
How Does Direct Mail Fit In Our Digital Age? Bay Area Children’s Theatre: Osher Studio

The last decade has brought major shifts to our campaign launch systems—retargeting, banner placement, e-blasts, third-party discount partners—but should direct mail still play a role in attracting, and retaining, patrons? Data-sharing and list-acquisition has become as smart and user friendly, and perhaps even more visible than our crowded digital universe. Learn how evolved systems of data-sharing and data-research can enhance your pre-sale campaign.

Moderator: Randy Taradash, RMT Media
Panelists: Gretchen Feyer, Berkeley Playhouse; Wilson Schaser, Mogo Arts

Taking Control of What We Can:
Identifying and Leveraging Opportunity School of Theatre: Blue Room

So much in the artistic environment is out of our control. But what can we do as individual artists to identify, take advantage of and leverage opportunities that are out there? How do I find opportunity? How do I know if an opportunity is actually for me/a good fit? How do I articulate what I want to get out of an opportunity (or what I can give to it)? And most importantly how do I have the courage to actually show up for it? This panel of current and past Titan winners discusses steps they have taken in their career to make the most of what the universe has presented for them.

Moderator: Melissa Quine, actor/Titan
Panelists: Cindy Im, actor/Titan; Jeffrey Lo, director/Titan; Willem Long, actor/Titan; Erin Merritt, director/Titan; Erin Marie Panttaja, playwright/Titan

Speed Consulting Freight & Salvage: Upstairs

Sign up at the registration desk for a 15 minute session with a consultant on a variety of helpful topics. Participants include:

• Meryl Shaw, Life/Career/Audition Coach
• Amy Kweskin, goal setting/strategic planning, organizational development
• Nancy Hytone Leb, organizational marketing, development, organizational and strategic guidance
CLOSING PLENARY

Creating a Safe and Inclusive Theatre: What Will It Take?

Increasingly urgent calls are coming from all parts of our theatre community for the creation of a safe and truly inclusive theatre making environment. But what does that mean and what will it take? Moderator Kathleen Antonia Tarr leads a diverse panel of theatre makers in imagining what a safe and inclusive theatre would look like in our region and what would be required to make that real. Audience members will be engaged in the discussion and offer concrete goals for making the vision a reality here in the Bay Area.

Moderator: Kathleen Antonia Tarr, actor, attorney and educator at Stanford University
Panelists: Jamila Cobham, Production Manager, California Shakespeare Theatre; Margo Hall, Actor and educator; Radhika Rao, Theatre maker and educator; Jon Tracy, Artistic Facilitator, TheatreFIRST; Claire Warden, Intimacy Directors International

STATE OF THE ART ADDRESS

Brad Erickson, Executive Director, Theatre Bay Area

PRESENTATION OF THE GLICKMAN AWARD FOR 2017

This year’s Will Glickman Award for best new play to premiere in the region will be presented to:

Ofra Daniel (playwright) and Jewish Circle Theatre/John Gertz Productions (producers) for Love Sick, which ran to wide acclaim in early 2017. The award was established in 1984 and is chosen by a panel of leading Bay Area theatre critics. This year’s panel included Sam Hurwitt, Karen D’Souza, Chad Jones, Jean Schiffman and Robert Avila.

5:30 – 6:30PM: Reception

The Annual Conference Reception is sponsored by SC Moatti

Join your colleagues in the lobby for wine and light snacks.
A New Musical from the Author of “Beaches”

The People in The Picture

To live in the present, you must first face your past

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Music by Mike Stoller & Artie Butler

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PROFESSOR JOHN HOLDEN is a Visiting Professor at the University of Leeds, an Honorary Professor of the University of Hong Kong, and an Associate at the think-tank Demos, (where he was Head of Culture for 8 years). He has MAs in both Law and Design History. John has been involved in numerous projects across the cultural sector - in visual arts, heritage, libraries, music, museums, and the performing arts - working with governments, agencies, cities and organisations such as Tate, the British Museum, the V&A and the Royal Shakespeare Company. John is the author of works including The Ecology of Culture, Influence and Attraction, Democratic Culture, and Cultural Value and the Crisis of Legitimacy, and is the co-author of The Cultural Leadership Handbook, Cultural Diplomacy and All Together. He has given many keynote speeches in the UK, the rest of Europe, Japan, Asia, North America and Australasia. John is a Trustee of the Clore Leadership. He has served as a member of the European Expert Network on Culture, and on boards and committees at Oxford University, the Royal Opera House, the Design Museum, the Hepworth Wakefield and the Arts and Humanities Research Council.

Closing Plenary Speakers

JAMILA COBHAM is currently the Production Manager of California Shakespeare Theater in the San Francisco Bay area. Previously: Interim Production Manager for Magic Theatre; Event Planner for Barbados’ National Cultural Foundation; Interim Theater Manager for The Errol Barrow Center for Creative Imagination; Business & Production Manager for Yardie Boy Theatre Company. Some of her previous Stage Management credits include: Stage Manager for SFBATCO; Stage Manager for The Barbados Jazz Festival; Stage Manager for Fieldtech Staging Solutions Inc. and freelance SM and Event Producer throughout the Caribbean for the last 13 years. Jamila has also worked as a PA/ASM at Weston Playhouse Theatre Company and Pittsburgh Ballet Theatre. Jamila was born and raised in Barbados and holds a MFA in Production Technology and Management from Carnegie Mellon University and a BA in Psychology from The University of the West Indies. Jamila is also a member of the National Production Manager’s Forum.

BRAD ERICKSON serves as executive director for Theatre Bay Area, one of the nation’s largest regional performing arts service organizations, with more than 300 theatre and dance company members and some 2,200 individual members. For sixteen years, he has led the organization’s efforts to support, promote and advocate for the region’s vibrant theatre and dance community. Under Erickson’s leadership, TBA has gained a national reputation for innovative programs and services for the field. TBA’s nationwide study on the intrinsic impact of the theatre experience on the audience is a leading example. Erickson serves as treasurer of Californians for the Arts and California Arts Advocates and as California State Captain for Americans for the Arts. In 2016, he received the Alene Valkanas Awards for Statewide Arts Advocacy from Americans for the Arts. Also a playwright, his plays have won several awards and have been produced in theatres from San Francisco to Indianapolis. His most recently produced play, American Dream, el sueno del otro lado, premiered at San Francisco’s New Conservatory Theatre Center in August 2013 to critical acclaim. Erickson received a BFA in Acting from the Goodman School of Drama (now The Theatre School) at DePaul University.

MARGO HALL award winning actor/director/playwright. She has performed and directed in theaters throughout the Bay Area. She was last seen onstage in Skeleton Crew, a co-production with MTC and Theatreworks. She recently directed BARBECUE (which she also starred in) for SF Playhouse and Brownsville, b-side for tray for Shotgun Players. Her writing credits include The People’s Temple at Berkeley Repertory Theater, which won the Glickman award for best new play in the Bay Area for 2005, and, Be Bop Baby, a Musical Memoir, a semi-autobiographical piece at Z Space, featuring the Marcus Shelby 15 piece Orchestra. She is a founding member of Campo Santo, and has directed, performed and collaborated on several new plays with artists such as Naomi Iizuka, Jessica Hagedorn, Phillip Kan Gotanda, and Octavio Solis. She is also a professor at UC Berkeley and Chabot College.
**Radhika Rao** is an actor, storyteller, director, writer, and educator. Her recent performances were with Cutting Ball Theater (Timon of Athens), San Francisco Shakespeare Festival (Hamlet), Central Works Theater (Strange Ladies), Farah Yasmeen Shaikh Dance (The Forgotten Empress), and Eth-Noh-Tec Storytelling. She specializes in creating curriculum that integrates theatre into diverse learning situations. She serves as the Educational Coordinator of Cutting Ball Theater. She teaches at the University of Northern CA, Eth-Noh-Tec, Enacte, SF Shakespeare Festival, Berkeley Repertory Theater, Arabian Shakespeare Festival, Green Arts Workshop, New Conservatory Theatre, Santa Clara University, University of San Francisco, and Stanford University. More at [www.radhikaraoo.org](http://www.radhikaraoo.org).

**Kathleen Tarr** is a University of California, Berkeley and Harvard Law School graduate, Lecturer at Stanford University in the Program in Writing and Rhetoric, and former Skadden Fellow (“Legal Peace Corps”) who developed some of the U.S.’s first public interest outreach programs to female military veterans. Kathleen began representing disabled veterans in claims before the Department of Veterans Affairs prior to graduating from law school, during which time she also assisted in the authorship of Japan’s first university-level sexual harassment policy. While a Skadden Fellow, Kathleen published a law review article on veterans disabled by military service that was twice cited by the Ninth Circuit Court of Appeals, and her most recent law review article “Bias and the Business of Show: Employment Discrimination in the Entertainment Industry” was touted by filmmaker, screenwriter, and activist Maria Giese as “the MOST IMPORTANT DOCUMENT published on the issue of discriminatory hiring practices in Hollywood since The New York Times published the ACLU letter to the EEOC in May 2015.” “Bias and the Business of Show” evolved from Kathleen’s General Session presentation at the 2015 State Bar of California Annual Meeting and is companion to her annual Symposium on Equity in the Entertainment Industry and Awards at Stanford University. February 2017 marks the third Getting Played Symposium — named after her 2010 documentary on (un)equal employment opportunities in the entertainment industry — and first year of Getting PlayedX, an event hosted/sponsored by Salesforce-San Francisco that breaks ground on similar future symposia at other companies and organizations. Kathleen’s advanced course at Stanford, The Last Hopi On Earth: The Rhetoric of Entertainment Inequity, provides additional opportunities for students to be involved in these conversations. Kathleen’s other recent presentations include at Foro de Gestión y Congreso Internacional de Diversidad en el Empleo Público at la Universidad de Los Andes (Bogotá, Colombia), Writing As Spaces at Oxford University, and ASTRONOMMO: Speculative Fiction on Film + Black Women at which her short sci-fi film Early Aliens was an Official Selection. Overlapping her careers as lawyer and educator, Kathleen’s acting credits encompass stage, film, commercials, television, and video games including “House M.D.,” Sundance award winner Dopamine, and Sim City.

