

**Rachel Grossman**  
32 Sherman Circle NW  
Washington, DC 20011  
(202) 210-8847  
*iamabigeyedfish@gmail.com*  
@rgindc • iamabigeyedfish.com

## **CURRENT EMPLOYMENT**

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### **DOG & PONY DC** Washington, DC

- **Ensemble Director** **January 2016 - Present**
- **Ringleader (Organizational Advancement)** **April 2008 – December 2015**

One of three artistic co-founders. Founded initial Board of Directors; served as ex-officio Board member. Oversaw the growth of company from \$6,000 to \$249,000 annual operating budget. In 2014, transitioned into new organization model, provided mentorship and training to four Ringleaders, seven Conspirators, and one year-long Apprentice. Assumed executive leadership in 2016. Launched national touring arm, including a critically-acclaimed Off-Broadway debut of *Beertown* and appearances at the renowned Cleveland Public Theatre and Lincoln Center Theatre Director's Lab. Developed collaborations with other theatre companies and arts and culture organizations including San Diego REP, Honolulu Theatre for Youth, Gallaudet University, and National Building Museum. Secured competitive grants such as a one-time \$100,000 gift from the DC Commission on the Arts and Humanities Innovate DC initiative, a \$60,000 gift over three years from Weissberg Foundation's Fund for Diversity in Theater, and a \$10,000 gift from the National Endowment for the Arts. Led company diversity and inclusion work, which involved participating as one of twenty theaters in Theatre Communication Group's Equity, Diversity, and Inclusion Institute. Transitioned company from being "exclusively hearing" to a mix of Deaf and hearing artists, offering programming that is 100% accessibility to Deaf participants. Served as primary writer for external communications including marketing materials, project proposals, press, and grants. Led strategic planning processes for company at-large and each individual project. Developed flexible producing models that responded to and evolved with the ensemble's devised work. Served as executive producer and artistic director for all eleven company productions. Led the devising teams and directed the productions of *Beertown*, *COURAGE*, *Toast*, and *DISCOVERED! The Amazing Stories of Catenarians*. Performed in *Cymbeline*, *Separated at Birth*, *Bare Breasted Women Sword Fighting Beertown*, *A Killing Game*, *Toast*, and *DISCOVERED! The Amazing Stories of Catenarians*.

### **ARTS MARKETING ASSOCIATION UK** London, UK

- **Mentor, Audience Diversity Academy (ADA)** **July 2016 - Present**
- Guided senior arts managers from U.K.-based arts, cultural, and heritage organizations through organizational change processes rooted in diversifying audiences. Participated in the initial cohort of mentors, advising two "Fellows" from two theatre companies; continued with second round of Fellows, six total from four different organizations (a theatre, visual arts presenter, literary workshop, and literary festival). Coached Fellows through initiating diversity and inclusion conversations within their organizations and externally with current and future/potential new patrons. Started Fellows on a path to explore in "small bites" the long-term tasks of examining organizational culture, tackling systemic problem with short-term tactical experiments, and creating metrics for success and different ways of measuring them. Wrote blog posts for the AMA's blog and created presentations for all-Fellow meetings.

### **SAN DIEGO REPERTORY** San Diego, CA

- **Co-Playwright, with Herbert Siguenza** **January 2017 – Present**
- **Associate Director, with Sam Woodhouse** **January 2017 – Present**

Supported the writing of *Beachtown*, an original adaptation by Herbert Siguenza of dog & pony dc's play *Beertown*. Worked collaboratively with Herbert to actualize his vision of the production for a Southern California audience, incorporating history and legacy of beach communities in the San Diego area as well as interview material conducted by Herbert. Supported the realization of *Beachtown* on the stage of San Diego REP, under the direction of Sam Woodhouse. Provided training and education in audience integration and communication engagement. Participated in casting, design, multiple workshop productions, creation of marketing materials, and audience engagement programming. Production to rehearse February and March 2018; production to run March and April 2018.

## **PRIOR EMPLOYMENT**

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### **WASHINGTON IMPROV THEATER** Washington, DC

- **Managing Director**

**October 2011 – January 2013**

Provided vision and overall management in: fiscal management and contract negotiations; communications, marketing, and public relations; audience development; donor cultivation, grant writing, and fundraising events; training program participant cultivation and enrollment; partnership building. Grew and maintained overall visibility for company and programming. Engaged in completion of a comprehensive branding exercise for the company, in collaboration with Board of Directors, volunteers, and staff. Created and managed budgets.

