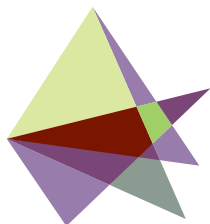




THE CHIEF EXECUTIVE PROGRAM

COMMUNITY & CULTURE



NAS

NATIONAL ARTS STRATEGIES



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Vandana Ram
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Glass House Collective



Britt Udesen
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Sylvia Wolf
Henry Art Gallery



Jenni Wolfson
Chicken & Egg Pictures



Angel Ysaguirre
Illinois Humanities

ABDULLAH ALKAFRI

Ettijahat - Independent Culture



BEIRUT, LEBANON

Abdullah Alkafri is a playwright and cultural activist, who works as a trainer in topics related to the field of culture with many organizations. He has taken part in many projects focusing on writing, particularly for theatre, organized by both Syrian and international organizations, and co-organized *Miniatures: A Month for Syria*, in collaboration with Shams Association in April 2013, and *Agora: Platform for Theatre Labs*, in collaboration with Hananne Hajj Ali in January 2014, both of which took place in Beirut. A regular participant at conferences and forums on culture and art. He has also collaborated with art organizations such as Lift- The UK, the Lark- USA and the Royal Court- The UK. He has published and directed several plays, including "Mrs

Ghada's Pain Threshold" in Beirut, and was a member of the selection committee for "Arab Contemporary Dramaturgy" (organized by IEVP 2012) where he was entrusted with selecting nine Arabic texts to be published in French. He was also part of the project "An Enemy of the People and Pillars of Society: the Tragedy of the Individual", produced by the Ibsen Conference in 2014 in Norway, in collaboration with Zoukak Theatre Company. Abdullah was awarded first place in the 19th Mohammad Teymour Competition for Theatrical Creativity for his text *Damascus - Aleppo*, which was also shortlisted as a finalist in the BBC Competition for Best Translated Work in 2008. He is a founding member and Executive Manager of Ettijahat- Independent Culture. Abdullah graduated in Theatrical Studies from the High Institute of Dramatic Arts, Damascus, 2004 and completed his Master's study at Saint Joseph University, Beirut, in the same field in 2015. He is currently a PhD Student at Saint Joseph University, Beirut, Lebanon.

ABOUT ETTIJAHAT - INDEPENDENT CULTURE

Ettijahat is a cultural institution promoting independent culture in Syria and the Arab region. Ettijahat works to activate the role of independent culture and arts in order to play a positive role in the cultural, political and social change process. General Objectives: 1. Improve the general environment for cultural practice in Syria, including the development of cultural policy, the general directions for culture and arts, and the diversification of funding resources and methods. 2. Support young artists and the independent cultural sector by providing opportunities to produce, network, and develop skills, knowledge, and experience. 3. Integrate creative and cultural work with social change through cultural initiatives that have a development dimension and aim to improve living conditions, especially amongst the most marginalized groups of people most affected by the political developments.

PHILLIP BAHAR

Chicago Humanities Festival



CHICAGO, ILLINOIS

Phillip Bahar, Executive Director of the Chicago Humanities Festival has had a lifelong passion for the arts and humanities and has committed his entire career to sharing their lessons and pleasures with a broader public. He is deeply committed to the civic role cultural institutions play in bringing important issues and conversations to our communities, especially the dynamic business and cultural communities found in Illinois. As Executive Director, he developed the Festival's first strategic plan, is evolving the organization into a year-round programming entity, has redefined its educational programming (middle-school to high-school), launched a \$6 million capital campaign (of which \$3 million has been committed), and oversaw the Festival's

most successful year, which attracted audiences of 50,000+ and saw both its largest institutional gift and budget. Prior to joining the Humanities Festival, he was Chief of Operations and Administration at the Walker Art Center (Minneapolis, MN), overseeing its operations and earned income departments, visitor experience, marketing/communications, and strategic planning efforts. He has led marketing, communications, and events for: Museum of Contemporary Art, Chicago; Performing Arts Chicago; and the Kitchen Center for the Arts (New York, NY). He has held volunteer leadership roles with the American Alliance of Museums, and has spoken frequently on audience, communications, and museum management. He is an adjunct professor in museum studies (Johns Hopkins University) and holds an M.A. in Arts Management (Columbia University) and a B.A. in Art History/Psychology (Brandeis University).

ABOUT CHICAGO HUMANITIES FESTIVAL

The Chicago Humanities Festival celebrates ideas with the context of civic life, connecting artists, authors, journalists, scholars, and other thinkers, "both established and emerging," with passionate and inquisitive audiences. CHF creates rich connections and celebrates the social life of ideas by curating events that enable audiences to see the world differently. The Chicago Humanities Festival believes that humanity thrives when people gather, connect, are inspired by others and open themselves to ideas that go beyond their individual experience. Founded in 1989 by a visionary group of cultural leaders, the Festival has become an indispensable institution. Few in attendance on its first day of programs could have imagined that the Festival would grow to over 150 events annually and attract 40,000+ attendees and 10,000 students from every corner of the city. Our events leave audiences with deep insights and compelling questions. We present thinkers who offer original insights into our cultural present and help us to better understand the circumstances of our age. We create programs and communities that encourage people to engage with ideas and perspectives from the ordinary to the extraordinary.

NEIL BEDDOW

ACTA Community Theatre



BRISTOL, UNITED KINGDOM

Neil Beddow was born in 1955, to a working class family on a council estate in the Black Country, the industrial heartland of England. He gained a place at grammar school, and was able to access free university education, studying English at Exeter University (1974-77). He got involved in making theatre at University, but found the English arts establishment remote and inaccessible. On leaving University, Neil worked in business, while beginning to develop his own community-based theatre practice. He began employment in theatre after engagement in a community play in 1981, working for local councils and two small touring theatre companies. Following a PGCE at Goldsmiths College (1984-85), Neil founded acta in 1985, and has continued to develop the company for 31 years as Artistic

Director and Chief Executive: facilitating, devising, writing and directing hundreds of original plays with socially excluded people; creating and managing an inventive and innovative programme of community theatre; fund-raising millions of pounds to support this work; developing successful partnerships in arts, social development, health; championing community theatre as an unique art-form and essential part of arts in UK; delivering lectures, seminars at academic institutions and international festivals; acting as consultant for international development of community theatre; initiating and coordinating European community theatre projects. Publications: Turning Points - impact of participation in community theatre (2002, SWA); Community, Art, Power- essay (ICAF 2011); Iron Mad Wilkinson, Old Jonah's Ghosts, This Land, our Land (librettos, children's opera; Good Music 1998); Gas Girls (2014); five books of local history.

ABOUT ACTA COMMUNITY THEATRE

ACTA is a participatory theatre company, founded by Neil Beddow in 1985. We work with disadvantaged people on the margins of society, who never engage with the arts and provide professional support to enable them to tell their own stories through theatre. We facilitate a process of discussion, improvisation and play-making through which participants can devise, and then perform, their own original plays. These can range in size from small pieces which tour to disadvantaged areas, to large-scale shows involving hundreds of people. We work extensively with people living in poverty and without privilege, including isolated older people, refugees and migrants, vulnerable young people. Although our work is primarily focused in Bristol, we collaborate with other companies across the UK, and internationally. Our work is aimed at encouraging people to access theatre, and through their involvement to gain new skills, improve their emotional well-being, develop new friendships and networks within the community, and in the process create new, relevant and accessible theatre which is able to engage new audiences.

BECKY BELL BALLARD

Rosie's House: A Music Academy for Children



PHOENIX, ARIZONA

With over a decade of non-profit arts experience, Ballard believes passionately in the power of music to uplift a child's life; and the role of the arts in transforming society. Ballard's non-profit experience includes managing teams of artists and administrators; designing community engaged events; overseeing fund development; and facilitating strategic planning with Rosie's House: A Music Academy for Children, The Phoenix Symphony, Arizona State University School of Music, and Lake Forest Symphony. Ballard's work at Rosie's House is focused on providing creative youth development programs to youth from economically disadvantaged backgrounds. As one of the largest free music afterschool programs

nationwide, Rosie's House uses achievement in music as a bridge to achievement in life; 96% of graduates in the past five-years have achieved their college and career goals. Prior to joining Rosie's House, she oversaw the Phoenix Symphony's Community Engagement Department. In this capacity, Ballard managed initiatives that impacted 80,000 children and adults annually. In addition to developing educational concerts, she managed two programs that provided youth in South Phoenix and on the Salt River Pima-Maricopa Indian Community with free music instruction. As a musician, Ballard enjoys playing piano and horn. She serves as an advisory board member for the Grammy-award winning Phoenix Chorale, serves on the Arizona Musicfest Scholarship Committee, and is actively involved with Valley Leadership, a leadership cohort in Maricopa County. Her greatest joy is watching a child immersed in concentration and wonderment as they learn to perform on a musical instrument.

ABOUT ROSIE'S HOUSE

Rosie's House: A Music Academy for Children is committed to playing a pivotal role in a child's future and strengthening our community. At Rosie's House, a free music academy for children facing economic adversity in inner-city Phoenix, we bridge achievement in life through achievement in music. Overall, we serve 500 youth annually with our creative youth development programming. Founded in 1996 by Rosie Schurz, a German immigrant, the afterschool program was established in a small home in an impoverished neighborhood. Rising above the poverty that plagued our Phoenix Oakland community, Rosie created a safe haven for youth to express their creativity and pursue their dreams. Rosie's House employs 24 teaching artists to deliver the following programs: Propel Piano Program, Strive String Program, Aim Brass & Woodwind Program, Mariachi Floreciente Program, Core Choir Program, Chamber Ensemble Program, Arts Achieve Program, College Path Program, Musician Active in Community Program (M.A.C.), Musician Mentoring in Classroom Program (M.M.C.). Rosie's House is a certified Institutional Member of the National Guild for Community Arts Education, a member of Local First Arizona, an institutional member of Arizona Citizens for the Arts, and a current finalist in the National Arts & Humanities Youth Program Award. For our unique community impact, Rosie's House received the 2014 Governor's Art Award in Arts Education.

JENNY BILFIELD

Washington Performing Arts



WASHINGTON, DC

For over 30 years Jenny Bilfield has worked tirelessly to "make the world a safe place for the arts" and to connect artists and audiences through dynamic, live performances and collaborative, community-facing initiatives. In 2013 she was appointed President & CEO of Washington Performing Arts (WPA), one of the nation's preeminent multi-disciplinary arts presenters, best known for its performances and high-impact arts education programs throughout the Capital region. WPA's work has been recognized with a coveted National Medal of Arts (conferred by President Obama in 2013). Bilfield has broadened WPA's profile/impact through new collaborations and alliances, including

launching the Mars Urban Arts Initiative, conceiving/producing a landmark concert honoring Marian Anderson's historic Lincoln Memorial performance, and initiating a partnership with The Kennedy Center to create SHIFT, A Festival of American Orchestras. She serves on the Federal City Council, and the Steering Committee of ArtsActionDC (founded by Council-member David Grosso), and was recognized among the "30 Key Influencers in the Arts: Movers and Shakers" by Musical America, and as one of the "Most Powerful Women in Washington" by Washingtonian Magazine (2013 & 2015). From 2006-2013 as Artistic & Executive Director of Stanford Lively Arts/Artistic Director of Stanford Live, Bilfield developed unique programs at the intersection of academic study, campus life, and high-profile performances, many of which were anchored in artist residencies and new work. She was also part of the 7-member core team to design/build/launch Stanford University's Bing Concert Hall, which opened in 2013. Her role in Silicon Valley was recognized with the 2012 Champion of the Arts Award, and a Proclamation from the Mayor and City Council of Palo Alto. Bilfield spent 21 years in arts leadership roles in New York City, including 12 years at music publisher Boosey & Hawkes where, as President, she was part of the international management team that led B&H's public-to-private transition. As Executive Director and founder of the National Orchestral Association's New Music Orchestral Project Bilfield launched new orchestral works at Carnegie Hall and was recognized with an Adventuresome

Programming award from ASCAP, and the Helen M. Thompson orchestra leadership award from the League of American Orchestras.



ABOUT WASHINGTON PERFORMING ARTS

For 50 years, Washington Performing Arts has celebrated and fostered the connection between communities, audiences, and performing artists/creators. Committed to the founding principles of inclusion and excellence, and inspired by the words of founder Patrick Hayes -- Everybody In, Nobody Out -- Washington Performing Arts strives to expand cultural knowledge and compassion for the world through the universal language of the arts. Based in the nation's capital and reflecting a population that hails from around the globe, Washington Performing Arts' programs are held in 11+ venues throughout the region, as well as in hundreds of classrooms, community and cultural centers. The organization's inherent belief in the complete spectrum of the arts is embodied in performances of the highest quality, including classical music, contemporary music, jazz, gospel, contemporary dance, specially commissioned work, and global art forms. Signature education programs -- including the Capital Arts Initiative and Embassy Adoption Program -- are designed in partnership with the D.C. Public Schools. And, Washington Performing Arts holds the distinction of being the only presenter of its kind with two resident gospel choirs (founded in the 1990's): Men and Women of the Gospel, and Children of the Gospel. Recognized as one of the nation's leading arts presenters, Washington Performing Arts has been honored locally and nationally for its work at the intersection of arts presenting and education. The organization has received Mayor's Arts Awards for Outstanding Contribution to Arts Education (2015) and Excellence in Service to the Arts (2012) and was honored by President Barack Obama with a 2012 National Medal of Arts (becoming only the fourth D.C.-based arts group and the first arts presenter of its kind to be so honored).

PRISCILLA BLOCK

St. Louis ArtWorks



ST. LOUIS, MISSOURI

Priscilla Block has served as Executive Director of St. Louis ArtWorks since 2001. Priscilla also serves as the Creative Director of St. Louis ArtWorks.

She is a practicing professional artist with an emphasis in printmaking and has taught art at many area colleges for over 15 years. Her art work is included in many private and public collections within the Midwest. Priscilla has a BFA from Southern Illinois University and a MFA from Washington University.

