

Beyond the Building: Performing Arts and Transforming Place

November 3, 2014

PARTICIPANT BIOS

Claudia Alick

Claudia Alick is the Associate Producer, Community, at the Oregon Shakespeare Festival. In her seven seasons at OSF, she has had multiple roles, assistant director, hip-hop dramaturg, curator and producer, and audio play producer. Before OSF, Alick was artistic director of Smokin' Word Productions, and authored plays at Kennedy Center, Woolly Mammoth Theatre Company, La MaMa E.T.C., Cherry Lane Theatre, and the Hip-Hop Theatre Festival. She received an M.A. from New York University and a B.A. from George Washington University.

Sandie Arnold

Sandie Arnold joined the fundraising team at San Francisco's Yerba Buena Center for the Arts in 2009 as the Director of Institutional Giving and Strategic Initiatives. Before coming to YBCA, she spent approximately 10 years researching, interpreting, and protecting archaeological resources on public lands in collaboration with universities, nonprofit organizations, Native American tribes, and local communities. She now applies her skills in management, strategic planning, grant writing, evaluative learning, and collaboration to advance the organization's institutional giving program and interdepartmental strategic initiatives. Sandie studied Nonprofit Management at California State University, East Bay and has served on the Career Development Committee of the Young Nonprofit Professionals Network. She graduated from Columbia University with a BA in Archaeology.

Jamie Bennett

Jamie Bennett has been the Executive Director of ArtPlace America since January 2014. Previously, Jamie served as Chief of Staff at the National Endowment for the Arts and Chief of Staff at the New York City Department of Cultural Affairs. He has also provided strategic counsel at the Agnes Gund Foundation; served as chief of staff to the President of Columbia University; and worked in fundraising at The Museum of Modern Art, the New York Philharmonic, and Columbia College. His past nonprofit affiliations have included the Board of Directors of Art21 and the HERE Arts Center; the Foot-in-the-Door Committee of the Merce Cunningham Dance Foundation; and Studio in a School's Associates Committee. Jamie received his B.A. from Columbia College in New York City.

Sandra Bernhard

In 2007, Sandra Bernhard joined Houston Grand Opera as Director of HGOco, HGO's community participation programming, which includes such programs as Song of Houston and Home and Place. Before coming to HGO, she worked at the San Francisco Opera where, since 1990, she served as an assistant director for over 30 productions and as a coach and instructor of acting for the Merola Opera Program. She was also the J. Ralph Corbett Distinguished Chair of the Opera program at CCM (College Conservatory of Music at University of Cincinnati) for five years, and has directed numerous other productions across the country. A graduate of the University of Illinois, Ms. Bernhard has had additional teaching assignments at the Cincinnati Conservatory of Music, the San Francisco Conservatory of Music, Utah Opera, the Greater Miami Opera, Chautauqua Opera, and Louisiana State University. Ms. Bernhard has written several educational outreach productions and student/teacher handbooks through the San Francisco Opera Education department.

Teresa Eyring

Teresa Eyring has been the executive director of the Theatre Communications Group since 2007. Prior to joining TCG, she was the managing director of The Children's Theatre Company (CTC) in Minneapolis, MN. Eyring began her theatre career as director of development for the Woolly Mammoth Theater Company in Washington, DC in 1983. From 1989-93, she was assistant executive director of the Guthrie Theater in Minneapolis. From 1994-99, she was managing director of the Wilma Theater in Philadelphia. She holds a BA from Stanford University and an MFA in theater administration from Yale School of Drama.

Susan Feder

Susan Feder joined The Andrew W. Mellon Foundation in January 2007 as program officer for Performing Arts and now serves in that capacity in the consolidated program for Arts and Cultural Heritage. Ms. Feder oversees grantmaking for performing arts and related organizations, helps develop new initiatives, and works closely with other programs on grants of overlapping areas of interest. Before joining the Foundation, as vice president of the music publishing firm G. Schirmer, Inc., she spent 20 years developing the careers of many leading composers in the United States, Europe, and the former Soviet Union. A graduate of Princeton University, she serves on the university's Music Department Advisory Council and the Alumni Schools Committee. Ms. Feder also received an MA in the history and literature of music from the University of California, Berkeley.

