

2009–10
ANNUAL REPORT
& DIRECTORY



NATIONAL
PERFORMANCE
NETWORK

25th
ANNIVERSARY



FOREWORD

This is an amazing place to be, launching a year-long celebration of NPN's 25th Anniversary. I've been privileged to be a part of the National Performance Network's history over this entire span of years. I remember clearly the excitement I felt when David White approached organizations that were potential NPN members (then called Primary Sponsors) at a NAAO conference (National Association of Artists' Organizations) in Chicago. Fourteen organizations attended an initial planning meeting, and nineteen organizations made up the first pool of members. Now the NPN membership is 69 organizations strong, including our new Visual Artists Network Partners (VAN).

The last year has been challenging for us all as we cope with the global economic downturn. NPN has endeavored to provide as much support as we are able, to extend our resources to the artists, NPN/VAN Partners and communities of which we are a part, though we too are faced with shortfalls. In March 2009 NPN conducted a survey of the economy's impact on our field, and we have used this data in national cultural policy arenas to create strategies to ensure our on-going ability to do our work. Issues of cultural equity are at the forefront as attacks have resumed on artists, cultural workers and the National Endowment for the Arts. The value of NPN as a true network of interrelated people and communities is well-proven in difficult times and our priority is to maintain the strength of our networks.

Despite these tough times, in 2009 NPN was able to expand our support to artists and their work.


In 2009 NPN:

- › Returned to Seattle for our Annual Meeting, welcoming 15 new VAN Partners to our fold
- › Traveled to Quito, Ecuador where we were welcomed and feted by the Minister of Culture and attended Festival Spondylus de las Artes and the XVI Encuentro de la Red de Promotores Culturales de Latinoamerica y el Caribe

- › Had virtually 100% participation from NPN and VAN Partners in our Mid-Year Meetings in Los Angeles, Tampa, Brooklyn and Milwaukee, where we shared strategies for working through economic challenges
- › Increased the weekly artist fee to \$700 per week per company member, honoring NPN's commitment to direct more resources to artists
- › Increased the NPN Creation Fund subsidy to a minimum award of \$10,000; we also extended the time to three years before a commissioned work's premiere, helping to slow down the new work treadmill that artists sometimes face
- › Joined the Performing Arts Alliance (PAA), making our voices even more present in national cultural policy discussions, through a formal advocacy vehicle, and also providing NPN Partners with membership benefits
- › Attended a White House briefing in May 2009 along with 60 artists and arts professionals, focusing on nonpartisan community service, community engagement, and recognizing the value of the arts
- › Moved into our own office space directly across the street from the Contemporary Arts Center, our home for three years post-Katrina, continuing to develop our Multi-Tenant Arts Facility in New Orleans

As we launch NPN's 25th anniversary year, we are looking forward to remembering and re-connecting with artists, former NPN Partners, staff and colleagues who have been part of our history. We are celebrating our 25th in concert with many others, such as Urban Bush Women and Jump-Start Performance Co., to name just two. Our host in Knoxville, Carpetbag Theatre, is celebrating its 40th, as is Appalshop. Time passes in a blink but we are all looking forward to many more years of serving the field. We've proven our ability to not just survive, but to thrive.

Last year we were filled with a tremendous sense of excitement and promise following the election of Barack Obama as President; now we are faced with the challenges of realizing that promise, work that requires us all to continue speaking out and acting on our commitments to make substantive and lasting changes. The strength and success of the work that NPN and our colleagues has been doing for the last 25 years gives us the ability and courage to continue doing that work into the future, and I look forward to it.



MK Wegmann
President & CEO

GRUB
tEEth
NPN CREATION FUND
PICTURED: NOEL PLEMMONS AND
ELIZABETH GROSSBERG
PHOTO: TIM SUMMERS



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70 VAN PARTNERS

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A BRIEF HISTORY OF NPN

In 1985 founder David R. White, then executive director of New York's Dance Theater Workshop, called together a group of 14 artist-centered presenting organizations to address a national dilemma—artistic isolation and economic restraints that constricted the flow of creative ideas within and among communities, independent artists, and locally-engaged arts organizations in the United States. The result was a robust network of adventurous, dedicated presenters, and a centralized source of national funds for the presentation of artists' performance residencies. Today, the National Performance Network (NPN) is comprised of 61 artist-centered presenting organizations, the NPN Partners, representing every region of the country and supporting more than 500 artists each year.

Two years ago NPN launched the Visual Arts Network (VAN), which expands NPN's performance-based programs to include the visual arts, increasing the total number of Partners to 69. In 2010, NPN intends to introduce an additional subsidy program to support the further development of new work. The launch of this program, "The Forth Subsidy," will coincide with NPN's 25th Anniversary. Beginning with the 2009 Annual Meeting in Knoxville, TN, NPN will celebrate this milestone with a year-long series of special events, forums and publications.

NPN'S STRUCTURE

As an artist-centered, field-generated network, the National Performance Network is unique in its structure. Its active and engaged network of presenters form an interconnected web of relationships through which support and services are strategically designed, effectively distributed, and successfully leveraged.

Every two years, a small number of organizations are invited to join the Network. Given the high involvement and reciprocal requirements of the network, new NPN Partners are invited to join following a rigorous nomination and application process. The selection process is deliberate and highly competitive because NPN has a limited membership, intentionally kept small (maximum of 75) to facilitate active participation, build sustainable relationships, and measure impact over time. This national infrastructure meets NPN's goal to support artists and the creation of new work in the context of community engagement.

NPN's structure is also designed to exponentially leverage resources and support to artists. NPN Partners collectively distribute more than \$2 million annually in presenting and community engagement activity, matching NPN's national funding of nearly \$802,000, resulting in nearly \$3 million of support to creative artists across the country.

NOTE FOR ARTISTS

NPN resources are distributed solely through the NPN Partners. We encourage artists to review the NPN Partner profiles (pg. 34) and initiate direct contact with the NPN Partner(s) that seem well-matched with their work.

MISSION STATEMENT

THE NATIONAL PERFORMANCE NETWORK (NPN) IS A GROUP OF DIVERSE CULTURAL ORGANIZERS, INCLUDING ARTISTS, WORKING TO CREATE MEANINGFUL PARTNERSHIPS AND TO PROVIDE LEADERSHIP THAT ENABLES THE PRACTICE AND PUBLIC EXPERIENCE OF THE ARTS IN THE UNITED STATES.

VALUES

NPN is committed to fostering diversity and artistic experimentation through its support for artists and partners. As a visible leader and example of best practices in the field, NPN integrates the arts into public experience, furthers artistic pluralism, and acts as an advocate for cultural equity and social justice by supporting artistic activities that demonstrate our values. We value:

- › **Partnerships** among artists, communities, arts organizers, and organizations that create opportunities for artistic expression and deepen the general public's relationship with artists.
- › **Freedom of expression**—the unhindered flow of ideas, words, and images basic to a free society.
- › **Critical dialogue** that fosters appreciation for creative process and the role of arts and culture in our society.
- › **Life-long learning** through exposure to, and participation in, the arts.
- › **Diversity**—points of view and experiences that are shaped by each individual's unique background, and art that celebrates that diversity.
- › **Public funding support** that recognizes the arts as integral to a healthy society.

VISION

NPN serves artists, arts organizers, and a diverse range of audiences and communities across the country through activities such as artists' commissions, residencies, community-engaged cultural projects, and convenings. NPN actively engages in cultural policy discussions and serves as an Intermediary to move towards our vision of a world where:

- › **Independent artists** and companies are recognized as valid and important participants in a healthy and thriving society.
- › **Arts organizers** and cultural workers are actively engaged across economic sectors, including business and industry, providing creative approaches toward a healthy, just, and sustainable world.
- › **Communities**—collections of people who share cultural heritages, philosophies, or geographic locations—have broad access to artistic work and cultural expression that is reflective of themselves and others.
- › **Public and private supporters** advocate for, and invest in, living artists and the organizations that support them.

NPN STAFF

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PHOTO: GEORGE LONG

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FINANCIAL INFORMATION

As is true with businesses across the country, NPN is living through the sudden challenging downturn in the economy. Through these difficult times, NPN remains firmly committed to strengthening and deepening our investment in contemporary artists. NPN's direct programming support of more than \$802,000 leverages nearly an additional \$2 million in matching funds from NPN Partners, as can be seen in the details on each of our subsidy programs (beginning on pg. 12).

Since NPN creates an annual operating budget with a modest surplus, it is difficult to weather severe downturns in the economy. A modest operational deficit for FY 2009 does not reflect an accumulated deficit—it does represent a shortfall in grant income, the result of NPN not receiving some key resources for this past year, as well as the timing of federal grant letters.

The encouraging news comes from the work we have forged on the ground in New Orleans. By supporting several organizations through our Intermediary Partnerships and Fiscal Sponsorships, we have strengthened our earned income and offset what could have been a deeper deficit. We have also continued to expand

the revenues for our activities. Our goal of seeking regional funding for programs has been met by strong support from the Louisiana Division of the Arts. This support affirms NPN's commitment to its home community in Louisiana; and we can continue to provide infrastructure capacity, financial management and planning advice to enable local projects to meet their goals.

It's the overall financial stability and consistency with which NPN operates that gives us a hopeful outlook on the future. We are already working to tighten operations, including trimming expenses and more conservatively projecting future resources. With the impending launch of a capital project for a planned Multi-Tenant

Arts Facility, we believe that investment in a long-term facility strategy will help stabilize our current financial picture. As New Orleans continues to move through its recovery and re-development efforts, we are strategizing how to add new city and corporate resources to our financial picture, as well as working with our existing funding partners to ensure NPN's viability for years to come.

As can be seen from the balance sheet, the significant increase in assets in FY 2008 represents the renewed commitment, for four years, from the Doris Duke Charitable Foundation (DDCF). We appreciate the on-going support received through DDCF, and look forward to future opportunities for capacity-building and infrastructural technical assistance that DDCF continues to provide NPN staff, and our sector of the field.

BALANCE SHEET AS OF JUNE 30, 2009

| | | UNAUDITED FY 2009 | AUDITED FY 2008 |
|---|-----------|----------------------|---------------------|
| Current Assets | \$ | 3,690,513 | \$ 5,128,465 |
| Non-Current Assets | | 21,166 | 10,870 |
| TOTAL ASSETS | \$ | 3,631,934 | \$ 5,058,189 |
| Current Liabilities | | 274,001 | 292,564 |
| Net Assets | | | |
| Unrestricted | | 1,649,405 | 1,649,405 |
| Temporarily Restricted | | 1,708,528 | 3,116,220 |
| TOTAL LIABILITIES AND NET ASSETS | \$ | 3,631,934 | \$ 5,058,189 |

PREVIOUS FISCAL YEAR COMPARISONS

UNAUDITED
FY 2009

AUDITED
FY 2008

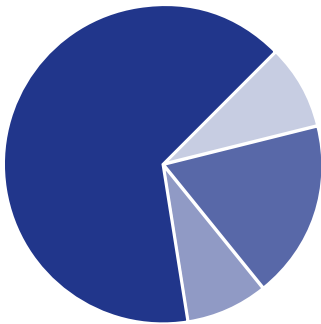
| | | | | |
|--------------------------------|-----------|------------------|-----------|------------------|
| Foundations & Corporations | \$ | 840,880 | \$ | 5,146,910 * |
| Government Grants | | 112,239 # | | 246,500 |
| Earned Income | | 235,081 | | 161,111 |
| NPN Partner Matches | | 104,000 | | 108,000 |
| TOTAL INCOME | \$ | 1,292,200 | \$ | 5,662,521 |
| Program Costs | | 2,143,172 | | 1,961,707 |
| Management/General | | 474,486 | | 429,495 |
| Fundraising | | 83,243 | | 79,130 |
| TOTAL EXPENSES | \$ | 2,700,901 | \$ | 2,470,332 |
| Change in Net Assets | | 3,083,918 | | 3,192,239 |
| NET ASSETS AS OF JUNE 30, 2008 | | | \$ | 4,765,626 |
| NET ASSETS AS OF JUNE 30, 2009 | \$ | 3,357,926 | | |

* Includes \$3,527,188 commitment over four years from Doris Duke Charitable Foundation
The apparent decrease in government grants is due to timing of grant confirmations

FY 2009

INCOME

EXPENSES

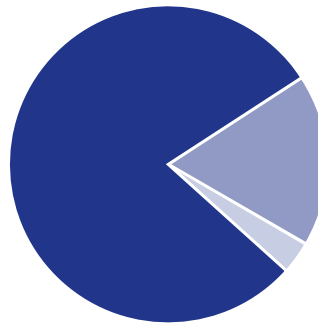


65%
FOUNDATIONS & CORPORATIONS

8.6%
GOVERNMENT GRANTS

18%
EARNED INCOME

8.4%
NPN PARTNER MATCHES



79.4%
PROGRAM COSTS

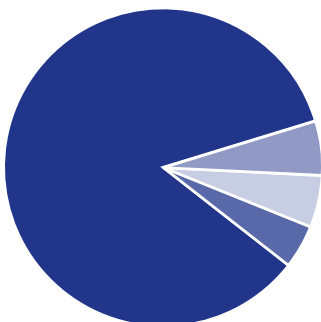
17.6%
MANAGEMENT/GENERAL

3%
FUNDRAISING

FY 2008

INCOME

EXPENSES

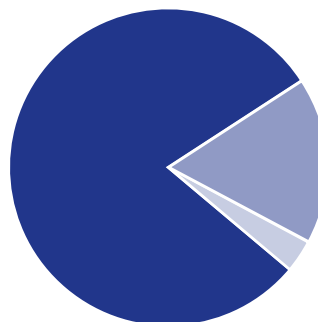


84.6%
FOUNDATIONS & CORPORATIONS

5.8%
GOVERNMENT GRANTS

5.2%
EARNED INCOME

4.4%
NPN PARTNER MATCHES



79.4%
PROGRAM COSTS

17.4%
MANAGEMENT/GENERAL

3.2%
FUNDRAISING

FUNDERS

NPN has received generous support from and is extremely grateful to the following foundations and public agencies who make our work possible.

Doris Duke Charitable Foundation

Ford Foundation

National Endowment for the Arts

Nathan Cummings Foundation

Andy Warhol Foundation for the Visual Arts

Joan Mitchell Foundation

MetLife Foundation

Louisiana Division of the Arts

Tides Foundation, advised by Lambent Foundation

Open Society Institute and the
Foundation to Promote Open Society

Annenberg Foundation

City of Los Angeles, Department of Cultural Affairs

Tennessee Arts Commission

Arts Council of New Orleans

Greater New Orleans Afterschool Partnership

Unified Summer Grants Program

Louisiana Cultural Economy Foundation

Foundation for Entertainment Development
& Education

RosaMary Foundation

Quixote Foundation, Inc.

WESTAF

Entergy New Orleans, Inc.

NPN Partners through their Annual Dues



INDIVIDUAL DONORS

Thank you for another successful year! We are grateful to the many individuals and organizations who contributed to the success of the National Performance Network in FY 2009.

| | | | |
|------------------------------|--|--------------------------------|----------------------------------|
| Kathryn M. Achtyl | Catherine Edwards & Michael J. Wishnie | Katherine Kramer | Katherine G. Prendergast |
| Idris Ackamoor | Laura Faure | George Lugg | Janet Rassweiler |
| ADPSR New Village | Irene & Leroy Foy | Ernest L. Lumpkins | Pamela D. Roberts |
| Alternate ROOTS | Dana French | Arnie Malina | Takema M. Robinson |
| Tamara Alvarado | Sylvia Frey | John D. Malpede | Paul Bonin Rodriguez |
| Stephanie Atkins | Nicole Garneau | Mardi Gras Indian Hall of Fame | Dawn M. Ross |
| Diane Barber | M. Claudia Garofalo | Alonzo McAlpine | Mildred Ruiz |
| Troi Bechet | Jessica Garz | Stephanie McKee | Sandglass Theater |
| Hazel Bell | Sandra & Michael Garz | Sheila McNamara | Victoria Sapp |
| Sorel Faith Berman | Ronald & Nina Gilson | Vicki Meek | Melissa Sawyer |
| Riva Blumenfield | Michael Goodwin | Jennifer Mefford | Mary Margaret Schoenfeld |
| Stanlyn Brevé | Bryan Jeffrey Graham | Tim Miller | Terrence P. Scott |
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| Jason A. Christian | Barbara Haley | Sara Nash | Tampa Bay Performing Arts Center |
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| Mary Len Costa | Ashley Clemmer Hoffman | Cynthia Oliver | Universes |
| Dance Place | Gayle Isa | John O'Neal | Huong Vu |
| Cydney A. Debenedetto | Gregory L. Jackson | Joan Osato | MK Wegmann |
| Deborah Hay Dance Company | Sylvia Jackson | Jason Patterson | Thérèse Wegmann |
| Gayle R. DeGeurin | The Japan Foundation | Jordan Peimer | Sarah Wilke |
| Alec De León | John A. Johnson | Carla Perlo | Candice Wilson |
| Kathie deNobriga | Joseph S. Clark Sr. High School | Daniel A. Porea | Debra Winski |
| Ellen Donahue | Ann Schnieders Kaufman | Marty Pottenger | Kristina Wong |
| Elizabeth Doud | Christopher & Lizabeth Klein | Michele Prados | Youth Empowerment Project |
| Erin Boberg Doughton | Marla B. Koosed | Heidi M. Praff | Edward & Leona Zarsky |

NPN PROGRAMS



“THE NPN IS AN EXCITING NETWORK OF DIVERSE AND LIKE-MINDED COLLABORATORS. WE ARE MEMBERS OF NPN TO CONTRIBUTE TO THIS MEANINGFUL NETWORK AND THEREBY CONTRIBUTE TO THE NATIONAL ARTS DIALOGUE, HELP CREATE AND PRESENT NEW WORKS, AND BRING ARTISTS TO MEANINGFUL RESIDENCIES AND CONNECTIONS TO OUR COMMUNITY. OUR PARTICIPATION IN THE NPN IS PRESTIGIOUS AND GALVANIZES OUR ORGANIZATION TO DO OUR BEST.”

ARNIE MALINA
CHIEF PROGRAMMING OFFICER/ARTISTIC DIRECTOR
FLYNN CENTER FOR THE PERFORMING ARTS
BURLINGTON, VT

THE LOVE PROJECT
CULTURAL ODYSSEY
PICTURED: IDRIS ACKAMOOR
PHOTO: PAT MAZZERA

SUPPORTING PERFORMING AND VISUAL ARTISTS

One of NPN's primary objectives is to support artists' ability to move their work around the country and the world, to reach new audiences and communities. This objective is achieved through four programs: Performance Residences (pg. 12), Freight Fund (pg. 15), Visual Artists Network (pg. 16), and the Performing Americas Program (pg. 18).

A second key objective is to facilitate the development of new work, to support NPN Partners' ability to commission fresh, exciting creations and collaborations; this is accomplished through a Creation Fund (pg. 20).

BUILDING THE CAPACITY OF THE FIELD

NPN seeks to strengthen the management and community engagement capacities of NPN Partners and the artists they support. NPN provides a mechanism for leaders to increase their knowledge and expand their leadership abilities through the Mentorship and Leadership Initiative (pg. 24). Another critical objective is to enable artists and NPN Partners to engage more deeply and authentically within diverse communities (Community Fund, pg. 26).

While NPN works to increase the skills and competencies of individual artists and presenters, it is also engaged in a larger, field-wide effort to build knowledge, connections and impact. This field-building effort is achieved in part through regular face-to-face convenings (Annual Meeting and Mid-Year Meetings, pg. 28–29). These convenings support the sharing of ideas and best practices among presenters and artists.

As a leader in a maturing field, NPN has been key to the exploration of issues such as succession planning, participatory planning and evaluation, shared leadership, and institutionalized inequities. With its extensive web of colleagues across the country, NPN has been at the center of conversations that help the field deepen its ability to face the critical issues of our day, particularly around the role of artists, cultural equity and the value of innovation and creativity.

EXERCISING LEADERSHIP LOCALLY AND NATIONALLY

Seeking avenues for the development of new opportunities, NPN continually expands the resources available to presenters and artists by discerning the leading edge of needed change. By engaging locally in New Orleans (pg. 30), NPN has responded to its home community's needs by nurturing several Intermediary Projects and taking leadership on creating a Multi-Tenant Arts Facility. This facility will positively impact the ability of many small non-profits to maintain a secure office environment, and will give NPN a permanent home of its own.

On a national level, NPN collaborates with other organizations through National Initiatives (pg. 33) which help develop new markets and audiences for artists, leverage other efforts and services to benefit the field, and increase artistic pluralism. Chief among these National Initiatives is the Visual Artists Network (VAN) which expands NPN's capacity to support innovative, community-engaged artists working in the visual arts (pg. 70).

IN FISCAL YEAR 2009

- › Funded 176 projects and 119 residency weeks
- › Re-granted more than \$802,000 in NPN Subsidies
- › Leveraged nearly \$2 million in matches
- › Reached over 68,000 people
- › Directly supported 506 Individual Artists

PERFORMANCE RESIDENCY PROGRAM

The NPN Residency Program directly fosters community engagement by subsidizing one- and two-week residency contracts for artists. NPN has carefully crafted a standard contract and fixed fee structure which 1) takes money off the table, enabling artists and presenters to focus on the work and ways to engage the community; 2) sets a minimum standard for fees which guarantees that artists receive appropriate compensation while costs remain manageable for NPN Partners; and 3) ensures that artists have direct contact with the community. Residency activities take place in a variety of settings and bring artists, and their creative tools, to new constituencies and audiences.

Each NPN Partner is guaranteed at least two Performance Residency subsidies each year and chooses their artists, based on their own curatorial process. The NPN National Office does not make curatorial decisions or maintain a roster of artists.

Major contributors include the Doris Duke Charitable Foundation, Ford Foundation, and the National Endowment for the Arts.

NPN'S STANDARD CONTRACT & FEE STRUCTURE

All NPN residencies are governed by a standard contract jointly signed by the NPN Partner, the artist, and the NPN National Office. This ensures that NPN's values are maintained throughout the planning, implementation, and evaluation of each residency, and that artists and NPN Partners recognize NPN's role as a facilitator in the process.

The Standard Contract and Fee Structure includes:

- › **Salaries:** \$700 per week per artist or technician in residence. NPN residency weeks are a minimum of five days for all company members.
- › **Fringe Benefits:** \$140 per week per artist or technician on salary (vs. contract) with the company.
- › **Transportation:** The most economical round-trip transportation for all artistic or technical personnel.
- › **Housing:** \$75 per night per person (\$90 in New York and San Francisco), based on double occupancy.
- › **Per Diem:** \$40 per day for all artists or technicians.
- › **Administrative Allowance:** A fixed amount (\$1,500 for a one-week residency or \$1,700 for a two-week residency) for the non-personnel expenses of the artist/company.
- › **Artistic Director Contingency Fund:** A fixed amount of \$300 per residency for the artistic director to use for additional residency costs.

For NPN Partners, NPN subsidizes 42% of the contract (up to \$6,000 per week; \$12,000 for two weeks), enabling NPN Partners to leverage additional funds and make innovative curatorial choices. NPN Partners are responsible for the remaining 58%, along with the organization's own presenting costs.

"THE NPN FEE STRUCTURE HAS PROVIDED A TEMPLATE FOR US TO USE IN BUDGETING, IN PLANNING TO COMPENSATE OUR ARTISTS, AND IN THINKING ABOUT BOTH LOCAL AND TOURING STANDARDS."

MOLLY SHANAHAN
ARTISTIC DIRECTOR
MAD SHAK DANCE COMPANY
CHICAGO, IL

PERFORMANCE RESIDENCY PROGRAM, FY 2009

IN FISCAL YEAR 2009

- › NPN Partners participated in 119 Performance Residency Weeks
- › 25% were also Creation Fund Residencies
- › NPN re-granted more than \$476,000 in NPN Subsidies
- › NPN leveraged more than \$1,400,000 in matches

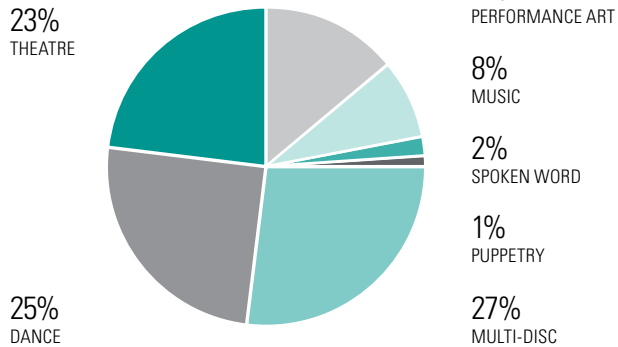
RESIDENCY ACTIVITIES

- › More than 480 Residency activities (workshops, classes, etc.)
- › More than 100 Performances
- › More than 350 Community Partners including 100 schools
- › Reached more than 67,000 individuals

ARTISTS

- › 506 Individual Artists
- › 84 Artist Companies
- › 40% were first-time NPN Residency Participants
- › 53% companies were artists of color

ARTISTIC DISCIPLINES



GEOGRAPHY OF ARTIST COMPANIES



“THE NPN RESIDENCY HAS EXPANDED OUR NETWORKING CAPABILITIES, CONNECTED US WITH NEW AUDIENCES, AND GIVEN US BROADER EXPOSURE. NPN HAS INTRODUCED US TO NATIONAL PRESENTERS AND ARTISTS, BROADENING OUR POSSIBILITIES FOR CREATIVE EXCHANGE.”