**Jon Tracy** works internationally as a director, playwright, designer, educator and facilitator. He is the recipient of the Kennedy Center Meritorious Achievement Award, fifteen North Bay Arty Awards, a Sacramento Elly Award, two Bay Area Theatre Critics Circle Awards, a Theatre Bay Area Award, Solano College Theatre Alumni Award and is a grant recipient from Theatre Bay Area, Shotgun Players’ Bridging the Gap and the National Endowment for the Arts. He is the Artistic Facilitator for TheatreFirst, Co-Artistic Director of Groundswell: The International Theatre Intensive a proud member of SDC, the union for stage directors and choreographers. [www.jontracyplays.com](http://www.jontracyplays.com).

**Claire Warden** is an intimacy director, fight director, teacher and actress with twenty years experience in theatre, TV and film across America and the UK. She is an Intimacy Director with Intimacy Directors International and a founding member of theatrical intimacy (UK), where she is co-leading the introduction of intimacy direction to Great Britain. She is also a faculty member of Shakespeare and Company as a fight and text teacher, a master teacher, intimacy consultant and director at the American Academy of Dramatic Arts, assistant fight teacher at AMDA and a freelance choreographer and acting coach. She has intimacy directed and consulted on numerous stage and screen productions across the east coast, as well as at Yale University, NYU and The American Academy of Dramatic Arts. She has delivered workshops, presentations and panels at Julliard, Yale, NYU, HB Studios, and a number of conferences on both sides of the Atlantic.
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ABOUT THE ARTIST

Jonathan Spector’s plays include Good. Better. Best. Bested. (Upcoming: Custom Made Theatre), In From The Cold, Adult Swim, FTW, and Seas Between Us Braid. His work has also been developed with Berkeley Rep’s Ground Floor, Bay Area Playwrights Festival, Crowded Fire, San Francisco Playhouse, Mugwumpin, the Lark (NYC), Source Theater Festival (Washington, DC), and Just Theater, where is Co-Artistic Director. He is a two-time winner of Aurora Theatre’s Global Age Project, has received the Rella Lossy Award, Theatre Bay Area’s TITAN Award, PlayGround’s Emerging Playwright Award, and is a Resident Playwright at Playwrights Foundation.

ABOUT THE PRODUCING COMPANY

Aurora Theatre Company invigorates audiences and artists through the shared experience of professional, intimate theatre. Our work, while entertaining, is more than entertainment as we challenge ourselves and community to do better, think deeper, laugh louder and cast wider nets of empathy toward the world. Through our productions of both classic and new works, we support the Bay Area community by hiring local artists and artisans and likewise support all forms of diversity both onstage and off.

ABOUT THE PLAY

Eureka Day focuses on the anti-vaccine movement in the Bay Area and the very human effects of disagreeing about something so wide-reaching and so personal. At forward-thinking Eureka Day school, all decisions are made by consensus and everyone’s opinion is valued. But when a crisis threatens their children’s safety, it turns out that not everyone in the school community has the same definition of social justice. Now the board of directors must confront one of the central questions of our era: how do you find consensus when you can’t agree on the facts? An incisive, poignant comedy of liberal manners, Eureka Day explores what it means when people of similar backgrounds, party affiliation, and education level hold the same worldviews but have such passionately and viciously opposing points of view about the health of our children.

ABOUT THE RELLA LOSSY AWARD

The Rella Lossy Award honors the memory of Rella Lossy, a lifelong lover and champion of the American theater and playwriting, by honoring the best new script of a play by an emerging playwright that will premiere in the Bay Area in a given time period. The Rella Lossy Award is an award for professionally oriented theatre organizations that will be presenting a world-premiere full-length play by an emerging playwright. The award goes to the playwright and the producing company. The award is chosen by a panel of Bay Area theatre professionals. This year’s panel included Sarah Rose Leonard, Literary Manager at Berkeley Repertory Theatre, Mina Morita, Artistic Director of Crowded Fire Theater, and Alan Olejniczak, San Francisco playwright and opera librettist.
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About the Artist

Ofra Daniel moved to the United States with her family nine years ago from her native Israel. Almost immediately upon arriving in the U.S., Daniel founded Jewish Circle Theatre (JCT), a nonprofit theatre company dedicated to building bridges between Israeli/Jewish cultures and other cultures of the world. Daniel serves both as the artistic director and executive director of JCT, producing plays by modern Israeli playwrights as well as her own works: Edges, Kassit in Tel-Aviv, What If?, and Secrets Behind Closed Doors. Originally trained in acting at Tel-Aviv University, Daniel is an immersive creative artist, writing original plays, composing music and lyrics, directing, acting, and teaching. Photo by Cheshire Isaacs

About the Producing Companies

Jewish Circle Theatre (Producer) The mission of Jewish Circle Theatre is to appreciate the diversity of the Jewish people and to celebrate the richness of Jewish learning and heritage through entertaining and thought-provoking stage performances. JCT’s overarching goal is to foster greater awareness and understanding of Jewish-American and Israeli culture. Since 2009, Jewish Circle Theatre has presented new plays, new stagecraft, and new talent to the Bay Area. JCT has introduced a rich variety of productions and theatre-related discussion and education, including original plays, children’s theatre, playback theatre, English language adaptations of Israeli plays, as well as “Bama Ivrit,” community acting classes in the Silicon Valley and the East Bay.

John Gertz (Producer) is the president and CEO of Zorro Productions, Inc., which he founded in 1977. He has produced four different Zorro motion pictures, including The Mask of Zorro (1998) and its sequel, with Antonio Banderas and Catherine Zeta-Jones. Gertz is currently lead producer of Zorro: The Musical, with a score by the Gipsy Kings, which has played London’s West End and has toured throughout the world; its Broadway run is planned for 2017. A resident of Berkeley, Gertz holds an MA in psychophysiology from the University of Haifa in Israel. He is an avid amateur astronomer, a classical pianist, a beekeeper, a mycologist, and an organic vegetable gardener. He has served on almost a dozen nonprofit boards and committees, most recently completing his third term as chairman of the board of trustees of the world-famous SETI Institute in Mountain View, CA.

About the Play

Drawing on influences that span continents and millennia—from ancient feminist eroticism to the sounds of European flamenco melding with Middle-Eastern klezmer and American musical theater—Love Sick tells the story a young wife in a passionless marriage who discovers she has an unseen admirer. Intrigued, she enters into a mysterious and fervent love affair, finding herself on a dizzying journey of sexual and personal empowerment.

About the Will Glickman Award

Established in 1984 to honor playwright and screenwriter Will Glickman, the Will Glickman Award is presented annually to the author of the best play to have its world premiere in the Bay Area. The winner is chosen by a panel of top Bay Area theatre critics. The goal of the fund is to encourage new plays and their production as invaluable investments in American theatre. In 2004, Theatre Bay Area took over administration of the award. This year’s panel included theatre critics Sam Hurwitt, Karen D’Souza, Lily Janiak, and Jean Schiffman.
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2018 TBA Annual Conference Speaker Bios

Dale Albright (Building a Career as a Designer and Technician): has been with Theatre Bay Area since 2001, where he was recently named Deputy Director. As Program Director, his duties included providing programming and support to Theatre Bay Area’s 2,300 individual and 300 theatre company members, Dale also administers all of TBA’s granting programs. This includes over 15 years as the administrator of CA$H (a grants program for individuals and small organizations), as well as the development and continued administration of other TBA grants programs, which have included the Rella Lossy Award (for the best script yet to premiere in the Bay Area), the Eric Landisman Fellowship (a grant for emerging performing arts designers and technicians), PAID (a program that supported emerging arts administrators) and ATLAS/TITAN (a program for theatre artists that combines training, mentorship and granting). Dale is a TBA Award-winning actor, as well as a director, playwright, producer and arts administrator. He received his BA in arts administration from San Francisco State in 2000. As an actor and director, Dale has worked throughout the San Francisco Bay Area as well as Los Angeles and in his home state of Ohio. Dale was also the Managing Artistic Director of theatre Q. Dale currently serves on the board of Dragon Productions Theatre Company and has previously served as a board member for Playwrights Foundation.

Tyler Bennett (Is your brand hurting your business?): Having previously filled leadership roles in marketing and sales both inside and outside of the arts, Tyler leads member acquisition efforts with an insider understanding of what tools best equip live event professionals. A long time arts advocate, Tyler knew he was destined for the entertainment business as a young boy when he sat in a Broadway theater for the first time and watched Damn Yankees. Since then, he earned a degree in Musical Theatre Performance from California State University, Chico and has been involved in both the business and production worlds of theatre for more than two decades.

Todd Berman (The Theatre (Teaching) Artist’s Sustainable Ecosystem): is director of the Arts Education Alliance of the Bay Area and coordinator of Where Art Lives, an arts education program for youth in San Francisco. He is a visual artist who creates scenes that capture a chaotic sense of community in bright, expressionistic drawings and crowd-sourced, collaborative collages. He also uses his art as an educator for museums, city programs, curriculum development, teacher trainings, and in classrooms throughout the San Francisco Unified School District since 2000. Todd graduated from the Integrated Learning Specialist Program in 2015 and is now an instructor with the program.

Stuart Bousel (Inspiration and Process): is the Artistic Director of San Francisco indie theater company, No Nude Men Productions, the Executive Producer (and founder) of the San Francisco Olympians Festival, the Hospitality Coordinator for the San Francisco Fringe Festival/EXIT Theatre, and the Director of New Work Development for Custom Made Theatre Company. He was the Executive Director (and co-founder) of the San Francisco Theater Pub, the Publicist for DIVAfest, and served as the chair of the Individual Services Committee for TBA. He has directed a number of plays for Custom Made, SF Theater Pub, Wily West Productions, Atmostheatre/Theatre In the Woods, The EXIT Theatre, Left Coast Theater Company, and Killing
My Lobster. As a playwright, his work has been produced in New York, Dublin, Portland, Tucson, Melbourne, Seattle, Chicago, and San Francisco. He co-wrote the John C. Cosgrove Award winning short film *Insomnia* in 2000, and his play *Everybody Here Says Hello!* (produced by Wily West Productions) received the Theatre Bay Area Award for Outstanding World Premiere in 2014, and was nominated for Best Original Script by the Bay Area Critics Circle in 2015. He adapted the novel *Giant Bones*, by Peter S. Beagle, in 2010, and the memoir *Rat Girl*, by Kristin Hersh, in 2014 (also nominated for Outstanding World Premiere, TBA Awards). His play *Pastorella* was nominated for the 2015 Theatre Bay Area Award for Outstanding World Premiere and he is the recipient of the SF Weekly’s “Ringmaster Award” in Best of the Bay 2013, and his other work includes penning the online short film *Wish U Were Here* for Hosteling International, the novel *Dry Country*, the libretto of the short opera *Devil’s Deal* for Opera Theatre Unlimited, and co-editing two collections of new work by Bay Area playwrights, *Songs of Hestia* (2012), and *Heavenly Bodies* (2014), and with Megan Cohen he co-founded the monthly Bay Area writer/actor meet up, Saturday Write Fever. More information about his work can be found at [www.stuartbousel.com](http://www.stuartbousel.com).