Amy Fitterer

Amy Fitterer, Executive Director, has served as executive director of Dance/USA since January 2011 after serving as the director of government affairs for both Dance/USA and OPERA America. Under her leadership, Dance/USA has developed the Institute for Leadership Training, a national mentorship program with support from the American Express Foundation; re-designed the re-granting program Engaging Dance Audiences, with support from the Doris Duke Charitable Foundation; undergone a national strategic planning process; and evolved the organizational structure of the branch offices with an eye towards sustainability and growth. Fitterer currently serves on the Board of the Performing Arts Alliance, a national network of more than 27,000 organizational and individual members comprising the professional, nonprofit performing arts and presenting fields. A former ballet dancer and classical pianist, Fitterer received her ballet training from the Nutmeg Conservatory for the Arts in Connecticut and a BS in piano performance from Indiana University School of Music. In 2008, Fitterer completed her masters in arts administration from Teachers College, Columbia University in New York City.

Mario Garcia Durham

In October 2011, Mario Garcia Durham became the fifth President and CEO of the Association of Performing Arts Presenters since its founding in 1957. Prior to his leadership role with APAP, Mr. Durham was posted at the National Endowment for the Arts (NEA) where he served as director of artist communities and presenting from 2004 through 2011. After holding numerous management positions and serving as artistic director at the Yerba Buena Center for the Arts in the 1990s, he founded Yerba Buena Arts & Events in 2000, the producing organization of the annual Yerba Buena Gardens Festival. He is currently on the board of the Alliance of Artist Communities, and the National Center for Creative Aging. Durham was recently elected to chair of the Performing Arts Alliance, a board of the leaders of the major performing arts service organizations in the US.

Howard Herring

Howard Herring is a native of Oklahoma, a pianist by training, and now President and CEO of the New World Symphony. In 1986, he became executive director of the Caramoor Music Festival, leading that institution through the establishment of an endowment and the creation of two programs; Rising Stars/Caramoor Virtuosi and Bel Canto at Caramoor. He assumed leadership at the New World Symphony in 2001 with the charge of revitalizing the institution's national and international profile. In January 2011, New World Symphony opened a new musical laboratory designed by Frank Gehry, on time and on budget. The program-driven building was designed to explore digital technology, establishing the New World Symphony as a major new crossroads of Western musical thought.

Colleen Jennings-Roggensack

Colleen Jennings-Roggensack is currently Executive Director of Arizona State University Gammage and Assistant Vice President for Cultural Affairs with artistic, fiscal and administrative responsibility for two cultural facilities. She has been presenting the performing arts for the past 35 years. Colleen served on the National Council on the Arts from 1994-1997, and as an Ambassador for the Arts for the National Council on the Arts until 2004. Colleen worked with the National Endowment for the Arts and Department of Education on the Goals 2000 Arts Education Action Planning Process. Colleen has held positions at Dartmouth College and Colorado State University. She was Director of Performing Arts and Professional Development at the Western States Arts Federation. Colleen served three years as the President of the Association of Performing Arts Presenters. She has a B.A. from Oakland University and a Master's degree from Colorado State University.

Dan Lurie

In 2011, Dan Lurie was appointed Senior Advisor to National Endowment for the Arts Chairman and Director of Strategic Partnerships for the NEA. *At NEA, Dan supervises the agency's new place-based policy and programmatic tracks through new partnerships with other federal agencies and local partners.* Prior to joining NEA, Dan was Senior Advisor to U.S. Department of Housing and Urban Development Deputy Secretary Ron Sims. Dan was part of Secretary Shaun Donovan's leadership team that recognized communities need a flexible, locally responsive federal partner. In addition to working with the Secretary and Deputy Secretary on the Department's day-to-day management and long-term organizational change initiatives, Dan oversaw a broad portfolio of community development issues, including helping launch and guide HUD's Office of Sustainable Housing and Communities, managing HUD's partnership with HHS focusing on the connections between the built environment and social determinants of health, and leading HUD's emerging creative placemaking work. Before joining HUD in June of 2009, Dan was Deputy Chief of Staff to the Chicago Transit Board at the Chicago Transit Authority. Dan is a graduate of the University of Michigan (B.A. and J.D.).

