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Ayden Adler
Greencastle, Indiana



Jonas Cartano
New York, New York



Kate Griffin
Lancaster, New Hampshire



Esther Grisham Grimm
Chicago, Illinois



Suzan Jenkins
Silver Spring, Maryland



Charles Kennedy
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Marángeli Mejía Rabell
Philadelphia, Pennsylvania



Wendy Morris
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Julie Potter
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Steven Raider Ginsburg
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Judith Rose
Cold Spring, New York



Jesse Rosen
New York, New York



Kelli Strickland
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Alicia Sutton
Peoria, Arizona



Beth Takekawa
Seattle, Washington



Joan Vorderbruggen
Minneapolis, Minnesota



Ayden Adler

Greencastle,
Indiana

Dr. Ayden Adler serves as Professor of Music and History at DePauw University where she teaches courses in arts patronage, audience engagement, and nonprofit management. With degrees from Princeton University (A.B.), the Juilliard School (M.M.), and the Eastman School of Music (M.A., D.M.A., Ph.D.), her professional background and experience encompasses music performance, scholarship, teaching, and administration. Highlights of her career include performing for ten years as a tenured member of the Rochester (NY) Philharmonic Orchestra while teaching at the Eastman School of Music, serving as Executive Director of the Orpheus Chamber Orchestra after stints in senior management at the Atlanta and Philadelphia Orchestras, serving as Dean of Michael Tilson Thomas' New World Symphony, and, most recently, as Dean of the DePauw University School of Music. Her academic research focuses on the history and current role of arts and culture in society, with emphasis on critical race theory and whiteness studies. Her current book project, "Classical Music for People Who Hate Classical Music": Serge Koussevitzky, Arthur Fiedler, and the Boston Symphony Orchestra, is under contract with the University of Illinois Press. Dr. Adler is a frequent speaker and panelist and regularly gives presentations at national and international arts and culture forums that address issues of civic and economic relevance, diversity, entrepreneurship, leadership, and new technologies in the context of historic and current business practices at arts institutions. She is a Chief Executive Global Fellow of National Arts Strategies and currently serves as an accreditor for the National Association of Schools of Music and as a member of the Committee on Academic Leadership and Administration for the College Music Society.



Jonas Cartano

New York,
New York

Jonas Cartano's work is grounded in arts education, program development, and organizational change. He has designed and produced education programs for students, teachers, adults, and arts professionals and organizational innovation and adaptive leadership development programs for arts leaders across the country. Interested in supporting emerging arts organizations with an emphasis on social impact in NYC, Jonas has served as a board member for a variety of small and startup arts nonprofit organizations. He currently serves on the board of Carleton College's Alumni Admissions Representatives program and recently served on the board of its Alumni Annual Fund, which is widely recognized as a national model for alumni fundraising. He has held staff positions at The Metropolitan Opera, Jazz at Lincoln Center, and EmcArts and worked on projects with Opera America, The New York Philharmonic, and Project Zero at Harvard University. A lifelong choral singer, Jonas was the director of programs at Chorus America and has performed and served in board and administrative positions with a wide range of choruses in New York City, Boston, and Washington DC.

Jonas earned his BA in Music from Carleton College, his EdM in Arts in Education from Harvard University, and was a member of the inaugural class to receive an Executive Diploma in Arts and Culture Strategy from the University of Pennsylvania and National Arts Strategies in 2015. Jonas also has a Certificate of Nonprofit Board Consulting from BoardSource.



