

2010–2011



# Annual Report & Directory

33 Fainting Spells, Seattle, WA // 500 Clown, Chicago, IL // 501 (See Three) Arts, Los Angeles, CA // 7 Stages, Atlanta, GA // A Street Theater Named Desire, Cambridge, MA // A Traveling Jewish Theatre, San Francisco, CA // Actores Unidos, New York, NY // African-American Dance Ensemble, Durham, NC // Agua, Sol y Sereno, Santa Paula, Guanabo, Puerto Rico // Chris Aiken, Urbana, IL // Ain Gordon, Pick Up Performance Co(S.), New York, NY // Obayana Ajanaku, Knoxville, TN // Alaska Common Ground, Anchorage, AK // alban elved dance company, Lewisville, NC // Dayan Aldana, Milford, DE // Jo Harvey Allen, Fresno, CA // Alpha Omega Theatrical Dance Company, New York, NY // Amanecer-Flamenco Progresivo, NY // Amir El Saffar's Two Rivers, Yonkers, NY // Charle Amirkhanian, El Cerrito, CA // Anat Cohen Quartet, Gloucester, MA // Anchorage School District, Anchorage, AK // Mark Anderson, CA // Jo Andres, New York, NY // Gary San Angel, Walnut, CA // Annabella Gonzalez Dance Theater, New York, NY // Anthony Davis and Episteme, New York, NY // Elia Arce, Joshua Tree, CA // Arch Dance Company, Brooklyn, NY // Armando and Company, Dallas, TX // ArtSpot Productions, New Orleans, LA // Akwesi Munir Asante, Brooklyn, NY // Ase Dance Company, Brooklyn, NY // At the Foot of the Mountain, Minneapolis, MN // Quique Aviles, Washington, DC // AXIS Dance Company, Oakland, CA // Ballethnic Dance Company, East Point, GA // Ballets De San Juan, San Juan, Puerto Rico // Bantaba World Music and Dance, Boulder, CO // Bare Stage Productions, Washington, DC // Terry Dean Bartlett, Brooklyn, NY // Jenny Bascos, Las Vegas, NV // Joe Bataan, Mt. 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DeFrantz, Cambridge, MA // Degenerate Art Ensemble, Seattle, WA // Mayda del Valle, Los Angeles, CA // Demetrius Klein Dance Company, Lakewood, FL // Parijat Desai, Brooklyn, NY // Peter DiMuro, Takoma Park, MD // Dinosaur, Ithaca, NY // Gabriel Dionisio, N. Bergen, NJ // Dirk Powell Band & Balfa Toujous, St. Martinville, LA // Divine Dime Entertainment, Forestburgh, NY // Divine Rhythm Productions, New York, NY // Donald Byrd, The Group, New York, NY // Donna Uchizono Company, New York, NY // David Dorfman, New York, NY // Double Edge Theatre Productions, Ashfield, MA // Doug Varone and Dancers, New York, NY // Dr. Loco's Rockin' Jalepeno Band, San Francisco, CA // David Drake, New York, NY // Drawing Legion, Iowa City, IA // Drum Brothers, Missoula, MT // Dthos Productions, Hattisburg, MS // Jennilyn Duany, Miami Beach, FL // Duck's Breath Mystery Theater, San Francisco, CA // Dulce Maria Solis, Valley Village, CA // E Period, Decatur, GA // Rinde Eckert, New York, NY // Edge of the World, Gardena, CA // EDGWORKS Dance Theater, Washington, DC // Robert Een, Encino, CA // Eiko & Koma, New York, NY // Either/Orchestra, Somerville, MA // El Centro Su Teatro, Denver, CO // El Chon Chon, Cordoba, Spain // Elements of Percussion, Durham, NC // Elevator Repair Service, New York, NY // Elise Witt and Small Family Orchestra, Decatur, GA // Elizabeth