

# Participant Biographies

## **ADETOLA ABIADE**

*Traces of the Trade*  
[abiadea@hotmail.com](mailto:abiadea@hotmail.com)

Adetola Abiade is a native of Providence, RI. Adetola has recently been named dialogue coordinator for the film initiative titled Trace of the Trade. Adetola has over 8 years of professional experience including 1 Of 13 selected from 2000 into the highly competitive Management. program for Chase Manhattan Bank NY. Adetola also worked as a project manager developing high level trading systems and managed change management initiatives at State Street Bank Boston. The last three years were spent empowering women to become economically self-sufficient and prosperous through entrepreneurship in RI and MA serving over 1000 small businesses. Adetola graduated with a B.S. in Marketing/Sociology/English from Providence College in 1995. Adetola is also certified in Organizational Behavior Training from Brown University, Mediation, and serves as Rhode Island Small Business Development Ctr. Consultant.

## **SANDY AGUSTIN**

*Interim Executive Director, Intermedia Arts*  
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Sandra Agustin is a performing artist/choreographer whose work has been performed at the Hennepin Center for the Arts in Studio 6A, the Southern Theater, the Walker Art Center, and Ordway McKnight Theater. Ms. Agustin is adjunct faculty at Augsburg College in Minneapolis and has taught dance for ages three to 80. She is the recipient of a prestigious Leadership Initiatives in Neighborhoods grant from the St. Paul Companies for the investigation of intergenerational creativity in families throughout the U.S. Ms. Agustin is a frequent guest artist to Stepping Stone Children's Theater in St. Paul, MN, and Theater Mu, an Asian American theater company located in Minneapolis. She holds a bachelor's degree in dance therapy from the University of Wisconsin, Madison.

## **FARHAD AKHMETOV**

*System Administrator, Social and Public Art Resource Center*  
[farhad@sparcmurals.org](mailto:farhad@sparcmurals.org)

Farhad has been with SPARC since October 1998. He maintains the infrastructure of SPARC's Digital/Mural Lab and Management Information Systems and serves as the lead technical advisor to Founder/Artistic Director Professor Judith F. Baca's digital mural works, including

the recently completed Denver International Airport and the Central American Resource and Education Center. Farhad also works closely with Baca's UCLA class entitled "Beyond the Mexican Mural."

## **MICHIKO AKIBA**

*Managing Director, Hoshinofurusato Foundation*  
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Since November 2002, Michiko Akiba has been the managing director of Hoshinofurusato Foundation, an organization which manages several cultural and recreational facilities in Hoshino Village, Fukuoka prefecture, in Japan. Ms. Akiba graduated from Hitotsubashi University with a degree in economics and has held positions in fields including sales promotion, music, cultural journalism, and magazine marketing. She is a graduate student of Kinki University and has studied public art and community arts in the United States.

## **KAREN ALDRIDGE-EASON**

*Foundation Liaison,*  
*Michigan State Government: Executive Office*  
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In March 2003, Governor Granholm named Karen Aldridge-Eason to the newly created, cabinet level position of Foundation Liaison. Aldridge-Eason, a program director for the Charles Stewart Mott Foundation, is on loan to the state where she will work with the Governor, state legislators, federal officials, foundations and the business community to help increase strategic partnerships and collaborations between state government and foundations in a particularly tight economic climate. Her career began with a two-year stint as principal-manager of the Bendoo Industrial Mission in Liberia, West Africa. Aldridge-Eason then served as a senior budget analyst and deputy budget director for the Michigan Department of Commerce. In 1988, she became budget director for the city of Flint. Ms. Aldridge-Eason returned, in 1992, to the State of Michigan's Department of Management and Budget as director of the Office of Health and Human Services. In 1994, Aldridge-Eason joined the Charles Stewart Mott Foundation. She worked as a program officer and served as program director for the Foundation's Flint Area program, overseeing a grantmaking budget of \$10 to \$15 million annually. Aldridge-Eason earned a Bachelor's of Arts degree in Education from the University of Michigan, and received a Master's of Public Administration from Western Michigan University. Currently, she is a member

of the Michigan Community Service Commission, the board of directors of the Michigan Public Health Institute, the board of trustees of the Genesys Health System/Genesys Regional Medical Center, and is actively involved in her church, both locally and nationally.

### **BUZZ ALEXANDER**

*Prison Creative Arts Project*  
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Buzz Alexander is the founder of the Prison Creative Arts Project (1991). He is a member of the Sisters Within Theater Troupe at the Western Wayne Correctional Facility and the Poet's Corner at the Southern Michigan Correctional Facility, and a co-curator of the Annual Exhibition of Art by Michigan Prisoners. He has authored *Film on the Left* an American Documentary Film from 1932-1941. He also works as a professor of English at the University of Michigan, training students to facilitate arts workshops in juvenile facilities, state prisons, and urban high schools.

### **JESSICA "DECKY" ALEXANDER**

*Assistant Professor, Eastern Michigan University*  
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Jessica Alexander is a faculty member at Eastern Michigan University in Theatre and Educational Drama and teaches with an emphasis on peer-to-peer theater. As part of her teaching style, she "uses" theatre as medium for dialogue, and to increase awareness and understanding on health and social issues. Interwoven into the above is her own work in spoken word and the regional and national Poetry Slam circuit. Currently, she is working in using spoken word as a connector between the university and its surrounding youth community.

### **LUCKY ALTMAN**

*Program Director, Community and Workplace, National Conference for Community and Justice (NCCJ)*  
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Since 1984, Lucky Altman has been instrumental in developing dialogue and skills building programs that address the complex and challenging issues inherent in creating a just and sustainable diverse society and that touch over 2,000 people each year. The collaboration of which she is most proud is the dialogue work with Cornerstone Theater Company in their Faith-Based residency program. She is the recipient of the Glen Poling Program Excellence award from NCCJ and the Rosa Parks Award from SCLC/LA.

### **MARIBEL ALVAREZ**

*Ties that Bind Project Director, MACLA*  
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Maribel Alvarez, Ph.D. was the co-founder and former executive director of MACLA, an alternative contemporary Latino arts space in San Jose, CA. Under her leadership, MACLA achieved national recognition by The Andy Warhol Foundation as one of the most effective alternative art spaces in the nation. She is also an anthropologist, writer, and curator and is adjunct assistant professor in the English Department at the University of Arizona. She was born in Cuba, grew up in Puerto Rico, has done fieldwork in Northern Mexico, and has been involved in the Chicano arts movement for more than 20 years.

### **AUDREY AMBROSINO**

*Public Information Officer, Lowell National Historical Park*  
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Through her work at the Lowell Historical Park in Lowell, MA, Audrey Ambrosino help to interpret the history of the industrial revolution in America, including the role of labor, immigration, and urbanization. Audrey is also an adjunct faculty member at Middlesex Community College and teaches American History and Government. She has worked with at-risk youth in a high school setting using public art and exhibits to explore the students' evolving understanding of American social history. In the above capacities, she is also engaged in teaching about and exploring the nature of civic engagement and dialogue. She has been involved in the early planning and implementation stages of the National Park Service's major civic engagement and civic dialogue initiative, which will improve and inform the ways that parks interpret, communicate, and preserve America's stories, cultures, and natural and cultural resources.

### **JESSICA ARCAND**

*Assistant Director for Education and Interpretation, The Andy Warhol Museum*  
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Jessica Arcand manages the activities of the education department and other special museum projects. Arcand has directed many programs focusing on civic dialogue and on building connections between the museum, diverse communities, and contemporary art and culture. In 2001-2002, she was co-director of The Without Sanctuary Project, a multi-faceted initiative featuring community partnerships, public dialogues, interpretive displays, and a wide range of programs, at the center of which was the exhibition, *Without Sanctuary: Lynching*

*Photography in America*. The project demonstrated how difficult subject matter can be a galvanizing force for collaboration and dialogue and how the museum can be a catalyst and forum for important discussions around contemporary issues. Arcand recently directed a project featuring an exhibition of Andy Warhol's Electric Chair series as a springboard for discussion around various sides of the capital punishment debate. Prior to assuming her position at the Warhol she was education officer of Contemporary Interpretation at the Art Gallery of Ontario in Toronto, Canada and before that at the McMichael Canadian Art Collection also in Toronto. Arcand graduated with a bachelor's in French and Philosophy from Trinity College Dublin in Ireland and a master's in Philosophy in Textual and Visual Studies from Trinity College Dublin and Université de Paris 7 in France.

### **RALPH ARRELANO**

*arellanojr@aol.com*

Ralph Arellano is the child of immigrant parents who grew up in a multi-cultural neighborhood in Flint, MI. He taught English and Social Studies in the Flint Public schools for 30 years, introducing Minority Literature to the Flint District in 1973. His political activism throughout his adult life includes providing leadership to the Flint teachers union in organizing and contract negotiations. He has also been active in anti-racist work for more than 35 years. In addition to his teaching career, Ralph worked in retail, trucking, and the automotive industry. Ralph has served on the boards of several arts and cultural organizations and has worked locally as a theatre technician. He also served as an elected official on the Flint Board of Education and the Flint City Council. Ralph has been a consultant to the Michigan Education Association and is the recipient of numerous local and statewide awards for civic activity. He was twice selected as a National Endowment for the Humanities Scholar. He is currently a member of the Hispanic Caucus, board member of the Spanish Speaking Information Center, and active with the Flint Area Citizens to End Racism. For the last 11 years, Ralph has been an adjunct lecturer in the Education Department at the University of Michigan, Flint.

### **DORA ARREOLA**

*Artist, San Diego Repertory Theater*  
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Dora Arreola is currently based in Tijuana, México. Her theater work has been seen in Tijuana, Baja California, San Diego, Los Angeles, New York, and Vancouver. She

was a key contributor on the artistic team of the Animating Democracy Lab project, *Nuestro Pueblo*, a bi-national project about the U.S.–Mexico border, with San Diego Repertory Theatre and Centro Cultural Tijuana. She was also the choreographer and a performer in the final production, *Nuevo California*. Arreola is artistic director/founder of *Mujeres en Ritual Danza-Teatro*. With her company, she has created several dance-theatre pieces, including *Mujeres en Ritual*, *Rios de Ofelia*, *De Granadas Mi Vida*, and *Perfecto Luna*. The company's latest work, *El Sueño de Sor Juana*, was featured in the 2003 New York International Fringe Festival. She has received grants and commissions from Fideicomiso para la Cultura Mexico, and Fondo Estatal para la Cultura y las Artes de Baja California. Dora Arreola has taught body expression, physical training for actors, acting, directing, and dance in diverse cultural and academic institutions. She was co-founder of Centro de Artes Escénicas del Noroeste/CAEN (Northwest Center for the Performing Arts), the academic branch of Centro Cultural Tijuana, where she has taught for ten years. Arreola has also been a guest professor at California State University, San Marcos, and currently teaches at the Cultural Extension of University of Baja California. Her influences include: Jerzy Grotowski, Butoh, and Suzuki Technique.

### **ANDREA ASSAF**

*Animating Democracy Project Associate,*  
*Americans for the Arts*  
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Andrea Assaf is a performer, writer, educator, and activist. She has a master's in Performance Studies and a bachelor's in Acting, both from NYU. With a training background in theater, she is currently a solo artist creating original multi-disciplinary work. She has taught Meisner Technique, creative writing, ESL, and facilitates text and movement workshops for people of all ages. Her community arts experience ranges from a year of intergenerational work as an apprentice with Liz Lerman Dance Exchange, to creating original collaborative performances with the Filipino/a/American community in NYC, to street theater with youth in East Harlem, to performance-based conservation education with young adults in Tanzania, East Africa. Her theory interests include post-colonial studies, critical pedagogy, and cross-cultural performance. Andrea's most recent project, *Globalities*, was featured at the 2003 New York International Fringe Festival. Andrea was also featured as a spoken word artist in the 2003 People's Poetry Gathering, NYC. She is a member of The Writers Roundtable and Alternate ROOTS, where she is an

active part of the Resources for Social Change workgroup. She speaks Kiswahili and is learning Spanish.

### TRACY ATKINSON

*Co-chair, FACTER*  
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Tracy Atkinson is co-chair of Flint Area Citizens to End Racism, immediate past chair of the Regional Politics Action team. She is also director of the Center for Service Learning and School Partnerships at the University of Michigan, Flint.

### CARON ATLAS

*Animating Democracy Project Liaison, Independent Consultant*  
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Caron Atlas is a Brooklyn-based freelance consultant working to strengthen connections between community based arts, policymaking, and social change. Caron is the founding director of the American Festival Project and worked for several years with Appalshop, the Appalachian media center. She is the Animating Democracy project liaison with Cornerstone Theater, Intermedia Arts, SPARC, and Urban Bush Women, and coordinates Animating Democracy's Critical Perspectives reflective writing program. Other recent consultancies include the Urban Institute, Leeway Foundation, 651 Arts, and the National Arts Administration Mentorship Project. Caron writes frequently about cultural policy and is teaching a course in Art and Social Change at New York University's Tisch School this fall. She has a master's degree from the University of Chicago and was a Warren Weaver fellow at the Rockefeller Foundation.

### ANTONIO AYALA

*Artist, Teatro Activo*  
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Antonio Ayala is an actor, pedagogist, and teacher in schools and universities in Paraguay. At present, he serves as director of the national school of Bellas Artes. He has also worked for Teatro Activo with Ana Maria Imizcoz since 2002.

### JUDY F. BACA

*Founder/Artistic Director,*  
*Social and Public Art Resource Center*  
judybaca@sparcmurals.org

Since 1976, Judith Baca has served as the founder/artistic director of SPARC in Venice, CA. She has taught studio art as professor of Fine Arts for the University of California since 1980. As of 1996, she concurrently holds two academic appointments: senior professor at UCLA's

Cesar Chavez Center for Interdisciplinary Studies, and professor of Art for World Arts and Cultures at UCLA. As a visual artist, practitioner, and scholar on community-based art practices, and one of the nation's leading muralists, Baca is best known for her large-scale public art works, including her internationally-known *The Great Wall of Los Angeles*; the travelling mural installation, *The World Wall: A Vision of the Future without Fear*; and various commissions including among others: Denver International Airport, MTA; Baldwin Park station, University of Southern California; The Gas Company headquarters; Guadalupe California Farmworkers; and 1984 Olympics. Since 1996, Baca has been dedicated to the creation of the UCLA/SPARC Cesar Chavez Digital/Mural Lab, a research and educational facility dedicated to service-based learning and revolutionizing the form of the mural making process.

### MICHELE BAILEY

*Director of Creation & Presentation Programs,*  
*Vermont Arts Council*  
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Michele Bailey has worked in the field of arts administration at the Vermont Arts Council since 1988. She is currently the director of creation and presentation programs, working to administer grants and services to Vermont artists and arts organizations. Since 1996, she has been responsible for administering the Vermont Art in State Buildings Program, a small public art program for new or renovated construction of state buildings. She is currently working at the Council in partnership with the Vermont Agency of Transportation and numerous other organizations to assist with the development of pilot public art programs and enhancement projects on some of Vermont's scenic trails and highways. In her local community she has been active with historic preservation, assisting the local community theater group and the local historical society in obtaining conservation assessments of significant historical properties. Michele Bailey has a Bachelor of Fine Arts in Performance Art with a minor in Dance from Johnson State College in Johnson, Vermont.

### MARIA BAUMAN

*Artist, Urban Bush Women*  
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Maria Bauman began dancing at Douglas Anderson School of the Arts in Jacksonville, FL. She graduated cum laude with a double major in Dance and English Literature from Florida State University in 2002. Along with colleagues Wanjiru, Francine, Elizabeth, and Jawole,

she was a member of the Flint "Community Is" Team in Summer 2003.

### **SARAH BECKER**

*President, The Leeway Foundation*  
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The Leeway Foundation supports individual women artists, arts programs, and arts organizations in the greater Philadelphia region, in order to help them achieve individual and community transformation. In addition to her work with Leeway, Sarah Becker has served on the board of Spiral Q Puppet Theater and the Community Funding Board of Bread & Roses Community Fund. She holds a master's in Fiction from the Iowa Writers' Workshop.

### **LEE BELL**

*Neighborhood Roundtable*  
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Dr. Lee Bell (operating with a working man's Ph. D.) works as a radio and TV commercial voice, photographer, videographer, motivational speaker, an employee of the University of Michigan, School of Public Health, and as master of ceremonies for many events. For many years, Dr. Bell has been a community advocate, activist and organizer, and has served the last four years leading the Flint/Genesee County Neighborhood Roundtable block clubs, crime watches, and neighborhood associations.

### **PHILLIP BIMSTEIN**

*Composer/Writer*  
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Described by *Outside Magazine* as "as America's only all-natural politician composer," Phillip Bimstein is a former mayor whose "alternative classical" works sparkle with sampled voices and found sounds. His music has been performed at Carnegie Hall, Lincoln Center, The Kennedy Center, the Aspen Music Festival, the American Dance Festival, London's Royal Opera House, and on MTV. While serving as mayor of Springdale, UT, Phillip created a partnership with Zion National Park to enhance the visitor experience while protecting area resources, winning the National Park Foundation's Partnership Leadership Award for Beyond Park Boundaries and the National Parks Conservation Association National Parks Achievement Award. *Parade Magazine* called Mayor Bimstein "The Man Who Brought Civility Back to Town" due to his successful efforts to create harmony in his previously divided community. Phillip's community-based artist residency work was

featured in the national PBS special, "Continental Harmony." His Starkland CD, *Garland Hirschi's Cows*, garnered rave reviews internationally in such publications as *Stereo Review*, *Wired*, *Fanfare*, *Stereophile*, and *Schwann Opus*. Phillip currently writes songs for and performs with his chamber folk quartet, blue haiku.

### **ERIKA BLOCK**

*Co-Artistic/Producing Director,*  
*Walk & Squawk Performance Project*  
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Erika is a playwright and director whose work has been produced throughout Great Britain, U.S., and South Africa. Walk & Squawk Performance Project produces physical and visual performance and workshops that encourage new ways for artists and audiences to create, define, and experience theatre. It is the developer and resident company of the Furniture Factory in Detroit, with performance, gallery, and rehearsal space. The company is currently working on *The Walking Project*, a community-centered, U.S.-South Africa exchange that explores the pathways created by people who walk across fields in South Africa and vacant lots in Detroit. Honors include selection as one of Crains' *Detroit Business*' "40 Under 40", and *Dirty Little Stories* was one of the *Detroit Free Press*' ten best theatre experiences of 2002. Erika was also a 2000-2002 recipient of the NEA/TCG Career Development Program for Directors.

### **TAMMY BORMANN**

*Independent Consultant*  
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Tammy Bormann has worked in the field of anti-racism and intergroup human relations for 18 years. She began her work with the National Conference for Community and Justice in the Greater Boston regional office. She later joined the national staff of NCCJ in New York where she became the first woman to serve as vice president for programs, a position she subsequently left to work as an independent consultant. Tammy works with a variety of clients, including NCCJ; National Underground Railroad Freedom Center; Lower East Side Tenement Museum; St. Augustine's Slave Gallery Project; Knight Foundation; Urban Bush Women; International Coalition of Historic Site Museums of Conscience; Leeway Foundation; and the National Trust for Historic Preservation. She serves as the co-chair of NABRE: Network of Alliances Bridging Race and Ethnicity. Tammy researches, designs, and facilitates long-term dialogic learning processes that educate and support people who seek to dismantle the oppressive institutions and

practices that threaten the balance of social justice. She has conducted national research on the interpretation and requirements of racial reconciliation in the U.S. In 1994, Tammy and a colleague co-founded the Workplace Diversity Network, a think tank for organizational professionals who are dedicated to exploring the difficult and risky proposition of creating inclusive workplaces within an exclusive society.

### **TOM BORRUP**

*Principal, Community & Cultural Development*  
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Tom Borrup has been a leader and innovator in nonprofit community and cultural work for 25 years. His interests are in exploring intersections between culture and community building, and in the creation of civic dialogue and civic space, particularly in communities experiencing demographic shifts. He was a 2002 Fellow in the Knight program in Community Building at the University of Miami School of Architecture. Mr. Borrup is currently a consultant in nonprofit management, community cultural development, artistic development, and philanthropy. He recently stepped down as executive director of Intermedia Arts, a position he held since 1980, and has served on the boards of the Jerome Foundation and the National Alliance for Media Arts and Culture. Throughout his career, Mr. Borrup has participated on numerous funding and policy review panels for such institutions as the Rockefeller Foundation, the Wallace Readers' Digest Funds, The Andy Warhol Foundation, the National Endowment for the Arts, and the Corporation for Public Broadcasting. He has been an invited speaker for the American Association of Museums, Grantmakers in the Arts, Americans for the Arts, and many others. Mr. Borrup received his B.A. in Liberal Arts and M.A. in Communications and Public Policy from Goddard College.