Kate Griffin

Lancaster,
New Hampshire

Kate Griffin has experience with academic-community partnerships, public humanities, community-based arts, and social impact. She is both a skilled organizational and project manager and an experienced community-builder. Kate has a doctorate in American Studies and has held leadership roles in community development, social entrepreneurship, and social services organizations for fifteen years. She designed “San Francisco Seniors Remember,” an oral history project in partnership with the University of San Francisco and StoryCorps, and in 2015 she co-founded the Storefront Institute, a Bay-Area grassroots public-humanities center. Last year, after many years in California, she returned to her native New Hampshire, where she directs the Arts Alliance of Northern New Hampshire. She also recently joined the DC-based organization Bringing Theory to Practice as the Project Coordinator for PLACE Collaboratory, a national humanities-based civic engagement initiative working with university and community partners in four cities to create strategies for authentic listening and shared action related to big agendas on social issues such as gentrification, social memory, climate change, and the health of undocumented immigrants. Kate is on the steering committee for the New Hampshire Creative Communities Network, and was a New England 2018 National Arts Strategies Creative Communities Fellow.



Esther Grisham Grimm

Chicago,
Illinois

Esther's careerlong work in the arts spans museum education, arts education, and philanthropy. She is the Executive Director of 3Arts, a social justice and arts organization that advocates for women artists, artists of color, and artists with disabilities working in the performing, teaching, and visual arts in Chicago. Prior to joining 3Arts, she was the Associate Director of Marwen, a nonprofit visual arts organization that provides out-of-school art instruction, college planning, and career development programs to Chicago youth in grades 6-12. Before Marwen, she served as the Assistant Director of Museum Education at The Art Institute of Chicago and worked in museum education at the Wadsworth Atheneum in Hartford, Connecticut.

Esther is the Chair of the Alliance of Artists Communities and past Chair of the Grantmakers in the Arts Support for Individual Artists Committee. She also serves on the Dance/USA Service Organization Committee and is the Co-Chair of the American Friends of the Vienna Museum Board of Directors.

In 2017, Esther received the Kathryn V. Lamkey Spirit of Diversity Award from the Equal Employment Opportunity Committee of Actors' Equity Association. She also received the Wren Award in honor of women in theater from Rivendell Theatre Ensemble and the Women Who Make a Difference Award from Lakeside Bank. In 2019, she was named one of the "Visual Vanguard" in NewCity's Art 50 list.

Esther has written six non-fiction children's books and is a flute player.



Suzan Jenkins

Silver Spring,
Maryland

Suzan Jenkins – CEO, Arts and Humanities Council of Montgomery County is a Peabody Award winning producer of the radio series Let the Good Times Roll for Public Radio International, Jenkins has often been recognized for her leadership and entrepreneurial endeavors. Jenkins serves on the Boards of Nonprofit Montgomery and Maryland Citizens for the Arts and on the Community Advisory Council of WETA. Since 2016 Jenkins has been a mentor for Women of Color in the Arts and has mentored countless arts administrators across the nation during her career; it has been said that Jenkins is an impactful and insightful mentor who has turned challenges into opportunities and failures into successes.



Charles Kennedy

Oklahoma City,
Oklahoma

Charles “Boots” Kennedy is an Oklahoma City based filmmaker and member of the Kiowa Tribe. He spent 10 years serving as documentary producer for the Oklahoma Educational Television Authority before joining the Vision Maker Media team in 2014. He has won many awards for his work, including eight Heartland Emmy Awards and five National Educational Television Association Awards including (2008) “Best-of-the-Best.” Kennedy has been awarded the CPB/PBS Producers Workshop scholarship and the CPB INPUT Producer Fellowship. His contributions are seen across many of OETA’s major projects including, a 100-part Oklahoma story collective, Centennial Stories (2007), Oklahoma WWII Stories (2008), The People, Oklahoma Tribes (2009), and The State of Sequoyah (2011). Later he partnered with Rocky Mountain PBS to film and produce Urban Rez (2012) and again with Red Power Energy (2015). Other collaborations include: Words from A Bear (2017) (Director Photography), a VMM co-production with American Masters, Redemption Story (2017) (Producer), chosen for the PBS Online Film Festival, and And We Walked, the Ponca Long Walk (2018) (Photographer), a co-production with Nebraska Educational Television. Kennedy’s commitment to Indigenous Storytelling led him to Vision Maker Media where he served as Producer for Growing Native; a four part documentary series that showcases contemporary Native American stories while celebrating traditional pathways. In 2018, Kennedy began production on his first independent documentary, Valley of Thundering Water, which explores the status of wild horse populations on tribal lands.