**Chloe Bronzan (A Fair Shake: Fair Wages for Artists/Striving for Equal Pay):** is Artistic Director and co-founder of the Berkeley-based Symmetry Theatre Company, which focuses on a mission of gender parity with Equity actors. She and several colleagues started Symmetry in 2010, as a response to the lack of union women being hired locally, which she and her cofounders considered to be a matter of equal pay for equal work. A member of AEA herself, she has since been in the unique position of being able to observe the wage issue from both producer and performers' perspectives. When Chloe is not at the helm of Symmetry Theatre Company, she is working as a freelance director and actor throughout the Bay Area.

**Velina Brown (Inspiration and Process):** is an award winning actress, singer/songwriter, occasional director and co-artistic director (aka collective member) of the Tony and Obie award winning San Francisco Mime Troupe. You may have also seen her at the American Conservatory Theatre, Berkeley Repertory Theatre, The Magic Theatre, Theatre Rhino, TheatreWorks, Shotgun Players, SF Playhouse, Symmetry Theatre, The Lorraine Hansberry Theatre, Center Repertory Company and The Denver Theatre Center among others. She has appeared on television shows such as *Final Witness*, *Party of Five*, *Nash Bridges* and *Trauma* and in films such as *Bee Season*, *Playing it Cool*, *Maladaptive*, *One Way to Valhalla* and *Milk*. You can read Velina’s monthly advice column in Theatre Bay Area Magazine and on TBA’s website named after her coaching practice for actors called The Business of Show Biz. And she has moderated many panels and break out sessions and is excited to be a part of the discussion about Artistic Inspiration & Process! For more info please visit [www.velinabrown.com](http://www.velinabrown.com)

**Jamila Cobham (Closing Plenary):** is currently the Production Manager of California Shakespeare Theater in the San Francisco Bay area. Previously: Interim Production Manager for Magic Theatre; Event Planner for Barbados’ National Cultural Foundation; Interim Theater Manager for The Errol Barrow Center for Creative Imagination; Business & Production Manager for Yardie Boy Theatre Company. Some of her previous Stage Management credits include: Stage Manger for SFBATCO; Stage Manager for The Barbados Jazz Festival; Stage Manager for Fieldtech Staging Solutions Inc. and freelance SM and Event Producer throughout the Caribbean.
for the last 13 years. Jamila has also worked as a PA/ASM at Weston Playhouse Theatre Company and Pittsburgh Ballet Theatre. Jamila was born and raised in Barbados and holds a MFA in Production Technology and Management from Carnegie Mellon University and a BA in Psychology from The University of the West Indies. Jamila is also a member of the National Production Manager’s Forum.

**Kimberley Cohan (Development Managers: Open Discussion and Shaking Up the TBA Awards):** has worked for Theatre Bay Area since 2015, and currently serves as the programs coordinator. As programs coordinator, Kim manages the TBA Awards program, audition/job listings, and the Bay Area Performing Arts Spaces program, as well as assists in administering TBA’s grant programs: CA$H grants, Rella Lossy Award, and RHE Fellowship. During her time at TBA, Kim has previously served as Development Manager, Listings Editor, and Conference Coordinator. Her responsibilities included individual giving campaigns, fundraising events, grant & sponsorship management, creation of newsletters & publications, and social media campaigns. Also an actor, singer, and musician, Kim has enjoyed working with companies including FaultLine Theater, Custom Made Theatre Co, Mountain Play Association, Berkeley Playhouse, and Altarena Playhouse. She received BA degrees in music, economics, and environmental studies from UC Santa Cruz. www.kimberleycohan.com

**Josh Costello (Young Adult Theatre Initiative):** is the Artistic Director of the Young Adult Theatre Initiative. He is also the Literary Manager and Artistic Associate at Aurora, where he directed Eureka Day (now playing), Detroit, Wittenberg, and The Heir Apparent. He received the Theatre Bay Area Award for Outstanding Direction for the world premiere of *Ideation* by Aaron Loeb at SF Playhouse, which won the Glickman Award for Best New Play in the Bay Area and was named a New York Times Critic's Pick when it transferred to 59E59 in New York. Other directing credits include his adaptation of Cory Doctorow's YA novel *Little Brother* with Custom Made, and plays at Magic Theatre, Marin Theatre Company (where Josh was Artistic Director of Expanded Programs), Impact Theatre (where Josh was the founding Artistic Director), and many others. Josh holds a BFA from Boston University and an MFA in Directing from the University of Washington, Seattle.

**Ariel Craft (Navigating Leadership Transitions):** is a director, generative theater-maker, and incoming Artistic Director of San Francisco’s Cutting Ball Theater. Ariel has served as Associate Artistic Director at the Cutting Ball Theater for the past three seasons, founded and led The Breadbox for five seasons, and previously served as Assistant Artistic Director at The Custom Made Theatre Co. and Artistic Fellow at the American Conservatory Theater. Recent directing credits include Paula Vogel's *The Mineola Twins*, the collectively-created *MacBitch*, Jean Racine’s *Phèdre*, a world premiere adaptation of Kate Chopin’s *The Awakening*, Martin McDonagh’s *The Pillowman*, Bekah Brunstetter's *The Oregon Trail*, Federico García Lorca’s *Blood Wedding*, and a world premiere adaptation of John Ford’s ‘*Tis Pity She’s a Whore*. She holds a BFA with Honors from New York University where she studied multidisciplinary theater-making at the Playwrights Horizons Theater School. Ariel received a Theatre Bay Area Award for Outstanding Direction for Cutting Ball Theater’s *Phèdre* as well as Theatre Bay Area’s TITAN Award.
Stephanie Desnoyers (Resume Doctor): has been working with numerous Bay Area directors, leading them in casting their productions at New Conservatory Theatre Center since 2015. She has gotten to know the local acting community through her participation in TBA General Auditions, NCTC auditions, and her freelance work. She has worked on over 25 productions in her 10 years in San Francisco, working with companies such as Cutting Ball Theatre, San Francisco Shakespeare Festival, and The Speakeasy. Prior to becoming their Production & Casting Coordinator, she stage managed 10 shows with NCTC. She has also had the opportunity to participate in the SF Fringe and Edinburgh Fringe festivals. She holds a B.A. in Theatre Design & Technology from Slippery Rock University in Pennsylvania.

Leanne Dowd (Resume Doctor): is a director, producer and arts administrator based in Berkeley. She is the Artistic Associate at California Shakespeare Theater where she manages casting and supports season planning, new work development, and artistic programs. In addition to her work at Cal Shakes, she has worked with Shotgun Players, TheatreWorks, Aluminous Collective, PianoFight, PlayGround and 3Girls Theatre. Nationally, she has worked with South Coast Rep, Lincoln Center, and Cherry Lane Theater. She is a member of Theatre Bay Area’s Theatre Services Committee, an ASTEP Fellow, and a 2017–2018 SDC Observer. She is a proud alum of Cherubs, SpringboardNYC, ATLAS, and Chapman University. Her next directing project will be 6NewPlay's production of Champagne by Barry Eitel.

D'Arcy Drollinger (Inspiration and Process): D'Arcy Drollinger has written, directed and starred in the original stage productions: Bitch Slap, Champagne White is Disastrous, Champagne White and The Temple of Poon, Shit & Champagne, Mr. Irresistible, Project: Lohan, Scalpel!, The Possession of Mrs. Jones & Above and Beyond the Valley of the Ultra Showgirls. Other credits include: The Producers (first Broadway production), Hairspray the Musical (first Broadway production). A feature film of Shit & Champagne is scheduled for production in early 2019. D'Arcy is the co-owner of Oasis, the premier drag club in the US, voted San Francisco's best nightclub / cabaret (www.sfoasis.com). D'Arcy continues to produce, adapt and direct the drag parodies: Sex and the City Live, Star Trek Live, Buffy the Vampire Slayer Live, Three’s Company Live and The Golden Girls - The Christmas Episodes. D’Arcy is the creator of Sexitude™, the body-positive, age-positive, sex-positive dance experience based in San Francisco.

Hannah Dworkin (The Theatre (Teaching) Artist’s Sustainable Ecosystem): is Arts In Schools Director, Artistic Associate at Bay Area Children's Theatre. Hannah Dworkin is a Bay Area based director, choreographer, performer, and arts educator. She holds an MA in Music and Music Education from Columbia University, a Multiple Subject Teaching Credential, with a Dance Certification from UC Berkeley Extension and a BA in Dance and Anthropology from UC Berkeley. Her teaching experience includes extensive work with grades K-12 as well as adult learners. In addition, she lectures at the San Francisco Conservatory and regularly leads classroom teachers and arts professionals in arts-based professional development workshops.

Brad Erickson (Triple Play, Featured Speaker): serves as executive director for Theatre Bay Area, one of the nation’s largest regional performing arts service organizations, with more than 300 theatre and dance company members and some 2,200 individual members. For sixteen years, he has led the organization’s efforts to support, promote and advocate for the region’s
vibrant theatre and dance community. Under Erickson’s leadership, TBA has gained a national reputation for innovative programs and services for the field. TBA’s nationwide study on the intrinsic impact of the theatre experience on the audience is a leading example. Erickson serves as treasurer of Californians for the Arts and California Arts Advocates and as California State Captain for Americans for the Arts. In 2016, he received the Alene Valkanas Awards for Statewide Arts Advocacy from Americans for the Arts. Also a playwright, his plays have won several awards and have been produced in theatres from San Francisco to Indianapolis. His most recently produced play, American Dream, el sueno del otro lado, premiered at San Francisco’s New Conservatory Theatre Center in August 2013 to critical acclaim. Erickson received a BFA in Acting from the Goodman School of Drama (now The Theatre School) at DePaul University.

