



The Chief Executive Program

Click on a cohort member to learn more



Paula Arrigoni
Bay Area Video Coalition



Stephen Beaudoin
The Washington Chorus



Elysia Borowy-Reeder
Museum of Contemporary Art Detroit



Caroline Bowditch
Arts Access Victoria



Betsey Brock
On the Boards



Raymond Caldwell
Theater Alliance



Jackie Clay
Coleman Center for the Arts



Theresa Coleman
Wash Bishop Arts Theatre Center



Damien Crutcher
Crescendo Detroit



Elise DeMarzo
City of Palo Alto Public Art Program



Peter DiMuro
The Dance Complex



David Durante
Sno-Isle Libraries



Christopher Edwards
Actors Shakespeare Project



Molly Fannon
Museum for the United Nations - UN Live



Pamela Franks
Williams College Museum of Art



Kaye Glamuzina
City of Melbourne



Jennifer Green-Flint
Shenandoah Conservatory Arts Academy



Deana Haggag
United States Artists



Akilah Halley
Marwen



Casandra Hernandez Faham
CALA Alliance



Vivian Hua
Northwest Film Forum



Anne Kraybill
The Westmoreland Museum of American Art



Shawn LaCount
Company One Theatre



Tim Lennon
LANGSTON



Michael Luria
University of Arizona College of Science



Kristin Makholm
Minnesota Museum of American Art



Robert Massey
Louisville Orchestra



Lori McKinney
The RiffRaff Arts Collective



Alice Nash
Back to Back Theatre



Brian Parkes
JamFactory Contemporary Craft and Design



Roberta Pereira
The Playwrights Realm



Joshua Preston
Ballet Hispanico of New York



Steinunn Ragnarsdottir
Icelandic Opera



Michelle Ramos
Alternate ROOTS



Mariah Rankine-Landers
Studio Pathways



Claire Rice
Arts Alliance Illinois



Suma Karaman Rosen
InsideOut Literary Arts



Jeffrey Sharp
Independent Filmmaker Project



Tony Sias
Karamu House



Janice Sinden
Denver Center for the Performing Arts



Chandra Stephens-Albright
Kenny Leon's True Colors Theatre Company



Sunny Sumter
DC Jazz Festival



Melia Tourangeau
Pittsburgh Symphony Orchestra



Terri Trotter
Midland Center for the Arts



Christina Vassallo
SPACES



Kasandra VerBruggen
Spy Hop Productions



Philip Watkins
Desart



Roger Weitz
Opera Omaha



Wendy Were
Australia Council for the Arts



Fionn Yeung
Leisure & Cultural Services Department, HKSAR



Edward Yim
American Composers Orchestra

PAULA ARRIGONI

Bay Area Video Coalition



SAN FRANCISCO,
CALIFORNIA

After spending a decade consulting and investing in nonprofits across different sectors, Paula Smith Arrigoni found her calling leading social impact-driven arts organizations. She is currently the Executive Director of Bay Area Video Coalition where she's able to support emerging storytellers, and the creation of media and film that inspires social change. Prior to joining BAVC, Smith Arrigoni co-founded a grant-making and mentorship program for emerging, diverse narrative filmmakers in the Bay Area, and served as executive producer on a slate of narrative independent films, including two premiering at Sundance in 2019. Previously, she was COO at Youth Speaks, a national leader in arts education and youth development, where she helped triple its annual operating budget and directed a national field-building initiative

called the Brave New Voices Network Initiative. Smith Arrigoni developed her management expertise advising and investing in nonprofits for Nonprofit Finance Fund and the Community Development Financial Institutions (CDFI) Fund at the US Treasury Department. She's also been an independent consultant to many Bay Area social impact organizations, and a Board member/Treasurer at Camp Reel Stories and Women's Community Clinic, among others throughout her career. She currently rounds out her professional and creative activities teaching university students and professionals about nonprofit management issues, and is developing her first documentary feature about jazz in America. Smith Arrigoni studied sociology, urban planning and film and television producing at UCLA.

ABOUT BAY AREA VIDEO COALITION

BAVC is a 43-year old media, film and tech organization that supports mostly underrepresented media makers and communities. Locally in the San Francisco Bay Area, we're a media hub for technical classes, workforce development, youth engagement, and mediamaker events. Nationally we support diverse documentary filmmakers through a fellowship program and provide high-end video and audio production and preservation services organizations.

STEPHEN BEAUDOIN

The Washington Chorus



ARLINGTON,
VIRGINIA

Hailed by the Portland Business Journal as “a noted nonprofit leader,” Stephen Marc Beaudoin has nearly twenty years combined leadership experience spanning the nonprofit, public, and private sectors - as a senior nonprofit executive, publicly elected school board chair, family foundation board member, and consultant. Driven by the belief that art, music, and creativity are fundamental rights and that our world is better when we sing and create together, Beaudoin has served as an agent of positive organization and community change in multiple communities across the United States, and his work has been profiled in the Boston Globe, Willamette Week, the Oregonian, and other media outlets. As Executive Director of PHAME in Portland, Oregon for seven years, Beaudoin fundamentally transformed

a nearly defunct nonprofit serving adult artists and musicians with intellectual or developmental disabilities into a robust and nationally recognized leader in arts inclusion, earning important recognition (the Skidmore Prize, the City of Portland’s “Making A Difference” and “Spirit of Portland” awards) and engaging regional arts leaders to create systemic change and advance a more inclusive creative world. As a publicly elected board member and Chair of the Multnomah Education Service District from 2015 to 2017, Beaudoin helped to restore trust and faith in a troubled \$81 million public education agency, especially championing programs that foster equitable outcomes for students in Multnomah County. Now as Executive Director of two time Grammy award-winning ensemble The Washington Chorus, he works collaboratively to fully realize a vision where everyone experiences the transformative power of singing together. A native of Kansas City, Missouri, Beaudoin now calls Arlington, Virginia, home, where he lives with his partner Joe, is a strategic advisor and board member of the HMF Beaudoin Family Foundation, and serves as a mentor and coach for emerging nonprofit leaders.

ABOUT THE WASHINGTON CHORUS

Under the direction of Artistic Director Christopher Bell, The Washington Chorus (TWC), now in its 59th season, is one of the foremost symphonic choruses in the nation. Noted for the superb artistry of its performances and recordings of the entire range of the choral repertoire, TWC is widely recognized as a cultural leader in the nation’s capital.

A three-time nominated and two-time Grammy Award winner, the 160-voice Washington Chorus presents an annual subscription series at The John F. Kennedy Center for the Performing Arts, regularly performs at the invitation of the National Symphony Orchestra, and appears annually at the Music Center at Strathmore in Maryland and Wolf Trap National Park for the Performing Arts in Virginia.

TWC was the first major Washington area chorus to be founded independent of a church or college. In 1961 Hugh Hayward, a medical doctor and classically trained musician, founded the Oratorio Society of Montgomery County, which became known as the Oratorio Society of Washington, and is now celebrated under the name of The Washington Chorus. In 1971, Robert Shafer succeeded Hayward as music director, leading the chorus for more than three decades with great distinction, including two Grammy Awards. From 2008–2017 Julian Wachner led the organization with education and innovation at the forefront of his programs.

TWC’s commitment to the greater Washington community is evidenced by its Connections Programs, including the Side-by-Side high school program; the DC Honor Chorus in partnership with DC Public Schools; and its new partnership with Arts for the Aging, offering therapeutic life enrichment interventions for memory-loss patients in Washington, D.C.

Chorus America, the national association for choruses, has honored The Washington Chorus with the Margaret Hillis Award for Choral Excellence and the ASCAP Alice Parker Award, which recognizes a chorus programming significant, recently-composed music that expands the mission of the chorus and challenges audiences in new ways. Other awards include the 2000 Grammy Award for Best Choral Performance for the live-performance recording of Benjamin Britten’s War Requiem and a 1996 Grammy Award for John Corigliano’s Of Rage and Remembrance with the National Symphony Orchestra under the baton of Leonard Slatkin.

TWC has appeared at the invitation of leading orchestras including the National Symphony Orchestra and the Baltimore Symphony Orchestra. TWC is proud to have sung with the NSO in more than 300 performances, under the direction of many of the world’s greatest conductors, including Christoph Eschenbach, Leonard Slatkin, Mstislav Rostropovich, Rafael Frühbeck de Burgos, Seiji Ozawa, Sir Neville Marriner, Kent Nagano, Marin Alsop, Gustavo Dudamel, and many others.

TWC has sung for numerous prestigious events throughout its history— inaugurations, papal visits, with the Rolling Stones during their 50th anniversary tour, and at the White House in 2013 and 2014 for the President and First Lady.



ELYSIA BOROWY-REEDER

Museum of Contemporary Art Detroit



DETROIT,
MICHIGAN

As Executive Director of the MOCAD, Elysia Borowy-Reeder plays an essential role in establishing the vision, goals, and strategic plans for the museum. Fulfilling MOCAD's mission through close collaboration with key stakeholders, she tirelessly works to sustain the museum and to secure its permanent future in Detroit for generations to come. She joined MOCAD as Executive Director in April of 2013. She is former Founding Director of CAM Raleigh and served in leadership positions at MCA Chicago, MAM, and SAIC. Having curated over 40, she holds two master degrees from MSU, was named a 2008 Getty Museum Leadership Fellow, and attended Yale School of Management and Antioch College.

ABOUT MUSEUM OF CONTEMPORARY ART DETROIT

MOCAD is where adventurous minds encounter the best in contemporary visual, literary, music, and performing arts. A responsive center for diverse audiences, MOCAD presents art that contextualizes, interprets, educates and expands culture, pushing us to the edges of contemporary experience.

CAROLINE BOWDITCH

Arts Access Victoria



**SOUTH MELBOURNE,
AUSTRALIA**

After 16 years living and working in the UK, Caroline Bowditch recently returned to Australia to take up the role as Chief Executive Officer at Arts Access Victoria.

She is best known as a performer, maker, teacher, speaker and mosquito buzzing in the ears of the arts industry in the UK and further afield.

She held the role as Scottish Dance Theatre's Dance Agent for Change (2008-2012). Caroline was awarded an Unlimited commission to create Leaving Limbo Landing (2012) for the Cultural Olympiad and in 2014 created Falling in Love with Frida, which was awarded a prestigious Herald Angel award. In 2016, she collaborated with Laura Hook, to create two works for

young audiences, The Adventures of Snigel (3-8 years) and Snigel and Friends (under 1s) after recognising the lack of diversity of bodies being presented in performance work targeted at young audiences.

Caroline has been an Associate Artist with Paragon Music (Glasgow), Dance4 (Nottingham) and Imagineate (Scotland) and was Visiting Professor at Coventry University.

She has been a regular consultant on accessibility and inclusivity to Skånes Dansteater, Sweden, British Council (Europe) and the arts industry across the UK.

Caroline has led international residencies in Italy, Switzerland and Germany is regularly invited to mentor local, national and international artists at all levels of their artistic development.

ABOUT ARTS ACCESS VICTORIA

AAV is Victoria's arts and disability peak body. We work with the arts and cultural industry, through our training and consultation work, to bring about change by, for and with Deaf and Disabled artists. We support Deaf and disabled artists to grow and thrive to produce multi art form contemporary art.

BETSEY BROCK

On the Boards



SEATTLE,
WASHINGTON

Betsey Brock is the Executive Director at On the Boards in Seattle. She champions cross-disciplinary and experimental art and performance. Betsey has worked in arts and culture most of her adult life, beginning with several seasons as a resident puppeteer with Bread and Puppet Theater in the mid-1990s and a year managing a pottery studio, then taking various fundraising, marketing, and programming positions of growing responsibility over a decade at the Henry Art Gallery at the University of Washington. She then spent a few years advancing feminism, media skills and media literacy for girls ages 9-19 at Reel Grrls and teaching Arts Marketing at Seattle University. She joined On the Boards as Director of Individual Giving and then took on External Relations before being appointed Executive

Director in 2017. She served on Northwest Film Forum's Board of Directors for six years, and currently serves on the advisory boards of Velocity Dance Center and Teen Tix. She is also the mother of a terrific 20-year-old son, and is crazy about her dog. She will swim in any body of water that is safe to swim in, anytime.

ABOUT ON THE BOARDS

On the Boards invests in leading contemporary performing artists near and far, and connects them to a diverse range of communities interested in forward-thinking art and ideas. We believe if we are successful in our work that we can grow our field, enrich peoples' lives, and contribute to civic and global dialogues.

