

Todd London is the Director and Professor at University of Washington's School of Drama. Mr. London holds the newly established Floyd U. Jones Family Endowed Chair in Drama. He spent 18 seasons as Artistic Director of New York's [New Dramatists](#), the nation's oldest center for the support and development of playwrights, where he has worked closely with more than a hundred and fifty of America's leading playwrights and advocated nationally and internationally for hundreds more. Last year saw the publication of his two newest books, *An Ideal Theater: Founding Visions for a New American Art* (Theatre Communications Group), and a collection of Todd's theatre essays, *The Importance of Staying Earnest: Writings from Inside the American Theatre, 1988-2013* (NoPassport Press). He is also the author (with Ben Pesner) of *Outrageous Fortune: The Life and Times of the New American Play* (Theatre Development Fund), *The Artistic Home* (TCG), and *The World's Room*, a novel (Steerforth Press), among others. "A Lover's Guide to American Playwrights," his column of tributes to contemporary playwrights, appears on [howlround.com](#).

Chantal Bilodeau, Playwright/ Artistic Director, The Arctic Cycle/ founder, Artists and Climate Change Chantal is a New York playwright and translator originally from Montreal. The Arctic Cycle is an organization created to support the writing, development and production of eight plays that look at the massive social and ecological changes taking place in the eight countries of the Arctic – and the founder of the network Artists and Climate Change. She was a co-organizer of the international 2015 Climate Change Theatre Action (CCTA) presented in support of the United Nations Paris Climate Conference.

Betsy Theobald Richards directs The Opportunity Agenda's Creative Strategies and Public Programs. She brings over two decades of experience in philanthropy, theater, museums, arts education, media and community advocacy to her role. Before joining The Opportunity Agenda, Betsy spent over seven years as a Program Officer in Media, Arts and Culture at the Ford Foundation overseeing a national portfolio on indigenous and place-based arts organizations and cultural communities. Previously, she served as the inaugural Director of Public Programs for the Pequot Museum, the country's largest Native American museum and research center. In addition, she has run two theater companies and directed on stages in New York, Los Angeles and Canada. Betsy is on the Board of The New England Foundation for the Arts and is a member of the National Leadership Council for the Native Arts and Cultures Foundation. She is a graduate of New York University and the Yale School of Drama and is an enrolled citizen of the Cherokee Nation of Oklahoma.

Daniel Alexander Jones: Performance Artist, Writer and Teacher. *Afromysticism*.

Stacy Klein Founder/ Artistic Director, Double Edge Theatre. is the Founder/ Artistic Director of Double Edge. Under her leadership, the company has grown for 34 years into one of the foremost laboratory ensemble theaters in the United States, applying rigorous physical training and the principle of an actor's autonomy to create work in an ensemble laboratory setting. The three original performance cycles Klein directed have earned her international recognition for daring and innovation. Likewise, her work in creating the 'living culture' of The Farm, Double Edge's international center for performance and exchange, has been groundbreaking. In 2013, Klein received the prestigious Doris Duke Performing Artist Award, which recognizes exemplary individual artists who have proven their artistic vitality and commitment to their field.

Jawole Willa Jo Zollar is the Founder and Visioning Partner of Urban Bush Women. In 1984, Jawole founded Urban Bush Women (UBW) as a performance ensemble dedicated to exploring the use of cultural expression as a catalyst for social change. In addition, she has created works for Alvin Ailey

American Dance Theater, Philadanco, University of Maryland, Virginia Commonwealth University and others; and with collaborators including Compagnie Jant-Bi from Senegal and Nora Chipaumire. In 2006 Jawole received a New York Dance and Performance Award (Bessie) for her work as choreographer/creator of *Walking With Pearl...Southern Diaries*. Featured in the PBS documentary, *Free to Dance*, which chronicles the African-American influence on modern dance, Jawole was designated a Master of Choreography by the John F. Kennedy Performing Arts Center in 2005. Her company has toured five continents and has performed at venues including Brooklyn Academy of Music, Lincoln Center for the Performing Arts and The Kennedy Center. UBW was selected as one of three U.S. dance companies to inaugurate a cultural diplomacy program for the U.S. Department of State in 2010. In 2011 Jawole choreographed *visible with Chipaumire*, a theatrical dance piece that explores immigration and migration. In 2012 Jawole was a featured artist in the film *Restaging Shelter*, produced and directed by Bruce Berryhill and Martha Curtis, and currently available to PBS stations.