### **JOHN BORSTEL**

*Humanities Director, Liz Lerman Dance Exchange*  
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John Borstel works closely with Liz Lerman to conduct training in the Critical Response Process during the Dance Exchange's summer institute series and for organizations including the Association for Fundraising Professionals, New York Theatre Workshop, Washington's Arena Stage, Philadelphia's Asian Arts Initiative, and Seattle's Cornish College. Before joining the Dance Exchange, he worked as a puppet-maker and a graphic designer and developed educational materials for

Central City Opera in Colorado and Pennsylvania Opera Theater. As a visual artist, John's work in collage and photography has been commissioned, exhibited, and published. He graduated from Georgetown University where he majored in English.

### **DAVID BRADLEY**

*Associate Artistic Director, The People's Light and Theatre Company*  
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David Bradley directs productions and jointly leads Project Discovery, the Theatre's arts education program, which has been honored for its work with youth by the White House, the NEA, and the NEH. At People's Light David has helped establish the Theatre's series for families, the first of its kind in the area, and has directed work by writers ranging from Arthur Miller to Diana Son to James Still, including the world premiere of Still's *He Held Me Grand*, developed through intergenerational interviews Still and he led in Indianapolis and Philadelphia. David created a nationally recognized program at a vocational school in which special needs students developed original plays and has directed for the Theatre's New Voices Ensemble, teenagers from the economically distressed city of Chester. Prior to joining People's Light, David led Open Door Theater, which collaborated with rural towns in Pennsylvania. He is a member of Lincoln Center Theater's Director's Lab and has been on panels at the Telón Abierto Festival Internacional in Mexico, the Bonderman National Playwriting Symposium, the ASSITEJ/USA One Theatre World Conference, and the American Alliance for Theatre and Education's summer conference.

### **JAY BRAUSE**

*Director of Projects, Out North Contemporary Art House*  
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Prior to joining Out North in 1990, Jay Brause worked as a researcher at the University of Alaska Anchorage and the U.S. Census Bureau. He co-authored two landmark discrimination/community studies on the lesbian and gay population in Alaska, is a founding member of the Anchorage Cultural Council, and the Grandview Gardens Cultural Center, a neighborhood arts center in Anchorage. With his life partner, he filed a same-sex marriage challenge in Alaska that ultimately resulted in the 1998 state constitutional amendment banning same-sex marriage. Jay and his family have been residents of Alaska since 1959.

**REBECCA BROWN**

Artistic Associate, Children's Theatre Company  
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Rebecca Brown is a director whose works include: *Stories From Montevideo*, *Eurydice* (Children's Theatre Company, Minneapolis); *The Clean House* (McCarter Theatre, Festival of New Plays); *You're No One's Nothing Special* (HERE Arts Center); *Alchemy of Desire/Dead Man's Blues* (Baltimore); *The Taming of the Shrew, Sisters* (Vancouver); and *Orestes 2.0*, *The Gut Girls*, *The Weaker Vessel*, *White Biting Dog*, (Seattle). Associate directing credits include: *Gertrude and Alice* (The Guthrie Lab); *The Drillhall*, (London; Anne Bogart, director); *And God Created Great Whales* (Dance Theatre Workshop, New York). Rebecca holds an MFA in Directing from the University of Washington and has taught Theatre and Cultural Studies at the University of Maryland and Simon Fraser University. She is a Usual Suspect at New York Theatre Workshop.

**KATRINA BROWNE**

Producer/Director, Ebb Pod Productions  
 KBrowne@tracesofthetrade.org

Katrina Browne is the producer/director of *Traces of the Trade*, a documentary about her ancestors from Rhode Island who were the largest slave-trading family in early America. The film will uncover the hidden history of New England's multi-faceted complicity in slavery, as well as explore the legacy of slavery in the U.S. today, particularly focusing on what white people have inherited, materially and psychically. Browne previously served as outreach planning coordinator for the film adaptation of Anna Deavere Smith's play, *Twilight: Los Angeles, 1992*. She consulted on a community/educational outreach campaign to use the national PBS broadcast and video distribution for dialogue and action on race, ethnicity, and equity. Earlier, she worked as a senior staffperson at Public Allies, an AmeriCorps program now operating in ten cities that she co-founded in 1991 to recruit more young people and people of color into the public interest sector. She has an M.A. in Theology from the Pacific School of Religion where she wrote a thesis comparing the role that Greek tragedies played in civic life in ancient Greece to the untapped potential of film to catalyze civic dialogue today. She has studied filmmaking and photography and performs and teaches improvisational dance.

**SARAH BROWNING**

Associate Director, The Fund for Women Artists, poet  
 browning@womenarts.org

Sarah Browning, an award-winning poet and editor, raises money for women in theater and film and advocates to improve the economic and cultural environment in which women make their art. She is the lead coordinator of D.C. Poets Against the War and recently coedited an anthology of the same name. Her poems have appeared in literary magazines such as the *Seattle Review*, the *Literary Review*, and *Many Mountains Moving*.

**HELEN BRUNNER**

Program Consultant, Albert A. List Foundation  
 helen@artresources.org

Helen Brunner is director of Foundation Services for Art Resources International in Washington, DC. She currently serves as the consultant for the Albert A. List Foundation's Freedom of Expression, Arts, and Telecommunications Policy and Advocacy Programs. She has also advised Ford, Pew, Andy Warhol, Leeway, and other foundations in the areas of communications policy, First Amendment rights, and the arts. She was executive director of the National Association of Artists' Organizations from 1993–1995, director of programs at the Washington Project for the Arts from 1982–1985, and coordinator of the Research Center of the Visual Studies Workshop in Rochester, NY, from 1975–1982. In her role as visual artist, she received a fellowship from the National Endowment for the Arts in 1985. She has served on numerous boards of directors, including the Progressive Technology Project, the National Campaign for Freedom of Expression, and the National Association of Artists Organizations.

**BILL BULICK**

Founder, Creative Planning  
 Bbulick@aol.com

Bill Bulick founded Creative Planning, Inc. in 1998 after nearly 20 years in high level public and private sector cultural leadership roles. From 1989–98 he was executive director of the Regional Arts and Culture Council of Portland, OR, and was formerly founding program director of Pioneer Courthouse Square, a nationally recognized urban public plaza, and producing director of the World Music Festival. Bill is a former member of the Americans for the Arts board, a former member and chair of several National Endowment for the Arts program and policy panels, and former president of the U.S. Urban Arts Federation. He assists communities and organizations around the country with cultural planning, program design and assessment, organizational development, and strategic positioning. A particular focus is working with arts-based youth and

education programs, networks, and funders to design programs, develop training, and strengthen evaluation. Bill frequent speaks on cultural planning, community/cultural intersections, youth and education programs, regional development, public/private partnerships, advocacy, and cultural policy.

### LINDA FRYE BURNHAM

*Director, Art in the Public Interest/Community Arts Network*  
burnham@apionline.org

Linda Frye Burnham is a writer of national reputation on a variety of subjects, with special emphasis in artists working in community, education, and activism. She has also written extensively on performance art and feminism and multiculturalism in the arts. Burnham founded *High Performance* magazine, an international arts quarterly, and (with Steven Durland) served as its editor 1978–1998. Currently, she is co-director of Art in the Public Interest and the Community Arts Network. She was also co-founder of the 18th St. Arts Complex (1988), Highways Performance Space (1989), Art in the Public Interest (1995), and the Community Arts Network (1999). She is a recognized writer for national publications (*Artforum*, *The Drama Review*, several books), an arts consultant (James Irvine Foundation, Ford Foundation, Arts International, Americans for the Arts, NEA, Pew Charitable Trusts, Alternate ROOTS, Little City Foundation), lecturer and teacher (UC Irvine, Atlanta College of Art) and administrator of innovative arts programs.

### RON BUTLER

*Executive Director, United Way Genessee*  
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The United Way Genessee is what is called a community impact United Way. They identify community needs and then partner with other funders and nonprofits to address those regards. In 2002, the United Way Genessee raised \$6.2 million for a variety of health and human service nonprofits in Genessee County, MI. The organization is also the fidiciary and facilitator for before and afterschool programming in all 21 school districts in the county.

### REGIE CABICO

*Poetry Dialogues Artist / Facilitator, City Lore*  
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Regie Cabico appeared on HBO's *Def Poetry Jam*, PBS' *In The Life*, and MTV's *Free Your Mind*. He took top prizes in the 1993, 1994, and 1997 National Poetry Slams. His work appears in more than 30 anthologies including

*Aloud: Voices from the Nuyorican Poets Cafe*. As a theater artist he's presented work at Dixon Place, Theater Offensive, PS-NBC, Joe's Pub, and The Public Theater, and was one of seven spoken word artists at the 2003 Humana Theater Festival. His latest solo show is *Straight Out*, directed by reg e gains. He currently teaches poetry and performance for Urban Word in NYC.

### DAVID CAMPT

*Dialogue Consultant, The Race Doctor*  
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Dr. David Campt provides consultation about race relations and diversity issues with United States congressional representatives, the foundation community, and national community organizations. Before becoming a consultant, Dr. David Campt worked as a senior policy associate with the President's Initiative on Race at the White House from September 1997 until the end of 1998. Dr. Campt's led an effort by the Initiative to bring together the best diversity trainers to produce a general-purpose guide for racial dialogue that was promoted by the President. In addition, Dr. Campt used his extensive background in program evaluation to design to criteria from which diversity efforts would be evaluated for potential recognition by the White House. Before joining the Initiative, Dr. Campt completed his doctoral dissertation in City Planning at the University of California at Berkeley. His work focused on cultural competency, which concerns the challenges to institutions that attempt to become more reflective of the populations they serve. He has provided technical assistance to numerous state, county, and non-profit agencies interested in increasing their cultural competence. His co-authored article, "Cultural Competency in Human Service Systems" was the lead article in a monograph on cultural competency published by the Department of Health and Human Services' Abandoned Infant Assistance Resource Center. In addition to his work as a program evaluator and trainer, Dr. Campt also has extensive experience as a dialogue facilitator and university lecturer.

### LAURA CHASIN

*Director, Public Conversations Project*  
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Laura Chasin, M.A., M.S.W., brings to this role a background in political science, social work, psychodrama, and family systems therapy. She is a past secretary and treasurer of the American Society of Group Psychotherapy and Psychodrama, and a member of the American Family Therapy Academy.

**DICK CHASIN**

*Associate, Public Conversations Project*  
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Prior to his engagement with the Public Conversations Project in Watertown, MA, Dick Chasin worked with Maggie Herzig and Paula Gutlove in the 1980s designing and facilitating workshops on stereotyping for Annual Congresses of International Physicians for the Prevention of Nuclear War, the organization that was awarded Nobel Peace Prize in 1985. During that period he and Rick Lee developed the psychological skill component for the Negotiation Workshop, a popular monthly intensive and available to all graduate students at Harvard. Trained in psychiatry and child psychiatry, his clinical work has focused on family therapy, especially on play therapy when children are involved in the therapy and the use of psychodrama with couples and groups. He is the associate clinical professor of psychiatry at Harvard. From 1993-95 he served as president of the American Family Therapy Academy.

**LISA CHICE**

*Program Associate, Lower East Side Tenement Museum*  
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Lisa Chice works with St. Augustine's to recruit neighborhood leaders as to serve as Community Preservationists and plan dialogues. As a program assistant for the National Trust, Ms. Chice coordinated the Northeast Region's Emerging Preservation Leaders Program, an effort to provide scholarships and training to community leaders to help them work to preserve local places. She reviewed and processed applications to the National Trust grant programs—the 1999 Preservation Leadership Training Institute, Save America's Treasures historic designation program, and J. Paul Getty Grants. Her involvement in the membership-based, grassroots Asian American Resource Workshop (AARW) included coordinating the first annual meeting of the Asian Pacific American Agenda Coalition and Campaign to Protect Parcel C, the last parcel of community space in Boston's Chinatown. She served on the AARW board in 2000. She received her bachelor's from Tufts University and the School of the Museum of Fine Arts, Boston in 1994.

**SONYA CHILDRESS**

*Director of Campaign Strategies, Active Voice*  
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For Active Voice, a media strategy company that uses powerful documentary films as the basis for campaigns that inspire participants to positive action, Sonya

Childress is instrumental in framing national civic engagement campaigns and forming strategic partnerships between diverse constituencies using social issue content. She has facilitated numerous conversations and workshops using Active Voice programs in media, public policy, educational, faith, corporate, philanthropic, and community settings. Prior to Active Voice, Sonya worked with schools and youth-serving agencies in the San Francisco Bay Area for nine years as a diversity trainer, program developer, and mentor. She is board president of the San Francisco Urban Service Project, a leadership development AmeriCorps program, where she once worked with schools to develop engaging classroom curriculum and eventually served as program director. Childress is also a founding director of Bay Area Boricuas, a nonprofit organization that uses the cultural arts to spark educational and cultural opportunities for the Puerto Rican community in the San Francisco Bay Area.

**NORA CHIPAUMIRE**

*Artist, Urban Bush Women*  
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Nora Chipaumire is a new member of Urban Bush Women. She has previously performed with Molissa Fenley and Dancers, Dimensions Dance Theater (Oakland, CA), and Compania de la Danza Narciso Medina (Cuba). She is a graduate of the University of Zimbabwe and Mills College.

**JILL CHOPYAK HOGAN**

*Assistant Director, Public Programming and Development,*  
*Institute for Community Research (ICR)*  
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Prior to joining ICR, Jill Chopyak spent three years as the executive director of the Loka Institute, during which time she published and spoke widely about community-based research and participatory processes for community-building, policy deliberation, and organizational planning. She holds a M.A. in Intercultural and International Management and a B.A. in World Issues from the School for International Training.

**RANDY COHEN**

*Vice President of Research and Information,*  
*Americans for the Arts*  
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While at Americans for the Arts, Randy has produced such projects as *Arts & Economic Prosperity: The Economic Impact of Nonprofit Arts Organizations and Their Audiences*; directed the Institute for Community Development and

the Arts, which has published handbooks on how the arts address social, educational, and economic development issues; edited the *Monograph* series; and published numerous reports on local arts agencies, united arts funds, arts education, and public and private sector support for the arts. Randy has also worked in partnership with the President's Committee on the Arts and the Humanities to produce *Coming Up Taller*, the White House report documenting 225 arts and humanities programs for at-risk youth, and with the National Endowment for the Arts (NEA) and U.S. Department of Justice to produce the *YouthARTS® Project*, the first national study to document statistically the impact of arts programs on at-risk youth. Prior to joining Americans for the Arts, Randy was a policy and planning specialist for the NEA, founded and managed the San Diego Theatre for Young Audiences, and was a sleep research technologist for Stanford University, Scripps Clinic and Research Foundation, and the National Aeronautics and Space Administration. He received his B.A. in drama from San Diego State University.

### JAN COHEN-CRUZ

Associate Professor, NYU Tisch School of the Arts  
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Jan Cohen-Cruz did alternative, street, community, and political theatre in the 1970s. In the '80s she studied with Augusto Boal, Joe Chaikin, Carl Weber (former assistant director to Brecht), and received her Ph.D. from NYU Performance Studies. She is an associate professor at NYU Tisch School of the Arts, teaching and guiding projects in both the Drama Department (where she created and directs a minor in applied theater) and the department of Art and Public Policy (which she co-founded). Jan has been teaching courses with a community internship component since 1988, directed a community arts project for Clinton's AmeriCorps from 1994-97, and recently spearheaded common green/common ground, a 20-month collaboration between NYC students and community gardeners. She has written extensively about Theatre of the Oppressed (*Playing Boal: Theatre, Therapy, Activism*, co-edited with Mady Schutzman; Routledge 1994), *Radical Street Performance* (edited for Routledge, 1998), and community arts, most recently for [www.communityarts.net](http://www.communityarts.net).

### ELISSA COLLIER

Membership/Data Entry Assistant, Americans for the Arts  
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In May 2003, Ellissa joined Americans for the Arts as the membership/data entry assistant, where her

responsibilities include assisting in the maintenance of the database and disseminating membership information. She came to Americans for the Arts from the Intermuseum Conservation Association, a nonprofit art conservation organization based in Cleveland, OH, where she worked as both an intern and office assistant while studying at Oberlin College. In 2002 Ellissa earned her B.A. in Studio Art from Oberlin. When not working, Ellissa enjoys keeping up her skills in photography, printmaking, and painting.

### ANN DALY

Associate Professor, University of Texas at Austin  
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Ann Daly is an educator, writer, and consultant. She is associate professor in the Performance as Public Practice graduate program at the University of Texas at Austin, where her courses include *Cultural Policy and the Arts* and *Performative Criticism*. She is the author of *Critical Gestures: Writings on Dance and Culture* (Wesleyan, 2002) and *Done into Dance: Isadora Duncan in America* (Wesleyan reprint, 2002), which won the 1996 Congress on Research in Dance Award for Outstanding Publication. A past president of the Dance Critics Association, her commentary has appeared in the *New York Times*, *Village Voice*, *The Chronicle of Higher Education*, and NPR's *Marketplace*. Her essays have been commissioned by the American Dance Festival, the Brooklyn Academy of Music, and The John F. Kennedy Center for the Performing Arts. She has written on dance and culture for scholarly journals including *American Studies*, *Dance Research Journal*, *Dance Theater Journal*, *Performing Arts Journal*, *TDR: A Journal of Performance Studies*, and *Women & Performance*. She speaks internationally on issues of arts and culture, most recently providing audience-learning experiences as scholar-in-residence at Jacob's Pillow, the country's leading dance festival.

### STEVE DAY

Animating Democracy Evaluation Coach  
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Steve Day has worked with arts organizations and other nonprofit agencies to plan and evaluate program outcomes and promote replication of successful new models, including YouthARTS® (National Endowment for the Arts, U.S. Department of Justice), WritersCorps (National Service Corporation), and Pathways to Success (U.S. Department of Justice). In 1997, he wrote *Using Logic Models in Arts Programs for At-Risk Youth*, an Americans for the Arts *Monograph*. He is a clinical instructor at the School of Social Work of the University

of North Carolina at Chapel Hill, currently directing evaluation activities to assess outcomes of Making Choices, a youth violence prevention curriculum under a grant from the National Institutes for Health.

### **MICHAEL DEL VECCHIO**

*Project Associate, Animating Democracy,  
Americans for the Arts  
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Michael delVecchio began his career in arts administration with Youth & Family Services of Higganum. As part of its drug prevention initiative, Michael designed and implemented a program that presented local music groups to high school students and worked to increase cultural awareness among the community. While attending The George Washington University, Michael worked for Lisner Auditorium assisting in all aspects of planning and implementation of cultural events. As senior operations associate at the Association of Performing Arts Presenters, Michael expanded conference registration procedures, maintained the association databases, and provided substantial membership and program support. Now with Animating Democracy at Americans for the Arts, he is interested in expanding his involvement in artistic development through community dialogue. Michael is an active member of the Fiber Arts community in Washington; in his spare time he designs knitted clothing, and is pursuing his certification in Knitting Instruction.

### **NEETA DELANEY**

*Board Vice President, Michigan Association  
of Community Arts Agencies  
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In January 1997, Neeta Delaney left her position as associate dean of continuing education at Eastern Michigan University to become the president and CEO of the Jackson County Community Foundation (JCF). She has also been active at the state and national level serving as a trustee on the boards of the Michigan Association of Community Arts Agencies, Council on Michigan Foundations, Michigan Nonprofit Association, and on the R&D Incubator, a national task force formed to advance the growth of community foundations. Locally, she currently serves on the Foote Health Care System Quality Committee, the Workforce Development Board, the Tri-County Blue Ribbon Task Force on Workforce and Economic Development, and chairs the Arts and Cultural Alliance of Jackson County. In February 2002, Neeta resigned her position at the Foundation to take on the leadership of the Armory Park Arts Project, a

community development effort spearheaded by The Enterprise Group of Jackson in partnership with Artspace Projects, Inc. Neeta earned her bachelor's degree in English literature and vocal music performance from The University of Michigan and her master's in Arts Administration from Eastern Michigan University.