OtB produces unique performance projects by leading artists and creates one-of-a-kind experiences for our audiences. We make significant investments in the performing arts community to help increase the quality of new work created. We contribute to the vitality of arts and culture in our region by helping launch and continue the careers of some of its most promising artists while growing audiences for experimental performance.

Since its inception, OtB has featured seminal performances by artists including Laurie Anderson, Bill T. Jones, The Wooster Group, Spalding Gray, Dumb Type, Anne Teresa de Keersmaeker, Sankai Juku, Gisèle Vienne, Bruno Beltrão, chelfitsch, Romeo Castellucci, John Jasperse, Jan Fabre, Back to Back Theatre, Faustin Linyekula, Mark Morris, Pat Graney, Dayna Hanson, Amy O'Neal, Reggie Watts, Zoe Scofield & Juniper Shuey, and Crystal Pite.

Our primary activities include: an annual performance season, featuring new projects by the most innovative performing artists from the Northwest and from around the world; the Performance Production Program, providing select artists with technical residencies, free rehearsal space, development support, project management, dramaturgical feedback, and advocacy; Northwest Artist Programs, currently including the NW New Works Festival of performance works-in-progress and Performance Lab, a showcase of local short and in-progress works; and OntheBoards.tv, a first-of-its-kind online platform that features HD contemporary performance films available to global audiences and universities.

RAYMOND CALDWELL

Theater Alliance



WASHINGTON,
DISTRICT OF COLUMBIA

Raymond O. Caldwell has served as Producing Artistic Director/Executive Director of Theater Alliance in Washington DC since January 2019, and served as the Associate Artistic Director at Theater Alliance from 2017-18. He recently joined the board of the Children's Chorus of Washington DC and is a resident-director and lecturer in the Department of Theatre Arts at Howard University. Raymond develops applied theatre curriculum for BroadFutures, a DC based non-profit that advances the inherent potential of young adults with learning disabilities through workforce training. In March 2019 Raymond traveled throughout India developing artistic programming for the US Department of State and NGO's to combat gender-based violence and human trafficking. Raymond holds an MFA in acting with a focus in community

outreach and developing new work from The Ohio State University and a BFA in acting from the University of Florida. In 2009 he was the recipient of the Arena Stage Allen Lee Hughes Fellowship, after which he joined Arena Stage's staff for six consecutive seasons. A DC-based director, he most recently directed the world premier of "The Frederick Douglass Project" with Solas Nua, "Blood at the Root" at Theater Alliance, and the world premier of "Les Deux Noirs" running in rep with Native Sun at Mosaic Theater Company. Raymond has toured nationally and internationally as a performer and directed/developed work throughout the United States, India, Ukraine, Greece, Germany, and the UK.

ABOUT THEATER ALLIANCE

To develop, produce, and present socially conscious, thought-provoking work that fully engages our community in active dialogue.

JACKIE CLAY

Coleman Center for the Arts



YORK,
ALABAMA

Jackie Clay is a writer and curator. A graduate from California College of the Arts with dual-interdisciplinary degrees, her intellectual practice centers on black visual culture. An Alabama native, she believes art and art institutions should service their publics, and organizations should encourage or sustain collective community health. She continues the Coleman Center's rigorous program of artist-driven, collaborative public works, and structural experimentation.

Preceding her return to Alabama, she worked at The Lab (San Francisco), Art Practical (San Francisco), and the Exploratorium (San Francisco). More recently she curated an exhibition of early black, mainly queer video artist.

ABOUT COLEMAN CENTER FOR THE ARTS

The Coleman Center for the Arts is a 34-year old arts organization located in rural west Alabama. Our work is done through five main programmatic arms: arts education for area youth and adults; a community-based artists' residency that produces socially engaged public art projects and events; exhibitions that feature the work of regional artists; a free, public community garden that promotes small-scale food production; and Pop Start, a storefront space for artists-community experimentation.

TERESA COLEMAN WASH

Bishop Arts Theatre Center



DALLAS,
TEXAS

Teresa Coleman Wash is a producer, playwright and founding artistic director of the Bishop Arts Theatre Center (BATC). Under her leadership, BATC has earned 12 Irma P. Hall Awards, nearly \$3M in philanthropic support, and the City of Dallas Office of Cultural Affairs coveted Stanford Award for demonstrating exemplary fiscal management. She received an MA in Arts Management from Goucher College and a BA in Business Administration from Albany State University. Wash contributes to the Dallas Morning News Voices column, and she is an alumni of The OpEd Project. Her plays have been seen in New York, Atlanta, Washington, D. C., Detroit, Los Angeles, and Chicago.

In 2005, TeCo Theatrical Productions, Inc. (dba BATC) was the recipient of a 10,000 square

ft., dilapidated building near the Bishop Arts District in Dallas, TX. Wash led her team to secure over \$1.2M in funds to renovate the building. Construction began in 2006 and was complete in 2008. Today, the BATC is an intimate 170-seat proscenium theatre with dressing rooms, an art gallery, executive offices, a learning lab, two skyboxes, and an arts business incubator center.

In 2017, she was elected to the Dramatists Guild of America Council and currently serves on the Steering Committee. She is a contributing member of Theater Communications Group's Programming Council. Teresa is the recent recipient of the National Guild for Community Arts Education's Milestone Award and the Dallas Business Council for the Arts' Obelisk Award in the category of Visionary Nonprofit Arts Leader. In 2016, Wash was one of three recipients for the Dallas Observer's MasterMind Award. Wash serves on the Steering Committee for Visit Dallas and the Dallas Area Cultural Advocacy Coalition.

ABOUT BISHOP ARTS THEATRE CENTER

Bishop Arts Theatre Center is celebrating its 25-year anniversary. Founded in September of 1993, we are a professional not-for-profit theatre company with IRC 501(c)(3) tax exempt status. The specific objectives and purposes of this corporation are to:

- Provide cultural and artistic opportunities to children and families who live in at-risk communities
- Provide instruction in theatre, acting, dance and other art forms,
- Sponsor special events involving public performances of plays, musicals, dances, and other art forms in various community performing art groups
- Directly engage and to facilitate others to engage in the promotion of the arts, generally

In 2005, a 10,000 square ft. building located at 215 S. Tyler Street was donated to our organization by one of our longtime patrons. Renovations began in December 2006 and, despite the economy, were complete in June 2008. Today, BATC offers a full season of theatre performances, jazz concerts, a lecture series and year round arts education programs at the Bishop Arts Theatre Center. BATC performances offer cultural relevance, community outreach, and the sheer ability to deliver fresh theatrical experiences. Each year, we serve over 25,000 children, adults and aspiring thespians via our seasonal performances and student outreach programs.

DAMIEN CRUTCHER

Crescendo Detroit



DETROIT,
MICHIGAN

Damien Crutcher is a native Detroiter and a graduate of Cass Technical High School. He holds a Bachelor's Degree in Music Education from Michigan State University, and a Master's in Conducting from The University of Michigan. Damien studied horn with Bryan Kennedy and Doug Campbell and Conducting with H. Robert Reynolds

After graduating from The University of Michigan, Damien served as Director of Bands and Orchestra at Southfield-Lathrup High School. Under his direction the Southfield-Lathrup ensembles, including the Lathrup Symphony Band have performed in San Francisco, Chicago, the Bahamas, the White House and Carnegie Hall. Many of his students from Southfield Lathrup are currently

professional musicians, music teachers and artists across the country

He is currently the co founder and CEO of Crescendo Detroit. Crescendo Detroit is a nonprofit who's mission is to transform the lives of school age children, ages 5-18, in Detroit, by engaging kids in intense instrumental music, vocal music and dance programs that promote artistic excellence and character building. It is the goal of Crescendo Detroit to create a neighborhood to college pipeline using the arts

Damien is a frequent guest conductor and clinician throughout Michigan and Ohio and also serves as the conductor of the Farmington Community Band and the DSO's Dettroit Community Concert Band.

ABOUT CRESCENDO DETROIT

Crescendo Detroit is a neighborhood based afterschool program that uses the arts to build character. Each student (ages 5-17) takes band/orchestra, choir, dance and life skills classes and we end each session eating dinner together

ELISE DEMARZO

City of Palo Alto Public Art Program



PALO ALTO,
CALIFORNIA

As the Director of the Palo Alto Public Art Program, Elise DeMarzo oversees all aspects of both temporary and permanent public art installations, care of the City collection, oversees community and marketing outreach, implements the priorities of the new Public Art Master Plan, manages the Public Art in Private Development Program, and acts as the liaison to the Public Art Commission. Her passion for engaging the community and building collaborations has dramatically transformed the public art program in Palo Alto. She has particularly enjoyed pushing boundaries through temporary installations.

With the support of a National Endowment for the Arts Art Works grant and generous corporate sponsorship, DeMarzo oversaw

Code:ART in 2017, a three day temporary public art festival that transformed underutilized spaces with interactive urban interventions that engaged more than 10,000 people and commissioned 15 artists – mostly emerging public artists. She is launching a larger and more ambitious version of Code:ART in 2020.

With DeMarzo's leadership, the Palo Alto Public Art Program has received 5 recognitions from Americans for the Arts during Year in Review the past two years. DeMarzo has served on and chaired the Public Art Commission, was the Curator of Public Art for the City of New York, Department of Parks & Recreation, and Co-Director of Jack Shainman Gallery in New York. She fell in love with the field of public art interning with the MTA Arts for Transit program twenty years ago and hasn't looked back. She holds a BA in art history from Mills College in Oakland and an MA in arts administration from New York University.

ABOUT CITY OF PALO ALTO PUBLIC ART PROGRAM

The City of Palo Alto's Public Art Program commissions public art associated with municipal and private development throughout the City, manages an active temporary public art program, and maintains a collection of more than 300 artworks displayed throughout Palo Alto. Our festivals and special events are frequently sponsored in partnership with other organizations and draw a robust attendance.

PETER DIMURO

The Dance Complex



CAMBRIDGE,
MASSACHUSETTS

Peter DiMuro has woven a career as a choreographer, arts administrator, director, teacher, community engager and performer. His original company, the Boston-based Peter DiMuro Performance Associates and his fifteen-year collaboration, including 5 years as Artistic Director, with Liz Lerman Dance Exchange, laid the foundation for his current creative umbrella, Peter DiMuro / Public Displays of Motion. PDM develops dance/theatre works, actively cultivates arts literacy, advocacy and engagement, and consists of a core of professional and diverse and diversely trained performers. Peter is also the Executive Artistic Director of The Dance Complex, curating performance and creative laboratories for dance-makers; and is the home of dance for a wide range of dance, those who study it and engage in it.

Peter's early works created at the height of the AIDS crisis was the beginning of a philosophical shift in the creation of dances by beginning to deal with content, form and structure as effective tools of communication for personal and societal concerns. Peter's work has been commissioned by leading presenters and universities. Subject matters involve the lens of specific communities, with members of these communities represented in the research for the work, and often within performances through video or stage presence.

Peter is grateful for previous support from the National Endowment for the Arts, the National Performance Network, and, more recently, from Boston Foundation's Next Step, the Boston Dance Alliance; the Mayor's Office of Boston/Cultural Affairs; and The Dance Complex.

ABOUT THE DANCE COMPLEX

The Dance Complex is a 27-year-old, seven studio, with two performance spaces contained within, entity that is a hub for the study, creation and performance of all kinds of dance. It's major programs subsidize every rental hour, affording artists key discounts to teach over 100 classes per week, rehearse and develop new works and produce performances. We offer 3 annual/seasonal dance festivals, and professional development activities including residencies, business-of-dance, and sever the local and regional field in producing dance artists' works and engaging their audiences.

DAVID DURANTE

Sno-Isle Libraries



MARYSVILLE,
WASHINGTON

I am a library leader with over a decade of experience in operations and program development. I specialize in customer experience and creating safe work environments where staff can experiment (and fail if needed) on new and innovative ways to serve customers.

I believe strongly in the power of positive thinking, not only at work but in all areas of my life. I'm not always successful, but I'm always striving to see the joy in everything. When I'm not at work I'm studying French or learning a new recipe to test on my husband. I am committed to maintaining a work/life balance not only for myself but for my employees because it supports a high functioning team - frankly, it's the right thing to do.