ANGELLE HEBERT
ARTISTIC DIRECTOR
tEeth
PORTLAND, OR

GREETINGS FROM A QUEER SEÑORITA
MONICA PALACIOS
NPN PERFORMANCE RESIDENCY
PICTURED: MONICA PALACIOS
PHOTO: SUNNY BAK

PERFORMANCE RESIDENCIES, FY 2009

| NPN PARTNER | ARTISTS |
|---|--|
| 7 Stages * | Cultural Odyssey; James Scruggs |
| Alverno Presents * | Lingo Dance; Molly Shanahan |
| Ashé Cultural Arts Center | Christa Bell; D'Lo |
| Asian Arts Initiative * | Edge of the World; Robert Karimi; Kikuchi + Liu |
| Bates Dance Festival * | Keigwin + Company; Zoe Scofield/Juniper Shue |
| Carpetbag Theatre * | TeAda Productions |
| Carver Community Cultural Center | MorganScott Ballet; Step Afrika |
| Central District Forum for Arts & Ideas * | Guillermo Enrique Brown |
| Columbia College Chicago/CCAP | Keith Hennessey |
| Contemporary Arts Center | Babette Beaulieu; Carl Stone |
| Contemporary Dance Theater * | Jane Comfort & Company; Mason Rhynes Productions; Maureen Fleming |
| Dance Place | EDGEWORKS Dance Theater; Eiko & Koma; Rennie Harris Pure Movement |
| Dance Theater Workshop | Zoe Scofield/Juniper Shuey |
| Dance Umbrella | Tere O'Connor |
| DiverseWorks Artspace | Jonah Bokaer; Michelle Ellsworth; Pat Graney Company |
| El Centro Su Teatro | FUGA; Universes |
| FITLA | Elia Arce |
| Florida Dance Association | Arch Dance Company; Chris Aiken and Angie Hauser |
| Flynn Center for the Performing Arts * | Anne Galjour; Dan Froot; David Neuman/advanced beginner group; Universes |
| GALA Hispanic Theatre | Dayan Aldana; Dito van Reigersberg |
| Guadalupe Cultural Arts Center | Cornerstone Theater Company/ Andres Munar |
| Highways Performance Space | Robert Karimi; Queer Exchange |
| Jump-Start Performance Co. | Butchlalis De Panchtitlan |

| NPN PARTNER | ARTISTS |
|---|--|
| Junebug Productions | Urban Bush Women; Yosvany Terry |
| King Arts Complex | Donald E. Lacy |
| La Peña Cultural Center * | Ariel Luckey; Yosvany Terry Quartet |
| Legion Arts * | EDGEWORKS Dance Theater |
| Links Hall | Cupola Bobber; Tim Miller |
| Living Arts of Tulsa | José Torres-Tama |
| MACLA * | Jennylin Duany; Robert Karimi |
| Miami Dade College * | Keo Woolford; Michelle Ellsworth |
| MECA | Monica Palacios; Paul Flores |
| Museum of Contemporary Art * | Elevator Repair Service |
| Myrna Loy Center * | Bebe Miller Company; Katherine Kramer; Pushcart Players; The Suicide Kings |
| New WORLD Theater | Universes |
| On the Boards | Holcombe Waller; Linas Phillips; tEEth |
| Outpost Productions | Amir ElSaffar's Two Rivers |
| Painted Bride Art Center | EDGEWORKS Dance Theater; Mason Rhynes Productions; John Hollenbeck |
| Pangea World Theater | Keo Woolford; Kristina Wong |
| Pat Graney Company | Pat Graney Company |
| Performance Space 122 * | Dance Theatre Coalition; Goat Island |
| Portland Institute for Contemporary Art | Cloud Eye Control; Holcombe Waller; LeeSaar The Company; Reggie Watts |
| REDCAT (CalArts) | Neil Greenberg |
| Sandglass Theater * | Robert Karimi; Lyena Strelkoff |
| Skirball Cultural Center * | Double Edge Theatre Production; Jan Sebon! |
| South Dallas Cultural Center | Mason Rhynes Productions |
| St. Joseph's Historic Foundation | Carpetbag Theatre Company |
| Tampa Bay Performing Arts Center | Cultural Odyssey; F. Reed Brown |

* These Performance Residencies received additional transportation or technical support through the NPN Freight Fund.

| NPN PARTNER | ARTISTS |
|-------------------------------------|--|
| The Theater Offensive * | A Street Theater Named Desire; David Parker and the Bang Group; Kinsey Sicks |
| Tigertail Productions | Tere O'Connor; Staceyann Chin |
| VSA Arts of Alaska / Out North * | James Luna/Guillermo Gómez- Peña; José Torres-Tama; Kristina Wong |

| NPN PARTNER | ARTISTS |
|-------------------------------|---|
| Walker Art Center * | Donna Uchizono Company; National Theater of the United States of America; Young Jean Lee's Theater Company |
| Wexner Center for the Arts | Bebe Miller Company |
| Women & Their Work | Sharon Bridgforth |
| Youth Speaks | Mayda del Valle |

FREIGHT FUND

The NPN Freight Fund is accessed through an NPN Performance Residency to offset artists' freight costs (equipment rental, excess baggage charges, shipment of sets, props, costumes, etc.). The \$500 subsidy may also be used to purchase equipment which increases NPN Partners' technical capacity to present the work.

The Freight Fund is available to NPN Partners once a year, on a first-come/first-served basis.

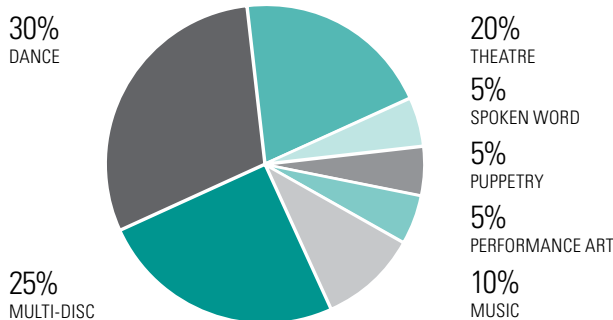
FREIGHT FUND, FY 2009

- 20 Awards
- NPN re-granted \$9,950 in NPN Subsidies
- NPN leveraged more than \$22,500 in matches

"THE FREIGHT FUND WAS ESSENTIAL TO THIS PERFORMANCE EVEN HAPPENING. WITHOUT THE STAGES BEING SHIPPED HERE, THE PERFORMANCES WOULD HAVE LOST MUCH OF THEIR MEANING AND PERSONALITY. GOD BLESS THE FREIGHT FUND!"

ARAM LECIS
PROGRAMMING MANAGER
FLYNN CENTER FOR PERFORMING ARTS
BURLINGTON, VT

ARTISTIC DISCIPLINES



GEOGRAPHY OF AWARD DISTRIBUTION



VAN EXHIBITION RESIDENCY PROGRAM

The Visual Artists Network (VAN) Exhibition Residency Program is designed to offer individual visual artists and artist collectives the opportunity to travel in the U.S. and exhibit their work in a one- or two-week residency. Distinct as a touring program, VAN Exhibition Residencies emphasize travel and community engagement to support artists in overcoming economic barriers and geographic isolation, to connect with peers and audiences outside of their studios and home communities.

Each VAN Partner is entitled to subsidies for the support of two weeks of residency annually. VAN Partners select artists through their own curatorial processes; NPN does not take part in the selection of artists nor does it maintain a roster of artists.

The Visual Artists Network is made possible by the Andy Warhol Foundation for the Visual Arts, the Joan Mitchell Foundation, and the Nathan Cummings Foundation. The VAN Partners also make a significant contribution to the program through their matching dollars and annual dues.

VAN'S STANDARD CONTRACT & FEE STRUCTURE

VAN subsidizes artist compensation through a standard contract and fee structure to ensure equitable and productive relationships between the host organization and the artist-in-residence. VAN provides 42% of the total artist fee and the VAN Partner must provide a 58% match. The Standard Contract parallels the Performance Residency and includes:

- › **Artist Salary:** \$700 per week per artist and assistant.
- › **Fringe Benefits:** \$70 per week per artist and assistant.
- › **Transportation:** The most economical round-trip transportation.
- › **Housing:** \$75 per night per person (\$90/night for New York City and San Francisco), based on double occupancy.
- › **Per Diem:** \$40 per day per artist and assistant.
- › **Administrative Allowance:** A fixed amount of \$2,000 for one-week residency or \$2,200 for two-week residency, to cover overhead and administrative expenses, local transportation, and publicity material costs.
- › **Exhibition Allowance:** Up to \$2,000 for the purchase of materials, services, and/or rental of equipment integral to the exhibit and/or residency activities (e.g. shipping/freight, crating, framing, site specific installation materials, workshop supplies, carpentry services, delivery charges, etc.).
- › **Insurance Allowance:** Up to \$500 for the artist to secure or offset the cost of fine art, public art, and/or liability insurance in the artist's name.

IN FISCAL YEAR 2009

- › NPN re-granted more than \$7,120 in VAN Subsidies
- › NPN leveraged more than \$9,906 in matches

Because this first year of VAN was largely dedicated to inclusive planning with the VAN Partners, the FY 2009 residency season began late in the year and thus only three residencies were hosted. VAN will subsidize 30 weeks of residencies in FY 2010, promising a rich year of creative production.

EXHIBITION RESIDENCIES, FY 2009

| ARTIST | VAN PARTNER |
|-------------------|---|
| Kalup Linzy | Portland Institute for Contemporary Art |
| Margarida Correia | Real Art Ways |
| Megan Geckler | Women & Their Work |

VAN CONVENINGS

VAN Partners and their participating artists are subsidized to attend the NPN Annual Meeting, enabling them to see the work of fellow artists, and to take part in national policy discussions and professional development opportunities. In 2009, VAN is coordinating site-specific installations and a digital salon so that the work of the VAN artists may be shared with all conference attendees. There will also be forums exploring concerns specific to the world of visual arts. NPN is fully integrating the visual arts into the Annual Meeting, thus pioneering a national contemporary arts cross-discipline dialogue.

Each year, the VAN Partners also receive support to participate in a Mid-Year Meeting. The one-day gathering is designed to provide a space for administrators and curators to talk about their creative programs and organizational health, nurture peer relationships, and discuss issues in the field from a broad perspective. VAN's first Mid-Year Meeting was hosted by LACE (Los Angeles Contemporary Exhibitions) on June 30, 2009.

VAN CATALOG

VAN publishes a catalog to document the VAN artists and their residencies, share case studies of artist-community interactions, and promote the work of the VAN Partners. The upcoming publication will feature artists from FY 2009 and FY 2010. The first VAN Catalog in 2007 documented the pilot residencies; a digital copy is available at www.npnweb.org

"MEGAN GECKLER'S COLORS OF ORANGE, YELLOW AND CITRON FLAGGING TAPE WHICH COMPOSED HER INSTALLATION, BECAME A NET THAT BOUND THE STUDENTS OF THE STRUGGLING EAST SIDE HIGH SCHOOL TOGETHER IN JOYFUL COLLABORATION."

CHRIS COWDEN
EXECUTIVE DIRECTOR
WOMEN & THEIR WORK
AUSTIN, TX



STRADDLE THE LINE IN DISCORD AND RHYME
MEGAN GECKLER
VAN EXHIBITION RESIDENCY
INSTALLATION VIEW, PLASTIC TAPE AND NAILS,
DIMENSIONS VARIABLE, 2009
PHOTO COURTESY OF WOMEN & THEIR WORK

PERFORMING AMERICAS PROGRAM (PAP)

The Performing Americas Program is a partnership with La Red (Red de Promotores Culturales de Latinoamérica y el Caribe) for a hemispheric exchange program which subsidizes reciprocal tours using the NPN Performance Residency model. Since its inception, PAP has supported 12 Latin American artists traveling to 27 U.S. cities in 15 states, and 12 U.S. artists traveling to 30 cities at festivals and institutions in 11 countries throughout Latin America and the Caribbean. A total of 57 NPN and La Red presenters and arts promoters have hosted PAP residencies across the hemisphere, and 25 NPN partners have served as PAP curators. In FY 2009 PAP staff and curators traveled to Quito, Ecuador for the annual La Red convening and to Mexico City.

In FY 2009 PAP focused on the expansion of the Creative Exchange Program. This facet of Performing Americas was created in direct response to concerns expressed by many of the La Red and NPN constituency who have little or no infrastructure to present a formal public performance, but have the ability and desire to engage artists with their communities in deep and enriching ways. NPN and La Red designed this project to further develop artists' connections to communities in Latin America and the U.S. without the demands or expectations of a final performance. In its second round, the PAP Creative Exchange funded eight artists to travel and build ties across the hemisphere in 2009–2010.

Funding provided by the Doris Duke Charitable Foundation and, for Los Angeles artists and arts organizations, the City of Los Angeles, Department of Cultural Affairs.

To find out more about La Red visit www.redlatinoamericana.com



ALASKA
DIANA SZEINBLUM
NPN PERFORMING AMERICAS
PICTURED: ALEJANDRA FERREYRA ORTIZ, PABLO LUGONES
PHOTO: JULIETA CERVANTES

PERFORMING AMERICAS CREATIVE EXCHANGE PROGRAM, FY 2009

| ARTIST | HOST |
|--|---|
| John Malpede / Los Angeles Poverty Dept. (Los Angeles, CA) | Escuela de Arte y Talentos, Cochabamba, Bolivia |
| Teo Castellanos (Miami, FL) | Teatro Luna Blou, Otrabanda, Curaçao |
| Jennylyn Duany (Miami, FL) | Mujeres en Las Artes, Tegucigalpa, Honduras |
| Idris Ackamoor and Rhodessa Jones (San Francisco, CA) | The Dept. of Creative and Festival Arts – University of the West Indies, Port of Spain, Trinidad-Tobago |
| Kent de Spain (Austin, TX) | Consejo Artístico de Puerto Rico, San Juan, Puerto Rico |
| Susan Simpson (Los Angeles, CA) | Associação Mix Brasil, São Paulo, Brazil |
| Diana Szeinblum (Buenos Aires, Argentina) | Portland Institute for Contemporary Art, Portland, OR |
| Teatro de Ciertos Habitantes (Mexico City, Mexico) | REDCAT, Los Angeles, CA |



AGENTS AND ASSETS
 LOS ANGELES POVERTY DEPARTMENT (LAPD)
 WITH BOLIVIAN ACTORS
 NPN PERFORMING AMERICAS
 PHOTOS: HENRIETTE BOWERS

CREATION FUND

Support is rare for the research and development of new performance, and too often artists and presenters are compelled to define new work before fully exploring the development phase. The Creation Fund provides direct and unencumbered assistance to the creation process and encourages others to do the same.

The Creation Fund contributes at least \$10,000 directly to artists toward the commissioning of new work. NPN Partners apply for Creation Fund support for projects by any local, regional or national artist or company. This flexibility encourages NPN Partners to work with local artists while introducing and promoting these artists' work to the national community. Co-Commissioners may include any presenter or the producing company itself.

The Creation Fund is supported by the Doris Duke Charitable Foundation, Ford Foundation and the National Endowment for the Arts.

CREATION FUND ELEMENTS

COMMISSIONING

Creation Fund projects begin with an artist or company, at least two Commissioners (one of which is an NPN Partner) in different communities (at least 100 miles apart), and a vision of a new work. Each presenting organization (Commissioner) agrees to contribute at least \$2,000; NPN provides a \$6,000 subsidy.

PERFORMANCE RESIDENCY

The Commissioners have three years within which they must present the commissioned artist for a one- or two-week Performance Residency. Creative control remains with the artist. If the new work is deemed not ready or able to tour, or if the work has changed significantly from the original vision, the Co-Commissioners are still obliged to present the artist, but may present another work.

OPPOSITE PAGE, TOP
UNDER POLARIS
CLOUD EYE CONTROL
NPN CREATION FUND
PICTURED: ANNA OXYGEN
PHOTO: EUGENE AHN

OPPOSITE PAGE, BOTTOM
CHINATOWN ORANGE
ASIAN ARTS INITIATIVE
NPN CREATION FUND
PICTURED: COMMUNITY PARTICIPANTS
PHOTO: HIROKO KIKUCHI

THIS PAGE, RIGHT
INTO THE DARK UNKNOWN: THE HOPE CHEST
HOLCOMBE WALLER AND THE HEALERS
NPN CREATION FUND
PICTURED: HOLCOMBE WALLER
PHOTO: JÖRG JAKOBY



CREATION FUND, FY 2009

IN FISCAL YEAR 2009

- › 19 Awards
- › NPN re-granted \$216,000 in NPN Subsidies
- › NPN leveraged more than \$401,000 in matches

CREATION FUND COMMISSIONERS

- › 40 Commissioners
- › 33% Non-NPN Partner Commissioners
- › 37% organizations were first-time NPN Commissioners

CREATION FUND ARTISTS

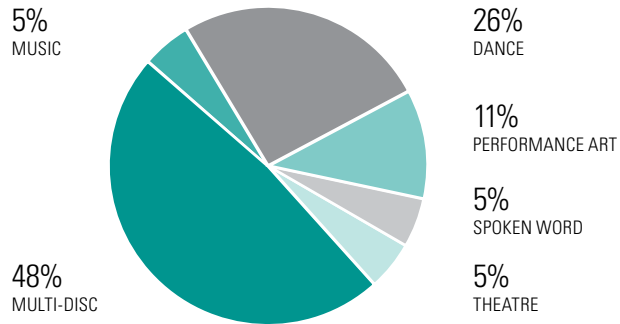
- › 68% artists were first-time Creation Fund Recipients
- › 58% of commissioned artists identify as artists of color

“THE CREATION FUND PROVIDED CRITICAL SUPPORT THAT EMPOWERED US TO DEEPEN OUR CREATIVE PROCESS, ENHANCE OUR PRODUCTION VALUES, AND PRESENT A BETTER SHOW TO THE PUBLIC.”

ARIEL LUCKY
ARTIST
OAKLAND, CA



ARTISTIC DISCIPLINES



GEOGRAPHY OF CO-COMMISSIONERS



GEOGRAPHY OF ARTISTS



CREATION FUND AWARDS, FY 2009

| NPN PARTNER/CO-COMMISSIONERS | ARTIST/TITLE | DESCRIPTION |
|---|---|---|
| Alverno Presents Dension University Dance Department | Molly Shanahan/ Mad Shak <i>Stamina of Curiosity</i> | <i>Stamina of Curiosity</i> is Molly Shanahan/Mad Shak's three-year choreographic project emphasizing ensemble movement research and multiple performance iterations which are an intrinsic part of the process. Shanahan explores movement that stems from an integrated self, free from compulsive muscular restriction, while advancing her study of the observer/observed relationship as a catalyst for composition and meaningful exchange between artist and audience. |
| Dance Theater Workshop Portland Institute for Contemporary Art Flynn Center for the Performing Arts | Miguel Gutierrez <i>Last Meadow</i> | <i>Last Meadow</i> mines movements and texts from James Dean's three films to create a non-narrative patchwork that describes an America where the jig is up and the dream has died. Gutierrez will collaborate with performers Michelle Boule and Tarek Halab, musical composer/performance artist Neal Medlyn, lighting designer Lenore Doxsee, and visual artist/dramaturge Paul Chan. |
| Highways Performance Space Dinnerware Artspace | Denise Uyehara <i>Archipelago: Islands of Land, Water and Legend</i> | <i>Archipelago</i> is a new multi-disciplinary work directed and performed by Denise Uyehara in collaboration with video artist/performer Adam Cooper-Teran. It retells legends and oral histories of the Okinawa and the Huichol Indians, re-imagined in contemporary times, commenting on the occupation and displacement of indigenous people. |
| Highways Performance Space Sushi Performance and Visual Art | Queer Exchange <i>Fringes-Margins-Borders</i> | Queer Exchange, a performance collective of six LGBT artists who deliberately question commonly-held beliefs about feminism, biology, multiculturalism, race, gender, age, and sexual identity, will create and present <i>Fringes-Margins-Borders</i> , a multidisciplinary performance of six original, 15-minute autobiographical works that will be shaped into a compelling, cohesive production. |
| Jump-Start Performance Co. Teatro De La Esperanza | Ruby Nelda Perez <i>Chavela & Her Three Husbands</i> | Ruby Nelda Perez will create a new one-woman play titled <i>Chavela & Her Three Husbands</i> , "A Woman's Journey through the Chicano Movement." |
| Junebug Productions Appalshop Turner World Around Productions | Mondo Bizarro <i>Race Peace</i> | <i>Race Peace</i> is a cross-generational performance about the debilitating fog of racism. The work is an opportunity for people to celebrate and explore common bonds, debate differences, and lay the civic foundation to pursue solutions to their problems. This project aims to create safe spaces where communities can honestly and aggressively explore the realities and myths of racism in America. |
| La Peña Cultural Center Matrix Center/White Privilege Conference | Ariel Luckey <i>Free Land</i> | <i>Free Land</i> is a dynamic hip-hop theater solo show written and performed by Ariel Luckey, directed by Margo Hall and scored by Ryan Luckey. The show follows a young white man's search for his roots as it takes him from the streets of Oakland to the prairies of Wyoming on an unforgettable journey into the heart of American history. |
| MECA GALA Hispanic Theatre Ashé Cultural Arts Center | José Torres-Tama <i>Aliens, Immigrants & Other Evildoers</i> | <i>Aliens...</i> is a bilingual multimedia solo that explores the current criminalization of immigrants and rise in hate crimes against Latinos in the U.S. Torres-Tama chronicles his Ecuadorian family's search for the mythic American Dream, and with the sci-fi look of the movie <i>The Matrix</i> , he transforms into numerous Latino "aliens" who challenge the flaws of a country built by immigrants that vilifies the same people it exploits. |
| Myrna Loy Center Flynn Center for the Performing Arts Newman Center for the Performing Arts The Cleveland Museum of Art DiverseWorks | So Percussion <i>Imaginary City</i> | <i>Imaginary City</i> will be an evening-length work comprised of the music of So Percussion and film from video artist Jenise Treuting. The works explore the various ways that depictions of cities past and present collide with the myriad faces that any one city can contain. An integral part of this process is the utilization of sounds and images from the particular cities involved. |
| New WORLD Theater Myrna Loy Center | Universes <i>Ameriville</i> | <i>Ameriville</i> is a cross-disciplinary, bilingual, multimedia exploration of what it means to be an American in the post-9/11 world—a world of terror-level color codes, government misinformation policy and media-fed xenophobia. <i>Ameriville</i> is directed by the celebrated director and playwright Chay Yew. |

| NPN PARTNER/CO-COMMISSIONERS | ARTIST/TITLE | DESCRIPTION |
|---|---|--|
| On the Boards Refraction Arts FUSE BOX Festival | tEEth <i>Grub</i> | <i>Grub</i> , a full evening of contemporary dance theatre, explores the complexities, oddities, and layers of group dynamics, human relationships, and the relationship to self. |
| Outpost Productions Walker Art Center | Bill Frisell, Rahim AlHaj, Eyvind Kange <i>Baghdad/Seattle Suite</i> | Musical worlds meld to form a new concept, as three independent voices come together for this project. The improvisation and composition of jazz and Americana by renowned guitarist Bill Frisell meets the world of Iraqi maqams and originals via Iraqi oud virtuoso Rahim AlHaj. The two worlds are bridged by long-time Frisell associate—violinist, tubist and erhu player, Eyvind Kang—whose interests span new music, folk, rock and middle eastern music. |
| Painted Bride Art Center Central District Forum for Arts & Ideas Dance Place Danspace Project, Inc. Bates Dance Festival | Cynthia Oliver <i>Rigidigidim De Bamba</i> <i>De: Ruptured Calypso</i> | <i>Rigidigidim De Bamba De: Ruptured Calypso</i> is an evening-length multi-disciplinary dance theatre project on the nature of calypso dancing as an agent of Afro-Anglo Caribbean identity across geographical, national and aesthetic borders. A meditation on “rupture” as a defining feature of calypso performance, <i>Rigidigidim</i> places performers from the Caribbean diaspora in positions between real and imagined borders that force them to navigate their ‘Caribbeanness’ via calypso. |
| Portland Institute for Contemporary Art Crossing the Line Festival, FIAF | Maria Hassabi <i>Solo Show</i> | <i>Solo Show</i> is a work consisting of two evening-long solos featuring interrelated performances and installation. Hassabi applies similar design elements to both solos, transforming space and image. Each solo is alternatively performed by Hassabi and her longtime collaborator Hristoula Harakas. The first solo is performed on a Persian carpet, the second on a large chalk drawing of the carpet which is destroyed by the dancer’s movement. |
| REDCAT (CalArts) Portland Institute for Contemporary Art | Cloud Eye Control <i>Under Polaris</i> | <i>Under Polaris</i> will blend projected animation, live theater and music to tell the tale of a woman who inexplicably emerges from a block of glacial ice. Featuring four separate interactive video projections of digital animation layered onto two-dimensional surfaces, three-dimensional sculptures, the floor and the bodies of the performers themselves, the result will be a theatrical hybrid of screen and stage that creates an immersive multimedia world. |
| The Theater Offensive Flynn Center for the Performing Arts Camposition-Hybrid / Theater/Works | A Street Theater Named Desire <i>Come As You Are</i> | <i>Come As You Are</i> marks the 40th anniversary of the Stonewall riots with a celebration of diverse queer sexualities. <i>Come As You Are</i> will be created with input from numerous queer artists from around the country. Wherever it tours, local performances may be integrated into the event. |
| Tigertail Productions Dance Place Flynn Center for the Performing Arts | Axis Dance Company / David Dorfman <i>TBD</i> | David Dorfman will create a new work for AXIS Dance Company. This first-time collaboration will also have community involvement incorporated into education programs on tour. An original score will be composed by Albert Mathias and Michael Wall and lighting design by Heater Basarab. |
| VSA Arts of Alaska / Out North Dance Umbrella | Bridgman/Packer Dance <i>Light Shelter for</i> <i>the Storm (working title)</i> | Bridgman/Packer’s new work will further their integration of live performance and video technology by augmenting photo-realistic video with a rich palette of commissioned animation. With a contemporary technological spin, mythic archetypes will collide and compete, moving the work into a fantastical and raucous exploration of identity and relationship. Bridgman/Packer will work with filmmaker Peter Bobrow, animator Karen Aqua, composer Ken Field, and lighting designer Frank DenDanto III. |
| VSA Arts of Alaska / Out North Kaotic Good Productions | May Lee-Yang <i>Sia(b)</i> | In this two-woman show, May Lee-Yang with actress Katie Vang tells her personal story of feeling silenced as a Hmong woman living in the U.S., and how she seeks a balance between Hmong culture and American pop culture. Yang will develop the piece by working with the Hmong communities in Minnesota and Alaska. Robert Karimi will develop the script and direct the production. |

MENTORSHIP & LEADERSHIP INITIATIVE (MLI)

Leadership development, mentoring, and succession are among the most pressing issues facing non-profit arts organizations. Since 2006 NPN has responded to these needs through MLI, supporting the personal and professional development of NPN Partner staff and recognizing their leadership in the field.