### **ELIZABETH DELUDE-DIX**

*Cultural Historic Preservation, Salve Regina University  
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Elizabeth Delude-Dix is an adjunct professor of Cultural and Historic Preservation, an undergraduate major program she helped develop at Salve Regina University in Newport, RI. Her academic interests include material culture studies and the history of the preservation movement. Appointed by three successive governors, she serves on the State House Advisory Committee. She is the recipient of the Rhode Island Leadership Award for her role in founding the state's first public radio station, WRNI. As chair of the Rhode Island Council for the Humanities Grants Committee she oversees the review process of grant proposals for public programs and research. She is active on the boards of several environmental organisations. "The humanities is at the core of who we are as individuals and as a community. My work teaching college students constantly challenges my assumptions about how history is constructed and how the interpretation of our heritage is an open, ongoing process."

### **SHARON DEMARK**

*Director of Education, Children's Theatre Company  
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Sharon DeMark oversees the Center for Innovation in Theatre and Education, which includes Theater Arts Training, Education and Community Partnerships, and Mentorship/Internship Programs. Prior to CTC, Sharon was education manager at Ordway Center for the Performing Arts in St. Paul., where she designed, implemented, and evaluated all education programs. She also played a key role in creating the Flint Hills International Children's Festival at Ordway Center. Before moving to the Twin Cities, Sharon served as director of education for Dancing in the Streets in New York City and as acting director for education at the Brooklyn Academy of Music. She has led panels at conferences sponsored by the Minnesota Department of Children, Families and Learning, The Kennedy Center, New York State Council on the Arts, New York Foundation for the Arts, and New York City Arts in Education Roundtable. She has also served as a peer

panelist for the Minnesota State Arts Board and the Brooklyn Arts Council and sits on the board of the Bolz Center for Arts Administration at the University of Wisconsin. Under her leadership, Education at Ordway Center received the 2002 Arts Advocacy Leadership: Arts Organization Excellence in Educational Programming Award.

### **KATHIE DENOBRIGA**

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Kathie deNobriga is a founding member of Alternate ROOTS, a service organization for community-based artists in the South, and she served as ROOTS' executive director and planning/development director for ten years. During that time she co-edited an anthology of new plays from the southern theatre and initiated a consortium to create the *Community Arts Training Directory*, now available through [www.communityarts.net](http://www.communityarts.net). She is now an independent consultant for numerous grassroots arts organizations, state arts agencies in South Carolina and Georgia, and foundations interested in building organizational capacity. She also serves as a site evaluator for national arts funders. DeNobriga is a Fellow in the Rockefeller Foundation's Next Generation Leadership program. She was the managing/artistic director of the Footlight Players (adult and youth community theatre) and The Temple Theatre Performing Arts Center in Sanford, NC; a visiting artist for the North Carolina Arts Council; and an ensemble member with The Road Company of Johnson City, TN. She holds a master's in theater from Wake Forest University.

### **MARIT DEWHURST**

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As an independent consultant, Marit has had the opportunity to turn her passion for the possibilities of using art for cultural justice in many capacities. From leading theater workshops in juvenile detention centers in Detroit to interviewing Zulu AIDS education doll makers in South Africa, Marit has been fortunate to participate in community empowerment projects around the world. As a recent graduate of the Arts in Education Master's Program at Harvard University's Graduate School of Education, Marit looks forward to continuing to encourage the use of arts in social change work.

### **MJ DONOGHUE**

*Project 2050, New WORLD Theater*  
*micmj@hotmail.com*

Michael John Donoghue is an actor, MC, and poet aiming to shift the collective consciousness with powerful

poetry. He has been with Project 2050 for four years, and just recently graduated from Amherst Regional High School. MJ will attend the University of Massachusetts-Boston next year to pursue a degree and his career in hip-hop.

### **PETER DUBOIS**

*Artistic Director, Perseverance Theatre*  
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Peter DuBois has been with Perseverance Theatre in Juneau, AK, since 1998. Previously, he co-founded Asylum, a multi-national "squat" theater in Prague. Between Prague and Juneau, DuBois completed his graduate studies at Brown University and worked as a freelance director at Trinity Repertory Company and Clemente Soto Velez (NYC). He has developed new works with The Joseph Papp Public Theater New Work Now Festival, The New Group (NYC), and Rattlestick Productions (NYC). At Perseverance, Peter has directed Chekhov's *The Seagull*, with Czech National Theater designer Maria Illum Ciccia, *The Winter's Tale* with Robert Wilson designer Laurent Berger, *Romeo and Juliet*, and *The Glass Menagerie*, as well as the West Coast Premiere of Susan Lori Parks' *In the Blood* and the world premiere of *Moby Dick*, a collaboration with Leon Ingulsrud (Saratoga International Theater Institute) and the Inupiat Eskimo community of Alaska's North Slope. Peter has received two Rockefeller Multi-Arts Production grants, one for directing *The Doll Plays* at Atlanta's Actor's Express, and the second for his work on Chay Yew's upcoming *Cannery Project* at Perseverance Theatre. He is a board member of Theater Communications Group and panelist for the National Endowment for the Arts.

### **GILLIAN EATON**

*Artist, Flint Youth Theatre*  
*gillianeaton@wideopenwest.com*

Gillian Eaton was born in Wales, attended the prestigious Old Vic Theatre School, and got her start at the Royal Shakespeare Company. She has spent 30 years directing, teaching and performing on both sides of the Atlantic. An Arab/Jewish ROMEO & JULIET for the Jewish Ensemble Theatre in Detroit won her a 2002 Best Director Award from the Oakland Press. She recently played the title role in ELIZABETH REX at Performance Network, winning the 2002 Best Actress Award from the Detroit Free Press. She has also worked at La Jolla Playhouse, The Mark Taper Forum and Ahmanson Theatres in Los Angeles, The Old Globe in San Diego and Center Repertory in San Francisco. Gillian is also a consultant in Process Drama, creating and facilitating workshops on

social issues. Her latest endeavor, WHEN CAN WE TALK, a performance piece about prisons and prisoners, was created with U of Michigan's Prison Creative Arts Project. She was the recipient of the McAndless Fellowship at EMU for 2001-2002, and teaches in the Graduate Theatre program at Wayne State. She has designed and facilitated workshops on such issues as diversity, gun violence, tolerance, community building, immigration, self-confidence and freedom for The Flint Youth Theatre, The Jewish Ensemble Theatre, United We Walk, Detroit Historical Museum and the Animating Democracy Initiative.

### MARYO EWELL

*Community/Arts Development*  
*mewell@youngminds.com*

Maryo Ewell has worked with community and state arts agencies for nearly 30 years, focusing especially on the role of the arts in community development. She has founded programs ranging from the Neighborhood Cultures of Denver to the Arts Education Equity Network. She was the 1995 recipient of the Selina Roberts Ottum Award for community arts leadership from Americans for the Arts.

### C. KENDRIC FERGESON

*Chairman and CEO, NbanC*  
*lexstrom@nbcok.com*

Ken Fergeson has been a major contributor to banking innovations and expansion as well as playing key roles in his community and state as the chairman and CEO of the NBC in Altus, OK. He has served on boards and councils at local, state, and national levels in both the banking arena and in his personal interest of supporting and promoting the arts. He is the chairman of the Quartz Mountain Arts and Conference Center Board of Trustees, and past chairman of the Oklahoma Arts Institute and the Oklahoma Business Circle for Arts Education. He has been honored by the Oklahoma Education Association for outstanding service for public education and also received Governor's Arts Awards in 1994 and 2000. Fergeson received the 2001 Business in the Arts Leadership Award from the Business Committee for the Arts, Inc. and *FORBES Magazine*. Fergeson has been active with the Altus Chamber of Commerce, the United Way, the Shortgrass Arts and Humanities Council, Western Trail Historical Society, and JCMH Health Care Corp through the years. He continues to search for ways to "give back" to his community, state, nation, and profession.

### MICHAEL FIELDS

*Managing Artistic Director, Dell'Arte International*  
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Michael is a founding member as well as Managing Artistic Director of Dell'Arte and the Producing Director for the Dell'Arte Mad River Festival. He is currently the director of the California State Summer School for the Arts Theatre Program, president of the American Center of the International Theatre Institute, and a board member of TCG. He was the resident director with Het Vervolg Theatre of Holland. Michael has taught at the American Conservatory Theatre, the California Institute for the Arts, the Dutch National Theatre School, and the Danish Dramaturg Institute. He received 1984 and 1986 Drama-logue awards and a 1984 S. F. Bay Area Critics award. He holds a B.A. in Communication Arts from the University of San Francisco and a M.F.A. in Directing from Humboldt State University.

### ISAO FUJIMOTO

*Project Facilitator, Central Valley Partnership for Citizenship*  
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Isao Fujimoto is project facilitator for the Central Valley Partnership For Citizenship (CVP) and founder of both the graduate programs in Community Development and Asian American Studies at the University of California Davis. He grew up on the Yakima Indian reservation in eastern Washington and was an inmate of the Heart Mountain, Wyoming and Tule Lake, California concentration camps that confined Americans of Japanese descent during WWII. After the war, his family, in which he is the eldest of 13 children, farmed strawberries in Coyote, California, which has since been absorbed into the Silicon Valley. He has been a U.S. Army Correspondent in Korea, has taught high school Chemistry, and has worked on projects in Indonesia, Honduras, Japan and Micronesia. He has been at UC Davis since 1967, where he is now a faculty member emeritus. In addition to his work with the CVP, he is currently the academic coordinator for the Rural Development Leadership Network Institute and director of the UC Davis-Kyoto summer program in Japan. He has been associated as a board member or officer of Global Exchange, Food First, California Institute for Rural Studies, American Friends Service Committee and the Data Center. His university education came from UC Berkeley, Stanford, Cornell and Howard.

**PETE GALINDO**

Community Arts Associate,  
Social and Public Art Resource Center  
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Pete was introduced to SPARC in 1996, first as a student of Professor Judith Baca and then as a SPARC employee. He has been responsible for the coordination of SPARC's projects at Estrada Courts Housing Project, La Placita Olvera Historical Monument, Youth Banner program, and SPARC's national model mural program—Neighborhood Pride. Last year alone, Pete coordinated over 80 civic dialogues as part of the Neighborhood Pride Program. He was selected by Cornerstone Theater as an Altwater Fellow in 1997-98 and worked as assistant director to Peter Sellars for the Los Angeles Philharmonic production of *The Story of a Soldier*, which toured three Latino LA neighborhoods and Europe. He graduated in 1998 from UCLA with a B.A. in Chicano Studies.

**GWYLENE GALLIMARD**

Board Member, Alternate ROOTS  
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Gwylene Gallimard holds an MFA in Multimedia from Concordia University (Montreal) and a Diplome of Ecole Nationale Supérieure des Arts Decoratifs (Paris). She is a founder of CAIRN, a Paris artists' cooperative dedicated to experimenting with collaborative ways of producing art. She has developed a series of public art and community-based projects, often with Jean-Marie Mauclet. In 1999-2000, she directed the Charleston/Atlanta/Alaska Challenge, a participatory art and education program culminating with an outdoor large scale installation. In 2001, she was part of the Central American Festival Project of Appalshop and of *Rehearsing the Past* for Spoleto Festival. In 2002, she developed with Jean-Marie Mauclet *The Future is on the Table #2* for The Festival of Community Arts South, organized by Alternate ROOTS. Awards in the U.S. include grants from the South Carolina Arts Commission, Alternate Visions, Spoleto Festival, the Humanities Foundation, and Expansion Arts from the Trident Community Foundation. In 2003, she and Mauclet are artistic co-directors of *My Journey Yours*, a partnership with an organization of refugees in Atlanta, and *The Future is on the Table #3*, where they send sculptural elements to 12 groups over the world as a starter to promote an exchange and a dialogue about water and shelter.

**JUDY GILBERT**

Project Consultant, Common Threads  
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Judith E. Gilbert is a management consultant specializing in issue management, professional communications, and dialogue facilitation. Gilbert has held positions in business and education, including director of public and community affairs at BP Oil/BP Chemicals, Lima, OH; special assistant to the president of Bluffton College, and English and journalism instructor in secondary schools. In business and academic positions, Gilbert operated at a senior staff level, interacting with senior management on an international scale, participating in business and strategic planning, and project management. Several of her public relations initiatives have received national and international recognition. As a consultant to Common Threads, Gilbert offers special expertise in project management, community relations, public relations techniques, and media relations.

**FELICIA GONZALEZ**

Development Officer for Foundation and Government Relations, Henry Art Gallery  
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Felicia Gonzalez has been a member of the Animating Democracy team for the Henry Art Gallery's *Gene(sis): Contemporary Art Explores Human Genomics* exhibition since 2000. She is also a poet and serves on the board and advisory committees of a number of regional and national arts organizations.

**JONATHAN GREINAY**

Associate Artist, Flint Youth Theatre  
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Jon performs in and stage manages productions in the Signature Series for the Flint Youth Theatre. He also teaches classes in the FYT Drama School and conducts outreach workshops throughout the greater-Flint area. He is a recent graduate of the University of Michigan-Flint with a B.A. in Theatre.

**DEBORAH GROTFELDT**

Founding Executive Director, Project Row Houses  
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Project Row Houses is a one and one-half block site of 22 vandalized, abandoned, shotgun-style houses. Seven houses provide gallery spaces where artists create installations in one house each on a six-month rotating basis. Of the remaining house, one is for writer/performer residencies; seven are for young, single

mothers and their children for housing, counseling, parenting, and job/life skills training; and four houses are for daily afterschool and summer programs for neighborhood children. In 1999, Project Row Houses acquired Houston's oldest black music venue and 16 lots currently under development, is developing another site of six houses and four lots with teenage artists with sculpture garden and affordable housing, and developed a project to rehab two houses in Detroit and created an art park in conjunction with Detroit Summer. Grotfield has also worked on community-based art projects in Los Angeles, East St. Louis, and Philadelphia.

### **EDEN HANSEN**

*Executive Assistant to the President & CEO,  
Americans for the Arts  
ehansen@artsusa.org*

Eden G. L. Hansen has been the executive assistant to the president and CEO of Americans for the Arts since June 2002. Prior to her current position, Eden served as executive producer of The Washington Savoyards, a D.C.-based Gilbert and Sullivan theatre company, for three seasons; and was assistant to the president at the American Association of Community Colleges, where she coordinated the activities of the Board of Directors and professional development activities for CEOs of community colleges. She received both her B.A. in communications (concentrating in visual media, film and television) and a graduate certificate in arts management from American University. She is also a published writer and photographer.

### **ALICE HART**

*Vice President for Program,  
Community Foundation of Greater Flint  
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I have served a Vice President of the Community Foundation for three years. Social capital and the arts has always been an interest of ours. As a chronic museum, concert, and theatre attendee, I am an appreciation for the power of the arts as a vehicle for creative expression and ideas.

### **RICHARD C. HARWOOD**

*President and Founder,  
The Harwood Institute for Public Innovation  
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Richard Harwood has criss-crossed the U.S. listening to our national story and seeking to better understand the essence of changes in the public realm and our public challenges. He launched The Harwood Group in 1988 at

the age of 27; and continues to lead it with his vision for what American society and citizenship should be, and his ideas for how to get us there. Mr. Harwood is a frequent commentator and contributor on national and syndicated television, newspapers, radio, and websites. He is also a faculty member of the Public Affairs Institute. Mr. Harwood's past experience includes service on the policy staffs of U.S. presidential and congressional election campaigns and as director of issues research for Public Agenda. He has traveled in the former Soviet Union to consult with mayors and non-governmental organizations on more effective governance. Mr. Harwood received his B.A. in political economy from Skidmore College and his M.A. in public affairs from Princeton University's Woodrow Wilson School of Public and International Affairs.

### **KRISTIN HASS**

*Associate Director,  
Imagining America: Artists and Scholars in Public Life  
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Kristin Ann Hass teaches in the Program in American Culture at the University of Michigan. Her book, *Carried to the Wall: American Memory and the Vietnam Veterans Memorial*, explores the legacy of the war as it is expressed in the public work of making memory at the Wall. Hass lectures, teaches, and writes about material culture, memory, notions of the public, and constructions of the nation. She holds a Ph.D. in American studies, is a partner in West-Side Museum Works, and has worked in a number of historical museums (including the National Museum of American History, the Henry Ford Museum, and the Michigan Historical Museum).

### **JOHN HAWORTH**

*Director, George Gustav Heye Center, Smithsonian National  
Museum of the American Indian  
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John Haworth collaborates with Native communities on public programs and special projects, and participates in establishing overall policy and direction for the Museum. Prior to joining the Museum in 1995, John Haworth was assistant commissioner for cultural institutions at the New York City Department of Cultural Affairs, where he worked in collaboration with the Mayor's Office for Tourism (Economic Development Corporation) and the New York Convention and Visitors Bureau. He led specialized tourism training seminars for community-based organizations throughout New York City in 1992 and 1993. John Haworth holds an MBA from Columbia University, where he was a Revson Fellow on the Future

of New York City in 1979. He taught arts management and cultural policy courses at New York University for 14 academic years. He has lectured at UCLA, Columbia University, and the Metropolitan Museum of Art, spoken at national conferences, and has served on arts council panels, including the National Endowment for the Arts, where he chaired the Institutional Advancement Panel. John Haworth serves on the boards of Americans for the Arts, Exhibition Alliance, and the Lower Manhattan Cultural Council, chairs the Lower Manhattan Marketing Association board, and works very closely with several Lower Manhattan 9/11 recovery organizations.

### SHARON HAYDEN

*Community Liason, Kamehameha Project,  
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Sharon Hayden has lived in Hawai'i for 30 years and has always been involved in the Hawaiian Culture. She is a board member of Na Huapala O Hawai'i, community liason for the Hawai'i Alliance for Arts Education on the Kamehameha Project, maintenance coordinator for the Kamehameha Statue, committee chairperson of the Kohala Kamehameha Day Celebration Committee, historian for the Kohala Hawaiian Civic Club, and volunteer with the Aloha Festivals on the Big Island.

### LISA HAYES

*Professor, University at Buffalo  
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Lisa Hayes is a professional actress and playwright. Her one-woman show of *Jane Eyre* ([www.janeeyre.com](http://www.janeeyre.com)) has been featured at festivals and venues across Great Britain and the U.S., and was a part of the first Prague Fringe Festival in June 2002. Her one-woman show of *Nurse!* premiered off-Broadway in May 2003, and will be part of an international theater conference in Nova Scotia in October. The play revolves around a nursing strike and is based on oral histories she did with nurses. In a previous life, Hayes was an arts administrator, coordinating the Baltimore International Theatre Festival (16 companies from ten countries in five venues for three weeks), and serving as director of performing arts at the Mid Atlantic Arts Foundation. Among other things, she is active in the museum theatre movement, and is pioneering a course on the subject at the University at Buffalo in collaboration between the Theatre Department and the Buffalo Science Museum, where she teaches theatre and is pursuing a Ph.D. in American studies. She plans to write her dissertation on theatricalizing oral history.

### SANDY HEIERBACHER

*Convenor, National Coalition for Dialogue & Deliberation  
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The National Coalition for Dialogue & Deliberation is, a coalition of organizational and individuals leaders from throughout the dialogue and deliberation community who are working together to help strengthen and unite our growing field. Last year, Sandy worked with 60 individuals and 50 organizations to organize the first National Conference on Dialogue & Deliberation, which was held in Alexandria, VA, in October 2002.

### JEFFREY HERRMANN

*Producing Director, Perseverance Theatre  
producingdir@perseverancetheatre.org*

Jeffrey Herrmann graduated with an MFA degree from the Theatre Management program at the Yale School of Drama in May 1999 and came to Perseverance Theatre shortly thereafter. During his time in New Haven, Jeffrey served as associate managing director and as marketing director of the Yale Repertory Theatre. He also worked at the Mark Taper Forum in Los Angeles, CA. A native of West Hartford, CT, Jeffrey graduated from Vassar College with a degree in English in 1992 and, prior to his enrollment at Yale, served as managing director of the Albany Berkshire Ballet in Pittsfield, MA. In addition to his administrative duties, Jeffrey also regularly works as a sound designer at Perseverance Theatre.

### ELIZABETH HERRON

*Hair Party Facilitator, Urban Bush Women  
bbybeth@yahoo.com*

Elizabeth Herron is a stage director, actress, and teaching artist originally from Kansas City, MO. Ms. Herron was a 1997/1998 Van Lier Directing Fellow in residence at Second Stage Theatre and was a 1997 Lincoln Center Directors Lab participant. She directed *disfiguration of a diva* by Hattie Gossett for the 1997 American Living Room Series at HERE and *Hear the Beat/Dance the Story* by Pam Patrick and Pat Hall at Dance Theatre Workshop. She adapted Shel Silverstein's *The Giving Tree* to the stage and has worked on original plays by Tyler Ferreira and Matthew Kelly. She is a graduate of the Actors Studio Drama School and has enjoyed working with Urban Bush Women as co-director of *HairStories*. Elizabeth has been working with UBW and Animating Democracy as a dialogic facilitator. The process has been a learning experience and a great celebration of life experience and art.