**Susie Falk (Navigating Leadership Transitions):** caught the theater bug at age ten playing Nana in Peter Pan on the stage of the Julia Morgan Theater in Berkeley and has never looked back. She has worked in Bay Area theaters supporting theater-makers and theater-making for more than two decades. She currently serves as the Managing Director of California Shakespeare Theater, where she has worked since 2004. Prior to Cal Shakes, she worked in the communication departments at Berkeley Rep and A.C.T. She served for seven years on the board (four as vice president) of Theatre Bay Area, and is especially proud of co-chairing the search committee that brought Brad Erickson to TBA. She is a graduate of Vassar College and completed course work in organizational psychology at JFK University. She lives in Berkeley with her husband, lighting designer York Kennedy, and their theater-loving daughter, Pippa.

**Rachel Fink (Trustee and Leadership Track: Lunch Discussion):** is the Executive Director at Lookingglass Theatre and was most recently the Managing Director of Theatre Bay Area. Prior to her time at Theatre Bay Area, Rachel Fink spent 16 years at Berkeley Repertory Theatre where she founded and grew the School of Theatre into a nationally-recognized learning hub which incubated programs exploring global citizenry, active advocacy, professional development, arts skill-building, leadership training, and community engagement – all using the lens of theatre. These programs served over 23,000 students (ages 5-adult) annually throughout Northern California and included tuition-based arts training; Teen Council, a nationally-recognized engagement initiative; “claimyourARTS,” a teen-driven arts advocacy campaign; a highly-competitive fellowship training program; and on-going staff development and audience engagement programs. A strong advocate of arts leadership development and cultural policy, Ms. Fink was recently one of four steering committee members of the inaugural Berkshire Leadership Summit, a national convening of arts leaders designed to address the lack of gender parity in executive level theatre positions. She was chosen to be the first U.S. delegate for the British Council’s Cultural Leadership International Programme and was selected for the inaugural class of the American Express/Aspen Institute Fellowship for Emerging Nonprofit Leaders. She is a member of the 2016 artEquity cohort and has served on the board of Theatre Bay Area, chaired its Theatre Services Committee, and planned numerous professional development convenings for emerging arts leaders. She has spoken on conference panels for Theatre Communications Group (TCG) and TBA, and served on grant review panels for the National Endowment for the Arts and TCG. She was also recognized for her regional
work as a 2013 “Face of Theatre Bay Area.” Prior to moving to the Bay Area, Ms. Fink was the managing director of the Yale Cabaret and had worked at theatres across the United States including the Yale Repertory Theatre, International Festival of Arts & Ideas, Long Wharf Theatre, and the Cleveland Play House. Ms. Fink has taught at Berkeley Rep, Case Western Reserve University, and the Cain Park School of the Arts. Ms. Fink received her BA in Theatre Arts from Case Western Reserve University and her MFA in Theater Management from the Yale School of Drama.

Gretchen Feyer (Enhancing Pre-Sales – How Does Direct Mail Fit In Our Digital Age): joined Berkeley Playhouse in 2016. She was most recently Associate General Manager at San Francisco’s American Conservatory Theater. Gretchen spent six years in New York City, where she was Company Manager for over a dozen plays and musicals at The Public Theater, including Love’s Labour’s Lost at Shakespeare in the Park and Richard Nelson’s Apple Family Plays. Before joining the Public, she held various management and producing positions at Encores! New York City Center, New York Musical Theater Festival, Prospect Theater Company, The Acting Company, La Vie Productions, and Cesa Entertainment. Gretchen spent two summers as Company Manager for the Weston Playhouse Theater Company in Vermont (where she met her husband, music director Dan Feyer), and helped reopen the Napa Valley Opera House as Artist Services Manager and House Manager. Gretchen was born and raised in Oakland and St. Helena, California. She holds a BA in Theater from the University of Vermont and an MFA in Theater Management from Florida State University.

Kelly Ground (Resume Doctor): Kelly Ground is an AEA Actress & Singer, Director and Educator. National Tours: Les Miserables (Fantine), An Inspector Calls & Menopause The Musical (Iowa Housewife). Regional: Theatreworks: The Trouble with Doug, Something Wicked This Way Comes, Cornell Rep Theatre (NY) , San Jose Rep, Sierra Rep, San Diego Rep, 42nd Street Moon. Teaching: Stanford, Ohio Northern, Cornell University, Cal State Hayward, ACT, Sonoma State and others. MFA from The American Conservatory Theatre. Member of SAG-AFTRA, AGVA, VASTA and emeritis member of TBA’s, Individual Services Committee. Ms. Ground is a proud member of Actors’ Equity Association and a member of National Council.

Claudia Hagadus Long (A Fair Shake: Fair Wages for Artists/Striving for Equal Pay): is a Bay Area attorney. She has been practicing law for over 35 years, and has been with the California Department of Fair Employment & Housing since 2010, where she has the title of Senior Mediator. She also has a private practice with ADR Services in San Francisco, where she mediates employment disputes, including Fair Wage issues dealing with payment of minimum wage, internship issues, adequate and legal lunch and rest breaks, and discrimination in the workplace. She is a patron and enjoyer of theatre in the Bay Area, a subscriber to Role Players Ensemble, a contributor to Intersection for the Arts, Capital Stage, Role Players Ensemble, among others. She is also the author of several historical fiction novels, including Josefina’s Sin, The Duel for Consuelo, The Harlot’s Pen, and most recently, Chains of Silver.

Margo Hall (Closing Plenary): award winning actor/director/playwright. She has performed and directed in theaters throughout the Bay Area. She was last seen onstage in Skeleton Crew, a co-production with MTC and Theatreworks. She recently directed BARBECUE (which she also
starred in) for SF Playhouse and Brownsville, b-side for tray for Shotgun Players. Her writing credits include The People’s Temple at Berkeley Repertory Theater, which won the Glickman award for best new play in the Bay Area for 2005, and, Be Bop Baby, a Musical Memoir, a semi-autobiographical piece at Z Space, featuring the Marcus Shelby 15 piece Orchestra. She is a founding member of Campo Santo, and has directed, performed and collaborated on several new plays with artists such as Naomi Iizuka, Jessica Hagedorn, Phillip Kan Gotanda, and Octavio Solis. She is also a professor at UC Berkeley and Chabot College.

John Holden (Keynote Speaker- The Ecology of Culture, Communicating the Value of the Arts): is a Visiting Professor at the University of Leeds, an Honorary Professor of the University of Hong Kong, and an Associate at the think-tank Demos, (where he was Head of Culture for 8 years). He has MAs in both Law and Design History. John has been involved in numerous projects across the cultural sector - in visual arts, heritage, libraries, music, museums, and the performing arts - working with governments, agencies, cities and organisations such as Tate, the British Museum, the V&A and the Royal Shakespeare Company. John is the author of works including The Ecology of Culture, Influence and Attraction, Democratic Culture, and Cultural Value and the Crisis of Legitimacy, and is the co-author of The Cultural Leadership Handbook, Cultural Diplomacy and All Together. He has given many keynote speeches in the UK, the rest of Europe, Japan, Asia, North America and Australasia. John is a Trustee of the Clore Leadership. He has served as a member of the European Expert Network on Culture, and on boards and committees at Oxford University, the Royal Opera House, the Design Museum, the Hepworth Wakefield and the Arts and Humanities Research Council.

Nancy Hytone Leb (Ins and Outs, Pros and Cons of Fiscal Sponsorship and Speed Consulting): has been working with cultural organizations throughout California and nationwide for 20 years. She started Hytone Arts Management in 2004 and works with organizations to provide marketing, development, organizational and strategic guidance. With a focus on small to medium sized non-profits, Nancy is known for providing strategic insight and a collaborative, thoughtful process for each project and every client. A skilled facilitator and teacher, Nancy presents workshops for multiple organizations including Americans for the Arts/National Arts Marketing Project, the LA County Arts Commission and Theatre Bay Area. Nancy was elected to the Board of Fulcrum Arts in 2009 and named President in 2016. Prior to her arts management career, Nancy held senior account management positions at three of the West Coast’s largest advertising agencies working on a variety of national brands. She received a Graduate Certificate in Arts Administration from Golden Gate University and her B.A. from Iowa State University.

Cindy Im’s (Taking Control of What We Can: Identifying and Leveraging Opportunity): notable acting credits include Vietgone, The Orphan of Zhao, 4000 Miles, and Stuck Elevator (A.C.T.); Hannah and the Dread Gazebo, Julius Caesar, Great Expectations, and The Winter’s Tale (Oregon Shakespeare Festival); The World of Extreme Happiness (Manhattan Theatre Club); The Orphan of Zhao (La Jolla Playhouse); Twelfth Night (California Shakespeare Theater); The Snow Queen (San Jose Repertory Theatre); The World of Extreme Happiness (Goodman Theatre); and the US and French national touring companies of 11 Septembre 2001 (Théâtre Dijon Bourgogne/REDCAT Center for New Performance). Im is a recipient of the 2013 Theatre Arts Administration.
Communications Group Fox Foundation Resident Actor Fellowship for Extraordinary Potential with TheatreWorks, and the 2018 RHE Fellowship. She holds an MFA in acting from California Institute of the Arts.

Jean Johnstone (The Theatre (Teaching) Artist’s Sustainable Ecosystem) is the Executive Director of Teaching Artists Guild, a national organization dedicated to supporting, advocating, and enhancing the vital work of artists who teach and work in our communities. She is currently also Interim Director of the Alliance for Arts Learning Leadership of the Bay Area. She was the founding Director of Applied Theater Action Initiative, and developed and ran international multimedia programs for youth, programs for artists transitioning from homelessness, and incarcerated youth. She sits on the Policy Council for the California Alliance for Arts Education, and is a board member of the Francophone School. She holds her graduate cert. and bachelor's degrees in Theater Arts from University of California, Santa Cruz, and certificates from the Moscow Art Theater and Eugene O’Neill Theater Center.