In 2005 Priscilla grew ArtWorks to offer year round programming. In 2006 she was a winner of the Washington University Social

Entrepreneur and Innovation Competition (SEIC) with ArtWorks Enterprises and Boomerang Press. Since that time ArtWorks has grown its Social Enterprises to include 3 ventures: Boomerang Press/Media, BoomerRacks and BloomWorks. In 2014 Priscilla received a Lifetime Achievement in the Arts Award from the University of Missouri-St. Louis and the College of Fine Arts and Communication. In 2015 Priscilla led the organization in a historic move to the Loop East to celebrate ArtWorks' 20 year history.

In 2016 Priscilla received a St. Louis Visionary Award. The St. Louis Visionary Awards celebrates the numerous contributions and achievements of women who work in or support the arts in the greater St. Louis region.

ABOUT ST. LOUIS ARTWORKS

St. Louis ArtWorks provides year-round job training programs utilizing the medium of art to teach essential life and job skills to underserved youth ages 14-19 taking place after school and on the weekends during the fall and spring, and five hours a day, five days a week for six weeks during the summer. Teens are hired as apprentices to professional artists, earn a stipend, are required to have a bank account and attend financial literacy training; 80 % of the youth are low income; however 90 % of the youth in the program go on to college equipped with life skills training, teamwork development, enhanced creativity and the business of art. Youth apprentice with professional artists and their art work is sold or commissioned. Activities such as client meetings, open house events and public sales give apprentices a chance to practice presentation and public speaking skills and receive valuable feedback, encouragement and reinforcement. Events help apprentices understand that they and their work are taken seriously- graduating with a bank account, resume, and portfolio of work as well as an understanding of the business of art. Programs combine in-depth art instruction, job training, and life skills workshops. ArtWorks' award winning job-training program has given thousands of area teens a hard earned paycheck, new skills and connections to community leaders, helping youth to be more apt to climb the ladder of success to their next job opportunity. Youth gain invaluable skills that can be transferred to employment or higher education.

LYNN CLEMENTS

Virginia Aquarium



Lynn has been with the Virginia Aquarium & Marine Science Center, previously the Virginia Marine Science Museum, since 1985. She was hired as a Museum Education Specialist and has worked her way up the ranks, serving as the Director of Education, Marketing and Operations, Development and as Deputy Director.

Since January 2002 she has served as Director of the Virginia Aquarium & Marine Science Center and the Executive Director of the Aquarium's Foundation. She is also Director of the City of Virginia Beach Department of Museums where she operates three historic house museums and an African American history museum for the

city. Previously, she was a public school educator.

In 2009 she completed a \$25 million capital campaign by sharing her passion with 1,400 donors about the important conservation through education work of the Virginia Aquarium and created a 1,200 acre Owls Creek Master Plan (www.vbgov.com/owls creek plan). Current projects include an Adventure Park with 13 courses and 21 zip lines; and through a \$40 million dollar Capital Campaign the renovation of the Aquarium's 20 year old Owls Creek Marsh Pavilion, addition of the Mid-Atlantic Marine Animal Conservation Center and an increase in the endowment, all planned for 2019-2020.

ABOUT VIRGINIA AQUARIUM

The Virginia Aquarium & Marine Science Center, located in Virginia Beach, Virginia, is an accredited member of the Association of Zoos & Aquariums, and the Alliance of Marine Mammal Parks and Aquariums. The Aquarium, whose mission is to inspire conservation of the marine environment, serves as a community hub for education, science, marine biology, research, outreach, and social/community events. Situated on a picturesque campus along Owls Creek that features two buildings, a 1/3 mile nature trail, the Adventure Park at Virginia Aquarium, and over 10,000 animals in 300 exhibits, the Virginia Aquarium also operates the state's marine mammal and sea turtle stranding response program. The Aquarium hosts over 650,000 guests annually, and offers education programs that encourage lifelong learning and an interest in marine conservation. Additionally, the Aquarium created the Sensible Seafood Program to promote ocean-friendly seafood that comes from local and sustainable sources that are not over-fished or harvested in environmentally destructive ways. For more information on the Aquarium, including the dozens of programming offerings, visit www.VirginiaAquarium.com

JULIE DECKER

Anchorage Museum



ANCHORAGE, ALASKA

Julie Decker is the director of the Anchorage Museum in Alaska, where she also served as chief curator.

She has written extensively on the art and architecture of the North and has curated numerous exhibitions on contemporary art, design, and landscape of the international Arctic.

She has edited numerous publications, including *Gyre: The Plastic Ocean*, *Alaska and the Airplane*, *Modern North: Architecture on the Frozen Edge*, *Expanded View: Anchorage Museum*, *True North: Contemporary Architecture of Alaska*, *Quonset: Metal Living for a Modern Age*, and *John Hoover: Art and Life*.

ABOUT ANCHORAGE MUSEUM

The Anchorage Museum connects people, expands perspectives and encourages global dialogue about the North and its distinct environment. The Museum welcomes over 200,000 visitors including 20,000 children through camps, classes and school trips. It serves its statewide mission by organizing and presenting programs and exhibitions in Anchorage, as well as by traveling exhibitions throughout the globe. The Anchorage population is 300,000. The Museum endeavors to serve the widest possible audience and to provide a cultural center where all of Alaska's cultures feel welcome. The Museum presents and hosts more than 1,000 programs and events each year, offering a wide spectrum of culturally diverse programming, including free admission days and free family programs. The Museum presents and curates more than a dozen vital and relevant exhibits each year, giving particular focus to the art, culture, history, and science of the North.

LAURIE DE KOCH

Seattle JazzED



SEATTLE, WASHINGTON

Laurie's professional expertise and her personal passions converge as the Executive Director of Seattle JazzED.

With a Master's degree in Arts Administration, 20 years of nonprofit management experience, and a deep commitment to arts education, Laurie naturally evolved from co-founder to full-time Executive Director of Seattle JazzED in March of 2011.

Inspired by the impact that music education has made on the lives of her own children who were fortunate enough to be in schools with strong music programs, Laurie devotes herself to ensuring that all students have access to exceptional music education.

ABOUT SEATTLE JAZZED

Seattle JazzED believes that achievement of our core mission - to empower ALL students with exceptional music education - requires an organization-wide commitment to dismantle systemic racism by keeping issues of racial equity centered in our work. JazzED makes music education accessible to students at all levels of ability, regardless of financial resources, through ability-based jazz band ensembles, jazz improvisation workshops, and summer camps taught by nationally acclaimed music instructors. Scholarships, loaned instruments, and private instruction level the playing field so that all students have the tools to succeed and matriculate through the program. JazzED's curriculum sets an expectation of excellence for all students.

Along with musical skills, our students acquire character skills like discipline, teamwork, persistence and confidence. They learn to set goals and accomplish them through dedicated and focused effort. Scientific research demonstrates that these character skills are a key indicator of success in later life.

A student's music education establishes a high level of self-esteem and competence that will help carry him or her successfully through adulthood, creating the socially and intellectually healthy individuals upon which our community depends. Now in our 7th year, JazzED serves over 400 students in grades 4 through 12 from 80 different schools. Within our student population, 48% of our young people are students of color and 42% receive financial aid. In a community of intensely shifting demographics, the arts are key to building bridges and identifying shared values between cultures.

We strive to ensure that our student body reflects the diversity of the greater Seattle community.

RUTH DICKEY

Seattle Arts & Lectures



SEATTLE, WASHINGTON

Ruth E. Dickey is a passionate advocate for building just and vibrant communities, and serves as the Executive Director of Seattle Arts & Lectures (lectures.org). She brings over 16 years of leadership experience to her work, having led diverse organizations across the US to expand their work and impact.

She was named one of the "40 under 40" by the Puget Sound Business Journal for her work leading New Futures to double the number of kids and families served, and received the Washington Post Award for Excellence in Nonprofit Management and the Shayne Leadership Award for her work leading Miriam's Kitchen to expand services and support to people who were homeless

in Washington DC. She also led a start up arts center in Cincinnati OH to launch dynamic programming and attract over 80,000 people in its first five years of operation, while simultaneously completing capital renovations.

In addition to her work leading nonprofits, she is the author of a chapbook, *Paper Houses*, *Sky Ceilings* (Pudding House Press 2006), and her poems and essays have appeared in journals including *Alimentum*, *Barrow Street*, *Divide*, *Kalliope*, and *Sonora Review*. She has received a Mayor's Arts Award from Washington DC, and an individual artist grant from the DC Commission and Arts and Humanities, and was a co-founder of *mothertongue: DC women's spoken word*. Ruth holds a BS in Foreign Service and an MA in Latin American Studies from Georgetown University, and an MFA in Poetry from UNC-Greensboro.

ABOUT SEATTLE ARTS & LECTURES

Seattle Arts & Lectures champions the literary arts by inspiring and engaging readers and writers of all ages in the Puget Sound region. We do this through bringing the best writers and thinkers of our time to Seattle audiences, and by placing talented local creative writers in year long residencies in 24 public schools and at Seattle Children's hospital to inspire over 6,000 students each year to write their own poems, stories, essays, comics and memoirs.

2016/17 will be our 29th Season and will feature Ann Patchett, Bryan Stevenson, Helen Oyeyemi, Timothy Egan, Roxane Gay, Ellen Bass and over a dozen other luminaries.

ERIKA DILDAY

Maysles Documentary Center



NEW YORK, NEW YORK

Erika Dilday is the Executive Director of Maysles Documentary Center (MDC) where she also serves as a producer for MDC branded films. She has worked in television and film for more than 20 years.

Erika started her career as a producer for Boston Celtics Television in Boston, MA and has held positions at CNBC, CBS and National Geographic Television. At The New York Times she was part of the founding team to start the New York Times television channel.

Erika received her undergraduate degree from Harvard University. She holds a Masters in Broadcast Journalism from Columbia University Journalism School and an MBA in Media, Entertainment and Communications Management from Columbia University School of Business.

ABOUT MAYSLES DOCUMENTARY CENTER

The Maysles Documentary Center, a not for profit organization, is dedicated to the exhibition and production of documentary films that inspire dialogue and action.

Through our cinema and education programs we engage diverse communities in creative self-expression, communicating ideas and advocating needs.

ZENETTA DREW

Dallas Black Dance Theatre



DALLAS, TEXAS

Zenetta Drew has been with Dallas Black Dance Theatre since 1987 and has developed the company from an annual operating budget of \$175,000 to \$4 million. The company's yearly services have grown from 30 to over 600 with national and international venues, and audience growth increased from 20,000 to 150,000 annually. To date, the company has performed in 31 states, 15 countries and on 5 continents. Before DBDT, she held 10 positions during 11 years in accounting at ARCO Oil and Gas Co. Where she managed offshore oil platform projects in the Gulf of Mexico and was responsible for 50% of corporate revenue as oil revenue accounting manager.

Zenetta serves on multiple boards including, the Board of Governors for TACA (The Arts Community Alliance), the National Center for Arts Research at Southern Methodist University, the College of Business Advisory Council for Texas A&M University Commerce, Downtown Dallas, and DataArts.

She serves as Treasurer for both the Dallas Arts District and the City of Dallas' Dallas Development Fund and is a member of the Women Presidents' Organization. In 2016, she received the Distinguished Alumna Award from Texas A&M University Commerce. Nationally, Ms. Drew served on advisory panels for the National Endowment for the Arts and President Bill Clinton's Americans for the Arts Strategic Planning Committee. Zenetta holds a B.B.A. in Accounting from East Texas State University and a Management Certificate in Non-Profit Leadership from Brookhaven College. She is a graduate of Leadership Dallas (1991), Leadership Texas (2010), and Leadership International (2013).

ABOUT DALLAS BLACK DANCE THEATRE

Founded in 1976 by Ann Williams, Dallas Black Dance Theatre (DBDT) has become the largest minority arts organization in Dallas and the 10th largest in the nation. The mission of Dallas Black Dance Theatre is to create and produce contemporary modern dance at its highest level of artistic excellence through performances and educational programs that bridge cultures and reach diverse communities. With an ever-expanding national and global audience, the company employs a diverse, multi-ethnic troupe of dancers performing for audiences of all ages and backgrounds. Located in the downtown Dallas Arts District, Dallas Black Dance Theatre is a nationally and internationally recognized professional modern dance company. DBDT engages the cross-cultural community through contemporary modern dance presented from the African American experience. Dallas Black Dance Theatre is the longest-running professional dance company in Dallas. Over the course of its history, DBDT has performed on five continents, in 15 countries and 31 states for 4 million arts patrons and 2.6 million students, grades K-12, and annually serves more than 100,000 people, including more than 20,000 youth. Dallas Black Dance Theatre is comprised of five companies and an Academy. Dallas Black Dance Theatre's professional company, DBDT, consists of 12 full-time professional dancers performing a mixed repertory of modern, jazz, African and spiritual works by national and international choreographers. DBDT: Encore! (formerly DBDT II) features eight artists of rising excellence from across the nation that support DBDT's growing local and regional educational outreach. Dallas Black Dance Academy, the official school of Dallas Black Dance Theatre, celebrates 43 years of providing dance instruction to the community. Over 500 students participate weekly in 50 dance classes of ballet, jazz, tap, modern, and African. For more details visit www.DBDT.com

SILVIA DUARTE

City of Asylum



PITTSBURGH,
PENNSYLVANIA

Silvia Duarte is the Assistant Director, transitioning to become Executive Director in 2018, of City of Asylum. She has worked closely with writers-in-exile; has planned, organized, executed over 100 events; and has partnered with the most prestigious arts and social justice organizations in Pittsburgh. She has conducted, emceed, and been a panelist for numerous public events: international, national, local.

Duarte, also Managing Editor of SampsoniaWay.org, was the editor of El Periódico de Guatemala's Sunday magazine (analogous to the New York Times Magazine in scope of coverage) and has written scholarly and journalistic articles published in Germany, Spain, and the United States.

She has published over 300 pieces on and from persecuted writers and has served as a seminar panelist on topics related to journalism and literature.