At their core, libraries believe that anyone can be extraordinary as long as they have access to the information they need. This is what libraries do. They provide the information and experiences people need to be the best version of themselves. This, in a nutshell, is what brings me the greatest joy in my work. Watching someone achieve their goal is great, but playing even a small part in it is extraordinary.

ABOUT SNO-ISLE LIBRARIES

Sno-Isle Libraries is a public library system serving Island and Snohomish Counties in the State of Washington. With 11 million check outs and 1000s of programs put on each year at its 23 branches and book mobile, Sno-Isle Libraries is one of the largest systems in the State of Washington.

CHRISTOPHER EDWARDS

Actors Shakespeare Project



JAMAICA PLAIN,
MASSACHUSETTS

Chris has worked as a freelance director, actor, fight choreographer and educator for the past twenty-two years. With an eye towards heightened text that enlighten our shared human existence, he has made a career of bringing contemporary aesthetic to classical work and classical context to contemporary stories. Much of his work has focused on Shakespeare and stories told with the elements of hip-hop with an eye toward diversity and cultural blending.

Chris was the founding Artistic Director of Point of Entry Theater in New York, NY, (an educational theatre dedicated to multi-cultural stories for under-served populations). He worked with the acclaimed Hudson Valley Shakespeare Festival, where he was a company

member, Associate Artistic Director and Director of Education. Currently, Chris is the Artistic Director of the award-winning Actors' Shakespeare Project in Boston.

Professional acting and directing credits include work in New York, London, internationally and nationally.

As an educator, Chris has taught at Mont Claire State University, Bennington College, West Point Military Academy, St Michaels College, University of Nevada, Las Vegas, and University of Minnesota. Chris is a member of Actors Equity Association and has served on the Executive Committee of the Shakespeare Theatre Association. He has participated in granting panels for the National Endowment of the Arts and the Massachusetts Cultural Council.

Chris was born in the Netherlands and calls Boston home. He has a wife and daughter; Jennifer and Anya.

ABOUT ACTORS SHAKESPEARE PROJECT

ASP performs and works in found spaces, schools, theaters and neighborhoods to present and explore the robust language, resonant stories, and deeply human characters in Shakespeare's plays and in works by other great playwrights. We work with a resident acting company of 27 professional actors. We are itinerant and create community connections in the different areas we produce our productions in.

MOLLY FANNON

Museum for the United Nations - UN Live



ALEXANDRIA,
VIRGINIA

Molly Fannon is CEO of UN Live, a global museum designed to inspire hope and action – everywhere and with everyone – towards achieving the Sustainable Development Goals. UN Live will work through global networks, directly with individuals, in person and online, and through a “people’s house” in Copenhagen – to inspire action for a better tomorrow.

Before joining UN Live as its CEO, Molly was Director of the Smithsonian’s Office of International Relations and Global Program and transformed the Institution’s approach to global engagement. At the Smithsonian, her portfolio spanned the entire Institution, from the sciences, to art, to culture, and education. She led partnerships with major global organizations such as the World Economic Forum and

governments worldwide and, as a top strategist and fundraiser, enabled entirely new programs to emerge.

Prior, Molly’s career centered around designing and managing large-scale international development programs, funded by institutions such as USAID, the World Bank, the InterAmerican Bank, and the MCC.

Her academic work focused on the role of the cultural sector in national identity creation. She was a strategic advisor at Ilha de Mozambique, a UNESCO world heritage site. As a Fulbright Scholar in Argentina, Molly designed cultural tourism and historic preservation strategies for Buenos Aires’ cemeteries.

Molly’s professional experience spans more than 40 countries on 6 continents. She is fluent in Spanish and proficient in Portuguese. She is a prominent speaker on a wide range of topics, including leadership. Most importantly, she is the mother of three young and happy daughters.

ABOUT MUSEUM FOR THE UNITED NATIONS - UN LIVE

Museum for the United Nations – UN Live, has as its mission to connect people everywhere to the work and values of the United Nations, and to catalyze global efforts towards achieving its goals. We seek to weave together and work across the best of what is happening across the whole Sustainable Development Goals ecosystem - governments, non profits, corporations, youth movements, cultural and scientific organizations - to engage billions of people in actively working towards achieving a better world.

PAMELA FRANKS

Williams College Museum of Art



WILLIAMSTOWN,
MASSACHUSETTS

Pamela Franks is the Class of 1956 Director of the Williams College Museum of Art. Prior to assuming this role in 2018, Franks served as Senior Deputy Director and the Seymour H. Knox, Jr., Curator of Modern and Contemporary Art at the Yale University Art Gallery, and previously worked at the Nasher Sculpture Center in Dallas. Since earning her Ph.D. in art history from the University of Texas at Austin in 2000, Franks has been a passionate advocate for academic and public engagement in art museums. Franks directed Yale's Mellon-funded Collection Sharing Initiative with six partner college and university art museums from 2008 to 2013 and organized the 2014 conference Expanding a Shared Vision: The Art Museum and the University. While at Yale, she taught in the History of Art department and School

of Art, and developed the Gallery's curatorial training program, serving as a mentor for student-curated exhibitions including Embodied: Black Identities in American Art from the Yale University Art Gallery (2010–2011). A specialist in contemporary art, Franks's most recent curatorial project, Matthew Barney: Redoubt, originated at the Yale University Art Gallery in 2019 and travels to the UCCA in Beijing and the Hayward Gallery in London. Franks is a founding board member of NXTHVN in New Haven, Connecticut, a multidimensional urban arts space where professional artists, curators, apprentices, and the public converge in rigorous and creative ways. Her work is inspired by a belief in the transformative power of art and of museums for individuals, institutions, and society.

ABOUT WILLIAMS COLLEGE MUSEUM OF ART

As an academic art museum, WCMA serves the campus through an active program of teaching with art and student engagement. At the same time, the museum is free and open to the public, and as such serves as a “front door” to the broader community, regionally, nationally, and internationally.

KAYE GLAMUZINA

City of Melbourne



CARLTON,
VICTORIA

Kaye trained as a musician in Aotearoa, New Zealand, graduating with a Masters in Music in 1993. She has dedicated her career to the creative sector working in a range of leadership, creative, strategic, operational and staff management roles in New Zealand, Australia, the US and the UK. Throughout her career, she has always challenged the status quo and demanded everyone reassess, rethink and reimagine their work, bringing into play new perspectives and new ways of operating. Kaye is a passionate advocate for applying creative thinking and wisdom to create competitive advantage, great cities and engaged citizens. She believes that art can and does change the world, in ways big and small: she trusts and respects the creative process and trusts and respects creatives of all kinds. She has experience in

pretty much every type of creative practice there is: music, broadcasting, design, digital media, film and moving image, visual arts, public art and performing arts.

Growing up in Aotearoa and working extensively with mana whenua (Traditional Owners) has defined Kaye's world view: it informs who she is, where she stands and how she is in the world. It is intrinsic to, and shapes, her professional practice and outputs. This can be evidenced by the recent success of conceptualising, developing and skilfully shepherding to adoption the City of Melbourne's new Creative Strategy, grounded in the wisdom and world view of the City's sovereign people.

ABOUT CITY OF MELBOURNE

Arts Melbourne sits within the City of Melbourne (Melbourne City Council or Council), the local government body responsible for the municipality of Melbourne. Elected by the community, the Council is the decision-making body that sets the strategic direction and policy for the municipality. Its key strategic document is the four-year Council Plan. The Council Plan 2017–2021 is the result of an extensive process that included a refresh in 2016 of the Future Melbourne Community Plan, involving input from several thousand participants in public forums and community events, as well as a citizens' jury of business owners, employees and residents responsible for producing the Future Melbourne 2026 community vision and goals.

Arts Melbourne takes carriage of all of Council's creative ambitions including to be a City that retains its title of Australia's cultural capital. We have many ways in which we support artists, the broader creative community and creativity of all kinds: funding, infrastructure and facilities, public art programs and collections, events and festivals and strategic partnerships.

JENNIFER GREEN-FLINT

Shenandoah Conservatory Arts Academy



WINCHESTER,
VIRGINIA

Jennifer Green-Flint started her career as a classically-trained professional dancer, choreographer, and teacher specializing in ballet and modern dance. After an injury, she refocused her path to include orchestral management and later the broader fields of education, leadership, and the arts. As a passionate life-long learner with deep teaching and administrative experience in K-12 arena, higher education environment, and the nonprofit sector, she is an advocate for exploring and expanding the potential of adults and students in diverse settings.

Dr. Green-Flint's career path includes strategic planning, leading organizational change, and systems thinking. Since receiving her doctorate in Organizational Theory and Leadership, her

professional work focuses on community building in many arenas. Dr. Green-Flint believes performing artists have a unique capacity for creative and innovative leadership – both within the arts and education fields and beyond. Core to this principle is the concept that trust is the essential element upon which people and organizations trade to do work; she explores this topic in her daily leadership, consulting, teaching, and writing.

Currently serving Shenandoah University in the capacities of Conservatory Assistant Dean for Administration and Executive Director of the Shenandoah Conservatory Arts Academy, and as adjunct in both the Organizational Leadership and the Performing Arts Leadership and Management programs, Dr. Green-Flint also invests in her community through volunteer work and board membership. Jennifer and her husband live in an old 1930 Craftsman bungalow (with a constant renovation project list) and their two "SPCA Special" rescue dogs.

ABOUT SHENANDOAH CONSERVATORY ARTS ACADEMY

The Shenandoah Conservatory Arts Academy (SCAA) was founded in 1977 to provide enrichment opportunities and pre-professional studies in the performing arts for students of all ages and abilities. Originally a small department of Shenandoah Conservatory, the SCAA now consists of over 50 professionally trained musicians, dancers, and educators who are ready to share their expertise with over 1,000 local students and families to foster the next generation of performing artists, patrons, and audience members.

DEANA HAGGAG

United States Artists



CHICAGO,
ILLINOIS

Deana Haggag is the President & CEO of United States Artists, a national arts funding organization based in Chicago, IL. Before joining USA in February 2017, she was the Executive Director of The Contemporary, a nomadic and non-collecting art museum in Baltimore, MD, for four years. In addition to her leadership roles, Deana lectures extensively, consults on various art initiatives, contributes to cultural publications, and has taught at institutions such as Johns Hopkins University and Towson University. She is on the Board of Trustees of the Detroit Institute of Arts and the Advisory Council of Recess. She received her MFA in Curatorial Practice from the Maryland Institute College of Art and a BA from Rutgers University in Art History and Philosophy.

ABOUT UNITED STATES ARTISTS

United States Artists is a national arts funding organization based in Chicago, IL. Our annual, unrestricted awards celebrate artists and cultural practitioners who have significantly contributed to the creative landscape and arts ecosystem of the country. These awards aim to promote the work of these visionary practitioners to a broader public while allowing them to decide how to best support their lives.

AKILAH HALLEY

Marwen



CHICAGO,
ILLINOIS

As a Chicago native inspired by the city's vibrancy, Akilah is committed to advancing society through human-centered strategies for youth development to inform systemic change. Throughout her career she has remained focused on helping organizations make Chicago a better place to thrive, work and play. As the new Executive Director of Marwen she is not only an alumna, but also a former trustee, who correlates many life path decisions with experiences she had as a student. In her role she focuses on organizational development, strategic vision, senior team management, donor and funder relations, board engagement, external communications, and general operations.

Akilah's experience spans philanthropy, arts programming, public education, community engagement, and design. During eight years at Crown Family Philanthropies she worked closely with all levels of the foundation and business office. She oversaw next generation family engagement, hiring and onboarding Foundation employees, organizational messaging, new technology systems design, communication protocols, and family archives. In prior roles with Urban Gateways and Chicago Public Schools, she managed marketing strategies, expanded organization visibility, and facilitated community engagement on Chicago's south and west sides.

In her commitment to civic engagement, Akilah is a member of the Chicago African Americans in Philanthropy, the Arts and Culture Transition Committee of Chicago's Mayor-Elect Lori Lightfoot, and the Leadership Advisory Committee of the Art Institute of Chicago. She holds a Master of Design in Design Planning from Illinois Institute of Technology and a Bachelor of Fine Arts in Industrial Design from the University of Illinois at Urbana-Champaign.

ABOUT MARWEN

Since 1987, Marwen has educated and inspired young people from Chicago's under-resourced communities and schools through the visual arts. Now, in its 32nd year and having served more than 10,000 students, Marwen continues to provide free art courses, college planning, and career development programs to 6-12th graders who have come from 55 of Chicago's 57 zip codes.