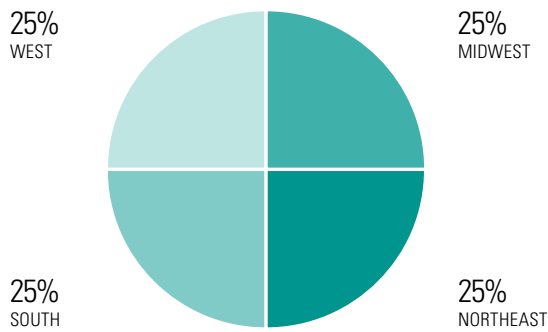
MLI gives artist-centered organizations time and space for renewal, reflection and planning; resources to support the expansion and development of leadership within the institution and to engage in succession planning in a strategic and deliberate way; and opportunities to share intellectual capital among staff and across organizations. The program funds up to \$5,000 per project.

Support of the Mentorship & Leadership Initiative comes from the Doris Duke Charitable Foundation, the National Endowment for the Arts, MetLife Foundation, and the Nathan Cummings Foundation.

MLI, FY 2009

- 19 Applications, 12 Awards
- NPN re-granted \$43,930 in NPN Subsidies
- NPN leveraged more than \$40,000 in matches

GEOGRAPHY OF AWARD DISTRIBUTION



“THE NPN MENTORSHIP AND LEADERSHIP INITIATIVE MADE IT POSSIBLE FOR ME TO RECEIVE PROFESSIONAL DEVELOPMENT THAT WOULD NOT HAVE BEEN POSSIBLE WITH THE CURRENT RESOURCES OF MY ORGANIZATION. I NOT ONLY RECEIVED VALUABLE TRAINING, BUT ALSO VASTLY INCREASED A NATIONAL NETWORK OF PRACTITIONERS ON WHOM I CAN DRAW FOR MANY YEARS TO COME.”

NICOLE GARNEAU
ASSOCIATE DIRECTOR
COLUMBIA COLLEGE CHICAGO, CCAP
CHICAGO, IL

KEEPING THE FAITH: THE PRISON PROJECT
PAT GRANNEY COMPANY
NPN MENTORSHIP & LEADERSHIP INITIATIVE
PICTURED: RESIDENTS OF MISSION CREEK CORRECTIONS CENTER FOR WOMEN
PHOTO: JENNIFER ADAMS

MENTORSHIP & LEADERSHIP INITIATIVE AWARDS, FY 2009

| NPN PARTNER | PROJECT TITLE | DESCRIPTION |
|---|--|--|
| 651 Arts | Professional Development for Marketing Director | 651 Arts will provide its Marketing Director with formal training and mentorship in press relationships and press-related writing. |
| Asian Arts Initiative | Sabbatical and Shared Leadership | Asian Arts Initiative's Executive Director will plan a four-month sabbatical for personal rejuvenation and learning, laying the groundwork with a consultant and investing in Gayle Isa's strategic mentorship of the Program Manager. |
| Central District Forum for Arts & Ideas | Travel to Conference and Festivals | CD Forum's Program Director will develop as a contemporary performing arts programmer by seeing live work, attending workshops, and connecting with peer organizations regionally and nationally. |
| Columbia College Chicago/CCAP | Open Space Facilitation Training | The Assistant Director will participate in a mentorship and study Open Space Technology in order to use it in various facilitation contexts such as working with community partners. |
| Junebug Productions | Training of New Managing & Development Director | Junebug Productions will undertake training, mentoring and leadership development for its new Managing and Development Director, specifically in producing, presenting and funding live performing arts productions. |
| Links Hall | Strategic Programming Development | Through a year-long program of peer coaching, research, and networking, Executive Director and Education and Community Programs Director will develop new understanding, skills and knowledge on a range of issues, particularly executive leadership and educational programming. |
| Pat Graney Company | KTF The Prison Project - Training female ex-offenders to interview their peers | The Company Coordinator will be mentored in training female ex-offenders to conduct interviews of their peers about the impact of Keeping The Faith Project (Arts in Prisons) in their lives. |
| South Dallas Cultural Center | Lighting a Small Theater on a Small Budget | South Dallas Cultural Center's newest employee will obtain training in lighting design specifically tailored for the center's small theater space and even smaller budget. |
| The Theater Offensive | Learning/Testing New Evaluation Techniques | Theater Offensive's Director of Education will learn more about youth arts evaluation from other Boston-based organizations, then travel to Chicago and Omaha to exchange knowledge with sister companies. |
| Tigertail Productions | Staff Mentorship/Leadership | Tigertail Project Coordinator will acquire methodology from leading national and area contemporary arts presenters through intensive meetings and mentorship. He will work with a leading consultant in strategic planning and participate in the NPN Annual Meeting in Seattle to acquire an overview of the field and specific skills. |
| VSA Arts of Alaska / Out North | Securing Out North's Future | Tim Miller will work with Out North Staff to connect the threads of Out North leadership visioning, community engagement, and especially, artistic leadership. Miller will help the Executive Director develop a three-year plan of professional development and burnout prevention through the use of a guest curator model. |
| Walker Art Center | Mentorship on curation, audience development, and interpretation strategies | Walker Art Senior Curator will mentor Performing Arts Specialist on curatorial/programmatic processes, audience development practices, and season creation/history. |

COMMUNITY FUND

The Community Fund provides subsidies of up to \$5,000 to NPN Partners for activities which expand upon a Performance Residency or Creation Fund—activities which deepen relationships among NPN Partners, artists, and communities. The Community Fund allows NPN Partners to take risks, implement new programs, forge new relationships, and/or diversify their connections.

Community Fund projects can occur before, during, and/or after Performance Residencies or Creation Fund activities. Subsidies can be applied to planning, follow-up, documentation, or evaluation. Funds may be used to pay local artists or community organizations involved in Performance Residencies or Creation Fund projects. Guidelines are flexible by design, allowing NPN Partners and artists to exercise their creativity in structuring projects.

With two rounds, summer and winter, the Community Fund is a competitive NPN Partner Program; a rotating panel of NPN Partners, board members, and staff choose the awards.

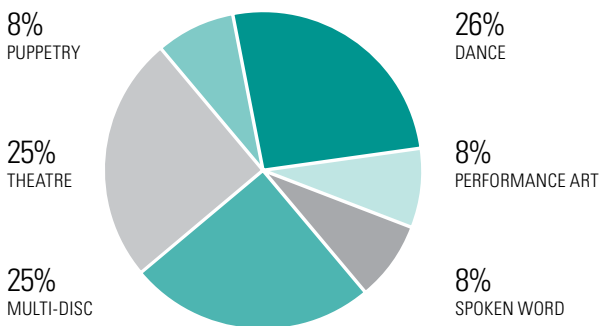
Support for the Community Fund comes from the Doris Duke Charitable Foundation, the National Endowment for the Arts, and MetLife Foundation.

COMMUNITY FUND, FY 2009

IN FISCAL YEAR 2009

- 16 Applications, 12 Awards
- NPN re-granted \$50,000 in NPN Subsidies
- NPN Partners leveraged more than \$75,000 in matches

ARTISTIC DISCIPLINES



GEOGRAPHY OF AWARD DISTRIBUTION



COMMUNITY FUND AWARDS, FY 2009

Appalshop

Outreach to an African-American population in Clincho, VA

Appalshop will build upon a previous NPN Residency with Angelyn DeBord in order to reach out to African-American populations in the Appalachian region.

Asian Arts Initiative

Cooking Con Community workshop series and production

The Asian Arts Initiative will engage local artists and community members to participate in a week-long intensive workshop series culminating in a "potluck performance" directed by visiting artist Robert Karimi.

DiverseWorks

House of Mind

Pat Graney and technical coordinator will travel to Houston two weeks prior to the NPN Creation Fund residency to work with local artists, engage with university and high school audiences exploring creative process; and work with local visual artists to develop aspects of the installation.

Flynn Center for the Performing Arts

Expansion of Dan Froot's Who's Hungry Residency

Dan Froot will visit Burlington in advance of his residency and talk with food-insecure residents, as well as staff of the agencies that serve the food-insecure. Froot will also create a multi-media prelude about food insecurity in Vermont to be presented before the *Who's Hungry* performances.

Miami Dade College, Cultural Affairs

Hula on the Beach with Keo Woolford

Miami Dade College will work with Keo Woolford prior to his Performance Residency to bridge a gap with three specific communities: The Pacific Islander community, the dance community of Miami Dade College, and dance students of Miami Beach Senior High School. Miami Dade will offer two workshops with each community group and host a culminating event on Miami Beach with all project participants.

MECA

Concerto for Symphonic Orchestra and Mariachi

This project will create a contemporary, multicultural musical experience that highlights the beauty and musical intricacies of mariachi music through its integration with Afro-Cuban rhythms, jazz, and classical genres. The integration of these diverse traditions within a symphonic orchestra will encourage musicians and listeners to expand their concepts of traditional instrumental formats and to reconsider conventional styles and genres of composition.

Museum of Contemporary Art

Gukurahundi

Nora Chipaumire will lead workshops with immigrants examining personal histories. Participants will share their oral histories and retell them through a personal movement language that each develops after learning Nora's movement technique. Emphasis will be on finding a collective self: a depiction of a universal immigrant body. Defining components resulting from the workshops will be taped and presented in a public forum.

Myrna Loy Center

Dancing in the Discourse

The Myrna Loy Center will expand Bebe Miller's Residency to include six special events with the Montana legislature which will be in session, to bring dance into the government halls and to engage state workers and legislators in experiencing dance residency activities involving young Helena dancers and members of Bebe Miller's company.

Pangea World Theater

Expansion of Kristina Wong's residency

Kristina Wong will travel to Minneapolis one week prior to her residency to work with classroom students in Pangea's DIVERSE STAGES program to help them write their own performance pieces to be showcased at Pangea's studio. She will also conduct a workshop with members of the Creating Peace Women's Group and one with young emerging artists and members of the Center for Hmong Arts and Talent.

The Theater Offensive

Translation of materials for Nut/Cracked by David Parker and The Bang Group

Theatre Offensive will translate and print postcards and program books for *Nut/Cracked* into Chinese and Spanish, tapping into two specific ethnic neighborhoods adjacent to the theater. The project will also include a gathering for folks in these communities before the show so that they can be appropriately welcomed, linguistically and culturally, into the theater.

Tigertail Productions

Able/Non-able Area Artists Residency with National Artists & Community Engagement

Tigertail will provide local dancers with disabilities with creative residencies, career advancement and training to work with AXIS Dance Company. Community members will participate in the David Dorfman community performance component of the AXIS residency that is part of the larger NPN Creation Fund, through which AXIS, a California-based integrated (mixed-ability) dance company has commissioned David Dorfman to set a new work on their company.

VSA Arts of Alaska/Out North

Home & The American Dream Mythology

José Torres-Tama will work with local emerging artists from various marginalized communities, as well as high-school artists in Homer and Anchorage, to develop two multi-generational community exhibit/performances in Out North's art gallery and Homer's Bunnell Street Arts Center. The theme is the concept of home: the physical home, the spiritual home, and the psychic home as means to cope with the challenges that displaced people face in their adopted environments.

ANNUAL MEETING

NPN's Annual Meeting is a national forum for peer-to-peer communication among NPN/VAN Partners, artists subsidized with NPN support, and key NPN stakeholders and colleagues. Invited leaders come together to articulate issues, debate alternative models, and examine policies which shape the local and national arts environment.

This meeting creates a place at the table for artists, reinforcing the most important premise of NPN's structure: long-term relationships among presenters, artists, and communities. To actualize this vision, NPN invites artists to the Meeting who have been commissioned through NPN's Creation Fund or participated in a Performance Residency during the previous three years, as well as local artists

from the host city. An equal representation of artists to NPN Partners at the Meeting fosters better understanding between people who serve the same audiences, but don't always share the same perspectives.

In an effort to build visibility and relationships in diverse communities across the country, the Annual Meeting is held in a different NPN Partner city each year. The meeting takes place over three to four days, and involves a range of activities including performances by Creation Fund recipients and artists from the local host community, professional development sessions, keynotes, caucuses, informal meetings, and idea forums.

ANNUAL MEETING (SEATTLE, WA) PERFORMANCES, FY 2009

- › Amy Caron, UT
- › Carpetbag Theatre, TN
- › D'Lo, CA
- › Chad Goller-Sojourner, WA
- › Katie Goodman, MT
- › Gin Hammond, WA
- › Dasha Kelly, WI
- › Locust, WA
- › Heather Maloney, FL
- › Scott Turner Schofield, GA
- › Zoe Scofield / Juniper Shuey, WA
- › Suicide Kings, CA
- › The Tiptons & Danijel Zezelj, WA
- › Holcombe Waller, OR
- › Allison Warden, AK
- › Paul Zaloom, CA



PLENARY: PRESENTING IN THE 21ST CENTURY
NPN ANNUAL MEETING (SEATTLE, WA)
PICTURED: SIXTO WAGAN, STEVEN SAPP, BARAKA SELE
PHOTO: DANA PLEASANT



NPN MID-YEAR MEETING
MIDWEST (MILWAUKEE, 2009)
PHOTO: MK WEGMANN

MID-YEAR MEETINGS

NPN Partners are divided into four regions, and each region is represented by a Regional Desk, elected by NPN Partners to serve as a communication liaison with the NPN Board and National Office. NPN holds meetings with NPN Partners in each of the four regions, devoting a full day to sharing organizational successes and challenges, exchanging best practices and discussing current issues of interest to the field.

Concurrently, NPN offers a free “Doing it on the Road” workshop. This information-packed workshop is designed and presented by the NPN to demystify the touring process for artists who are interested, ready and have the capacity to tour, or who have already toured regionally and want to expand their touring.

2009 Mid-Year Meetings and workshops were held in:

- › Milwaukee WI, hosted by Alverno Presents
- › Brooklyn NY, hosted by 651 Arts
- › Los Angeles CA, hosted by Skirball Cultural Center and REDCAT (Cal Arts)
- › Tampa Bay FL, hosted by Tampa Bay Performing Arts Center / Shimberg Playhouse

An additional mid-year convening in June 2009 was held for the VAN Partners in Los Angeles (hosted by LACE). As is the case with the regional groupings, there is also a VAN Desk.

In 2010, the West Mid-Year Meeting will be held in collaboration with the National Association of Latino Arts & Culture’s National Conference in San Jose, launching an exciting new level of cooperation between two national networks. Read more about this partnership on page 33.

LOCAL ENGAGEMENT

NPN Partners engage locally while participating nationally, so when NPN moved its National Office to New Orleans in 2000, it made a commitment to create and sustain programs based in Louisiana, sharing its resources with the local community, including the organizations and artists of New Orleans. NPN's local programming is aligned with its national focus of convenings, partnerships, and re-granting. The National

Office offers fiscal sponsorship services; serves as an intermediary or institutional partner to shepherd and support community-based projects at nascent and developmental stages; and is developing a Multi-Tenant Arts Facility. NPN has been able to significantly impact and influence the New Orleans arts and cultural community while garnering and leveraging resources that have diversified NPN's base of support.

MULTI-TENANT ARTS FACILITY

NPN, like many organizations in New Orleans and the Gulf Coast, was rendered homeless after the hurricanes and floods of 2005. While the area slowly recovers from the devastation of Katrina, Rita and the levee breaches, NPN has been a vital conduit for recovery funds to the cultural sector. Recognized by national funders and positioned to use its leadership in innovative ways, NPN researched the feasibility of developing a shared office environment. Discussions with local arts organizations that also need a permanent, stable home have informed NPN's efforts.

The real estate market in New Orleans has been drastically re-shaped by economic forces post-Katrina, but NPN is pursuing a solution that will strengthen its own internal capacity, and will also support up to a dozen local arts and non-profit organizations. Appropriate and affordable real estate has finally been identified and negotiations are underway for purchase and renovation to create NPN's Multi-Tenant Arts Facility.

FISCAL SPONSORSHIPS

MARDI GRAS INDIAN HALL OF FAME

The Mardi Gras Indian Hall of Fame is committed to supporting and maintaining New Orleans grassroots indigenous cultures. For more information, visit <http://mardigrasindians.blogspot.com>

CREATIVE ALLIANCE OF NEW ORLEANS (CANO)

CANO is a unique organization formed by the artists, businesses, and citizens of New Orleans to help develop and promote one of the city's greatest assets - its living community of creative professionals who continue to call New Orleans home. By recognizing and helping the creative sector thrive, CANO assists in the development of the New Orleans economy as well as improving the overall quality of life for its residents and worldwide visitors. For more information, visit www.cano-la.org

MEL CHIN'S FUNDRED / PAYDIRT

This project, promoted nationally, invites three million students to create FUNDRED DOLLAR BILLS. These hand-drawn artworks will be picked up by armored truck to raise awareness for an environmental landscape project sited in New Orleans. The project proposes an "even exchange" of \$3 million FUNDRED DOLLARS for \$3 million in funds and services to support the implementation of OPERATION PAYDIRT'S solution to lead-contamination and related health and quality-of-life issues still challenging post-disaster New Orleans. FUNDRED / PAYDIRT is directed by internationally-known conceptual artist Mel Chin. For more information go to www.fundred.org

INTERMEDIARY PARTNERSHIPS

HOME, NEW ORLEANS?

HOME, New Orleans? is a community-based, arts-focused network of artists, neighbors, organizers, schools and universities that brings diverse constituencies together in long-term collaborations to create positive change in New Orleans. *HOME* encompasses four distinct neighborhoods and an inter-university course. In addition to each neighborhood's specific project, tailored to its needs and assets, a hallmark of *HOME* is inter-neighborhood exchange and collaboration.

Central City Neighborhood: Ashé Cultural Arts Center hosts workshops / rehearsals for nearly thirty elders who have created an original oral history performance, *Voices Not Forgotten*. The Movers and Groovers continue to perform all over the city.

Lakeview Neighborhood: ArtSpot Productions and VESTIGES most recently premiered *Turning of the Bones* by Jan Villarrubia, with an audience discussion following each performance, facilitated by a rotating roster of community-based arts and activist organizations.

Lower 9th Ward Neighborhood: Historic Lower 9th Ward Council for Arts and Sustainability presents a monthly Sankofa Marketplace, a community marketplace that offers a variety of resources and materials to help revitalize and sustain the neighborhood.

7th Ward Neighborhood: the Porch Cultural Organization sponsors a series of youth theatre and film projects. The Original Little Seven Players recently premiered *Everybody's Somebody's Baby*, the first episode of a three-part web series entitled *Down in the Seventh*.

The University Course: Tulane and Xavier Universities offers "Building Community through the Arts," now in its third year, co-taught by Barbara Hayley (Dance Department, Tulane University) and Ron Bechet (Art Department, Xavier University), both of whom are members of the *HOME, New Orleans?* steering committee. Eight Tulane and Xavier students meet weekly to discuss readings and case studies of community arts, take workshops from visiting community-based artists, and engage in field work with one of *HOME*'s four neighborhood programs.

Funding provided by the Ford Foundation and the Louisiana Decentralized Arts Funding Program, administered through the Arts Council of New Orleans.

CROSSROADS PROJECT

Crossroads Project for Art, Learning and Community, founded by former NPN Program Coordinator Mat Schwarzman, has been an Intermediary Partner since its founding in 2001. Thanks in large part to the in-kind support received from NPN, Crossroads Project has developed a model arts-based youth development program known as "Creative Forces." Creative Forces Youth Educational Theater Corps is a group of "at-risk" public high school students who use their skills as actors, comics, poets and singers to educate children, youth and adults about the vital issues of our community. Their motto, "Information + Imagination = Learning" is a challenge and an invitation to all educators to engage young people as critical thinkers and leaders in the rebuilding of New Orleans. For more information go to www.xroadsproject.org/cf

Funding provided by the Ford Foundation and a grant from the Louisiana Division of the Arts, Office of Cultural Development, Department of Culture, Recreation and Tourism, in cooperation with the Louisiana State Arts Council. The grant is administered through the Arts Council of New Orleans.

THE PORCH CULTURAL ORGANIZATION

In the aftermath of the 2005 storms, the Porch established a community space where youth, teenagers, adults and senior citizens can begin to reclaim their streets and their lives in one of New Orleans' most challenged neighborhoods, the 7th Ward. Its mission is to promote and sustain the cultures of the neighborhood, city, and region and to foster exchange between cultural groups. The Porch is a place where "all can come to do and to share their culture, and to take care of our fellow neighbors and the community as a whole." Active projects include the Porch Brass Band, a summer arts camp, youth theatre project, an oral history project, an herb farm and community garden, film screenings, an annual festival and a health fair.

Activities are supported by grants from the Ford Foundation and the Joan Mitchell Foundation.

INTERMEDIARY PARTNERSHIPS (CONT.)

TRANSFORMA PROJECTS

Transforma is a collective of artists and creative professionals formed after Hurricane Katrina as a means of supporting, nurturing and celebrating creative practices that impact the social and physical environment. Transforma emphasizes the role that artists, the arts and culture can have on the social and political needs confronting our society. The initiative will continue until the summer of 2010, and consists of these activities:

Creative Recovery Mini-Grant Program: Mini-Grants support work that exists at the intersection of art, social justice and recovery in New Orleans. The program fuels the recovery process with the energy of the local creative community by supporting the vibrant activity that occurs on the ground level. Transforma has distributed twenty-six awards since June 2008.

Supported by the Andy Warhol Foundation for the Visual Arts.

Pilot Projects: In the initial phase of Transforma, three pilot projects received seed support in the form of financial and infrastructure support. Each project exemplifies a distinct model for socially-engaged practice. As each project has matured, Transforma's role has gradually decreased, although it remains an active resource. Pilot projects include *HOME, New Orleans?*, Mel Chin's *FUNDRED / PAYDIRT*, and the *Plessy Park* project.

Resource Development: Transforma raises funds to support the diverse programs and projects, administrative staff, and the quarterly travel and meeting costs of the volunteer-based National Resource Team. The Team shapes the policy of Transforma and makes decisions about resource allocation. As the most active members of the Team, Rick Lowe, Jessica Cusick, Sam Durant and Robert Ruello offer specific expertise, technical assistance, community outreach strategies and a critical national perspective.

Website and Social Networking: The Transforma website is a social networking website for community-based projects in New Orleans. The website provides a digital space for artists and local community groups to post their projects, whether completed or in the development phase.

Case Study / Model Distillation: Transforma is committed to publishing a self-analytical case study as a means of supporting process-based, community-engaged projects that are often overlooked by art critics and rarely considered by the other fields with which they engage. The purpose of the case studies is to share information and lessons learned about the Transforma initiative on a national scale with members of the arts community and those involved in other sectors, such as community development and urban planning. Case studies will be researched and written by Aimee Chang, Manager of Public Programs at the Blanton Museum of Art in Austin, Texas and Dr. Maria-Rosario Jackson, senior research associate and director of the Urban Institute's Culture, Creativity and Communities Program.

Critical Dialogue: Transforma is organizing a two-day convening to critically discuss and analyze process-based, publicly-engaged art projects in a national context, with local grounding. The case studies will serve as a catalyst for conversation, and the Transforma Team will craft a framework for discussion, inviting dialogue among the guests who will be invited based on their specific role within the art or community development fields and/or interest in the intersections between these two fields.

Major funding from the Open Society Institute / Foundation to Promote Open Society and the Ford Foundation supports the documentation / case study process and general staffing costs.

For more information visit www.transformaprojects.org

NATIONAL INITIATIVES

FRACTURED ATLAS

NPN seeks to strengthen the systems that support independent artists by partnering with Fractured Atlas. Fractured Atlas is an arts service organization that provides a wide range of resources and support to the national arts community, including health and liability insurance, marketing, and publicity services. This partnership allows access to these critical services for NPN Partners and their supported artists. To learn more about Fractured Atlas and their programs and services, visit their website at www.fracturedatlas.org

NATIONAL PERFORMING ARTS CONVENTION (NPAC)

In June 2008, NPN was among 30 national performing arts organizations that hosted the National Performing Arts Convention (NPAC) in Denver. NPN has continued to work with the other convention organizers to follow up on the priorities established at the NPAC Town Hall Meeting. Follow-up activities from the Town Hall include:

- › **Three priority areas were identified for NPAC action: advocacy, arts education, and diversity.** NPAC organizers added two other priorities that were featured in future discussions: artists and technology.
- › **After the convention, diverse groups of artists and arts practitioners from across the country formed task forces for each priority area.** Each task force reviewed NPAC findings, articulated a vision for each priority, and crafted short- and long-term actions to achieve the NPAC goals on personal, organizational, local and national levels.
- › **NPAC is working to create a user-friendly, inter-active web resource.** The site will include information, links, research, best practices, lessons learned, distance learning and networking options for all the performing arts in each priority area.
- › **NPAC is also working to create multi-disciplinary meeting opportunities, both physical and virtual.**
- › **Each task force created a range of specific recommended strategies and actions, to be detailed in upcoming reports.**

For further information on the progress made by NPAC organizers, go to www.performingartsconvention.org. NPN will continue to work with the NPAC committee as it moves forward.