Christina Littlejohn

Little Rock,
Arkansas

In her 25-year career, Christina Littlejohn has either started orchestras in new markets or turned around financially troubled orchestras. She joined the Arkansas Symphony Orchestra (ASO) as CEO in June of 2009, when the orchestra could make only six more months of payroll. In the last ten years, the ASO has balanced its budget, even the two seasons its concert hall was closed, successfully completed a \$7.1 Orchestrating the Future campaign, increased overall concert attendance, been recognized by Arkansas Business for its excellence in Governance, and received national grants for community outreach including Music Alive and NEA grants. In the last three years, ASO has added programs that engage hundreds of young people in learning the violin, cello and percussion.

Littlejohn was Chair of Group 3 Orchestras for the League of American Orchestras for two years. In 2013, she was one of 50 arts leaders from around the world selected to participate in National Arts Strategies Chief Executives program.

Before joining the ASO, Littlejohn was CEO of Pensacola Symphony Orchestra, started the Mobile Symphony (AL), and launched the Cleveland Orchestra's Miami Residency.

Littlejohn has led talks for Methodist Ministers on "Leading through Change," for the Junior League of Little Rock and Orchestras of Group 3 and 4 budget size on "Governance," and presented at the Orchestra League's National Conference on "Building a Team Culture." She did a TedX Markham St. talk titled, "Transform a Symphony, Change a Community" and wrote "A CEO's Guide to Fiscal Responsibility and Growth," for Soiree magazine, on-line edition.

Littlejohn earned a Masters of Business Administration and Masters of Arts Administration, from the University of Cincinnati; Bachelor of Arts in Music, Furman University. In her free time, she plays the cello, boxes, and drives her daughter everywhere.



Marángeli Mejía Rabell

Philadelphia,
Pennsylvania

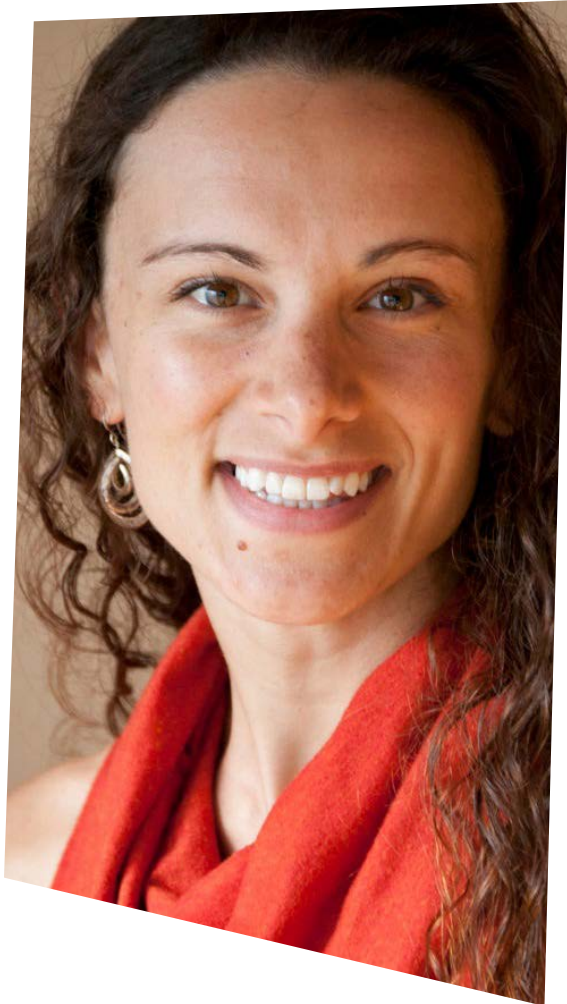
Marángeli Mejía Rabell is a Puerto Rico-born, Philadelphia-based cultural producer and community development practitioner whose work is centered on cross sector partnerships, collective impact arts & culture as a tool for social change and community revitalization. As Co-Founder of AfroTaino Productions, she curates, co-designs and executes arts/culture programming, campaigns, special events and projects in public and private arena targeting multicultural audiences. She also serves as the Philadelphia Latino Film Festival Director. Some of her most recent collaborations include Pepon Osorio's reForm at Tyler Contemporary and BrideNext, a Building Audience Demand project with Marty Pottenger and Bienvenidos Blancos with Team Sunshine Performance Corporation.