Brian Katz (Co-Pros: How and Why Co-Productions Might Just the Thing in These Changing Times): is an award-winning theatre director, arts administrator and educator. He is the co-founder of the Custom Made Theatre Company, which he founded with Leah Abrams in 1996. For Custom Made, he has won, and been nominated, for numerous accolades, including winning Best Overall Production (under 100 seats) for Edward Albee’s The Play About the Baby and was nominated for directing Tony Kushner’s A Bright Room Called Day. Brian Katz is a graduate of Clark University (Worcester, MA), where he helped found, and then lead, an alternative theatre group (CxOxDx). After graduating Clark, Mr. Katz interned at the Goodman Theatre in Chicago, studying dramaturgy under Tom Creamer and assisting such storied directors such as Robert Falls and Michael Maggio, and served as assistant dramaturg on Mary Zimmerman’s world premiere production of Journey to the West.

Keri Kellerman (Co-Pros: How and Why Co-Productions Might Just the Thing in These Changing Times): began her tenure at Marin Theatre Company in January, 2017, after having served the Playwrights’ Center as its managing director since 2013, bringing over 20 years of experience in nonprofit leadership to both organizations. During her time with the Playwrights’ Center, she led the organization to greater financial stability, bolstered its capacity, and solidified the board and staff. Prior to joining the Center, she spearheaded Intiman Theatre’s revival and new sustainable business model in partnership with artistic director Andrew Russell. She has also held leadership and development positions at prominent Seattle arts organizations such as UW World Series at Meany Hall, On the Boards, Pacific Northwest Ballet, and Seattle Repertory Theatre. She has served as a Minnesota State Arts Board panelist and as a board member for multiple arts organizations in other regions, including the Seattle-based dance company zoe | juniper.

Robert Kelly (Co-Pros: How and Why Co-Productions Might Just the Thing in These Changing Times): is a Bay Area native and Stanford University graduate. He founded Theatreworks in 1970 and has been its artistic director ever since. He has directed over 150 TheatreWorks productions, including many world or regional premieres. In 2003 he received the Bay Area Theater Critics Circle Paine Knickerbocker Award for lifetime achievement. He has garnered
BATCC Awards for Outstanding Direction for his productions of *Into the Woods*, *Pacific Overtures*, *Rags*, *Sweeney Todd*, *Another Midsummer Night*, *Sunday in the Park with George*, *Jane Eyre*, and *Caroline, or Change*; Bay Area Drama-Logue Awards for his direction of *Ah, Wilderness!* and *Once in a Lifetime*; Dean Goodman Choice Awards for *Violet*, *Ragtime*, *Proof*, *Dolly West’s Kitchen*, and *Harold & Maude*; and Back Stage West Garland Awards for his direction of *Side Show* and *Sunday in the Park with George*.

**Bora "Max" Koknar (Education Staff Job Title Breakout):** is a Turkish-born director, actor, producer, writer and educator. As an actor and variety performer, Max has entertained over a half million people live over his career. As an arts entrepreneur, he has been creating financially sustainable and critically successful events since 2004. Max has had the honor of creating work in collaboration with tech giants including Google and Apple, world renowned Taiko organizations, and Cirque du Soleil clowns. His projects have been featured on publications including San Francisco Weekly, (Ancien Regime & Infernal Motel, Epic Immersive, 2016 & 2017, Co Creator/Associate Director/Actor) and The New York Times (Headlands Gamble, First Person Travel, 2015 - 2017, Actor & Assistant Director). He has founded an education program works with elementary school classes to help increase language fluency through theatre participation in underserved communities in Ohio and has run a touring program serving over 100,000 children a year across California, Oregon, Washington and Nevada. Max has also taught and presented at institutions including U.C. Berkeley (Berkeley, CA), The Ohio State University (Columbus, OH), and a number of K-12 Schools across Ohio and the Bay Area. Currently Max is the Education Director at Dragon Productions Theatre Company in Redwood City and Associate Artistic Director of Epic Immersive.

**Lindsay Michele Krumbein (Young Adult Theatre Initiative):** is a director and producer, a costume, set and sound designer, and a scenic painter and builder. Passionate about mentoring and training young people through dynamic, cutting edge theatre, and committed to increasing the number of actors of color on stage, she founded Gritty City Rep in January of 2012. Krumbein taught theatre and English at Bay Area high schools for a decade, and has produced and directed 21 shows with talented youth performers since 2002. GCR theatrical credits include *New Word Disorder* by Chisa Hutchinson, *Playfight*, Krumbein’s first original play, *ReEntry* by KJ Sanchez and Emily Ackerman, *Fugee* by Abi Morgan, *After Juliet* by Sharman Macdonald, *Caught Up*, an original piece co-created by Krumbein, Tom Bruett, and the GCR Ensemble, *Anon(ymous)* by Naomi Iizuka, and Shakespeare’s *A Midsummer Night’s Dream*, *Macbeth*, *The Comedy of Errors*, *Much Ado About Nothing*, and *The Tempest*. Krumbein served as Education Director for SF Playhouse from 2009-2014, and coaches beginning teachers throughout the East Bay. In 2016, she helped to produce Gritty City, a Marc-Éddy Loriston film documenting the company’s origins and trajectory, which premiered in September 2017. In 2018, she costumed for Those Women Productions, and began building educational curriculum for New Conservatory Theatre Center, as well as launching the Hive Project, a cutting-edge audience lab, in collaboration with Crowded Fire Theater and Ubuntu Theater Project. Krumbein is thrilled to have produced theatre in Oakland for 6 seasons with GCR, and is confident that Gritty City Repertory Youth Theatre will continue to build new audiences of
Amy Kweskin (Ins and Outs, Pros and Cons of Fiscal Sponsorship and Speed Consulting): is the founder of Artsightful: providing insights into the business of art. She specializes in business tools to create strategic action steps for artists, arts managers and board members to build thriving arts ventures and inspiring careers. She authored the Strategic Planning chapter in the Center for Cultural Innovation’s Business of Art: An Artist’s Guide to Profitable Self-Employment – second edition. Currently, Amy is in partnership with Intersection for the Arts to present the Accelerator professional development training program running concurrently at Mills College as the Business of Being an Artist course. Since 2012 she has been an instructor for Saint Mary’s Liberal Education for Arts Professionals (LEAP) providing professional dancers with training in the business of art. Additionally, she is a part time faculty member, previously full time, at The Art Institute of California – San Francisco teaching the business of art to Fashion and Advertising students. Amy earned her Master’s in Arts Administration from Golden Gate University and Bachelors’ degrees in Cinema/Photography and English from Ithaca College. To bring balance to her work and clients, Amy is a certified yoga instructor and teaches gentle and restorative practices.

Sunshine Lampitoc Smith (Marketing Staff Job Title Breakout): recently joined Theatre Bay Area as Marketing & Communications Manager. She is also a member of Ferocious Lotus Theatre Company where she serves as Producer/General Manager. Sunshine enjoys producing new plays and collaborating with and advocating for underrepresented theater artists and audiences. Sunshine has worked at and with theatre companies of all sizes, from all over the country: Z Space (San Francisco), Oregon Shakespeare Festival (Ashland, OR), Signature Theatre Company (NYC), and Ma-Yi Theater Company (NYC). Producing/consulting credits include: Lodestone Theater Ensemble (Los Angeles), Leviathan Lab (NYC), and the Summer Play Festival for Emerging Playwrights (NYC). Sunshine earned her MFA in Theatre Management & Producing at Columbia University’s School of the Arts.

Miko Lee (The Theatre (Teaching) Artist’s Sustainable Ecosystem): is a theatre artist, writer, activist and arts education leader. She believes in the power of storytelling as a transformative act. She has created original multimedia theatre with incarcerated youth and at professional companies around the country including Berkeley Rep, New York’s Public Theatre and the Mark Taper Forum. She currently sits on the Advisory Committee of Teaching Artist Guild, is the Executive Director of Youth in Arts and is one of the producer/hosts of APEX Express, a KPFA radio show focused on Asian American Activists.

Charles Lewis III (Speed Dating:Technicians/Designers and Producers/Directors): is a theatre artist, arts critic, and native-born San Franciscan. As a writer and director, he worked with Wily West Productions, All Terrain Theater, and PianoFight’s ShortLived. As an actor, he’s performed with such renowned companies as the ACT, Berkeley Rep, Cal Shakes, PianoFight, Impact Theatre, Cutting Ball, and the San Francisco Opera, to name but a few. Off-stage, he’s appeared in tv spots for Tostitos, Uber, the SF Giants, the Golden State Warriors. He also performed in Marielle Heller’s award-winning film The Diary of a Teenage Girl, starring Kristen Wiig and
Alexander Skarsgård. As an art critic, his work has been published in *The East Bay Express* and *Bellus* magazine. He also served as the author for the theatre op-ed column "In For a Penny". You can learn more about his prolific writing and artistry at his official website: TheThinkingMansIdiot.wordpress.com.

**Jeffrey Lo (Taking Control of What We Can: Identifying and Leveraging Opportunity):** is a Filipino-American playwright and director based in the Bay Area. He is the recipient of the 2014 Leigh Weimers Emerging Artist Award, the 2012 Emerging Artist Laureate by Arts Council Silicon Valley and Theatre Bay Area Director's TITAN Award. His plays have been produced and workshoped at The BindleStiff Studio, City Lights Theatre Company and Custom Made Theatre Company. His play Writing Fragments Home was a finalist for the Bay Area Playwright’s Conference and a semi-finalist for the O’Neill Playwright’s Conference. Recent directing credits include *The Santaland Diaries* at TheatreWorks Silicon Valley, *Peter and the Starcatcher* at Hillbarn Theatre, *The Crucible*, *Yellow Face* and *Dead Man’s Cell Phone* at Los Altos Stage Company, *Uncle Vanya* at the Pear Theatre (BATCC award for Best Production), *Eurydice* at Palo Alto Players (TBA Awards finalist for Best Direction) and *The Drunken City* at Renegade Theatre Experiment. Jeffrey has also worked with the Oregon Shakespeare Festival, San Jose Repertory and is a company member of Ferocious Lotus Theatre Company and SF Playground. He is the Casting Director at TheatreWorks Silicon Valley, a graduate of the Multicultural Arts Leadership Institute and a proud alumnus of the UC Irvine Drama Department.