THE PERFORMING ARTS ALLIANCE (PAA)

NPN has recently joined The Performing Arts Alliance, a national network of more than 4,100 members comprising the professional, non-profit performing arts and presenting fields. For 30 years, the Performing Arts Alliance has been the premiere advocate for America's professional non-profit arts organizations, artists and their publics before the U.S. Congress and key policy makers. Through legislative and grassroots action, the Performing Arts Alliance advocates for national policies that recognize, enhance and foster the contributions the performing arts make to America. For more information, visit www.theperformingartsalliance.org

NATIONAL ALLIANCE OF LATINO ARTS AND CULTURE


In the summer of 2009 NPN entered into a new partnership with NALAC to provide resources for Latino/Hispanic artists and arts administrators. The intention is to deepen professional development and learning by working in and among the NPN and NALAC networks.

The partnership will include opportunities to apply for the Mentorship and Leadership initiative (see pg. 24), and to attend the annual meetings of the two networks. NPN will also lead a special "Doing It On The Road" workshop as a part of the NALAC Annual Meeting in April 2010 (San Jose, CA). In return, NALAC will lead the artist workshop at the NPN Annual Meeting in December 2010 (Dallas, TX). For more information visit www.nalac.org

NPN PARTNERS



THE DETERMINING FACTOR
EDGEWORKS DANCE THEATER
NPN CREATION FUND
PHOTO: STEPHEN BARANOVICS



Based in rural, suburban, and urban communities across the United States, NPN Partner organizations range in size from one-person offices in the most grassroots of operations, to multi-million dollar performing arts centers. Regardless of size or community served, all NPN Partners support a healthy mix of programs designed to create, produce, present, and provide training in the performing arts. As a result of NPN's commitment to racial diversity and cultural equity, one-third of NPN Partners identify as culturally-specific organizations.

NPN Partners are distinguished from other presenters by their dual commitments:

- 1) to actively work with local artists to help them reach a national audience; and
 - 2) to bring in artists from the national arena to enrich their own communities.
- NPN Partners share information about trends in the field, best practices, and the performing artists whose works

circulate within, between, and beyond their communities. Together, the NPN Partners function as an applied learning community through which new ideas, techniques, and art move around the country.

Every other year, a small number of organizations are invited to join the Network after a rigorous application process. The number of members in the Network is kept intentionally small, to promote participation and to create robust and sustainable relationships.

NOTE FOR ARTISTS

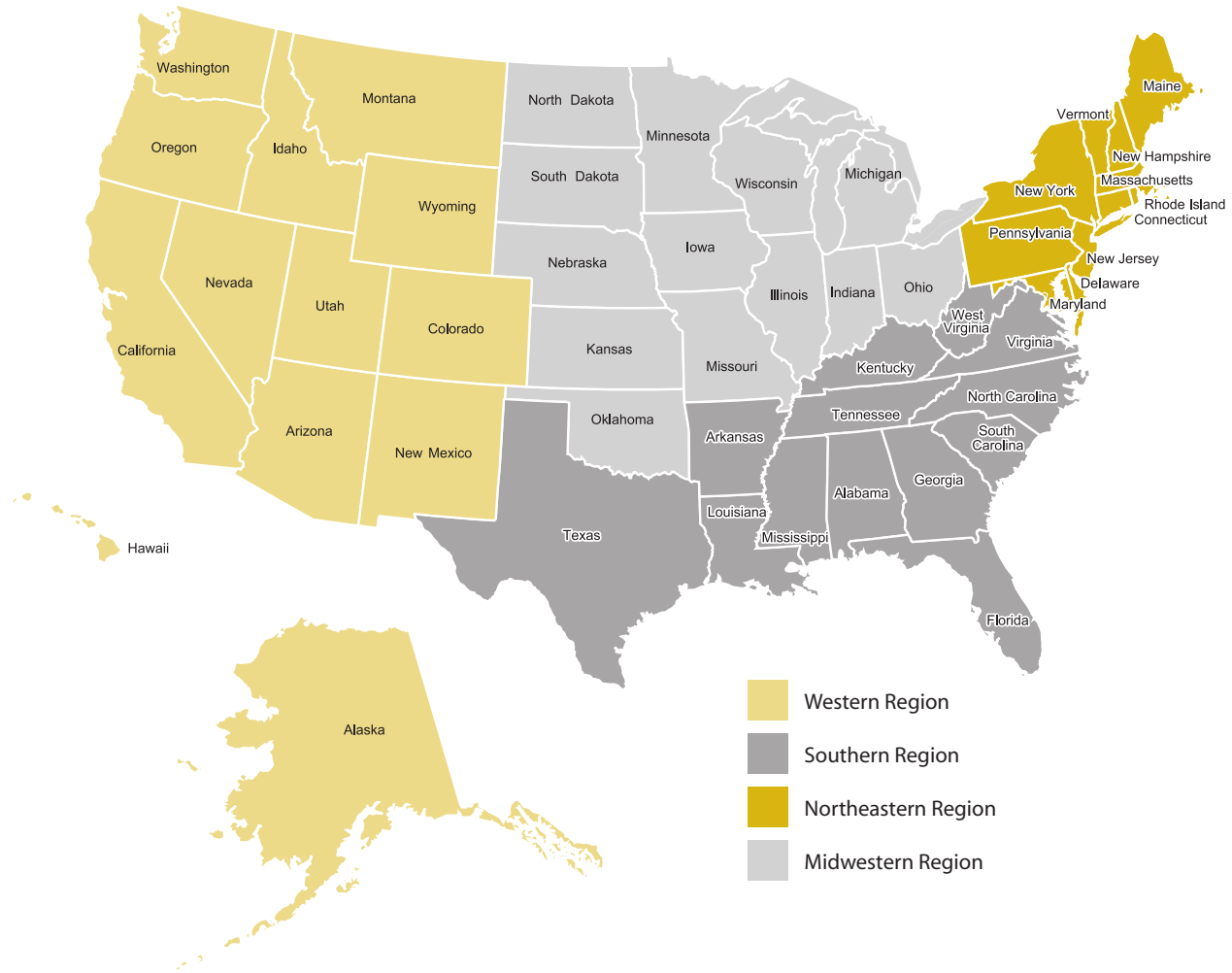
If you are interested in being supported by the National Performance Network, please review the NPN Partner profiles and initiate direct contact with the NPN Partner(s) that seem well-matched with your work.

“OVER THE YEARS, OUR NPN PARTNERSHIP HAS ENABLED US TO FOSTER NEW WORK BY LOCAL ARTISTS, TO BRING IN NATIONALLY-RECOGNIZED PERFORMERS WHICH WE MAY NOT HAVE OTHERWISE KNOWN OF OR BEEN ABLE TO PRESENT, AND TO NETWORK WITH PEER ORGANIZATIONS AND INDUSTRY LEADERS TO LEARN OF NEW AND UNEXPLORED OPPORTUNITIES, ARTISTICALLY AND FINANCIALLY.”

DEIRDRE MURPHY
MANAGEMENT ANALYST
CARVER COMMUNITY CULTURAL CENTER
SAN ANTONIO, TX

NPN PARTNERS BY REGION

National Performance Network divides NPN Partners into four regions of the country (Western, Southern, Northeastern, and Midwestern):



NORTHEASTERN REGION

| | | | |
|----|--------------|--------------------------------------|--------|
| DC | Washington | Dance Place | pg. 46 |
| DC | Washington | GALA Hispanic Theatre | pg. 50 |
| MA | Amherst | New WORLD Theater | pg. 58 |
| MA | Cambridge | The Theater Offensive | pg. 66 |
| ME | Lewiston | Bates Dance Festival | pg. 42 |
| NY | Bronx | Pregones Theater | pg. 62 |
| NY | Brooklyn | 651 Arts | pg. 39 |
| NY | New York | Dance Theater Workshop | pg. 46 |
| NY | New York | Performance Space 122 | pg. 61 |
| PA | Philadelphia | Asian Arts Initiative | pg. 41 |
| PA | Philadelphia | Painted Bride Art Center | pg. 60 |
| VT | Burlington | Flynn Center for the Performing Arts | pg. 49 |
| VT | Putney | Sandglass Theater | pg. 63 |

SOUTHERN REGION

| | | | |
|----|-------------|---|--------|
| FL | Miami | Miami Dade College | pg. 57 |
| FL | Miami | Tigertail Productions | pg. 66 |
| FL | Miami Beach | Florida Dance Association | pg. 49 |
| FL | Tampa | Tampa Bay Performing Arts Center/Shimberg Playhouse | pg. 65 |
| GA | Atlanta | 7 Stages | pg. 39 |
| KY | Whitesburg | Appalshop | pg. 40 |
| LA | New Orleans | Ashé Cultural Arts Center | pg. 41 |
| LA | New Orleans | Contemporary Arts Center | pg. 44 |
| LA | New Orleans | Junebug Productions | pg. 53 |
| NC | Durham | St. Joseph's Historic Foundation | pg. 65 |
| TN | Knoxville | Carpetbag Theatre | pg. 42 |
| TX | Austin | Dance Umbrella | pg. 47 |
| TX | Austin | Women & Their Work | pg. 68 |
| TX | Dallas | South Dallas Cultural Center | pg. 64 |
| TX | Houston | DiverseWorks Artspace | pg. 47 |
| TX | Houston | MECA/Multi-Cultural Education and Counseling Through the Arts | pg. 56 |
| TX | San Antonio | Carver Community Cultural Center | pg. 43 |
| TX | San Antonio | Guadalupe Cultural Arts Center | pg. 50 |
| TX | San Antonio | Jump-Start Performance Co. | pg. 52 |

MIDWESTERN REGION

| | | | |
|----|--------------|--|--------|
| IA | Cedar Rapids | Legion Arts | pg. 54 |
| IL | Chicago | Columbia College Chicago, Center for Community Arts Partnerships | pg. 44 |
| IL | Chicago | Links Hall | pg. 55 |
| IL | Chicago | Museum of Contemporary Art | pg. 57 |
| MN | Minneapolis | Intermedia Arts of Minnesota | pg. 51 |
| MN | Minneapolis | Pangea World Theater | pg. 60 |
| MN | Minneapolis | Walker Art Center | pg. 67 |
| OH | Cincinnati | Contemporary Dance Theater | pg. 45 |
| OH | Columbus | King Arts Complex | pg. 53 |
| OH | Columbus | Wexner Center for the Arts | pg. 68 |
| OK | Tulsa | Living Arts of Tulsa | pg. 55 |
| WI | Milwaukee | Alverno Presents | pg. 40 |
| WI | Sheboygan | John Michael Kohler Arts Center/Sheboygan Arts Foundation | pg. 52 |

WESTERN REGION

| | | | |
|----|---------------|--|--------|
| AK | Anchorage | VSA Arts of Alaska/ dba Out North | pg. 67 |
| CA | Berkeley | La Peña Cultural Center | pg. 54 |
| CA | Los Angeles | FITLA/International Latino Theater Festival of Los Angeles | pg. 48 |
| CA | Los Angeles | REDCAT/Roy and Edna Disney, CalArts Theater | pg. 63 |
| CA | Los Angeles | Skirball Cultural Center | pg. 64 |
| CA | San Francisco | Cultural Odyssey | pg. 45 |
| CA | San Francisco | Youth Speaks/The Living Word Project | pg. 69 |
| CA | San Jose | MACLA/Movimiento de Arte y Cultura Latino Americana | pg. 56 |
| CA | Santa Monica | Highways Performance Space and Gallery | pg. 51 |
| CO | Denver | El Centro Su Teatro | pg. 48 |
| MT | Helena | Myrna Loy Center | pg. 58 |
| NM | Albuquerque | Outpost Productions | pg. 59 |
| OR | Portland | Portland Institute for Contemporary Art | pg. 62 |
| WA | Seattle | On the Boards | pg. 59 |
| WA | Seattle | Pat Graney Company | pg. 61 |
| WA | Seattle | Central District Forum for Arts & Ideas | pg. 43 |

NPN PARTNERS BY ALPHABET

- 651 ARTS, PG. 39
7 STAGES, PG. 39
ALVERNO PRESENTS, PG. 40
APPALSHOP, PG. 40
ASHÉ CULTURAL ARTS CENTER/EFFORTS OF GRACE, PG. 41
ASIAN ARTS INITIATIVE, PG. 41
BATES DANCE FESTIVAL, PG. 42
CARPETBAG THEATRE, PG. 42
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651 ARTS

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Georgiana Pickett, EXECUTIVE DIRECTOR
gpickett@651arts.org

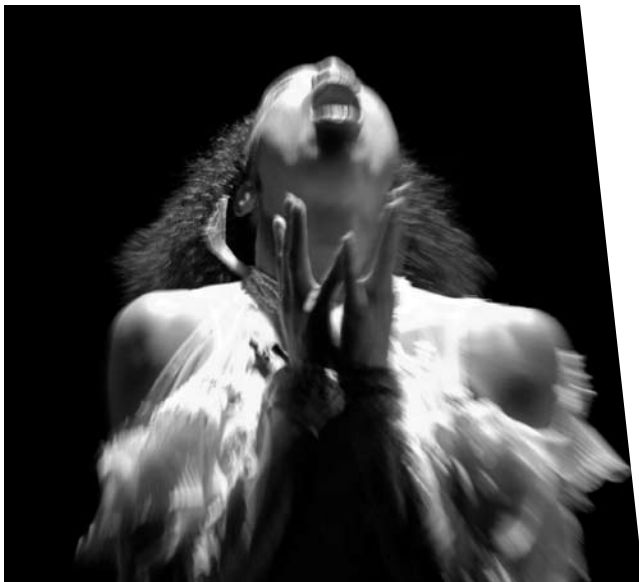
Anna Glass, MANAGING DIRECTOR
aglass@651arts.org

Founded in 1989, 651 ARTS is Brooklyn's premier presenter of contemporary dance, theater, and music that comes from the African Diaspora. Among our signature programs are: Mainstage Performance Series including Black Dance; Tradition and Transformation and Salon 651 which present finished work by emerging and established artists; Africa Exchange which prioritizes African culture by supporting exchange projects and providing access for African artists to perform in the United States; Artist Development Initiative which provides the space, finances and marketplace advocacy for artists to create work; and Education and Community programs which engage artists in adult and youth learning.

651 ARTS is committed to presenting a high level of excellence in the contemporary performing arts of the African Diaspora. Our presentations, humanities events, and artist development activities seek to further quality cultural programming by and for people representing the full breadth of the Black and African Diasporic experience.

› HOUSE CAPACITY: 200

› DISCIPLINES: Dance, Performance Art, Music, Theatre, Spoken Word, Multi-Discipline



JUMPING THE BROOM
MASON/RHYNES PRODUCTIONS
NPN PERFORMANCE RESIDENCY
PICTURED: GESEL MASON
PHOTO: ENOCH CHAN

7 STAGES

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Heidi S. Howard, PRODUCTION MANAGER/EDUCATION DIRECTOR
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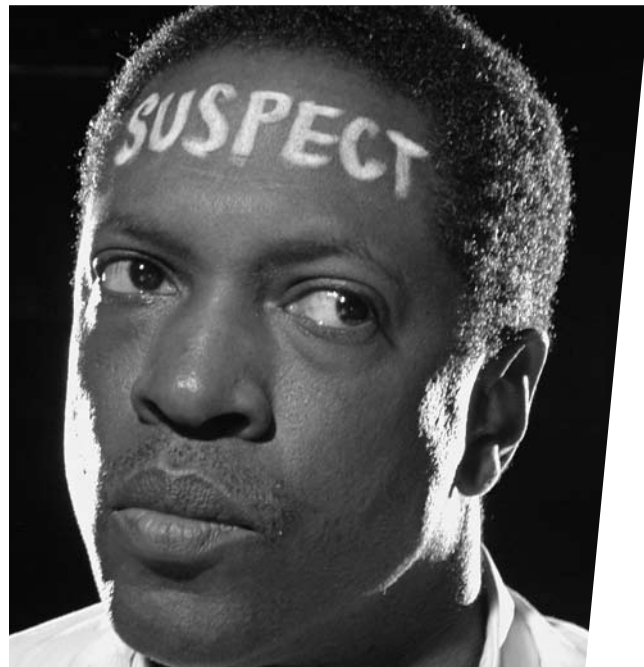
Del Hamilton, ARTISTIC DIRECTOR
delsbells@7stages.org

7 Stages is a professional theatre organization that engages artists and audiences by focusing on social, spiritual, and artistic values in contemporary culture. Primary emphasis is given to the support and development of new plays, new playwrights, and new methods of collaboration.

We are committed to bringing international plays and theatre artists to our community to share in their wisdom and to bring different cultures into intimate contact. We also maintain a multi-disciplinary performance space that is a facility for other arts groups based in Atlanta. Looking specifically at physical movement and theatre companies, 7 Stages travels nationally and internationally to identify new companies in whom we are interested and to foster relationships with innovative companies. Through live encounters, videotapes, and meetings we identify companies that fit the mission of the organization.

› HOUSE CAPACITY: 200

› DISCIPLINES: Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline



DISPOSABLE MEN
JAMES SCRUGGS
NPN PERFORMANCE RESIDENCY
PICTURED: JAMES SCRUGGS
PHOTO: MICHAEL O'REILLY

ALVERNO PRESENTS

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David Ravel, DIRECTOR
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Rory Trainor, OPERATIONS MANAGER
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The Alverno Presents series is conceived as part of a larger conversation about what is most valued and vital in world culture at the dawn of the 21st century. The curatorial vision is to find and cultivate national and international artists in the performing arts whose work exemplifies excellence, innovation, and profound accomplishment. They are the vital link among individuals, their communities, and the world. The program mirrors Alverno College's diverse student and area demographics, and connects them through a variety of outreach initiatives.

Alverno Presents presents artists in the fields of world music, jazz, and contemporary dance. Other genres are considered, especially when linked to a larger theme explored as part of the academic side of the College. The Alverno Presents director consults with a National Advisory Panel as well as with other presenters, field professionals, and interested audience members.

- › HOUSE CAPACITY: 550
- › DISCIPLINES: Dance, Music



STAMINA OF CURIOSITY
MOLLY SHANAHAN/MAD SHAK
NPN CREATION FUND
PICTURED: TIMOTHY HECK, MOLLY SHANAHAN, JESSICA MARASA,
KRISTINA FLUTY, BENJAMIN LAW
PHOTO: SANDBOX STUDIO, CHICAGO

APPALSHOP

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Beth Bingman, MANAGING DIRECTOR
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Appalshop began in 1969 as the Community Film Workshop Council of Appalachia, a War on Poverty initiative to train young people of color and poor youth in film and television production. The students turned their cameras on the local life around them, finding a new appreciation for the region's culture and its pressing social concerns and forming their own non-profit organization. Appalshop is devoted to perpetuating the culture of the mountain region of Kentucky, working to break down negative stereotypes about mountain people and rural life. Appalshop has grown to include Roadside Theater, June Appal Recordings, WMMT-FM radio, the Appalachian Media Institute, the Traditional Music Project, Holler to the Hood and the Indonesian Exchange; and has evolved into an internationally-recognized multi-disciplinary rural arts and education center.

Appalshop looks for artists interested in deepening their partnerships with community members, willing to work in an under-resourced area and dedicated to creating challenging art of the highest quality. Appalshop puts most of its presenting resources into developing extended, process-oriented residencies that stimulate our local communities to discuss, analyze, and address issues affecting them. Appalshop has sponsored residencies in media, performance, traditional music and the visual arts.

- › HOUSE CAPACITY: 150
- › DISCIPLINES: Music, Theatre, Spoken Word



IT'S ABOUT TIME
ANGELYN DEBORD
NPN COMMUNITY FUND
PICTURED: STACY DOLLARHIDE, TAMMIE MCINTOSH, NELL FIELDS,
DOROTHY JEAN MILES, CAROL ANN ISOM, ANGELYN DEBORD
PHOTO COURTESY OF APPALSHOP

ASHÉ CULTURAL ARTS CENTER/EFFORTS OF GRACE

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Ashanti George-Paulin
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Ashé Cultural Arts Center is the primary initiative of Efforts of Grace. Its mission is to promote, produce, create, and support programs, activities, and creative works that emphasize the positive contributions of people of African descent. We pride ourselves on our commitment to and experience with collaboration and on our ability to combine art, culture, and community into a variety of activities, events, performances, and exhibits.

We are a multi-disciplinary cultural arts organization with a focus on performance art in all its manifestations. We maintain two artist guilds: Stage Presence for performance artists and Vizual Remedy for visual artists. We encourage collaborations among and between artistic disciplines and artists in the Ashé artistic family, independent artists and artists associated with other arts organizations. Our artist selection process is a collaboration among the Directing Team, themes of interest that emerge from our artistic family, and the community.

- **HOUSE CAPACITY:** 150
- **DISCIPLINES:** Dance, Performance Art, Music, Theatre, Multi-Discipline, Ethnic Dance



SOUTHERN ROOTS COLLECTIVE
NPN PERFORMANCE RESIDENCY, COMMUNITY FUND
PICTURED: CARLTON TURNER, SUNNI PATTERSON, MAURICE TURNER
PHOTO COURTESY OF ASHÉ CULTURAL ARTS CENTER

ASIAN ARTS INITIATIVE

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Laura Cohen, DEVELOPMENT DIRECTOR
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The Asian Arts Initiative is a community-based arts center that engages artists and everyday people to create art that explores the diverse experiences of Asian-Americans, addresses our social context, and imagines and effects positive community change. We are working toward a just and joyous world where all people, regardless of their racial and class backgrounds, are able to view and create art that reflects their lives and concerns.

We present all disciplines including but not limited to dance, performance art, spoken word, theater, music, and film. Recently relocated to a new facility, our 900-square-foot black box includes a professional lighting grid and modular seating. We are primarily interested in Asian-American artists but are open to all artists willing and able to dialogue in a sustained way with our communities. We encourage artists to provide context to their performances through pre- or post-performance discussions, workshops, or lecture/demos. Our program associate and executive director select artists with the assistance and expertise of volunteer artists and community members.

- **HOUSE CAPACITY:** 100
- **DISCIPLINES:** Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline



CHINATOWN ORANGE
KIKUCHI + LIU
NPN CREATION FUND, COMMUNITY FUND
PHOTO: HIROKO KIKUCHI

BATES DANCE FESTIVAL

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Laura Faure, DIRECTOR
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Nancy Salmon, ASSOCIATE DIRECTOR/REGISTRAR
dancefest@bates.edu

Bates Dance Festival (BDF), founded in 1982 and located at Bates College, is a leading presenter of contemporary dance in Northern New England. BDF brings together over 60 dance artists with 350 participants from around the globe and 5,000 audience members from across the state and region, for an intensive six-week season. Festival programs include: a performance series featuring internationally-acclaimed contemporary dance artists; a 3-week professional dance training program for adults and a 3-week Young Dancers Workshop; a series of extensive community outreach activities; and commissioning and creative time residencies for established and emerging choreographers from around the globe.

The Bates Dance Festival builds and nurtures relationships with dance/music artists in an effort to provide sustained support, peer engagement and a creative home. BDF fosters dialogue within its artistic community and invites input/feedback from artists, students, educators and audience members. BDF director Laura Faure consults with artists, festival participants and presenting colleagues to discover and invite new artists into the BDF community. The BDF Artist Committee, comprised of choreographers with whom the Festival has had long, fruitful relationships (Bebe Miller, Rennie Harris, Liz Lerman, David Dorfman, Jane Comfort and others), often recommend new artists. Planning for residencies is done in collaboration with the artists to best meet our individual and shared goals.

› HOUSE CAPACITY: 300

› DISCIPLINES: Dance, Music, Spoken Word, Multi-Discipline



ELEMENTS
KEIGWIN + COMPANY
NPN PERFORMANCE RESIDENCY
PICTURED: ASHLEY BROWNE AND ANDY COOK (LEFT & RIGHT)
PHOTOS: TOM CARAVAGLIA

CARPETBAG THEATRE

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Margo Miller, OPERATIONS MANAGER
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The Carpetbag Theatre's mission is to give artistic voice to the underserved, particularly in the communities of place, tradition, and spirit which constitute our audience. We address the issues and dreams of people who have historically been silenced by racism, classism, sexism, ageism, homophobia, and other forms of oppression.

For over thirty-five years we have told stories of empowerment, celebrated African-American culture, and revealed hidden stories. Our curatorial process engages artists using the following criteria: aesthetic excellence, current program initiatives, appropriateness for our audience, and economic feasibility.

› HOUSE CAPACITY: 200

› DISCIPLINES: Dance, Music, Theatre, Spoken Word, Multi-Discipline



REFUGEE NATION
TEADA PRODUCTIONS
NPN PERFORMANCE RESIDENCY
PICTURED: OVA SAOPENG
PHOTO: LITDET VIRAVONG

CARVER COMMUNITY CULTURAL CENTER

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Yonnie M. Blanchette, EXECUTIVE DIRECTOR
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Cassandra Parker Nowicki, CULTURAL CENTER SUPERVISOR
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The Carver is a multi-ethnic and multicultural performing and visual arts center with a primary focus on the artistic achievements of African-Americans. We seek to develop and expand the cultural sensibilities of local audiences by making superior performance art available to all. The Carver also provides community and educational art outreach programs to the city's east side and the broader San Antonio community. The Carver's programs represent the only programs in the city dedicated to the African-American arts heritage, and the only exposure our young artists have to their own cultural legacy.

The Carver seeks to celebrate the cultures of our world, with an emphasis on the arts and culture of the African diaspora. We work with and present local, regional, national, and international performing and visual artists who represent the cultures of our diverse community. We have a desire to present challenging works that introduce our audience to cultures and art forms with which they may not be familiar. We attempt to work 15–18 months in advance to ensure a quality experience for both the artist and the audience.

› HOUSE CAPACITY: 650

› DISCIPLINES: Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline



SSH!
STEP AFRIKA!
NPN PERFORMANCE RESIDENCY
PICTURED: RYAN JOHNSON, MFON AKPAN, JAKARI SHERMAN,
MAKEDA ABRAHAM, AND MJ
PHOTO: DEIRDRE MURPHY

CENTRAL DISTRICT FORUM FOR ARTS & IDEAS

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CD Forum's mission is to present and produce African-American cultural programs that encourage thought and debate throughout the greater Seattle area, Tacoma, Eastern Washington and British Columbia, Canada. CD Forum serves economically, culturally and geographically diverse communities: artists, audiences, volunteers, donors, academics, students, writers and many others. They are intellectually and artistically curious and open to new perspectives presented through the lens of the African-American experience.

