



NATIONAL
ENDOWMENT
FOR THE ARTS

NEA Cultural Workforce Forum
November 20, 2009

Biographies of Participants at the Table

Tom Bradshaw is the Senior Research Officer in the National Endowment for the Arts' Office of Research & Analysis. He provides oversight for the design and execution of research analyzing information on trends and conditions in the arts on behalf of the agency and its constituents. Over the last three decades, Bradshaw has assisted in various capacities with the development of the office's 48 Research Reports and 98 Research Notes on a variety of cultural research topics. He has coordinated numerous conferences and advisory group meetings with arts researchers and policy-makers to provide input on the office's surveys and analyses. Bradshaw's work has been instrumental in enabling the agency to conduct a national survey of public participation in the arts, six times since 1982, with an average sample size exceeding 15,000 adults.

David Cohen is the Executive Director of the Department for Professional Employees, AFL-CIO (DPE), a coalition of 24 national unions that collectively represent more than four million professional and technical workers. At DPE, Cohen has led collaboration on public policy and labor issues and outreach to professional associations. With others at DPE, he facilitated the creation of Professionals for the Public Interest: Associations and Unions Defending Professional Integrity (PftPI), which brings together eight national and global professional associations, 10 national and international unions, and DPE. Cohen graduated from Harvard College and Law School and received a Shaw Travelling Fellowship. He clerked for a federal judge in Massachusetts, joined a Washington, DC law firm, and became a name partner. He has appeared on CNN, spoken on radio, and written for *The Washington Post*, *The New Republic*, *The Washington Monthly*, *Harvard Magazine* and *Perspectives on Work*.

Randy Cohen is Vice President of Local Arts Advancement at Americans for the Arts. Cohen is charged with ensuring that every community in America is served by a local arts agency—and that every community is an environment where the arts can thrive. Combining research, advocacy, professional development, and member services, Cohen leads a team of 15 who strengthen the nation's network of 5,000 local arts agencies. His recent work includes *Arts & Economic Prosperity 3*, an economic impact study of nonprofit arts organizations and their audiences; *Creative Industries*, a statistical mapping study of the nation's 686,000 arts businesses and their employees, using Dun & Bradstreet data; and the National Arts Policy Roundtable, an

annual convening of leaders who focus on the advancement of American culture. In January 2010, Cohen will release The National Arts Index, an annual measure of the health and vitality of arts in the U.S. Cohen has given speeches in 48 states, and regularly appears in the news media—including the *Wall Street Journal*, *The New York Times*, and on CNN, CNBC, and NPR. His board work includes the Takoma Park Arts & Humanities Commission, a municipal agency he chaired for three years.

Jennifer Cheeseman Day is the Assistant Division Chief for Employment Characteristics of the Housing and Household Economic Statistics Division at the US Census Bureau. She oversees the bureau's statistics on labor force characteristics including occupations. She has authored several recent papers on occupations using the American Community Survey including: *Detailed Occupations and Median Earnings: 2008*; *Opting Out: An Exploration of Labor Force Participation of New Mothers*; and *Examining the Gender Earnings Gap: Occupational Differences and the Life Course*. During her 20 years at the bureau, Day was chief of the Education and Social Stratification branch and an analyst in the Population Projections branch. She earned her doctorate from American University in Sociology, attended Georgetown University's demography program, and earned her bachelor's degree from Rollins College.

Deirdre Gaquin has been a data-use consultant to private organizations, government agencies, and universities for over 30 years. A former president of the Association of Public Data Users, Gaquin has served on numerous boards, panels, and task forces concerned with federal statistical data and has worked on four decennial censuses. She assisted the NEA with several projects to analyze census data on artists, most recently preparing the report *Artists in the Workforce: 1990 to 2005*. She is the editor of many statistical data books published by Bernan Press, including the forthcoming *The Who, What, and Where of America: Understanding the American Community Survey*. She holds a Master of Urban Planning (MUP) degree from Hunter College.

Angela Han joined the NASAA team in 2007. She directs NASAA's research services, managing the surveys and other information-gathering strategies to maintain data about state arts agencies and their work. Han oversees NASAA's data analysis and reporting, and serves as the point-person for information requests from members and the public. She helps state arts agencies and NASAA partners use research to assist their planning, evaluation and advocacy activities. She received a Bachelor of Musical Arts with Distinction from the University of Windsor, and was the executive director of the Plymouth Symphony Society in Plymouth, Michigan from 2003 to 2005. She is a graduate of the University of Wisconsin-Madison School of Business, where she received an MBA in Arts Administration. She also holds a Physics degree from the California Institute of Technology.