David Bollier, author, activist

Since the late 1990s, I have been advancing the commons paradigm as an activist, independent scholar, author and blogger (at www.Bollier.org). I work mostly with the Commons Strategies Group and a diverse array of international activists, academics and hacktivists on a range of strategic collaborations on the commons: books, essays, conferences, workshops, policy initiatives, public talks, movement organizing. I recently joined the Schumacher Center for a New Economics in Great Barrington, Massachusetts to start the Reinventing the Commons Program.

Morgan Jenness, I commit many acts of dramaturgy in various forms - working as a creative advisor on projects in development and production, as well as advising artists on potential associations, venues and collaborations. I particularly focus on projects which intersect Arts and Activism, and artists who are interested in the intersection of Ethics and Aesthetics and how one can serve the other to create work that has a potential impact beyond a simple cultural or marketplace artifact.

Jamie Gahlon theatremaker/ Senior Creative Producer, HowlRound.

She oversees the day-to-day of the HowlRound world based at Emerson College. Prior to her work at Emerson, Jamie worked at Arena Stage, New York Stage & Film, and the New Victory Theatre. Jamie holds a BSFS in Culture & Politics from Georgetown University, and originally hails from the land of 10,000 lakes. She likes to dabble.

Vijay Mathew Cultural Strategist/ co-founder [HowlRound](#)

Vijay is privileged to assist a talented team by leading HowlRound (based at Emerson College) development of commons-based online knowledge sharing platforms and the organization's notions of cultural innovation. Prior to his current position, he was the Coordinator for the National Endowment for the Arts New Play Development Program for two years, as well as a Theater Communication Group New Generations Future Leader grant recipient under David Dower's mentorship in new work at Arena Stage in Washington, DC. Vijay has a MFA from New School University and a BA from University of Chicago. He is a board member of [Double Edge Theatre](#) located in rural Ashfield, Massachusetts, USA.

Barbara Schaffer Bacon, co-director Animating Democracy, Americans for the Arts.

[Animating Democracy](#) inspires, informs, promotes, and connects arts and culture as potent contributors to community, civic, and social change. As a program of [Americans for the Arts](#), we bring national visibility to arts for change work, build knowledge about quality practice, and create useful resources. By demonstrating the public value of creative work that contributes to social change and

fostering synergy across arts and other fields and sectors, we work to make the arts an integral and effective part of solutions to the challenges of communities and toward ensuring a healthy democracy. Animating Democracy's action-based research connects practitioners and field leaders on the ground to understand and shape a national overview and perspective of what is happening and what is needed to broaden capacity in this space. Current work 1.) The development of frameworks for considering the aesthetics of arts for change work and for conducting relevant and realistic assessment and evaluation of its social and aesthetic outcomes; and 2.) A look at the resources and gaps in training opportunities, local infrastructure and support for artists doing cross-sector work. Animating Democracy co-director Barbara Schaffer Bacon previously served as executive director of the Arts Extension Service at UMASS. Barbara contributed to publications including Trend or Tipping Point: Arts & Social Change Grantmaking; Civic Dialogue, Arts & Culture; Case Studies from Animating Democracy; and Animating Democracy: The Artistic Imagination as a Force for Civic Dialogue. She served 14 years on the Belchertown, MA School Committee and is currently a member for WomenArts board and a gubernatorial appointee to the Massachusetts Cultural Council.

Nicole Garneau is an interdisciplinary artist making site-specific performance and project art that is directly political, critically conscious, and community building. She is currently completing a book about the 5-year (2008-2012) UPRISING project. UPRISINGS are "public demonstrations of revolutionary practices." Nicole is on the Executive Committee of Alternate ROOTS and teaches in Women's and Gender Studies at DePaul University. She holds a B.A. in Theater from the University of Illinois at Chicago and an M.A. in Interdisciplinary Art from Columbia College Chicago. She also teaches, makes ceremonies, throws parties, and does healing work. Nicolegarneau.com.

Mark Valdez is an artist and consultant working in and with communities to develop new work and to implement art-based strategies for making healthier, more connected communities around the country and in his home city of Los Angeles.

Ebony Noelle Golden, CEO & principal engagement strategist, Betty's Daughter Arts Collaborative, LLC / Artistic Director, Body Ecology Womanist Performance Project. The Houston, TX native is also an accomplished performance artist, poet, director, and choreographer who stages site-specific rituals and live art performances that profoundly explore the complexities of freedom in the time of now. Her current performance project, 125th and Freedom is a directional multi-site performance installation that re-imagines 125th street as Harriet Tubman's Underground Railroad. Betty's Daughter Arts Collaborative is a New York City-based cultural arts direct action group that works to inspire, instigate, and incite transformation, radical expressiveness, and progressive social change through community-designed, culturally-relevant, creative projects. Body Ecology Womanist Performance Project works for the collective liberation, wellness, and creative empowerment of black women and girls through performance art, educational experiences, and cultural arts direct action campaigns. Bettysdaughterarts.com