Wendy Morris

Minneapolis,
Minnesota

Wendy Morris is an internationally recognized facilitator of learning and leadership development who has worked at the intersection of arts, culture and community development for 20+ years. Somewhere between touring the world as a performance artist and teaching at prominent leadership centers, she discovered she had a gift for using her arts background to help people learn to influence change in complex systems. Based in Minnesota, Wendy collaborates as a process designer and trainer with global networks for change including Human Systems Dynamics Institute, Presencing Institute, and Art of Hosting network. Two highlights of her arts administration career have been stewarding the successful 3-year pilot of Creative CityMaking – an arts-based innovation initiative to advance racial equity in the City of Minneapolis; and co-founding the Creative Community Leadership Institute – a cross-sector leadership program for creative placemaking that she co-facilitated for 17 years and which grew into a network of 240+ changemakers forging cross-sector arts-infused partnerships in the Upper Midwest region. Wendy holds a Master's Degree in Human Development, and is affiliated with two research and training centers at the University of Minnesota: Humphrey School of Public Affairs Center for Integrative Leadership, and Center for Spirituality and Healing. Her life and work are informed by 19,000 hours of mindfulness training and somatic - embodiment practice. She is passionate about setting conditions for an equitable, creative and thriving future by transforming mindsets, developing changemakers, and elevating organizations. As a Qualified Administrator of the IDI / Intercultural Development Inventory she has supported philanthropic leaders to advance intercultural organizational development for more equitable funding outcomes. Her work has been recognized by more than 25 awards in leadership, artmaking, and interdisciplinary practice including fellowships from the Bush Foundation and the National Endowment for the Arts.



Julie Potter

San Francisco,
California

Julie Potter is a performance curator, public practice specialist and writer based in San Francisco. As the Director of the ODC Theater, she provides executive and artistic leadership for season programming, public engagement and artist residencies. Potter was previously the Creative Ecosystem Senior Program Manager at the Yerba Buena Center for the Arts, designing community engagement programs including YBCA:You, at the intersection of art and wellness, and YBCA Fellows, deploying creative practice for social change. She has taught in Stanford University's Arts In Context course.

Potter completed her MA as part of the inaugural class of Wesleyan University's Institute for Curatorial Practice in Performance. She was a resident artist at the Summer Forum for Inquiry and Exchange, a National Arts Strategies Creative Community Fellow, a consultant for Creative Capital and the first Writer in Residence at ODC Theater. Potter was a Fellow in both the NEA Arts Journalism Institute in Theater at USC Annenberg and in Dance at the American Dance Festival. Prior to moving to San Francisco in 2009, Potter worked at The Juilliard School in New York City.