**MAGGIE HERZIG**

Senior Associate, Public Conversations Project  
 mherzig@aol.com

The Public Conversations Project (PCP) in Watertown, MA is a nonprofit organization that designs and facilitates constructive conversations on divisive public issues. Before coming to PCP, Maggie Herzig co-led workshops on stereotyping at the annual Congresses of the International Physicians for the Prevention of Nuclear War in Montreal, Hiroshima, and Stockholm. While at PCP, she has facilitated dialogues on abortion, the environment, and other topics. In Winter and Spring 2001, much of her work fostered relationship building and dialogue in the aftermath of 9/11, including working on the dialogue component of an Animating Democracy supported project, *Strands: The Legacy of 9/11*, a play by William Ward at the Flint Youth Theatre. Maggie has also consulted on the *Understanding Neighbors* project in Anchorage, AK, and a project at The Andy Warhol Museum, *Reflecting on Crime and Punishment in America: Andy Warhol's Electric Chairs*. She is currently working on interfaith dialogues, Jewish-Arab dialogues, and, in collaboration with celebration artist Clara Wainwright, *The Faith Quilts Project*.

**WALTER HILL**

Assistant Artistic Director, Flint Youth Theatre (FYT)  
 wmhfyt@aol.com

As a director, teacher, and actor, Walter has worked with FYT since 1983. He directed FYT's production of *Anne Frank & Me*, the cornerstone of the Flint Cultural Center's *Anne Frank and Us* collaborative project. He has participated artistically in several other community engagement projects with FYT, including *Growing Up Female* (stage manager), the *We the People* project (director and actor), and *The Seventh Dream* and *...My Soul to Take* (stage manager). For three seasons, Walter served as director of performing arts programming for the Flint Cultural Center. As director of ticket services beginning in 1995, he played a significant role in the rapid growth of the Showcase Series at Whiting Auditorium. In 1998 he stepped in as booking manager for the series. After attending Northern Michigan University and graduate school at Wayne State University's Hilberry Theatre, Walter worked for many Detroit area theatres, including The Theatre Company at the University of Detroit, Mercy, Oakland University's Center for the Arts, Fourth Street Playhouse, Michigan Opera Theatre, and the Attic Theatre.

**JANE HIRSHBERG**

Producing Director, Liz Lerman Dance Exchange  
 janeh@danceexchange.org

Jane Hirshberg's position as producing director grew from her original position of project producer for *Hallelujah*, the Dance Exchange's most ambitious community based work to date. Before joining the Dance Exchange, Jane was manager of the Culture in Community Fund at the New England Foundation for the Arts (NEFA). In 1995, Jane was chosen to be an original 'fellow' in *Building Communities through Culture*, the largest program of this fund. Prior to NEFA, Jane was director of development and education at The Music Hall, a multi-disciplinary arts presenting organization in Portsmouth, NH, where she coordinated several artist residencies, secured all forms of contributed income, and directed The Music Hall's *Shipyards Project*, a two-year endeavor funded primarily by the Lila Wallace-Reader's Digest Arts Partners program. Jane received her master's of music in performance from the Manhattan School of Music, and her bachelor's of music from the University of Massachusetts at Amherst. She has served as a panelist for grant reviewing throughout New England and for the Arts Partners program, and enjoys talking in various forums about community building through the arts.

**THERESA HOLDEN**

National Color Line Project Director, Junebug Productions, Inc.  
 th@holdenarts.org

Theresa Ripley Holden is the founder and director of the Artist and Community Connection, a nonprofit that offers organizing, planning, and producing services to arts organizations, artists, arts companies, and community-based organizations to create meaningful exchanges between these partners. For the past 15 years, Theresa has worked across the U.S. in the national professional touring field, serving artists, community organizations and presenters in creating artist residencies. Theresa has served on panels and undertaken site visits for the National Endowment for the Arts (NEA) and Lila Wallace Arts Partners, and has served as a project director for many Arts Partners' projects. She holds a master's in theater literature, history, and criticism. Theresa was most recently project director for the Untold Stories Festival in Tempe, AZ, a community and visiting artist project where she taught a class on *Grassroots Theater, Making Theater from the Ground Up*. In 2003, she was appointed to the board of directors of the Association of Performing Arts Presenters. Theresa and John O'Neal recently won the Ford Foundation

Leadership for a Changing World Award for their work on the national Color Line Project.

### JESSICA HOLT

*Founder/Executive Director, The Bauen Camp, Inc.*  
jholt@wavecom.net

Jessica Holt is a multi-disciplinary artist, theorist, and youth advocate. She holds an MFA in painting from UIChicago and an MA in philosophy from CSU Fort Collins. The Bauen Camp teaches youth how the arts can be used to build social creativity and responsibility and uses multi-disciplinary arts-based learning, play-based learning, service-based learning, and nature-based learning in a youth-led environment where young people are the active force in identification, design, development, and implementation of the projects. Holt has an extensive exhibition, publication, teaching, and public service record, including elected office. She was an artist-teacher in the Union Institute/Vermont College MFA program and an artist-in-residence for the Wyoming Arts Council's Arts in Education Program. She is the recipient of fellowships and grants from the Wyoming Arts Council, the Banff Center for the Arts in Alberta, Canada, Straumur Art Center in Hafnarfordur, Iceland, and the Civitella Ranieri Center in Umbertide, Italy.

### THE REVEREND EDGAR W. HOPPER

*Deacon, St. Augustine's Episcopal Church*  
edhopp@yahoo.com

As chair of the St. Augustine Episcopal Church's Slave Galleries Committee and on site coordinator for the Slave Galleries project, Deacon Hopper serves as the liaison between Project participants and the congregation of St. Augustine's and hosts community meetings and special visits to the Slave Galleries. A graduate of Howard University in Washington, DC, Deacon Hopper is the president and owner of E.W. Hopper Associates, a personalized marketing consulting firm. An ordained Episcopal minister, Deacon Hopper teaches entrepreneurship and leadership development at the Fashion Institute of Technology and at the Grand Street Settlement on New York's Lower East Side.

### GREG HOWARD

*Director, Appalshop*  
ghoward@appalshop.org

Appalshop—a media, arts, and cultural center located in Whitesburg, KY, in the central Appalachian coalfields—is dedicated to preserving and cultivating the richness of Appalachian culture. Through a diversity of approaches, Appalshop works for positive social change by

disseminating non-commercial film, radio, theater, and music of the region. Prior to becoming director, Greg managed Appalshop's Community Media Initiative (CMI) for six years. CMI works with community groups to share information and increase capacity through a variety of media production and distribution activities. His recent media work includes a documentary about sanitation workers in Lexington, KY, who are fighting for living wages and safe working conditions, and a piece about a successful struggle in Harlan County to save Black Mountain, Kentucky's highest peak. Before coming home to the mountains, Greg was a teacher, researcher, writer, and temp worker living in upstate New York, Denver, Nashville, and Lexington.

### PETE HUTCHISON

*Director of Community Ministries, First Presbyterian Church*  
Hands4Peace@msn.com

Pete's professional life has centered around youth and violence and his faith. He retired from a career at Juvenile Court, worked four years as an elementary school counselor, was director of the Neighborhood Violence Prevention Collaborative, where he worked with neighborhood groups to develop and implement programs addressing the primary prevention of violence in their communities, and moved to his current job with the First Presbyterian Church in Flint, MI. His work has continued to a national level with his involvement in the National Funding Collaborative on Violence Prevention, working to establish a national dialogue on the causes of violence and promoting peace. Locally, Pete has served as the lead agency in the Flint Photovoice project, and been involved with the Harwood Group initiatives in Flint and on the steering committees of the Community Asset Development for Youth project and Flint Area Citizens to End Racism. Through these initiatives he has been able to base his neighborhood organizing on a foundation of his community's core values and his faith. Rounding out Pete's community involvement is his work as past board president of the Friends of Flint Youth Theatre and vice president of the Flint Cultural Center Board of Directors.

### ANA MARIA IMIZCOZ DE STIPANOVICH

*Actress, Teatro Activo*  
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Ana Maria Imizcoz de Stipanovich works as an actress, art teacher, play, and show producer, and now as a theater director for the first time. She finds theater the best way she can relate and communicate with others. Ms. Imizcoz is concerned with the impact of theater in

people's lives and understanding, and she works for it. In 2002, she was chosen as one of the Avina Leaders in recognition of her creation and development of the theater based education program, Teatro Activo, in which civic dialogue is worked throughout the presentation of a play. Currently, Teatro Activo is presenting a work by a Paraguayan playwright that talks about "Justice" as a support of human freedom.

### **HOMER JACKSON**

*The Kitchen*

*hjacob274210@aol.com*

Homer Jackson is a talented interdisciplinary artist from Philadelphia with a background in teaching and social service. His work is presented as installation, performance art, public art, video and audio. He uses images, sounds, text, live performance, video, audience participation and found objects to tell stories. With over 18 years experience as a teaching artist in community settings, Jackson has designed, coordinated and/or conducted a number of arts & humanities projects and workshops in senior centers, prisons, schools and community organizations. He has worked with young people, adults and older adults, as well as intergenerational participants. Through his workshops, participants have produced art exhibitions, albums, books, comic books and videotapes. Jackson is a BFA graduate of the Philadelphia College of Art and he holds a MFA from Temple University's Tyler School of Art. He has performed, or exhibited works in numerous venues including, Painted Bride Arts Center, and Institute of Contemporary Art in Philadelphia; Hallwalls Arts Center in Buffalo, Intermedia Arts in Minneapolis, Project Row Houses in Houston, ArtBlackLive in Northampton, UK, the Kitchen and Aaron Davis Hall in New York City. Jackson has received grants from the Pew Fellowships in the Arts, Civitella Rainieri Foundation, Pennsylvania Radio Theatre, Pennsylvania Council on the Arts, National Endowment for the Arts, The Playwrights Center, Pennsylvania Humanities Council, The Funding Exchange, Art Matters, and Franklin Furnace Fund For Performance Art. Homer Jackson lives and works in Philadelphia and serves as the publisher/editor of the artists' newsletter, Shine: Conversations Between Artists.

### **KARLA JACKSON-BREWER**

*National Spirit Project*

*khadro56@hotmail.com*

Karla Jackson-Brewer, MS is a psychotherapist in private practice, adjunct professor at Rutgers University in Women's Studies and Africana Studies. She has conducted numerous anti-oppression workshops,

seminars and trainings through the NYC area. She is currently facilitating the Civic Dialogue for The National Spirit Project's Vo-Do Macbeth. She runs Women's Empowerment Seminars, and Spirituality Workshops. She is dedicated to the intergration of body, mind and spirit among her clients, and to initiating activist for social change.

### **SELMA JACKSON**

*Owner/Community Partner, 4W Circle of Art & Enterprise*  
*selma4w@earthlink.net*

4W Circle of Art & Enterprise is a retail incubator that provides store front opportunities for artisans in the Fort Greene community. 4W Circle serves as a community resource and has encouraged others to open businesses in Fort Greene, Clinton Hill, and Bedford Stuyvesant. Participating as a community partner with Urban Bush Women has strengthened 4W Circle's commitment to link artisans and economic development.

### **MARY JANE JACOB**

*Curator, Spoleto Festival USA*  
*mjjacob@ameritech.net*

Mary Jane Jacob, an independent curator based in Chicago, is currently curator for the Spoleto Festival USA's Evoking History program in Charleston, SC; co-organizer of *Awake: Art and Buddhism, and the Dimensions of Consciousness*, a consortium program based in the Bay Area; and, in 2005, will chair the 55th International Design Conference in Aspen. Since the early 1990s she has commissioned site-specific artist's projects and community-based works through such public art programs as: *Places with a Past* (Charleston, 1991), *Culture in Action*, (Chicago, 1993), *Points of Entry* (Pittsburgh, 1996), and *Conversations at the Castle* (Atlanta, 1996). Ms. Jacob teaches at the Bard College Graduate Center for Curatorial Studies and at The School of the Art Institute of Chicago, where she is developing a masters program in "Public Practice."

### **JUDI JENNINGS**

*Director, Kentucky Foundation for Women*  
*Judi@Kfw.org*

Judi Jennings holds a Ph.D. in British history and has worked both as an arts and culture funder and fundraiser. She was associate director of the Kentucky Humanities Council and director of an endowment campaign for Appalshop. She has been with the Kentucky Foundation for Women since 1998.

**SHARNITA C. JOHNSON**

*Program Officer, Ruth Mott Foundation*  
 sjohnson@rmfd.org

Sharnita Johnson is a native Detroiter. She graduated from Marygrove College in Detroit with a major in English literature and minor in history. Her career, which includes work as a fundraiser for arts/cultural and healthcare organizations, began as a funder, with the Michigan Council for Arts and Cultural Affairs and continued as a program officer with the Ruth Mott Foundation, which she joined in 2001. Sharnita is a writer and has been published in a number of regional and national publications including the *Metro Times*, the *Michigan Chronicle*, and *Presence Magazine*. She is most interested in using her skills and talents to help others and "in some small way, make a difference." Sharnita believes that a life is best lived, not planned.

**ROB JONES**

*Program Director,*  
*National Conference for Community and Justice*  
 rjones@nccj.org

Robert T. Jones, a consultant in the Inclusion and Diversity/Organizational Effectiveness industry, oversees the Rhode Island and Southeastern New England region for NCCJ. He views dialogue, violence prevention, and conflict reconciliation as important factors in dealing with diversity. Mr. Jones has been a Muslim and a Buddhist at one time or another in his life and is a member in good standing of the New Bethel Baptist Church of Framingham, MA. He has conducted strategic development sessions, workshops, and trainings for clients that have included over high schools, universities, various teaching organizations, law enforcement groups, religious organizations, and small to Fortune 500 companies. He has covered such topics as Interfaith Dialogue, Strategic Planning for Inclusion and Diversity Initiatives, Executive Coaching, Communicating Across Cultural Lines, Managing Diversity, Valuing Customer Service, Interrupting Discriminatory Behavior, Becoming an Ally, Adjusting to the Changing Workplace, and Kingian Nonviolence. Originally from the Bronx, Mr. Jones seeks to use his skills in an effort to build long lasting bridges between people of diverse backgrounds as well as provide the business community with the skills needed to compete and co-exist in an ever-changing global arena.

**UDAY SHARAD JOSHI**

*Project 2050 Director, New World Theatre*  
 udayjoshi13@hotmail.com

Uday Sharad Joshi been with *Project 2050* and the New WORLD Theater for the past three years. Uday received his bachelor's degree from Cornell University in 1994; and since then has been committed to creating consciousness and has worked extensively in social justice education and theater. Before joining New World Theatre, he was the founding director of a high school race and education program in Ithaca, NY; on the opening team of a emergency treatment facility for abused children in Washington, DC; the assistant director of Students Talk About Race in San Francisco; and the coordinator of a summer institute, Creating Peaceable School Communities, in Cambridge, MA. He recently co-coordinated a youth arts conference at the Massachusetts Institute of Technology in Cambridge, *Shake Up the World: Using the arts as a vehicle for social justice*. Uday's recent vocal direction credits include Sophie Treadwell's *Machinal* and Gilbert McCauley's *Crossing John at the Crossroads*.

**WANJIRU KAMUYU**

*Artist, Urban Bush Women*  
 wkamuyu@hotmail.com

Wanjiru Kamuyu joined UBW in 1999. She is a native of Kenya and an MFA graduate from Temple University, Philadelphia. Wanjiru began her training in Kenya and studied at the Alvin Ailey American Dance Center, American Dance Festival, and Philadanco. Her work with other choreographers includes Sean Curran, Anita Gonzalez (Bandana Women), Biza Sompaa, and Marlies Yearby. Wanjiru continues to choreograph her own work and is also a member of Skeleton Dance Company and Echoes Dance Company.

**FLORENCE KABWASA-GREEN**

*Consulting Research Associate, The Urban Institute*  
 kabgreen@pacbell.net

Florence Kabwasa-Green has been a consulting research associate on several Urban Institute projects, including the Arts and Culture Indicators in Community Building Project; Investing in Creativity: A Study of the Support Structure for U.S. Artists; the Assessment of the Participation Project: Artists, Community, and Cultural Citizenship; and the National Community Building Network Research and Policy Program Development Project. She was formerly with Office of the Advocate for Century Freeway Corridor Residents, a nonprofit intermediary organization that researched the conditions of and advocated for community residents affected by freeway construction in Los Angeles. She has been involved in evaluation of local self-help organizations in

Senegal and the Democratic Republic of Congo. Ms Kabwasa-Green earned a master's degree in urban planning from the University of California, Los Angeles.

#### **MICHAEL KECK**

*mgkex@earthlink.net*

Michael Keck is an actor, writer, and composer whose works have been featured at professional theatres across the country and in Europe. He frequently tours his solo performance of *Voices in the Rain*, a play based on the lives of the disproportionately high numbers of incarcerated minority men and too many youth for whom prison has become a rite of passage. The play was developed from stories collected through drama workshops with inmates, interviews with inmates and their families, letters, and the media. Michael also facilitates theater workshops on power and status; theater for social change and multicultural understanding; home/community/identity; and creativity, performance, and expression. He conducts his workshops in various settings including universities, schools, community centers, and correctional facilities. His work focuses on community building, social change, and arts in education.

#### **MARY KEEFE**

*Associate Director, Hope Community, Inc.*  
*mkeefe@hope-community.org*

Since 1994, Mary Keefe has developed and directs Hope's Community Engagement work. Hope's model of community building includes residential place making and extensive community engagement. With a 26-year history in one of the most diverse and economically challenged neighborhoods in the city, Hope is a thriving community home to families from many cultures. The Hope Campus includes 47 low-income rental units and indoor and outdoor common spaces that intentionally invite community. Building another 40 affordable housing units and a new community center this year, Hope is a partner in future development of 150 housing units and neighborhood commercial space. As Hope built housing over the last several years, Mary developed multiple opportunities for area residents to be and become community and learn and act together. A core strategy is Hope's recognized model of Community Listening; projects have involved more than 800 people in dialogues about things important to them and their community. Hundreds of youth and adults participate annually in listening projects, learning opportunities, leadership and strategy sessions, a year-around schedule of activities for children and families, and multi-cultural events. Community art projects that involve youth and adults

evolve from Hope's relationships in the community, listening, and dialogue.

#### **DANIEL KERTZNER**

*Program Manager, Communities Department,*  
*Massachusetts Cultural Council*  
*daniel.kertzner@art.state.ma.us*

Daniel Kertzner administers the largest grassroots state-funded arts program in the country. The program provides cultural access to all segments of Massachusetts' population, funds and initiates arts and cultural activities that reflect local decision-making and priorities, and ultimately transforms everyday life for citizens across Massachusetts. Many Local Cultural Council (LCC) projects celebrate the uniqueness of towns and cities across the state, promoting a sense of pride, building common ground among people of diverse interests and cultures, and providing a way for citizens to engage in community life. In addition, as a member of the steering committee of the Wallace-Reader's Digest Fund's START (State Arts Partnerships for Cultural Participation) Initiative in Massachusetts, David is actively involved in policy discussions about how cultural participation can address community needs. His research on organizational culture and arts-based civic dialogue as a degree candidate in organizational behavior and management at Brown University received the Arnold Bennett Award for best honors thesis. The results of this work were later published in *Mastering Civic Engagement: A Challenge to Museums*, a publication of the American Association of Museums' Museum and Community Initiative.

#### **ERMYN KING**

*Coordinator, Arts & Health Outreach Initiative (AHOI),*  
*Penn State University*  
*efk103@psu.edu*

AHOI is an interdisciplinary collaboration devoted to demonstrating, documenting, and developing resources about the interrelationships between the arts and personal and public health. Supported by Penn State's Colleges of Arts and Architecture, Health and Human Development, and Medicine, and Penn State Outreach, AHOI's strategic thrusts include: Arts in Medicine; Arts for Human Development; and Arts-based Community Development. Ermyn holds an M.A. in Drama for the Young from Eastern Michigan University, and has worked as an artist-in-schools, arts education program administrator, and program designer and presenter in drama/theater, puppetry, storytelling, integrated arts in education, and community arts. She is a former classroom teacher, drama/puppetry teacher at Fillmore

Arts Center, District of Columbia Public Schools, and docent-storyteller at the National Museum of African Art, Smithsonian Institution. Ermyn consults in the area of multisensory approaches used to enhance visual and performing arts accessibility for persons with sight loss and other disabilities. She is an audio describer and co-founder of “View Via Headphones” Audio Description Service, recently honored through the Pennsylvania Council on the Arts’ Keystones of Accessibility program. Ermyn also served as artistic designer, grant writer, and arts facilitator for the CARESS arts immersion workshop for breast cancer patients and caregivers, sponsored by Penn State Outreach and Cooperative Extension and The Northern Appalachia Leadership Initiative on Cancer. She has presented on CARESS at the Society for the Arts in Healthcare national conference.