Duarte received her Master's Degree in Latin American Studies from the Autonomous University of Madrid in Spain. Her thesis, on the military's impunity and crimes committed during the Guatemalan war, was awarded a Summa Cum Laude.

In 2016 Duarte served as a member of the Artist Communities Art Works Panel of the National Endowment for the Arts. In 2006 she received a Carolina Foundation scholarship, sponsored by the Spanish government to support outstanding graduate-student Latin Americans in Spain. In 1999 Duarte received the National Award of Journalism, granted by the National Association for the Welfare of the Family in Guatemala.

ABOUT CITY OF ASYLUM

City of Asylum creates a thriving community for writers, readers, and neighbors. We provide sanctuary to endangered literary writers, so that they can continue to write and their voices are not silenced. We offer a broad range of literary programs in a variety of community settings to encourage cross-cultural exchange. We anchor neighborhood economic development by transforming blighted properties into homes for these programs and energizing public spaces through public art with text-based components. City of Asylum was founded in 2004 and its centerpiece program was a long-term residency for literary writers who are in exile from their home countries and under threat of persecution because of their writing. This program provides a stipend and health care for two years and housing for up to four years. After 11 years, we also offer a broad range of literary programs to encourage cross-cultural exchange. In September 2016 City of Asylum is relocating its programming to Alphabet City, the organization's first permanent facility. Alphabet City is a complex venue that includes spaces for performances, a bookstore, and a restaurant. In 2015 we presented 55 programs; in our first year in AC, we will increase to 125 programs (readings, concerts, films, etc) with the goal of reaching a 10,000 annual attendance. There are three areas in which City of Asylum is becoming a reference in our region and abroad: 1.) Placemaking. 2.) Giving voice to diverse members of the community. 3.) International literature and global cultural awareness.

NEENAH ELLIS

WYSO Public Radio



YELLOW SPRINGS, OHIO

Neenah Ellis is a working journalist and manager of public radio station WYSO in Yellow Springs, Ohio. Since 2009, she has transformed the station into an outward-facing resource, providing opportunities to community members of all ages to tell stories often missed or ignored in traditional news gathering.

Her career in radio began in a small town in Indiana where she was a one-person news department, looking to understand and explain the political and cultural forces at work. She spent most of the 1980s as a producer at National Public Radio, working on teams with reporters and hosts on stories about contemporary issues and events,

both domestic and foreign. Ellis often looked for untold stories, about war refugees in Mozambique, Guatemalans seeking sanctuary in the US, ethnic minorities in Bosnia, Palestinian villagers whose water sources had been hijacked, South African schoolchildren denied basic education. For fifteen years she interviewed Holocaust survivors for the United States Holocaust Memorial Museum in Washington, DC. With Joan Ringelheim, director of oral history, she helped to create a unique collection of "post-Holocaust" interviews, asking survivors to reflect on how their Holocaust experiences had shaped their lives.

Since arriving in Ohio in 2009, she has focused on building a community of engaged citizens through her work at WYSO, training more than a hundred citizens so far. They have told stories with high school students in black communities, military veterans, female inmates at the Dayton Correctional Institution and more.

ABOUT WYSO PUBLIC RADIO

WYSO Public Radio serves 12 counties in southwest Ohio, which includes Dayton, Springfield and Yellow Springs, where our studios are located. We serve 70,000+ listeners a week on FM, online, on several apps and with local podcasts. We air 40 plus hours a week of local news and music plus programs from NPR and other networks. We have a unique outreach program called Community Voices which has trained more than 100 community members to make radio programs and we air nearly 100 stories a year by those volunteers.

We have trained high school and College students, military veterans, female prison inmates and other groups to create radio programs. We are licensed to Antioch College, a small liberal arts College with a history of innovation.

We are looking to increase our engagement with the College without sacrificing our unique public service mission.

LEANNE FERRER

Pacific Islanders in Communications



HONOLULU, HAWAII

Leanne Ka'iulani Ferrer is the Executive Director of Pacific Islanders in Communications (PIC), a non-profit that assists in creating a deeper understanding of Pacific Island history, culture, and contemporary challenges through media. Ms. Ferrer has worked seven years as an arts administrator since joining PIC as Program Manager in 2009, she was promoted to Program Director in 2010, and most recently promoted to Executive Director in 2013. She created and produced PIC's first national series for public television, Pacific Heartbeat, which features programs that draw viewers into the heart, mind, and soul of Pacific Island culture. Ms. Ferrer has over 25 years of experience in the film and television industry.

She is an award-winning filmmaker who previously worked for Disney Films, PBS Hawaii, and 1013 Integrated, Hawaii's longest running full-service production company. She helped to form the Hawaiian Media Makers Group. In 2014 the group held the first Hawaiian Media Makers Conference meant to empower the community, delve into the work being done using a cultural lens, and begin a discussion of protocol for visiting professionals working in Hawaii. Ms. Ferrer has over 19 years total non-profit experience starting while in college, working as a production technician and engineering assistant at PBS HI, where she helped to bring the world to Hawaii and Hawaii to the world through storytelling. Four years of her non-profit experience came while working for Nanakuli Housing Corporation, as Marketing Director and Program Coordinator, teaching Native Hawaiians fiscal responsibility and responsible homeownership.

ABOUT PACIFIC ISLANDERS IN COMMUNICATIONS

Since 1991, Pacific Islanders in Communications' mission has been to support, advance, and develop programming that enhances public recognition of and appreciation for Pacific Islander history, culture, and society. PIC works with independent producers to create and distribute programs about Pacific Islanders that bring new audiences to public television, advance issues, and represent diverse voices and points of view not usually seen on public or commercial television. In keeping with the mission, PIC helps Pacific Islander stories reach national audiences through funding support for productions, training and education, broadcast services, and community outreach. "Pacific Islander" is defined as one whose ancestors were the indigenous people of Polynesia, Micronesia, or Melanesia - in particular, Hawaii, American Samoa, Guam, and the Northern Mariana Islands. The mission of Pacific Islanders in Communications is to support, advance, and develop Pacific Island media content and talent that results in a deeper understanding of Pacific Island history, culture, and contemporary challenges. PIC Goals: To support the development of national public broadcast programming that enhances public recognition of and appreciation for Pacific Islander history, culture, and society. To support the development of indigenous Pacific Islanders as creators of broadcast and new media programming. To support opportunities to promote film, video, and new media product and programming for public broadcast, exhibits, and screenings of PIC-sponsored projects. To cultivate new audiences for Pacific Islander media content through promotions, exhibitions, and community outreach.

MATTHEW FLUHARTY

Art of the Rural



WINONA, MINNESOTA

Matthew Fluharty is a socially engaged artist, writer, and field-based researcher living in Winona, Minnesota, a town placed along the Mississippi River. Matthew is the Executive Director of Art of the Rural, which, in collaboration with the Rural Policy Research Institute, facilitates Next Generation: a national rural creative placemaking initiative fostering community-based conversations, collaborations, and cross-sector support systems.

Matthew's poetry and essays have been widely published in the US and abroad and are present within the field-establishing publication *A Decade of Country Hits: Art on the Rural Frontier* (Jam Sam, 2014). His collaborations as a member of M12 Studio have recently been featured at the Santa Fe Art Institute, Center for Contemporary Art (Santa Fe), the Iowa State Fair, and the Irish Museum of Modern Art. His multidisciplinary collaboration with Jesse Vogler in the American Bottom region of the Mississippi River was recently the subject of an exhibition at Central Features in Albuquerque and the recipient of a grant from the Mellon Foundation.

ABOUT ART OF THE RURAL

Art of the Rural is a collaborative organization with a focus on rural arts, culture, and community. We work online and on the ground through interdisciplinary and cross-sector partnerships to advocate for engaged partnerships and policy that transcends imposed boundaries and articulates the shared reality of rural and urban America.

PEGGY FOGELMAN

Isabella Stewart Gardner Museum



BOSTON, MASSACHUSETTS

In January 2016, Peggy Fogelman became the fifth Director in the Gardner Museum's history. In this role, Ms. Fogelman oversees and guides the work of the staff, in partnership with the board, to advance the institution's mission. With a recently opened new wing, the museum is poised to fulfill the ambitions inherent in the design of the new building, namely dynamic programming to engage a broader audience, with a specific focus on the Boston community. Prior to joining the Gardner Museum, Ms. Fogelman was Director of Collections at the Morgan Library & Museum in New York starting in 2013, and oversaw eight curatorial departments, conservation, registration, and up to 20 exhibitions per year. Ms.

Fogelman also served for 12 months as Acting Director while the Morgan searched for a new Director. Ms. Fogelman was appointed the Chairman of Education at the Metropolitan Museum of Art in October 2009, overseeing educational and performing arts programs for all audiences. She was Director of Education and Interpretation at the Peabody Essex Museum from 2007 to 2009, supervising educational programming, materials, and spaces, as well as development of interpretive content for exhibitions and installations. Ms. Fogelman served as Assistant Director and Head of Education and Interpretive Programs at the J. Paul Getty Museum from 2002 to 2007. There she also supervised educational programs, print and online materials, and four gallery spaces devoted to interactive learning, as well as exhibition interpretation at both the Getty Center and the Getty Villa. Prior to coming to Education, she served as Senior Project Specialist in Curatorial Administration. From 1987 to 2000 she was Associate Curator in the Department of Sculpture.

ABOUT THE ISABELLA STEWART GARDNER MUSEUM

True to the ambitious vision of its founder and her spirit of creative risk-taking, the mission of the Isabella Stewart Gardner Museum is:

to bring to life and preserve the rich historic collection;

to cultivate talent in the pursuit of knowledge and acts of creation in the arts and humanities;

to support artists, landscape architects, musicians, scholars and students; and

to engage local and global audiences in a sanctuary of beauty and the arts where deeply personal and communal adventures unfold.

ALEXANDER GIBSON

Appalshop



WHITESBURG, KENTUCKY

Alex now serves as the Executive Director of Appalshop, a multi-media arts organization located in Whitesburg Kentucky. Alex graduated from Berea College in 2008 with a B.A. in Philosophy and earned his J.D. from the University of Pennsylvania Law School in 2012. Alex also holds a certificate in Comparative Law from Queen Mary at the University of London, England and in Thai and South East Asian Studies from Payap University in Chiang Mai, Thailand. After college, Gibson was one of 50 national recipients of the Watson Fellowship, which provides a grant for independent study and travel outside of the United States. The focus of Alex's project led him to travel to areas of conflict in Asia, Africa, Europe, the

Middle-East and South America for 12 months. Gibson now serves on the Watson Fellowship Selection Committee at his alma matter. Before joining Appalshop, Gibson practiced law within the Torts, Insurance, and Business Litigation practice groups at Stites & Harbison, PLLC in Louisville, KY and in the Business Litigation group at Ballard, Spahr, Andrews, and Ingersol in Philadelphia, PA. Before entering private practice, Gibson served as a federal law clerk for the Hon. Thomas W. Phillips, U.S. District Judge for the Eastern District of Tennessee where he assisted in the resolution of multi-million dollar law suits, federal criminal trials, and critical questions of constitutional law, particularly, those issues that implicate the First Amendment. Prior to his clerkship and while attending law school, Alex provided Pro Bono legal services to asylum seekers from central and west Africa, conducted tax workshops in West Philadelphia, and was part of a delegation sent to Mombasa, Kenya to teach constitutional law to women's rights groups in the wake of Kenyan constitutional reform.

ABOUT APPALSHOP

Appalshop was founded in 1969 as a project of the United States government's War on Poverty. The organization was one of ten Community Film Workshops started by a partnership between the federal Office of Economic Opportunity and the American Film Institute. In 1974 the worker-operated organization evolved into a nonprofit company called Appalshop and established itself as a hub of filmmaking in Appalachia, and since that time has produced more than one hundred films, covering such subjects as coal mining, the environment, traditional culture, and the economy. Appalshop also produces theater, music, and spoken-word recordings (released on its June Appal Recordings label), as well as photography, multimedia, and books. Since 1985, Appalshop has also operated WMMT-FM (Mountain Community Radio), a radio station located in Whitesburg, Kentucky which serves much of central Appalachia (including portions of eastern Kentucky, southwest Virginia, and western West Virginia) with music and programming relevant to the region and its culture. WMMT also broadcasts live on the web.

STEVEN RAIDER-GINSBURG

Autorino Center for the Arts and Humanities



**WEST HARTFORD,
CONNECTICUT**

Steven Raider-Ginsburg is the Director of the Autorino Center for the Arts and Humanities at the University of Saint Joseph and the Co-Founding Associate Director of HartBeat Ensemble, an award-winning theater company in Hartford, CT that generates dynamic new works based on the most pressing issues of our times.

Steven began his theater career at the groundbreaking New WORLD Theater, a landmark theater dedicated to new works that tell under-heard stories from overlooked peoples. From there he went on to work with the San Francisco Mime Troupe, Anna Deveare-Smith at the Institute for Arts and Civic Dialogue, Shakespeare and Company, Augusto Boal, Michael Rohd and The Civilians.

Steven has been a teacher, playwright, actor and director. He was honored in American Theatre's 25th anniversary issue celebrating 25 young theater artists who are most likely to influence American Theater in the next 25 years, the New Boston Fellowship as well as the National Comcast Leadership Award. He is a member of the 2012 Lincoln Center Directors Lab, holds an MFA in Directing from Boston University and has received a certificate in Curatorial Practice in Performance from Wesleyan University. He has served on Hartford's Commission on Cultural Affairs and currently is a Yale University Pierson College Fellow and member-at-large for the New England Presenters.

ABOUT THE AUTORINO CENTER FOR THE ARTS AND HUMANITIES

The Autorino Center for the Arts and Humanities is the cornerstone of culture at the University of Saint Joseph and serves the Greater Hartford Area.

Since 2001 the Center has grown in prestige and prominence through its diverse presenting programs coupled with artist-in-residency opportunities and community based commitment.