Mitch Menchaca

Mitch Menchaca is the vice president of programs & COO for Chorus America where he has oversight of programs and education, membership, communications, and the organization's internal operations. He came to Chorus America from Americans for the Arts as the director of local arts advancement, where he designed and executed programs that provided support and resources to the 5,000 local arts agencies across the United States. Prior to Americans for Arts, he was the senior director of programs at the Arizona Commission on the Arts, where he administered a portfolio of more than 300 grantees from all artistic disciplines. He is the chairman of The Association of American Cultures (TAAC), a board member for the Robert E. Gard Foundation, and is a past fellow and faculty coach for the Center for Progressive Leadership.

Michael Orlove

Michael Orlove currently serves as the director of Artist Communities and Presenting & Multidisciplinary Works for the National Endowment for the Arts and has responsibility over the NEA's international programs. A native of Chicago, Orlove spent 19 years as senior program director for the Chicago Department of Cultural Affairs. Orlove helped transform the Chicago Cultural Center into a prime downtown performing arts venue, as well as launched Chicago SummerDance and World Music Festival: Chicago, two staples in the summer festival season. As a testament to his international expertise, Orlove was named one of the 'Seven Samurai' at the prestigious WOMEX (World Music Expo) 2009 Conference in Copenhagen, Denmark. In addition, he has been a guest speaker at numerous national and international. He has a BA in history from the University of Wisconsin-Madison and an MA in performing arts management from Columbia College Chicago.

Michael Rohd

Michael Rohd is Founder/Director of the Center for Performance and Civic Practice (CPCP), a field-building resource that aims to make visible the power of the arts to demonstrably increase civic capacity. CPCP collaborates with artists and community/municipal organizations to develop best practice frameworks for innovative engagement and cross-sector partnership activity with a focus on field-to-field translation, collaboration and co-design skills. Current initiatives include the *Civic Practice Lab* at Chicago's Lookingglass Theater (supported by Doris Duke Charitable Foundation); *The Catalyst Initiative* (supported by The Andrew Mellon Foundation); and *Local Landscapes* (collaborators include Americans for the Arts). Rohd is Artistic Director of fifteen year-old acclaimed ensemble-based company Sojourn Theatre, on faculty at Northwestern University, and author of the widely translated book Theatre for Community, Conflict, and Dialogue. Current project partners/collaborators include: Steppenwolf Theater; Chicago Parks District; Maine Department of Agriculture; Americans for the Arts; Tucson/Pima Arts Council & Illinois Humanities Council.

Jesse Rosen

Since becoming president and CEO of the League of American Orchestras in 2008, Jesse Rosen has been a leading voice for change, empowering the League's 800 member orchestras with knowledge and perspective to navigate their own paths through a rapidly changing environment. Under Rosen's leadership, the League has advocated for orchestras' reinvigorated and deeper engagement with community; greater discipline and understanding of fiscal health; increased use of data to inform decision-making; and widespread engagement with composers. Rosen serves on the board of the American Composers Orchestra, as Vice Chair of the Performing Arts Alliance, and on the Board of Overseers of the Curtis Institute of Music. Rosen has served as general manager of the Seattle Symphony, executive vice president and managing director of the American Composers Orchestra in New York City, orchestra manager of the New York Philharmonic, and vice president of programs for Affiliate Artists, Inc. Jesse Rosen received his bachelor's degree from the Manhattan School of Music and pursued graduate studies at The Juilliard School.

Cookie Ruiz

Cookie Gregory Ruiz has more than 25 years of experience in the areas of strategic planning, organizational development, and non-profit fund-raising/management. She joined the staff of Ballet Austin as Development Director in 1996, became General Manager in 1997, and Executive Director in 1999. Ms. Ruiz is currently a member of the Board of Trustees and former national Chair of Dance/USA, a member of the national Board of Directors of the Performing Arts Alliance (Washington DC), a member of the Executive Committee and Board of Directors of Texans for the Arts, a National Arts Strategies International Chief Executive Program Fellow, and a member of the Board of Directors of Austin Housing Works (Affordable Housing). Ms. Ruiz serves as a speaker, facilitator and presenter for a variety of leadership conferences.