Sunil Iyengar directs the Office of Research & Analysis at the National Endowment for the Arts. Since his arrival at the NEA in June 2006, the office has produced such reports as *The Arts and Civic Engagement: Involved in Arts, Involved in Life*, *Artists in the Workforce: 1990-2005*, *All the World's A Stage: Growth and Challenges in Nonprofit Theater*, and *Reading on the Rise*:

A New Chapter in American Literacy. Besides supervising all research reports, brochures, and technical notes, he is the primary author of *To Read or Not To Read: A Question of National Consequence*, and he revised the guide *How the United States Funds the Arts* for its most recent edition. He regularly speaks with arts groups, educators, researchers, and journalists about the results and implications of NEA research.

Maria Rosario Jackson is a senior research associate in the Metropolitan Housing and Communities Center at the Urban Institute (UI) and director of UI's Culture, Creativity and Communities Program. Her research focuses on urban policy, neighborhood revitalization and comprehensive community planning, the politics of race, ethnicity and gender in urban settings, and the role of arts and culture in communities. Projects that Jackson has directed or in which she has played a key role have focused on economic development, public safety, education, parks, housing, community cultural vitality and artists in communities as well as the development of quality of life indicators. Her work has typically integrated both quantitative and qualitative research methods. Jackson's work has appeared in academic and professional journals and edited volumes in the fields of urban planning, sociology, community development and the arts. She has been a speaker at numerous national and international conferences focusing on quality of life, changing demographics, communities and cities of the future, and arts and society. Jackson earned a Ph.D. in Urban Planning from the University of California, Los Angeles and a Master of Public Administration degree from the University of Southern California.

Joan Jeffri is Director and Founder of the Research Center for Arts and Culture and Director of the graduate program in Arts Administration at Teachers College, Columbia University in New York City. She has authored several books about the management of arts organizations, including *Respect for Art: Visual Arts Administration and Management in China and the United States with Yu Ding*; *ArtsMoney: Raising It, Saving It and Earning It*; and *The Emerging Arts: Management, Survival and Growth*. For ten years she was an executive editor of the *Journal of Arts Management and Law* in which she has published articles on a wide variety of arts administration issues. Jeffri has also published in *Poetics*, the *International Journal of Cultural Policy*, the *International Journal of Arts Management*, *American Demographics*, and *The Journal of Arts Management, Law and Society* among others. She has served on a national task force for health care and insurance issues for artists for the National Endowment for the Arts, as president of the Board of the International Arts-Medicine Association, and she is on the Advisory Board of the Cultural Policy and National Data Archive at Princeton University. Jeffri has taught and consulted in Brazil, Canada, China, Hong Kong, Hungary, Japan, Portugal, Spain, Russia and was a Senior Research Fulbright Fellow in Australia in 1996 and in Israel in 2007. She was the Academic Director of the Arts Leadership Institute, a collaboration between the Research Center for Arts and Culture and the Arts & Business Council. She holds a B.F.A. cum laude from Boston University in theatre, and has done graduate coursework at Columbia University and Brooklyn College, as well as professional studies at the Bristol Old Vic Theatre School in the U.K., and the Herbert Berghof Studio with Uta Hagen.

Ruby Lerner is the Executive Director and President of Creative Capital Foundation in New York. Prior to Creative Capital, Ruby Lerner served as the executive director of the Association of Independent Film and Videomakers (AIVF) and as publisher of the highly regarded Independent Film and Video Monthly. Having worked regionally in both the performing arts and independent media fields, she served as the executive director of Alternate ROOTS, a coalition of Southeastern performing artists, and IMAGE Film/Video Center, both based in Atlanta.

Ann Markusen directs the Project on Regional and Industrial Economics at the University of Minnesota's Humphrey Institute of Public Affairs. Under the auspices of PRIE's Arts Economy Initiative, Markusen's recent arts-related work includes *San Jose Artists' Resource and Space Study*, *Leveraging Investments in Creativity Artist Data User Guide*, *Crossover: How Artists Build Careers across Commercial, Non-profit and Community Work*, *Artists' Centers*, and *The Artistic Dividend*, and a 2009 study of Native American artists to be published shortly. She is also the author of a dozen books, including *Reining in the Competition for Capital* and *The Distinctive City* (forthcoming in 2009) as well as dozens of academic journal articles. Markusen earned a Bachelor's Degree in Foreign Service at Georgetown University and an M.A. and Ph.D. in Economics at Michigan State University, and has taught at the Universities of Colorado, California Berkeley, Northwestern and Rutgers. Winner of the 2006 Alonso Prize in Regional Science, she has served as North American Regional Science Association President, Council on Foreign Relations Senior Fellow, and AAAS Committee on Science, Engineering and Public Policy Chair. She has consulted widely for federal, state and local governments, and in Japan, Korea and Brazil, and for foundations and non-profit groups. In 2007 and 2008, she served as the Harvey Perloff Chair in UCLA's Public Affairs School and currently is A. D. White Professor-at-large at Cornell University, 2007-14.