The Autorino Center's mission is, "To provide transformative experiences which affirm the arts as essential to the human endeavor and to an understanding of human life."

HartBeat Ensemble creates provocative theater that connects our community beyond the traditional barriers of class, race, geography and gender.

MINA GIRGIS

The Nile Project



SAN FRANCISCO,
CALIFORNIA

Mina Girgis is an ethnomusicologist and entrepreneur who specializes in curating and producing innovative musical collaboration across diverse styles.

Relying on his background in hospitality, Mina explores new ways to design environments conducive to learning, making, and experiencing music.

In 2009, he founded Zambaleta, a nonprofit community World Music school based in San Francisco. In 2011, Mina created the Nile Project - an initiative to inspire, educate and empower university students to work together to foster the sustainability of the Nile ecosystem.

ABOUT THE NILE PROJECT

The Nile Project's mission is to transform the water conflict in the Nile Basin by inspiring, informing and empowering Nile citizens to collaboratively cultivate the sustainability of their shared ecosystem. Through an innovative approach combining cross-cultural musical collaborations, youth leadership development, and a professional network focusing on food sustainability, the Nile Project seeks to address the cultural and environmental challenges at the root of the Nile conflict in order to shift the world's longest river from a divisive hydro-political argument to a uniting conversation. Since its founding in 2011, the Nile Project has assembled a Music Collective comprised of 35 musicians from 10 Nile Basin countries; held four musical residencies resulting in the widely acclaimed album "Aswan" and the soon to be released album "Jinja" directly engaged over 60,000 people in five Nile Basin countries and across the US through 75 concerts; held 120 Nile-themed workshops at 40 universities for over 10,000 students; and received widespread local and international press coverage.

ESTHER GRISHAM GRIMM

3Arts



CHICAGO, ILLINOIS

Esther's career-long experience in the arts spans administration, museum education, arts education, and philanthropy, all with a commitment to advocating for equity. She is the executive director of 3Arts, a nonprofit arts services and grantmaking organization dedicated to supporting women artists, artists of color, and artists with disabilities working in the performing, teaching, and visual arts in Chicago. 3Arts offers multi-year support through unrestricted awards, residency fellowships, project crowdfunding with a match, professional development, and promotion. Prior to joining 3Arts in 2002, she served first as the director of education and then as the associate director of Marwen, a non-profit visual arts organization

that provides out-of-school art instruction, college planning, and career development programs to Chicago's under-served youth in grades 6-12. Before joining Marwen, she was the assistant director of Museum Education in charge of Teacher Programs at The Art Institute of Chicago and the docent coordinator at the Wadsworth Atheneum in Hartford, Connecticut. Esther has worked as a freelance art writer, researcher, and editor since 1990, with reviews and features in C Magazine, Dialogue, and The New Art Examiner, as well as other publications, exhibition catalogs, book projects, and gallery guides. She authored six children's non-fiction, art-activity books focusing on the art of ancient and living cultures. Currently, Esther is on the Grantmakers in the Arts Individual Artist Support Committee, and serves on the Boards of Directors of the Alliance of Artists Communities (vice chair), the American Friends of the Vienna Museums (secretary), Arts Alliance Illinois, and The Hypocrites. Esther recently founded the Local Artist Funders group (LAF) to connect Chicago's advocates of artist support, share ideas and practices, and collectively raise awareness of the importance of artists in our community. Esther is also a flute player.

ABOUT 3ARTS

3Arts is a nonprofit organization that advocates for Chicago's women artists, artists of color, and artists with disabilities who work in the performing, teaching, and visual arts.

By providing cash awards, project funding, residency fellowships, professional development, and promotion, 3Arts helps artists take risks, experiment, and build momentum in their careers.

SCOTT HARRISON

Los Angeles Chamber Orchestra



Scott Harrison is finishing his first year as executive director of Los Angeles Chamber Orchestra. His initial months ushered in a new era of forming artistic and community collaborations with organizations including Center for the Art of Performance at UCLA, USC's Thornton School of Music, and Inner City Youth Orchestra of Los Angeles, while planning festivities and programming surrounding the final season of music director Jeffrey Kahane's 20-year tenure and continuing the organization's path of subscription sales and fundraising growth. Scott joined LACO after serving as vice president of advancement and external relations at the Detroit Symphony Orchestra, raising \$13 million annually while developing

strategies to build the DSO's local and global reputation. In 2011, while serving as executive producer of digital media, Scott launched the Live from Orchestra Hall webcast series, watched in over 100 countries by 750,000 viewers, with an additional 100,000 students tuning into specially-produced "Classroom Edition" webcasts. With a focus on cultivating new audiences, his DSO project leadership included record-selling Beethoven and Tchaikovsky festivals; outdoor concert projections for Midtown's Dlectricity festival; the city-wide crowd-sourced composition Symphony in D; the @ the Max alternative performance series; and a first-ever Diversity and Inclusion Task Force. With degrees from Northwestern University and Southern Methodist University's Meadows School of the Arts, he previously worked for the Indianapolis, New Jersey, Boston, and Dallas symphony orchestras. Deeply committed to music education as a right and the power of cultural diplomacy, Scott serves as a founding board member of BLUME Haiti.

ABOUT LOS ANGELES CHAMBER ORCHESTRA

Los Angeles Chamber Orchestra (LACO), proclaimed "America's finest chamber orchestra" by Public Radio International, has established itself among the world's top musical ensembles. Acclaimed conductor and pianist Jeffrey Kahane, music director of LACO since 1996, concludes his tenure at the end of the 2016-17 season. Andrew Norman serves as composer-in-residence and Mahan Esfahani serves as Baroque Conversations artistic partner. During its almost 50-year history, the Orchestra has made 31 recordings, toured Europe, South America and Japan, and garnered eight ASCAP Awards for Adventurous Programming. Headquartered in downtown LA and devoted to making great music personal, LACO presents concert series in a variety of formats across LA County at Glendale's Alex Theatre, UCLA's Royce Hall, Colburn School's Zipper Hall, New Roads School's Moss Theatre, and more. This season's special initiatives include a performance with Yo-Yo Ma at USC's Bovard Auditorium and - in partnership with Inner City Youth Orchestra of Los Angeles, Renaissance Arts Academy, CAP UCLA, UCLA Center for Jewish Studies, and USC Thornton School of Music - the three-week long Lift Every Voice festival highlighting the power of music and musicians to unite communities and fight injustice. LACO outreach programs - notably Meet the Music - reach thousands of young people annually, nurturing future musicians and composers as well as inspiring a love of classical music.

LANE HARWELL

Dance/NYC



NEW YORK, NEW YORK

Lane Harwell is a nonprofit executive, advocate, educator, and former artist working to advance mission-driven causes. He is an appointee to New York State's Blue Ribbon Commission on the Arts and New York City's Cultural Affairs Advisory Commission and Department of Education's Arts Education Committee. Lane chairs the New York Dance and Performance Awards and is a member of leadership committees for Trust for Governors Island, Hunter College, New York Public Library, New York City Arts Coalition, and One Percent for Culture.

Prior to Dance/NYC, he held the senior development role at the arts-wide advocacy organization Alliance for the Arts. A lifelong New Yorker and a product of its creative and social justice sectors, Lane's history in the arts also includes training at the School of American Ballet and a performance career with American Ballet Theatre.

He holds a MBA from Columbia Business School, a MA in Performance Studies from the University of California at Berkeley, and a BA in Philosophy from Princeton University. Lane was a French-American Foundation Young Leader and graduated from Coro New York Leadership Center's Leadership New York (LNY24).

He writes on policy and management issues for the Huffington Post.

ABOUT DANCE/NYC

Formerly a branch of the national dance service organization Dance/USA, Dance/NYC began its activities as an independent nonprofit in January 2013. A bright spot in the service sector, the organization promotes and encourages the knowledge, appreciation, practice, and performance of dance in the metropolitan New York City area through its core programs: advocacy, research, leadership training, and technology.

Dance/NYC embeds core values of equity and inclusion into all aspects of its operations and its programs.

RO NITA HAWES-SAUNDERS

Dayton Contemporary Dance Company



DAYTON, OHIO

As an entrepreneur, Ro Nita Hawes-Saunders is committed to excellence in the leadership and stewardship of minority-owned and women-owned business enterprises. In the course of her career, she has been an envoy engaged in diplomacy, a facilitator committed to creating relationships, and a manager working to allocate resources efficiently, productively and judiciously.

In 1991 Ms. Hawes-Saunders built her radio station WROU in Dayton, Ohio. Three years later she purchased another radio station, WRNB. One of fewer than ten African-American women in the nation to build and own a broadcasting property, she received

accolades for her entrepreneurial success and community service, such as the National Association of Broadcasters' Marconi Radio Award (the nation's top radio broadcasting award) and National Black Programming Coalitions' General Manager of the Year award. After selling her radio stations, Ms. Hawes-Saunders became CEO of Dayton Contemporary Dance Company (DCDC).

At DCDC she opened other sources of earned revenue through a new business model. She also built a new board of directors representing different ethnic backgrounds and possessing expertise in the arts, education, human resources, law, finance, and medicine. The company's devoted staff exhibits little turn-over: the current average staff tenure is 8.5 years. Born in Dayton, Ohio, Ms. Hawes-Saunders was a Theatre, Film and English major at Denison University where she has served on its board of trustees for 20 years. She is also an avid reader and gifted public speaker.

ABOUT DAYTON CONTEMPORARY DANCE COMPANY

Dayton Contemporary Dance Company (DCDC) is the oldest modern dance company in Ohio and one of a handful of performing arts organizations of international reputation located outside a major metropolitan area. The company's mission statement is rooted in the African-American experience. Dayton Contemporary Dance Company is a culturally diverse contemporary dance company committed to reaching the broadest audience through exceptional performance and arts-integrated education. DCDC's two main goals are to: 1) create, perform and tour dance art of exceptional quality, and 2) deliver premier arts-integrated education services to the local community and while on tour. DCDC serves as a cultural ambassador to Dayton, the Miami Valley region, the state of Ohio, and the nation. Celebrating its 48th anniversary in 2016-17, DCDC tours locally, nationally and internationally, including Bermuda, Canada, Chile, France, Germany, Russia, and South Korea. In August 2012, the company performed at the grand opening of University of Dayton's China Institute at the Suzhou Industrial Park in Jiangsu Province, China. Teaching, Learning and Caring is the company's portfolio of arts-integrated services, which support classroom students and teachers. These programs reach thousands of youths annually. In 2015-16, all of DCDC's arts and arts-integrated education services reached over 60K people. Most recently DCDC was recognized with a 2016 New York Dance and Performance Award (Bessie Award), a prestigious accolade in contemporary dance, for its performance of Donald McKayle's seminal work "Rainbow Round My Shoulder" at David H. Koch Theatre in Lincoln Center.

ANJEE HELSTRUP-ALVAREZ

Movimiento de Arte y Cultura Latino Americana



SAN JOSE, CALIFORNIA

Anjee Helstrup-Alvarez is the Executive Director of MACLA/Movimiento de Arte y Cultura Latino Americana located in downtown San Jose, CA. MACLA is an inclusive contemporary arts space grounded in the Chicano/Latino experience that incubates new visual, literary and performance art in order to engage people in civic dialogue and community transformation. At MACLA she's institutionalized the organization's commitment to engagement programming, the use of art as a vehicle to bring people of various socio, economic and cultural backgrounds together to promote social change, and to commission significant new work on an annual basis.

As a lifelong arts advocate, she has worked as a curator, writer and cultural worker in the Bay Area for the past twenty years. Anjee has presented on diverse topics including creative placemaking, audience engagement, earned income strategies, and real estate development at national conferences.

She is an advisor for the Knight Foundation's National Arts Advisory Committee which guides the foundation on the best ways to promote artistic excellence that engages, inspires and brings communities together. In 2007, she was the guest curator for the Oakland Museum of California's annual Days of the Dead exhibition, Ancient Roots/Urban Journeys. In 2009 Anjee was recognized for her dynamic leadership with the "40 Under 40" award from the Silicon Valley/San Jose Business Journal. Anjee earned a BFA in pictorial studies from San Jose State University and a MA in Visual Criticism from California College of the Arts. Anjee lives in downtown San Jose with her husband and two active children.

ABOUT MACLA

MACLA/Movimiento de Arte y Cultura Latino Americana is an inclusive contemporary arts space grounded in the Chicano/Latino experience that incubates new visual, literary and performance art in order to engage people in civic dialogue and community transformation. A strong community anchor since 1992 when we were the first arts group on our block, MACLA is now nationally recognized as an award-winning, best-in-class organization leading the dialogue about what's important in multicultural society and providing a welcoming space where audience engagement and artistic practice are always at the center of our work. Each year MACLA produces approximately 50 programs in three core program tracts: visual arts, performance and literary arts, and youth arts education. MACLA offers four major visual arts exhibitions each year that showcase artists whose work reflects a Latino aesthetic and history, but is inclusive of a broader multicultural sensibility. From hip-hop and spoken word to music and dance, our performance and literary arts tract offers new perspectives on contemporary Latino culture and civic society. We commission one major new performance work every year and, as members of the National Performance Network, offer two artist residencies annually and present national touring professionals. Our Digital Media and Culture (DMC) Studio provides a comprehensive arts education dedicated to mentoring at-risk, urban Latino youth, ages 13-18, in 21st century skill development through multimedia production.

RACHEL JACOBSON

Film Streams



OMAHA, NEBRASKA

Rachel Jacobson is the Founder and Executive Director of Film Streams, a nonprofit organization devoted to enhancing the cultural environment of Omaha through the presentation and discussion of film as an art form.

Rachel moved back to her home town of Omaha in 2005 after 5 years of living and working for arts and media organizations in New York City to establish the organization. She managed Film Streams' initial Capital Campaign, resulting in over \$1.7 Million for build-out and start-up costs of the Ruth Sokolof Theater, the organization's 2-screen cinema located within the Saddle Creek Records development in downtown Omaha.