Jason Schupbach

Jason Schupbach became director of Design at the National Endowment for the Arts in May 2010. In this position, he manages the NEA's grantmaking for design and the NEA's design initiatives, such as the Mayors' Institute on City Design as well as Our Town. Prior to coming to the NEA, Schupbach held the first-in-the-nation position of creative economy industry director for the Massachusetts Office of Business Development where his accomplishments included coordinating the growth of new industry cluster groups and launching a Design Excellence initiative. From 2004 to 2008, Schupbach was director of ArtistLink, where among other duties he managed a statewide artist space development technical assistance initiative and the first ever artist housing predevelopment grant program. Mr. Schupbach received his BS in public health from the University of North Carolina at Chapel Hill and his master's degree in city planning with an urban design certificate from the Massachusetts Institute of Technology.

Marc A. Scorca

Marc A. Scorca joined OPERA America in 1990 as President/CEO. Since then, membership has grown from 120 opera companies to nearly 2,500 organizations and individuals. An additional 13,000 subscribers receive a variety of free and fee-based services. At the same time, parallel organizations were established to extend collaborative services to opera companies in Europe (Opera Europa in Brussels) and Canada (Opera.ca in Toronto). In 2000, OPERA America established *The Opera Fund*, a permanent endowment, to support grants to member companies for the creation and production of new works which, to date, total nearly \$13 million. Other projects in support of artists include the Robert L.B. Tobin Director-Designer Showcase and the Toulmin Grants for Female Opera Composers. Grants supported by the Ann and Gordon Getty Foundation support innovative audience building projects. In total, OPERA America annually awards over \$600,000 to artists and organizations. The organization moved from Washington, D.C. to New York in 2005 as the first step in building a National Opera Center. The custom-built facility opened in 2012 and now hosts more than 5,000 visitors monthly for auditions, recitals, rehearsals, recordings, readings of new works and a variety of meetings. Scorca was co-chairman of the National Performing Arts Convention in 2004 and 2008, and is currently an officer of the Performing Arts Alliance. He also serves on the Curtis Institute of Music Board of Overseers, on the Music Advisory Board of Hunter College (CUNY), and on the Boards of Opera.ca (Toronto) and Opera Europa (Brussels and London).

Adam Sklute

Adam Sklute was named Artistic Director of Ballet West in March of 2007. Prior to that time, he was with The Joffrey Ballet for nearly 25 years. Since joining Ballet West, Sklute is credited with bringing a vibrant and contemporary energy to the company while respecting and maintaining its established and honored classical heritage. Most notably, Sklute developed Ballet West's wildly successful, first ever *Innovations* program. *Innovations* is designed to nurture and present new Utah local, national, and international choreographers, designers, musicians and artists. Sklute has also taken an active part in overseeing Ballet West's Academy, teaching regularly and developing and focusing its syllabus with the academy faculty. Sklute is an adjunct professor of dance at the University of Utah. In 2007, he was listed as one of the *25 Movers and Shakers of the Utah Arts Scene*.

Douglas Sonntag

Douglas C. Sonntag serves as the director of Dance for the National Endowment for the Arts, a position he has held since 1997, and was recently appointed the Interim Director of Performing Arts. From 2004 to 2008, he was also the director of the Office of National Initiatives where he supervised work on several signature Arts Endowment programs, including Shakespeare in American Communities, Save America's Treasures, American Masterpieces: Three Centuries of Artistic Genius, and the NEA Arts Journalism Institutes. From 1981-1986, Sonntag was general manager of the Repertory Dance Theatre in Salt Lake City, Utah. In addition, he was an associate instructor for the University of Utah's Institute of Arts Administration and a staff specialist for the Department of Ballet. From 1980-81, Sonntag was the project director of the Utah Playwriting Conference, a joint project of the Sundance Institute and the Utah Arts Council. Sonntag attended the American College in Paris and the University of Utah graduating with a BFA in ballet and an MFA in theater with an emphasis in arts administration.