Nick Rabkin is a senior research scientist at NORC at the University of Chicago, where he is the principal investigator of the Teaching Artist Research Project, the first national study of artists who do vital work in communities and schools across the country. The study is slated for completion in the summer of 2010. Rabkin has been the director of the Chicago Center for Arts Policy at Columbia College Chicago (2001-2008), the senior arts program officer at the MacArthur Foundation (1991-2001), the deputy commissioner of Cultural Affairs for Chicago (1984-2001), and a theater producer. His work, broadly, is about understanding how the arts can best enrich a genuinely democratic society and community life, and he has made arts education a major focus for two decades. In his writing, *Putting the Arts in the Picture: Reframing Education in the 21st Century*, he has linked the pioneering work of artists in education with learning theory and research to construct a new kind of case for the arts in the education of all children.

Judilee Reed is the Executive Director of Leveraging Investments in Creativity (www.LINCnet.net). Founded in 2003 with seed support from the Ford Foundation, LINC is a 10 year initiative to build and strengthen the infrastructure for individual artists in the United States. LINC is actively working with 15 communities in the U.S. to address artists' needs for space, health insurance/healthcare, training and professional development, and other material supports. In addition, Reed leads the ARTOGRAPHY: Arts in a Changing America program on behalf of the

Ford Foundation. This grant program supports exemplary artistic practice that addresses the changing demographic of the United States: www.artsinachangingamerica.net. Reed has a BFA in painting, a BA in Art History, and has completed the Leadership Development certificate program at the Harvard Business School. Reed has served on several panels and review committees, including the Fast Track program of the National Endowment for the Arts.

Carrie Sandahl is an Associate Professor in the Department of Disability and Human Development at the University of Illinois at Chicago. Her research and creative activity focus on disability and gender identities in live performance. An anthology she co-edited with Philip Auslander entitled *Bodies in Commotion: Disability and Performance* garnered the Association for Theatre in Higher Education's award for Outstanding Book in Theatre Practice and Pedagogy in 2006. She is currently working on a book called *Americans with Disabilities Act: Disability Identity and Performance*, which surveys strategies used by performers with disabilities to challenge prevailing notions of disability and to create disability culture in the United States. Sandahl's creative activity includes directing, dramaturgy, solo and collaborative performance art pieces, and video work that participates in the creation of disability culture, particularly from a feminist perspective. She has been active at both the local and national level in advocating for people with disabilities. She served on the board of Ability1st (North Florida's Center for Independent Living) and was secretary of the board for the Society for Disability Studies (SDS). To pursue her work, she has received grants from the National Endowment for the Humanities, National Endowment for the Arts, VSA Arts, and Florida State University.

Joan Shigekawa currently serves as the Senior Deputy Chairman for the National Endowment for the Arts. She is the former Associate Director for Foundation Initiatives at the Rockefeller Foundation, where she led the NYC Cultural Innovation Fund and was the founding officer for the Southeast Asia cultural exchange program and for the Creativity in a Digital Age area of work. Shigekawa was the first Director of the arts program at the Nathan Cummings Foundation in New York. Prior to that role Shigekawa was on the staff of the Metropolitan Museum of Art, where she directed the international Production Laboratory of the Program for Art on Film, a joint venture of the Metropolitan Museum of Art and the J. Paul Getty Trust. Shigekawa has 20 years' experience in film, television and the theater, and has served as an arts advisor for a broad range of projects in the visual, performing, and media arts. She was a Mayoral appointee to the New York City Cultural Affairs Advisory Commission. She has also served on the Board of Directors for Grantmakers in the Arts, a national organization of foundation executives in the arts, and is the former Chair of Grantmakers in Film and Electronic Media, an affinity group of the Council on Foundations. In addition, Shigekawa has been a trustee of the New York Foundation for the Arts, Muse Film and Television, the New York Council for the Humanities, and the Independent Television Service (ITVS). Shigekawa is a graduate of Bryn Mawr College.