In addition to its Humanities programming, the CD Forum presents two performance series. The first is a national series of African-American/African Diaspora artists focused on presenting high-quality contemporary work that will challenge our audience's perspectives about African-American art. The second involves work with the local community in which we present, produce and commission work by local performing artists. The CD Forum places no limitations or pre-conditions proscribed by race on our artists. We present artists who are creating contemporary work that is innovative and distinctive, emerging or under-recognized as well as established, and who reflect the breadth of styles within African-American/African Diaspora culture.

› HOUSE CAPACITY: 295

› DISCIPLINES: Dance, Music, Theatre, Spoken Word, Multi-Discipline



RIGIDIGIDIM DE BAMBA DE: RUPTURED CALYPSO
CYNTHIA OLIVER COMPANY DANCE THEATRE
NPN PERFORMANCE RESIDENCY, CREATION FUND
PICTURED: NEHASSAU DEGANNES, CARYN HODGE, ROSAMOND KING, ITHALIA FOREL,
LISA GREEN, A'KEITHA CAREY
PHOTO: CORNELIO CASACLANG

COLUMBIA COLLEGE CHICAGO/ CENTER FOR COMMUNITY ARTS PARTNERSHIPS

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JeeYeun Lee, DEVELOPMENT MANAGER
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For the past decade, the Center for Community Arts Partnerships (CCAP) at Columbia College Chicago has been transforming the lives of thousands of Chicago's young people through its unique approach to building partnerships between college and community. With a mission to link the academic departments of Columbia College with diverse communities throughout the city, CCAP brings the concepts of community-based learning, arts-integrated curricula and reciprocal partnerships into the spotlight. It unites artists, educators, students, corporations, schools and community-based organizations to form meaningful, sustainable partnerships in the arts.

Columbia College Chicago/CCAP is a multi-disciplinary presenter that links entities at the College with presenting opportunities. Programming is strongly influenced by input from CCAP staff and community partners that are affiliated with the project.

- › **HOUSE CAPACITY:** 99
- › **DISCIPLINES:** Dance, Performance Art, Theatre, Spoken Word, Multi-Discipline



SHUFFLE MODE
GUILLERMO E. BROWN AND BILLLLS
NPN PERFORMANCE RESIDENCY
PICTURED: GUILLERMO E. BROWN
PHOTO: DAVIS THOMPSON-MOSS

CONTEMPORARY ARTS CENTER

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Jennifer Mefford, PERFORMANCE COORDINATOR
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The Contemporary Arts Center (CAC) presents year-round multi-disciplinary programs, including performing arts showcases, visual arts exhibitions, unique education programs, and other events that celebrate the art of our time. The CAC's Performing Arts program features a specially curated season of jazz, from modern and avant-garde to big band; contemporary classical and concert music from cutting-edge musicians and composers; and bold experiments in dance, theatre, and performance art by local, emerging, and internationally-recognized artists.

Our vision for the Contemporary Arts Center is to be a nationally-recognized leader in the presentation and support of contemporary arts, artists and emerging art forms, exploring and involving the diverse cultures of our communities. Since August 29, 2005, the Contemporary Arts Center has emerged as a cultural and community leader in New Orleans. CAC is examining audiences and artistic realities with the support of local and national agencies, and is in the process of updating our strategic plan. Being an active player in our community means, among other things, maintaining strong relationships with our schools and educational partners to make sure that we give our younger generation a better city than we had ourselves. The National Endowment for the Arts is one of many national foundations that gave support, financial and otherwise, to ensure that the CAC remained open in the months following Hurricane Katrina.

- › **HOUSE CAPACITY:** 220
- › **DISCIPLINES:** Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline



MEMOIRS OF THE SISTAHOOD CHAPTER ONE
BABETTE BEAULLIEU AND BECKY BEAULLIEU VALLS
NPN PERFORMANCE RESIDENCY
PICTURED: BABETTE BEAULLIEU AND BECKY BEAULLIEU VALLS
PHOTO: FRANK AYMAMI

CONTEMPORARY DANCE THEATER

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Contemporary Dance Theater was founded in 1972 as an organization to promote contemporary dance. Over the years its mission has taken on a more social aspect, now described in the phrase, "moving bodies, moving souls." CDT feels this is the essence of contemporary dance. To accomplish this, CDT presents diverse dance and time arts, produces and assists the production of regional movement-based work, and reaches out to the community by integrating art into community life.

Contemporary Dance Theater is first and foremost a dance presenter; however, since a number of companies are theater and dance companies, this encompasses a wide variety of artists/companies. The founder and artistic director, Jefferson James, chooses the artists from her knowledge of the field. She also attends conferences and showcases and views video to make those choices. She encourages audience and board members to offer suggestions. A season is chosen to reflect the variety within the field, to present familiar as well as new artists, and to challenge the audience with new ideas while keeping them eager for more.

➤ HOUSE CAPACITY: 400

➤ DISCIPLINES: Dance, Performance Art, Multi-Discipline



THE IMMORTAL ROSE
MAUREEN FLEMING
NPN PERFORMANCE RESIDENCY, CREATION FUND, COMMUNITY FUND
PICTURED: MAUREEN FLEMING
PHOTO: LOIS GREENFIELD

CULTURAL ODYSSEY

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Founded by Idris Ackamoor in 1979, and joined in 1983 by Rhodesa Jones, Cultural Odyssey's mission is to stretch the aesthetic boundaries of American art by creating, producing, and presenting original performance work that reflects the experiences of contemporary Americans and that is firmly rooted in African-American music, dance, and theatrical traditions. Cultural Odyssey locally premieres original productions and conducts national and international tours and community-based programs. The Medea Project Theater for Incarcerated Women serves female inmates and ex-inmates. The Idris Ackamoor Ensemble conducts jazz programming and touring.

Cultural Odyssey selects artists after seeing their work in person. The artistic directors travel to conferences to view work. At other times artists submit promotional packages as well as videos. If the artistic directors are interested after viewing the material, other correspondences are set up with the possibility of viewing the work of the artist in person.

➤ HOUSE CAPACITY: 220

➤ DISCIPLINES: Dance, Performance Art, Music, Theatre, Spoken Word, Multi-Discipline



THE LOVE PROJECT
CULTURAL ODYSSEY
NPN PERFORMANCE RESIDENCY
PICTURED: MILLICENT JOHNNIE AND IDRIS ACKAMOOR
PHOTO: ABBY GASKINS

DANCE PLACE

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The heart of Dance Place resides in linking Arts, Education, and Community in a diverse atmosphere of nurturing support. Dance Place has served the Greater Washington area for 27 years in three capacities: theater, school, and community resource, serving youth, families, and adults while simultaneously building our reputation as a national and international presenter of high acclaim. Through community initiatives, presentation of local artists, diverse cultural programming, model educational programs, co-presentations with other non-profits, free or affordable tickets, and a dedicated staff, Dance Place has become an important thread in the city's cultural fabric.

Directors and Artists in Residence, Carla Perlo and Deborah Riley are responsible for the final decisions on the selection of artists for both presentations and co-presentations. Members of our staff are invited to programming meetings to discuss proposals which have been submitted by artists interested in being part of the Dance Place season. As our name suggests, Dance Place is primarily focused on presenting dance; however, we also present a few concerts of spoken word and performance art. Our dance program is diverse with a special focus on African dance, contemporary dance, and hip-hop.

› HOUSE CAPACITY: 160

› DISCIPLINES: Dance, Performance Art, Spoken Word



PUREMOVEMENT
RENNIE HARRIS
NPN PERFORMANCE RESIDENCY
PHOTO: BOB EMMOTT

DANCE THEATER WORKSHOP

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Dance Theater Workshop is New York City's center for new developments in dance. Dance Theater Workshop is dedicated to encouraging and supporting the creative process and to working with dance artists around the world who seek to explore new expressions of the art form. For over 40 years, the organization has built platforms from which artists can develop and present new work in New York City and worldwide. In addition, Dance Theater Workshop provides artists with distinctive resources that support a creative life of integrity, while increasing the public's involvement in the arts and promoting the critical role that dance plays in the cultural environment.

DTW presents and supports the work of performing artists with a focus on contemporary dance. Artistic Director Carla Peterson makes curatorial decisions, with support from the Programming Department, based on seeing work live at local, regional, national, and international performances and festivals, meeting with artists to discuss their work, and viewing work samples solicited from artists. For more info: www.dancetheaterworkshop.org/performances/submit

› HOUSE CAPACITY: 180

› DISCIPLINES: Dance, Performance Art, Multi-Discipline



THE DEVIL YOU KNOW IS BETTER THAN THE DEVIL YOU DON'T
ZOE I JUNIPER
NPN PERFORMANCE RESIDENCY, CREATION FUND
PICTURED: ZOE SCOFIELD
PHOTO: JUSTINE AVERA

DANCE UMBRELLA

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Dance Umbrella believes that the arts help describe, define, and deepen our experience of living. For us, dance is a kinetic form of communication which includes all forms of movement and physical expression. DU provides innovative community education about the power, culture, history and community of dance through developing dynamic educational programs with artists through residencies and presenting activities.

DU selects artists whose work is aesthetically clear and who have an interest in expanding their vision within a diverse cultural and community context. DU sees the development of a residency engagement as a creative collaboration between artist, organization and community, which usually takes two years to develop. Currently, Dance Umbrella does not have its own facility, and presents contemporary dance and movement artists in both traditional and alternative spaces.

- › HOUSE CAPACITY: 160
- › DISCIPLINES: Dance, Performance Art, Multi-Discipline



NXT STEP
STEP AFRIKA!
NPN CREATION FUND
PICTURED: STEP AFRIKA!
PHOTO: MARKETA EBERT

DIVERSEWORKS ARTSPACE

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Diane Barber, CO-EXECUTIVE DIRECTOR
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DiverseWorks reveals the most current trends in visual and performance arts. Recognized for the quality of the experimental, avant-garde performances and exhibits featured, DiverseWorks places emphasis on the process of artistic creation, raising questions concerning the relation between art and human society. By encouraging the investigation of current artistic, cultural, and social issues, DiverseWorks builds, educates, and sustains audiences for contemporary art.

DiverseWorks programs dance, performance, puppetry, theater, and multimedia works from across the nation and the world. This series is curated by the performing arts director. The Houston Performing Arts Residencies are a means to increase the visibility of Houston artists, locally and nationally. The residencies are selected by DiverseWorks' Artist Board and the performing arts director through a proposal review process. The Performing Arts Residencies sponsor two other series: 12 Minutes MAX!, a showcase for new and original work, and Monday Night FootFall, an evening of works-in-progress with ensuing dialogue between artist/audience.

- › HOUSE CAPACITY: 103
- › DISCIPLINES: Dance, Performance Art, Theatre, Spoken Word, Multi-Discipline



HOUSE OF MIND
PAT GRANAY COMPANY
NPN PERFORMANCE RESIDENCY, CREATION FUND
INSTALLATION VIEW
PHOTO: BEN TECUMSEH DESOTO

EL CENTRO SU TEATRO

4725 High Street, Denver, CO 80216
303.296.0219 fax 303.296.4614
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Tanya Mote, DEVELOPMENT DIRECTOR
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Valarie Castillo, OFFICE MANAGER
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El Centro Su Teatro is a multi-disciplinary Chicano/Latino cultural arts center that produces and presents work that speaks to the Chicano/Latino experience. Su Teatro, the resident theater company, is the third oldest Chicano theater group in the country, with roots in the Chicano Civil Rights Movement. El Centro, while having a strong theatrical bent, also presents music, poetry, and visual and film artists.

Artists are selected to fit into El Centro's performing arts season, which includes the Chicano Music Festival and the Neruda Poetry Festival. Artists are selected based on their ability to speak to a Chicano aesthetic, an emerging vision of a Latino World experience. Performance Residencies are planned to build outreach in our local constituencies.

- › HOUSE CAPACITY: 125
- › DISCIPLINES: Dance, Performance Art, Music, Theatre, Spoken Word, Multi-Discipline



EL SOL QUE TU ERES
NPN CREATION/COMMUNITY FUND
PICTURED: YOLANDA ORTEGA, HUGO CARBAJAL, ELIZABETH BOTELLO,
NICKIE GOMEZ, REBECCA FERNANDEZ-MARTINEZ
PHOTO: JAMES BLEVINS

FITLA/INTERNATIONAL LATINO THEATER FESTIVAL OF LOS ANGELES

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Gloria Orozco, PRESIDENT
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FITLA, the International Latino Theatre Festival of Los Angeles, was established in 2001 to advance the appreciation of the diverse theater traditions of Latino cultures from the Caribbean, Europe and the Americas through the presentation of live works on stage and the creation of public and professional educational programs in the dramatic arts.

Every year our organization makes a selection of Latin American plays and national and international Latino artists and theatre companies who work with content that embodies their daily realities, the relationships of the many races, idiosyncrasies, and traditions. During the year we assist presentations in the community as well as theatre festivals in Latin American countries in order to have a vast group of works to choose from. Our alliance with the Instituto de Cultura de Baja California permits us to further tour the work presented in FITLA to the border cities of Mexico: Tijuana, Mexicali, Ensenada and Tecate.

- › HOUSE CAPACITY: 90 and 200
- › DISCIPLINES: Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline



THE FIFTH COMMANDMENT
ELIA ARCE
NPN PERFORMANCE RESIDENCY
PICTURED: USMC CPL. MATTHEW HOWARD
PHOTO: MARTIN COX

FLORIDA DANCE ASSOCIATION

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Florida Dance Association is a non-profit service organization and dance presenter, whose mission is to serve, support and promote dance in Florida through programs that facilitate the teaching, creation, presentation and administration of dance. FDA produces events throughout the year including Florida Dance Festival, an annual ten-day event that celebrates dance through education, training and performance; FDF WinterFest, a smaller version of the Festival held during the Christmas break; and FDF on Tour Workshops for Young Dancers, two full days of master classes held twice a year at different locations throughout the state. FDA is among the leading dance presenters in Florida presenting international, national and Florida artists in teaching and performing residencies. Other projects include a resource guide to Florida artists and organizations, dance training and scholarship programs for high school and middle school students, technical assistance for artists, and advocacy for dance in Florida.

Florida Dance Association presents dance and dance-theater throughout the year. Artists are selected and programmed by FDA's Director. Program planning generally begins 18–24 months in advance. FDA presents all forms of dance and seeks artists whose work is innovative, contemporary and/or culturally specific. Dance artists with disabilities are also of interest for a program entitled danceAble, which is co-produced with Tigertail Productions, another NPN Partner. Strongest consideration is given to artists who also teach and conduct residency activities such as technique classes, repertory or composition workshops or other community-based projects.

› HOUSE CAPACITY: 200, 425 and 1700

› DISCIPLINE: Dance



STOP LOOK LISTEN
KATHERINE KRAMER
NPN CREATION FUND
PICTURED: JOANNE BARRETT, KENNETH METSKER, ILANA REYNOLDS,
FABIO PATINO, DIEGO BROWN, KATHERINE KRAMER
PHOTO: JAY KONINGSBERG

FLYNN CENTER FOR THE PERFORMING ARTS

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Bridget Edwards, PROGRAMMING MANAGER
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The Flynn Center for the Performing Arts is a community-based arts center that offers world-class performances, developmental residencies, model educational programs and rental facilities for area artists and promoters. The Flynn presents its Mainstage season in a 1,450-seat art deco theatre and in FlynnSpace, a 150-seat black box.

The Flynn's curatorial vision is guided by the organizational mission: to present a diverse range of high-quality performances that expand the community's cultural experiences and support artists in the development of new work. Flynn programming includes a balance of recognized masters and emerging new voices in dance, jazz, music, theatre, family programs, and multi-disciplinary performance. We plan our programs one to two years in advance.

› HOUSE CAPACITY: 1450 and 150

› DISCIPLINES: Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline



"DAWN BY ME" FROM "WHO'S HUNGRY—WEST HOLLYWOOD"
DAN FROOT & DAN HURLIN
NPN PERFORMANCE RESIDENCY, COMMUNITY FUND
OPENING OF A PUPPET PLAY
PHOTO: DON TITTLE

GALA HISPANIC THEATRE

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Abel Lopez, ASSOCIATE PRODUCING DIRECTOR
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Mariana Osorio, PRODUCTION MANAGER
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GALA Hispanic Theatre is a professional Latino theater company that produces and presents the Latino performing arts to a diverse audience in the Washington metropolitan region. Since 1975, GALA has presented a bilingual season of classical and contemporary plays, music, dance, poetry, spoken word, and performances for youth by Hispanic artists from Spain, Latin America, the Caribbean, and the United States. GALA also commissions plays and translations of works by Latino playwrights, and partners with Pregones Theater, NY; AMLA and Taller Puertorriqueno, Philadelphia; I.B.A., Boston; and La Ruta, a Latino presenting and touring collaboration in the Northeast.

GALA presents its performing arts program in its new theater and at various venues in partnership with other arts organizations, including the Washington Performing Arts Society, Dance Place, Cultural Institute of Mexico, and Lisner Auditorium at George Washington University. Artist presentations are selected based on quality of work and conformance with GALA's mission to promote and present the Latino arts. Artists should submit project proposals and work samples at least one year prior to the commencement of the annual season in September of each year.

› HOUSE CAPACITY: 274

› DISCIPLINES: Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline



REPRESENTA!
NPN CREATION FUND
PICTURED: JULIO CARDENAS, PAUL FLORES
PHOTO: MATTY NEMATOLLAHI

GUADALUPE CULTURAL ARTS CENTER

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Vincent Toro, THEATER ARTS DIRECTOR
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Jeannette Chavez, DANCE PROGRAM DIRECTOR
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Guadalupe Cultural Arts Center was founded in 1980 as a non-profit, multi-disciplinary organization. Located in the heart of San Antonio's west side, the Guadalupe is the largest community-based, multi-disciplinary organization in the United States. Our mission is to preserve, promote and develop the arts and culture of the Chicano/Latino/Native American peoples for all ages and backgrounds through public and educational programming in six disciplines: Dance, Literature, Media Arts, Theater Arts, Visual Arts and Xicano Music.

Each year the Guadalupe presents and produces a season of events, exhibitions and festivals, including the San Antonio CineFestival, the Tejano Conjunto Festival en San Antonio, Hecho a Mano/Made by Hand, a season of plays by the resident youth theater company Grupo Animo, the Performing Arts Series, and productions featuring the Guadalupe Dance Company. Each of the six programs offer instructional classes from creative writing to button accordion and ballet folklórico for beginners to master workshops in all the disciplines. The Guadalupe's selection process differs according to each event. Artists are selected by committee, department directors, or by juried process.

› HOUSE CAPACITY: 300

› DISCIPLINES: Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline



CONGRESO
NPN PERFORMANCE RESIDENCY
PHOTO COURTESY OF CONGRESO

HIGHWAYS PERFORMANCE SPACE AND GALLERY

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Patrick Kennelly, ASSOCIATE DIRECTOR
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Highways promotes the development of contemporary, socially involved artists and art forms. Its mission is implemented through three core programs: the performance space, workshop/lab program and two galleries. Annually, Highways co-presents over 250 performances by solo performance artists, theatre ensembles, dance companies, spoken word artists, new music artists, inter-disciplinary and mixed media artists; mounts contemporary visual art exhibitions with work that explores the boundaries between performing and visual art; commissions and premieres work by outstanding local performing artists, and organizes special events and festivals. In addition, Highways offers residency and educational programs through the Performance Lab.

The performance space is curated by Artistic Director Leo Garcia. Highways balances a strong commitment to nurturing often-ignored community voices with a willingness to critique and assess that community. Our vision embraces art that addresses challenging topics and issues within and between communities in the interest of greater understanding, social justice, individual and group empowerment and unity.

› HOUSE CAPACITY: 90

› DISCIPLINES: Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline



FARID MERCURY
ROBERT KARIMI/KAOTIC GOOD PRODUCTIONS
NPN PERFORMANCE RESIDENCY
PICTURED: ROBERT KARIMI
PHOTO: SIMEON DEN

INTERMEDIA ARTS OF MINNESOTA

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Diana Dominguez, PRODUCTION MANAGER
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Rooted in the Twin Cities, Intermedia Arts is a gathering place where the arts engage community members to build connections, locally and globally. Our mission is to be a catalyst that builds understanding among people through art. Through our programs, Intermedia Arts fosters youth, artist and community development, serving more than 40,000 people a year. Since 1973, we have been a place where an innovative approach to the arts has inspired communities toward social change. We are nationally acclaimed for our position in the community, successful education and leadership programs, unique services to artists, and multi-disciplinary public exhibitions.

Intermedia Arts is a multi-disciplinary and interdisciplinary organization that selects artistic programming based on the ability and interest of the artist to interact meaningfully with communities, to use art to create dialogue, and to provide audiences and community members with the tools and access to practice art and present their own stories. We address the most pressing issues in our community including immigration, racism, privilege, human rights, and gentrification. We seek opportunities to partner with and present the work of underserved art forms, artists, and communities.

› HOUSE CAPACITY: 117

› DISCIPLINES: Dance, Performance Art, Music, Theatre, Spoken Word, Multi-Discipline



PREMIUM WHITE MORSELS
MAD KING THOMAS
PICTURED: TARA KING, MONICA THOMAS, THERESA MADAUA
PHOTO: USRY ALLEYNE

JOHN MICHAEL KOHLER ARTS CENTER/ SHEBOYGAN ARTS FOUNDATION

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The John Michael Kohler Arts Center encourages and supports innovative explorations in the arts, fostering an exchange between a national community of artists and the public to realize the power of the arts. The Arts Center serves as laboratory for the creation of new works, nurturer of interdisciplinary initiatives, originator of exhibitions, presenter of performing arts, educator, community builder, and advocate for arts issues, functioning as a catalyst for ideas that will impact the lives of artists and the public.

The Arts Center's Performing Arts and Connecting Communities program coordinators work with Community Partners to develop goals and priorities for each season. Program coordinators attend booking conferences and related events, then research performing artists, other presenters, and commissioning organizations. The program coordinators and director make the final selections based on input provided by Community Partners, audience members, and colleagues in the field. The Arts Center presents a variety of performing arts disciplines including contemporary dance, dance theatre, world music, and contemporary theatre by local, national, and international artists. At least one community-based performing arts commission is also presented each year.

› HOUSE CAPACITY: 200

› DISCIPLINES: Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline



ASUNDER
YIN MEI DANCE
PHOTO COURTESY OF JOHN MICHAEL KOHLER ARTS CENTER

JUMP-START PERFORMANCE CO.

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Lisa Suarez, DIRECTOR OF GUEST ARTISTS PROGRAM
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Steve Bailey, PRODUCING DIRECTOR
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Founded in 1985, Jump-Start Performance Co. is a group of diverse artists dedicated to the discovery and support of new ideas in the arts and arts education. The company provides a venue for traditionally disenfranchised communities (people of color, women, lesbians and gays, and youth) and is committed to social change. Since its formation, Jump-Start has created, presented, or produced over 500 original performance works and reached an audience of almost one million people. Programs include new productions by company members, a guest artist series, workshops, and short- and long-term educational residencies in the community. Jump-Start's theater, located in the Blue Star Arts Complex, is a 6,000 square foot facility that includes a 150-seat performance space, a gallery/lobby, a classroom, and company offices.

Jump-Start presents works by company members, associate community artists and local, regional, national and international guest artists. Emphasis is placed on theater, performance art and dance. Selection of artists is done through a fairly informal process and on a close timeline. Inquiries should be addressed to Lisa Suarez. Please do not send videos unless requested.

› HOUSE CAPACITY: 150

› DISCIPLINES: Dance, Performance Art, Theatre, Spoken Word, Multi-Discipline



CYPHER KING SESSION
OLIVE DANCE THEATRE
NPN PERFORMANCE RESIDENCY
PICTURED: OLIVE DANCE THEATRE AND SAN ANTONIO COMMUNITY MEMBERS
PHOTO: DANIEL JACKSON

JUNEBUG PRODUCTIONS

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John O'Neal, FOUNDING ARTISTIC DIRECTOR
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Founded in 1980, Junebug Productions' mission is to create, produce, tour and present high-quality performing art which supports and encourages oppressed and exploited African-Americans in the Black Belt South who are working to improve the quality of life available to themselves and others who are similarly situated. Junebug Productions is the organizational successor to the Free Southern Theater which was co-founded in 1963 by Artistic Director John O'Neal as a cultural arm of the Civil Rights Movement. Junebug Productions is currently building the Free Southern Theater Institute (FSTI), a cultural laboratory to train individuals who wish to develop the capacity to work as theater artists and managers of cultural programs with communities of oppressed and exploited people. The Institute's pedagogy will be grounded in the principles and practices that have been developed and applied across the U.S. for more than 45 years by the Free Southern Theater and Junebug Productions.

Artists and companies whose mission and vision are complimentary to Junebug Productions' are presented in residency with the FSTI. Artists bring new skills to the students and help develop original work rooted in communities and storytelling. John O'Neal, Artistic Director of Junebug Productions, is responsible for selecting artists.

› HOUSE CAPACITY: 300

› DISCIPLINES: Dance, Music, Theatre, Spoken Word, Multi-Discipline



SOUTHERN ROOTS COLLECTIVE
NPN PERFORMANCE RESIDENCY, COMMUNITY FUND
PICTURED: STEPHANIE MCKEE, KRISTAL KOFIE, SADDI KHALI
PHOTO: KIYOKO MCCRAE

KING ARTS COMPLEX

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The King Arts Complex is located in the oldest area of African-American life in Columbus, Ohio. The Complex preserves, presents, and fosters the contributions of African-Americans through creative expression and education. The Complex has built artistically strong offerings that represent the spectrum of the performing and cultural arts, establishing it as a primary African-American institution in Ohio. The Complex is 60,000 square feet and houses three performance spaces, two dance studios, an art gallery, and three permanent interactive learning areas. The Complex sponsors community events in the adjacent public park and hosts a variety of education programs. Artist selection and review is a year-round process. The traditional performing arts season runs September through June, with artist selections finalized by the prior April.