Claudia Alick, Community Producer, Oregon Shakespeare Festival in Ashland, Oregon. In nine seasons at OSF: Assistant director, The Liquid Plain; hip-hop dramaturg, Hamlet; curator and producer, Martin Luther King Jr. Day City Celebration, Daedalus Project, SO Pride Bandshell Celebration, Love's Labors, OSF Presents, Mixing Texts, and The Green Show (since 2008); audio play producer (Romeo and Juliet, Measure for Measure, Hamlet, King Lear). Author of plays at Kennedy Center, Woolly Mammoth Theatre Company, La MaMa E.T.C., Cherry Lane Theatre, and the Hip-Hop Theatre Festival. Member of the NY Neofuturists; performer on HBO's Def Poetry Jam. Awards: Fresh

Fruit Festival best director and DUTF Audience Award; identified by American Theatre magazine as one of the 25 theatre artists who will shape American theatre in the next 25 years.

Dipankar Mukherjee, Artistic Director, Pangea World Theater

I am the Artistic Director of Pangea World Theater, an international theater in Minneapolis that is a progressive space for arts and social change. I am from Calcutta, India and I have directed theater and worked closely with choreographers. My aesthetics is informed by my commitment to ensemble creation, social justice and equity. In my rehearsal and workshop practices, I facilitate an artistic process that works to disrupt colonial, racist and patriarchal systems that we have inherited and am interested in collaboratively searching for an alternate modality of working.

Chip Thomas, aka “jetsonorama” is a photographer, public artist, activist and physician who has been working between Monument Valley and The Grand Canyon on the Navajo nation since 1987. There, he coordinates the Painted Desert Project – a community building exchange which manifests as a constellation of murals across the Navajo Nation painted by artists from all over the rez + the world. These murals aim to reflect love and appreciation of the rich history shared by the Navajo people back to Navajo people. As a member of the Justseeds Artists Co-operative he appreciates the opportunity to be part of a community of like-minded, socially engaged artists. You can find his large scale photographs pasted on the roadside, on the sides of houses in the northern Arizona desert, on the graphics of the Peoples Climate March, climateprints.org, Justseeds and 350.org carbon emissions campaign material.

Bob Martin & Carrie Brunk, Clear Creek Collective

Clear Creek Creative, located in the foothills of the Appalachian Mountains, is a vehicle for using artistic, organizing, facilitation, and cultural skills for social change and toward personal, organizational, and societal transformation. Clear Creek Creative’s vision is for Kentucky to be a home for the kind of creative experimentation necessary to evolve and achieve a new economy, a true democracy, a vibrant society, abundant healthy land, and a thriving local culture.

Carlos Uriona, Actor & Co-Artistic Director of Double Edge Theatre, is an actor and puppeteer from Argentina, and has worked with the company since 1996. Uriona is a co-creator of the theatre's previous cycle of work, the Garden of Intimacy and Desire, and has created leading roles in all four performances of that cycle. In 2002, Uriona co-founded Double Edge's annual summer series of Summer Spectacle performances. Closely connected to this work is Uriona's role as the leader of Double Edge's grassroots campaigns and audience development initiatives. For this he has drawn from his previous work in Argentina, particularly the PLAZA performance project, which brought together thousands of young participants and spectators in squares throughout Buenos Aires. Uriona received an Arts International Inroads Grant, a Lila Wallace APAP award, and was a co-recipient of the Doris Duke/Andrew Mellon/TCG New Generations Mentorship Award.

Matthew Fluharty Executive Director, Art of the Rural.

He is the son of a fifth-generation Ohio Valley farming family and has resided across the midwest, northeast, and Ireland. Matthew holds a PhD in English and American Literature from Washington University in Saint Louis, where he wrote on the concept of “rural modernity” across transatlantic art and literature. He is currently researching, writing, and engaging in course design around the topics of land use, the vernacular, and the rural-urban diaspora. Matthew’s poetry and essays have been widely published in the US and abroad. He has been grateful to share his work, and the practice of Art

of the Rural, at gatherings across the country. Matthew is a member of the [M12](#) art collective and a Research Fellow in [American Culture Studies](#) at Washington University in Saint Louis, where he has also collaborated with the [Skandalaris Center for Entrepreneurial Studies](#) and the [Sam Fox School of Design and Visual Art](#). Matthew is proud to serve on the Board of Directors of [The Wormfarm Institute](#).