**Willem Long (A Fair Shake: Fair Wages for Artists/Striving for Equal Pay and Taking Control of What We Can: Identifying and Leveraging Opportunity):** As an actor Willem is a proud member of AEA and has originated many roles and appeared in countless west coast and regional premieres including, *An Octoroon*, *Woodboy Dogfish*, *Tribes*, and *Tempest Redux*. As an “Actorvist” he produces street theatre through the Titan Award winning company Vigilante Artists of which he is the founder. As an educator he has taught many ages and abilities around the Bay Area including at the Cal Shakes Conservatory. In 2015 Willem Co-Founded the Arts for Autism Education Program at the Lyric Theatre in L.A. During the 2017-2018 season at Role Players Ensemble and Eugene O’Neill Foundation in Danville, he served as Associate Artistic Director and assistant directed productions of *Animal Farm* and *The Rover*. Starting may he will join Breach Once More in Fort Mason as an Associate Artist and Director of Development. Willem has a MA in Acting from the Royal Central School of Speech and Drama at the University of London.

**Lisa Mallette (Navigating Leadership Transitions):**

**Erin Merritt (Shaking Up the TBA Awards and Taking Control of What We Can: Identifying and Leveraging Opportunity):** is an award-winning director, producer, and dramaturg best known as the founder of the Bay Area’s all-female Shakespeare company, Woman’s Will (1998 – 2011). In 12 seasons there, Ms. Merritt directed 13 productions, including two “Top Ten Shows of the Year”—Brecht/Weill’s *Happy End* (2005) and Shakespeare’s *Pericles* (2002), which featured a deaf narrator and a new ASL translation of the play. She also garnered rave reviews for her translations and adaptations, including Brecht’s *Good Person of Szechuan; the expressionist hamlet: the melancholy dame*; and a 5-person *Macbeth* (Loading Zone, Santa Rosa, 2007 and
Woman’s Will, 2008). In 2009, she began specializing in new work and traveling around the country on adventures that included line producing a film for and about chimps for Primate Cinema in LA; directing the world premiere United, about United Flight 93 in Tucson; and directing veterans in their own stories of war with The Telling Project and undergrads in her own translation of Bertolt Brecht’s Drums in the Night, both in Kansas City. Recently back in the Bay Area, she produced the 2013 and 2014 Bay Area Playwrights Festivals and produced and directing the 2017 TBA Awards. As a director, her most recent work includes the world premieres Hunting Love (Local Dystopia at Flight Deck) and FSM (Stagebridge at Berkeley Rep); the West Coast premiere of Aditi Brennan Kapil’s award-winning Brahman/i: A One-Hijra Stand-Up Comedy Show (Crowded Fire); and both Click Clack Moo and Cat in the Hat (Bay Area Children’s Theatre). In her copious free time, she coaches lawyers, doctors, entrepreneurs and others in public speaking and other personal presentation skills. erinmerritt.com

Megan Amanda Miller, Esq (It’s Time Follow up: Policy as Cultural Transformation): As an Attorney-Investigator, Megan conducts prompt, thorough, and impartial workplace and campus investigations throughout California. Megan has investigated numerous matters involving harassment, discrimination, retaliation, bullying, and other workplace misconduct in both the public and private sectors. She has handled complex investigations involving multiple motives and complainants, and multiple respondents, and investigations involving “he said, she said” allegations. With training in both Trauma Informed Forensic Interviewing and a Master of Arts in Counseling Psychology, Megan is also skilled at interviewing individuals about sensitive topics, including sexual misconduct, sexual harassment, and sexual assault allegations. Megan is a member of the California Bar Labor and Employment Division and the American Bar Association Labor and Employment Law Division. She also holds an Accredited Certificate (AWI-CH) from the Association of Workplace Investigators. In addition to investigating misconduct allegations, Megan is a Contributing Editor for the Domestic Violence Report, a national publication for legal and social science professionals. In this role, Megan reports on current social science research concerning dating and intimate partner violence in the home, workplace, and on campuses. Megan graduated from UC Hastings College of the Law in 2016 and received her Bachelor of Arts from San Francisco State University. During law school, Megan worked as a judicial extern in the chambers of Justice Goodwin Liu at the Supreme Court of California on a variety of criminal and civil law matters. She also assisted veterans with obtaining disability benefits at Swords to Plowshares, and litigated family law matters at Bay Area Legal Aid and the Family Violence Appellate Project.

Michelle Mulholland (Designer, Technician and Production Manager Job Title Breakout): has more than 17 years of non-profit management experience from some of San Francisco’s finest arts and environmental justice organizations, including Theater Artaud, Beach Blanket Babylon, Brava Theater, the Commonwealth Club of California, The Coral Reef Alliance and Forests Forever. Since joining Golden Thread in 2012, Michelle has been managing and improving day to day operations, enabling the company’s exponential growth laid out in its five-year strategic plan by professionalizing policies and procedures, implementing a fully-integrated patron management system and creating a year-round development calendar focused on donor cultivation. A freelance costume designer since 2008, Michelle has designed for some of the
best Bay Area companies, including Crowded Fire, New Conservatory Theatre, Z Space/Word 4 Word, African-American Shakespeare Company, Golden Thread, Cutting Ball, and Brava Theater.

**Nick Hadikwa Mwaluko (Inspiration and Process):** is a trans, queer, NB, African, poet-playwright-fiction-essayist Plays include: 37, *S.T.A.R: Marsha P. Johnson*; two queer African trilogies *Waafrika* and *Waafrika 123*; the QTPOC trans masculine THEY/THEM (TBA/Theater Bay Area); the queer apocalypse *Homeless in the AfterLife; Blueprint for an African Lesbian; SH/Eroe; Asymmetrical We; Brotherly Love; Trailer Park Tundra; Once A Man Always A Man; Mama Afrika; Queering MacBeth; Life Is About the Kill; That Day God Visits You; Ata; To Dyke Trans; Gayze* and many more. Residencies include *Resilience and Development (R&D) Writers’ Lab with Crowded Fire Theater Company* in San Francisco (2017-2018); New York City’s *EWG (Emerging Writers’ Group) at the Public Theater* sponsored by *Time Warner Co.*; New York City’s *Groundbreakers Group, Djerassi Artist Residency* in northern California, *Freedom Train Productions, Ragged Wing Ensemble* and more. Nick is a 2018 finalist for Africa’s *Gerald Kraak Award*; a two-time recipient of the *Creativity Fund* issued by the *Public Theater and Time Warner*, and a 2017 Spring grantee of a *Theatre Bay Area (TBA) Individual Artist Cash grant*. Nick graduated *Magna Cum Laude* at *Columbia University* for undergrad and completed an MFA at *Columbia University* as a *Point Scholar*, the nation’s largest LGBTQIA scholarship fund, and was awarded a *Columbia University Fellowship* at the same time. Nick was at the Iowa Writers’ Workshop but dropped out. *WAAPRFAK 1-2-3*, a queer Africa play, will premiere at TheaterFIRST in Berkeley on May 6, 2018.

**Alan Olejniczak (Co-Pros: How and Why Co-Productions Might Just the Thing in These Changing Times)** is a San Francisco playwright and opera librettist. Alan is on the board of Theatre Bay Area Board, a member of the Dramatist Guild and Opera America. Alan is a member of FaultLine Theater and co-founder of bicoastal At Last Theatre, which produced House/HOME last October for the O+ Festival in Kingston, New York. Alan produced and wrote *Dominion* at Fort Mason Center in San Francisco, Five Honorable Mention Plays in 2016 and Present Tense at The A.C.T. Costume Shop in 2015. His one-act play *Transgress* was presented in April 2017 at the 36th Annual William Inge Festival in Independence, Kansas and The Bechdel Group in New York City. This June, Alan will premier an immersive play about Eleanor Roosevelt at Val-kill in Hyde Park, New York at the invitation of the National Park System. He will also begin a month-long expeditionary residency with The Arctic Circle.

**Rose Oser (Co-Pros: How and Why Co-Productions Might Just the Thing in These Changing Times):** is a playwright, director, and Co-Artistic Director of FaultLine Theater. She plays a large role in marketing, grant writing, and artistically shaping every FaultLine production. In 2016, she directed and co-wrote FaultLine's hit show *Tinderella: the modern musical* which will be co-produced with Custom Made Theatre in 2018. She produces and hosts Tinder Disrupt, FaultLine's monthly dating show where performers make PowerPoint presentations to pitch their single friends. She produced FaultLine’s production of *Every 28 Hours* in 2016 in collaboration with four other local theaters, and remounted the production in 2017 at Google. She has a BA in Rhetoric from University of California, Berkeley and received the CAA Leadership Award. Outside of FaultLine, she works as the grant writer for American Conservatory Theater.
Laura Ospina (Finding Steady Ground Beneath Your Feet: Affordable Housing Services for San Francisco Artists):

Tomorrow Page (Young Adult Theatre Initiative): is a pastry chef who recently discovered her love for theatre. You may have seen Tomorrow on stage as a servant, soldier, and witch in Gritty City Rep’s Macbeth, or as Calla in last fall’s New World Disorder by Chisa Hutchinson. You can also catch Tomorrow as Helena in GCR’s May production of A Midsummer Night’s Dream, which highlights her strength in the area of physical comedy. Tomorrow is an aspiring director, but currently getting a feel for what it’s like to be in the spotlight. She finds joy in bringing light and happiness to the audience, and hopes that is what you experience every time she steps on stage!

Erin Marie Panttaja (Taking Control of What We Can: Identifying and Leveraging Opportunity): is a Bay Area playwright. Her plays Preapocalyptica and Factory Girls were selected for Best of PlayGround in 2015 and 2018 respectively. She received a June Ann Baker prize in 2018. Her Planet Earth New Play Festival commission led to a full length version of Preapocalyptica which was a semifinalist for the Eugene O’Neill Theatre Center’s National Playwright’s Conference in 2016, BETC Generations in 2017, a finalist for the EMOS festival in 2018 and is currently under development with Custom Made Theatre’s Undiscovered Works program. She holds two degrees from MIT.