Permanent and traveling exhibits are selected for the educational and aesthetic content that fits well with the mission of the King Arts Complex. Our Cultural Arts Director researches the content matter of exhibitions as well as the artists who develop them. This process presents the opportunity to bring powerful African-American art to our community.

› HOUSE CAPACITY: 444

› DISCIPLINES: Dance, Performance Art, Music, Theatre, Spoken Word, Multi-Discipline



WOODRALL NASH
GALLERY EXHIBIT
PHOTO COURTESY OF THE KING ARTS COMPLEX

LA PEÑA CULTURAL CENTER

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Susie Lundy, DEVELOPMENT DIRECTOR
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La Peña promotes social justice and cultural understanding through the arts, education, and community action. Annually, La Peña presents over 200 events with emerging and established music, theater, dance, multi-disciplinary, literary, video, and visual artists, produces new works by local artists, presents internationally and nationally-renowned artists, offers on-going free and low-cost arts classes for youth and adults, and houses a Latin American café.

Each year La Peña staff, in conjunction with its board and input from the community, sets programming plans. We prioritize projects for which to seek special funding. Selection of artists for NPN residencies comes out of this process, which is active and continuous. Artists speak to us about their ideas, and we approach artists with our ideas about community programming. La Peña presents all disciplines with a focus on music, theater, and multi-disciplinary work as our space is limited for dance presenting.

› **HOUSE CAPACITY:** 180

› **DISCIPLINES:** Dance, Performance Art, Music, Theatre, Spoken Word, Multi-Discipline



FREELAND
ARIEL LUCKEY
NPN PERFORMANCE RESIDENCY, CREATION FUND
PICTURED: ARIEL LUCKEY
PHOTO COURTESY OF LA PEÑA CULTURAL CENTER

LEGION ARTS

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Mel Andringa, PRODUCING DIRECTOR
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Legion Arts began in the 1980s as The Drawing Legion, producing original performance works under the direction of Mel Andringa and F. John Herbert. Since 1991, the organization has been known as Legion Arts, and has been based at CSPS, a century-old former Czech social hall near downtown Cedar Rapids, Iowa. In addition to generating original productions, Legion Arts now manages CSPS as a regional center for contemporary arts, hosting up to 20 exhibits and 70 performing arts events each year. Through artist-based partnerships, Legion Arts is also involved in advocacy, education, and community development initiatives.

Independent and non-profit, Legion Arts is a vigorous and varied grassroots presenter, tending to book performing artists (especially musicians) who already have engagements in the area. Less frequently we're able to bring in artists for extended runs, residencies and special projects. Though the scale of Legion Arts is probably best suited to solo artists and small companies, we're fiercely multi-disciplinary. Proposals are accepted on an on-going basis, and we're always happy to hear from artists we're not familiar with. For starters, send an e-mail, brochure, or some basic printed material.

› **HOUSE CAPACITY:** 175

› **DISCIPLINES:** Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline



SHADOWS
WILLIAM YANG
NPN PERFORMANCE RESIDENCY
PICTURED: WILLIAM YANG
PHOTO COURTESY OF LEGION ARTS

LINKS HALL

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Roell Schmidt, DIRECTOR
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Erica Mott, DIRECTOR OF EDUCATION AND COMMUNITY PROGRAMS
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Links Hall encourages artistic innovation and public engagement by maintaining a facility and providing flexible programming for the research, development, and presentation of new work in the performing arts. Links Hall presents a wide-ranging program of local, national, and international dance and performance, and provides important services to artists. Established as a laboratory primarily for the creation and presentation of dance, multi-disciplinary work now infuses our programming. The intent is for artists and audiences to develop enthusiasm, lively discussion, and context for dance and performance as complex and meaningful cultural expression.

Since its inception, Links Hall has presented literally thousands of local, national, and international artists, and thousands of artists have used our space to create, rehearse, teach, explore, and grow. Fundamental to our mission is provision of inexpensive space for artists to rehearse, teach, and present new work. Our programming committee (which includes strong artist representation) sets strategy and direction for the artistic development of Links Hall, and selects guest curators and artists for commissions and residencies.

› HOUSE CAPACITY: 75

› DISCIPLINES: Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline



WAY OUT WEST, THE SEA WHISPERED ME
CUPOLA BOBBER
NPN CREATION FUND
PICTURED: TYLER MYERS
PHOTO: JENNIFER KORFF

LIVING ARTS OF TULSA

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Linda Litton Clark, ADMINISTRATIVE DIRECTOR
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Living Arts of Tulsa is the longest-standing non-profit contemporary art center in Oklahoma dedicated to presenting and developing contemporary art. It is interested in newly evolving ideas and in sharing its interests with the surrounding community by encouraging the public to attend and participate in creative workshops, performances, exhibitions, films, demonstrations, lectures, related educational activities and research. Since 1969 it has considered art as basic and essential to each person's full development. Living Arts strives to help create an environment in which art may thrive. It strives to be aware, informed and an active participant in cultural history-in-the-making.

Performance, visual and media artists are chosen through invitation and by proposal review by our Artistic Director and Programming Committees.

› HOUSE CAPACITY: 250

› DISCIPLINES: Dance, Performance Art, Music, Puppetry, Spoken Word, Multi-Discipline, Video Performance



WARPED LIKE SPACE AND TIME
LELAVISION
PICTURED: ELA LAMLIN, LEAH MANN
PHOTO: TOM PAYNE

MACLA/MOVIMIENTO DE ARTE Y CULTURA LATINO AMERICANA

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MACLA is an inclusive contemporary arts space grounded in the Chicano/Latino experience that incubates new visual, literary, and performance art in order to engage people in civic dialogue and community transformation. MACLA is often described as a workshop of culture. Our work fosters the next generation of bicultural/bilingual Latinos and other multicultural Californians who use the arts to think, imagine, produce and “cook-up” expressive alternatives to a new global and social reality. A three-tiered approach defines our performance program philosophy: 1) support for emerging artists; 2) an cross-ethnic sensibility; and 3) a hybrid aesthetic vision which mixes popular culture and sociological interests with established art forms.

In keeping with MACLA’s commitment to “image” invisible communities, staff actively seeks and develops relationships with new and emerging artists in the performing arts. An open dialogue with artists and other community members informs the selection and support of local and touring artists. When appropriate, MACLA looks to partner with other regional organizations to present touring artists in order to share resources (travel expenses, cross-marketing efforts, etc.) and expose local audiences to artists of national scope. MACLA staff confers quarterly to review past artist performances as well as to assess the impact of future artist or collective selections. A financial commitment is made annually with half of MACLA’s programming budget allocated to the support of performing arts.

› HOUSE CAPACITY: 120

› DISCIPLINES: Dance, Performance Art, Theatre, Spoken Word, Multi-Discipline



CABARET UNKEMPT
NPN PERFORMANCE RESIDENCY
PICTURED: JENNIYLIN DUANY
PHOTO: ARIANA PEREZ

MECA/MULTICULTURAL EDUCATION AND COUNSELING THROUGH THE ARTS

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Armando Silva, DEVELOPMENT DIRECTOR
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MECA is a community-based, non-profit organization whose mission is to promote the healthy social, cultural, and academic development of at-risk, inner-city youth through education in the arts. MECA offers classical and ethnic arts education and support services to approximately 1,400 students a year, and over 6,000 students participate in MECA workshops, residences and projects. MECA provides these services year-round through its In-School, After-School, and Summer Arts Program. MECA also hosts an annual Performance Series that features visual and performing art with regional, national, and international artists who also involve MECA students in master classes and workshops.

MECA seeks to create new work by combining art genres with diverse ethnic artists. Always on the cusp of trends, MECA’s visual and performance series pushes boundaries while simultaneously preserving cultural art forms. The result is a woven tapestry of traditional and modern forms that prove exciting and fresh. Through connections with outside arts organizations, MECA pursues new artists and art forms locally, nationally, and internationally. Being open to possibilities outside the realm of the expected has given MECA its edge for over 32 years.

› HOUSE CAPACITY: 180

› DISCIPLINE: Multi-Discipline



GREETINGS FROM A QUEER SEÑORITA
MONICA PALACIOS
NPN PERFORMANCE RESIDENCY
PICTURED: MONICA PALACIOS
PHOTO: SUNNY BAK

MIAMI DADE COLLEGE, CULTURAL AFFAIRS

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Our mission is to produce and present the newest, most challenging, contemporary, and culturally-specific work being created in the U.S. and abroad. We focus primarily on work from Central, South and North America, programs that are reflective of our multi-ethnic community.

We support the development of new work by artists, present performance in our annual performance series, and conduct community residencies and professional artist workshops. All performance disciplines are represented. International work, especially from Latin America and the Caribbean, is emphasized as well as projects that involve international collaboration. Cultural Affairs balances its season with new work, innovation, risk-taking, and tradition. There is no formal artist selection process and artist information is accepted unsolicited; however, the department rarely programs performances or schedules artist residencies until Cultural Affairs staff has met an artist in person or seen a company/artist live in performance.

- HOUSE CAPACITY: 400
- DISCIPLINE: Multi-Discipline



I LAND
KEO WOOLFORD
PICTURED: KEO WOOLFORD
PHOTO: EAST-WEST PLAYERS

MUSEUM OF CONTEMPORARY ART, CHICAGO

220 East Chicago Avenue, Chicago, IL 60611
312.397.4010 fax 312.397.4095
artistsupclose@mcachicago.org www.mcachicago.org

Peter Taub, DIRECTOR OF PERFORMANCE PROGRAMS
ptaub@mcachicago.org

Yolanda Cesta Cursach, ASSOCIATE DIRECTOR
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The mission of the Museum of Contemporary Art (MCA) is to be an innovative and compelling center of contemporary art where the public can directly experience the work and ideas of living artists, and understand the historical, social, and cultural context of the art of our time. The museum boldly interweaves exhibitions, performances, collections, and educational programs to excite, challenge, and illuminate our visitors and to provide insight into the creative process. The MCA aspires to engage a broad and diverse audience, create a sense of community, and be a place for contemplation, stimulation, and discussion about contemporary art and culture.

MCA presents more than 20 different projects yearly involving close to 100 performances in dance, theater, music, and interdisciplinary performance. MCA champions U.S., international, and Chicago-based artists and pursues innovation, collaboration, and community engagement. Audience-engaged residency activities are integrated with public performances. The performing arts programming actively promotes diversity, featuring the voices of culturally and racially diverse artists. The MCA works with arts and community cultural organizations to co-organize and co-present about one-third of the performing arts programs, thereby utilizing the MCA as a shared resource for the city.

- HOUSE CAPACITY: 294
- DISCIPLINES: Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline



GATZ
ELEVATOR REPAIR SERVICE
NPN CREATION FUND
PICTURED: LAURENA ALLAN, SCOTT SHEPHERD, ANNIE MCNAMARA
PHOTO: GENE PITTMAN

MYRNA LOY CENTER

15 North Ewing, Helena, MT 59601
406.443.0287 fax 406.443.6620
myrnaloycenter@aol.com www.myrnaloycenter.com

Ed Noonan, EXECUTIVE DIRECTOR
noonaned@aol.com

Benji Cosgrove, RESIDENCY COORDINATOR
benjicosgrove@gmail.com

The Myrna Loy Center (MLC) presents contemporary media and performing arts; supports the creation of new works by Montana, regional and national artists; and nurtures a lifelong involvement in the arts through arts education and residencies.

MLC's curatorial process includes staff review, showcases, committee input, and staff decision. The MLC is a multi-discipline house with small audience bases for many different works. When support through grants allows, the MLC will bring experimental/cutting-edge work to Montana.

› HOUSE CAPACITY: 250

› DISCIPLINES: Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline



STONE SOUP & OTHER STORIES
PUSHCART PLAYERS
NPN PERFORMANCE RESIDENCY
PICTURED: ROBYN CORUJO, OSCAR CASTILLO, HARRY PATRICK CHRISTIAN,
PHEBE TAYLOR
PHOTO: GEOFFREY S. MORRIS

NEW WORLD THEATER

16 Curry Hicks, University of Massachusetts, Amherst, MA 01003
413.545.1972 fax 413.545.4414
nwt@admin.umass.edu www.newworldtheater.org

Founded in 1979, New WORLD Theater (NWT) has been for thirty years a visionary cultural institution dedicated to producing and presenting, in formal and community settings, works by artists of color that serve to educate, enliven, and empower our diverse audience, and to fostering a creative network of professional and community artists. NWT has purposely existed at the intersection of art and politics, scholarship and activism, professional work, and community life. In residence at the Fine Arts Center of the University of Massachusetts until September 2009, NWT redefined the role of arts in higher learning and expanded partnerships between professional artists and communities. NWT is looking for a new home.

The Artistic Director, working closely with the Program Curator, reviews a variety of work through the course of the year. Through a process of solicitation (which is based on recommendations), a collection of scripts, video excerpts, and various other publicity materials are reviewed, and the discussion of what to include in the upcoming season occurs between the Artistic Director, staff advisors and artists. Among other criteria, they prioritize work that showcases artists and performers of color, addresses historically marginalized subjects and communities, and enhances New WORLD's commitment to providing a diverse program that reaches a wide audience base. NWT maintains a balanced commitment to cultural equity, social justice, and artistic innovation.

› HOUSE CAPACITY: 341

› DISCIPLINE: Multi-Discipline



DISPOSABLE MEN
JAMES SCRUGGS
NPN PERFORMANCE RESIDENCY
PICTURED: JAMES SCRUGGS
PHOTO: MICHAEL O'REILLY

ON THE BOARDS

PO Box 19515, Seattle, WA 98109-1515
206.217.9886 fax 206.217.9887
info@ontheboards.org www.ontheboards.org

Sarah Wilke, MANAGING DIRECTOR
swilke@ontheboards.org

Lane Czaplinski, ARTISTIC DIRECTOR
lane@ontheboards.org

Founded by artists in 1978, the mission of On the Boards (OtB) is to introduce Northwest audiences to international innovators in contemporary dance, theater and music while developing and presenting new work by promising performing artists in the region. OtB plays a vital role in our region's culture by presenting emerging and master artists who would otherwise not be seen in the community.

On the Boards presents new works, programming approximately 15 residencies per year, September through June. We present contemporary performance from all disciplines: dance, music, theater, performance art, multimedia, and new media. Typically, companies are in residence for one week. Production residencies and commissions are considered on a case-by-case basis.

- **HOUSE CAPACITY:** 300 and 84
- **DISCIPLINES:** Dance, Performance Art, Music, Theatre, Multi-Discipline



GRUB
tEEth
NPN CREATION FUND
PICTURED: CELESTE OLIVARES AND LEE KYLE
PHOTO: TIM SUMMERS

OUTPOST PRODUCTIONS

PO Box 4543, Albuquerque, NM 87196-4543
505.268.0044 fax: 505.268.4481
mail@outpostspace.org www.outpostspace.org

Tom Guralnick, EXECUTIVE DIRECTOR
tguralnick@comcast.net

Alicia Ultan, PUBLICITY AND SPONSORSHIP COORDINATOR
alicia@outpostspace.org

Established in 1988 Outpost Productions is based at The Outpost Performance Space, Albuquerque's non-profit, member-supported, 160-seat Performing Arts Center. Outpost also presents in larger venues in Albuquerque and Santa Fe, notably during the New Mexico Jazz Festival. Outpost presents 100 concerts annually—jazz, experimental, folk & roots, spoken word, teen nights and more—plus classes for youth and adults. Outpost hosts visual arts exhibits in its Inpost Artspace. While an important presenter of touring acts, Outpost also remains committed to supporting locally-based performers. Dedicated to a mission of linking with other organizations, Outpost collaborates with an ever-growing number of partners.

Founding Executive Director Tom Guralnick makes booking decisions with the active input of staff, presenting partners, artists, and community members. Outpost seasons run from October-December; March-May; and June-August. Booking decisions are made anywhere from two to 18 months in advance of each season. Interested performers should send inquiries to Tom Guralnick.

- **HOUSE CAPACITY:** 150
- **DISCIPLINES:** Music, Spoken Word



OUTPOST PRODUCTIONS INC
PICTURED: REGINA CARTER
PHOTO: JAMES GALE

PAINTED BRIDE ART CENTER

230 Vine Street, Philadelphia, PA 19106
215.925.9914 fax 215.925.7402
info@paintedbride.org www.paintedbride.org

Lisa Nelson-Haynes, ASSOCIATE DIRECTOR
lisa@paintedbride.org

Laurel Raczka, EXECUTIVE DIRECTOR
laurel@paintedbride.org

For over 37 years, the Painted Bride, located in Old City Philadelphia, has offered a space like no other to experience leading-edge contemporary artists with distinct voices that reflect the rich cultural mosaic of our city. Presenting a jam-packed season of jazz, world music, dance, theater, performance art, poetry/spoken word, and educational and community events, the Bride offers artists from around the world and right here in the region. Our bi-level gallery offers exceptional exhibitions by artists who are breaking new ground in the visual arts. The Bride's mission is to "collaborate with emerging and established artists to create, produce and present innovative work that affirms the intrinsic value of all cultures and celebrates the transformative power of the arts. Through performances and exhibitions, education and outreach, the Bride creates a forum for engagement centered on contemporary social issues."

Submissions are accepted on a rolling basis and are reviewed by curators and members of the community. For Jazz on Vine and World Music programs, submit a CD, press kit, and a self-addressed stamped envelope (SASE). For Dance with the Bride and Performance in the Present Tense, submit a video/DVD, resume, press kit, and SASE. For visual arts, submit a letter of intent, representative slides of the exhibition proposed, and a resume and references for the curator under consideration.

› HOUSE CAPACITY: 225

› DISCIPLINES: Dance, Performance Art, Music, Theatre, Spoken Word, Multi-Discipline



NO BOUNDARIES: DANCING THE VISIONS OF CONTEMPORARY BLACK CHOREOGRAPHERS
MASON/RHYNES PRODUCTIONS
NPN CREATION FUND
PICTURED: GESEL MASON
PHOTO: ENOCH CHAN

PANGEA WORLD THEATER

711 West Lake Street, Suite 102, Minneapolis, MN 55408
612.822.0015 fax 612.821.1070
pangea@pangeaworldtheater.org www.pangeaworldtheater.org

Meena Natarajan, EXECUTIVE/LITERARY DIRECTOR
meena@pangeaworldtheater.org

Katie Herron, OFFICE MANAGER
katie@pangeaworldtheater.org

Pangea World Theater illuminates the human condition, celebrates cultural differences, and promotes human rights by creating and presenting international, multi-disciplinary theater. Pangea World Theater constitutes a vital new force in American theater, bringing an international perspective to the Twin Cities' community. Since its founding in 1995, Pangea World Theater has been dedicated to the production and presentation of work that brings together people from different backgrounds and ethnicities, and the contextualization of work by artists from all backgrounds for a multiracial audience. Our theater works, drawn from multiple sources and multiple traditions, have always challenged dominant European American paradigms and definitions of theater. As we create work that is truly inclusive in its scope and artistic aesthetic, we are also developing a critical language to describe our work. We are engaged in work that involves a cross-cultural perspective, illuminating issues of social justice and human rights.

The Artistic and Literary Directors select the artists we present. Members of the ensemble and staff make recommendations. In addition, we have created a community leaders committee with individuals from multiple immigrant communities. The committee also connects us with community members and helps with audience development. The selection process is on-going. We prefer to see live work but documentation is also considered. Our aesthetic is not fixed; it includes the voices and artistic visions of multiple voices and realities.

› HOUSE CAPACITY: 120

› DISCIPLINES: Dance, Performance Art, Theatre, Multi-Discipline



WONG FLEW OVER THE CUCKOOS NEST
KRISTINA WONG
NPN PERFORMANCE RESIDENCY, COMMUNITY FUND
PICTURED: KRISTINA WONG
PHOTO: MATTY NEMATOLLAH

PAT GRANNEY COMPANY

925 East Thomas, Suite B, Seattle, WA 98102
206.329.3705 fax 206.329.3730
www.patgraney.org

Pat Graney, EXECUTIVE DIRECTOR
pat@patgraney.org

Farrell Sjoberg, BOOKKEEPER
farrell@patgraney.org

The Pat Graney Company creates, performs and tours new dance/performance works throughout the U.S. and abroad, presents the work of other artists, and conducts arts-based educational programming for incarcerated women and female ex-offenders and their families.

Our curatorial vision is to nurture emerging artists by presenting them in three-year cycles in Seattle and the Pacific NW. This usually involves the presentation and commissioning of new work as well as the performance of the artists' repertory.

› **HOUSE CAPACITY: 200**

› **DISCIPLINES: Dance, Theatre, Multi-Discipline**



HOUSE OF MIND
PAT GRANNEY COMPANY
NPN CREATION FUND, COMMUNITY FUND
PICTURED: SARA JINKS AND JODY KUEHNER
PHOTO: TIM SUMMERS

PERFORMANCE SPACE 122

150 First Avenue, New York, NY 10009
212.477.5829 fax 212.353.1315
ps122@ps122.org www.ps122.org

Vallejo Gantner, ARTISTIC DIRECTOR
vallejo@ps122.org

Morgan von Prelle Pecelli, DIRECTOR OF DEVELOPMENT
morgan@ps122.org

For 30 years, Performance Space 122 has been a hub for contemporary performance and an active member of the East Village, as well as the wider cultural community in NYC and across the globe. We are dedicated to supporting and presenting artists who explore innovative forms, engage with provocative content, and rigorously challenge the boundaries of contemporary performance. PS122 is committed to a steadfast search for pioneering artists from a diversity of cultures, nations and beliefs.

In just the past four years, under the curatorial vision of Artistic Director Vallejo Gantner, PS122 has opened the curtain on more than 2,100 performances, welcomed more than 100,000 visitors, and supported the work of more than 1,800 artists, performers, choreographers, playwrights, directors and designers. Performance Space 122 passionately advocates for U.S. artists in New York and across the globe. Our organization and the artists we present are reclaiming their relevance to wider social discourse by engaging artists, audiences and other community leaders in cultural, economic, and environmental debates about what it means to live in contemporary society.

› **HOUSE CAPACITY: 90**

› **DISCIPLINES: Dance, Performance Art, Music, Theatre, Multi-Discipline**



WAY OUT WEST, THE SEA WHISPERED ME
CUPOLA BOBBER
NPN CREATION FUND
PICTURED: TYLER MYERS AND STEPHEN FIEHN
PHOTO: ANDRE HESSE

PICA (PORTLAND INSTITUTE FOR CONTEMPORARY ART)

224 NW 13th Avenue #305, Portland, OR 97214
503.267.1942 fax 503.243.1167
pica@pica.org www.pica.org

Erin Boberg Doughton, PROGRAM DIRECTOR
erin@pica.org

Victoria Frey, EXECUTIVE DIRECTOR
vic@pica.org

Founded in 1995, PICA is a non-profit arts center with the mission of acknowledging and advancing ideas in contemporary art. Through exhibitions, performances, artist residencies, publications and educational programs, PICA enables artists and audiences alike to push the limits of artistic expression and provocative ideas that illuminate life in the here and now. PICA's main program is the annual TBA (Time Based Art) Festival that brings together a remarkable group of artists from around the nation and around the world for ten days of thoughtful, innovative and inspiring performances that address the cultures, aesthetics, issues and ideas of today.

PICA presents artists whose work draws on the vast and varied traditions of theatre, dance, performance, media and visual art, and building on these to create new forms, often defying categorization. The TBA Festival is curated by Artistic Director Cathy Edwards along with Erin Boberg Doughton and Kristan Kennedy. Work is reviewed on an on-going basis, and festivals are programmed one to two years in advance. Staff invites artists for residencies and commissions on a case-by-case basis; there is no formal submission process.

› HOUSE CAPACITY: 300

› DISCIPLINES: Dance, Performance Art, Music, Theatre, Spoken Word, Multi-Discipline



TRANSITION
REGGIE WATTS
NPN PERFORMANCE RESIDENCY
PHOTO: TYLER BURNSTEIN

PREGONES THEATER

571-575 Walton Avenue, Bronx, NY 10451
718.585.1202 fax 718.585.1608
info@pregones.org www.pregones.org

Alvan Colón Lespier, DIRECTOR OF PRODUCTION
acolonlespier@pregones.org

Maggie Gonzalez, GENERAL MANAGER
mgonzalez@pregones.org

Pregones Theater is a Bronx-based ensemble whose mission is to create and perform original musical theater and plays rooted in Puerto Rican/Latino cultures, and to present other performing artists who share our twin commitment to the arts and civic enrichment. Founded in 1979, the company is known for creating plays with dynamic visual and rhythmic character, mining connections between theater and popular culture, and galvanizing multiple generations of artists and theater-goers. Flagship programs are Mainstage, Presenting, Education, and Touring. Since 2005 Pregones operates its own professional theater in the heart of the South Bronx Cultural Corridor.

Pregones presents artists working in theater, dance, music, and related disciplines. The primary goal of our Presenting program is to give a diverse home audience an opportunity to sample the full range of contemporary performing arts. Artist compatibility with our mission is crucial in the selection process, as are scheduling and budget.

› HOUSE CAPACITY: 130

› DISCIPLINES: Dance, Music, Theatre, Puppetry, Spoken Word



¡AY, JESÚS! OH JESUS!
PICTURED: JORGE B. MERCED, DESMAR GUEVARA
PHOTO COURTESY OF PREGONES THEATER

REDCAT/ROY AND EDNA DISNEY, CALARTS THEATER

631 West 2nd Street, Los Angeles, CA 90012
213.237.2800 fax 213.237.2811
info.REDCAT@calarts.edu www.redcat.org

George Lugg, ASSOCIATE DIRECTOR
george.lugg@calarts.edu

Mark Murphy, EXECUTIVE DIRECTOR
mmurphy@calarts.edu

REDCAT, a center for innovative performing, visual and media arts, introduces diverse audiences and artists to the most influential developments in the arts from throughout the world and provides Los Angeles artists with opportunities to develop new work. Opened in 2003 by the California Institute of the Arts, REDCAT is located in the Frank Gehry-designed Walt Disney Concert Hall in downtown Los Angeles. REDCAT features a flexible black box of 200 to 270 seats and a 3,000 square foot exhibition space.