### **WOOLLY MAMMOTH THEATRE COMPANY** Washington, DC

- **Connectivity Director**

**January 2010 – November 2011**

Created Connectivity department as part of Woolly's long-term goal to redesign its audience outreach. Interrogated the theatre's relationship with audience and built and strengthened the theatre's community. Led cross-departmental team in "designing" each production's audience – identified constituent communities for each production, developed unique show-specific strategies for getting them in the door, and implemented them. Assisted Development in fundraising efforts to support audience-specific programming and general operating. Worked closely with Marketing and Communications, Production, and Front of House on increasing Woolly's accessibility to and presence in the greater DC area through special events and opportunities. Led staff team in creation and implementation of enhancement and education programs for both subscribers and each show's designated ("designed") audience. Spearheaded the development of strategic long-term partnerships for the theatre designed to increase accessibility to Woolly Mammoth and extend Woolly's presence in the greater DC community. Sought and created opportunities for Woolly Mammoth to promote the development of DC-based theatre practitioners, administrators, organizations, and audiences; including use of space, professional development, community playbuilding, conferences. Sought and created opportunities to provide current audiences and the general public direct access to artists working on Woolly productions. Managed Woolly's Internship program, including: recruitment, hiring, shaping their educational experience, overseeing their supervision and employment.

### **ROUND HOUSE THEATRE** Washington, DC

- **Director of Education & Outreach**

**August 2005 - May 2009**

Oversaw the operations, planning, marketing, and staffing for a broad range of in-school and community-based programs annually serving 40,000 patrons including: *Sarah Metzger Memorial Play*, the nation's only professional production staffed entirely by high school students; *The Heyday Players*, senior citizen performance troupe; *Student Matinee Program*, comprehensive issues-based arts experience program for schools. Re-envisioned Education & Outreach Programs, uniting them with the theatre's mission and under the guiding principles of deep personal impact and measurable participant outcomes. Refocused programming content on literacy development and theatrical storytelling. Created *Intersections*, an in-school residency program grounded in Maryland State Department of Education curriculum providing theatre-based strategies for reading, serving over 700 Montgomery County 3<sup>rd</sup>–12<sup>th</sup> graders. Served as a member of the theatre's Management Team, guiding and monitoring the plans and goals of the organization. Engaged in strategic planning process, leading the creation of a quarter of the 5-year plan. Worked on season planning for 5 main-stage productions and project development for community-use black box. Identified and developed programming for the Kitchen (theatre laboratory for local artists) and artistic partnerships for the Silver Spring Series in conjunction with the Producing Artistic Director and Associate Producer. Managed the creation and distribution of all marketing materials and advertising for Education & Outreach Programs, including brochures, postcards and flyers, emails, and website. Identified education-related funding opportunities, wrote grants, and participated in fundraising and business networking events with Development staff. Produced a children's production, *The Story of Jumping Mouse*, that toured to area schools. Annually mentored teenaged director of *Sarah Metzger Memorial Play*. Wrote plays for performance by senior citizen performance troupe for adult and elementary school audiences. Co-led – with Director of Development – annual fundraising Canada Theatre Trip for three summers. Formed long term relationships with Montgomery County public and private schools and community-based organizations.

### **EXTREME EXCHANGE** Washington, DC

- **Producer**

**September 2006 – December 2008**

Formulated projects around current legislation, political events, and social issues effecting citizens locally and nationally. Assembled artist teams (playwright, director, actors). Created formats for script and rehearsal feedback. Coordinated production needs with venues. Created and distributed performance materials. Developed and facilitated issue-based discussions following performances. Assisted with creation of company brand and logo. Served as Lead Producer for *XPLAYS edition 6: Fringe-icious* at 3<sup>rd</sup> Annual Capital Fringe Festival. Served as Production Coordinator for *XPLAYS* at Inkubater New Play Festival; *X-PLAYS edition 4*; *XPLAYS Salon*; *XPLAYS edition 3*.