### **PAM KORZA**

*Co-director, Animating Democracy, Americans for the Arts*  
pkorza@artsusa.org

Pam Korza works jointly with Barbara Schaffer Bacon in organizational assessment and planning and program design and evaluation for cultural organizations. She provided research for and co-wrote the *Animating Democracy* study. For 17 years, Pam worked with the Arts Extension Service (AES). While at AES, she coordinated the National Public Art Policy Project in cooperation with the Visual Arts Program of the National Endowment for the Arts, which culminated in the publication, *Going Public: A field guide to developments in art in public places*, which she co-wrote and edited. She directed the Boston-based New England Film and Video Festival, coordinated the New England Arts Biennial, co-authored *The Arts Festival Work Kit*, and was co-editor and contributing writer to *Fundamentals of Local Arts Management*, also published by AES. As an independent consultant, her consulting and teaching activities have included: organizational planning for a children’s picture book museum-initiated by renowned book artist, Eric Carle; assessment of a city-wide arts festival and published report commissioned by the Indianapolis Arts Council and the Lilly Endowment; planning with the Maine Arts Commission for expanded artist services, and consultation with individual artists.

### **SUSAN KOSCIS**

*Vice President, Arts and Culture Division, Search for Common Ground*  
skoscis@sfcg.org

At Search for Common Ground, Susan Koscis is responsible for the development of cultural programs that promote peaceful coexistence and conflict resolution. Under her leadership, Search for Common Ground has undertaken a broad range of arts activities in diverse projects around the world. Susan created the annual Common Ground Film Festival and the University Film Series. Prior to her current position, Susan served as director and vice president of operations at Search for Common Ground from 1994-2000. From 1989-1994, she was the director of international projects for the American Management Association, where she implemented management training programs for organizations and corporations worldwide. Susan has also held a variety of positions in arts management, including: the San Francisco Opera, the New York City Opera, the New York Philharmonic, the Brooklyn Academy of Music, London Records, and CBS Masterworks (now Sony). Susan received her master’s in counseling psychology from George Washington University and her bachelor’s of music education from Hartt College of Music at the University of Hartford. She is a certified mediator in the State of Virginia and an arbitrator for the Better Business Bureau. She has spoken at numerous events and conferences regarding the role of the arts in conflict resolution. Susan has also served as a grants panelist for the U.S. Institute of Peace and the National Endowment for the Arts.

### **SONJA KUFTINEC**

*Associate Professor, University of Minnesota*  
skuftinec@aol.com

Sonja Kuftinec has been teaching at the University of Minnesota Department of Theater Arts since 1998. Her research and teaching interests include performance and social change, community-based theater, and the intersection between theater and identity. She has published articles on theater and facilitation, Balkan theater, and the community-based Cornerstone Theater featured in her 2003 book *Staging America: Cornerstone and Community-Based Theater*. Prof. Kuftinec also works professionally as a director and dramaturg. Since 1995 she has been creating original theater and leading workshops with young people across ethno-religious boundaries in Bosnia, Romania, Croatia, Serbia, and Germany. Her production, *Where Does the Postman Go When all the Street Names Change?*, won an ensemble

prize at the 1997 International Youth Theater Festival in Mostar. Last fall, her production, *Between The Lines*, created with Balkan youth from seven countries, premiered at Berlin's House of World Cultures. *There is a Field*, an original, collaborative production meditating on the Middle East, premiered on the University main stage in February 2003. Prof. Kufinec also works as a conflict resolution facilitator for Seeds of Peace, an organization bringing together youth from the Middle East and Balkan regions.

### **JENNIFER KUIDA**

*Managing Director, Great Leap*  
[jenni@greatleap.org](mailto:jenni@greatleap.org)

Since 1997, Jennifer Kuida has overseen grant and fund development, budgeting, public relations, nationwide touring, and bookings for Great Leap, and has served as executive producer for Great Leap's To All Relations projects since 1998. She is a member of California Asian American and Pacific Islander Arts Network, California Presenters, California Arts Advocates, and Western Arts Alliance. Jennifer has 20 years of professional, administrative, and managerial experience. She is a regular columnist for the "Through the Fire" column of the Japanese/English daily newspaper, *The Rafu Shimpō*. Jennifer is vice president of the board of trustees for Japanese American Community Services, secretary of The Manzanar Committee, serves as stage manager for the annual pilgrimage to Manzanar, is director of the Manzanar After Dark cultural program, and serves on the editorial committee for the Japanese American Historical Society of Southern California. She was project director of the Mural Project at Aloha Grocery, and volunteers with Nikkei for Civil Rights and Redress. She has a bachelor's degree in business administration from California State University, Northridge.

### **SUZANNE LACY**

*Chair, Fine Arts Department, Otis College of Art and Design*  
[slacy@otis.edu](mailto:slacy@otis.edu)

Suzanne Lacy is an artist, writer, and video producer of international reputation, whose work includes large scale performances on urban themes. She is a theorist of public art and a pioneer in community development through art. Lacy's best known work to date is *The Crystal Quilt*, created for the IDS Building, a Phillip Johnson-designed landmark in Minneapolis, with 430 older women performers. The project was aired live on PBS. Her work *Full Circle*, honoring women's accomplishments, featured 100 boulder/monuments which were placed overnight on the streets of Chicago's

Loop. This event was covered by The Associated Press and The Wall Street Journal. In Oakland, CA, her work with inner-city teenagers has been documented by CNN and in a one hour documentary by NBC. Lacy has exhibited at museums in London, San Francisco, New York, and Los Angeles, among others; and published over 60 articles and a book that serves as a seminal textbook on public art, *Mapping the Terrain*. She is the recipient of fellowships from the Guggenheim Foundation, National Endowment for the Arts, Lila Wallace Reader's Digest, and Arts International, and has consulted on public art for the Ford Foundation. Lacy is editor of the acclaimed book on new genre public art, *Mapping the Terrain*.

### **LEAH LAMB**

*Founder: The Performance Initiative,*  
[lambleah@yahoo.com](mailto:lambleah@yahoo.com)

Leah Lamb is a performance artist, playwright, and community organizer. She has studied acting at the Neighborhood Playhouse in NYC, Williamstown Theatre Festival, and had a fabulous adventure off-Broadway as an extra. While receiving a dual degree in experiential education and environmental education through Performance at Prescott College, she began to explore how theatre, education, and personal awareness can be used to create powerful transformation experiences for both performers and audience members alike. Her works include "Dreamscape: about the Dreams You Sleep With, The Dreams You Aspire to, and the Dreams You Fear To Come True", "All Wrapped Up" and "Spirits in My House: the Coming of America." Leah recently founded The Performance Initiative, whose premier performance joined filmmakers, performance artists, singers, dancers, and activists to explore varying views on the Iraq War in "Piecing: An Exploration of American Identity and Patriotism." A dialogue for the public followed the performance. Leah received her MSW from Virginia Commonwealth University.

### **RAYLENE LANCASTER**

*Kumu, Kamehameha Project,*  
*Hawai'i Alliance for Arts Education*  
[haahula@aol.com](mailto:haahula@aol.com)

Raylene Lancaster is a Kumu Hula on the Island of Hawai'i and the director of Malama Kukui Cultural Learning Center. She is a community outreach person for the Queen Liliuokalani Childrens Center, serving Hawaiian orphan and destitute children. She teaches hula to all ages and is a leader in her community.

**JOAN LAZARUS**

Associate Professor, University of Texas at Austin  
[j.lazarus.td@mail.utexas.edu](mailto:j.lazarus.td@mail.utexas.edu)

Joan Lazarus is a teacher, artist, and researcher/writer who actively engages young people and their teachers through work in theatre and education. Her practice is collaborative, democratic, and based in dialogue about issues of personal and social import. Joan is currently completing her book, *Signs of Change*, which is dedicated to animating secondary school theatre education through practices that are learner-centered, holistic, and socially responsible. She continues to evolve her practice with pre-service theatre and K-12 classroom teachers at the University of Texas at Austin. Joan is also a professional actor and has served as president of the American Alliance for Theatre and Education (AATE). She currently co-chairs the AATE Think Tank on Education of Teachers of Theatre.

**GRACE LEE BOGGS**

Activist, Writer, and Speaker

The 60 years of political involvement of Grace Lee Boggs encompass the major U.S. social movements of this century: Labor, Civil rights, Black Power, Asian American, and Women's and Environmental Justice. Born in Providence, RI of Chinese immigrant parents in 1915, Grace received her B.A. from Barnard College in 1935 and her Ph.D. in philosophy from Bryn Mawr College in 1940. In the 1940s and 1950s she worked with West Indian Marxist historian C.L.R. James and in 1953 she came to Detroit where she married James Boggs, an African American labor activist, writer, and strategist. Working together in grassroots groups and projects, they were partners for more than 40 years until James' death in July 1993. In 1992, with James Boggs and others, she founded Detroit Summer, a multi-cultural, intergenerational youth program to rebuild, redefine, and respirit Detroit from the ground up which completed its ninth season in June 2000. Currently she is active in the Detroit Agricultural Network, the Committee for the Political Resurrection of Detroit, writes for the weekly *Michigan Citizen*, and does a monthly commentary on WORT (Madison, WI). Her autobiography, *Living for Change*, published by the University of Minnesota Press in March 1998, now in its second printing, is widely used in university classes on social movements and autobiography writing. In May 2000, she received a Discipleship Award from Groundwork for a Just World; in June the Distinguished Alumna Award from Barnard College; and in July the Chinese American Pioneers Award from the Organization of Chinese Americans.

**LIZ LERMAN**

Founding Artistic Director, Liz Lerman Dance Exchange  
[lermanl@danceexchange.org](mailto:lermanl@danceexchange.org)

Liz Lerman is a performer, writer, educator, and choreographer whose innovative work has been seen throughout the world. Combining dance with realistic imagery and the spoken word, her works draw from literature, personal experience, philosophy, and political and social commentary. Recognized in 2002 with a MacArthur "Genius Grant" award, she has also received an American Choreographer Award, the American Jewish Congress "Golda" award, *Washingtonian Magazine's* Washingtonian of the Year, and others. From 1994 through 1996, she directed and collaborated with The Music Hall in Portsmouth, NH, in creating *The Shipyard Project*. She then conceived and directed the *Hallelujah* project, a three-year national initiative in which collaborative residencies resulted in 15 communities. She is a frequent keynote speaker and panelist for arts, community, religious, and educational organizations nationally and internationally. She originated the Critical Response Process, a method for assessing artistic works-in-progress through group dialogue; it will soon be released in a book version. Her current projects include consultations with organizations such as Julliard School of Music and Americans for the Arts; participation in an upcoming cultural delegation to China; and the early stages of a choreographic and multi-media project to be focused on the human genome. She attended Bennington College and holds a B.A. in dance from the University of Maryland and an M.A. in dance from George Washington University.

**FERDINAND LEWIS**

Dean's Merit Scholar, University of Southern California  
[ferdinandlewis@sbcglobal.net](mailto:ferdinandlewis@sbcglobal.net)

The journalism of Ferdinand Lewis has appeared in the *Los Angeles Times* and *Daily Variety*, in the magazines *American Theatre*, *Animation*, *Logik*, and *Audio Media*, and on websites for Discreet and the Community Arts Network. He is the editor of the forthcoming *Ensemble Works: An Anthology*, from TCG publishers, as well as *Ensemble Works: Traditions, Approaches, Strategies*, funded by the Flintridge Foundation. Lewis is currently a researcher/writer for Animating Democracy's Critical Perspectives project. He studies cultural planning at the University of Southern California's School of Policy, Planning, and Development, and consults on a variety of public art, education, and cultural planning projects. Lewis has taught in interdisciplinary arts environments since 1988, including the California Summer School for

the Arts and special workshops, the California Community College System, and the California Institute of the Arts. He is currently consulting on the redevelopment of the City of Pasadena's Centennial Square, and on curriculum development for Cornerstone Theatre Company. Lewis was a founder of the Los Angeles-based theater company Ghost Road, and is the author of three plays, including *Note From the Bottom of a Well*, which he developed for Cornerstone's Animating Democracy-funded Festival of Faith.

### **JOANNA LINDENBAUM**

*Curatorial Assistant, Fine Arts Department,  
The Jewish Museum  
jlindenbaum@thejm.org*

Joanna Lindenbaum is currently organizing *Common Ground*, a contemporary art exhibition of commissioned photography and video work dealing with the heterogeneity of American Jews. She is also organizing an exhibition about Friedl Dicker Brandeis that is travelling to The Jewish Museum. Ms. Lindenbaum was the acting assistant curator for *Mirroring Evil: Nazi Imagery/Recent Art*. She also coordinated two contemporary art installations, *Arnold Dreyblatt: The Re-collection Mechanism* and *Doug and Mike Starn: Ramparts Cafe*. Ms. Lindenbaum holds a masters degree in art history from Hunter College of the City College of New York.

### **JOAN LIPKIN**

*Producing Artistic Director, That Uppity Theatre  
jlipkin@aol.com*

Joan Lipkin holds a B.A. in English literature and theatre from Webster University, and an M.A. in art history from St. Louis University. A playwright, director, activist, teacher, and social critic, her award-winning work has been featured on network television, National Public Radio, the BBC, and in the Associated Press, as well as in academic journals and mainstream publications. Her plays have been published and produced throughout the U.S. as well as in Canada, Australia, Asia, and the United Kingdom. A strong proponent of collaboration, she has served on advisory committees for the Contemporary Art Museum St. Louis, Edison Theatre, Center of Contemporary Arts, Missouri Arts Council, Theatre Nausicaa (Paris), Fragments and Monuments Theatre Company (London), and the International Women Playwrights Conference. She has taught at Webster, Washington, Lindenwood, and New York Universities, and is on the faculty of the Community Arts Training Institute. She has received many awards for her work,

including the Outstanding Alumna Award from Webster University, a Woman of Worth Award from the Gateway Older Women's League, the Special Recognition Award from the Recreational Council of Greater St. Louis, a Special Recognition from Arts for Life, and the Missouri Arts Award.

### **ALICE LOVELACE**

*Executive Director, APAL Inc.  
alovelace@mindspring.com*

Alice Lovelace's involvement in the arts as an artist, teacher, activist, sponsor, and funder spans nearly 20 years. She served on the board of directors of the National Association of Artists Organization, where she organized regional gatherings, helped to found and stabilize an inner city, community based arts facility in Atlanta. and participated in the drafting of arts policy which resulted in the creation of the citywide Materials for the Arts Program. Alice also has served as a panelist, program reviewer, and policy evaluator for the National Endowment for the Arts. She was pleased to serve on the theater fellowship peer review panel convened to re-evaluate (and reinstate) the applications of the NEA FOUR after former Chairman John Frohnmeyer refused to accept the panel's recommendation for funding. Her work has allowed her to examine and review many unique programs deeply rooted in and reflective of America's multi ethnic and multi cultural populations. Her experience and knowledge has been enhanced by her membership and service on the executive committee of Alternate ROOTS.

### **PAM LOVING**

*President & CEO, Career Alliance  
ploving@careeralliance.org*

Pamela Loving was born in Detroit and grew up in Flint, Michigan, graduating from Flint Public Schools. She acquired an Associates Degree with honors in Applied Science (R.N.) from Mott Community College in 1967. Then, with a strong family background in education, she earned a Bachelor of Arts degree in Education and Sociology from the University of Detroit. In 1972, Ms. Loving began working with GMI Engineering & Management Institute, the largest co-operative engineering and management non-profit college in the United States. After leaving GMI in 1996, she began Jobs Central Inc. which later became Career Alliance, Inc as it is today. She has served as vice president for the Flint Cultural Center Corporation and has been very active with prison ministry for men and women since 1982. She works tirelessly on racism reduction, building social

capital through community involvement and fostering youth development. Currently, she is enrolled in the Master of Divinity Program at the Ecumenical Theological Seminary of Detroit.

### **ROBERT L. LYNCH**

*President and CEO, Americans for the Arts*  
*rlynch@artsusa.org*

For three decades, Robert Lynch has sought to empower communities and leaders to advance the arts and to advance appreciation for the arts in society. In 1985, Lynch joined the National Assembly of Local Arts Agencies (NALAA), where he worked with corporate executives and volunteer leaders of local arts agencies to improve support systems for the arts. In 1996, he managed the 1996 merger of NALAA with the American Council for the Arts, forming Americans for the Arts. His professional achievements include four national awards for creative programming from the American College Testing/National University Continuing Education Association; a regional Emmy Award as executive producer of the 1999 Arts Advocacy Day public service segment; and the Arts Administrator of the Decade award from the California Assembly of Local Arts Agencies. Lynch is on the boards of the Craft Emergency Relief Fund and the United Arts Organization of Washington, DC, and chairs the national Cultural Advocacy Group. His arts career began at the Arts Extension Service of the University of Massachusetts at Amherst as the arts resource coordinator; he went on to serve for nine years as the organization's director. Lynch also co-founded the New England Film Festival. He earned a bachelor's in English from the University of Massachusetts at Amherst.

### **MARTHA (MARTIE) MACDONELL**

*Project Director, Council for the Arts of Greater Lima*  
*martiemacd@aol.com*

Martha MacDonell is a founding member of the Council for the Arts of Greater Lima and led the organization from 1966 to 1985. Initiatives during her tenure included a model arts-in-education residency program, the reclamation of a neighborhood theater and programming performing arts activities there, and City Sense, a program that utilized architects, planners, and graphic artists to create an action plan for redeveloping Lima's Central Business District. In 1981, Lima received the first Governor's Award for Arts-in-Education, and in 1983 MacDonell received the Governor's Award for Arts Administration. She now serves as advisor to the Council's board. She was a founding member of the Ohio

Citizens Committee for the Arts and served on the board of the National Assembly of Local Arts Agencies (now Americans for the Arts). MacDonell spearheaded the development of a civic center and performance hall in downtown Lima and continues to serve on the Civic Center Board of Trustees. From 1985 to 2000 MacDonell co-founded and directed the American House, Inc, a nonprofit for the research of local traditional life and culture. MacDonell holds a bachelor's in English from Denison University, a master's in English from Bowling Green State University, and an honorary doctorate of fine arts from Ohio Northern University. MacDonell is a board member of the Ohio Arts Council.

### **LAMOINE MACLAUGHLIN**

*Executive Director, Northern Lakes Center for the Arts*  
*lammacl@amerytel.net*

LaMoine MacLaughlin has assisted in the development of new art centers and community schools of the arts throughout the U.S.. Mr. MacLaughlin is also a writer and editor of Northern Lakes' *Soundings*, an active musician, an instructor at the Northern Lakes School of the Arts, and director of the Northern Lakes Chamber Orchestra. He is very involved in state, regional, and national arts organizations and activities: he was president of the Wisconsin Assembly for Local Arts; served several terms as national co-chair of the Rural and Small Community Interest Area of Americans for the Arts; and was a past member of the board of trustees of the National Guild of Community Schools of the Arts. Mr. MacLaughlin is also director of the AMICI Institute (Arts Management In Community Institutions) for the National Guild. The Northern Lakes Center for the Arts has been included in the book, *The 100 Best Small Arts Towns in America*. In 1996, Mr. MacLaughlin and his wife, Mary Ellen, received the Wisconsin Governor's Award in Support of the Arts, and in 1999, the Rural Genius Award from the Front Porch Institute. In 2003, Mr. MacLaughlin was appointed the first Poet Laureate for the City of Amery, WI.

### **KATE MAGRUDER**

*Executive Director, Ukiah Players Theatre*  
*players@pacific.net*

Kate Magruder grew up as one of six kids in a family that reveled in the arts. She studied theatre at University of California, Irvine, and at San Francisco's American Conservatory Theatre. She then co-founded Ukiah Players Theatre (UPT) in Mendocino County in 1977. She has been involved with the company as an actor, director, administrator, and playwright ever since and is currently executive director. Her original work for UPT

focuses on local, regional, and U.S. history. Kate has served as a member of the California Council for the Humanities (CCH); then became a consultant and a touring chautauqua performer for their *History Alive!* quincentennial project. She initiated an annual program called *Telling the Truth in a Small Town*, creating a forum for community members to share stories of significance and meaning in their lives. In recent years, Kate has led monologue workshops for women and teen girls on "what it means to be female in this culture." She'll be teaching a class called *Community-Based Ensemble* at her local college this spring, an intergenerational opportunity to develop a piece of theatre drawn from personal stories, community interviews, and local history. Kate is committed to using the arts and humanities to provide a forum for community expression, balancing artistic excellence with meaningful community participation.