CASANDRA HERNÁNDEZ FAHAM

CALA Alliance



PHOENIX,
ARIZONA

Casandra Hernández Faham is a cultural anthropologist, arts producer, curator and educator with over 10 years' experience in the arts and culture field. She has directed arts nonprofits, managed museum education departments, and curated artist commissions, public programs, international residencies, festivals, and museum exhibitions. A native of Hermosillo, Sonora who has spent her life on both sides of the U.S.-Mexico border, her work has focused on contemporary artistic and cultural practices in the borderlands, Mexico and Latin America.

Hernández Faham is Executive Director of CALA Alliance (Celebración Artística de las Américas), a multidisciplinary Latino arts organization based in Phoenix that collaborates with artists

and arts organizations to reimagine Arizona's place in the Americas. Previously, she managed artist grants and programs at the Arizona Commission on the Arts, where she nurtured fruitful cross-sector partnerships that increased the state agency's reach and capacity to support the work of Arizona artists. She designed and launched the agency's AZ ArtWorker program, which facilitates dialogue and knowledge-sharing between Arizona artists, national and international artists and residents of Arizona communities. From 2009 to 2014, Hernandez worked at ASU Deer Valley Petroglyph Preserve, an archaeology museum and 47-acre Sonoran Desert preserve home to the largest concentration of indigenous petroglyphs in the Phoenix area. At the Preserve, she created innovative public programming that connected past and present understandings of place and cultural identity in the Sonoran Desert. Hernández Faham is a recipient of the 2014 40 Hispanic Leaders Under 40 Award.

ABOUT CALA ALLIANCE

CALA Alliance (Celebración Artística de las Américas) is a multidisciplinary Latino arts organization based in Phoenix that collaborates with artists and arts organizations to connect Arizona, Mexico, and Latin America. We advance our mission through innovative public programming, artist commissions, international residencies, and cultural exchanges that reimagine Arizona's place in the Americas.

VIVIAN HUA

Northwest Film Forum



SEATTLE,
WASHINGTON

Vivian Hua (華婷婷) is a writer, filmmaker, and organizer who regularly traverses up and down the west coast. As the Executive Director at Northwest Film Forum in Seattle, a Co-Founder of the civil rights film series, The Seventh Art Stand, and the Editor-in-Chief of the interdisciplinary arts publication, REDEFINE, much of her work unifies her interest in the metaphysical with her belief that art can positively transform the self and society. Her narrative short film, Searching Skies—which touches on the controversial topic of Syrian refugee resettlement in the United States—was released in 2018, after making festival rounds. She is currently researching national and international efforts to preserve cultural space, as well as serving on a Creative Economy Taskforce for the City of Seattle’s Office of Arts

and Culture, which will help strategize long-term solutions for preserving the arts community in the city. In her rare spare time, Hua is writing and researching her next film projects, which include a feature film, a VR script, and a comedic webseries entitled Spirit Guidance.

ABOUT NORTHWEST FILM FORUM

Northwest Film Forum incites public dialogue and creative action through collective cinematic experiences.

A nonprofit film and arts center located in Seattle, Northwest Film Forum presents hundreds of films, festivals, community events, multidisciplinary performances, and public discussions each year. A comprehensive visual media organization, the Forum offers educational workshops and artist services for film and media makers at all stages of their development. Artist services include access to space, gear, fiscal sponsorship, and an edit lab. Northwest Film Forum is a member-based organization.

ANNE KRAYBILL

The Westmoreland Museum of American Art



GREENSBURG,
PENNSYLVANIA

Anne Kraybill was appointed as The Richard M. Scaife Director/CEO at The Westmoreland Museum of American Art in August of 2018. Her background in art museum education and public engagement make her the ideal candidate to expand the Museum's impact. Since her tenure, she has eliminated the suggested donation fee, increased programming by more than 80%, diversified the exhibition program, and established community partnerships. Attendance has increased by 30% overall in 2019 as a result. Prior to her appointment at The Westmoreland, she was the Director of Education and Research in Learning at Crystal Bridges Museum of American Art. In that role, she led a team of more than 35 in creating programs for all audiences and measuring the impact of Crystal Bridges upon K-12 students

and general visitors. In collaboration with the University of Arkansas, she spearheaded the first Random Assignment Evaluation measuring the impact of field trips upon K-12 students which was featured in numerous scholarly journals and popular media including the New York Times.

Prior to Crystal Bridges, Anne held leadership positions at the Durham Arts Council, the Vero Beach Museum of Art, the Center for Creative Education, and the Norton Museum of Art. She has completed the Getty Leadership Institute and has a MA in Art Museum Education from the University of the Arts in Philadelphia, PA and a BFA in Photography from Maryland Institute College of Art in Baltimore, MD.

ABOUT THE WESTMORELAND MUSEUM OF AMERICAN ART

The mission of The Westmoreland Museum of American Art is to offer a place to share compelling and meaningful cultural experiences that open the door to new ideas, perspectives and possibilities.

Our vision is that we imagine a world in which everyone feels valued and represented.

The Westmoreland was established in 1959 through a generous bequest from Mary Marchand Woods, a long-time Greensburg resident who wanted her community to have an important cultural institution. From the early years, an inspirational collection of significant American art was amassed, alongside a strong exhibition and educational program.

SHAWN LACOUNT

Company One Theatre



**BOSTON,
MASSACHUSETTS**

Shawn LaCount is a co-founder of Company One Theatre in Boston, Massachusetts where he has served as Artistic Director since 1998. Under Shawn's co-leadership, Company One Theatre has grown into a nationally recognized theatre at the intersection of art and social change, having served over 15,000 students, 100,000 audience members, and presenting over 80 productions in 20 years. The company has been called "one of the most innovative theatre companies in the country" by the American Theatre Wing.; received an Official Resolution by then Boston City Councilor Ayanna Pressley for "countless contributions to Boston's Art community and dedication to diversifying arts and theater in Boston."; named Boston's Best by Boston Magazine & Best of Boston by The Improper Bostonian multiple times; awarded over 30 local

theatre awards for artistic achievement; three "50/50 Applause Awards" from the International Centre for Women Playwrights for C1's focus on gender parity; participation in the Theatre Communication Group's national Equity, Diversity & Inclusion Institute; a citation from The Boston Globe as one of the "12 Ideas for Making Boston more Inclusive"; selection as a Social Innovator by the Social Innovation Forum; received the TASC Social Justice Award; selected as part of the Arts Innovation Management program with Bloomberg Philanthropies; selected as a partner for the national Mellon Foundation Resident Playwright Program; and most recently, named to the Barr-Klarman Massachusetts Arts Initiative. As a stage director, Shawn's focus has been on new play development and engaging the stories of often marginalized communities. Shawn holds an MA Ed. in Education from Clark University and an MFA in Theatre from The University of Massachusetts, Amherst.

ABOUT COMPANY ONE THEATRE

Company One Theatre builds community at the intersection of art and social change. Founded in 1998, Company One has situated itself as a home for social justice and artistic excellence by connecting Boston's diverse communities through live performance, the development of new plays and playwrights, arts education, and public engagement programming. By establishing a dedicated space for marginalized and alternative narratives to thrive and working with partners and collaborators across the city, Company One has become a local leader in the ongoing conversations that continue to define the era of social change in contemporary America.

TIM LENNON

LANGSTON



SEATTLE,
WASHINGTON

Tim Lennon serves as Executive Director of LANGSTON, an arts producing and presenting organization located in Seattle's historically Black Central District. Its mission is to strengthen and advance our community through Black arts and culture. Its vision is to Cultivate Black Brilliance. Prior to LANGSTON he led the Vera Project, an all-ages music and arts center, and worked in a variety of roles serving Seattle's arts and music scenes. Tim is chair of the Seattle Music Commission's Advocacy & Economic Development Committee, and serves on the curriculum committee of Leadership Tomorrow. He aspires to be half as awesome as his wife and son.

ABOUT LANGSTON

LANGSTON guides generative programs and community partnerships that center Black art, artists and audiences and honor the ongoing legacy of Seattle's historically majority Black, but now nearly wholly gentrified Central Area.

Our mission is to strengthen and advance community through Black arts and culture. Our vision is Cultivating Black Brilliance. We put in work daily to create compelling programs across multiple disciplines to (1) give the folks who grew up in this community but have since been displaced reasons to return and feel at home again and (2) to connect newly arrived Black and Black diaspora Seattlites with the historic (and still here!) center of Black life in this city. Seattle is one of the whitest cities of its size in the US, and creative spaces by, for and filled with Black folks are few and far between. The value to the community of our programs goes far beyond what our audiences see on our stage or screen on a given night. Taking in Black art in a Black venue with fellow Black audience members is in and of itself a restorative cultural experience that adds to the overall impact of all we present.

MICHAEL LURIA

University of Arizona College of Science



TUCSON,
ARIZONA

Like any person, Michael is his own individual and his life has been filled with personal and professional experiences that have shaped and guided him. On a personal level, Michael is son, brother and father of two children. 4 years ago, he lost his 18 year old daughter, Kelsey, to Acute Myeloid Leukemia after a courageous but unsuccessful fight against this insidious disease. This has and continues to be a life altering experience. Michael, his family and his now 18 year old son honored Kelsey by bringing her vision of the Bald Beauties Project to fruition as it's own 501c3 three years ago.

Having been the Executive Director of the Children's Museum Tucson for the last decade, Michael is able to take the skills he's learned at the Museum to successfully launch a non-profit that is as personal as it gets.

Michael's first career was in the restaurant industry, where he spent 20 years learning, developing and honing the skills that made him successful in that industry. The lessons learned over the years have served him well as he transitioned from a member of the Board of Directors for the Children's Museum Tucson to the Executive Director. It is in his philanthropic role with the Museum that Michael has evolved to fully understand value, necessity and impact of working towards the greater good of the community in which he resides. Personal tragedy coupled with a variety of diverse professional experiences have helped develop the three P's; Passion, perspective and perseverance. All of which have contributed to his ability to be an engaged, successful and humble leader within his community.

ABOUT UNIVERSITY OF ARIZONA COLLEGE OF SCIENCE

The University of Arizona College of Science brings together globally prominent faculty in disciplines at the core of scientific inquiry and education. One of the largest colleges at the University of Arizona, we are a nexus of award-winning programs that encourage both independent and collaborative-driven research. Our academic departments, schools and research units encompass the range of physical, mathematical, environmental, cognitive and life sciences. UA Science is among the most powerful and prolific academic research centers in the world, recognized and rewarded for the unparalleled caliber of our achievements. With over 7,500 undergraduate and graduate students, we are an integrative learning institution, where accomplished faculty and next-generation scientists engage side-by-side in groundbreaking research. Our scientists and students also share their knowledge with the local and broader community through extensive outreach and public service initiatives. Our mission is to encourage the aggressive pursuit of research excellence, to support novel teaching and outreach programs and to create economic opportunities for our community.



Back
to top

KRISTIN MAKHOLM

Minnesota Museum of American Art



ST. PAUL,
MINNESOTA

Kristin Makholm is Executive Director of the Minnesota Museum of American Art (the M), St. Paul's oldest and only major art museum. Since 2009, she has led the revival of this art museum from a near-death experience to a thriving institution, which opened Phase One of its new facility in the 19th-century, Cass Gilbert-designed Pioneer Endicott Building in December 2018. Over the past 10 years, she has increased the visibility and prominence of the M, and curated the opening exhibition, 100 Years and Counting, which surveyed the M's outstanding collection of American art from the 19th century to the present. Makholm is a respected curator and art historian with a BA from Northwestern University and an MA and PhD from the University of Minnesota. She has worked in the curatorial field at the Minneapolis

Institute of Art, the St. Louis Art Museum, and as Curator of Prints and Drawings at the Milwaukee Art Museum. She was Director of Galleries and Exhibitions at the Minneapolis College of Art and Design, where she also taught art history and managed the Jerome Emerging Artists and McKnight Artists fellowship programs. Makholm won a Minnesota Book Award in 2014 for the M's publication *Modern Spirit: The Art of George Morrison*, an exhibition that traveled nationally to five venues.

Makholm is a board member for the arts-advocacy group Minnesota Citizens for the Arts and is a member of the Governor-appointed Capitol Art Exhibit Advisory Committee.