Peter Papadopoulos (Finding Steady Ground Beneath Your Feet: Affordable Housing Services for San Francisco Artists): is an active member of the San Francisco arts community, and a founding member of Cultural Action Network, a community group that works to protect and grow artists and cultural assets. In addition to ongoing work as a community volunteer, Peter recently served as a Project Manager for the Redstone Labor Temple Association and as a Land Use Project Manager for United to Save the Mission Legal Defense Fund. His recent work with the Mission Economic Development Agency is focused on stabilizing the Mission’s low- to moderate-income Latino families and the small businesses they serve, and employing cultural placekeeping strategies that include working with artists to take advantage of our growing affordable housing opportunities. Peter graduated from Trinity College in Hartford with a bachelor’s in English and awards in Writing and Economics. A longtime playwright and performer, Peter obtained his master's in Theatre from Rhode Island College, and co-founded the Mission’s Mojo Theatre in 2010. Peter has worked and taught in numerous settings including college, high school, and youth and prison programs.

Eliza Pizano (Finding Steady Ground Beneath Your Feet: Affordable Housing Services for San Francisco Artists): is interested in supporting the goals of community members through direct service, compassion and advocacy. Having graduated with a degree in Community and Regional Development from University of California, Davis, Eliza is dedicated to spreading knowledge about structural inequalities and creating avenues to support equity and inclusion. Eliza is also committed to creating and supporting strategies to enable clients to reach affordable housing.

Becca Posamentier (Speed Dating for Teaching Artists and Education Directors and The Theatre (Teaching) Artist’s Sustainable Ecosystem) has 20 years of administrative, teaching,
and performing experience in theaters throughout California. A founding member of Bay Area Children’s Theatre, Becca built BACT's Education Program and served as Education Director for 8 years. She is now BACT's Community Engagement Director and an advocate for community arts. As the Camp and Family programs Manager at the San Francisco JCC, she directed extensive summer and vacation camps for children ages 5-12 in addition to creating a musical theater program for youth. Becca has taught performing arts at UCLA Unicamp, East Bay School of the Arts, University High School in Los Angeles, Stage Door Conservatory and the Berkeley and SF JCCs. She was the Academy Director at Playhouse West, and spent five years as an administrator and educator with Kaiser Permanente’s Education Theater Programs. She’s now a “Mom who Rocks” (recognized by Red Tricycle) to two children of her own, ages 10 and 7.

**Radhika Rao (Its Time Follow Lunch Discussion, Closing Plenary):** is an actor, storyteller, director, writer, and educator. Her recent performances were with Cutting Ball Theater (*Timon of Athens*), San Francisco Shakespeare Festival (*Hamlet*), Central Works Theater (*Strange Ladies*), Farah Yasseen Shaikh Dance (*The Forgotten Empress*), and Eth-Noh-Tec Storytelling. She specializes in creating curriculum that integrates theatre into diverse learning situations. She serves as the Educational Coordinator of Cutting Ball Theater. She teaches with American Conservatory Theatre, Young Audiences of Northern CA, Eth-Noh-Tec, Enacte, SF Shakespeare Festival, Berkeley Repertory Theater, Arabian Shakespeare Festival, Green Arts Workshop, New Conservatory Theatre, Santa Clara University, University of San Francisco, and Stanford University. More at www.radhikarao.org.

**Melissa Quine (Taking Control of What We Can: Identifying and Leveraging Opportunity):** is an actor and educator based in San Francisco and has been lucky enough to play with the likes of San Francisco Playhouse (*Born Yesterday; Behanding in Spokane; Tigers Be Still; Slasher*), Aurora Theatre Company (*Trouble in Mind*), Pear Theatre (*Arcadia; Northanger Abbey*), SF Shakes (*Hamlet*), Symmetry Theatre, and Playwrights Foundation among others. She also works with the Standardized Patient Program at Stanford University School of Medicine. Melissa graduated from the University of Vermont where she was a Division I Athlete and Performing Arts Major. Melissa is the recipient of the 2016 Titan Award and is a proud member of AEA, and SAG-aftra.

**Tiiu Eva Rebane (Box Office/Patron Services Staff: Open Discussion):** is the Patron Services Manager at San Francisco Playhouse – she supervises all ticketing and front of house operations. You will often see her smiling face in the box office window or onstage introducing the show. In her years in New York City, she managed box offices for such companies as Alvin Ailey, The Moth and Abingdon Theatre Complex, and worked both ticketing and box office management with various smaller companies through Smarttix. She also hosted the ticket lottery for *Young Frankenstein* on Broadway, and managed concessions for The Roundabout Theatre Company’s multiple spaces. Out west, she spent a season ticketing for San Francisco Ballet and happily joined the Playhouse four years ago. She’s also an actor, proud member AEA. (Favorite credits: *Hairspray* Nat’l Tour, one woman show aboard Oceania Cruises, and understudying *Ideenation* at the Playhouse) and feels lucky to be a part of this vibrant theatre community.
David Riemer (Navigating Leadership Transitions) lives at the intersection of innovation and storytelling. He helps entrepreneurs, business professionals and artists focus their ideas through the power of narrative. In short, he helps people get their story straight. Earlier in his career, David led the ad agency J. Walter Thompson in San Francisco, held senior marketing roles at two tech start-ups and was VP Marketing at Yahoo! in the mid-2000’s.

David now runs Box Out Industries where he works with entrepreneurs, product managers and marketers to develop and convey their product stories. He also started Spiral Staircase Productions to collaborate with artists and is currently developing two original musicals. David teaches innovation and design-thinking at Berkeley-Haas Business school, is an active advisor at several accelerators (including Berkeley’s Skydeck, 500 Start-ups, and BRIAA) and is a frequent speaker about the power of storytelling.

David also serves as Vice Chair of the Board of the American Conservatory Theater in San Francisco and Vice President of the Board of the Destiny Arts Center in Oakland. He holds a BA from Brown University and an MBA from Columbia.

Leigh Rondon-Davis (Young Adult Theatre Initiative): is performer, visual artist, dramaturg, and playwright. Leigh is a Company Member with Shotgun Players where they are also the Make A Difference Program Coordinator and Champagne Staged Reading Series Co-Coordinator, as well as the Executive Associate and a Company Member with Ubuntu Theater Project. Leigh attended Wellesley College and was a member of Laney College’s Fusion Theatre Project.

Katie Rubin (Resume Doctor): is a nationally touring solo show performer, comic, regional theatre actress, writing/improv coach, and energetic healer. She earned her MFA in Acting from UC Davis and her BA in Theatre and Dance at Amherst College. Katie has written and toured 3 hour-long stand up comedy shows to theaters, comedy clubs, universities, women’s events, Spiritual Retreats, Cruises, Corporate Jobs, and a wide variety of venues across the country. Her first professional; solo show, Insides OUT!, toured to venues across the country for 8 years. Since then, she has written four more solo works, and is currently on her 3rd contract with equity theater Capital Stage to create her 6th show. Katie has played leading roles in 25 professional regional theater productions. Additionally, she has played 3 characters on the video game Sunset Overdrive, has been the lead on 3 national commercials, and is currently playing 3 voices on the cartoon Love and Warren by John Tso.

Wilson Schaser (Enhancing Pre-Sales – How Does Direct Mail Fit In Our Digital Age): as a Strategic Client Partner at MogoARTS, Wilson helps arts organizations of all sizes and disciplines reach their sales and institutional goals by planning and executing advanced digital marketing & advertising solutions.

Jericha Senyak (Storytelling with Numbers: Demystifying Basic Finance for Arts Organizations): is a financial consultant who specializes in working with arts nonprofits and fiscally sponsored projects. She works to empower her clients to plan for success, build strong infrastructure, and approach their finances with confidence. Services she provides include helping clients develop financial literacy, design and implement strong financial systems, create
and manage robust budgets, successfully track multi-year and restricted grants, eliminate deficits, and generally increase their financial health and sustainability. Her Bay Area client base includes award-winning theater and dance companies, orchestras and choirs, visual artists, experience designers, arts service organizations, and more. She runs her own very small arts organization, the Museum of Joy, which has received two San Francisco Awesome Foundation awards and was recently featured in the New York Times.

**Meryl Shaw (Resume Doctor, Speed Consulting):** served as Casting Director at American Conservatory Theater for 17 years and has taught audition technique and led audition workshops for over 20 years. She has taught or guest lectured at several universities, including A.C.T., Rutgers, Carnegie-Mellon, Santa Clara University, San Jose State University, St. Mary’s College, and S.F. Academy of Art, as well as numerous theater companies. In addition to casting productions for A.C.T., Meryl has cast for the Magic Theatre, Huntington Theatre Company, Elektra at the Getty Villa in Los Angeles. She has also cast for several commercial San Francisco productions, including *White Christmas*, *Jitney*, and *Picasso at the Lapin Agile*. Meryl received Positive Psychology life coaching certification from SFSU and offers life coaching as well as audition and acting coaching. She works one-on-one with actors and offers individual coaching and classes that integrate life and acting coaching.

**Anna Shneiderman (Ins and Outs, Pros and Cons of Fiscal Sponsorship):**

**Dr. Anne Smith (Navigating Leadership Transitions):** is an arts consultant recognized as a leader in the field of arts administration in a variety of roles including advocate, arts professional, planning and organizational development consultant, professor, and arts educator serving a variety of interests nationally and internationally. She was a long term Arts Management and Arts Professor at Golden Gate University (now retired). Currently a Trustee for Theatre Bay Area (Secretary), Chair of the Fountain Project Foundation, and Arts Forum Chair of the Commonwealth Club of California. Previously interim Executive Director for San Francisco Center for the Book, Book Club of California, and San Francisco Circus Center, Program Manager for California Arts Council, Director of SummerDance Festival, the San Francisco Arts Commission Arts Festival, and General Manager for Dance Spectrum Ballet and ODC Performance Gallery. Previously Past President of The Book Club of California, a Trustee for San Francisco Center for the Book, Medical Clowns Project, California Arts Advocates, San Francisco Girls Chorus, California Lawyers for the Arts Chanticleer, Dance Bay Area, the California Association of Dance Companies, Institute for Non-Profit Management, University of San Francisco, IZZIES Awards committee, World Arts West. DPA from Golden Gate University, an MA in Humanities & Curriculum from Columbia University and a BA in English from State University of New York.