Steven Raider Ginsburg

New Haven,
Connecticut

Steven Raider Ginsburg is currently the Director of the Autorino Center for the Arts and Humanities at the University of Saint Joseph, a mission-based world-class arts presenter that receives over 30,000 guests a year. Steven moved to the Hartford, CT and co-founded the award-winning original creation theater company, HartBeat Ensemble. Steven has received honors from American Theater magazine, as one of 25 young theater artists most likely to influence theater in the next 25 years, selected as a 2018 State of Connecticut Performing Artist Fellow, chosen in 2014 as one of Hartford, CT's 40 under 40. Currently Steven serves as an advisor for the New England Foundation for the Arts National Theater Project and for the Ann T. and Edward C. Roberts Foundation. Steven is a member of the 2012 Lincoln Center Directors Lab, holds an MFA in Directing from Boston University and a certificate in Curatorial Practice from Wesleyan University. He has served on Hartford's Commission on Cultural Affairs, is a current Fellow at Yale University's Pierson College and an alumnus of the National Arts Strategies Chief Executive Program. Steven began his career at New WORLD Theater, under the direction of Roberta Uno at UMass Amherst, and then went on to work with some of the nation's most illustrious theater-makers including the San Francisco Mime Troupe, Anna Deveare-Smith, Shakespeare and Company, Augusto Boal, Sojourn Theater, The Civilians and others.



Judith Rose

Cold Spring,
New York

Judith Kepner Rose is a Senior Relationship Manager for NeighborWorks America as well as an artist/sculptor. She spent many years in corporate finance and real estate before joining the Organizational Development Initiative team at Local Initiatives Support Corp. where she focused on both real estate technical work and organizational development. After 8 years, she joined the NeighborWorks America Northeast Region where she continues to support community development organizations using her many skills in real estate, finance and organizational development. She currently specializes in executive transitions and board governance. In 2017 she became a Certified Community Coach through Leadership that Works and has served as a coach for the NeighborWorks Excellence in Governance Program for four years. Rose played horn for a number of regional bands in PA and with the Hamden Symphony in CT. When she retired her mouthpiece she worked for many years as a ceramic artist and supported the Creative Arts Workshop in New Haven and Garrison Art Center as a volunteer. Her art can be found in many collections and has been shown in national venues. She is currently learning stone carving. Rose has a BA in Economics from Moravian College and an MAR from Yale Divinity School. She served as a volunteer chaplain at Sing Sing Correctional Facility for many years. Rose and her family live in Cold Spring NY where she has been active in the community through community planning efforts, serving on the planning board, and participation in a local arts coop.



Jesse Rosen

New York,
New York

Jesse Rosen has been a leading voice for the League's more than 2,000 member organizations and individuals, empowering them with knowledge and perspective to navigate a rapidly changing environment. Under Rosen's leadership, the League has advocated for orchestras' deeper engagement with community, renewed efforts to address diversity, greater discipline in relation to fiscal health, increased use of data to inform decision-making, and widespread engagement with composers. He has increased the League's impact by building partnerships with organizations such as New Music USA, BoardSource, the Thornton School of Music at USC, the Sphinx Organization, and the Federal Mediation and Conciliation Service, and has given voice to America's orchestras through his public statements, Huffington Post blog, Symphony magazine column, national media interviews, and international appearances.

Rosen has been instrumental in overseeing the League's renewed focus on developing longitudinal research benefitting the entire orchestra field and has created new programs and initiatives in the areas of equity, diversity, and inclusion; artistry; leadership development; governance; capitalization; and community engagement.

Under his direction, the League has been a catalyst for the orchestra field's collective action around equity, diversity, and inclusion (EDI), including the drive to increase participation of musicians from underrepresented communities. Among the League's endeavors are annual Forums and national task forces that led to the creation of the National Alliance for Audition Support (NAAS), supporting early career Black and Latinx musicians with mentorships and audition travel stipends; the creation of two major quantitative and qualitative studies on diversity in orchestras; and the launch of The Catalyst Fund regrants program, building the internal capacity of orchestras to advance their understanding of EDI and to foster effective EDI practices.