ABOUT MINNESOTA MUSEUM OF AMERICAN ART

The Minnesota Museum of American Art (the M) is St. Paul's oldest and only art museum, with roots going back to the 19th century. In 2018, the M opened the first phase of its new permanent home in the Historic Pioneer Endicott building in downtown St. Paul, with 20,000 square feet of galleries, public spaces, a sculpture court, and a new Center for Creativity. The second phase of the project is scheduled to open in 2020 with 16,000 more square feet of galleries, which will feature the museum's collection of American art from the 19th century to the present. Through exhibitions, public programs, and community partnerships, the M explores the complexity of American identities and experiences through art and creativity.

ROBERT MASSEY

Louisville Orchestra



LOUISVILLE,
KENTUCKY

Robert Massey has built a reputation as one of classical music's most innovative, visionary, and entrepreneurial leaders. He currently serves as Chief Executive Officer of the Louisville Orchestra. Prior to this appointment, he was head of the Jacksonville Symphony (2014 – 2019), Orchestra Iowa (2008 – 2014), and the Washington Bach Consort (2004 – 2008), where he led remarkable transformations at each, more than doubling their annual audience and increasing contributions by 50%.

In addition to his work with symphony orchestras, Robert has served multiple arts disciplines, including opera (Washington National Opera, Cedar Rapids Opera Theatre), ballet (Ballet Quad Cities, Ballet Memphis), performing arts centers (Kennedy Center, Cedar

Rapids' Paramount Theatre, Germantown Performing Arts Centre), museums (The Phillips Collection), and "The President's Own" U.S. Marine Band.

Robert began his journey in the arts by discovering trumpet at an early age. Robust music education programs and participation in his local youth symphony inspired him to pursue it as a career. While still a teenager, he began playing with the Memphis Symphony Orchestra and was later a member of the Boston Pops Esplanade Orchestra. He holds a bachelor of music degree from Boston's New England Conservatory and was a Beebe Fellow at the famed Paris Conservatory.

As a tireless advocate for the arts, Robert is a frequent speaker and panelist across the globe. He has presented at the International Federation of Musicians, ICSOM, ROPA, League of American Orchestras, and Tessitura conferences, has successfully negotiated more than a dozen labor agreements, and has raised more than \$200 million for artistic, building, and sustainability initiatives.

ABOUT LOUISVILLE ORCHESTRA

With a vision to become "the most interesting orchestra on the planet," the Louisville Orchestra is redefining what it means to be a 21st-century symphony. With a commitment to promoting and recording new music, more than 50% of the works performed on its main stage series are by living composers. A diverse offering of programs, creative collaborations with artists and organizations, and a deep commitment to engaging the community have seen audiences grow by 35% in five years.

LORI MCKINNEY

The RiffRaff Arts Collective



PRINCETON,
WEST VIRGINIA

After receiving her B.A. in Music Theatre from JMU, Lori was immersed as a professional performing and recording artist. While traveling internationally, she felt the calling to return to her hometown in WV and build community around the arts. She envisioned producing multimedia shows that would bring people together and inspire change, and founded Llynium entertainment to accomplish those goals. Now, as a local business leader and community organizer, she uses the arts as a vehicle to catalyze economic growth. In 2004, together with her husband and business partner, Lori co-founded Culturefest World Music & Arts Festival, a weekend long immersion in the creative arts. In 2006, they formed the RiffRaff Arts Collective, a cooperative and interdisciplinary group of artists based in a

multi-faceted creative zone in historical buildings in downtown Princeton. This dynamic arts complex features two performance venues, a recording studio, an art boutique, studios, and a music school. It serves as the transformative epicenter in a once-distressed neighborhood. In 2009, the duo founded All Together Arts Week, a county-wide celebration of the arts. In 2012, they teamed with partners to create the Princeton Renaissance Project, a multi-faceted downtown development effort. Lori organized a large-scale public art campaign that included 8 large professional murals, over 30 volunteer murals, sculptures, and a community garden; she continues to facilitate dozens of community gatherings to engage the community. Since the work began, 25 new businesses have been established and 5 more are preparing to open on the blocks surrounding The RiffRaff. Lori and her team now tour the region inspiring and empowering creative development with their original multimedia presentation “Create Your State.”

ABOUT THE RIFFRAFF ARTS COLLECTIVE

RiffRaff Arts Collective inspires, empowers and promotes the arts and creativity in downtown Princeton, Southern WV and the Appalachian region. RRAC enables creative growth by providing space, tools and resources to artists of all types including but not limited to visual, performing, literary and healing artists, small business owners and creative people of all ages. RRAC opens the doors to creative community transformation by connecting artists with local government, chambers of commerce, the business community and community at large, and deploys creative action from within the space it occupies to the world around it. RRAC enables educational opportunities for creative people of all ages, with a particular emphasis on youth. RRAC believes in the power and ability of music and the arts to promote growth and transformation, both personally and externally, and seeks to promote change and ultimately, positive transformation of people, spaces and places.

ALICE NASH

Back to Back Theatre



GEELONG,
AUSTRALIA

Alice Nash is the long-standing Executive Producer & Co-CEO of Back to Back Theatre, one of Australia's most important small contemporary theatre companies.

Based in the regional centre of Geelong, Back to Back Theatre creates new forms of contemporary performance with artists with disabilities, giving voice to social and political issues which speak to all people.

During the last decade, the company has presented 110 national and international seasons of its work, at the world's preeminent contemporary arts festivals and venues, and within a wide range of equally rigorous community contexts, with a focus on artists with disabilities and their role in forging new forms of aesthetics.

Back to Back Theatre is the recipient of 15 national and international awards including a Helpmann Award for Best Australian Work, a New York Bessie, an Edinburgh International Arts Festival Herald Angel Critics' Award and a Myer Foundation Award for its contribution to the development of Australian theatre.

Alice is a Co-Founder of Theatre Network Australia, the Australian peak body for the small-to-medium theatre sector and independent performance artists, and was its Deputy Chair from its inception until 2017. From 2016 – 2018 Alice was a member of the Victorian Government's Creative State Advisory Board, convened by the Victorian Minister for Creative Industries and a Trustee of the Geelong Performing Arts Centre. Alice was also the Co-Chair of the Inaugural Australian Theatre Forum convened by the Australia Council in 2007.

Alice is passionate about supporting exemplary artistic practice as vital to democratic civil society.

ABOUT BACK TO BACK THEATRE

Back to Back Theatre is widely recognised as an Australian theatre company of national and international significance. The company is driven by an ensemble of actors who are perceived to have intellectual disabilities and is considered one of Australia's most important cultural exporters.

Back to Back Theatre makes productions for contemporary arts contexts; offers community and education programs; is making a TV series and a feature film; provides leadership, advocacy and mentorship to peers and government; and has blue sky plans to move into other artforms and extend its local, national and international reach and impact.

BRIAN PARKES

JamFactory Contemporary Craft and Design



ADELAIDE,
AUSTRALIA

Brian Parkes has been CEO and Artistic Director of the JamFactory in Adelaide since April 2010. During this time he has overseen significant growth in the organisation's audience and operational budget as well as the opening of a regional satellite facility in the Barossa Valley and the establishment of a national touring exhibitions program. He spent ten years prior to this as Associate Director and Senior Curator at Object: Australian Centre for Craft and Design in Sydney. He curated several important exhibitions for Object including the landmark survey of contemporary Australian design; Freestyle: new Australian design for living. Parkes has written extensively on design and contemporary crafts and has regularly consulted on public art policy and strategy. He has a significant and unusual background in

both the creative and commercial spheres within museums and galleries and in the 1990s he managed the merchandising and retail operations at the Museum of Contemporary Art, Sydney (1998-2000) and the National Gallery of Australia, Canberra (1995-98).

ABOUT JAMFACTORY CONTEMPORARY CRAFT AND DESIGN

JamFactory is Australia's leading craft and design organisation. It provides training and facilities for artists and designers working in ceramics, glass, furniture and jewellery. It supports and promotes contemporary craft and design through its studios, galleries and shops.

ROBERTA PEREIRA

The Playwrights Realm



NEW YORK,
NEW YORK

ROBERTA PEREIRA is a Tony-nominated, Olivier Award-winning producer who has developed and produced plays, musicals, and event theatre on Broadway, Off-Broadway, regionally, in the West End, and on tour. She is currently the Producing Director of The Playwrights Realm, an Off-Broadway theater company, where she produced the world premiere of *THE WOLVES* by Sarah DeLappe which was a finalist for the 2017 Pulitzer Prize for Drama. Previously, Roberta developed and produced shows such as Tony-nominated play *MOTHERS AND SONS* by Terrence McNally, starring Tyne Daly; the Olivier award-winning revival of Stephen Sondheim's *MERRILY WE ROLL ALONG*, in the West End; and the Broadway premiere of *GRACE*, starring Paul Rudd, Michael Shannon and Ed Asner. Roberta

is the co-founder and Managing Editor of Dress Circle Publishing, which publishes theater-themed books, including Seth Rudetsky's *SETH'S BROADWAY DIARIES* and the bestselling series *THE UNTOLD STORIES OF BROADWAY* by Jennifer Ashley Tepper.

Roberta is a guest lecturer at Yale School of Drama and as a Latinx arts administrator, has been a speaker on the topics of producing and inclusion in the arts in multiple forums, including BroadwayCon, NYU/Tisch, Syracuse University, Juilliard, and Commercial Theatre Institute. She was featured in Backstage's "Broadway Future Power List", American Theatre's "Role Call – People to Watch", and recently, Playbill for her work as co-founder of the Artists' Anti-Racism Coalition. Roberta is a graduate of Yale School of Drama's Theater Management program and Wesleyan University. She is originally from Brazil and lives in New York City with her daughter.

ABOUT THE PLAYWRIGHTS REALM

The Playwrights Realm is an Off-Broadway theater company devoted to supporting early-career playwrights along the journey of playwriting, helping them hone their craft, fully realize their vision, and build meaningful careers. While many organizations support new plays, our focus is on supporting new playwrights. As a cutting-edge accelerator of new writers, The Playwrights Realm is at the forefront of a growing movement to provide comprehensive services for playwrights.

A recent example that this method of individualized support works is Sarah DeLappe's meteoric rise after our production of *THE WOLVES*, which took her from an unproduced playwright to a 2017 Pulitzer Prize finalist for Drama.

JOSHUA PRESTON

Ballet Hispanico of New York



NEW YORK,
NEW YORK

Joshua Preston has been working with Latinx arts organizations for 15 years in nearly every production-based job offered and is currently serving as Company General Manager for Ballet Hispanico of New York. Born and raised in central Kentucky, Mr. Preston found the local lack of artistic representation a point of frustration. Attempting to give his home town a chance, Mr. Preston attended the University of Kentucky for 1 year while he worked as a janitor at the local public pool. Realizing that Kentucky lacked the cultural vibrancy he sought, Mr. Preston headed north where he attended and graduated from Columbia College Chicago with a degree in Theatrical Lighting Design and minor in Photography.

Starting as a gel changer at a small theater in Chicago, Mr. Preston worked his way up the ladder as a Floor Sweeper, Lighting Supervisor, Technical Director, Production Manager, Director of Production, and Company manager. He was led to the arts because he believes a healthy community is one that is rich in artistic culture and he was convinced he had a voice to contribute. For his entire professional carrier, Mr. Preston has surrounded himself artistically and emotionally with the Latinx cause. Currently he is approaching his 10th year with Ballet Hispanico and feels honored to work for an institution that puts so much good into the world. He has the good fortune to work with some of the best in his field and is proud to call them familia.

ABOUT BALLET HISPANICO OF NEW YORK

Ballet Hispánico, America's leading Latino dance organization, has been bringing individuals and communities together to celebrate and explore Latino cultures through dance for nearly 50 years. Whether dancing on stage, in school, or in the street, Ballet Hispánico creates a space where few institutions are breaking ground.

The organization's founder, National Medal of Arts recipient Tina Ramirez, sought to give voice to the Hispanic experience and break through stereotypes. Today, Ballet Hispánico is led by Eduardo Vilaro, an acclaimed choreographer and former member of the Company, whose vision of social equity, cultural identity and quality arts education for all drives its programs.

Ballet Hispánico, a role model in and for the Latino community, is inspiring creativity and social awareness in our neighborhoods and across the country by providing access to arts education.