## **THE SHAKESPEARE THEATRE COMPANY** Washington, DC

- **Community Programs Manager**

**June 2001 – August 2004**

Oversaw Education Department's Community Programs including the *SE Project*, a three-tiered afterschool theatre program for students grades 4-12 living or attending school in Southeast D.C., and *SHAKESPEARIENCE*, the student matinee program for D.C., MD and VA public school students. Created program curriculum, evaluation plans, workshop lesson plans, and assessment tools utilizing "Understanding by Design" approach and outcomes-based evaluation models. Supervised staff of ~10 teaching artists, interns and youth-mentors. Pursued and maintained community partnerships with public schools, charter schools and community organizations. Assisted with development of *First Folio: Teacher Curriculum Guides* and served as copy-editor; researched and wrote articles and activities. Developed annual budgets and tracked expenses. Assisted with grant writing and reporting. Instructed theatre arts workshops and classes for students grades K-12. Served as community representative to neighborhood collaboratives and local business associations. Coordinated theatre's participation in community festivals. Instructed in Camp Shakespeare and in-school Shakespeare residencies. Served on the theatre's Safety Committee and as an American Red Cross Authorized Provider training 50 employees annually.

## **ARENA STAGE** Washington, DC

- **Assistant Director of Education**

**June 2000 – June 2001**

- **Education Associate**

**August 1999 – June 2000**

Co-designed Education programs including DC Ticket Partnership and Student Playwrights Project; co-created Community Engagement division. Acted as primary departmental contact to schools, community members and partnering organizations. Assisted in developing departmental budget; tracked project lines. Prepared curriculum and taught classes in conjunction with performances to secondary-school and college students. Created and led performance-based workshops for adults and youth. Facilitated audience dialogues. Coordinated and edited study guides for students. Expanded subscription series Kidsplay, linking youth activities to mainstage shows and including interactive family workshops. Developed special partnerships with Deaf schools in DC metropolitan area. Oversaw creation and production of all Education and Community Engagement marketing materials and publications in conjunction with Communications Department. Prepared grant applications and reports with Development Department.

## **AWARDS**

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### **DC COMMISSION ON THE ARTS & HUMANITIES** Washington, DC

- **Projects Events Festivals (Individual Artist) – *Nice & Lily* workshop** **FY17**
- **Artist Fellowship Award** **FY16**
- **Artist Fellowship Award** **FY15**

## **AFFILITATIONS, PRESENTATIONS**

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### **HOWLROUND THEATRE COMMONS** Boston, MA

- **National Advisory Council Member** **2012 - 2017**

### **THEATRE COMMUNICATIONS GROUP** New York, NY

- **Annual Convention Co-Facilitator** – "Why is it hard for me to talk about race?" **2017**
- **Planning Committee Member; Chair of Community Engagement Sub-Committee** **2016**  
**Annual Convention Discussion Panelist** – Deaf Theatre
- **Annual Convention Workshop Presenter** – Artistic-drive Audience Engagement Techniques **2015**  
**Annual Convention Facilitator** – Self-Help for the Angry Activist
- **Annual Convention Presenter** – Immersive Theatre & Audiences **2014**  
**Annual Convention Facilitator** – Solving Next General problems  
**Annual Convention Co-Facilitator** – White Justice Affinity Group
- **Audience (R)evolution Convening Invited Attendee** **2013**
- **Annual Convention Discussion Panelist** – Audience Engagement in Theatre **2012**
- **Fall Form Planning Committee** (first ever Education Director) **2007**

**NATIONAL ARTS MARKETING PROJECT** Washington, DC

- **Annual Conference Presenter** – Making the Movement **2015**
- **Annual Conference Presenter** – Eff-Up the Pop-Up
- **Annual Conference Presenter** – Get Over Yourself
- **Pre-Conference Presenter** – Playing in the Deep End of Audience Engagement **2014**
- **Pre-Conference Presenter** – Step It Up: Advancing Your Audience Engagement **2013**

**NETWORK OF ENSEMBLE THEATRES** Los Angeles, CA

- **Workshop Leader – Intersections: Ensemble+University Symposium** – The Audience Completes Our Ensemble: a primer on Audience Integration and Connectivity **2014**
- **Conference Co-Facilitator – MicroFest Honolulu** (one of a trio for whole convening) **June 2013**
- **Session Facilitator – MicroFest New Orleans** – Ensemble Theatre and the Environment **January 2013**