Holly Sidford is president of Helicon Collaborative, a cultural development company with offices in New York and California (www.heliconcollab.net). She is a strategic planner, program developer and fundraiser with more than 30 years' experience leading and developing nonprofit cultural and philanthropic organizations. She has worked as a funder at the state,

regional and national levels; and has developed programming and management systems at a range of nonprofit cultural organizations in the U.S. and U.K. Prior to founding Helicon, Sidford was a principal at AEA Consulting, an international arts consulting firm; founding President of Leveraging Investments in Creativity (LINC), a 10-year initiative to expand support for creative artists; and program director for arts, urban parks and adult literacy at the Lila Wallace-Reader's Digest Fund. Recent Helicon Collaborative clients include the New York State Council on the Arts, Kresge Foundation, Doris Duke Charitable Trust, Andrew W. Mellon Foundation, New York City Parks Foundation, Nonprofit Finance Fund, and Pew Charitable Trusts, among others. Sidford holds a B.A. from Mount Holyoke College and a Management Certificate from Columbia University. She lives in Brooklyn, N.Y. with her husband and teenage daughter.

Steven J. Tepper is associate director of the Curb Center for Art, Enterprise, and Public Policy and assistant professor in the department of sociology at Vanderbilt University and serves as senior scholar to the Strategic National Arts Alumni Project (SNAAP). He was deputy director of the Princeton University Center for Arts and Cultural Policy Studies. Recently, Tepper has published two cover stories for the *Chronicle of Higher Education* focusing on creativity and cultural participation: "The Next Great Cultural Transformation," (with Bill Ivey) and "The Creative Campus: Who's Number 1?" He has also published articles on public art, culture and democracy, literary reading and gender, and the creative economy. His most recent writing on creativity will appear in the winter issue of *Sociological Quarterly* and focuses on everyday creativity and the creativity narratives of college students. Tepper is co-editor of and contributing author to the book *Engaging Art: The Next Great Transformation of America's Cultural Life*. His forthcoming book *Not Here, Not Now, Not That: Protest over Art and Culture in American Cities* will be published by the University of Chicago Press in 2010. Tepper holds a bachelor's degree from the University of North Carolina at Chapel Hill; a master's in public policy from Harvard University's John F. Kennedy School of Government; and a Ph.D. in sociology from Princeton University.

Mary Jo Waits is director of the Social, Economic, and Workforce Program division with the National Governors Association Center for Best Practices. Prior to joining NGA, she was with the Pew Center on the States and an author of *Investing in Innovation*. For more than a decade, she was associate director of the Morrison Institute for Public Policy, a think-tank at Arizona State University, where she oversaw the Institute's project development, publications, research and analysis. She was principal author of *The New Economy: A Guide for Arizona* and *The New Economy: Policy Choices for Arizona*. She was project director for the October 2000 report, *Hits and Misses: Fast Growth in Metropolitan Phoenix*, and was commissioned by the Alliance for Regional Stewardship to produce a monograph, *The Downtowns of the Future: Opportunities for Regional Stewards* in 2001. She was the principal author of *Five Shoes Waiting to Drop on Arizona's Future*, which was awarded a 2002 Notable Document Award by the National Conference of State Legislatures. Waits served as assistant director for the Arizona Governor's Office of Policy Development and Planning during the Babbitt Administration. She also served as a senior economic policy advisor to the governor and lieutenant governor of Alaska, where Governor Symington appointed her to serve as an executive board member of the Governor's Strategic Partnership for Economic Development (GSPED). She served four years as a member

of the North American Development Bank's Advisory Board, appointed by President Clinton, and for four years as a member of the Phoenix Planning Commission. Waits holds a master's degree in public administration from the University of Southern California.

Gregory H. Wassall is an Associate Professor of economics at Northeastern University in Boston, Massachusetts. At Northeastern, he also directs the Economics Department's graduate programs. Wassall teaches and conducts research in the areas of public economics and the economics of art and culture. He is the author and co-author of over a dozen books and monographs on topics such as property taxation, tax exempt property, art, culture, and regional economic development, and the earnings and careers of artists. He has published in the *Atlantic Economic Journal*, *Journal of Cultural Economics*, the *Journal of Arts, Management and Law*, *Economic Development Quarterly*, *Policy Studies Review*, and the *New England Journal of Business and Economics*. Wassall and his colleague, Neil Alper, have compiled a substantial body of research on the earnings and employment of artists, including research reports on artist employment and multiple jobholding among artists published by the National Endowment for the Arts. Starting with a pioneering study published in 1980, he has produced a series of inventories and economic impact appraisals of non-profit artistic and cultural organizations in New England. Since the mid-1990s, he has collaborated with Douglas DeNatale in this research effort. He and DeNatale have recently developed a working definition of the New England Creative Economy, and continue to assess its role in the region's economic development.