STEINUNN RAGNARSDOTTIR

Icelandic Opera



REYKJAVIK,
ICELAND

Steinunn has always been a creative and curious person in love with the arts from a very early age. She is an only child and grew up with a mother who was an artist and a father who was a respected scholar and built the educational system in Iceland, so she was always aware of the importance of contributing to changing communities for the better and that has been her mission ever since. After returning to Iceland from getting her education in the US she started an international Music Festival in the country side in Iceland with the involvement and participation of the rural community that valued very much her initiative and remain very proud of the Festival. Moving on to leading the Harpa Concert Hall in Reykjavik she was faced with the challenge of convincing the Icelandic people to attend the Hall after a difficult experience during

the bank crash in 2008 with good results since the Concert Hall has exceeded everyone's expectations. It has been a cultural makeover for the country. She has been the CEO and Artistic Director of the National Opera focusing on recreating the artform that many people consider only for the upper class. She has recently made a strategic plan with the involvement of many stakeholders and leaders in the Performing Arts creating a strong future vision for the institution that is very much focused on community relevance and participation in addition to the world class big scale opera productions the company produces. She is also a practicing concert pianist and enjoys performing concerts whenever possible.

ABOUT ICELANDIC OPERA

The Icelandic Opera resides in Harpa Concert Hall and Conference Centre, the new iconic landmark of Iceland that opened in 2011. It is a state-sponsored non-profit organization. Each season it offers new premiéres, revivals and co-productions as well as various other family and children's events and concerts featuring some of Iceland's leading artists as well as many world famous international artists. The Opera is very well attended by local visitors and well as international guests.

The history of the Icelandic Opera goes back to the year 1980, so it will celebrate it's 40th Anniversary this year. With great ambition and energy of its founders, artists and staff in the past years, it certainly has established an important role in Icelandic cultural life.

Many of Iceland's finest musicians have made their debut in the Icelandic Opera, to later become well-known artists in the international world of music. Music is a rich part of Icelandic culture. Concerts and other music and Performing arts events enjoy great popularity with Icelandic audiences. The Icelandic Opera is uniquely positioned to play a central role in icelandic cultural life in the beautiful Harpa Music Hall, an award winning architectural gem on the cutting edge of modern design and technology.

MICHELLE RAMOS

Alternate ROOTS



NEW ORLEANS,
LOUISIANA

Dr. MICHELLE RAMOS brings a deep and incredibly robust diversity of experience to her role as Executive Director of Alternate Roots. Her background includes most recently working in criminal justice reform as Project Director of the Vera Institute of Justice, philanthropic work as a Program Officer at Women's Foundation of California and service organization leadership as Board Chair of Dance/USA. Michelle is a proud 2018 NALAC Leadership Fellow.

In addition to being a licensed attorney, she has significant organizing experience and has committed her career to serving communities and individuals adversely impacted by issues of race, gender, disability, class, socio-economics, inequitable laws and systemic oppression.

Ramos, a retired professional ballet dancer has worked as an executive director for multiple non-profit arts organizations in many cities across the US and was Director of Dance/NYC from 2006-2010. She had a 12 year professional dance career dancing with Colorado Ballet, Dance Theater of Harlem, Cleo Parker Robinson and multiple commercial dance videos, films and stage productions.

She is the proud mother Broadway choreographer, Ellenore Scott, and since retiring from her own dance career, Ramos has continued teach dance, has competed as an Ironman triathlete and now enjoys her southern New Orleans lifestyle.

ABOUT ALTERNATE ROOTS

Founded in 1976, Alternate ROOTS is an organization based in the Southern USA whose mission is to support the creation and presentation of original art, in all its forms, which is rooted in a particular community of place, tradition or spirit. As a coalition of cultural workers we strive to be allies in the elimination of all forms of oppression. ROOTS is committed to social and economic justice and the protection of the natural world and addresses these concerns through its programs and services.

MARIAH RANKINE-LANDERS

Studio Pathways



OAKLAND,
CALIFORNIA

Mariah is the co-founder of Studio Pathways for Inquiry, Reconciliation, Art, Liberation and Love. She is a visionary behind what teaching and learning has the potential to be and how schools can develop systems that encourage artistic practice and narratives of inclusion. She invites educators to critique established norms and return to spaces of love, joy and art centered education that responds diligently to the probing questions and needs of today's young people. In 2011 Mariah co-founded Canerow, a place reflective of the histories, lives, experiences, and dreams of people of color. In 2014, she co-founded Chapter 510 that provides free in-school tutoring, creative writing workshops, and publishing opportunities for students in Oakland K-12. In 2017 she co-founded Studio Pathways which is an organization devoted to

the transformation of teaching and learning through creative inquiry. Mariah was particularly motivated by the musical "Hamilton, An American Musical" as a doorway to activate the changes in attitudes, assumptions and patterns of knowing that teachers and students should wrestle with. With a team of incredible educators and artists she has developed "Rise Up! An American Curriculum." Mariah leads with conviction that if you tend to your heart, tend to the art that motivates you, and lead with love, that our schools can dissolve the oppressive systems they uphold and become the sanctuaries we all need to fully bloom and become.

ABOUT STUDIO PATHWAYS

Studio Pathways was created by a team of educators with a love-based approach to school and teacher transformation. We center and position contemporary and cultural arts in education as an action which engages transformation and healing. We provide Professional Development, Instructional Design, Coaching, Curriculum Development and convene communities of practice.

CLAIRE RICE

Arts Alliance Illinois



CHICAGO,
ILLINOIS

Claire Rice is currently the Executive Director of Arts Alliance Illinois, a statewide service and advocacy organization that works to put the arts at the center of community vitality and development. Previously, she was the National Director of Sustain Arts at Harvard University, a project that equipped communities across the US with meaningful data on arts and cultural activity. She has also served as the Director of Education at UMS, a 131-year-old performing arts presenter bringing renowned artists in dance, music, and theater to Ann Arbor, Michigan. There, Ms. Rice was the associate producer on a Grammy Award-winning live concert recording and produced a month-long residency with the Royal Shakespeare Company. She was selected as an author for the arts leadership book *20 Under 40*, published in 2010.

From 1998-2003, she was a management consultant for Accenture, working with Federal and State government clients in Washington DC. Ms. Rice received her BA from The College of William and Mary, and her MPA from the Kennedy School of Government at Harvard University.

ABOUT ARTS ALLIANCE ILLINOIS

Arts Alliance Illinois fights for arts resources and policies that benefit our members and all Illinois residents. With 25,000 active subscribers and hundreds of members, we connect the people and ideas that are shaping the future of the creative sector. As the only statewide, multidisciplinary organization concentrated on the strength of arts and culture, the Alliance takes on challenges that no single organization or artist can face alone. Our work in civic engagement, arts education, and cultural equity positively impacts every community across the state.

SUMA KARAMAN ROSEN

InsideOut Literary Arts



DETROIT,
MICHIGAN

Dynamic classroom teacher turned nonprofit leader, Suma Karaman Rosen has over 25 years' experience in corporate, nonprofit and educational settings.

Suma became Executive Director of InsideOut Literary Arts in January 2017, and is inspired daily by the resilient and empowered students the organization serves. She is dedicated to amplifying youth voice, from the classroom community to the national stage.

Prior to joining InsideOut, Suma served as Development Director at ACCESS, a human services organization serving the greater Detroit area. Her success in fundraising is anchored in her ability to build lasting, mutually-beneficial relationships with a wide array of stakeholders.

As an educator, Suma taught diverse learners at high-poverty schools in Oakland, California and Vancouver, Washington. She served as the School Site Lead for two consecutive years, representing her school (Eleanor Roosevelt Elementary) at the district level.

Her love of creative writing has been a constant thread throughout her life, from writing and performing poetry in college, to incorporating it into her teaching practice. Writing also formed the foundation for her success in corporate communications, public relations and web content creation.

She holds a BA from the University of Michigan and an MA in Educational Technology from the University of San Francisco, and considers herself a lifelong learner.

She lives in Michigan with her husband, a life coach and avid record collector. Suma believes that anything worth doing, is worth doing well – and with a healthy dose of humor.

ABOUT INSIDEOUT LITERARY ARTS

Founded in 1995, InsideOut Literary Arts provides young people in the metro Detroit area with high-quality, life-enhancing literary arts experiences in the classroom and in the community. InsideOut programming inspires students to think broadly, create bravely and share their voices with the wider world.

Through a unique school-based writer-in-residency model, InsideOut places professional creative writers into classrooms as role models and mentors to partner with teachers. The program infuses poetry, spoken word and other multi-media arts experiences into academic skills instruction that builds stronger reading and writing competencies among participating youth, especially Detroit's most vulnerable students. In its 24 years, InsideOut has reached nearly 60,000 students in 100 Detroit area schools with year-long classroom residencies and publication of hundreds of school literary journals.

InsideOut's Citywide Poets (CWP) program reaches high school students through weekly afterschool workshops and a series of performance opportunities. Under the guidance of a professional writer with strong publishing and performance credits, teens study and share their work with peers and visiting artists. Over 90% of alumni poets go on to post-secondary institutions, and past participants have won scholarships to colleges locally and nationally.

InsideOut's public programming – such as the annual statewide youth poetry festival, Louder Than A Bomb, and the Detroit Youth Poet Laureate program – help young people develop artistically as well as learn to build community. Their powerful, moving poems address issues of racism, gender discrimination, poverty, violence and abuse – the transformative experience of creating written and spoken art on such subjects is empowering to the youth as well as their audiences.

JEFFREY SHARP

Independent Filmmaker Project



**BROOKLYN,
NEW YORK**

Jeffrey Sharp is an award-winning feature film and TV producer. Sharp has produced a series of Academy Award and Golden Globe-winning and nominated films, including *Boys Don't Cry*, *You Can Count on Me*, *Nicholas Nickleby*, and *Proof*. Additional credits as Producer include: *A Home at the End of the World*, *The Night Listener*, *Evening*, and *The Yellow Birds*.

In 2009, Sharp co-founded the digital publishing and marketing company Open Road Integrated Media with former HarperCollins CEO Jane Friedman where he served as President. Open Road digitally publishes authors such as William Styron, Pat Conroy, and Pearl Buck.

Sharp is a member of AMPAS (The Academy of Motion Picture Arts and Sciences), BAFTA

(British Academy of Film and Television Arts) and the PGA (Producers Guild of America). Sharp won an Independent Spirit Award for Best First Feature for *You Can Count on Me*, was nominated for a Golden Globe for *Nicholas Nickleby*, and was honored with the Andrew Sarris award in 2005 from the Columbia University School of the Arts for his contribution to independent cinema in 2005. Sharp is co-founder and Chair of the Hamptons International Film Festival Advisory Board. Sharp graduated with a BA from Colgate University and an MFA in Creative Producing from Columbia University.

ABOUT INDEPENDENT FILMMAKER PROJECT

IFP, founded in 1979 and located in Brooklyn, NY, champions the future of storytelling globally by providing vital resources to artists at all stages of development and distribution. IFP fosters a vibrant and sustainable independent storytelling community, represents a growing network of 10,000 storytellers in over 22 countries, and plays a key role in developing 350 new film, television, digital, audio, and immersive works each year. During our 40-year history, IFP has supported 8,000+ projects and offered resources to 20,000+ filmmakers in New York, the U.S. and around the world, including some of today's most acclaimed filmmakers, who got their start with our organization: Barry Jenkins (*Moonlight*, *If Beale Street Could Talk*), Dee Rees (*Mudbound*), Laura Poitras (*Citizenfour*), Richard Linklater (*Boyhood*) and Ava Duvernay (*Wrinkle in Time*).

TONY SIAS

Karamu House



CLEVELAND,
OHIO

Tony F. Sias is President and CEO of Karamu House, America's oldest African American producing theatre. Under his direction since 2015, Karamu produces professional Theatre, provides Arts Education and presents Community Programs for all people while honoring the African American experience. Prior to his position at Karamu, Sias served in several progressive roles for the Cleveland Metropolitan School District including Director of Arts Education and Artistic Director of Cleveland School of the Arts. As a creative Sias has produced, performed and directed in over 100 productions.

Sias has received the Ohio House of Representatives Tribute for Excellent Leadership in CMSD's All-City Arts Program

and the Certificate of Special Congressional Recognition for Contributions in Education and Cultural Arts. He has been featured in The New York Times, American Theatre Magazine and NBC's Today Show with Al Roker's Favorite Places in Cleveland.