REDCAT's programming values artists who blur the boundaries between artistic disciplines, cross international borders in their collaborations, experiment with artistic traditions, and invent or use new technology in developing new forms of expression. As many as 200 events are presented each year, including performances, screenings, discussions, readings, and exhibitions. The executive director, in collaboration with the associate director and other curatorial partners, oversees the year-round programming. Most artists are selected 12 to 18 months in advance. The gallery director and curator oversee the exhibition programs.

➤ HOUSE CAPACITY: 200

➤ DISCIPLINES: Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline



UNDER POLARIS
CLOUD EYE CONTROL
NPN CREATION FUND
PICTURED: ANNA OXYGEN
PHOTO: EUGENE AHN

SANDGLASS THEATER

PO Box 970, Putney, VT 05346
802.387.4051 fax 802.387.4051
info@sandglasstheater.org www.sandglasstheater.org

Leslie Turpin, MANAGING DIRECTOR
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Eric Bass, CO-ARTISTIC DIRECTOR
eric@sandglasstheater.org

Our mission is to present, develop and support innovative theatrical work, to provide our audience with a broad interpretation of theater, and to encourage dialogue across ages and cultures. Sandglass is a touring company dedicated to the use of the puppet as a theatrical medium, often in collaboration with artists, and composers to explore identity, memory and relationship to place. We are interested in other media, current issues and a range of ensemble theater forms and processes. We have been presenting guest artists to our community since 1996, including an annual series in our 60-seat barn theater and a biennial international puppet festival in local venues.

Located in a small village in southern Vermont, we serve a predominantly white, rural extended community of about 30,000. There is an interest in multicultural, urban and world affairs and much of our programming is focused on current issues around multicultural identity and diversity. We present an annual theme-based series, Voices of Diversity, which develops an extended dialogue around cultural identities that lasts over several weeks.

➤ HOUSE CAPACITY: 60

➤ DISCIPLINES: Performance Art, Theatre, Puppetry, Spoken Word, Multi-Discipline



BETWEEN SAND AND STARS
A COLLABORATION WITH NIMBLE ARTS
PHOTO: RICHARD TERMINE

SKIRBALL CULTURAL CENTER

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programs@skirball.org info@skirball.org www.skirball.org

Amina Sanchez, ASSOCIATE DIRECTOR OF PUBLIC PROGRAMS
asanchez@skirball.org

Jordan Peimer, DIRECTOR OF PUBLIC PROGRAMS
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The mission of the Skirball Cultural Center is to explore the connections between four thousand years of Jewish heritage and the vitality of American democratic ideals. Skirball presents the experience of the Jewish people—their traditions, aspirations, and values—as a metaphor for the experience of all immigrant groups that journey to the United States. We seek to welcome and inspire people of every ethnic and cultural identity in American life. Guided by our respective memories and experiences, together we aim to build a society in which all of us can feel at home. Skirball achieves its mission through the display and interpretation of the museum's permanent collection and changing exhibitions; scholarship and publications; outreach to the community; a nationally-recognized school outreach program; and public programs for adults and families that explore literary, visual, and performing arts from around the world.

Skirball presents performances, concerts, lectures, media programs, conversations, and other events which illuminate our mission. We debut work from groundbreaking national and international artists and thinkers who engage, challenge, and inspire. Our presentations are frequently linked to topics which are associated with our museum exhibitions or other themes which Skirball examines in response to our mission. Submissions may be sent by mail or by e-mail to programs@skirball.org.

› HOUSE CAPACITY: 200

› DISCIPLINES: Dance, Music, Theatre, Spoken Word, Multi-Discipline



THE DISAPPEARANCE
DOUBLE EDGE THEATRE IN COLLABORATION WITH ILAN STEVENS
NPN PERFORMANCE RESIDENCY
PICTURED: CARLOS URIONA
PHOTO: DAN SHEEHAN

SOUTH DALLAS CULTURAL CENTER

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214.939.2787 fax 214.670.8118
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Vicki Meek, MANAGER
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Tisha Crear, EDUCATION & OUTREACH COORDINATOR
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The South Dallas Cultural Center opened in 1986 and provides instruction and enrichment in the performing, literary, media, and visual arts. The program emphasizes the African contribution to world culture. The 24,000+ square foot facility features a 120-seat black box theater, visual arts galleries, studios for dance, two- and three-dimensional arts and photography. The center's Virtual Video Lab allows for onsite production that dovetails with the activities of the center's Virtual Sound Lab recording studio. The South Dallas Cultural Center is a program of the City of Dallas Office of Cultural Affairs.

The South Dallas Cultural Center's programs place a high value on works exploring contemporary issues facing the African world community, particularly those that inform the audience about the inter-relatedness of people of color. The Center's programming committee, comprised of the manager, technical coordinator and six contracted artists, select the artists for the season.

› HOUSE CAPACITY: 110

› DISCIPLINES: Dance, Performance Art, Music, Theatre, Spoken Word, Multi-Discipline



GESEL MASON MASTER CLASS AT PEARL C. ANDERSON MIDDLE SCHOOL
MASON/RHYNES PRODUCTIONS
NPN PERFORMANCE RESIDENCY
PICTURED: GESEL MASON AND STUDENTS
PHOTO: CHELES RHYNES

ST. JOSEPH'S HISTORIC FOUNDATION

804 Old Fayetteville Street, Durham, NC 27701
919.683.1709 fax 919.682.5869
info@hayti.org www.hayti.org

V. Dianne Pledger, PRESIDENT/CEO
vdpledger@hayti.org

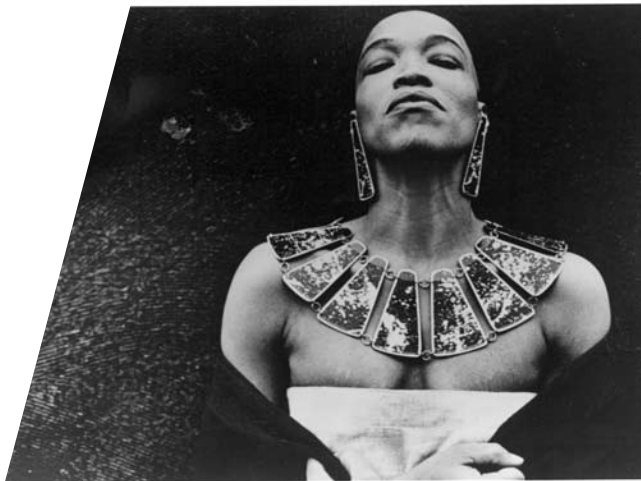
Janella Sellars, DEVELOPMENT DIRECTOR
jsellars@hayti.org

The St. Joseph's Historic Foundation (SJHF), founded in 1975, is an African-American cultural and educational institution deeply rooted in the historic Hayti community of Durham, North Carolina. SJHF is dedicated to advancing cultural understanding through diverse programs that examine the experiences of Americans of African descent – locally, nationally and globally. The Foundation is committed to preserving, restoring and developing the Hayti Heritage Center, the former St. Joseph's AME Church, a National Historic Landmark, as a cultural and economic anchor to the greater Durham community.

The St. Joseph's Historic Foundation/Hayti Heritage Center is an agent of social change with a long-term commitment to utilizing the arts as a tool for bringing communities together and establishing common ground. The Foundation is committed to providing the local community with leading African-American artists, theater productions, and programs that define history and traditional techniques, as well as ceremonial, social, sacred, and contemporary works. These programs consist of: Gallery Exhibitions, the Bull Durham Blues Festival, Blues in the Schools, Heritage Arts for Youth Residency Programs, Concert Series, Kwanzaa Celebration, Raise a Reader Book Fair, Black Diaspora Film Festival, the Jambalaya Soul Poetry Slam, Heritage Rhythm Dance Classes, and facility rentals.

› HOUSE CAPACITY: 350

› DISCIPLINE: Multi-Discipline



CULTURAL ODYSSEY
NPN PERFORMANCE RESIDENCY
PICTURED: RHOESSA JONES
PHOTO COURTESY OF THE ARTIST

TAMPA BAY PERFORMING ARTS CENTER/ SHIMBERG PLAYHOUSE

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Judy Joseph, VICE PRESIDENT OF PROGRAMMING
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Donna McBride, DIRECTOR OF FOUNDATION AND PUBLIC GRANTS
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The Tampa Bay Performing Arts Center is the largest PAC in the Southeast, and the only one with an on-site conservatory. With five state-of-the-art theaters, TBPAC presents and produces a diverse cultural menu to more than 600,000 patrons annually, from touring Broadway shows to grand opera, dance, concerts, cutting-edge theater and intimate performance art. TBPAC is consistently ranked in the top five venues of its size in the nation for attendance and programming quality. TBPAC's education programs annually serve approximately 70,000 students of all ages, with programs ranging from on-site classes to free outreach performances and school and community residencies.

Judy Lisi, TBPAC president, and a diverse programming staff with extensive experience in presenting and producing all performing arts disciplines, leads artist selection and programming. Planning includes exposing our community to all the performing arts and serving a broad spectrum of cultural interests. Program staff use a wide array of techniques to secure offerings, including professional associations, research, interviews, auditions, conferences and showcases.

› HOUSE CAPACITY: 100

› DISCIPLINES: Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline



VOICES
FREED-YORICK THEATRE ENSEMBLE
NPN PERFORMANCE RESIDENCY
PICTURED: F. REED BROWN, JESS SILVA, MARIS WOLFF
PHOTO: JOSEPH COLLIER

THE THEATER OFFENSIVE

29 Elm Street #2, Cambridge, MA 02139
617.661.1600 fax 617.661.1610
www.thetheateroffensive.org

Eve Alpern, DIRECTOR OF OPERATIONS & PRODUCTIONS
eve@thetheateroffensive.org

Abe Rybeck, EXECUTIVE ARTISTIC DIRECTOR
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The Theater Offensive creates innovative artistic/activist programs in diverse lesbian, gay, bisexual and transgender (queer) communities. We grew out of a guerrilla theater troupe in 1989 and became a charter Resident Company at the Boston Center for the Arts. Most of our works are by people of color and most are by women. Our core programs include: OUT on the Edge queer theater festival; True Colors youth theater; Plays At Work development series; A Street Theater Named Desire AIDS activist troupe; and full productions of original works.

Our artistic staff works within our strategic plan to program theater and performance pieces which most vibrantly activate our mission: To form and present the diverse realities of queer lives in art so bold it breaks through personal isolation and political orthodoxy to build a more honest progressive community. Each September our OUT On The Edge festival of queer theater presents 2–6 fully-realized touring pieces, generally from out of town. We develop 3–5 new works by local artists in our annual Plays At Work series. Our full productions are usually drawn from these workshops. Submissions are usually needed by March 31.

› HOUSE CAPACITY: 200

› DISCIPLINES: Dance, Performance Art, Theatre, Puppetry, Spoken Word, Multi-Discipline



NUT/CRACKED
DAVID PARKER AND THE BANG GROUP
NPN PERFORMANCE RESIDENCY, FREIGHT FUND, COMMUNITY FUND
PICTURED: AMBER SLAON, NIC PETRY, EMILY TSCHIFFELY, JEFF KAZIN
PHOTO: NICHOLAS BURNHAM

TIGERTAIL PRODUCTIONS

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Mary Luft, EXECUTIVE DIRECTOR
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Kenneth McCoy, PROJECT COORDINATOR
kenneth@tigertail.org

Founded in 1979, Tigertail exists to engage audiences, artists, and special populations in the appreciation of cultures through the creation, support, and presentation of innovative work in the performing, visual, and literary arts. Tigertail Productions is Florida's pioneer of innovative art. Tigertail is a catalyst and connector, putting in motion dynamic people and provocative projects. Tigertail projects reflect the socio-economic range, diversity, and profile of Miami Dade. Our focus is on the new art of our time that reflects current directions and thinking.

Our artist selection is a creative, flexible, and evolutionary process. It is based on the curatorial eye of director Mary Luft, but is informed by a collection of artists and organizations, nationally- and internationally-based. We are anthropocentric in process relying on observation, discussion, and digestion. Tigertail commissions new work, produces a season of performing events, co-presents a mixed-ability dance project, publishes an annual book of poetry, produces a teen spoken word project, and administers a professional development grant program. Site selections are tailored to the art form and need of the population being addressed. Each site is distinct in terms of location, size, need and demographics.

› HOUSE CAPACITY: 300 - 440

› DISCIPLINES: Dance, Performance Art, Music, Puppetry, Spoken Word, Multi-Discipline



TIGERTAIL PRODUCTIONS
PICTURED: CLIFTON CHILDREE, MARY LUFT, BROOK DORSCH
PHOTO: HEBER SIQUEIROS

VSA ARTS OF ALASKA/DBA OUT NORTH

3800 DeBarr Road, Anchorage, AK 99508-2011
907.279.8099 fax 907.279.8100
www.outnorth.org

Mike Huelsman, EXECUTIVE DIRECTOR
art@outnorth.org

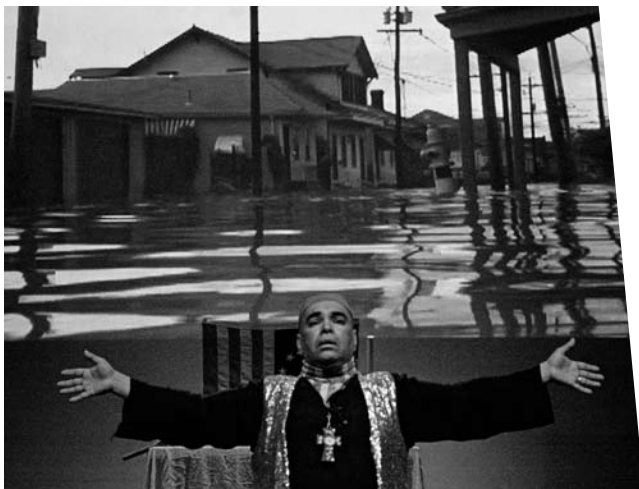
Schatzie Schaefers, MARKETING AND DEVELOPMENT DIRECTOR
art@outnorth.org

VSA Arts of Alaska/Out North discovers and shares cultural explorers who challenge and inspire our lives. We promote creative space where all generations gather, learn, and champion, through the arts and humanities, people marginalized in our times. For over two decades Out North has provided contemporary visual, media, literary, music, and live art opportunities. We promote Art, Community, and Change.

Out North invites up to 10 theater, puppetry, spoken word, music, and interdisciplinary solo artists or small ensembles per year for residencies in Anchorage after an Out North staff or board member has viewed the work in person. Artists interested in working in our black box with a carpet-covered concrete floor should put Out North on their mailing and e-lists to keep us updated on engagements throughout the U.S. and abroad. Artists are encouraged to explore Out North's website and other web references to Out North before making contact. Do not send videos or press packets. First inquiry by e-mail is preferred, with links to websites that reference the artist and the work.

➤ **HOUSE CAPACITY: 76**

➤ **DISCIPLINES: Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline**



THE CONE OF UNCERTAINTY: NEW ORLEANS AFTER KATRINA
JOSÉ TORRES-TAMA
NPN PERFORMANCE RESIDENCY, COMMUNITY FUND
PICTURED: JOSÉ TORRES-TAMA
PHOTO: PAMELA THOMPSON

WALKER ART CENTER

1750 Hennepin Avenue, Minneapolis, MN 55403
612.375.7624 fax 612.375.7575
www.walkerart.org

Julie Voigt, SENIOR PROGRAM OFFICER
julie.voigt@walkerart.org

Emily Taylor, PERFORMING ARTS ASSISTANT
emily.taylor@walkerart.org

An internationally respected contemporary art center, the Walker houses one of the largest museum-based performing arts departments in the country that commissions, develops, and/or presents 50-70 events and residencies each season. Walker is a catalyst for the creative expression of artists and the active engagement of audience. We take a multi-disciplinary approach to the creation, presentation, interpretation, collection, and preservation of art. Our programs examine the questions that shape and inspire us as individuals, cultures, and communities. The McGuire Theater, opened in 2005, serves not only as a stunning new platform for presentations, but also as an essential working laboratory and production center, offering innovators the support, time, and resources to finish technically mounting large-scale work.

The Walker commissions and presents new work on local, national, and international levels and has recently increased its support and presentation of a wide range of global work. We support established and innovative masters, mid-career artists, and a range of emerging voices in contemporary dance, dance theater, experimental theater, new music-theater, performance art, new puppetry, avant-jazz, electronic music, contemporary classical music, international/global music, and experimental pop/rock. We mainly select artists with whom we have on-going relationships or those we have researched and sought out, but we remain open to receiving proposals and inquiries from artists forging new directions.

➤ **HOUSE CAPACITY: 385**

➤ **DISCIPLINES: Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline, Interdisciplinary (in galleries) and site specific works**



WALKER ART CENTER'S WILLIAM AND NADINE MCGUIRE THEATER
PHOTO: CAMERON WITTIG

WEXNER CENTER FOR THE ARTS

1871 North High Street, Columbus, OH 43210
614.292.5785 fax 614.292.3369
www.wexarts.org

Charles R. Helm, DIRECTOR OF PERFORMING ARTS
chelm@wexarts.org

Barbara Thatcher, PROGRAM ASSOCIATE
bthatcher@wexarts.org

The Wexner Center for the Arts is a multi-disciplinary complex at Ohio State University dedicated to the contemporary arts and their audiences. With active programs in performing arts, visual arts, media arts and education, the Center also serves as a creative research laboratory sponsoring commissions and creative residencies annually. In 2007-08 we provided creative support for new productions by Young Jean Lee, SITI Company, Improbable Theatre, The Builders Association, and Bebe Miller Company. We strive to provide unique arts experiences to the students of OSU and to this community.

Artists are selected for our performing arts season of dance, theater, and music events by a curatorial process. Our mission as a contemporary art center includes presenting work by a diverse spectrum of emerging talent, mature innovators, and contemporary masters. Presenting global perspectives from international arts leaders is a priority, as is providing contextual material about the ideas that inform art-making for our audiences. We invest in the creative process through our creative residency program and commissioning initiatives to provide significant support for significant projects in all disciplines. We strive to provide unique arts experiences for Ohio State University and for the Columbus community and this region.

› HOUSE CAPACITY: 120

› DISCIPLINES: Dance, Music, Theatre, Multi-Discipline, Indie Rock, Electronica



NO DICE
NATURE THEATER OF OKLAHOMA
NPN PERFORMANCE RESIDENCY
PICTURED: ANN GRIDLEY, ZACHARY OBERZAN, ROBERT M. JOHANSON
PHOTO: PETER NIGRINI

WOMEN & THEIR WORK

1710 Lavaca Street, Austin, TX 78701
512.477.1064 fax 512.477.1090
info@womenandtheirwork.org www.womenandtheirwork.org

Chris Cowden, EXECUTIVE DIRECTOR
cowden@womenandtheirwork.org

Rachel Koper, PROGRAM DIRECTOR
koper@womenandtheirwork.org

Known for its pioneering spirit, embrace of artistic innovation, and commitment to Texas audiences, Women & Their Work is now celebrating its 31st anniversary. Presenting over 50 events a year in visual art, dance, theater, music, spoken word, literature, film and educational programs, Women & Their Work features on-going exhibitions of women artists and presents performing artists in venues all over Austin. Through publications and educational programming for audiences of all ages, W&TW seeks to increase understanding of the art of our time. We also provide extensive technical assistance and fiscal sponsorship for artists.

W&TW reviews proposals from artists throughout the year in dance, theater, music, spoken word, and performance art and usually programs one year in advance. We prefer that the dominant artistic voice be that of a woman; however, all performers need not be female to be presented here. W&TW maintains a year-round visual art gallery and presents performance work in traditional and alternative spaces in Austin.

› HOUSE CAPACITY: 150

› DISCIPLINES: Dance, Performance Art, Music, Theatre, Spoken Word, Multi-Discipline



DELTA DANDI
SHARON BRIDGFORTH
NPN CREATION FUND
PICTURED: SONJA PERRYMAN (CENTER), LEFT TO RIGHT: LEIGH GAYMON-JONES,
AZURE D. OSBORNE-LEE, HELGA DAVIS
PHOTO: BRET BROOKSHIRE

YOUTH SPEAKS/THE LIVING WORD PROJECT

1663 Mission Street, Suite 604, San Francisco, CA 94103
415.255.9065 fax 415.255.9065
www.youthspeaks.org www.livingwordproject.org

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Joan Osato, PRODUCING DIRECTOR
josato@youthspeaks.org

Founded in 1996, Youth Speaks is the leading non-profit presenter of Spoken Word performance, education, and youth development programs in the country. Presenters of local and national youth poetry slams, festivals, reading series, and more, Youth Speaks also offers a comprehensive slate of literary arts education and youth development programs during the school day and after-school hours. Youth Speaks works with 45,000 teens per year in the Bay Area alone, and has created partner programs in over 50 cities across the United States. Youth Speaks understands and believes that the power, insight, creativity, and passion of youth can change the world.

Youth Speaks/The Living Word Project (LWP) is a theater company committed to producing literary performance in the verse of our time. Aesthetically urban, pedagogically Freirean, LWP derives personal performed narratives out of interdisciplinary collaboration. Though its methodology includes dance, music, and film, the company's emphasis is spoken storytelling. LWP creates verse-based work that is spoken through the body, illustrated by visual and sonic scores, and in communication with the important social issues and movements of the immediate moment. LWP is the theater's connection from Shakespeare's quill to Kool Herc's turntables; from Martha Graham's cupped hand to Nelson Mandela's clenched fist: a new voice for a new politic.

› **HOUSE CAPACITY: 400**

› **DISCIPLINES: Dance, Performance Art, Music, Theatre, Spoken Word, Multi-Discipline**



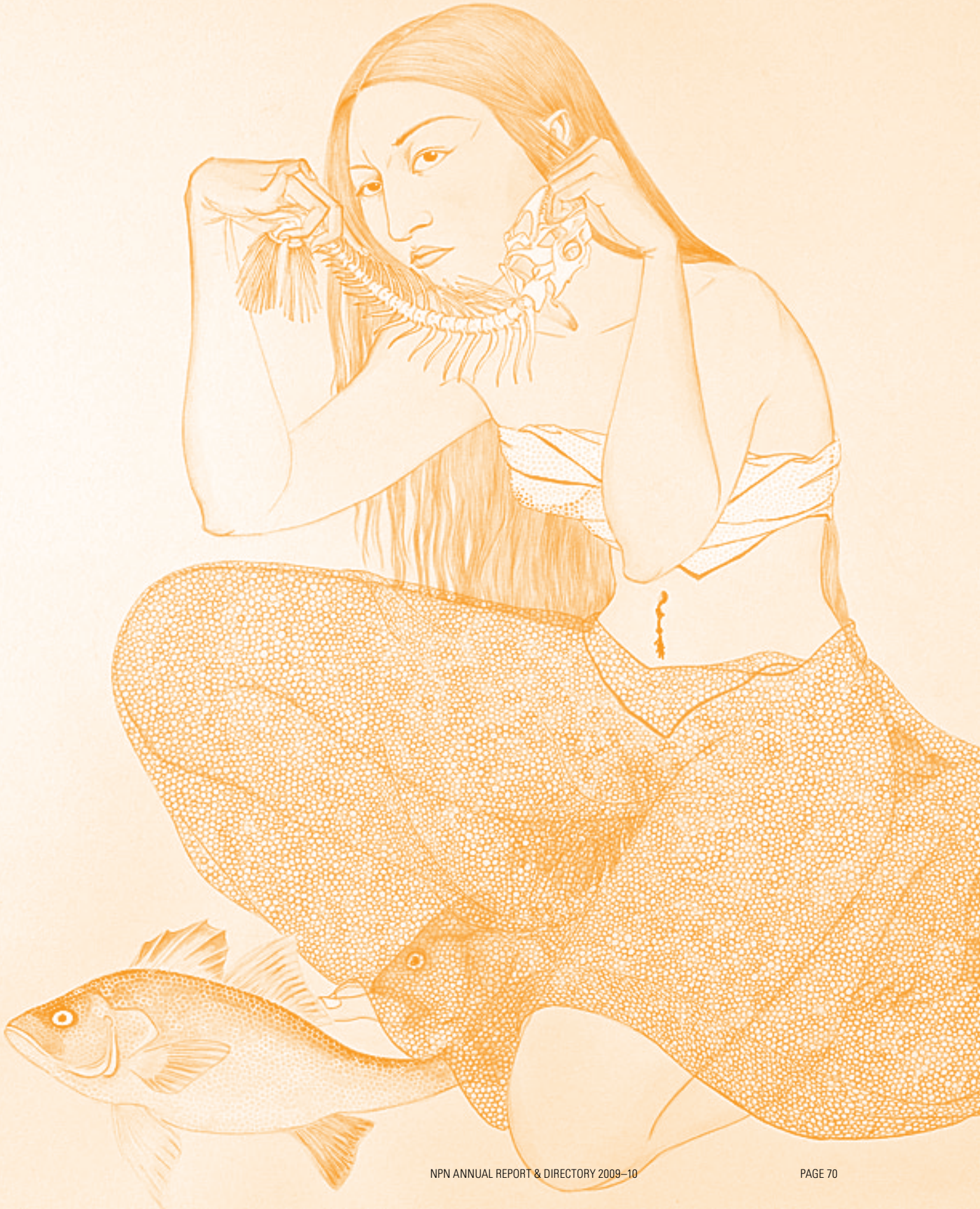
PERFORMANCE POETRY WORKSHOP ON LOCATION

IYEOKA OKOAWO

NPN PERFORMANCE RESIDENCY

PICTURED: IYEOKA IVIE OKOAWO AND HAWAII RESIDENT PARTICIPANTS

PHOTO: BRIAN CAPOBIANCHI



VAN, a national network of visual artists, curators, and exhibitors providing opportunities and subsidy support for under-recognized visual artists, nurtures the creation of experimental artwork and supports the touring of contemporary visual artists and their work.