Nick Slie lives, loves, fights and dreams on the disappearing wetlands of coastal Louisiana. Nick Slie is a New Orleans-based performer, producer and cultural organizer that works with his company, Mondo Bizarro, to use art as a tool for understanding what makes us commonly human and individually unique. Nick's creative endeavors range from interdisciplinary solo performances to large-scale community festivals, from innovative digital storytelling projects to site-responsive productions. Since 2002, his wide array of imaginative projects such as *Flight* (2007-2010), *Loup Garou* (2009-Present), *Race Peace* (2008-Present) and *Cry You One* (2013-Present), have been experienced in art centers, universities and outdoor locations in 34 states across the country and occasionally abroad. For more than a decade, Nick has been passionately engaged in rebuilding his hometown of New Orleans, collaborating across sectors on a vast array of local performance and arts-based civic engagement projects. From 2004-2008, he served on the Executive Committee of Alternate ROOTS and is the former board chair for the Network of Ensemble Theaters. He currently serves on the inaugural APAP Artists Committee.

Moira Brennan, Director, MAP Fund

The MAP Fund seeks artists and arts professionals from across the country to act as evaluators and panelists. If you know members of your community who have a deep knowledge of new work in the performing arts, skill in articulating a work's strengths and challenges, and a commitment to cultivating the field, please tell us about them. I'm a fan of Double Edge and the ethos that pervades the company and the company it keeps. I direct a grant program for contemporary performance makers. I want to talk to you.

Quita Sullivan is the Program Manager for New England Foundation for the Arts' (NEFA) National Theater Project. She holds a BA and MA in Theatre as well as a law degree. Before law school, she worked as a stage manager in Chicago and later as Assistant at a not-for-profit artist management office, creating contracts and managing booking and performing fees for musicians in the Great Lakes area. She practiced Environmental Justice Law, including testifying before the US EPA and Congress, for ten years before returning to the arts.

Susan Clampitt serves as a consultant to nonprofits and foundations in organizational capacity building. She held senior executive positions as director of Arts and Humanities appointments at the White House; executive director and general manager of WAMU 88.5 in Washington, DC; deputy chair for programs at the National Endowment for the Arts; founder and chair of the Museum Education Graduate Programs at Bank Street College of Education; associate director of media and communications at the Museum of Modern Art, and curator at the Montclair Art Museum. At Arena Stage Clampitt has served as a board member for 13 years and has chaired numerous board committees. Clampitt is also a Woodrow Wilson Foundation Fellow and has been an Aspen Institute Fellow. She has received the Fast 50 Award for entrepreneurship from Fast Company magazine, and is a winner of the Mayor's Arts Award for service to the arts. Clampitt received a bachelor's degree from

Douglass College at Rutgers and a master's degree from Bank Street College of Education. Clampitt has completed six years of conservatory acting training.

Monique Verdin is a daughter of southeast Louisiana's Houma Nation. Her documentation of the Mississippi River Delta exposes the complex interconnectedness of environment, economics, culture, climate and change. Monique's interdisciplinary work has been exhibited in environmental projects and productions, including *Unfathomable City : A New Orleans Atlas* and the multi-platform/performance/eco-experience *Cry You One*. *My Louisiana Love*, Monique's first documentary film, is currently being broadcast nationally on PBS. Her new project, *The Land Memory Bank & Seed Exchange*, is dedicated to activating a series of southeast Louisiana engagements, archiving community records, sharing native seeds and local knowledge. Monique is also the Director of The Land Memory Bank & Seed Exchange - building a community record of the unique coastal cultures and native ecology, present in the challenged wetlands of southeast Louisiana. This experiential project is dedicated to inspiring and actualizing Mississippi River Delta preservation, restoration and adaptations through cultural happenings, strategic installations and as a digital archive.

Alina Enggist Program Officer, The Trust for Mutual Understanding

TMU awards grants to American nonprofit organizations to support the international travel component of cultural and environmental exchanges conducted in partnership with institutions and individuals in Russia and Central and Eastern Europe. Priority consideration is given to projects that involve direct, in-depth professional interaction, with the potential for sustained collaboration; that show evidence of professional accomplishment and innovation; and/or that respond to social contexts and engage local communities.

Michal Kuriata visual artist, designer, Wroclaw, Poland.

Darron Collins President, College of the Atlantic (Bar Harbor, ME).

A native of Parsippany, New Jersey, he graduated from COA in 1992 and won a Thomas J. Watson Fellow that year, which brought him to New Zealand, Chile, and the Amazon Basin. After guiding rafts for a bit, he went on to get a master's degree and PhD from Tulane University. His PhD was in cultural anthropology and, for that degree and during that time, he lived and worked in Alta Verapaz, Guatemala. Upon graduating in 2001, he began a career with the World Wildlife Fund. He was offered the job as COA president in 2011. He lives in Bar Harbor with his wife Karen, his two daughters Maggie and Molly, and his black lab Lucy.