Sias served as a delegate from the U.S. Department of State in Istanbul, Turkey, representing the Council of International Programs in the Youth Arts for Peace Project. In 2018 he was inducted into The History Makers, the Nation's largest African American oral history archive collection. Currently, Sias serves as a Board member on the National Board of The League of Historic American Theatres. He earned a Bachelor of Science degree in dramatic art from Jackson State University, Jackson, Mississippi and a Master of Fine Arts in acting from The Ohio University, Athens, Ohio.

ABOUT KARAMU HOUSE

Karamu House is recognized as the oldest African-American producing theatre in the nation. Today it is experiencing one of the most significant transformations in its 104-year history. Under bold, new management, and with the active participation of a re-invigorated and committed Board of Directors, it is in the midst of a \$10 million capital campaign to renovate its 70 year-old theatre wing. The improvements are designed to attract new audiences, provide additional revenue streams, stimulate economic activity in Cleveland's Fairfax neighborhood and enable Karamu to expand its programs and services. Karamu's mission is to produce professional theatre, provide arts education, and present community programs for all people while honoring the African-American experience.

JANICE SINDEN

Denver Center for the Performing Arts



DENVER,
COLORADO

Janice Sinden joined the Denver Center for the Performing Arts as President & CEO in 2016. This fourth-generation Coloradan has had her eye on the future of her state for decades and now leads the 300 artisans and administrators of one of the nation's largest non-profit theatre organizations.

The diversity of Janice's career path has allowed her to support her personal passions of rich cultural experiences, access to education, and giving back to her community through her interest in politics. Before the DCPA, she served as Chief of Staff for Denver Mayor Michael B. Hancock for five years where she managed 60 appointees, 26 departments and the day-to-day complexities that come with running a major metropolitan city.

Her previous experience includes serving as the Executive Director of Colorado Concern, Manager of Community Relations/Corporate Communications for Sharp HealthCare in San Diego and working in both Washington, DC and Colorado for U.S. Senator Wayne Allard.

Janice has been recognized by 5280 magazine as one of the 50 most influential people in Denver, by the Colorado Women's Foundation as one of the 25 most influential women in Colorado, by the Girl Scouts of Colorado as a Woman of Distinction, and by the University of Northern Colorado Department of Political Science and International Affairs as Distinguished Alumnus of the Year. She currently serves on the boards of Citizens for Arts to Zoo, University of Northern Colorado, VISIT Denver, American Transplant Foundation and Denver Preschool Program. She is also a member of the Performing Arts Centers Consortium, Independent Presenters Network, Theatre Communications Group, National Western Stock Show and Colorado Concern. Previously, she was appointed by Governors Owens and Ritter to serve on the Colorado Creative Industries Council.

ABOUT DENVER CENTER FOR THE PERFORMING ARTS

We are the nation's largest non-profit theatre organization. We're inspired every day to create, share, teach, excite and perform for our community. And as a not-for-profit organization, we owe our existence to the generous support and participation of every theatre enthusiast. We couldn't do it without you.

We engage and inspire through the transformative power of live theatre.

CHANDRA STEPHENS-ALBRIGHT

Kenny Leon's True Colors Theatre Company



ATLANTA,
GEORGIA

Chandra Stephens-Albright is the Managing Director at Kenny Leon's True Colors Theatre Company. She joined the Company in 2017. Prior to joining True Colors, she served as Executive Director at C5 Georgia from 2014 - 2017. C5 Georgia is a multi-dimensional youth development program whose mission is to inspire high-potential youth from risk-filled environments to pursue personal success and prepare them for leadership roles. There, Ms. Stephens-Albright led efforts to achieve financial sustainability, raise community awareness, optimize operational effectiveness and increase alumni engagement.

Previously, Stephens-Albright led customer marketing and innovation efforts at The Coca-Cola Company. During her 22-year career there,

from 1991 until 2013, she built a reputation for directing productive teams, surpassing revenue and profitability goals, and leading strategic initiatives. Specifically, she guided the development of the Coca-Cola Freestyle® brand name, user interface design and visual identity. Coca-Cola Freestyle® was named a World-Changing Brand by Interbrand Consulting in 2011.

Ms. Stephens-Albright's career began in 1987 at Bristol-Myers Squibb in New York City, where she was an International Business Associate in the Bristol Myers International Group, and a Product Manager at Clairol.

Deeply passionate about her community, Chandra currently serves on the boards of The Atlanta BeltLine Partnership and The Alliance Theatre. Past board experience includes the Emory Alumni Board, the Emory Annual Giving Board and the Emory College Alumni Board. She also served as Board Chair of Girls Inc. of Greater Atlanta.

Chandra is a member of the Leadership Atlanta Class of 2005. A native of Atlanta, Ms. Stephens-Albright holds a BA in Chemistry from Emory University and an MBA from The Olin School of Business at Washington University. She is married to Warren Albright.

ABOUT KENNY LEON'S TRUE COLORS THEATRE COMPANY

Kenny Leon's True Colors Theatre is a nonprofit theatre based in Atlanta, GA. The name True Colors Theatre Company reflects a promise to search for truth and clarity. True Colors Theatre Company's mission is to celebrate the rich tradition of black storytelling while giving voice to bold artists of all cultures. When Artistic Director Kenny Leon and Managing Director Jane Bishop teamed up in 2002 to design a new theatre, they envisioned a smartly-managed, inclusive theatre company that would achieve both local and national impact. Thanks to a tremendous outpouring of support, their vision has quickly turned into reality.

True Colors Theatre Company intends to be an important voice in the American discussion of diversity, supporting and propelling individuals and institutions in their quest for understanding. Operationally, the company will strive to remain fiscally sound and small enough that every individual who works there can be heard, be accountable, get better at what they do, and live out True Colors' core values.



Back
to top

SUNNY SUMTER

DC Jazz Festival



WASHINGTON,
DISTRICT OF COLUMBIA

Sunny Sumter is Executive Director of the DC Jazz Festival, a nonprofit service organization established in 2004 to present jazz-related cultural and educational programs in the nation's capital. Its' signature programs are the annual DC JazzFest held each June, the year-round DC Jazz Festival Education Program; and the Charles Fishman Embassy Series. Under Sumter's leadership, DC Jazz Festival received the 2018 DC Mayor's Art Award for Excellence in Creative Industries. Sumter has raised over \$14 million dollars for the DC Jazz Festival and has participated as a panelist in discussions on jazz funding at the WeDC JazzFest, Jazz Philadelphia Summit, Jazz at Lincoln Center's Jazz Congress, and the U.S. Department of State. Prior to her tenure at the DC Jazz Festival, Sumter held management/director positions with the Aspen

Institute, National Foundation for Teaching Entrepreneurship, the Smithsonian Institution, and the Rhythm and Blues Foundation. Sumter earned her bachelor's degree in music business from Howard University where she minored in jazz voice. She is a recipient of a Howard University Benny Golson Award, the 2018 Sitar Arts Center Visionary Award, a DC Commission on the Arts and Humanities Fellowship, and a Mid-Atlantic Arts Foundation Emerging Artist Award. As a professional vocalist, Sumter has performed at some of the finest festivals, performance venues, and clubs in the U.S. and internationally. Sumter was awarded the Aspen Institute's Staff Achievement Award for Excellence. She was host of Jazz Central on the BETJ network. She is a member of Americans for the Arts, National Academy for the Recording Arts and Sciences, the DC Arts and Humanities Education Collaborative; and served as a program director member of the National Collaboration for Youth.

ABOUT DC JAZZ FESTIVAL

The DC Jazz Festival's mission is to present internationally renowned and emerging artists in celebration of jazz through dynamic programs that advance jazz and music education; unify diverse communities; enable connections between artists and audiences; and enhance economic growth in the District of Columbia.

DCJF's signature programs are the annual DC JazzFest, presented since 2005; the free, year-round DCJF Education Program, begun in 2008 to get kids "jazzed" about learning; Jazz 'n Families Fun Days, a two-day free event with dozens of live performances, arts and crafts activities and gallery talks, offered since 2009; Fishman Artist Embassy Series, introducing emerging and established global artists since 2012; and DCJazzPrix, our international emerging jazz band competition begun in 2016. Our enriching and enlightening jazz performances and programs introduce jazz, our nation's gift to the world, to students and adults from all walks of life.

MELIA TOURANGEAU

Pittsburgh Symphony Orchestra



PITTSBURGH,
PENNSYLVANIA

Melia Tourangeau was appointed President & CEO of the Pittsburgh Symphony Orchestra in May 2015. She is the first female and youngest CEO in the Symphony's 123 year history.

Tourangeau came to the Pittsburgh Symphony from the Utah Symphony | Utah Opera (USUO) in Salt Lake City, Utah, where she served as President & CEO since April 2008. Prior to the USUO, Tourangeau worked for the Grand Rapids Symphony in Michigan, beginning as education director in January 1997, being promoted to director of operations in 1999, then vice president and general manager before being named CEO in 2005. Prior to that, she was the education coordinator at the Akron Symphony Orchestra.

She received a Bachelor of Music degree in 1994 from the Oberlin College Conservatory of Music with a major in piano performance and a minor in musicology. In April 2007, she received a master's degree in public administration with an emphasis on nonprofit leadership from Grand Valley State University.

A member of the Young Presidents Organization (YPO), the International Women's Forum and the League of American Orchestras, Tourangeau and her husband, Michael, live in the northern suburbs of Pittsburgh with their two children.

ABOUT PITTSBURGH SYMPHONY ORCHESTRA

The 2018 GRAMMY Award-winning PITTSBURGH SYMPHONY ORCHESTRA, known for its artistic excellence for more than 120 years, is credited with a rich history of the world's finest conductors and musicians, and a strong commitment to the Pittsburgh region and its citizens. Past music directors have included Fritz Reiner (1938-1948), William Steinberg (1952-1976), Andre Previn (1976-1984), Lorin Maazel (1984-1996) and Mariss Jansons (1995-2004). This tradition of outstanding international music directors was furthered in fall 2008, when Austrian conductor Manfred Honeck became music director of the Pittsburgh Symphony. The orchestra has been at the forefront of championing new American works and gave the first performance of Leonard Bernstein's Symphony No. 1 "Jeremiah" in 1944 and John Adams' Short Ride in a Fast Machine in 1986. The Pittsburgh Symphony has a long and illustrious history in the areas of recordings and radio concerts. Its "Pittsburgh Live!" series with Reference Recordings has resulted in back-to-back Grammy Nominations in 2015 and 2016. As early as 1936, the Pittsburgh Symphony broadcast on the airwaves coast-to-coast and in the late 1970s it made the ground-breaking PBS series "Previn and the Pittsburgh." The orchestra has received increased national attention since 1982 through network radio broadcasts on Public Radio International, produced by Classical WQED-FM 89.3, made possible by the musicians of the Pittsburgh Symphony Orchestra. With a long and distinguished history of touring both domestically and overseas since 1900 — including international tours to Europe, the Far East and South America—the Pittsburgh Symphony continues to be critically acclaimed as one of the world's greatest orchestras.

TERRI TROTTER

Midland Center for the Arts



MIDLAND,
MICHIGAN

Terri is President and CEO of the Midland Center for the Arts, a cultural complex that includes performing arts, education and museum facilities. Prior to moving to Michigan she lived in Sun Valley, Idaho where she served as CEO of the Sun Valley Center for the Arts, a multi-disciplinary organization that includes a contemporary art museum, a professional regional theater and concert presentations.

Prior to Idaho, she spend 15 years at Walton Arts Center in Fayetteville, AR. During her tenure, she held three executive-level positions and was instrumental in the organization's significant growth. As COO, she oversaw the planning and design of a multi-million-dollar expansion and renovation of the center and helped open and integrate a new 10,000-seat amphitheater into

the organization's business and culture. Terri moved to Arkansas from Chicago where her experiences included business development and marketing in the special events and entertainment industry.

Terri is a graduate of Northwestern University (BS, communications) and Indiana University (MS, telecommunications). She is active in her community and in industry activities. She served 9 years on the board of the Association of Performing Arts Presenters where she was Vice-Chair and Secretary, helped launch the Broadway Green Alliance, has served on multiple Chamber of Commerce boards, and is active as a volunteer leader in her church.

Terri and her husband, Doug Wright, have three children: Allie (18), a freshman at the University of Michigan, Evan (16) a sophomore, and Will (12) a 6th grader. Her children are active singers and instrumentalists.