Ashley Sparks

Ashley Sparks is a southern theater maker and engagement strategist. Currently, she is the Community Partnerships Associate for Cornerstone Theater Company's state-wide tour of *California: The Tempest*. This 9-month and 10-community tour is revisiting communities from Cornerstone's Summer Residency Institutes. As a core collaborator for PearlDamour's MILTON, she is designing, advising, and implementing arts-centered engagement activities in 5 small towns named Milton across the US. The Director of Engagement for the Cucalorus Film Festival, she helps program the social justice documentaries and is designing the Works-In-Progress program to provide a unique opportunity for filmmakers to engage community early in their process. From 2009-2013 Ashley served as the Event Coordinator and co-programmer for the Network of Ensemble Theater's MicroFest USA series. The first MicroFest series focused on ensemble issues and highlighted work in Atlanta, Los Angeles, Philadelphia, and Minneapolis. MicroFest: The Place Cycle was a 4-part national think-tank and immersive convening exploring and celebrating place-based work in Detroit, Appalachia, New Orleans, and Honolulu. A previous ensemble member with ArtSpot Productions she was a performer and/or director in several productions including: *Kiss Kiss Julie*, *Flight*, *Turning of the Bones* and *Go Ye Therefore*. She was the Board Chair for Alternate ROOTS. She holds an M.F.A. in Directing and Public Dialogue from Virginia Tech.

Noah Spiegel

Noah E. Spiegel joined the staff of Nashville Opera as Chief Operating Officer in 2012. Previously, he served as the director of production for Tulsa Opera. Mr. Spiegel has enjoyed a high-profile stage management career at some of the nation's leading performing arts institutions. In 2009, Spiegel was recognized by Tulsa Business Journal as one of "40 Under 40" professionals to watch in Tulsa. In 2012, he created the TYPros Arts Initiative, which connects young professionals with the arts and culture industries. Spiegel completed his bachelor's at University of Southern Maine Portland-Gorham and holds a master's from University of Illinois at Urbana-Champaign. He is a member of American Guild of Musical Artists.

Carlton Turner

Carlton Turner is the Executive Director of Alternate ROOTS, a regional non-profit arts organization based in the South. Carlton has been a member of Alternate ROOTS since 2001 and has served on the organization's board as a Regional Representative, and as an officer. Carlton is also co-founder and co-artistic director, along with his brother Maurice Turner, of the group M.U.G.A.B.E.E. (Men Under Guidance Acting Before Early Extinction); M.U.G.A.B.E.E. is a performing arts group that blends jazz, hip-hop, spoken word poetry and soul music together with non-traditional storytelling. Carlton is also a co-founder of the State of the Nation Art & Performance Festival. Carlton is an alumnus of the Chief Executive Officer Program facilitated by National Arts Strategies and the DeVos Arts Management Program, and studied English and History at the University of Mississippi from 1992-1996.

Sixto Wagan

Sixto Wagan was appointed the director of the Center for Arts Leadership at the University of Houston in 2013. In this position, he works to advance the university's local and national arts leadership initiatives through public programming. Through the center, he works to "explore how leadership, especially in the arts, can be responsive and reflective of the changing demographics in Houston and nationally" and "[to] investigate, create and test leadership practices." Wagan has nearly 20 years of experience as a performing arts curator, educator and public art administrator. He joins UH from DiverseWorks, the nonprofit art center in Houston that commissions and presents contemporary visual, performing and literary art. He served as DiverseWorks' performing arts director from 2002-2006, co-executive director and performing arts curator from 2006 – 2011, and artistic director starting in 2011.

MK Wegmann

MK Wegmann is the President & CEO of the National Performance Network (NPN). She has more than 35 years of experience in organizational development, artists' services, presenting and producing for non-profit visual and performing arts organizations. As an independent consultant, she works with organizations and individual artists in long-range planning, organizational development and systems management. From 1978-1991, she was Associate Director for the Contemporary Arts Center in New Orleans and from 1993-1999 served as Managing Director of the theatre company Junebug Productions. Wegmann serves on Boards of Directors for National Performance Network and Junebug Productions, Performing Arts Alliance, and Creative Alliance of New Orleans. She holds a Bachelor of Arts degree from Spring Hill College and a Master of Arts degree from Louisiana State University of New Orleans (LSUNO).

Sarah Wilke

Sarah Wilke became managing director of Seattle's On the Boards (OtB), a national leader in the field of contemporary performance, at the start of its 2004–05 season. OtB takes pride in their community-based programs, supporting the artistic development and presentation of artists in their local and regional performance communities. Wilke is responsible for the day-to-day and long-term strategic management of OtB. Prior to this position, Wilke worked as managing director of Consolidated Works in Seattle, as associate curator of education at the Tacoma Art Museum, and at the Freer & Sackler Galleries in Washington, D.C. in various education, programming, and curatorial positions. Wilke was a Fulbright Fellow in Sri Lanka. She holds degrees from Bowdoin College and Harvard University.