She has cultivated meaningful partnerships with more than 100 area nonprofit organizations, developed Film Streams' board of advisers and board of directors, and overseen the design, build out, and launch of the Ruth Sokolof Theater, which has seen over 450,000 visitors since opening on July 27, 2007. She currently manages the organization's strategic direction, finances, fundraising, and programming. Film Streams has attracted great media attention to Omaha, including a profile in The New York Times and mentions in The New Yorker, on NPR's Morning Edition, CNBC, and airings of Film Streams' Feature programs on PRI's "Studio 360."

Rachel currently volunteers on several local boards: the Nebraska Cultural Endowment, Boys and Girls Club of the Midlands, the Advisory Board of Opera Omaha, the Board of Trustees of the Business Ethics Alliance, and Omaha Girls Rock. She has also served three times on the Media Arts Panel for the National Endowment for the Arts.



ABOUT FILM STREAMS

Film Streams is a 501(c)3 nonprofit organization in Omaha, Nebraska. Our mission is to enhance the cultural environment of the Omaha-Council Bluffs metropolitan area through the presentation and discussion of film as an art form. Our organization oversees two wonderful and distinct cinemas: (1) the Ruth Sokolof Theater, the two-screen venue we opened in 2007 within the Saddle Creek Records complex in North Downtown Omaha, and (2) the historic Dundee Theater, Omaha's last surviving single-screen neighborhood cinema, which we're in the process of renovating and plan to reopen by 2018.

Film Streams' Ruth Sokolof Theater — and the Dundee Theater to come — is open seven days a week and hosts a variety of programs within five principal areas:

First-Run Films

American independents, documentaries, and foreign films making their theatrical premieres in Omaha and the surrounding region.

Repertory Selections

Classic films, themed series, director retrospectives, and revivals celebrating the history and cultural spectrum of the art of film, presented with the highest quality 35mm prints and DCP restorations available.

Arts in Education

Year-round opportunities for students to engage with film as an art form, including Daytime Education Screenings for visiting classes and a monthly Student Night the first Monday of every month when any regularly scheduled program is free with valid school ID.

Community Development

Collaborative screenings and discussions with other nonprofits in the Omaha area, using film as a springboard for important conversations about the world at large and our community in particular.

Special Programs

Q&As with visiting filmmakers, live musical performances to silent classics, an annual Local Filmmakers Showcase celebrating the work of area artists, and other special events complementing each of the aforementioned areas.

SUZAN JENKINS

Arts and Humanities Council of Montgomery County



SILVER SPRING, MARYLAND

Suzan E. Jenkins, CEO, Arts and Humanities Council of Montgomery County, Maryland has been a visionary leader in the non-profit arts and culture sector for over twenty years, serving in executive positions at the Rhythm and Blues Foundation, the Smithsonian Institution and the Recording Industry Association of America.

A Peabody Award winning producer of the radio series Let the Good Times Roll for Public Radio International, Jenkins has often been recognized for her leadership and entrepreneurial endeavors, including by the Gazette of Politics and Business, Women Business Leaders of Maryland, Jazz Alliance International, the Mid-Atlantic Jazz Festival

and Glen Echo Park Partnership for Arts and Culture.

As an educator, Jenkins has served as Executive in Residence in the College of Music at Loyola University and as Adjunct Professor at both American and George Mason Universities. As co-founder of the Nonprofit Energy Alliance, Jenkins is the winner of the 2012 Washingtonian Green Giant Award.

Jenkins serves on the Board of Culture Capital and the Committee for Montgomery; as a member of the Silver Spring, MD Arts and Entertainment Advisory Committee; as Co-Chair of the Women of Color in the Arts Mentoring Committee; on the Community Advisory Council of WETA and on the American University Arts Management Advisory Council. Jenkins is a former Board member of DataArts, previously known as the Cultural Data Project.

Suzan Jenkins holds an Honorary Degree in Public Service from Montgomery College, MD; a BS in Psychology and Management, and an MBA from the University of Maryland.

ABOUT THE ARTS AND HUMANITIES COUNCIL OF MONTGOMERY COUNTY

Founded in 1976, the Arts and Humanities Council of Montgomery County is Maryland's largest and most active designated local arts agency, serving 1.2 million residents in the state's most populous County. AHCMC activates its mission and vision through three primary programming areas: 1) providing grants to cultural organizations and individuals; 2) offering constituent services in nonprofit management, capacity building, and marketing; and 3) enhancing cultural experiences for Montgomery County residents and visitors. These programming areas are further guided by AHCMC's ongoing goal to build our constituents' capacity by providing webinars, online marketing services, online grants services, and digital communication services to our stakeholders. These web-based services are made available via our two primary websites: Creativemoco.com and CultureSpotMC.com.

SHAHINA JOHNSON

Create Studios Digital Media



SWINDON, UNITED
KINGDOM

After being bitten by the film bug and writing her first feature-length screenplay at 16, Shahina Johnson took a circuitous route back to media production via a degree in Applied Biology; finally admitting that although nice Asian girls were meant to "do science", the joys of plant biochemistry could not outshine the drive to share meaningful stories to make the world a better place. The context was that there were only 2 media courses in the UK at the time, and no British-Asian women were working in the media. After securing a good old fashioned apprenticeship with Oxford Independent Video which specialised in education and community based production, Shahina discovered a passion for managing projects rather than being behind the camera and her on-going relationship

exploring the use of media as a tool for social inclusion began. After freelancing in analogue video production and acting as tutor on a range of community projects and in Higher Education, Shahina landed the role of Education Officer at Create Studios in Swindon in her late 20s and was able to develop an Education and Outreach strategy for the organisation that bridged the analogue practice with the newly emerging digital world. By the time her post came to a close 3 years later, the concept of Mobile Media Club to take digital production tools direct into communities in isolated urban and rural areas had been born, and was shared as best practice nationally. The last 20 years have seen Shahina repeatedly leave and return to Create, benefiting from the opportunities to work in regional television, to lead national projects for the Arts Council and Department for Education, and to bring that experience back to Create Studios in Swindon, an "almost city" in the West of England with a strong industrial railway heritage. Shahina is now CEO & Artistic Director of Create Studios, having taken it through a transition of its grant funded model by Swindon Borough Council, to a Social Enterprise model where paid digital production commissions underwrite an inclusion and talent development programme, also supported by national funders like Arts Council England, charities and local partners. Shahina is leading the Create team into a time of growth to

secure the new enterprise model, to grow the cultural reputation of the town, and support the next generation of creative digital media artists.



ABOUT CREATE STUDIOS DIGITAL MEDIA

Create Studios provides transformational opportunities for individuals and communities in Swindon and Wiltshire, (SW England) using digital arts as a tool for education, skills development and connection with those in danger of social exclusion. After over 30 years of delivery we recently became a Community Interest Company and our current priority strands are: Inclusion: participatory outreach and engagement, Talent Development: structured learning pathways (MassMedia group), paid apprenticeships/internships, Production/Commissioning: professional digital resource production and hosting of creative digital hub space, This last feeds income into the social enterprise model, and provides first paid employment opportunities for the diverse participants who join at Inclusion stage. See the three stands articulated and diverse alumni: <http://createstudios.org.uk/about/> See a 90 second showreel: <http://createstudios.org.uk/> for a snapshot of the breadth of work. Also 2015-16 infographic: <https://vimeo.com/168181946> to see our year in numbers!

Create have a practice that is accessible in terms of equipment, language, venues and meaning, actively encouraging people to use digital tools as a way to connect diverse participants, artists and new cultural audiences. This is exemplified in our Inclusion and Talent development projects, 2 of which reached audiences of over 45,000 in 2015-16 through Arts Council England funded Digital Journeys and Heritage Lottery funded 100 Stories. <http://createstudios.org.uk/inclusion/?p=digital-journeys> <http://100storiesww1.com/> Both projects engaged participants, celebrated heritage and developed audiences for touring digital installations across venues including museums, art galleries and libraries. They exemplify the impact Create always hopes to have for real people in real communities using digital arts interventions.

SALLY KANE

National Federation of Community Broadcasters



HOTCHKISS, COLORADO

Sally Kane was born and raised in Colorado. She started kindergarten in a Sufi school in Calcutta where her family lived in 1968 and 69 while her father administered the Peace Corp's Northern India program. Her father was trained in theater, became a trial lawyer, and went on to become a federal judge at 40 (he's a senior Judge now at 80 years old). Ms. Kane's mother is a talented artist (potter, painter, fiber arts, and dance) and educator. She used her Chemistry degree to create fantastic glazes for her pottery that provided her primary income for decades. Ms. Kane's upbringing was infused with art, culture, ideas, service, and travel. She considers the love and support of her talented and compassionate family as her greatest blessing.

In 1978, Sally Kane got her start in community radio as a teenager at her rural hometown station, KVNF, in Paonia, Colorado. She returned in 1998 and volunteered as a DJ and Board Member. Over the years that followed, Kane served as Station Manager, General Manager and eventually Executive Director. During her tenure, KVNF renovated an old building into a state-of-the-art green radio station, started a local news department, expanded their membership and revenue portfolio, and incubated an award-winning crowd-sourced reporting project on climate change. A trained facilitator, nonprofit management consultant, and student of change management theory, Kane joined NFCB as CEO in 2014.

ABOUT THE NATIONAL FEDERATION OF COMMUNITY BROADCASTERS

NFCB is a 501(c)3 nonprofit whose mission is to provide services that enable locally based media organizations to best serve their communities. NFCB is the oldest and largest organization serving community-based broadcasters that work in both urban and rural areas, among communities of color, and within populations that are underserved by larger media organizations. The public broadcasting system has grown since its inception to include a public infrastructure that community media organizations struggle to navigate alone. NFCB functions as a central supportive resource. Americans have made a significant investment in an infrastructure that provides free and universal access to basic information services, news, art, culture, and education. NFCB works to ensure that this investment thrives in every community no matter what its size or composition. Authentic local journalism is rooted in connection to community. Local street-level arts and music are the threads that make up the cultural fabric of a community. NFCB helps stations build capacity for producing local content that both enhances the community and links that community to larger regional and national audiences.

LISA LUCAS

National Book Foundation



NEW YORK, NEW YORK

Lisa Lucas is the Executive Director of the National Book Foundation, which presents the National Book Awards.

Prior to joining the Foundation, she served as Publisher of Guernica Magazine, Director of Education at Tribeca Film Institute and consulted for Sundance Film Festival, San Francisco Film Society, the Scholastic Art & Writing Awards and Reel Works Teen Filmmaking, alongside other arts and education nonprofits.

Lucas also serves as a member of the Brooklyn Literary Council, which presents the Brooklyn Book Festival.

ABOUT THE NATIONAL BOOK FOUNDATION

The National Book Foundation's mission is to celebrate the best of American literature, to expand its audience, and to enhance the cultural value of good writing in America. In addition to the National Book Awards, for which it is best known, the Foundation's programs include 5 Under 35, a celebration of emerging fiction writers selected by former National Book Award Finalists and Winners; the National Book Awards Teen Press Conference, an opportunity for New York City students to interview the current National Book Award Finalists in Young People's Literature; NBA on Campus, a partnership that brings current National Book Award authors to colleges and universities; the Innovations in Reading Prize, awarded to individuals and institutions that have developed innovative means of creating and sustaining a lifelong love of reading; and BookUp, a writer-led, after-school reading club for middle-school students.

JULIA MARCIARI-ALEXANDER

Walters Art Museum



BALTIMORE, MARYLAND

Dr. Julia Marciari-Alexander is the Andrea B. and John H. Laporte Executive Director at the Walters Art Museum in Baltimore, Maryland. The first woman to hold that post, Julia began at the Walters in April 2013.

Prior to her arrival in Baltimore, she was Deputy Director for Curatorial Affairs at The San Diego Museum of Art (SDMA) from 2008 to 2013. During her tenure at SDMA, she not only oversaw all aspects of the museum's curatorial and publications programs, but she also served as the museum's Interim Co-Director from 2009 to 2010 and Interim Deputy Director for Education from 2010 to 2011.

Before moving to San Diego, she was at the Yale Center for British Art, where she worked first as a curator in the Paintings & Sculpture Department from 1996 to 2002 and then as an Associate Director from 2002 to 2013. In 2007, her exhibition, Howard Hodgkin Paintings 1992-2007, was named one of the ten best exhibitions by Time.

Specializing in the visual culture of early modern Britain and France, she has published widely in her field and holds a PhD and MPhil in the History of Art from Yale University and a MA in French Literature from NYU. She received her BA, magna cum laude and Phi Beta Kappa, from Wellesley College in 1989.

She and her husband, John Marciari, live in Baltimore with their 12-year old twins, Jack and Beatrice.

ABOUT THE WALTERS ART MUSEUM

The Walters Art Museum in Baltimore, Maryland is internationally renowned for its collection of art. The museum houses and presents art from around the world and across the centuries--from the 4th-century BCE to the 20th-century ACE. It counts among its many treasures Egyptian, Greek, and Roman sculpture and jewelry; medieval objects, manuscripts, and early printed books; European paintings, sculpture, and decorative arts from the byzantine era to the early 20th-century; Islamic art in all media; and nearly 1/3 of its collection comes from South Asian and East Asian cultures. Our mission is to bring art and people together for enjoyment, discovery, and learning. Through a variety of displays, temporary exhibitions, public, adult, and family programs, we strive to create a place where people of every background can be touched by art. We are committed to exhibitions and programs that will strengthen and sustain our community. We are committed to being a transformative force in our region and inspire people to connect with each other through meaningful experiences with great works of art from across the globe and throughout time.

JENNIFER MCEWEN

True Colors Theatre Company



ATLANTA, GEORGIA

Jennifer McEwen joined True Colors Theatre Company in 2008 as Director of Marketing and PR and was promoted to Managing Director in June 2011.

Prior to joining True Colors, Jennifer served as the Director of Marketing and Public Relations for the Horizon Theatre Company and as the Media Relations and Operations Manager for the Ansley Park Playhouse, home to Atlanta's longest running play, "Peachtree Battle". Jennifer has worked in marketing and development for Opera Carolina and in promotions for Basin Street Records, Inc., an independent label in New Orleans that produces artists such as Grammy-nominated Los Hombres Calientes.