Gina Reichert, Co-Founder/ Power House Productions

Power House Productions (PHP) is an artist-run neighborhood-based nonprofit organization founded by **Mitch Cope** and **Gina Reichert** in 2009. Through a network of project houses, art installations, and dynamic programs, PHP integrates arts and culture into the daily life of our diverse Detroit neighborhood, creating public spaces for the exchange of ideas, opinions and experiences. Our strategy is to embed contemporary art practices into the area, with the neighborhood itself as a site of cultural and artistic production. Projects are driven by artists who live and work in the neighborhood, while open to an exchange of work from the national and international art world. Strategic partnerships with other groups that share our goals allow the organization to remain small but have greater impact. Through programs that cross cultures and genres, we engage fellow

residents on multiple levels including research and feedback, as audience members, and through project participation

Javiera Benavente, Director of the Ethics & Common Good, Hampshire College

Javiera is a cultural organizer, artist and facilitator who has been engaging the power of the arts and culture to create resilient and equitable communities for over 15 years. Ethics & Common Good program is dedicated to cultivating collaborative leaders who reflectively engage in creating a more resilient and equitable world. She is a collaborator on several community based projects including No Somos Maquinas/We are Not Machines, a visual and audio storytelling project that “highlights the voices and faces of workers who make and serve our food,” and Holyoke Visible, a creative placemaking project that harnesses the visions, challenges, resources and identifies of Holyoke’s people to bring to life a series of creative events in downtown Holyoke.

Cheryl Ikemiya, Senior Program Officer for the Arts, Doris Duke Charitable Foundation

Cheryl works together with the [Arts Program](#) staff to plan, implement, review and evaluate its strategy and programs. As the former co-chair of the New York Grantmakers in the Arts, she organized programs for more than 60 arts grant-making institutions in New York City to discuss issues related to grant making and to the visual, performing, literary and media arts fields. She served on the initial Task Force for the New York State Cultural Data Project. Prior to joining the foundation, Ikemiya was the assistant director of the Performing Arts Program at the Japan Society, Inc., a national nonprofit, cultural and educational institution in New York City. She produced and managed traditional and contemporary Japanese performing arts, artists’ residencies, commissioning projects, national tours and arts-in-education programs. Ikemiya received a Bachelor of Arts degree from Oberlin College and Master of Arts in Asian art history from the University of Hawaii as an East-West Center grantee. She serves on the board and is an ordained Buddhist priest and assistant minister at the New York Buddhist Church. She has volunteered at Beth Israel Hospital in its pastoral care program.

Jennifer Dowley is the principal of Dowley Associates, a consulting practice that is focused on nonprofit and philanthropic organizations that make life in our communities healthy, productive and fair for all. Jennifer was President of the Berkshire Taconic Community Foundation for just shy of 17 years where she grew the assets from \$10 million to \$122 million and established a region wide philanthropic network for grantmaking, an equitable transparent grant review process for the distribution of over \$8 million in grants each year. She established education enrichment funds for each of the 32 public school districts in the region, built unrestricted endowments for the various rural areas in the region, started an affordable housing project for working families, and launched an early childhood development initiative. Before moving to the Berkshires, Jennifer was Director of Museums and Visual Arts at the National Endowment for the Arts in Washington, DC. She was the first director of Headlands Center for the Arts in the San Francisco Bay Area, a nationally recognized innovative artist community working in partnership with the National Park Service. She founded and directed programs that commissioned public art in Sacramento, CA for the City, County and Light Rail System and before that for the Massachusetts Bay Transportation Authority through the Cambridge Arts Council in Cambridge, MA. Jennifer has advised a number of foundations and arts agencies around the United States on their programs and continues to work on the boards of the Civitella Ranieri

Foundation and The Wassaic Project. She is presently an advisor to the Artist-Endowed Foundations Initiative.

Bear Hebert, Co-Artistic Director, New Noise

Bear is a visual artist, yoga teacher and general rabble-rouser from Lafayette, Louisiana. Bear also identifies as a costumer designer, bike rider and two-stepper, and tries to spend as much time as possible near bodies of water. Formal education includes photography studies at Louisiana State University and Massachusetts College of Art, and yoga teacher trainings in Mexico and New Orleans. Bear is co-founder and director of the Panoramblers, Panorama Brass Band's official Mardi Gras dance troupe. After working with NEW NOISE since 2011, Bear joined the company in 2013.