**Jonathan Spector (Co-Pros: How and Why Co-Productions Might Just the Thing in These Changing Times):** Jonathan Spector’s plays include *Good. Better. Best. Bested. (Upcoming: Custom Made Theatre)*, *In From The Cold, Adult Swim, FTW*, and *Seas Between Us Braid*. His work has also been developed with Berkeley Rep’s Ground Floor, Bay Area Playwrights Festival, Crowded Fire, San Francisco Playhouse, Mugwumpin, the Lark (NYC), Source Theater Festival (Washington, DC), and Just Theater, where is Co-Artistic Director. He is a two-time winner of
Aurora Theatre’s Global Age Project, has received the Rella Lossy Award, Theatre Bay Area’s TITAN Award, PlayGround’s Emerging Playwright Award, and is a Resident Playwright at Playwrights Foundation.

**Alika U. Spencer-Koknar (Inspiration and Process)** is a native bayarian and has worked on many new and devised works throughout her theatrical carrier. Spanning from a Goddess - driven new rock musical, *The Fasinatrix* with El Teatro Campesino in San Juan Baptista, to devising new works and help form theatrical companies like BindlePuncks, SJ Real, and Epic Immersive in San Jose. She has collaborated on projects with Fools Fury and Golden Thread Productions in San Francisco. Alika spends most of her time collaborating with Steve Boyle (CEO of Epic Immersive) and her husband, Bora “Max” Koknar (Associate AD of Epic Immersive). As a part of Epic’s Creative Team, Alika not only helps write and create stories and perform, but also aids in design and building of environments while also acting as a day-to-day Company Manager for Epic.

**Amanda Steele, LCSW (Understanding Sexual Harassment)** is a graduate of the University of Southern California School of Social Work, Amanda has been working at the Actors Fund for 8 years. She works as the intake coordinator and housing specialist. She provides counseling and case management to a variety of entertainment professionals.

**Michael Gene Sullivan (A Fair Shake: Fair Wages for Artists/Striving for Equal Pay)**: is an award-winning Actor/Writer/Director based in San Francisco. Credits include work at the San Francisco Mime Troupe, American Conservatory Theatre, TheatreWorks, California Shakespeare Theatre, San Francisco Playhouse, the Denver Center Theatre Company, San Francisco Shakespeare Festival, African American Shakespeare Company, and the Aurora, Magic, Marin, and Lorraine Hansberry Theatres. Michael is also Resident Playwright for the (despite its name never, ever silent) San Francisco Mime Troupe, Resident Playwright for the Playwrights Foundation, and was 2017 playwriting resident at the Djerassi Arts Center. Michael has written or co-written over twenty-five plays, including *Recipe, Freedomland, Red Carol, Too Big To Fail, Did Anyone Ever Tell You-You Look Like Huey P. Newton?, Red State*, and his award-winning stage adaptation of George Orwell’s *1984* - which has been translated into four languages, and performed in eleven countries on five continents.

**Randy Taradash (Enhancing Pre-Sales – How Does Direct Mail Fit In Our Digital Age):** RMT MEDIA is a Bay Area based marketing firm that offers a broad range of services—from sales strategies and creative content creation to media planning and institutional storytelling. Owner Randy Taradash has over twenty years working in the arts industry, including a decade as the marketing, sales and strategic partnerships director at San Francisco’s Tony Award-winning American Conservatory Theater (A.C.T.), and lead producer of the off-Broadway musical *bare*. In 2010 Randy was awarded an Emmy® Award for his work on A.C.T.’s *A Christmas Carol* commercial campaign. Current and past clients include A.C.T, Berkeley Playhouse, California Shakespeare Theater, Cloud 9 Productions / *Silence! The Musical*, Contra Costa Musical Theatre, John Gertz Productions / *Love Sick* the musical, and more.
Kathleen Antonia Tarr (Closing Plenary, Featured Speaker): Kathleen Tarr is a University of California, Berkeley and Harvard Law School graduate, Lecturer at Stanford University in the Program in Writing and Rhetoric, and former Skadden Fellow (“legal Peace Corps”) who developed some of the U.S.’s first public interest outreach programs to female military veterans. Kathleen began representing disabled veterans in claims before the Department of Veterans Affairs prior to graduating from law school, during which time she also assisted in the authorship of Japan’s first university-level sexual harassment policy. While a Skadden Fellow, Kathleen published a law review article on veterans disabled by military service that was twice cited by the Ninth Circuit Court of Appeals, and her most recent law review article Bias and the Business of Show: Employment Discrimination in the “Entertainment” Industry was touted by filmmaker, screenwriter, and activist Maria Giese as “the MOST IMPORTANT DOCUMENT published on the issue of discriminatory hiring practices in Hollywood since The New York Times published the ACLU letter to the EEOC in May 2015.” Originally appearing in Volume 51 of the University of San Francisco Law Review, Kathleen’s article was republished in Cultural Weekly (January 2017), and it is available in its entirety online.

Bias and the Business of Show evolved from Kathleen’s General Session presentation at the 2015 State Bar of California Annual Meeting with special guests Amy Pietz and Edward James Olmos and is companion to her annual Symposium on Equity in the Entertainment Industry and Awards at Stanford University. February 2017 marks the third Getting Played symposium – named after her 2010 documentary on (un)equal employment opportunities in the entertainment industry – and first year of Getting PlayedX, an event hosted/sponsored by Salesforce-San Francisco that breaks ground on similar future symposia at other companies and organizations. Kathleen’s advanced course at Stanford, The Last Hopi On Earth: The Rhetoric of Entertainment Inequity, provides additional opportunities for students to be involved in these conversations.

Kathleen’s other recent presentations include at Foro de Gestión and Congreso Internacional de Diversidad en el Empleo Público at la Universidad de Los Andes (Bogotá, Colombia), Writing As Spaces at Oxford University, and ASTRONOMMO: Speculative Fiction on Film + Black Women at which her short sci-fi film Early Aliens was an Official Selection.

Overlapping her careers as lawyer and educator, Kathleen’s acting credits encompass stage, film, commercials, television, and video games including House M.D., Sundance award winner Dopamine, and Sim City. Kathleen is also co-author of the Women’s Media Action Coalition "White Paper on Gender Inequality in Film and Television" and "White Woke" podcaster alongside Caroline Heldman (CNN, MSNBC). @whitewoke

Jon Tracy (Closing Plenary): works internationally as a director, playwright, designer, educator and facilitator. He is the recipient of the Kennedy Center Meritorious Achievement Award, fifteen North Bay Arty Awards, a Sacramento Elly Award, two Bay Area Theatre Critics Circle Awards, a Theatre Bay Area Award, Solano College Theatre Alumni Award and is a grant recipient from Theatre Bay Area, Shotgun Players’ Bridging the Gap and the National Endowment for the Arts. He is the Artistic Facilitator for TheatreFirst, Co-Artistic Director of
Groundswell: The International Theatre Intensive a proud member of SDC, the union for stage directors and choreographers. www.jontracyplays.com.

Liam Vincent (A Fair Shake: Fair Wages for Artists/Striving for Equal Pay): has been a professional actor in the Bay Area for over twenty years. He was most recently seen in *Shakespeare in Love* at the Marin Theater Company and is about to start work on *The War of the Roses* at Cal Shakes this summer. In the Bay he has worked at ACT, TheatreWorks, Magic, Aurora, Cal Shakes, SF. Playhouse, Center Rep, Shotgun Players, SF Shakes, Z space, Camp Santo, Word for Word, San Jose Rep. He has worked Off Broadway with The Civilians. Regional credits include productions at The Alliance, The Huntington, Arizona Theater Company, Portland Center Stage, Shakespeare Sana Cruz and the Pasadena Playhouse. He is a graduate of Boston University.

Claire Warden (Intimacy Direction, Closing Plenary): is an intimacy director, fight director, teacher and actress with twenty years experience in theatre, TV and film across America and the UK. She is an Intimacy Director with Intimacy Directors International and a founding member of theatrical Intimacy (UK), where she is co-leading the introduction of intimacy direction to Great Britain. She is also a faculty member of Shakespeare and Company as a fight and text teacher, a master teacher, intimacy consultant and director at the American Academy of Dramatic Arts, assistant fight teacher at AMDA and a freelance choreographer and acting coach. She has intimacy directed and consulted on numerous stage and screen productions across the east coast, as well as at Yale University, NYU and The American Academy of Dramatic Arts. She has delivered workshops, presentations and panels at Julliard, Yale, NYU, HB Studios, and a number of conferences on both sides of the Atlantic.

Torange Yeghiazarian (Inspiration and Process): is the Executive Artistic Director of Golden Thread a company she founded in 1996 and where she launched such visionary programs as ReOrient Festival & Forum, Middle East America (in partnership with the Lark and Silkroad Rising), Islam 101 (with Hafiz Karmali), New Threads, and the Fairytale Players. Torange’s plays include ISFAHAN BLUES, 444 DAYS, THE FIFTH STRING: ZIRYAB’S PASSAGE TO CORDOBA, and CALL ME MEHDI. Awards include the Gerbode-Hewlett Playwright Commission Award (ISFAHAN BLUES) and a commission by the Islamic Cultural Center of Northern California (THE FIFTH STRING). Her short play CALL ME MEHDI is published in the anthology “Salaam. Peace: An Anthology of Middle Eastern-American Drama,” TCG 2009. She adapted the poem, I SELL SOULS by Simin Behbehani to the stage, and directed the premieres of OUR ENEMIES: LIVELY SCENES OF LOVE AND COMBAT and SCENIC ROUTES by Yussef El Guindi, THE MYTH OF CREATION by Sadegh Hedayat, TAMAM by Betty Shamieh, STUCK by Amir Al-Azraki and VOICE ROOM by Reza Soroor, amongst others. Her articles on contemporary theatre in Iran have been published in The Drama Review (2012), American Theatre Magazine (2010), and Theatre Bay Area Magazine (2010), and HowlRound. Torange has contributed to the Encyclopedia of Women and Islamic Cultures and Cambridge World Encyclopedia of Stage Actors. Born in Iran and of Armenian heritage, Torange holds a Master’s degree in Theatre Arts from San Francisco State University. Torange has been recognized by Theatre Bay Area and is one of Theatre Communication
Group’s Legacy Leaders of Color. She was honored by the Cairo International Theatre Festival (2016) and the Symposium on Equity in the Entertainment Industry (2017).