Jennifer was a member of the Georgia Center of Nonprofits 2015 Class of High Potential Diverse Leaders, a member of the Arts Leaders of Metro Atlanta Class of 2010, and was selected to the 2010 TCG/American Express Leadership Bootcamp.

Jennifer holds a Master of Arts in Arts Administration from the University of New Orleans and a Bachelor of Arts in Music from the University of North Carolina at Greensboro.

ABOUT TRUE COLORS THEATRE COMPANY

True Colors Theatre Company is a national theatre company based in Atlanta, GA. Lead by Artistic Director Kenny Leon, and Managing Director Jennifer Dwyer McEwen, True Colors mission is grounded and centered in the rich canon of African American classics with a strong commitment to diverse new voices.

True Colors strives to be an important voice in the American discussion of diversity including plays and playwrights from various times, cultures and perspectives. True Colors' next shows are David Auburn's Proof in October 2016 and Ike Holter's Exit Strategy directed in February 2017.

AYISHA MORGAN-LEE

Hill Dance Academy Theatre



PITTSBURGH,
PENNSYLVANIA

Ayisha Morgan-Lee is the founder, CEO and Artistic Director of Hill Dance Academy Theatre (HDAT), a non-profit community Arts Education organization that develops knowledge and trains students' ages 3 to 18 year olds, in Black Dance Traditions to sustain Black Dance as an Art form.

Ayisha has a BFA in Dance from Howard University and a Master of Arts Management degree from Carnegie Mellon John Heinz School of Public Policy. As a graduate of Pittsburgh Leadership Development Institute, Ayisha has studied the arts in the city of Pittsburgh; for her public service she has received Pittsburgh's Circle of Courage Award, the Pittsburgh Courier's Fab 40 recognition as a young professional leader and the YWCA's Young Professional Award.

Ayisha commits her professional career and volunteer time to working with children and youth in Pittsburgh's public and private schools, and in after school arts programs where she establishes community partnerships and opportunities for children in diverse neighborhoods to work together and develop relationships and networks in the arts. Ayisha's community service is diverse. She is a member of the Hill District Consensus Group; she teaches water aerobics to seniors at Thelma Lovette YMCA; she serves on the Grenada Theatre planning committee and as a member of Delta Sigma Theta Sorority, Inc., she volunteers with middle school girls providing opportunities for service and support of community activities such as the Walk for Water and developing social and leadership skills for life. Ayisha employs high school and college students as interns and professional teaching artists and master artists to teach in the academy. Her leadership of HDAT helps children and youth develop into the best that they can be as student artists in preparation for their careers and as future contributing members of society.

ABOUT HILL DANCE ACADEMY THEATRE

Hill Dance Academy Theatre (HDAT) founded in October 2005 by Ayisha Morgan-Lee, established a nonprofit developmental Cultural Black Dance Arts Academy providing arts education and cultural resources to develop and train children in Black Dance traditions, expand knowledge of Black Dance and develop emerging dance artists to sustain Black Dance as an Art form in Black communities. HDAT serves the Black communities of Pittsburgh with educational, artistic programs in all genres of dance.

In 2007, HDAT established Ju.B.Lation Spirit Filled Feet, a pre-professional Liturgical Dance Company that uses Sacred Dance as the artistic voice to celebrate the Cultural and Spiritual traditions of the Black Church experience. HDAT, in its eleventh year, provides arts-in-education programs, artist residencies, professional development, and innovative arts ecology curricula with dance as the core element with professions that support dance, and celebrate the art and culture of Blacks.

ADRIENNE NAKASHIMA

South Coast Botanic Garden Foundation



PALOS VERDES PENINSULA,
CALIFORNIA

Adrienne Nakashima is the CEO of the South Coast Botanic Garden Foundation (SCBGF). She joined the SCBGF in August 2010 and serves as the face and voice of the Garden to the community, organizations, and stakeholders. As CEO, Ms. Nakashima directs and manages all aspects of the Foundation operations including admissions, rentals, filming, programs, events, membership, marketing, community relations and fundraising. This includes preparing proposals, plans and budgets for capital projects and working collaboratively with the County of Los Angeles, Department of Parks and Recreation. Ms. Nakashima brings over twenty years of managerial, marketing and fundraising experience in the non-profit, corporate and educational

sectors. As Director of Public Relations and Communications for Los Angeles Orthopaedic Hospital, Ms. Nakashima was responsible for planning, directing and delivering marketing, communications and branding strategies on behalf of the Hospital and Foundation. The mission of Los Angeles Orthopaedic Hospital is to provide outstanding care for children with musculoskeletal disorders, regardless of ability to pay. Through creative marketing and media relations efforts, she was able to help increase the visibility of the Hospital as a leader in pediatric orthopaedic care, research and education. Prior to joining Los Angeles Orthopaedic Hospital, Ms. Nakashima was Senior Development Director for Special Olympics Southern California, where she was responsible for executing key fundraising strategies. Before that, she served as an account executive for a professional soccer team, the Los Angeles Galaxy. She developed and maintained relationships with corporate sponsors, and managed promotional development, strategy and communications. She was a communications manager for a local school district, led the customer relations team of a leading services supplier to industrial manufacturers, directed a volunteer educational program for a national health care provider, and worked for the City of Torrance Parks and Recreation Department. Ms. Nakashima holds a master's degree in Sports

Management from California State University, Long Beach (CSULB) and an undergraduate degree in Health Science and Community Health Education, also from CSLUB.



ABOUT SOUTH COAST BOTANIC GARDEN FOUNDATION

Unique from the start, South Coast Botanic Garden is one of the world's first botanical gardens to be developed over a sanitary landfill. The Garden is an 87-acre masterpiece of creative land reclamation and environment improvement for all to share. It is a living testimonial to the fact that land reclamation not only offers a practical solution to refuse disposal problems, but also beautifies and improves land values at the same time. The Garden has become a beautiful and restorative urban oasis among the hustle and bustle of a major mega-metropolitan area. Bursting with color and varied plant and wildlife, the grounds are a spectacular sight. The Garden has much to offer: members have access to 14 Clubs and Societies to become informed about specific plant varieties, i.e. roses, cactus, geraniums, etc. At least twelve flower shows are hosted for the members and public annually. Lectures, classes, concerts and weddings fill the calendar seven days a week. All of this make South Coast Botanic Garden a year-round attraction and an "Inspiration Site" for garden ideas.

ALISSA NOVOSELICK

Tamarack Foundation for the Arts



CHARLESTON,
WEST VIRGINIA

Alissa Novoselick is the Executive Director of the Tamarack Foundation for the Arts, where she works to build the creative economy of West Virginia through artist entrepreneurship. Alissa is responsible for oversight of the organization and the multiple small-business services the foundation offers to WV creative enterprise. Alissa is known for her expertise in nonprofit administration, economic development, and arts advocacy.

Novoselick received her MBA from Antioch University and has a BA in English from the University of Michigan. Prior to accepting the position at the foundation, Novoselick worked as Director of Development for Carnegie Hall in Lewisburg. There, she

increased revenue for the organization and was named one of the State Journal's "40 Under 40" for the state of West Virginia. In addition to her work, Novoselick serves an appointment by the Governor on the Broadband Enhancement Council and volunteers her time as the Legislative and Policy Co-Chair for Generation WV. Alissa is the 2016 West Virginia Woman Rising Star, a 2015 WV Living "Wonder Woman" and is a proud alumna of the 2014 Leadership WV Class.

ABOUT TAMARACK FOUNDATION FOR THE ARTS

When West Virginian creative entrepreneurs are given the boost needed to build their businesses and access new markets, the results include increased national visibility, healthier communities, and a stronger economy reflecting our state's proud heritage of art and craft. Creative innovation comprises a vital and growing piece of our economy.

The Tamarack Foundation for the Arts provides the means to accelerate this growth. Business training and education; financial assistance; and building bridges between creatives, consumers, government, the nonprofit sector and West Virginia communities are just a few of the strategies we employ.

DREW OGLE

Rose Center Council for the Arts



Drew Ogle believes that a thriving community is one that has a multitude of diverse arts and entertainment opportunities, and he works daily to pursue that goal. He serves as the Executive Director of the Rose Center Council for the Arts, a cultural community center in Morristown, TN, offering visual arts, music, drama, and dance. He also serves as the Managing Director of Encore Theatrical Company, an award-winning not-for-profit organization specializing in musical theatre.

In addition to his professional roles, Drew is active in his community, having served on the boards of the Morristown Area Chamber of Commerce, the Crossroads Downtown Partnership, the Morristown Area Task Force on Diversity, and more.

Drew holds a degree in finance and trained in arts management at the Boston Conservatory and in non-profit management at the University of Notre Dame Mendoza College of Business.

ABOUT ROSE CENTER COUNCIL FOR THE ARTS

Rose Center Council for the Arts develops, promotes, and sustains the creative artists and the creative economy of the Lakeway area of east Tennessee. In our historic, 124 year old school building, we host a rotating roster of exhibits, concerts, classes, plays, and many special events.

We also strive to take our art outside our four walls, through community beautification efforts, school based programs, and more.

MARIA CLAUDIA PARIAS

Fundación Nacional Batuta



BOGOTÁ, COLOMBIA

Maria Parias is a Social Communicator and Journalist of the Universidad de la Sabana specialized in Cultural Management from the Universidad del Rosario, and Master in Cultural Management from the Universidad de Barcelona. As Director of Regional Development of the Ministry of Culture (2013-2014), she developed the methodology and application of a Diagnóstico Cultural de Colombia (Colombia Culture Diagnosis) that accounts for the way how the cultural development of the country is assumed, and is a reference exercise for other Latin-America countries. As General Director of the Orquesta Filarmónica de Bogotá (Bogotá Philharmonic Orchestra) (2008-2013), she expanded the social impact of this group by

designing stable seasons in unconventional places, the implementation of a creative audience training program, and the recording of Colombian and Latin-American repertoire with which the Orchestra received the Latin Grammy award for best instrumental album in 2008. In addition, she achieved an important recognition for the Orchestra by organizing international tours to China, Italy, the United States, Russia, and South America. As Director of Cultural Affairs of the Ministry of Foreign Affairs (2003-2008), she was responsible for designing policy guidelines for the implementation of the cultural promotion of Colombia abroad, and the management of cultural, educational, and scientific relations with countries with which Colombia had any relationship. She has also been the cultural advisor to the Convenio Andrés Bello (Andrés Bello Covenant), and of prominent institutions and cultural events in Colombia. She was the General Director of the Revista Arte Internacional del Museo de Arte Moderno de Bogotá (Magazine International Art of Bogotá of the Museum of Modern Art of Bogotá) and cultural journalist at Revista Cambio 16 Colombia (Magazine Cambio 16) and the El Espectador newspaper. She has served on boards of directors of several cultural institutions, and currently she is a member of the board of directors of the Orquesta Sinfónica Nacional de Colombia (National Symphony Orchestra of Colombia) and the International Society

for the Performing Arts (New York), for which she acts as Secretary. She is a university graduate professor in Management and Cultural Management (Universidad del Rosario) and also was a professor of Development of Creative Thinking at the Faculty of Arts at Universidad Jorge Tadeo Lozano de Bogotá, and in the Faculty of Journalism at the Universidad Externado of Colombia.

ABOUT FUNDACIÓN NACIONAL BATUTA

The FNB is a non-profit, third sector entity conceived to materialize the Sistema Nacional de Orquestas Sinfónicas Infantiles y Juveniles (National System of Youth and Children Orchestras). Its main objective is to strengthen and increase the enjoyment, practice, and teaching of music in the country, and generate greater opportunities for the exercise of cultural rights of Colombian children. The mission of the FNB is to contribute to improving the quality of life of the boys and girls, adolescents, and young people in Colombia through musical education of excellence focused on the collective practice from the perspective of social inclusion, rights, and cultural diversity. In the last year, the FNB has benefited more than 43,000 boy and girls, adolescents, and young people in 196 music centers located in 102 municipalities in all the provinces of the country. The FNB has been present for 25 years in areas of armed conflict achieving to improve the quality of life and guaranteeing the rights of more than 350 thousand boy and girls, and young people in these vulnerable areas. Through programs of non-formal education in music (stimulation, transition, musical initiation, symphony orchestra, and disability) we do not only benefit boy and girls, adolescents, and young people, but their families and communities. The FNB is a key player in the care of vulnerable people and victims of the internal armed conflict as it provides an alternative lifestyle focused on the transforming power of music. The FNB ensures the rights of the beneficiaries and promotes sustainable cultural practice over time.

VANDANA RAM

Bankstown Arts Centre



SYDNEY, AUSTRALIA

Vandana Ram is an acknowledged leader in the field of contemporary intercultural practice, and brings into play a unique skill set of community capacity building and cultural development with a demonstrated commitment to social justice. Her particular interest and commitment to issues of cultural diversity are partly informed by her own experience as a migrant woman. Her identity as a woman of Indian background adds significantly to the picture of Australian leadership in the arts. Vandana has worked at local, state and federal levels in the areas of arts management in Australia and facilitation of cultural practice for thirty years. These organisations include the Australia Council for the Arts (8 years),

Community Cultural Development NSW (4yrs) and Bankstown City Council (9 yrs) as well as initiating cultural engagement projects working with institutions like the Powerhouse Museum, Migration Heritage Centre, Heritage Houses Trust , PCYC and a range of local Councils. She has been instrumental in establishing the Bankstown Arts Centre, which opened in 2011, as a multidisciplinary and dynamic arts venue for south west Sydney demonstrating leadership in the sector, through a complex set of skills and approaches. She has developed this Centre of Excellence with a range of innovative programs that focus on contemporary arts practice, social cohesion and community engagement. A large percentage of the programs that she runs through the Centre have a focus on women's cultural interests and participation by women, specifically from culturally and linguistically diverse (CALD) backgrounds. Vandana was nominated to participate in the Council's first Leadership Program in 2011. She was also awarded the Minister's Award for Women in Local Government in 2014 and six other highly competitive awards through her work at Bankstown Council. She is a practising visual artist whose body of work explores questions of identity, memory and migration.