Kelli Strickland

Green Bay,
Wisconsin

Kelli Strickland is an arts leader, educator and actor with a solid track record in partnership building across sectors, arts advocacy, community engagement programming and arts education. She currently serves as the Executive and Artistic Director of the Weidner Center for the Performing Arts. She is an alumni of the CEO program at National Arts Strategies. In 2013, she completed the Fellowship for Arts Management at the Kennedy Center for Performing Arts in Washington, DC. In addition to her work in the arts not for profit sector, Strickland was on faculty at Loyola University Chicago in the Department of Fine and Performing Arts for eighteen years and is a Jeff nominated actress. She currently sits on the board of directors for Raven Theatre and The Yard and has served on the board of directors for the League of Chicago Theatres. She is the chairperson of the Green Bay Public Arts Commission and sits on the Green Bay Area Public School District's Fine Arts Task Force. Her writing has appeared in American Theatre Magazine, Theatre History Studies, Performink and she is a frequent panelist and speaker on the topics of Women in the Arts, Millennial Audiences, Capacity Building and Community Engagement. You can hear Kelli chat with arts and culture makers in Northeast Wisconsin on her podcast Bird In The Wings.



Alicia Sutton

Peoria,
Arizona

Alicia Sutton is a socially engaged community leader providing opportunities for passionate people to make a difference and drive change. She currently serves as Executive Director of Free Arts for Abused Children of Arizona.

Ms. Sutton's career includes roles in nonprofit, government, and social sector leadership and management. For many years, Alicia led business development and relationship management efforts in global higher education. She stays connected to local and global change initiatives and facilitates courses on social and voluntary sector leadership with organizations such as the International Federation of Red Cross and Red Crescent Societies and UNICEF. She is interested in public-private partnerships, using art as an agent of social change, and sustainability and capacity building in the social sector.

Ms. Sutton holds an MBA from Thunderbird School of Global Management and a Bachelor of Arts in fine arts from Arizona State University. She is a Fellow in the Chief Executive Program with National Arts Strategies.



Beth Takekawa

Seattle,
Washington

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

Beth became the Museum's Associate Director in 1997 and Executive Director in 2008. She has over 30 years of experience in community economic development, working in the private, nonprofit and public sectors. Beth serves as a board member of the National Museum and Library Services Board, Downtown Seattle Association and International District Emergency Center, and as a member of the Community Development Round Table and US-Japan Council. She was appointed by the governor as a Washington State Arts Commissioner (2009-2015). She is a 2011 Salzburg Global Seminars Fellow, one of 56 leaders worldwide discussing museums and libraries in the era of participatory culture, and a 2014 Puget Sound Business Journal Woman of Influence. She received the Seattle Girls' School 2016 award for Exemplary Leadership. Beth was a National Planning Committee member for the Minidoka National Historic Site, established to remember the U.S. government's World War II incarceration of Americans of Japanese ancestry. Beth is a fallen cellist, having completed her music degree at the University of Minnesota and Hunter College.



Joan Vorderbruggen

Minneapolis,
Minnesota

Joan Vorderbruggen joined Hennepin Theatre Trust in 2013 and serves as Director of Hennepin Theatre District Engagement. She is a nationally recognized leader in the field of public art and creative placemaking and a sought-after speaker and advisor.

Joan's non-traditional leadership trajectory includes nearly twenty years serving the community as a professional nurse. Also an artist and community organizer in 2012 she developed and implemented a successful storefront initiative for the commercial district in her neighborhood in South Minneapolis pairing artists with long standing vacancies in storefronts that catapulted her professional development and found her transitioning from healthcare to non-profit arts administration full time.

In her current role Joan expanded her neighborhood project to the historic theatre district in downtown Minneapolis launching Made Here, the largest storefront initiative of its kind in the nation, as well as overseeing the creation of four large scale murals including the iconic Bob Dylan mural by internationally renowned street artist Eduardo Kobra. She is responsible for leading the ongoing development of the Hennepin Theatre District as well as overseeing all of Hennepin Theatre Trust's public art and placemaking programs.

Joan is a 2018-19 Humphrey Policy Fellow, a 2017-18 Creative Community Fellow by National Arts Strategies, and a 2016-17 Ethical Redevelopment Salon member at the University of Chicago via Place Lab. She also serves as a founding member of the Placemaking Leadership Council, an international network established by Project for Public Spaces.