ABOUT MIDLAND CENTER FOR THE ARTS

Midland Center for the Arts is a cultural complex located in the Great Lakes Bay Region of mid-Michigan. We have multiple museums spaces, two theaters (1500 seats and 400 seats) as well as rehearsal rooms, art studios and collection facilities. We present touring artists and entertainment on our stages. We produce community theater with local volunteer artists and run the Midland Symphony Orchestra. We offer youth choral and theater programs. We also program a hands-on interactive museum of science and art, curate multiple art galleries, and oversee a history campus that includes a historical home, a museum about the founding of Dow in Midland, and a museum of Midland County history. We also have offer visual arts classes in pottery, painting, drawing and jewelry making.

CHRISTINA VASSALLO

SPACES



CLEVELAND,
OHIO

Since 2014 Christina Vassallo has served as Executive + Artistic Director of SPACES in Cleveland, where she oversees operations and provides creative direction for one of the longest running alternative art organizations in the country. Her most notable SPACES initiatives so far include spearheading a capital campaign and relocation, expanding outreach initiatives, curating critically acclaimed issue-oriented exhibitions, overseeing a strategic planning process, and developing two re-grant programs for artists in Northeast Ohio. She is an ex officio board member of the Cleveland Museum of Art's Contemporary Art Society, a spring 2020 German Marshall fellow, and an advocate of organizations that fairly compensate cultural producers. Previously, Christina was the Executive Director of Flux Factory, which builds

sustainable artist networks and helps retain creative forces in New York City. Additionally, she has curated exhibitions for Everson Museum of Art, Jersey City Museum, NURTUREart, Lafayette College, and New Haven University. She holds both a B.A. in art history and an M.A. in nonprofit visual arts management, from NYU.

ABOUT SPACES

SPACES is the resource and public forum for artists who explore and experiment.

SPACES commissions artists from around the world—at all stages of their careers—to make new work that is responsive to timely issues, through our residency and exhibition programs. We use these projects as a jumping off point to create educational initiatives that help develop a more informed citizenry. We also distribute project-based grants to local artists to create work that goes on display throughout Cuyahoga County.

KASANDRA VERBRUGGHEN

Spy Hop Productions



SALT LAKE CITY,
UTAH

Kasandra VerBruggen is the executive director of Spy Hop Productions, a nonprofit youth media organization in Salt Lake City that is dedicated to empowering young people through the digital media arts. Raised in the Pacific Northwest, Kasandra has had 12-year stints in both Tucson, Arizona and Seattle, Washington. Her love for the mountains brought her to Salt Lake and Spy Hop in 2008. Kasandra has a BA in Political Science from the University of Arizona and a Masters in Public Administration from the University of Washington. She has over 25 years of experience in the social sector, holding various positions from alternative educator to program director, managing director and executive director of nonprofit, educational, and youth development organizations. Kasandra also serves on several boards, including the Alliance

for Media Arts and Culture, the Utah Nonprofits Association, the Women's Tech Council, and the Salt Lake Community College's Center for Arts and Media's Advisory Board.

ABOUT SPY HOP PRODUCTIONS

Spy Hop mentors young people in the digital media arts to help them find their voice, tell their story, and be empowered to affect positive change in their lives, their communities, and the world.

PHILIP WATKINS

Desart



ALICE SPRINGS,
AUSTRALIA

Philip Watkins is part of a large extended family of the Arrernte (Australian First Nation) and has been the Chief Executive Officer of Desart since 2011.

Commencing his career as a trainee graphic artist for the central Australian Aboriginal Media Association in 1985; Philip continued to work within the visual arts industry with print artists in Melbourne, Victoria whilst also starting tertiary studies in Social Science at Monash University. Upon returning to his home town of Alice Springs Philip commenced 10 years employment with the Central Land Council, first as a Land Tenure Officer, then a policy officer and later as a Manager of the Native Title Unit. In 2006 Philip returned to his artistic roots when appointed the Artistic and Cultural Director

at Tandanya National Aboriginal Cultural Institute in Adelaide, South Australia where he led a vibrant annual program.

Philip is currently a Board Member on the Indigenous Art Code, the Deputy Chair of the Darwin Aboriginal Arts Fair Foundation and Board Member of the Museum and Art Gallery of the Northern Territory. Philip has completed a Graduate Certificate in Indigenous Arts Management from Victoria College of the Arts – University of Melbourne; completed the Governor’s Leadership Program at Leaders Institute in South Australia and in 2015 successfully completed the Australia Councils Emerging Leaders Development Program.

Philip continues to thrive in his role as Chief Executive Officer with Desart, working closely with the Chair, and Board; as well as member Aboriginal Art Centre member organisations to deliver a strong annual program that both enhances and supports their business performance and cultural and artistic aspirations

ABOUT DESART

Desart is an association of 35 Central Australian Aboriginal Art and Craft Centres and has been operating for 26 years supporting the business, artistic, economic and political aspirations of the art centres and the approximately 8000 artists they support. Desart has developed and delivers a suite of professional development programs for Art Centre Governing Boards, Management and Artworkers , coupled with being a lead agency advocating for our the needs and priorities of our membership. Desart supports platforms that promote and market our regional arts and cultures by presenting an annual artistic program engaging audiences both physically and increasingly in the online environment.

Desart has a staff of 8 and is governed by a A Board of 10 Aboriginal artists elected from our region. Our income is primarily sourced from National/State/ Territory Governments and complimented by self generated income and philanthropic support.

ROGER WEITZ

Opera Omaha



OMAHA,
NEBRASKA

A native of Omaha, Nebraska, Roger Weitz assumed the role of Opera Omaha's General Director in 2011. He holds a degree in music from Carleton College where he studied voice and piano. His opera administration career began in 2000 with Chicago Opera Theater (COT) where he served as Artistic Administrator for seven years under the leadership of General Director, Brian Dickie. Weitz left COT in 2007 to complete an Arts Management Fellowship at the Kennedy Center for the Performing Arts in Washington D.C., a highly selective, international training program. Following the Kennedy Center Fellowship, Weitz returned to Chicago Opera Theater where he worked in a new capacity as the company's General Manager for an additional three years prior to accepting the post in Omaha. To date, Weitz has managed

the planning and creation of over 50 new productions, including several world and regional premiers, working with illustrious artists and creative teams from across the country and around the world. In his tenure with Opera Omaha, Weitz has grown the company significantly, doubling the patron base and exponentially expanding the number of individuals engaged through community programming and partnerships. Under his leadership, Opera Omaha launched an annual spring festival focused on innovation, and a groundbreaking civic practice initiative, the Holland Community Opera Fellowship: work that is key to Opera Omaha's ongoing transformation from performing arts organization to cultural resource for the community.

ABOUT OPERA OMAHA

Entering its 7th decade, Opera Omaha is the only professional opera company in the state of Nebraska and has a distinguished history of community engagement and high quality productions that span the full spectrum of operatic repertoire, including several world premieres. With a new focus on civic practice, Opera Omaha is currently undergoing a transformation from opera company to artistic resource for the community.

WENDY WERE

Australia Council for the Arts



SURRY HILLS,
AUSTRALIA

Dr Wendy Were is currently a member of the Australia Council for the Arts' Executive team, where she oversees strategic development and advocacy for the Australian arts sector. The Australia Council is the Australian Government's arts funding and advisory body and Wendy's teams include Strategy and Planning; Communications and Advocacy; Research and Knowledge Management; International Development, Capacity Building; and Government Relations.

A recognised and respected leader in the Australian cultural and creative industries, she has held many senior leadership roles including CEO at West Australian Music; Business Advisor with the Creative Industries Innovation Centre; Artistic Director and Chief Executive of Sydney

Writers' Festival and Producer at the Perth Festival. Wendy also holds a PhD in Literature awarded with Distinction.

Wendy has wide-ranging experience in arts management, curation and business development and a track record in championing the development of sustainable career paths for Australia's creative workers. She has a profound passion for, and working knowledge of, the Australian and international creative and cultural sector with established networks across all areas of arts practice and industry, and deep networks across government and the private sector. She is a powerful advocate for the public value of arts and culture.

ABOUT AUSTRALIA COUNCIL FOR THE ARTS

The Australia Council for the Arts is the Australian Government's arts funding and advisory body. Our focus is on increasing the visibility of Australia's vibrant arts and culture, and recognising the evolving way that Australians make and experience art. Our role is to support the unimagined along with the reimagined, the unknown and experimental along with the keenly anticipated. We are a champion for Australian arts both here and overseas. We invest in artistic excellence through support for all facets of the creative process, and are committed to the arts being accessible to all Australians.

FIONN YEUNG

Leisure & Cultural Services Department, HKSAR



HONG KONG,
CHINA

Fionn has joined the government looking after arts and culture for 30 years since 1989 but she is not aware that time flies. She still stays young in mind and at heart. She values work/life balance with her motto 'work smart, play hard'. The reality is she works hard yet not smart enough because she often works long hours with an ambition to get familiar with the multi-faceted duties and challenges in a short time.

Fionn leads a simple life after work. She loves family life though not married. She chooses to live close to her mother and 6 siblings (1 handsome brother and 5 lovely sisters) so that they can meet often to chat, to laugh and to share good food by getting together at mother's place. This is a place called home where she has been brought up to learn how to treat people,

understand people, communicate and cooperate with people with a caring heart and an open mind. How we treat others and how we are being treated are delicate yet important issues not only in life but also in work. She feels so blessed to have an encouraging bring up environment where she could be equipped with the essential competence and skills to work well with people of different personalities and from different cultures.

In her leisure time, she loves practising Chinese calligraphy because it gives her a moment of spiritual tranquility and relaxation. She shares a strong for the performing arts, and so attending performances with good friends is something she loves to do. She also likes hiking on holiday to stay away from work, and to refresh and re-energise in contact with nature. Besides, she treasures life learning which keeps her alive and expands her knowledge bank, skills set and horizon.

ABOUT LEISURE & CULTURAL SERVICES DEPARTMENT, HKSAR

The Leisure & Cultural Services Department (LCSD) is a governmental department looking after a wide array of leisure and cultural facilities and events/activities for the Hong Kong community to enhance the physical and cultural well-being of people. On the side of performing arts, LCSD manages 14 performance venues among which 7 are under my charge including Hong Kong Cultural Centre, Hong Kong City Hall, Ko Shan Theatre, Yau Ma Tei Theatre and 3 community arts centres located in the urban area. They are grouped under the Urban Venues Section. These facilities are all open for hire by arts and non-arts organisations. Programme-wise, we organise venue-based arts activities as well as the Venue Partnership Scheme which fosters partnerships between venues and performing arts groups, helps raise the public image of the selected performing arts groups and encourages wider community involvement in the arts.

EDWARD YIM

American Composers Orchestra



NEW YORK,
NEW YORK

With two decades of experience in artist, orchestra and opera management, Ed Yim brings a unique perspective to his work as President and CEO of American Composers Orchestra. He has in his first two years leveraged his network and experience in the orchestra field to create organizational partnerships that deepen ACO's impact, support an increasingly diverse group of artists, and align the organization's ambitions with long-term funding relationships.

Before his position with ACO, he served as the New York Philharmonic's Vice President for Artistic Planning where he worked on watershed projects such as the NY Phil Biennial 2014 and 2018, CONTACT!, and Philharmonic 360 at the Park Avenue Armory. Yim was also Senior

Vice-President and Director at IMG Artists and Director of Artistic Planning for both New York City Opera and the Los Angeles Philharmonic Association. In Los Angeles, working across a wide range of musical genres including classical, jazz, world, and popular music, he created programming for over 200 concerts per season for the Los Angeles Philharmonic both at Walt Disney Concert Hall (where he was involved in planning the inaugural seasons) and at the Hollywood Bowl.

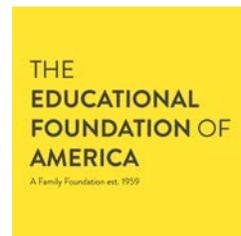
Yim holds an AB in Government from Harvard College and an MBA from Case Western Reserve University. He is a graduate of the League of American Orchestra's Management Fellowship Program, has served on the boards of New Music USA and the International Contemporary Ensemble, and consults to Music Accord, a consortium of presenters which commissions contemporary chamber music for American artists.

ABOUT AMERICAN COMPOSERS ORCHESTRA

American Composers Orchestra (ACO) is dedicated to the creation, celebration, performance, and promotion of orchestral music by American composers. With commitment to diversity, disruption and discovery, ACO produces concerts, emerging composer development programs, and K-12 education programs to foster a community of creators, audience, performers, collaborators, and funders.



The Chief Executive Program is the result of our partnership with the following incredible organizations:



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