ABOUT BANKSTOWN ARTS CENTRE

Bankstown Arts Centre is a creative catalyst promoting connection and collaboration in the development of contemporary arts practice between hosted organisations and activities; artists and broader community. The Arts Centre is both a facilitator and producer working diligently in partnership with its core tenants delivering an artist-led creative process model to:

1. Use the arts to construct creativity and capability in the region
2. Build and produce new layers of cultural content through the increasingly diverse practices of artists
3. Find authentic voices & expressions, where cultural diversity & identity are the key framing narratives.
4. And to map, shape and contribute to the shifting dynamics of urban life in South West Sydney.

Our 2016 program has three core themes:

1. **Art and Ecology** : A place based art & ecology program based in the immediate environment surrounding the Bankstown Arts Centre Get SmART CREATIVE INDUSTRY FORUMS Targeting young emerging and established artists to build industry capacity and sustainability.
2. **Art and Engagement RESIDENCIES** for artists to work in collaboration with diverse communities; the development of new artistic works and innovative contemporary arts practice. **KEY CULTURAL EVENTS/PUBLIC PROGRAMS** Professionally curated cultural programs and the culmination of residencies including partnership projects, showcases, exhibitions and performances.
3. **Art and Diversity The ACCESS PROGRAM** A priority for 2016 is the development of the **VERVE Ensemble** - an emerging group of mixed ability young performers based in South West Sydney **InterGENERATE** Deliver a program that builds the cultural and social capital of our Aboriginal artists and Aboriginal community members in south west Sydney. We are also developing our exhibition program with a view to increase our capacity as a Regional Gallery.

TIFFANY REA-FISHER

Elisa Monte Dance



NEW YORK, NEW YORK

Tiffany Rea-Fisher is in her twelfth year with the NYC-based internationally acclaimed dance company Elisa Monte Dance (EMD). Tiffany joined EMD in 2004 where she was principal dancer until 2010. She was named Dance Magazine's "On the Rise" person for their 2007 August issue based on her 2006 performance at the Joyce Theater. As a choreographer Tiffany has had the pleasure of creating eleven pieces for the company, most notably meeting and having her work performed for the Duke and Duchess of Luxembourg.

Tiffany's work extends well beyond the stage, creating work for the film, fashion and the music industry. In 2009 Tiffany

and her husband started the non-profit Inception to Exhibition (ITE) which supports NYC-based artists in the fields of Dance, Theater, Music and Film through monetary grants and performance/exhibition opportunities. ITE also curated the Bryant Park Modern Dance Summer Series. Tiffany's current affiliations include Women of Color in the Arts Member, Dance/USA Member, DCA Panelist, Steps on Broadway (substitute teacher) and Purchase College (substitute teacher).

Tiffany Rea-Fisher received her BFA from the Conservatory of Dance at Purchase College SUNY. While at Purchase she co-founded ForArts, the school's first interdisciplinary presenting organization, which provided opportunities for students from different conservatories to create collaborative works.

In 2004 Tiffany created, directed, and curated Dance at the Tank. She left the Tank in 2007 and currently serves on their advisory board. This summer Tiffany was commissioned as the choreographer for the Classical Theater of Harlem's production of Macbeth.

ABOUT ELISA MONTE DANCE

Elisa Monte Dance bridges cultural barriers through the universal language of dance. The company's work emphasizes three main objectives: train and maintain a corps of professional dancers of multi-ethnic origin, capable of meeting the artistic and physical demands of the choreography; educate individuals in the art of movement and in appreciation of live dance performance; and collaborate with distinguished artists across other disciplines. Elisa Monte Dance (EMD), founded in 1981, bridges cultural barriers through the universal language of dance. The company has performed in over 40 countries on 5 continents. Elisa Monte Dance has also appeared in several major dance festivals among them, the Brooklyn Academy of Music's Next Wave Festival, Jacob's Pillow, The Spoleto Festival both in the US and Umbria, Italy, Lincoln Center's Out of Doors to Steps Switzerland, and participated in Weimar, Germany's Cultural Capital activities. Elisa Monte Dance has been featured on television networks throughout Europe, Asia, and the Caribbean, and the company was highlighted on Metro Arts on PBS Channel 13 as part of the station's Dance Month celebrating accomplished New York City-based choreographers. The dancers rise to the creative challenge in an ecstatic display of physical prowess that gives life to an intense array of emotions. At once true to its own distinctive style and eager to encompass diverse cultural influences, Elisa Monte Dance takes a global view of movement that puts the world of dance within the audience's grasp.

LYNN SCARFF

Science Gallery Dublin



DUBLIN, IRELAND

Lynn Scarff is a hybrid - a result of formal learning in science and informal learning in the arts. As Director of Science Gallery Dublin, a unique cultural space with the mission to ignite creativity where the arts and sciences collide, she has found her niche. An experienced cultural leader, she is an expert in informal learning with over fifteen years of experience in the fields of art-science, environmental education and informal learning programmes. She has significant expertise in programme development, strategy, brand development, marketing and communications, financial planning, fundraising, HR, operations and recruitment and has been in management and leadership roles within Science Gallery

Dublin an award winning art science space based in Dublin, Ireland with an excess of 2 million visitors since 2008.

Lynn comes from a background of work in the environmental and not for profit sectors and has developed a series of programmes, exhibitions, events, books, TV and radio for these areas. Beginning her role in Science Gallery as the Education and Outreach Manager, Lynn has been involved since its inception. She is passionate about science and arts and the potential of spaces like Science Gallery to be facilitators of transformation in young people's lives, particularly among under served and non dominant learner communities. A cultural entrepreneur with a significant national and international network, she has directly raised or collaborated on delivering over 17 million in funding at Science Gallery since 2008. She is committed to excellence, working with multidisciplinary teams to deliver memorable and compelling cultural experiences to young adult audiences.

ABOUT SCIENCE GALLERY DUBLIN

Science Gallery Dublin is an award-winning international initiative pioneered by Trinity College Dublin (TCD) which opened to the public in 2008. This cutting-edge public engagement platform uses a trans-disciplinary approach to unite the Arts with STEM (Science, Technology, Engineering and Mathematics) on a mission to "ignite creativity and discovery where art and science collide." Creative collisions happen through exhibitions, events, workshops, education programmes, courses and performances. Since opening, over 2.5 million people have engaged with more than 40 exhibitions, thousands of events and hundreds of workshops co-created with more than 2,000 collaborators from diverse disciplines such as arts, science, design, humanities, health, engineering and social science. We project that over 450,000 visitors will engage in Science Gallery Dublin in 2017. We have no permanent collection but instead explore four new seasons a year which we develop through an open call process. Seasons are broad themes that can be interrogated by both artists and scientists and include diverse areas such as SURFACE TENSION: Future of Water, HUMAN +: future of our species and GROW YOUR OWN which explored synthetic biology. We have toured our exhibitions throughout the world, to over 20 locations from San Diego to Singapore and New York to Barcelona, reaching a further 1 million people.

JASON DEACON STONE

Coalfield Development



HUNTINGTON,
WEST VIRGINIA

J. Deacon Stone Deacon grew up at the southernmost point of Ohio near the banks of the river; where three states meet. As an only child of a single mother, resourcefulness and resilience were instilled by practice; they were and are vital for survival in Appalachia. Resourcefulness proved adequate preparation for education as he was awarded a scholarship from Ohio University, later earning his BFA from Marshall University in Sculpture, and MFA from Cranbrook Academy of Art in Sculpture. Deacon's youth was filled with years of on-the-ground work and general labor, during which time he learned general automotive and housing maintenance and repair as a matter of necessity. He developed a penchant for electrical and mechanical

systems which led to his early interest in math and the sciences, and began his educational career in Electrical Engineering. But the call of the arts was too great, and increased the closer he drew to work in the engineering field. Working toward resolving the psychological and spiritual space of the people of Appalachia, with the actuality of the place, its poverty and entrepreneurialism, aspiration and defeatism, he put to work themes of gathering, repairing, rebuilding and imagining which for him define the nature of Appalachian creativity. With works brushing against themes of Appalachian mysticism, and contemplations of the religious traditions of the region, he fostered a philosophical approach that proved a good mission-fit for the non profit work he does today. Now a project director, and President of Coalfield Development's Reclaim Appalachia enterprise, he works to develop Appalachian People and Places to reach their full Potential, Power, and Purpose; and seeks to activate Appalachian Courage, Creativity, and Community.

He Lives with his wife, Jessica E. Stone, a ceramicist, two children, and two dogs in Huntington, West Virginia.

ABOUT COALFIELD DEVELOPMENT

Coalfield Development started in 2010 with a mission of Quality Homes, Quality Jobs, Quality Lives, activating young adults in the coalfield region of Appalachia to work through the 33-6-3 model. 33 hours per week of paid work -also an applied science credit-, 6 hours of technical college core curriculum, and 3 hours of life-skills mentorship. Work on offer included housing development, construction contracting, and deconstruction; now, offerings include agriculture, fine-woodworking, and tourism/ entrepreneurship businesses such as WV's only crowdfunded, tenant-operated coffee shop. As Coalfield Development has expanded cross sector, its mission has transitioned to Appalachian Courage, Creativity, Community, through the creation and support of multiple social enterprises to help achieve lasting and regional activation of the Appalachian people to create change in and around the communities we call home. Our vision is that Appalachian People and Places reach their Full Potential, Power, Purpose; though we never project what the potential, power, or purpose of person or place is, we work to facilitate a space in which each community, each person, can begin to look at local liabilities as assets, and problems as opportunities. Rediscover Appalachia is the Arts & Cultural enterprise of Coalfield Development, providing AAS degrees in Fine-Woodworking, tourism related entrepreneurship in a local coffee shop, and developing a creative hub for arts and business incubation at West Edge, a formerly abandoned factory renewed with an initial investment of creative place-making dollars by ArtPlace America; now a multi-million dollar Federal Economic Development Project.

KELLI STRICKLAND

The Hypocrites



CHICAGO, ILLINOIS

Kelli Strickland joined The Hypocrites in April of 2015. She came from Raven Theatre where she was the Executive Director, after having previously served as the theatre's Director of Education and Outreach since 2007. She took a leave from Raven in 2012/2013 to complete the prestigious Devos Fellowship for Arts Management at the Kennedy Center for Performing Arts in Washington, DC.

In addition to her arts management background, Kelli has twenty years experience as an arts educator and consultant in program development, program evaluation, and arts learning assessment.

Ms. Strickland is a lecturer in the Department of Fine and Performing Arts at Loyola University Chicago and she writes the arts management blog Strickly Speaking as a contributor to Performink.

ABOUT THE HYPOCRITES

The Hypocrites, one of Chicago's premier off-Loop theater companies, specializes in startling and thoroughly entertaining adaptations of classic plays and stories, mounting bold productions that challenge preconceptions and redefine the role of the audience through unusual staging (such as promenade) and direct engagement. We explore recognizable stories—mixing the familiar and the strange—to make theater that thrills and provokes, defying expectations with humor, staging, and surprise. The Hypocrites have a reputation in Chicago for creating exciting, surprising, and deeply engaging theater as we re-interpret well-known works for contemporary audiences, reveling in the absurd while revealing the core of what makes classics classic. As Chicago Tribune drama critic Chris Jones wrote in 2012, we are: "...an irreverent, ambitious, risk-taking, self-aware, original-adaptation loving, off-Loop company with a style very much its own." The Hypocrites' programs are comprised of its 5 fully produced plays at the Den Theatre 1329 N. Milwaukee Ave., Chgo, IL; national tour engagements and a partnership with Chicago Park District presenting free Shakespeare in the parks.

BETH TAKEKAWA

Wing Luke Museum of the Asian Pacific American Experience



SEATTLE, WASHINGTON

Beth Takekawa is Executive Director of the Wing Luke Museum of the Asian Pacific American Experience (The Wing), a community-based cultural anchor in Seattle's Chinatown-International District, the nation's only pan-Asian Pacific American museum, the first Smithsonian Institution affiliate in the Northwest, and a newly-designated Affiliated Area of the National Park Service.

Beth became the Museum's Associate Director in 1997 and Executive Director in 2008. She has 30 years of experience in community economic development, working in the private, nonprofit and public sectors.

Beth serves on the boards of the Downtown Seattle Association and International District Emergency Center, as a member of the Community Development Round Table and US-Japan Council. She was appointed by the governor as a Washington State Arts Commissioner (2009-2015).

She is a 2011 Salzburg Global Seminars Fellow, one of 56 leaders worldwide discussing museums and libraries in the era of participatory culture, and a 2014 Puget Sound Business Journal Woman of Influence. She received the Seattle Girls' School 2016 award for Exemplary Leadership. Beth was a National Planning Committee member for the Minidoka National Historic Site, established to remember the U.S. government's World War II incarceration of Americans of Japanese ancestry.

Beth is a fallen cellist, having completed her music degree at the University of Minnesota and Hunter College.

ABOUT THE WING

The Wing Luke Museum of the Asian Pacific American Experience's mission: to connect everyone to the rich history, dynamic cultures and art of Asian Pacific Americans through vivid storytelling and inspiring experiences. The Wing is a 49-year-old museum of regional and national significance located in Seattle, Washington. A National Park Service Affiliated Area and the first Smithsonian affiliate in the Northwest, we offer an authentic perspective on a significant component of the American story. The Museum is recognized by the field for its community-based exhibit development method, a unique curatorial model. The Wing provides exhibits, community programs/events, guided tours including neighborhood walking tours, youth/education programs, library/collections, oral history lab, and neighborhood projects. The Wing is committed to contributing to the economic development of its neighborhood, Seattle's historic Chinatown-International District. In 1996 we began expansion planning, and in 2003 purchased a historic building in the district that was built by Chinese American pioneers in the early 1900's. Over five years the Museum raised \$23 million from more than 1600 individual and institutional donors and executed a complex expansion project that combines historic preservation with creation of contemporary gathering spaces and galleries. In June 2008 the Museum opened its new doors to the public. An ever-changing living museum, The Wing's current operating budget is \$3 million, and receives 50,000-60,000 visitors annually. The Museum provides public access to its library, collections and archives comprising over 35,000 items related to the culture, art and history of Asian Pacific Americans.