### **AWELE MAKEBA**

*Black Legacy Performances*  
awele@awele.com

Awele (ah WAY lay) is an award winning and internationally known actor, playwright, storyteller, recording artist, and educator recognized as a "truth teller" and an artist for social change. She researches, writes, and performs hidden African American history, and invites audiences to wrestle with complex and emotionally laden issues that teach us about our common humanity, potential, and our purpose for "being" in the world and provides opportunities for audiences to grapple with the meaning of their own lives as they make meaning of past lives. Awele has mesmerized audiences from The John F. Kennedy Center for the Performing Arts to the University of Alaska at Anchorage. She has appeared in Russia, Australia, Taiwan, France, and Canada. She is a featured storyteller in *Scaretactics*, a national PSA in the National Youth Anti-Drug Media Campaign sponsored by the White House Office of National Drug Control Policy. Awele's story, *The Story of Claudette Colvin*, is featured on the Music for Little People benefit recording, *This Land is Your Land*, for the Southern Poverty Law Center. Featured artists include: Danny Glover, Sweet Honey in the Rock, Taj Mahal, Willie Nelson, The Neville Brothers, Awele, and others promoting social justice and peace.

### **JOHN MALPEDE**

*Founder, Los Angeles Poverty Department*  
jmalfoot@aol.com

John Malpede is a director, actor, and performance artist with the American Festival Project of Appalshop. Currently, he is developing a site specific performance that will trace the route and recreate the events of Robert Kennedy's two-day, five-county, 200-mile visit (and U.S. Senate inquiry into rural poverty) in eastern Kentucky in 1968. This performance will be staged in real time over 48 hours, with a large cast of Eastern Kentucky residents. In 1985, John formed the Los Angeles Poverty Department, the first performance group in the nation comprised primarily of homeless and formerly homeless people. As a performer, he has recently been featured in five video works by Bill Viola and is also currently performing the Artaud monolog, *An End to the Judgement of God*, directed by Peter Sellars. Since the 1980s he has written and performed a series of monologues, described as "consistently provocative" (John Howell, Artforum). He has received Dance Theater Workshop's Bessie Creation Award, San Francisco Art Institute's Adeline Kent Award, Durfee Sabbatical Grant, LA Theater Alliance Ovation Award, Cornerstone Theater Bridge Award, and many grants.

### **VANESSA MANLEY**

*Special Projects Director, Urban Bush Women*  
manageubw@aol.com

Vanessa Manley joined Urban Bush Women's administrative staff in 2000 after working as a performer, choreographer, and teacher. As special projects director, she coordinates the Animating Democracy Hair Party initiative and has conducted Hair Party dialogue exchanges in Brooklyn, NY, that encourage participants to re-examine closely-held beliefs about themselves, society, class, race, gender, age, and individual beauty.

### **JEAN-MARIE MAUCLET**

*Artist*  
jemagwga@knology.net

Jean-Marie Maucllet received an MFA in sculpture from the State University of New York in Buffalo and studied at Cooper Union in New York. His early work, from 1976 to 1980, comprised text-inscribed, large-scale steel and stone pieces. He came to Charleston in 1984 and, working in collaboration with Gwylene Gallimard, produced a 90-minute sound piece, *The Running Dog*. Together they also created the installation *Holy City* (1991) for Spoleto Festival USA's Places with a Past.

Their later series, *Portraits of America*, includes: *Insurance-Compassion for Sale* and *Fast-Food-Chain-Feeding*, which were shown at Tula Foundation, Walker Art Center, and Halsey Gallery, College of Charleston; and *The Future is on the Table #1* at the Stanback Museum and #2 at FOCAS. Mr. Mauclet's recent solo work focuses on global issues and includes: *Where to...*, *SI Continua*, and *Vacancy*. He is also developing a line of contemporary furniture. Mr Mauclet is a member of Alternate ROOTS.

### **SARAH MCCRACKEN**

*Founder, Wintergreen Performing Arts, Inc.*  
sarahmccracken@cs.com

Although her professional background has focused on education and healthcare, having been an administrator in both areas, Sarah McCracken's avocational interests have always included the arts. Sarah retired to Virginia from the Chicago area in 1993, where both Sarah and her husband, David, were actively involved in all areas of community theater. Sarah and David spend a portion of each year in the Aspen, CO, area. Her involvement with the Aspen Music Festival inspired the recognition that Wintergreen Resort was the perfect setting for a music festival. Wintergreen Performing Arts was spawned in Sarah's living room on June 24, 1995. Sarah has served as the founding president, chair of the first summer music festival, managing director, and presently as a board member and vice president of Development.

### **LYNN MCKNIGHT**

*Director of External Relations and Communications, Center for Documentary Studies, Duke University*  
llm@duke.edu

L. Lynn McKnight, a former journalist and university instructor, manages program planning and public affairs positioning CDS as a leader in connecting the documentary arts with community experience, understanding, and change. Among other duties, she has served as communications director for the national documentary project *Indivisible*, an initiative funded by The Pew Charitable Trusts that explored the struggles and successes of local civic engagement in 12 communities across America ([www.indivisible.org](http://www.indivisible.org)). Other CDS projects include the award-winning Youth Document Durham, recipient of a 2002 Coming Up Taller Award from the President's Committee on the Arts and the Humanities, NEA, NEH, and Institute of Museum and Library Services. She is a graduate of Duke University and of the University of Mississippi, where she completed a fieldwork-based master's thesis on race,

education, and progress in a Mississippi Delta community since 1965.

### **DEBBIE MIKULA**

*Executive Director, Michigan Association of Community Arts Agencies*  
demikula@macaa.com

Deborah E. Mikula is a native of Michigan and brings 20 years of expertise in the development of community arts to the forefront. Hired in 1997 as MACAA's executive director, Debbie has regenerated the enthusiasm of community arts agencies across Michigan and increased the resources of MACAA tenfold. Prior to joining MACAA, Debbie was the CEO of Cultural Communications, which specializing in the production of marketing materials for arts organizations in Virginia and Washington, DC. From 1985-1991 she was executive director of the League of Historic American Theatres in Washington, DC. From 1981-1985, she was executive director of the Manistee Civic Players at the historic Ramsdell Theatre in Manistee, MI. Debbie earned her bachelor's degree in theatre from Michigan State University and completed her course work for a master's in arts management from American University. She is a founder and currently serves on the board of directors of the Howell Area Arts Council. She has also served on the board of directors of the Michigan Nonprofit Association since 1998.

### **MARGARET MORGAN HUBBARD**

*Associate Director, Democracy Collaborative*  
mmh@democracycollaborative.org

Margaret Morgan-Hubbard joins the Democracy Collaborative after serving as the deputy director of the DC Office of the National Civic League. She is currently spearheading the Collaborative's "engaged university" program on campus and in the surrounding community of the University of Maryland at College Park. During the second term of the Clinton Administration, Margaret was the director of public liaison and office director of the Office of Communications at the U.S. Environmental Protection Agency. Prior to EPA, she worked on a number of critical local and national issues: as the executive director of Environmental Action, director of the District of Columbia's Low Income Weatherization and Housing Repair Program, director of membership, publications, and development for the National Immigration Forum, and organizer of a number of coalitions promoting energy efficiency, equity, education, and employment. Margaret is a founder of Hyattsville Organized for a Positive Environment and an Executive

Committee member of Sol & Soul, a DC area artist, youth, and activist collaborative. Margaret earned master's degrees in African studies and education from Columbia University and in psychology from the New School for Social Research, where she has also completed all course work for the Ph.D.

### **CAROLYN MORRIS**

*Executive Director, Alternate ROOTS*  
*artslive@bellsouth.net*

Prior to coming to Alternate ROOTS in February 2003, Carolyn Morris served as arts industry director for the Mississippi Arts Commission from 2002-2003. While at the Commission, Carolyn also served as community arts director from 2001-2002, and arts program director from 2000-2001. As executive director of Alternate ROOTS, she is responsible for cultivating and strengthening programs that support its members. Carolyn is also a singer, songwriter, and storyteller, and was accepted to the Mississippi Arts Commission's Artist Roster prior to working for the organization.

### **WENDY MORRIS**

*Artist, Intermedia Arts*  
*wendy@bitstream.net*

Wendy Morris is an interdisciplinary artist who creates community-based performances and interactive workshops. She co-facilitates The Institute for Community Cultural Development with Bill Cleveland (Center for the Study of Art and Community) and Erik Takeshita (Minneapolis Mayor's Office Senior Policy Aide.) Recent projects include a public art program for the Twin Cities visit of the Dalai Lama in collaboration with the Tibetan American Foundation of Minnesota and FORECAST Public ArtWorks. Through Intermedia Arts, Wendy conducts movement workshops and performance events that contribute to the civic discourse around the planning of The Midtown Greenway, a transportation corridor across Minneapolis. Since 1984 she has taught courses in performance and intermedia (Minneapolis College of Art and Design); creativity (St. Thomas University Graduate School of Business); and bodymind therapies (University of Minnesota and Metropolitan State University). She has an M.A. in human development and a social work license. She has also taught and performed in France, Portugal, Indonesia, Singapore, and Taiwan. A current recipient of a Leadership in Neighborhoods award, she has received more than 25 awards including National Endowment for the Arts, Jerome, Bush, and McKnight Foundation fellowships.

### **ANDY MORTON**

*anmorton@umflint.edu*

Andy Morton is a senior theatre major at the University of Michigan-Flint. He has lived in the Flint area for almost nine years, and prior to that I lived in Derby, England, where he was born and raised. He has worked with many different community based organizations in Flint, and after graduating from University of Michigan, Flint, he hopes to pursue a career in Arts in Community Development.

### **MARYANNE MOTT**

*Trustee, Ruth Mott Foundation*  
*rmf@rmfdn.org*

Maryanne Mott is president of the Board of Trustees of the Ruth Mott Foundation.

### **LISA MOUNT**

*Director, Artistic Logistics*  
*lqmount@earthlink.net*

Lisa Mount is an independent consultant who refuses to specialize, working with a variety of arts organizations through her company Artistic Logistics. Her recent projects include serving as the lead producer for both the Alternate ROOTS 25th Anniversary Focus on Community Arts South and First Glance Atlanta. Other current and recent clients include the National Association of Artists' Organizations (revival planning); Highways Performance Space, Santa Monica, CA (strategic planning); Georgia Council for the Arts (statewide arts assessment); Portland Museum, Louisville, KY (community cultural planning); National Performance Network (evaluation); Young Artists/Young Aspirations, New Orleans, LA (strategic planning); VSA arts of Georgia (evaluation and strategic planning); and the Windybrow Centre for the Arts, Johannesburg, South Africa (management consulting). She was managing director of 7 Stages in Atlanta, GA. Ms. Mount was recognized by the Arts and Business Council of Atlanta with the 1996 Arts Professional of the Year 'Abby' award. She currently serves as board chair of Alternate ROOTS, is the rhythm banjo player for the DeLuxe Vaudeville Orchestra, and is director and producer for theatre productions, including Dolores French's one woman show *My Life as a Prostitute*.

### **CURTIS MUHAMMAD**

*Organizer, Color Line Project, Junebug Productions*  
*th@holdenarts.org*

Curtis Muhammad is the Color Line Project's Resource Community Organizer and long-time civil rights activist. A labor organizer and district manager for UNITE!, he was responsible for building union membership at 50 locales in three southwestern states. From 1961-1970, Muhammad served as a field secretary for the Student Non-Violent Coordinating Committee. During his tenure there, Muhammad organized voter rights campaigns and voter registration drives in Mississippi, organized and participated in Freedom Summer, and participated in the development of the Mississippi Democratic Freedom Party, an independent political party. Muhammad, an economics graduate of Northeastern Illinois University, also served for 15 years as executive director of Farm to Market, a marketing cooperative for small farmers, and from 1985-1993 as executive director of Africa International, which developed cottage industries in Liberia, West Africa. Curtis has been working with Junebug Productions on their Color Line Project across the U.S. for the past three years.

#### **SHAUN NETHERCOTT**

*Executive Director, Matrix Theatre Company*  
*matrixtheatre@earthlink.net*

The Matrix Theatre Company is a community-based theater that has been creating original plays with youth, special, and isolated communities since 1991. In this time, 62 original plays have been created. Some address issues such as gun violence, gangs, and AIDs; others are based on oral and community history. Another Matrix specialty is building and performing giant puppets. For the past five years, the company has been engaging children in the reclamation of the environment through producing and performing a giant puppet play called *Once Was Paradise*. All of this work directly reflect's Matrix' mission of building a community of creativity and social justice through the production and development of original theatre. Matrix Theatre Company has been honored many times for this innovative work, including this year, as the recipient of the Governor's Art Award.

#### **DAVID O'FALLON**

*President, MacPhail Center for Music*  
*dofallon@macphail.org*

David O'Fallon is an experienced educator and leader who has worked at both the national and local levels to develop innovative programs to improve education through involvement of the arts. He most recently served as the executive director of the Perpich Center for Arts Education. Prior to the Perpich Center he served as the education director for the National

Endowment for the Arts, was a senior staff member at The John F. Kennedy Center for the Performing Arts, and consulted with the Leonard Bernstein family on the Bernstein Institute for Education Through the Arts. He is on the boards of the American Composer's Forum and the Alliance of Young Artists & Writers, Scholastic Art Awards for Scholastic, Inc., and has served on national advisory committees for Harvard Graduate School of Education, Project Zero, and for major national research projects sponsored by the National Endowment for the Arts. In addition, he co-founded a theater now in its 30th year called *In the Heart of the Beast*, located in Minneapolis. He is also on the steering committee of the Arts Education Partnership, a group of 100 national organizations dedicated to bringing the arts into education in schools and beyond.

#### **TREVA OFFUT**

*Education/Outreach Director, The Kitchen*  
*treva@thekitchen.org*

Treva Offutt is a New York-based dancer, singer/songwriter, actress, and visual artist. She has a BFA in illustration/animation from the Rhode Island School of Design, and has taught visual and performance workshops around the country and abroad. She is a former member of the Urban Bush Women, the Asian Pacific Performance Exchange, and the Belgian theatre/dance company Remote Control Productions. Treva is currently working with Yoshiko Chuma, and is a member of the Adishakti Theatre Company of Pondicherry, S. India, SAG, and many music ensembles: Ancient Vibrations-Afro-Caribbean, Sofrito-Afro-Cuban, and her own ensemble (which combines the previous traditions through a blues/jazz base). Through her work in the Mabou Mines Residency Suite on her piece, *Amba: The Adventures of a One-Woman Posse*, she was the recipient of a Van Lier Grant.

#### **JOHN O'NEAL**

*Artistic Director, Color Line Project and Junebug Productions, Inc.*  
*th@holdenarts.org*

Since 1963, John O'Neal has been a leading advocate of the view that "politics" and "art" are complementary, not opposing terms. His work as a writer, performer, and director has taken him to audiences throughout North America and Europe. He is the founder of Junebug Productions, which is the organizational successor to the Free Southern Theater of which O'Neal was also a co-founder and director. O'Neal was a field secretary of the Student Non-Violent Coordinating Committee (SNCC)

and worked as an organizer with the United Church of Christ committee for Racial Justice. He has written 12 plays, essays, and poetry, and has numerous credits as an actor. He has toured widely as Junebug Jabbo Jones, a mythic character—created by people involved in SNCC—who symbolizes the wisdom of common people. O’Neal and Theresa Holden were recently awarded a Ford Foundation Leadership for a Changing World award.

### **CINDY ORNSTEIN**

*President and CEO, Flint Cultural Center Corporation  
cindy@flintcultural.org*

Prior to the Flint Cultural Center, Cindy Ornstein was associate director of the Allentown Art Museum and executive director of Mayfair Festival of the Arts, both in Pennsylvania. Prior to that, she was director of corporate communications at Rodale Press, Inc., and worked in the public relations agency business in New York and Atlanta, including holding vice presidencies at the world’s two largest public relations firms. Cindy has a long and successful track record of developing arts-in-education and community outreach programs, and obtaining major regional and national grants. While in Pennsylvania, Cindy held leadership positions, including president, for the Lehigh Valley Arts Council, and was a founder of the organization’s Lehigh Valley Arts-in-Education Coalition. In Flint, Cindy is on the board of the Focus Council, the leadership organization of the Greater Flint business and nonprofit community, and is a member of the Enhancing Education Community Collaborative, the leadership team for the Community Challenge, the facilitation team for the development of a Community Cultural Plan, and the Flint Area Citizens to End Racism Education Action Team. Cindy is also the Communications Committee chair for the Genesee County Non Profit Association. She has served on grant panels for the Pennsylvania Council on the Arts, the Mid Atlantic Arts Foundation, and the Michigan Council for Arts and Cultural Affairs. Cindy holds a B.A. degree in English from Vassar College.

### **MIA OXLEY**

*Understanding Neighbors Project  
oxley@alaska.net*

Mia Oxley is the owner of Oxley Consulting & Mediation in Anchorage, AK, where she specializes in consensus building and conflict resolution. In her practice she draws on her experience as an educator, community activist, public administrator, private nonprofit director, small business owner, consultant, and mediator. She helped shape and bring to life Anchorage’s Understanding

Neighbors project, serving as a dialogue consultant/trainer and board member.

### **MARK PACKER**

*Community pARTners Program Director, Michigan Association of Community Arts Agencies  
mpacker@macaa.com*

Prior to joining MACAA, Mark was director of artist services at ArtServe Michigan and its predecessor organization, the Arts Foundation of Michigan. In this role, Mark oversaw the Creative Artists Services grant program, which provides funding to individual artists. An artist himself, Mark holds an MFA degree from The School of the Art Institute of Chicago and has served as a visiting instructor and visiting artist at Arizona State University, Florida State University, and Grand Valley State University.

### **DEBRA J.T. PADILLA**

*Executive Director, Social and Public Art Resource Center  
debra@sparcmurals.org*

Infused with a deep understanding and commitment to the organization’s mission and vision, Debra focuses on facilitating the growth of SPARC’s management and administrative infrastructure to parallel SPARC’s artistic accomplishments. Prior to SPARC, Debra was managing director of Borderlands Theater in Tucson, AZ. She has served on numerous panels and committees for organizations including the Rockefeller Foundation, J. Paul Getty Trust for the Visual Arts, Ford Foundation, Latino Theatre Council for the Latino Theatre Initiative at the Mark Taper Forum, John Anson Ford Latino Audience Initiative Advisory Council, Los Angeles Cultural Tourism Department, LA Ad Hoc Committee of Arts Leaders, Tucson/Pima Arts Council, Arizona Commission on the Arts, and the Tucson Museum of Art, and has served on the board of directors of Cornerstone Theater since 1995. Presently Debra is part of leadership fellowship program at the California Community Foundation called Ambassadors Within. The aim of Ambassadors Within is to deepen and broaden the network, capacity and reach of civic entrepreneurs for the benefit of the community we serve. In addition, the program aims to perpetuate the work of civic entrepreneurs, to engage the experience of community builders, and to benefit organizations focused upon nurturing community leadership.

### **VICTOR PAPALE**

*President, Community Foundation of Greater Flint  
vpapale@cfgf.org*

Victor Papale joined the Community Foundation after spending the bulk of his career in Pittsburgh in local government (public housing and child welfare) and a five-year stint at United Way. In 2000, the Community Foundation made the largest single grant in its history to support the operation of site-based health services at schools throughout Genesee County; over the past four years, the Foundation has played a leading role in the development of Flint Area Citizens to End Racism. The Foundation is home to a series of special philanthropic initiatives supported by other funders, including: the Foundation for the Flint Cultural Center (C.S. Mott Foundation), Downtown Façade Improvement Project (Ruth Mott Foundation), Healthy Youth/Healthy Seniors Fund (Michigan Tobacco Settlement), and the Homelessness Prevention Program (Michigan State Housing Development Agency). The Foundation is currently sponsoring a community change process whose objective is to develop a strategic vision and plan for Flint and Genesee County through a civic engagement building process. Individuals and families throughout Flint and Genesee County have established nearly 300 permanently endowed philanthropic initiatives at the Community Foundation for a wide variety of charitable purposes. The Foundation makes approximately 400 grants per year totalling more than \$5 million.