Patterned after NPN's model performing arts program, VAN was launched in 2007 as a pilot, and in 2009 the program was formally established through the induction of the VAN Partners, fifteen leading contemporary arts organizations from across the United States.

Selected in a rigorous application process, the VAN Partners join the Network for the life of their organizations, thus guaranteeing them subsidy support and services as long as their work and commitment to the Network's values remain consistent.

VAN's dedication to long-term relationships serves the greater goal of nourishing creative communities where artists may thrive.



VAN PROGRAM CRITERIA

VAN Partners have the visual arts at the core of their programs and mission, with exhibitions and residencies part of the organization's primary activities. Other criteria include:

- A two-year history of presenting national visual artists.
- Commitment to host / exhibit visual artists from outside the organization's geographic region (at least 100 miles outside of the VAN Partner's community).
- Commitment to community engagement; VAN Residencies must include a minimum of one public presentation / exhibition and one community activity per residency week.
- The organizational and financial capacity for presenting national work and matching NPN's fee structure. See page 16 for details on the fee structure.
- Commitment and ability to fully participate in the NPN community. A benefit of being a VAN Partner is the relationship with NPN. VAN Partners and supported artists are included in NPN Annual Meetings and professional development convenings.

NOTE FOR ARTISTS

If you are interested in being supported by the Visual Artists Network, please review the VAN Partner profiles and initiate direct contact with the VAN Partner(s) that seem well-matched with your work.

OPPOSITE PAGE
SMELLS LIKE FISH
FAY KU
MIXED MEDIA ON IVORY PAPER
27.5" X 39", 2009
PHOTO: BILL ORCUTT

TOP
KALUP LINZY
VIDEO AND PERFORMANCE ARTIST
2009
PHOTO: DANIELLE LEVITT

VAN PARTNERS BY ALPHABET

ASHÉ CULTURAL ARTS CENTER/EFFORTS OF GRACE, PG. 72
ASIAN ARTS INITIATIVE, PG. 73
DIASPORA VIBE CULTURAL ARTS INCUBATOR, PG. 73
DIVERSEWORKS ARTSPACE, PG. 73
GALERÍA DE LA RAZA/STUDIO 24, PG. 74
HAMMONDS HOUSE MUSEUM, PG. 74
LACE (LOS ANGELES CONTEMPORARY EXHIBITIONS), PG. 74
LEGION ARTS, PG. 75
MACLA/MOVIMIENTO DE ARTE CULTURA LATINO AMERICANA, PG. 75
PICA (PORTLAND INSTITUTE FOR CONTEMPORARY ART), PG. 75
PROJECT ROW HOUSE, PG. 76
REAL ART WAYS, PG. 76
SPACE ONE ELEVEN, PG. 76
SPACES, PG. 77
WOMEN & THEIR WORK, PG. 77

“MARGARIDA CORREIA’S WORK WITH HARTFORD’S PORTUGUESE COMMUNITY WAS BUILT ON RELATIONSHIPS THAT REAL ART WAYS HAS CULTIVATED OVER THE YEARS, AND WITH VAN SUPPORT WE WERE ABLE TO TAKE THE TIME TO ALLOW MARGARIDA TO EXPLORE, CONNECT, AND CREATE NEW TIES.”

WILL WILKINS
EXECUTIVE DIRECTOR
REAL ART WAYS
HARTFORD, CT

ASHÉ CULTURAL ARTS CENTER/ EFFORTS OF GRACE

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New Orleans, LA 70113
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www.ashecac.org

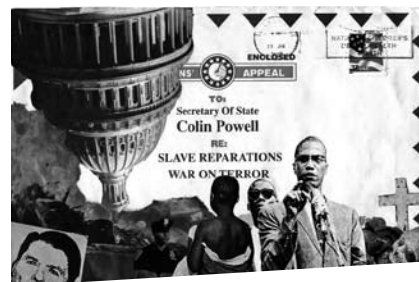
Carol Bebelles

EXECUTIVE DIRECTOR
carol.bebelle@gmail.com

Efforts of Grace, the sponsoring organization for Ashé Cultural Arts Center (Ashé CAC), is a leading African–American cultural institution in New Orleans. In ten years, the organization has evolved an institutional presence advancing opportunity and possibility for people of color in their creative, cultural, social and economic pursuits.

Ashé CAC combines the intentions of community and economic development with the creative forces of culture and art to inspire the community and to motivate them to seek creative solutions to social problems. Ashé offers artists and culture-bearers the opportunity to present, create and collaborate in giving life to multi-disciplinary art and the evolution of cultural traditions. Storytelling, theater, poetry, music, dance, photography and visual art are all brought to the service of community development at Ashé Cultural Arts Center.

Currently, Ashé partners with the Community Arts Program at Xavier University to create visual art installations and exhibit works of local, national and international artists.



APPEAL TO THE SECRETARY OF THE LOWER INTESTINE
THEODORE A. HARRIS
PRINT FROM COLLAGE ON PAPER, 22" X 30", 2003
PHOTO COURTESY OF THE ARTIST

ASIAN ARTS INITIATIVE

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www.asianartsinitiative.org

Gayle Isa, EXECUTIVE DIRECTOR
gayle@asianartsinitiative.org

Laura Cohen, DEVELOPMENT DIRECTOR
laura@asianartsinitiative.org

The Asian Arts Initiative is a community-based arts center in Philadelphia that engages artists and everyday people to create art that explores the diverse experiences of Asian-Americans, addresses our social context, and imagines and effects positive community change. We are working toward a just and joyous world where all people, regardless of their racial and class backgrounds, are able to view and create art that reflects their lives and concerns.

Asian Arts Initiative recently relocated to a new home that includes a 1,200 square foot gallery space with 20-foot high ceilings and storefront windows. We also organize our Chinatown In/flux exhibition at public sites throughout the Chinatown neighborhood. Asian Arts Initiative uses a combination of open call processes and invitations to artists. We are primarily interested in Asian-American artists, but are open to all artists who are willing and able to dialogue in a more sustained way with our communities. We especially encourage artists who can provide context to their work through discussions, workshops, or lecture/demos.



GOLDFISHES
NATHALIE PHAM
2008
PHOTO: AMY DANFORD

DIASPORA VIBE CULTURAL ARTS INCUBATOR

3938 North Miami Avenue
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webmaster@diasporavibe.net
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Rosie Gordon-Wallace
EXECUTIVE DIRECTOR/CURATOR
rgw@diasporavibe.net

Diaspora Vibe Cultural Arts Incubator (DVCAI) is a multi-disciplinary art space serving as a laboratory for emerging artists of the Caribbean Diaspora and other artists of color, providing them with a contemporary sensibility to explore and experiment with new forms and cultural themes. The Caribbean Crossroads Series, an on-going series of community exhibitions and events since 1999, was created specifically to address the needs of new and emerging black and Hispanic artists of Caribbean and Latin American backgrounds. The International Cultural Arts Exchange Series has brought our artists to countries including St. Kitts, Dominican Republic, Aruba, Jamaica, Grenada, and Barbados, extending "creative space" beyond Miami. The goals of this program are to build artistic infrastructure and to provide significant professional development for artists, educators, and arts administrators in both Miami and the host community. Off the Wall/Experimental Lab is a new two-week interdisciplinary residency where artists present time-based, out-of-the-box work including performance, video/film screenings, poetry reading, research, sound art, music and workshops including interaction and audience engagement in nontraditional ways.



IFE HEAD LANDS
WURA-NATASHA OGUNJI
SINGLE-CHANNEL DIGITAL VIDEO STILL, 2009
PHOTO COURTESY OF THE ARTIST

DIVERSEWORKS ARTSPACE

1117 East Freeway
Houston, TX 77002
713.223.8346 fax 713.223.4608
info@diverseworks.org
www.diverseworks.org

Diane Barber
CO-EXECUTIVE DIRECTOR/VISUAL ARTS CURATOR
dbarber@diverseworks.org

DiverseWorks reveals the most current trends in visual and performance arts. Recognized for the quality of their experimental, avant-garde visual art exhibits, DiverseWorks emphasizes the process of artistic creation, raising questions concerning the relation between art and human society. By encouraging the investigation of current artistic, cultural, and social issues, DiverseWorks builds, educates, and sustains audiences for contemporary art.

Since its inception in 1982, DiverseWorks has held a strong commitment to providing opportunities for artists to truly experiment with their creative process. The organization programs exhibitions that span a broad range of disciplines and artistic approaches such as photography, painting, site-specific installations, and multi-media works from across the nation and the world. Exhibitions are curated by the visual arts director. DiverseWorks also commissions local, national and international artists, and provides residencies tailored to the skills of the artist and the nature of the work. Members of the local community are often directly involved in the creation of work, working alongside artists throughout the residency, thus allowing for a deeper connection between artist, art, and audience.



PLAYHOUSE (FROM RUN FOR YOUR LIVES!)
DIETRICH WEGNER
PHOTO: BRENT CHADDOCK

GALERÍA DE LA RAZA/ STUDIO 24

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Carolina Ponce de León

EXECUTIVE DIRECTOR
cpl.galeria@gmail.com

Raquel De Anda

ASSOCIATE CURATOR
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Founded in 1970, Galería's mission is to foster public awareness and appreciation of Chicano/Latino art and culture and serve as a laboratory where artists can both explore contemporary issues in art, culture and civic society, and advance inter-cultural dialogue. Galería's artistic programs include visual arts exhibitions; the Digital Mural Program, a new genre public arts series exhibited on a 24'x10' billboard attached to the venue; the ReGeneration Project, which provides emerging artists with exhibition and career development opportunities; and the Youth Media Project, a mentorship program that provides Mission District youth with training and resources in the creation of digital arts. Galería's programs recognize the profound relationship of the arts to neighborhood revitalization and engage Latino artists and youth to actively use their creative skills as a tool and resource for community empowerment and the formation of public dialogue.



LA SIRENITA CAFÉ
JAIME MENDOZA
MIXED MEDIA
PHOTO COURTESY OF GALERÍA DE LA RAZA

HAMMONDS HOUSE MUSEUM

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www.hammondshouse.org

Myrna Anderson-Fuller

EXECUTIVE DIRECTOR
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Kevin Sipp, CURATOR

kevin.sipp@hammondshouse.org

Hammonds House Museum and Resource Center of African American Art is a fine arts museum established in 1988 as an institution of artistic and cultural magnitude, housed in an 1870 Victorian home. Hammonds House Museum attendees have the opportunity to gain greater understanding and expanded knowledge about the contributions that artists of African descent continue to make to world culture. The mission of Hammonds House Museum is to preserve, exhibit, and increase public awareness about the contributions of visual artists of African descent to world culture. Programming includes lectures/symposia, workshops, demonstrations, youth programming and special events that educate, expose and nurture appreciation for the visual and related arts.

Hammonds House Museum is known for presenting artists of merit and artistic excellence. The museum's curator and curatorial committee use a review process to select exhibiting artists of the highest caliber two to three years in advance. The museum also remains sensitive to providing opportunities for exposure to local and/or emerging artists who may not be able to participate in the annual exhibitions.



ON THE THRONE OF FIRE AFTER "SOMEBODY BLEW UP AMERICA" (FOR AMIRI BARAKA)
THEODORE A. HARRIS
MIXED MEDIA COLLAGE ON PAPER, 14" X 11", 2002
PHOTO COURTESY OF THE ARTIST

LACE (LOS ANGELES CONTEMPORARY EXHIBITIONS)

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Carol Stakenas

EXECUTIVE DIRECTOR
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Robert Crouch

ASSISTANT DIRECTOR
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LACE (Los Angeles Contemporary Exhibitions) fosters artists who innovate, experiment, explore, and risk. We move within and beyond our four walls to provide opportunities for diverse publics to engage deeply with contemporary art. In doing so, we further dialogue between and participation among artists and those audiences. Since 1978, LACE has nurtured several generations of young and under-recognized artists, and championed newly emerging art forms such as installation-based work, performance art and video art.

LACE programs reflect the organization's abiding interest in the creative process as much as the product. We believe this transforms the art experience from passive to active. LACE understands the importance of making time for artists to encounter each other and work together in a peer-to-peer setting. This environment allows for discovery and collaboration. For creative practices ranging from non-object oriented work to highly developed new media projects, there must be time and space within an art context that brings together artists and audiences to create the work, or else it would not exist.



18 HAPPENINGS IN 6 PARTS (INSTALLATION SHOT)
ALLAN KAPROW
STEVE RODEN, RAE SHAO-LAN BLUM, MICHAEL NED HOLTE, STEPHANIE SMITH. PERFORMERS: SIMONE FORTI, STEVE IRVIN, FLORA WIEGMANN. ENVIRONMENTAL ELEMENTS BY ELONDA BILLERA, SKYLAR HASKARD. 2008.
PHOTO: SARI RODEN

LEGION ARTS

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319.364.1580 fax 319.362.9156
info@legionarts.org
www.legionarts.org

F. John Herbert, EXECUTIVE DIRECTOR
john@legionarts.org

Mel Andringa, PRODUCING DIRECTOR
mel@legionarts.org

Legion Arts began in the 1980s as the Drawing Legion, an art and performance company producing the original work of Mel Andringa and F. John Herbert. Since 1991, the organization has been known as Legion Arts and been based at CSPS, a 120 year-old former Czech social hall in the New Bohemia district of Cedar Rapids, Iowa. Legion Arts functions as a regional contemporary art center, presenting as many as 20 exhibits and 70 live performance events annually. Through partnerships, Legion Arts is involved with advocacy, education and community development initiatives.

Independent, non-profit and fiercely multi-disciplinary, Legion Arts is a vigorous and varied grassroots presenter, tending to exhibit emerging visual artists or established artists whose work is moving in a new direction. We are able to bring in regional, national and, on occasion, international artists for residencies and special projects. We have had over 200 exhibits at CSPS, our primary exhibition space; nearly a third of those have been site-specific. Proposals are accepted on an on-going basis, and we're always happy to hear from artists we're not familiar with. For starters, send an artist's statement and work sample (old school slides, CD/DVD, website), then update us regularly about what you're doing.



AMERICAN ALPHABET
HEIDI CODY
LIGHT BOXES MOUNTED ON WALL
10' X 30', 2000
PHOTO: MEL ANDRINGA

MACLA/MOVIMIENTO DE ARTE CULTURA LATINO AMERICANA

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408.998.ARTE fax 408.998.2817
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www.maclaarte.org

Anjee Helstrup-Alvarez
EXECUTIVE DIRECTOR
anjee@maclaarte.org

MACLA is an inclusive contemporary arts space grounded in the Chicano/Latino experience that incubates new visual, literary, and performance art in order to engage people in civic dialogue and community transformation. More than 30,000 people participate in the 50 programs MACLA produces annually in four core programs: visual arts; performance and literary arts; youth arts education; and community development through the arts. Founded in 1989 as the result of a broad community mobilization in the City of San Jose and nationwide on behalf of multicultural arts, since its inception MACLA has promoted a vision of arts programming as a vehicle for civic dialogue and social equity.

Gallery exhibitions feature innovative work by artists in various points of their careers, in a range of media from installation and video to paintings, drawing, photography and sculpture. Thematically, MACLA's exhibitions deal with issues of particular societal urgency: labor, politics, gender, identity, sexuality, globalization and immigration. Since 2003, MACLA has made it a priority to commission new work in the visual arts annually. Commissions include financial support for the artists to create new work, an exhibition at our gallery and a catalog to further the lifespan of the exhibition and contribute to the larger field of contemporary art.



HIGH N' LOW RIDER
RUBEN ORTIZ TORRES
(INSTALLATION VIEW)
2008
PHOTO: PATRICK MILLER

PICA (PORTLAND INSTITUTE FOR CONTEMPORARY ART)

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pica@pica.org
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Kristan Kennedy
VISUAL ARTS PROGRAM DIRECTOR
kristan@pica.org

The Portland Institute for Contemporary Art (PICA) is about the activity generated by a community using its energy. PICA acknowledges and advances new developments in contemporary art while fostering the creative explorations of artists and audiences. Established in 1995 by Founding Artistic Director, Kristy Edmunds and a committed group of artists and patrons, PICA presents exhibitions, performances and installations, commissions new work, and fosters creative time by granting residencies. For over a decade, PICA has been committed to the work of significant emerging regional, national, and international artists in all disciplines, and bridging the gap between historically-focused collecting institutions, commercial galleries, and performing arts presenters. Through year-long programming, PICA provides cultural experiences of the highest caliber and access to new artists and projects, many of whom have not been seen in the NorthWest, reaching an audience that spans a variety of Portland's socio-economic, professional and cultural communities, from student audiences to seniors, cultural tourists and professional delegations from other urban centers.



KALUP LINZY
VIDEO AND PERFORMANCE ARTIST
2009
PHOTO: DANIELLE LEVITT

PROJECT ROW HOUSE

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www.projectrowhouses.org

Ashley Clemmer Hoffman
PUBLIC ART MANAGER
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Linda Shearer, EXECUTIVE DIRECTOR
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Established in 1993, the mission of Project Row Houses (PRH) is to create community through the celebration of art and African-American history and culture. Our work is founded on the principle that art, and the community that creates it, can revitalize even the most depressed of inner-city neighborhoods. Through the power of art, PRH has established programs that encompass arts and culture, neighborhood revitalization, low-income housing, education, historic preservation, and community service.

PRH stands on the belief that art changes lives. Virtually all of our arts and cultural programming are referred to as "Public Art" as they are developed to respond to our community, involve our community, and/or reflect our community. For the past 15 years, PRH has presented the work of over 300 culturally-diverse professional artists from around the corner and around the world. PRH's arts programming includes seven installation spaces that rotate three times a year, four on-site studio spaces, one artist residency space (in partnership with Glassell School/ Core Fellows Program), one community exhibition space and permanent art installations throughout the campus.



ROUND 19 "WE ARE THE PEOPLE"
SAM DURANT
(INSTALLATION)
PHOTO COURTESY OF PROJECT ROW HOUSES

REAL ART WAYS

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Kristina Newman-Scott
DIRECTOR OF VISUAL ARTS
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Founded in 1975, Real Art Ways is one of the country's early alternative arts spaces, which presents and produces new and innovative work by emerging and established artists and serves as a crucial connection for audiences and artists regionally, nationally and internationally. The organization has sustained itself through committed support for new ideas and disciplines and has steadily built a diverse and unique audience that crosses lines of color, sexual orientation, economics, and age.

Real Art Ways is a contemporary art space that has a special link with its own community. With films, concerts, performance, readings, exhibitions, and a lounge where people gather before and after events, Real Art Ways is a unique place for people of widely varying backgrounds to come together around art and ideas. Depending on the event, the audience at Real Art Ways can range from suburban grandmothers to transgendered patrons, from area business people to urban teens, from well-respected artists to inquisitive children.



UNTITLED (PICTURED: MANUEL GASPAR)
MARGARIDA CORREIA
C-PRINT, 20" X 25", 2008
PHOTO COURTESY OF THE ARTIST

SPACE ONE ELEVEN

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Anne Arrasmith
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Space One Eleven (SOE), Alabama's artist-run visual art non-profit, is a member of the Andy Warhol Foundation for the Visual Arts Initiative. SOE has a mission to support visual artists by a commitment to artistic freedom, by paying professional fees and by providing opportunities for artists to exhibit and teach. SOE's goals are to present risk-taking innovative contemporary art by diverse artists who address universal themes seen through the lens of Birmingham, Alabama's history and its meaning to the world, and to offer a forum for public understanding and appreciation of contemporary art.

Space One Eleven's curatorial team, Anne Arrasmith and Peter Prinz, invite artists and curators to organize projects that are risk-taking, innovative and contemporary. This means racial and ethnic questions concerning tolerance and intolerance, issues related to gay rights and to contemporary religious fundamentalism. Other themes reflected in SOE projects are the role that the Deep South plays in political matters such as poverty, equitable education, health, immigration and aging.



THE COMPASSION PROJECT
SHANA BERGER AND NATHAN PURATH
MEMPHIS, ATLANTA, AND NEW ORLEANS, 2009
PHOTO COURTESY OF THE ARTISTS

SPACES

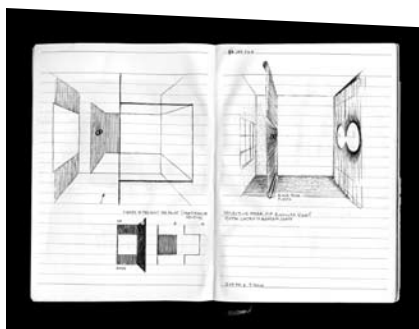
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SPACES advances the artist's vision. By providing freedom, resources and an audience, SPACES enables artists to engage in a vital public dialogue about contemporary art. SPACES interacts directly with artists, promoting excellence and experimentation to produce challenging gallery exhibitions, public programs, residencies, and publications. Founded in 1978, SPACES is Ohio's oldest and largest alternative art space. The SPACES World Artists Program (SWAP) accepts regional, national, and international visual artists who work in any media, supporting the creation, exhibition, and discussion of the artists' work.

SPACES hosts four major exhibitions of conceptually-driven new work by artists in all media. Our programming committee selects participants from both their own nominations and entries from our open call. After the artists and curators are selected, SPACES makes contact to see how these creative minds would like to interact with us. We allow the artists' concepts to determine the duration and location of the exhibitions. In this paradigm, we are successful if SPACES successfully acts as we expect artists to act—experimentally.



JAN. 9 & 10, 2009 (DUAL PROJECTIONS)
MANUEL ACEVEDO
PIGMENTED INK ON PAPER, 13" X 19", 2009
PHOTO COURTESY OF THE ARTIST

WOMEN & THEIR WORK

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Lisa Choinacky, OPERATIONS MANAGER
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Known for its pioneering spirit, embrace of artistic innovation, and commitment to Texas audiences and artists, Women & Their Work is now celebrating its 31st anniversary. Presenting over 50 events a year in visual art, dance, theater, music, literature, and film, the gallery features on-going exhibitions of Texas women artists and brings artists of national stature to local audiences. Nationally recognized, Women & Their Work has been featured in Art in America, ArtForum and on National Public Radio and was the first organization in Texas to receive a grant in visual art from the National Endowment for the Arts. Women & Their Work reaches over 2,500 school children and teachers each year through gallery tours, gallery talks with exhibiting artists, participatory workshops, in-school performances, dance master classes, and teacher workshops.

Women & Their Work accepts proposals that fit in within 1,700 square feet of gallery space. Work must be engaging and have an educational component.



STRADDLE THE LINE IN DISCORD AND RHYME
MEGAN GECKLER
INSTALLATION VIEW, PLASTIC TAPE AND NAILS
DIMENSIONS VARIABLE, 2009
PHOTO COURTESY OF WOMEN & THEIR WORK

CREDITS

FRONT COVER

TOP, LEFT

RAMMED EARTH

TERE O'CONNOR DANCE

NPN PERFORMANCE RESIDENCY

PICTURED: HILARY CLARK, HEATHER OLSON,

MATTHEW ROGERS, CHRISTOPHER WILLIAMS

PHOTO: HEBER SIQUEIROS

TOP, RIGHT

HOUSE OF MIND

PAT GRANNEY COMPANY

NPN PERFORMANCE RESIDENCY, CREATION FUND

INSTALLATION VIEW

PHOTO: BEN TECUMSEH DESOTO

MIDDLE, LEFT

DELTA DANDI

SHARON BRIDGFORTH

NPN CREATION FUND

PICTURED: FLORINDA BRYANT, SONJA PERRYMAN,

MONIQUE CORTEZ, LEIGH GAYMON-JONES,

AZURE D. OSBORNE-LEE, KARLA LEGASPY

PHOTO: BRET BROOKSHIRE

BOTTOM, LEFT

*WAKE THE F**K UP AMERICA*

THE KINSEY SICKS

NPN PERFORMANCE RESIDENCY

PHOTO COURTESY OF THE THEATER OFFENSIVE

BOTTOM, RIGHT

UNKNOWN

EDGEWORKS DANCE THEATER

NPN PERFORMANCE RESIDENCY

PHOTO: TIM COBURN

BACK COVER

TOP, LEFT

WAY OUT WEST, THE SEA WHISPERED ME

CUPOLA BOBBER

NPN CREATION FUND

PICTURED: TYLER MYERS AND STEPHEN FIEHN

PHOTO: JENNIFER KORFF

TOP, RIGHT

INTO THE DARK UNKNOWN: THE HOPE CHEST

HOLCOMBE WALLER AND THE HEALERS

NPN CREATION FUND

PHOTO: JÖRG JAKOBY

MIDDLE, RIGHT

"WHAT THE FIREMAN SAID"

FROM *"WHO'S HUNGRY—WEST HOLLYWOOD"*

DAN FROOT & DAN HURLIN

NPN PERFORMANCE RESIDENCY, COMMUNITY FUND

PICTURED: LAURIE O'BRIEN, HANA VAN DER KOLK

PHOTO: ROSE EICHENBAUM

BOTTOM, LEFT

THE LOVE PROJECT

CULTURAL ODYSSEY

PICTURED: RHODESSA JONES

PHOTO: PAT MAZZERA

BOTTOM, RIGHT

DISPOSABLE MEN

JAMES SCRUGGS

NPN PERFORMANCE RESIDENCY

PHOTO: ABBY GASKINS

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KATHIE DENOBRIGA

MISSION STATEMENT

THE NATIONAL PERFORMANCE NETWORK (NPN) IS A GROUP OF DIVERSE CULTURAL ORGANIZERS, INCLUDING ARTISTS, WORKING TO CREATE MEANINGFUL PARTNERSHIPS AND TO PROVIDE LEADERSHIP THAT ENABLES THE PRACTICE AND PUBLIC EXPERIENCE OF THE ARTS IN THE UNITED STATES.



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