**THEATREWASHINGTON** Washington, DC

- **Helen Hayes Awards Judge Selection Committee** **2013**
- **Helen Hayes Awards Judge** (play panel) **2005–2008**

**ASSOCIATION FOR THEATRE IN HIGHER EDUCATION** Washington, DC

- **Panelist** – Dramaturgy in Ensemble Theatre **August 2012**

**ARTS & HUMANITIES COUNCIL OF MONTGOMERY COUNTY** Silver Spring, MD

- **Arts in Education Programming Committee** **September 2005 – December 2008**

**AMERICAN ALLIANCE FOR THEATRE AND EDUCATION** Washington, DC

- **National Conference Planning Committee** **January 2006 – August 2006**

**GRANTS PANELS**

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**DC COMMISSION ON THE ARTS & HUMANITIES** Washington, DC

- **Projects Events Festivals (Individual Artist)** **2017**
- **Arts Education Projects** **2004**

**THE COMMUNITY FOUNDATION** Washington, DC

- **The City Fund** **2015**

**THEATRE COMMUNICATIONS GROUP** New York, NY

- **Think It! / Do it!** **2013**

**NATIONAL ENDOWMENT FOR THE ARTS** Washington, DC

- **ArtsWork (Theatre and Musical Theatre)** **2011**

**ARTS & HUMANITIES COUNCIL OF MONTGOMERY COUNTY** Silver Spring, MD

- **Teacher Artist Residency** **2009**

**EDUCATION**

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**KENYON COLLEGE** Gambier, OH

BA, *cum laude*

**May 1998**

## PLAYMAKING

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### DEVISING/PLAYWRITING

<i>Nice &amp; Lily</i> (co-creating with Natasha Gallop, 2018)	self-produced
<i>The Menagerie</i> (2018)	dog & pony dc
<i>Beachtown</i> (co-writing with Herbert Siguenza, 2018)	San Diego REP
<i>Squares</i>	dog & pony dc
<i>Toast</i>	dog & pony dc
<i>A Killing Game</i>	dog & pony dc
<i>Beertown</i>	dog & pony dc
<i>Separated at Birth</i>	dog & pony dc
<i>Bare Breasted Women Sword Fighting</i>	dog & pony dc
<i>PUNCH—that's the way we do it!</i>	dog & pony dc
<i>When World's Collide</i> (based on <i>A Midsummer Night's Dream</i> )	Shakespeare Theatre Company
<i>You Think You Know Me</i> (based on <i>Richard III</i> )	Shakespeare Theatre Company
<i>Viva La Verona</i> (based on <i>Romeo &amp; Juliet</i> )	Shakespeare Theatre Company

### DIRECTING

<i>God, Man, and Devil</i> (developmental workshop, 2018)	Theatre J
<i>Beachtown</i> (associate; dir: Sam Woodhouse, 2018)	San Diego REP
<i>Beertown</i>	Raleigh Little Theatre
<i>Beertown</i>	Know Theatre of Cincinnati
<i>Beertown</i>	Omaha Playhouse
<i>Toast</i> (co-directed)	dog & pony dc
<i>Beertown</i>	dog & pony dc
<i>Just a Dream</i>	Adventure Theatre
<i>Courage – a political theatre revival</i>	dog & pony dc
<i>Full Circle</i> (assistant; dir: Michael Rohd)	Woolly Mammoth Theatre Company
<i>Blood and Menthol</i>	Source Festival
<i>Dracula</i> (mentor)	Round House Theatre Sarah Play
<i>Holes</i>	Adventure Theatre
<i>Cyrano</i> (mentor)	Round House Theatre Sarah Play
<i>The Trojan Women</i>	Referendum: Political Arts Collective
<i>The Burial at Thebes</i> (mentor)	Round House Theatre Sarah Play
<i>The Importance of Being Earnest</i>	Round House Theatre Heyday Players
<i>The Crucible</i> (mentor)	Round House Theatre Sarah Play
<i>Magic Island Home</i>	CENTERSTAGE Young Playwrights Fest.
<i>Henry V</i>	Shakespeare Theatre Co. Camp Shakespeare
<i>The Tempest</i>	Shakespeare Theatre Co. Camp Shakespeare
<i>The Two Gentlemen of Verona</i>	Shakespeare Theatre Co. Camp Shakespeare