#### **MARK PLESENT**

*Producing Director, The Working Theater*  
mplesent@aol.com

Mark Plesent has been associated with the Working Theater in various capacities since 1989, and has been producing director since 1996. He has produced numerous plays for the Theater including Michael Henry Brown's *Ascension Day*, Ed Belling's *A Drop in the Bucket* (which he also directed), Marty Pottenger's *City Water Tunnel # 3*, and the Drama Desk Award-winning *Tabletop*, among others. In his current capacity, Mark is responsible for the re-institution of the company's commissioning program, resulting in new plays by Herman Daniel Farrell III, Linda Faigao-Hall, OyamO, Jim Grimsley, and others. Marty Pottenger's *Abundance* is the latest project of the commissioning program. Mark has also worked as the development director for Jennifer Muller/The Works and the Lar Lubovitch Dance Company. Earlier, Mark produced and/or directed more than 15 independent theater and performance art projects including *Populace*, a performance on the IRT #1 train from Chambers Street to 125th street involving 22 directors and more than 200 actors. Mark graduated with a degree in theater arts from Brown University.

#### **SUSAN POOL**

*Director and COO, Ruth Mott Foundation*  
spool@rmfdn.org

Susan Pool directs the grantmaking programs of the Foundation including Applewood, the 18-acre estate of C. S. and Ruth Rawlings Mott.

#### **MARTY POTTENGER**

*Artist, Terra Moto Inc.*  
mpott@evhouse.com

Marty Pottenger has more than 25 years of experience as a writer and performer. She won an Obie award for *City Water Tunnel #3*, which was originally produced by Dancing in the Streets at Dance Theater Workshop in 1996. Her play *Construction Stories* (1991) premiered at Dance Theater Workshop and then toured to venues such as Highways in Los Angeles, SUSHI Neo-Fest in San Diego, Theatre Rhinoceros in San Francisco, and the ICA in London. She has performed as a solo artist at many other venues including P.S. 122, Franklin Furnace, The Kitchen, Dixon Place, and the WOW Café. Her other plays include *Just War* (2000) and *Winning the Peace* (1998), both about the conflicts in the former Yugoslavia; *Construction Stories* (1991); *Work It Out* (1993); *Dirt* (1992); and *What It's Like To Be A Man* (1988), among others. Selections from Pottenger's plays have aired on National Public Radio, WBAI New York, KPFA San Francisco, Canadian Broadcasting Corporation, and the Voice of America. Pottenger has received grants and commissions from The Trust for Mutual Understanding, the Suitcase International Fund, the Rockefeller Multi-Arts Production Fund, the New York State Council on the Arts, the New York Foundation for the Arts, the Lila Wallace-Reader's Digest Arts Partners Planning and Production Fund, as well as numerous residencies through the National Performance Network.

#### **JON POUNDS**

*Executive Director, Chicago Public Art Group*  
jonpounds@cpag.net

Jon Pounds, whose early public work involved creating temporary street installations, joined CPAG in 1983 and began creating collaborative public artworks. Through building playground structures and sculptures and painting murals, Pounds gained an appreciation for the need for need to carefully organize and manage the resources for such projects. In 1989 he became the part-time director of CPAG, and committed himself to integrating personal and professional growth while developing the ability of the organization and its artists to

respond more fully to community needs. CPAG has experienced significant growth under his leadership. Pounds has recently completed a 15-month leave of absence from Chicago Public Art Group while he fulfilled the 2001 Community Service Fellowship awarded by the Chicago Community Trust. During his fellowship he studied the intersection of urban planning, community activation, and public art.

### **ARLA RAMSEY**

*Tribal Vice-Chair, Blue Lake Rancheria*  
[arla@bluelakecasino.com](mailto:arla@bluelakecasino.com)

My name is Arla Ramsey. I am the mother of five children and I was born and raised on the Blue Lake Rancheria, which is a native Indian reservation. In 1957, the federal government illegally terminated our tribe, after a 23-year law suit our rights under the law were reinstated. Twenty years ago Sylvia Daniels and I reorganized our tribe and developed the constitution and working government. We served as chair and vice chair, and nine years ago while she was working at the office she was murdered. I retired from the forest service to work full time for the tribe as the administrator. I am the administrator, vice chair, and CEO of the Casino.

### **ANN RICHARDS**

*Program Officer, CS Mott Foundation*  
[arichards@mott.org](mailto:arichards@mott.org)

Ann Richards has worked for the C.S. Mott Foundation since 1980, initially as a writer for the Communications Department and since 1996, as a program officer for the Flint Area grantmaking program. She lives in Flint.

### **MARTHA RICHARDS**

*Founder/Executive Director, The Fund for Women Artists*  
[richards@womenarts.org](mailto:richards@womenarts.org)

Martha Richards has more than 25 years of arts management experience, including nine years at Brooklyn Center for the Performing Arts at Brooklyn College in New York (three years as executive director), and five years as the managing director of StageWest, a regional theater company in Massachusetts. In 1994, she founded The Fund for Women Artists, a nonprofit organization which provides fundraising and management services to women in the arts with an emphasis on women in theater, film, and video. Richards has a B.A. in economics from the University of California Berkeley, and a J.D. from the University of California Hastings College of the Law. She is a licensed member of the California Bar and was a founding member of California Lawyers for the Arts.

### **STERLINE RICHIE-LACY**

*Artistic Director, Flint Color Line Project*

Sterline Richie-Lacy has a long line of experience and talents to her credit. Her professional career, from New York to Hawai'i and The Netherlands to South Africa, features her playwrighting and creative arts abilities. As a cultural arts instructor at the University of Michigan Flint Choosing to Succeed Program, her teaching background gives a solid foundation to the inner workings of the humanities process and its creative arts genre. Sterline has been recognized by the City of Flint's Mayor's Award for three years, International Readers Association Award for contributions in Literature and Art, as well as recognition by the National Arthritis Foundation as "Arthritis Hero" in 1999 for her contributions to the creative arts community despite her long battle with rheumatoid arthritis. Her background as actor, singer, poet, playwright, and director gives much to any project where art is the focus.

### **BRYAN RIVES**

*Director, Whiting Auditorium*  
[BryanRives@FlintCultural.org](mailto:BryanRives@FlintCultural.org)

The Whiting Auditorium, located on the grounds of the Flint Cultural Center in Flint, MI, is currently involved in the National Color Line Project and completed a community engagement program with the Urban Bush Women this past summer.

### **GENO RODRIGUEZ-LOPEZ**

*President and Director/Curator, The Alternative Museum*  
[geno@alternativemuseum.org](mailto:geno@alternativemuseum.org)

Geno Rodriguez-Lopez co-founded The Alternative Museum, an influential and international locale for artists creating art and music that addressed the pressing issues of the times. The Museum served as a base for the many artists who were disenfranchised from the American arts scene because of their race, ethnic origins, ideology, or gender. Today, Rodriguez focuses his vision and efforts on the creation of an electronic museum. Recently under his leadership TAM has been transformed from a traditional space-bound institution into an Internet museum that explores a multitude of new possibilities for global cultural communication within limitless space. In 2001 Rodriguez was the International Keynote Speaker at the Australian Small Museums Summit. In 2000 he served as a juror for the third Kwangju Biennale of Art in Korea. In 1992, he was a member of the Clinton/Gore Presidential Transition Team for the Arts and Humanities. Rodriguez has organized more than 290 exhibitions nation-wide. His artworks have been

exhibited and are in the collections of numerous museums in the U.S. and abroad. Mr. Rodriguez has taught at Rutgers University and the School of Visual Arts, NY.

### **PATRICIA ROMNEY**

*President and Clinical/Organizational Psychologist,  
Romney Associates, Inc.  
promney@romneyassociates.com*

Prior to Romney Associates, Patricia Romney, Ph.D. was in independent practice as a clinical psychologist, a staff psychologist at Patty Groves Health Services, Mt. Holyoke College, director of the Afro-American Cultural Center at Yale University, and a teacher in the New York City public school system. Currently she is visiting associate professor at Mount Holyoke College and has held academic appointments from Smith School of Social Work and Hampshire College. She received a Ph.D. in clinical psychology from The City University of New York in 1980; interned in consultation, education, and family therapy at Yale University School of Medicine; and received her undergraduate degree from The College of Our Lady of Good Council. She has consulted for Animating Democracy, Advocates for Human Potential, First Steps and Healthy Families, Franklin County Council of Governments, Massachusetts Department of Mental Retardation, and numerous colleges and universities. Patricia has authored more than 20 articles and reviews on organizational consulting, family therapy, diversity, and education, and is a published poet and memoir writer.

### **DAVID ROOKS**

*Writer  
davidrooks@gwtc.net*

Born in Phoenix, AZ, March 21, 1956, I began life beside my twin brother, James. At the age of ten my family moved from a pleasant middle-class suburb in Tempe, AZ, to the Pine Ridge Indian Reservation in southwestern South Dakota. My Dad, an Oglala Lakota native brought his wife and seven children to his homeland. There began my deeper education. My mom, English and French from Georgia, demonstrated her love's commitment by agreeing to the move. A naturally gregarious woman, henceforth she was socially isolated. For the next eight years my brothers and sisters and I attended Red Cloud Indian School, a Catholic boarding school. The period was the 1960s to early 1970s, a period of energetic, often restless and violent, cultural awakening among the Oglala Lakota. As both a tribal member and a semi-outsider, I became both participant and observer to regular occurrences of rebirth and tragedy. Like many

Oglala Lakotas, alcoholism became part of my education. Sober now for ten years, I take few things for granted. For ten years I have been working as an area journalist, chronicling life in western South Dakota. My two main gigs have been as a senior staff writer for *Indian Country Today*, and as a columnist for the *Rapid City Journal*.

### **ARTINA SADLER**

*Education/Outreach Coordinator, Whiting Auditorium  
asadler@flintcultural.org*

Artina Sadler is a life-long Flint resident and has a strong background in creating, organizing, and facilitating community projects, ranging from health fairs, parades, and youth employment programs to cancer society fundraisers. She holds a bachelor's in Africana studies from the University of Michigan Flint. Most recently, Artina worked with an outstanding team which presented the first (but not the last) Flint Summer Institute featuring Urban Bush Women.

### **GRACIELA I. SANCHEZ**

*Co-Founder/Director, Esperanza Peace and Justice Center  
graciela@esperanzacenter.org*

A dedicated activist/cultural worker, Graciela Sanchez has worked throughout her lifetime to eliminate racism, sexism, homophobia, and class elitism. As director of Esperanza, Graciela does everything from programming, proofreading the monthly news magazine, *La Voz*, grantwriting, consulting with other grassroots groups, and major donor and capital campaign development, as well as cleaning toilets and mopping floors. Prior to Esperanza, Graciela worked with Southwest Voter Registration Education Project and the Mexican American Legal Defense Fund. She was then selected to study film and video at the Escuela Internacional de Cine y Television in San Antonio de los Baños, Cuba. She began organizing in the queer community on the state and local levels in 1985 and was a founding board member of the San Antonio Lesbian Gay assembly, the San Antonio Lesbian/Gay Media Project and ELLAS, a state and local latina lesbian organization. In 1992, she was given the prestigious Stonewall Award, a yearly acknowledgement honoring achievement in the national Lesbian/Gay community. She has also received several community awards from the various community groups including a Lifetime Achievement award from the Hispanic Research Center at the University of Texas/San Antonio, The LULAC Woman of the Year Award, and the Human Rights Campaign Fund Activist Award.

**BARBARA SCHAFFER BACON**

*Co-director, Animating Democracy, Americans for the Arts*  
 bsbacon@artsusa.org

Barbara Schaffer Bacon has worked as a consultant since 1990 and prior to that served as executive director of the Arts Extension Service at the University of Massachusetts in Amherst. Her work, with partner Pam Korza, includes program design and evaluation for state and local arts agencies and private foundations nationally. Projects include the New York State Council on the Arts most recent long-range plan, a 20-year review of the North Carolina Arts Council's Grassroots Arts Program, and cultural plans for Northampton, MA, and Rapid City, SD. Barbara has written, edited, and contributed to several publications including the revised edition of *Fundamentals of Local Arts Management* and *The Cultural Planning Work Kit*. She is an arts management educator, serving as a primary instructor for the Fundamentals and Advanced Management seminars, guest lecturer for the New York University Graduate Program in Arts Management, and as a senior faculty member for the Empire State Partnerships Summer Institute. Barbara has served as a panelist and adviser for many state and national arts agencies. She is president of the Arts Extension Institute, Inc., a board member of the Fund for Women Artists, and chairs her local school committee.

**CARRIE SCHNEIDER**

*Artist/Educator, The Andy Warhol Museum*  
 schneiderc@warhol.org

At The Andy Warhol Museum, Carrie Schneider implements research of art and contemporary culture in the development of curricula, museum tours and workshops, youth and teacher programs, and school partnerships. Along with community advisors and other Artist/Educators, Carrie led dialogues during *The Without Sanctuary Project*, an exhibition funded in part by Animating Democracy. As a follow-up to *The Without Sanctuary Project*, Carrie organized a project with a local Grandparents as Parents support group, which involved a series of dialogues about the participants' personal photographs and culminated in the exhibition, *Striking Images*. Carrie recently completed a bachelor's of humanities and fine arts from Carnegie Mellon University, is an artist member of Pittsburgh Filmmakers, and a freelance arts writer for Pittsburgh's *City Paper*. In her work, Carrie Schneider explores the ambiguities of the photographic medium through the re-contextualization of found instructional slides, by challenging the value of tourist photography, and through the employment of

anthropological practices in the production of artistic photographs.

**MAT SCHWARZMAN**

*Program Director, National Performance Network*  
 schwarzman@nnpweb.org

Schwarzman has been a professional arts administrator, writer, teacher, researcher, and theater artist since 1985. He is currently working on *Building the Code: A Do-It-Yourself Guide to Art, Community and Social Change*, a textbook for young people about community-based art.

**LIZ SEVCENKO**

*Vice President of Programs,*  
*Lower East Side Tenement Museum*  
 lsevchenko@tenement.org

Liz Sevchenko, a candidate for a Ph.D. in American history at New York University, director of Usable Past Project, and a teaching assistant in African American history at NYU, has pioneered exploring contemporary issues through an historic lens. In her program; *Whose Neighborhood Is This?*; she invited residents of the Lower East Side to create a collective map of their memories' neighborhood spaces as a tool to inspire dialogue between diverse residents about their claims to urban space. As director of the founding conference of Historic Site Museums of Conscience, Ms. Sevchenko has worked with the directors of historic sites around the world to strengthen their capacity to use the past as a tool for addressing contemporary concerns. Ms. Sevchenko will evaluate the Tenement Museum's role in the project and ensure that the Museum's resources are accessible to the project staff. In particular, she will oversee the Project's role as a laboratory and model for historic sites around the world who are striving to use their sites to stimulate civic dialogue.

**FRANCINE SHEFFIELD**

*Artist, Urban Bush Women*  
 francinesheffield@hotmail.com

Francine Sheffield is a native of New Jersey and a graduate of Montclair State University. She has performed for various choreographers including H.T. Chen, Wendy Perron, Stephan Koplowitz, David Rousseve, and Marlies Yearby. Francine also performed as a company member with Amy Pivar Dances for three years. This is her sixth season with Urban Bush Women.

**BERNARDO SOLANO**

*Playwright, San Diego Repertory Theatre*  
 bsolano@aol.com

A graduate of Yale School of Drama, Bernardo Solano has been a playwright (*Nuevo California*), screenwriter, and librettist for 20 years. He recently joined the faculty at Cal State Poly Pomona and will be creating a new option in the theater department: Theatre in Education and Community.

### **SHIRLEY MAE SPRINGER STATEN**

*Alaska Native Heritage Center*  
shirleymae@gci.net

Shirley Mae Springer Staten is a singer, speaker, workshop facilitator, actress, and event coordinator. She recently served as the cultural events coordinator for the United Nations' NGO International Women's Conference in Beijing, China. Virtually a newcomer to Alaska in 1985, she brought together an Alaskan delegation to travel to the U.N. International Women's Conference in Kenya. In 1991, she founded the One World/One People International Women's Choir. Shirley Mae has worked with Alaskan community of children through her educational African American Artist-In-School program. In addition to her one woman shows, she also appeared in *For Colored Girls who have considered Suicide When The Rainbow is Enuf* by Ntozake Shange and the stage production of *Having Our Say*. Ms. Staten holds a master's degree in spiritual psychology from the University of Santa Monica, a bachelor's in human resource development from Alaska Pacific University, and an associate of applied science degree in human service from the formal Alaska Community College.

### **HARVEY STOWER**

*Mayor, Amery, Wisconsin*  
amerycit@spacestar.net

Harvey Stower, mayor of Amery since 1996, is an ordained United Methodist Pastor, and has been an English and Social Studies teacher. Prior to being elected mayor, he served in the Wisconsin State Assembly and chaired the committee overseeing the arts in Wisconsin. During his legislative career, he was responsible for three major pieces of legislation in Wisconsin relating to the Wisconsin Conservation Corps, funding for the homeless in Wisconsin, and state legislation dealing with hunger. He also established a series of regional seminars relating to lakes, rivers, and land practices that work with communities and landowners. While serving in the State Legislature, Stower regularly received the "clean sixteen" award from environmental groups for his environmental legislative efforts. As mayor of Amery, Stower has established a series of "our town" meetings that open up policy debates, inviting input from all citizens of the

community, and has developed the *Amery Almanac*, a regular local cable access program dealing with current events, arts activities, and local history affecting the citizens of Amery.

### **BEN STROUT**

*Executive Director, Arts Development, Australia Council*  
b.strout@ozco.gov.au

Ben Strout became the executive director of Arts Development at the Australia Council for the Arts in December 2000, overseeing the policies and operations of seven arts funding Boards. Mr Strout has a Bachelor of Arts cum laude in History of Ideas from Williams College, Massachusetts (USA). He trained as a performer and director at the Eugene O'Neill Theatre Center's National Theatre Institute and at the Hartman Theatre Conservatory, both in Connecticut. He has worked as a performer and musician with a number of theatres in the USA and for PBS television before coming to Australia in 1982 as Artistic Director of Australia's Theatre of the Deaf. Mr Strout joined the Australia Council in the Theatre area of the Performing Arts Board in 1988 and since then has held several positions in performing arts, including being the manager of both the Theatre Board and the Dance Board, and was a special policy officer in a Council review of peer assessment. In 1990 he was the executive director of the Australian Centre of the International Theatre Institute.

### **MIKE TAPAGER**

*Vice President, Rural Nelson*  
tapager@aol.com

Rural Nelson is a grass roots educational organization that believes that an informed citizenry is more likely to support positions that will benefit their community. As a member of the Soundscapes Study Circle, Mike Tapager has come to believe that arts-based dialogue can be an effective tool in identifying and potentially resolving some of the polarizing core issues that tend to lead the political process astray. An avowed dilettante, he sings with a local oratorio society, directs a church choir, and teaches a course in critical thinking at a local business college.

### **DAVID THELEN**

*Professor of History, Indiana University*  
thelen@indiana.edu

David Thelen has written on how Americans in their daily lives experience arts, civics, and history, and how they connect personal with public. David also has

explored partnerships between community and arts organizations.

### **PAUL TORRE**

*President, Flint Institute of Music*  
[ptorre@thefim.com](mailto:ptorre@thefim.com)

A graduate of the University of Michigan School of Music, Paul Torre has been director of the Flint School of Performing Arts for 13 years and president of the Flint Institute of Music since 1995.

### **ROBERTA UNO**

*Program Officer, Ford Foundation*  
[r.uno@fordfound.org](mailto:r.uno@fordfound.org)

Roberta Uno is the program officer for Arts and Culture at the Ford Foundation in New York City. Prior to her arrival at Ford, she was the founding artistic director of the New WORLD Theater, in residence at the Fine Arts Center at the University of Massachusetts in Amherst, and a professor in the University's Department of Theater. Founded in 1979, New WORLD Theater has earned a national and international reputation as a visionary cultural institution dedicated to works by artists of color. She is the editor of *The Color of Theater: Race, Culture, and Contemporary Performance* and *Unbroken Thread: An Anthology of Plays by Asian American Women*; co-editor with Kathy Perkins of *Contemporary Plays by Women of Color* and *Monologues for Actors of Color: Men and Monologues for Actors of Color: Men and Women*. She was a member of the inaugural national advisory panel for *American Theatre* magazine in 2001. A member of the Society of Stage Directors and Choreographers, her directing credits include: *Stop Kiss* by Diana Son, *Clothes* by Chitra Divakaruni, *Unmerciful Good Fortune* by Edwin Sanchez, *the bodies between us* by thuy le, *Flyin' West* by Pearl Cleage, and *Sheila's Day* by Duma Ndlovu. She has lectured in a variety of settings including the National Black Theater Festival, the Fourth European Directors Forum in Maastricht, the Netherlands; the Association of Theater in Higher Education Conference, the United Nations Decade on Women Conference in Nairobi, Kenya, and the International Women's Playwrights Festival in Adelaide, Australia.