TEAL THIBAUD

Glass House Collective



CHATTANOOGA,
TENNESSEE

Teal Thibaud serves as Co-Founder and Executive Director for Glass House Collective, a non-profit organization working with residents and artists to bring life back to Glass Street and Glass Street back to life in East Chattanooga.

Thibaud's work involves creative placemaking in an inner-city neighborhood and is passionate about how creativity can transform neighborhoods. She oversees the vision, planning, programs, and day-to-day management of the organization.

Thibaud sits on the Board of Directors for Ivy Academy, an outdoor, project-based charter school. She's also heavily involved The UNfoundation that she co-founded in 2012 which gives micro-grants to unlikely projects every month.

ABOUT THE GLASS HOUSE COLLECTIVE

Glass House Collective is a non-profit working to bring life back to the historic Glass Street neighborhood in East Chattanooga. Through extensive partnerships, we work daily in an overlooked neighborhood to change the perception of the place, empower residents, and create transformative programs through our artist-led and community involved approach. We believe that a revitalized Glass Street will add to the vibrancy of our city as a whole.

BRITT UDESEN

The Loft Literary Center



Britt Udesen is the executive director of The Loft Literary Center. She has nearly two decades of arts administration experience. She has been a leader at the Sun Valley Center of the Arts and The Cabin in Boise, Idaho, a 30-year-old literary non-profit that Udesen helped to transform with her dedication to education and dynamic interdisciplinary humanities programming.

Udesen has created ground-breaking lecture series with the country's most prominent authors and education programs that have reached widely into the communities she served. Britt has worked with all ages and all levels of education in Idaho, where she is a well-recognized non-profit arts leader.

She has a passion for putting literature at the center of community conversations and using art as a tool for exploring big questions. After more than a decade helping to transform arts access in Idaho, Britt has returned to her home state of Minnesota where she has rejoined the community that was so important to her own early education.

Throughout her dedicated arts education and professional training, Britt has developed a strong and coherent interest in contemporary literature and arts leadership. The renowned Minneapolis non-profit, The Loft Literary Center, hired Britt last year to lead the 40 year old literary leader into its next phase.

ABOUT THE LOFT LITERARY CENTER

The Loft believes that literature is essential, writing can be taught, inclusiveness is imperative, boldness brings excellence, community makes us strong, and wise management fuels our success. We offer creative writing classes for kids and adults, provide writers with grants and fellowships, run a mentor program, present hundreds of readings and conversations for readers and writers, and use literature to explore big ideas.

JONNA WARD

The Seattle Public Library Foundation



SEATTLE, WASHINGTON

Jonna Ward joined The Seattle Public Library Foundation in 2001 where she was responsible for the community phase of the \$83 million capital campaign. Her charge was to build a community-wide donor base by acquiring and cultivating donors through direct mail, tele-funding and interactive marketing. She achieved this by securing over 22,000 donors to support the Campaign for Seattle's Public Libraries. She was promoted to Deputy Director in 2004 and became the Executive Director in 2008. In late 2016, she becomes the CEO of the Library Foundation following the completion of a major organizational restructure.

Jonna is responsible for all aspects of the Foundation including development, asset

management and operations. During her leadership, the Foundation has grown to be the largest library foundation in the country based on assets under management and has steadily increased its support to the Library, ensuring more materials and resources, funds to develop new services, and increased programming as a way to ensure the long-term vitality of The Seattle Public Library.

Prior to joining the Foundation, Jonna was Vice-President/General Manager of Client Results for Avenue A (Razorfish), an Internet advertising agency. She was responsible for client services, strategy and implementation. She also spent several years at Airborne Express (DHL) where she was responsible for the \$450 million small-business customer segment.

ABOUT THE SEATTLE PUBLIC LIBRARY FOUNDATION

The Seattle Public Library Foundation helps the Library build its collection and resources, offer programs for patrons of all ages, and better serve the needs of our community. We do this by securing and managing donations from individuals, businesses and foundations to support the Library above and beyond what public funding provides. The Foundation is a not-for-profit corporation 501(c)(3) established in 1980 and governed by a volunteer board of directors. A professional staff raises and administers gifts and ensures the effectiveness of funded programs. Since its founding, The Seattle Public Library Foundation has raised more than \$137 million for the Library to support: * Building new and revitalized libraries in every neighborhood. * Programming for children, teens, and adults. * Books and resources, including funding for special collections. * Services for those with special needs, such as the disabled, immigrants, and refugees. * Technology resources for library patrons.

MATTHEW WILSON

MASSCreative



BOSTON, MASSACHUSETTS

Matt Wilson is the Executive Director of MASSCreative, the statewide advocacy voice for the arts, cultural, and creative community in Massachusetts. In three years, MASSCreative has grown to more than 385 organizational members with 22,000 individuals taking part in public education and advocacy actions.

Since 2013, MASSCreative's campaigns have helped lead to \$33.5 million of new operational and capital investment into the Commonwealth's arts and cultural community. MASSCreative's coordinated the Create the Vote coalition that injected the issues of arts and culture into the 2013 Boston Mayoral race, the 2014 Massachusetts Gubernatorial campaign, and several mayoral races across the Commonwealth in 2015.

Prior to MASSCreative, Wilson led campaigns for a cleaner environment, affordable and accessible health care, to fight corporate power, and to elect progressive government leaders. As the National Director of the field staff for MoveOn.org from 2005-2006, Matt helped develop and implement the strategy behind MoveOn.org's successful 2006 Call for Change, which recruited and trained more than 100,000 volunteers in 60 swing Congressional and Senate districts.

As the Founder and Director of Toxics Action Center from 1989 to 2005, Wilson assisted more than 300 neighborhood groups address toxic pollution issues in their communities. He grew the organization from one staffer working in Massachusetts to a New England-wide organization with 11 staff. Wilson graduated from Dartmouth College in 1983 and also earned a Masters of Public Administration at the Harvard Kennedy School of Government in 2008.

ABOUT MASSCREATIVE

Since 2012, MASSCreative has worked with Massachusetts arts and cultural institutions and working artists to advocate for the resources and support the community needs to build vibrant, healthy, and equitable communities across the Commonwealth. MASSCreative uses the power of narrative to broadcast stories showcasing the creative sector's impact on our communities and advocates for policy change and increased public investment in the arts and cultural community. MASSCreative's success comes from its work organizing the community's diverse leaders and supporters into a unified and powerful political voice. In addition to organizing the voices of arts leaders and supporters, MASSCreative is building a number of cross-sector partnerships to integrate working artists and creative institutions into coalitions on education, health, youth, immigration, and community development issues. Among its many achievements, MASSCreative has three signature accomplishments that have positioned the arts community to grow in powerful ways: Successful advocacy campaigns that have led to increases in the Commonwealth's investment in the creative community over the past three years by more than \$33 million -- a 66 percent increase in annual funding since 2012. Broadened active support for the arts community by recruiting 400 MASSCreative organizational members and engaging more than 25,000 artists, arts and cultural leaders and supporters in political action. Raised public awareness of the arts sector and its impact on public education, the economy, and the health of our communities through its non-partisan Create the Vote campaigns during the 2013 Boston mayoral election, the 2014 gubernatorial election, and 2015 Gateway Cities mayoral elections.

SYLVIA WOLF

Henry Art Gallery



SEATTLE, WASHINGTON

Sylvia Wolf is John S. Behnke Director of Seattle's contemporary art museum, The Henry Art Gallery at the University of Washington. Before becoming the Henry's director in 2008, Wolf served the Whitney Museum of American Art as endowed chair and head of the department of photography from 1999 to 2004, and as adjunct curator from 2004 to 2008. Wolf came to the Whitney in 1999 from The Art Institute of Chicago, where she organized over 25 photography exhibitions during her twelve-year tenure. Wolf is the author of twelve books on contemporary art and photography, including the *Digital Eye: Photographic Art in the Digital Age* (2010); *Polaroids: Mapplethorpe* (2007); *Ed Ruscha and Photography* (2004); *Visions from America: Photographs from the Whitney Museum of American Art 1940-2001* (2002); *Michal Rovner: The Space Between* (2002); *Julia Margaret Cameron's Women* (1998); and *Dieter Appelt* (1994). As an educator, Wolf has taught studio art, art history, and museum studies courses at the graduate and undergraduate level for over fifteen years. Most recently, she has served as professor in the MA program for Curatorial Studies at Columbia University, as adjunct professor in art history at New York University's Tisch School of Art, and as visiting professor at the School of Visual Arts, New York. Wolf received a BA in French literature from Northwestern University and an MFA in photography from Rhode Island School of Design. She has been awarded the French government's Chevalier de l'Ordre des Arts et des Lettres.

ABOUT THE HENRY ART GALLERY

The Henry Art Gallery was founded as Washington State's first art museum in 1926 on the principle that art stimulates inquiry, fosters knowledge, and builds healthy communities. From the beginning, our mandate was to take risks on artistic inquiry. Today, our mission is to advance contemporary art, artists, and ideas. The Henry is internationally recognized for being first in the field to champion artists who go on to global acclaim, and for premiering and sponsoring new works by artists of note. We are the sole museum in the region focused on the research and presentation of contemporary art. The Henry is located on the campus of the University of Washington Seattle (UW). With a collection of over 25,000 objects - including works on paper, photographs, videos, costumes, textiles, ceramics, and paintings - the museum is a vital resource to peer institutions worldwide, to UW students and faculty, and to artists and the public. Nearly all of our works are digitized and available online. The Henry's operating budget is \$4.2 million. Our endowment is \$18 million. We welcome over 50,000 visitors a year, the majority for free. We are a hybrid organization; part state funded, part 501(c)3, with 50% of our funding provided by the UW and 50% raised through the 501(c)3. Less than 10% of our income is from admissions. Our goal in the next 5 years is to increase our endowment to \$25 million, to become free for all, and to broaden community access and engagement on site and online.

JENNI WOLFSON

Chicken & Egg Pictures



BROOKLYN, NEW YORK

Jenni Wolfson is the Executive Director of Chicken & Egg Pictures, which supports women non-fiction filmmakers whose artful and innovative storytelling catalyzes social change.

Jenni was previously the Managing Director of WITNESS, the international human rights video advocacy organization co-founded by musician Peter Gabriel. Jenni has worked for UNICEF, protecting the rights of children affected by armed conflicts and natural disasters. She has also served in numerous posts around the world for the UN, including the UN International Civilian Mission in Haiti and the UN High Commissioner for Human Rights in Rwanda as a human rights investigator.

Jenni wrote and performs a solo play, RASH, about her experiences as a human rights activist.

A native of Glasgow, Scotland, she is fully intelligible in and speaks 6 languages. She has a Masters Degree in Human Rights and an Honorary Doctorate from the University of Strathclyde much to the delight of her parents.

ABOUT CHICKEN & EGG PICTURES

Chicken & Egg Pictures supports women non-fiction filmmakers whose artful and innovative storytelling catalyzes social change. Chicken & Egg Pictures envisions a world in which women non-fiction filmmakers, representing a range of diverse experiences and backgrounds, are fully supported to realize their artistic goals and vision, build sustainable careers, and achieve parity in all areas of the film industry. We currently run 5 programs: The Accelerator Lab brings together first and second-time directors from around the world for an intensive year-long program of mentorship labs with industry experts, fusing the art and craft of filmmaking with best practices and peer support. Each project receives a \$35,000 grant and goes through a creative and professional development program that provides a strong foundation for career sustainability and accelerates the making of a film positioned for success. The Chicken & Egg Pictures Breakthrough Filmmaker Awards recognizes and elevates five experienced filmmakers whose unique and powerful voices are poised to reach new heights. We support these visionary artists with an unrestricted grant of \$50,000 and a year-long personalized program designed to help them break through to the next level of their careers. The Diversity Fellows Initiative identifies and increases the number of talented women from diverse backgrounds entering the film industry pipeline. This program brings together seven non-fiction projects helmed by filmmakers of color for a year of tailored mentorship and programming, accompanied by a small grant. The Impact & Innovation Initiative enables filmmakers to explore the new world of immersive and digital storytelling through online and interactive shorts, web series, virtual reality, and other cross-platform projects linked to concrete social impact. The Alumni Support & Resources Network deepens our support of the over 225 directors who are alumni grantees, working to solidify our community of filmmakers and industry partners, our network of peer-to-peer support, and our substantial resources.

ANGEL YSAGUIRRE

Illinois Humanities



CHICAGO, ILLINOIS

Angel Ysaguirre has been the Executive Director of Illinois Humanities since 2014. From 1999 to 2005, he was also the Director of Programs, creating programs and series that include The Odyssey Project, Einstein's Revolutions, and Brown v Board 50 Years Later: Conversations on Race, Integration, and the Law.

He was Deputy Commissioner at the Chicago Department of Cultural Affairs and Special Events from 2012 to 2014, where he managed the City's public art program, creative industries offices, and arts programming. From 2005 to 2012, he was Director of Global Community Investing at The Boeing Company, overseeing the company's grantmaking program in 60 offices throughout the globe.

He began his career in Chicago as a program officer at the McCormick Tribune Foundation.

ABOUT ILLINOIS HUMANITIES

Illinois Humanities strengthens society through constructive conversations and exposure to ideas. We build dialogue across all sectors of society to examine issues important to society in the focus areas of public policy, media & journalism, business, and art. Using the humanities as a tool to stimulate discussion, we create experiences across Illinois through programming, events, and grantmaking to engage a diverse public on ideas and issues that matter.



This program is the result of our partnership with the following incredible institutions:

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