### **SHAY WAFER**

*Managing Director, Cornerstone Theater*  
[swafer@cornerstonetheater.org](mailto:swafer@cornerstonetheater.org)

Shay Wafer currently serves as the managing director for Cornerstone Theater Company. She has held administrative positions with a number of nonprofit arts organizations that focus on community outreach and

arts-in-education programming. Formerly the managing director of LA Theatre Works, from 1996 to 1999, she served as managing director of the St. Louis Black Repertory Company in Missouri. While there, she successfully implemented a three-year administrative stabilization plan. Shay also worked as a marketing and development consultant for Center Theatre Group and in the marketing department at Yale Repertory Theatre. She was the program director for the West Coast division of the Black Filmmaker Foundation and has worked as a consultant for numerous performing arts groups. Shay received a MFA in theatre management from Yale University School of Drama and a BS from Howard University. Shay was a founding partner of CrossroadsArts Academy and Theatre in Los Angeles.

### **TRICIA WARD**

*Founding Artistic Director, ARTScorpsLA*  
[triciaward233@hotmail.com](mailto:triciaward233@hotmail.com)

As an artist, Tricia Ward has been engaged in the creation of community arts projects in Texas, New York, Michigan, and California for the last 25 years. In the mid-1980s she began exploring the concepts of art and park as one entity and has furthered investigation with an analysis of public policy in relation to urban land use, setting in motion a move toward using private land for more public functions. Tricia established ARTScorpsLA's first artpark/learning laboratory, La Tierra de la Culebra, in 1992 in response to the civil unrest in Los Angeles. Since then, ARTScorpsLA has become a vehicle to address land use issues in low-income residential neighborhoods in Los Angeles. It also co-founded an advocacy coalition (Verde Coalition) with environmental, housing, youth training, and urban planning. The day to day of ARTScorpsLA encompasses multidisciplinary arts classes, job training, scholarships, college internships, intercultural celebrations, creation of community councils, tutoring, and art and science projects. It is preparing to build art centers at its Spiraling Orchard ArtPark and La Tierra de la Culebra ArtPark. Tricia has served as arts commissioner to the city of Los Angeles Commission on Children, Youth, and their Families and chaired the committee on Neighborhood Networks. She also has been an adjunct professor at University of Southern California Graduate Public Art Studies Program and visiting lecturer of Graduate Cultural Planning at University of California at Los Angeles.

### **WILLIAM P. WARD**

*Executive Artistic Director, Flint Youth Theatre*  
[wpwfyt@aol.com](mailto:wpwfyt@aol.com)

Bill Ward writes, directs, and designs many of the productions in the Signature Series; *Alien Soil, Strands: The Legacy of 9/11*, and *My Soul to Take* being some of his most recent productions. Bill also has served as an assistant professor of theater at Oakland University, holds an MFA in stage direction from Wayne State University's Hilberry Theatre, and has been the recipient of several local, state, and national awards. He has been with Flint Youth Theatre since 1979.

### JOHN WARREN

*Co-Director, Unconditional Theatre*  
untheatre@earthlink.net

John Warren is the founding Co-Director of Unconditional Theatre, and a freelance teacher, director and playwright focused on creating community-based documentary theatre in the San Francisco Bay Area. Past projects include *Patterns of Interference: The John Walker Lindh Project*, *Groping for Justice: The Bob Packwood Story*, and *The Flag Project: A Response to 9-11*. John is also a Program Director at Intersection for the Arts, San Francisco's oldest alternative arts space. He currently serves on the Board of Theatre Bay Area, the membership organization for local theatre, and worked previously as General Manager of the Magic Theatre.

### HERMAN WARSH

*Trustee, Ruth Mott Foundation*  
rmf@rmfdn.org

Herman is a board trustee of the Ruth Mott Foundation.

### MORRIE WARSHAWSKI

*Consultant*  
morriewar@aol.com

Morrie Warshawski specializes in working with nonprofit arts organizations nationwide on issues of strategic long range planning, board and staff development, research, and writing. Recent clients have included the Greater Flint Arts Council (assistance with community wide cultural planning effort), National Assembly of State Arts Agencies (evaluating the impact of the Coming Up Taller Awards program), Mississippi Arts Commission (assisting with an assessment of statewide participation in the arts issues), and Michigan Association of Community Arts Agencies (board and staff planning retreat). He is the author of two recent books: *Shaking the Money Tree: How to Get Grants and Donations for Film and Video* (Wiese Books/LA) and *The Fundraising Houseparty*.

### ANDREA WASSERMAN

*Artist, Vermont Arts Council*  
asw@together.net

Andrea Wasserman works in her studio in Vershire, Vermont. Her work addresses the natural and historical context, activities and community that engage each site. With this understanding sculptural ideas are formed that extend and transform the inherent meaning of the place. Her work reveals some greater knowledge of the defining elements of a site while paying homage to the power and complexity of the natural world. Her work consistently and subtly marks a moment in time that is looking back as well as forward. As a result her sculpture becomes a landmark for a place. Andrea Wasserman received a BFA from The Rhode Island School of Design in 1983 and an MFA from Cranbrook Academy of Art in 1992. Her recent work includes: Meditech corporate commission for a permanent installation, a Vermont Arts Council Commission for The Route 2 Reconstruction Project in Danville, Vermont, The Emory Hebard State Office Building in Newport, Vermont; The Burlington City Arts Commission for The Burlington Millennium Sculpture in Burlington City Park; and The Burlington City Arts commission for The Burlington International Airport.

### MK WEGMAN

*President and CEO, National Performance Network*  
mkw@nnpweb.org

MK Wegmann is a long-time advocate of the arts and has worked in the field for more than 30 years with experiences in organizational development, artists' services, planning, multi-disciplinary presenting and producing, and arts administration. She has served on and chaired panels for the National Endowment for the Arts, Louisiana Division for the Arts, Kentucky Arts Commission, and the Cultural Arts Council of Houston. MK serves on boards of directors for the National Performance Network, Dog and Pony Theatre Co., Junebug Productions, Theatre Grottesco, National Black Music Hall of Fame and Museum, Contemporary Arts Center, and the National Association of Artists' Organizations.

### GLENN WHARTON

*Sculpture Conservator, Museum Studies, NYU*  
GEWharton@aol.com

Glenn Wharton has a joint appointment in Museum Studies and the Conservation Center at the Institute of Fine Arts, New York University. His research interests include public participation, dialogue, and ethnography in

conserving public art and outdoor sculpture. Glenn is completing a Ph.D. at the Institute of Archaeology, University College London. His thesis is entitled *Heritage Conservation as Social Intervention*. His primary case study is the conservation of the Kamehameha monument in North Kohala, Hawai'i. Partially funded by Animating Democracy, local residents engaged in conservation decision making and critical dialogue about how to represent the Hawaiian past through conserving their monument.

### **SUZANNE WIGGINS**

*Managing Director, Flint Youth Theatre*  
swiggins@usol.com

Suzanne Wiggins manages FYT's marketing, development, finance, and human resources. Previously, Suzanne served as associate director for major gifts at Cranbrook in Bloomfield Hills, MI, where she oversaw the development activities of the Cranbrook Institute of Science and raised the remaining \$6 million of the Institute's expansion and renovation campaign. Prior to Cranbrook, Suzanne worked for the Flint Cultural Center Corporation as coordinator of grants and special projects. Before joining the arts, Suzanne managed the operations department of a \$15 million nonprofit employment and training agency with responsibility for awarding \$8.5 million in training contracts, annual planning, program evaluation, and state and federal reporting. Not just the business manager, Suzanne staged managed FYT's 2001-02 production of *Oliver Twist* and 2002-03 production of *A Christmas Carol* while performing in two of FYT's earlier community engagement projects, *Growing Up Female* and *Anne Frank and Me*.

### **WILL K. WILKINS**

*Executive Director, Real Art Ways*  
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Real Art Ways supports artistic innovation, and connects artists and community. Will K. Wilkins has overseen the \$1.8 million development of the Real Art Ways Arts Center, a place for art, ideas, and social interaction, which includes a cinema, three gallery spaces, a video room, the Loading Dock Lounge, and the Real Room. Highlights of his tenure include a series of 27 commissioned artist's projects, many in public settings and involving community participation, including projects by Mel Chin, Mark Dion, Lillian Hsu-Flanders, Ellen Driscoll, Pepón Osorio, Karin Giusti, Iñigo Manglano-Ovalle, Carl Pope, Jr., Rachel Berwick, James Luna, Josely Carvalho, Liz Miller, Nikki S. Lee, Verandah Porche, and

Group Material. Real Art Ways has developed especially strong ties within its neighborhood, Parkville. Real Art Ways has sponsored a design competition for neighborhood gateways, has commissioned three artist's residencies with the neighborhood senior center, and was a key participant in a year-long inclusive neighborhood planning process, which is resulting in a redesign of the central commercial district. Real Art Ways is also coordinating a national design competition for the stations on a planned mass transit line, in collaboration with the Connecticut Department of Transportation. Mr. Wilkins has served on grant review panels for the National Endowment for the Arts, Arts International, and the McKnight Foundation.

### **TALVIN WILKS**

*Interim Artistic Director, New WORLD Theater*  
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Talvin Wilks is a playwright, director, and dramaturg based most recently in New York City. His plays include *Tod, the boy, Tod, The Trial of Uncle S&M, Bread of Heaven,* and *An American Triptych*. Recent directorial projects include the world premiere productions of *UDU* by Sekou Sundiata at 651 Arts/Harvey Theatre, *No Black Male Show* by Carl Hancock Rux at Joe's Pub/The Public Theatre, *Legends* by Leslie Lee at the St. Louis Black Repertory Company, *Three Willies* by Homer Jackson and Leroy Jenkins at The Kitchen, and the Obie Award/AUDELCO Award winning, *The Shaneequa Chronicles* by Stephanie Berry at Ensemble Studio Theatre. Recent writing and dramaturgical collaborations include Ping Chong's *Secret Histories/Charleston* at the Spoleto Festival, USA, *Undesirable Elements/Atlanta* at 7 Stages, the 30th Anniversary production *UE: 92/02*, and the Bessie Award winning *Verge* with the Bebe Miller Company at 651 Arts/Harvey Theatre.

### **JULIE WILLIAMS**

*Project Manager, The Harwood Institute*  
mwood@theharwoodinstitute.org

Julie Williams serves as a project manager on the Reconnecting Communities and Schools Initiative and the Harwood Public Leadership School, including its project to strengthen community leadership in Flint, MI. As the founder and president of Julie Williams & Associates, Williams specialized in developing strategies for transforming organizational cultures and has developed programs and initiatives that meet unique organizational needs. Williams previously served as the Vice President and General Manager of LearnCom Inc.'s (formerly BNA Communications, Inc.) Consulting and Training Division.

As a professional facilitator and curriculum designer, she has led training sessions on skills-building, cross-cultural communication, valuing and managing diversity, organizational development, and multicultural issues in communities and education. Williams has presented several papers on a variety of workplace and educational issues and has been a keynote speaker and presenter for seminars and conferences both domestically and internationally. She also has been a frequent commentator and contributor on national and syndicated television, newspapers, and radio as a human resources subject matter expert and has received numerous awards and honors. Her publications include: *Diverse Communications: Investing in Relationships*, *Diversity Works Resource Series*, and *Unfinished Business*, as well as a number of training manuals and award-winning training programs. Williams received her B.A. from Clark Atlanta University, a Historical Black College in Atlanta, Georgia and her M.A. in Psychological Counseling from Teachers College, Columbia University in New York, New York. She lives in Silver Spring, Maryland with her husband, Jonathan and their two children, Kira and Tanner.

#### **PATRICIA WILLIAMS**

*Vice President and COO, Americans for the Arts*  
*pwilliams@artsusa.org*

Pat Williams was formerly vice president, Policy and Programs for the American Association of Museums where she oversaw five program departments and served as co-chief operating officer. She served as project director for *Museums Count*, *Museums and Community*, and *A Museum Guide to Copyright and Trademark*, did the bi-annual *Museum Finance Survey*, staffed the Board Ethics Committee, and worked on the development of a cultural heritage database for cultural tourism. She double majored in history and secondary education at George Washington University. While in college she worked for the National Trust for Historic Preservation and joined fulltime upon graduation. Pat was the National Trust's chief of research resources for a number of years, then community education coordinator, and finally personnel administrator. She has her graduate degree from the University of Maryland in administration with a concentration in organizational development. Pat's strong interests include community preservation, architectural history, and community revitalization. In Mt. Rainier, MD, where she lives, she has served on the design review committee for the new town hall, the new traffic roundabout, and the new public library. She is a founder of the Mt. Rainier Community Preservation League and

serves on the board of the Maryland Heritage Alliance and Preservation Maryland.

#### **WAYNE WINBORNE**

*Director, Strategic Data Analysis, The Prudential Insurance Company of America*  
*wcwjazz@aol.com*

In addition to his work at The Prudential, Wayne Winborne is a member of the Animating Democracy National Advisors Circle and a Dialogue Liaison. He is the former director of program and policy research at The National Conference for Community & Justice, a human relations organization dedicated to fighting bias, bigotry, and racism in America. Prior to joining The National Conference, Wayne was program officer at the Ford Foundation with responsibility for work in minority rights and opportunities. Wayne has had numerous publications and presentations, as well as consultations to community and corporate organizations, around issues of intergroup relations, voting rights and voting behavior, race and public policy, and others that are directly related to the mission of The National Conference.

#### **THEODORE WIPRUD**

*Director of Education & Community Engagement, Brooklyn Philharmonic*  
*twiprud@brooklynphilharmonic.org*

Theodore Wiprud is known as a composer and a leader in music education and community engagement. He creates and directs school and community programs with the Brooklyn Philharmonic, American Composers Orchestra (ACO), and Orchestra of St. Luke's. The ACO's "Coming to America: Immigrant Sounds, Immigrant Voices," a first-round Animating Democracy project which Mr. Wiprud coordinated, brought immigrant and refugee American composers into New York's immigrant and refugee communities, to stimulate dialogue about shared experiences as expressed in their music. At the Brooklyn Philharmonic, he has created four community-based concert series taking the ideas behind the orchestra's acclaimed thematic programming into museums, libraries, and houses of worship; as well as residency and exposure programs introducing thousands of students each year to the orchestra and to concert music. From 1990 to 1997, Mr. Wiprud directed national grantmaking programs at Meet The Composer, and in the 1980's he taught and served as Chairman of Music at Walnut Hill School for the Arts. He has frequently appeared as an author on contemporary music and the business of music.

**HAYLEY WOOD**

*Humanities Programs Director,  
Massachusetts Foundation for the Humanities  
hwood@mfh.org*

Hayley Wood has been at the Massachusetts Foundation for the Humanities for five years. Outside of work she spends as much time as possible fretting about her yard, connecting with friends and family, making dolls and puppets, and painting oil portraits of the Osbournes. Her most recent brag-worthy accomplishment that is relevant to this event was teaching an afterschool doll-making class to middle schoolers in her community.

**SUE WOOD**

*Consultant  
swood3644@sbcglobal.net*

Susan Wood was executive director of Flint Youth Theatre (FYT) and fine arts coordinator for the Flint School District from 1985 to 2000. In mid-2000, she became a consultant in theater, arts education, and community cultural planning for the Charles Stewart Mott Foundation, and is an adjunct lecturer at the University of Michigan Flint in the theater and education departments. Her most recent publication is *Creating a Future for At-Risk Youth in Michigan*. Under her leadership, FYT was one of the original 16 arts organizations across the country awarded an Animating Democracy grant; FYT subsequently received the Governor's Arts Award for the state of Michigan. Susan was the recipient of the 2000 Arts Advocate of the Year Award from ArtServe Michigan, and was named Youth Theatre Director of the Year (with William Ward) by the American Alliance for Theatre and Education in 1999. In her work with the Mott Foundation, Susan facilitates the planning and development of the Flint Cultural Center, researches models of arts-based learning across the country, and examines the intersections of artistic processes and products and the foundation's civil society and civic engagement work. She holds a master's in drama/theater for the young from Eastern Michigan University and a bachelor's in English from Denison University.

**CHERYL YUEN**

*Animating Democracy Liaison/Cultural Development and Arts Management Consultant  
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Cheryl Yuen is a 25-year veteran in arts management, with experience in planning, organizational assessment and development, and meeting facilitation. Projects have included long range planning with The Guild Complex and The Three Arts Club; community cultural planning in

Oklahoma City and Champaign-Urbana (IL); assessment studies for the Chicago Cultural Facilities Fund and the Ohio Arts Council; diagnostic assessments of small and mid-sized arts organizations for the Cultural Arts Council of Houston and Harris County; and meeting facilitation for Columbia College and Chicago Arts Partnerships in Education. For more than five years she has managed the cultural giving program at the Sara Lee Foundation. She directed local arts agency, arts education, and presenting programs at the Illinois Arts Council and has served as a program director with two local arts agencies. She authored *Community Vision: A Policy Guide to Local Arts Agency Development* and co-authored *Animating Democracy: The Artistic Imagination as a Force in Civic Dialogue*. She serves on the Illinois Arts Alliance/Foundation board, chairs the Arts Leadership for the 21st Century initiative, and was on the board of the National Assembly of Local Arts Agencies (now Americans for the Arts). She holds an MBA in arts management from the University of California, Los Angeles.

**MATT ZACKS**

*Editor/Publisher, Uncommon Sense  
publisher@theuncommonsense.com*

Born and raised in Flint, Matt Zacks returned to the community after graduating from Michigan State University and seven years living in New York City. For the past year Matt has been publishing an alternative newspaper for Flint Michigan called *Uncommon Sense*. The aim of *Uncommon Sense* is to provide a space for artists, writers, and activists to express themselves in their own voice.

**JAWOLE ZOLLAR**

*Artistic Director, Urban Bush Women  
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Jawole Willa Jo Zollar received a B.A. in dance from the University of Missouri and a master's in dance from Florida State University. In 1984, she founded Urban Bush Women to synthesize the cultural and spiritual influences of her upbringing with the technical demands of her formal modern dance training and her interest in cross-disciplinary performance. To date, Ms. Zollar has created 26 works for UBW, including repertory works such as *Hands Singing Song*, *Self-Portrait*, *Bitter Tongue*, *Batty Moves*, and *Shelter*, and the full-evening works *Song of Lawino*, *Praise House*, *BONES AND ASH*, and *Soul Deep*. The company has received numerous awards, including the 1992 New York Dance and Performance Award; the 1994 Capezio Award; and a 1998 Doris Duke Award for

New Work from the American Dance Festival. She has created dance works for Alvin Ailey American Dance Theater, Ballet Arizona, and Philadanco, among others, as well as choreographed theater works for the Arena Stage, Mark Taper Forum, and American Music Theater Festival. Since 1997, Ms. Zollar has been a tenured professor in the Dance Department at Florida State University, where she holds the Nancy Smith Fichter Professorship. From 1997 to 1999, she directed the UBW Summer Dance Institute at Florida State, and intensive training program in dance and community engagement for artists with leadership potential interested in a community focus in their artmaking.

### **JOHN ZWICK**

*The Danville Project, Vermont Arts Council*  
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John Zwick has been coordinating the Danville Transportation Enhancement Project for the Vermont Arts Council [[www.danvilleProject.com](http://www.danvilleProject.com)] since 2000. This unique partnership between the Council and the Vermont Agency of Transportation facilitates a 6 year, \$4.3 million reconstruction of a portion of U.S. Highway Route 2 through the Town of Danville, VT utilizing federal funds to provide Public Art enhancements to the underlying capital Project. He is the founder and principal of J. Zwick + Associates, a multidisciplinary design and communications firm located in South Burlington, VT. One of the guiding tenets of JZA is that the very nature of artists' communicating and visioning abilities makes them uniquely well suited to help interpret and articulate client goals. The firm's mission is to demonstrate the aesthetic, practical and economic benefits communities derive from incorporating art into construction projects in the private, corporate and public sectors. Zwick has successfully collaborated with architectural, interior and landscape designers, civil and environmental engineers, contractors and fabricators, visual and performance artists, historic preservationists, regulatory agencies and community groups seeking creative, site-specific design solutions. He is also currently involved in creating the institutional site and exhibits identity for northern New England's only children's Discovery Museum, and with several residential and commercial projects throughout Vermont. He is a member of the South Burlington [VT] Planning Commission. A graduate of Beloit College in Wisconsin, he has also studied at the New School of the Art Institute of Chicago, and at the University of California at Los Angeles.