Streb/Ringside, New York, NY // Doug Elkins, New York, NY // Michelle Ellsworth, Boulder, CO // Kim Epifano, San Francisco, CA // Equus Project, New York, NY // Ethnic Heritage Ensemble, Chicago, IL // Everett Dance Theatre, Providence, RI // Every House Has A Door, Chicago, IL // Eye of Newt Circus, West Hollywood, CA // Famoudou Don Moye / Sun Percussion, Chicago, IL // Reid Farrington, Brooklyn, NY // Sar Felder, San Francisco, CA // Maria Elena Fernandez, Los Angeles, CA // Talya Ferro, Woodland Hills, CA // Kenneth Field, Cambridge, MA // Karen Finley, Tarrytown, NY // First Contact, Los Angeles, CA // First Voice, San Francisco, CA // Five Lesbian Brothers, La Crescenta, CA // John Fleck, Los Angeles, CA // Maureen Fleming, New York, NY // Paul Flores, San Francisco, CA // Forces of Nature Dance Theatre Company, New York, NY // Simone Forti, Los Angeles, CA // Fossil Fools, Columbus, OH // Foundry Theater, New York, NY // Fred Ho and the Asian American Art Ensemble, New York, NY // Terese Freedman, South Hadley, MA // Freedman/Coleman Dance Company, South Hadley, MA // Brian Freeman, San Francisco, CA // Frisell/AlHaj/Kang Project, Berkeley, CA // Dan Froot, Venice, CA // Fry Street Quartet, Hickory, NC // Fua Dia Group, Oakland, CA // FUGA, Oakland, CA // Full Circle Productions, Bronx, NY // Ellen Fullman, Seattle, WA // Maria Elena Gaitán, Los Angeles, CA // Ann Galjour, San Francisco, CA // Terry Galloway, Tallahassee, FL // Gams on the Lam, Dewitt, NY // Rosanna Gamson, Los Angeles, CA // Justo Rufino Garay, Managua, Nicaragua // Anthony Garcia, Denver, CO // Liza Garza, College Park, GA // Gateway Performance Productions, Santa Fe, NM // Janie Geiser, Atlanta, GA // Anisa George, Nazareth, PA // Geyser Land Artists, Chilmark, MA // Regie Gibson, Belmont, MA // Michele Gibson, Eules, TX // Gina Gibney Dance, New York, NY // Giovanni Luquini & Dancers, Miami Beach, FL // Tjye Giraud, New York, NY // Phillip Glass, Santa Monica, CA // Danny Hoch, Chicago, IL // Chad Goller-Sojourner, Seattle, WA // Magdalena Gomez, Springfield, MA // Guillermo Gomez-Pena, San Francisco, CA // Ruben Gonzalez, San Juan Bautista, CA // Katie Goodman, Bozeman, MT // Gotham Arts Exchange, New York, NY // Pat Graney, Seattle, WA // Great Leap, Santa Monica, CA // Neil Greenberg, New York, NY // Katherine Griffith, New York, NY // Groundworks Dancetheater, Cleveland Heights, OH // Group Petit la Croix, San Francisco, CA // Grupo Krapp, Buenos Aires, Argentina // Guadalupe Dance Company, San Antonio, TX // Miquel Gutierrez, Brooklyn, NY // Guy Mendilow Band, Jamaica Plain, MA // H.T. Chen & Dancers, New York, NY // Ruth Davidson Hahn, Lincoln, NE // Gin Hammond, Bellevue, WA // Dayna Hanson, Seattle, WA // Winifred Harris, Los Angeles, CA // Fred Harris, San Francisco, CA // Maria Hassabi, New York, NY // Deborah Hay, Seattle, WA // Sharon Hayes, New York, NY // Headlong Dance Theater, Philadelphia, PA // headRush, Oakland, CA // Headwaters Dance Company, Missoula, MT // Hedwig Dances, Chicago, IL // Keith Hennessey, San Francisco, CA // Imani Henry, New York, NY // Herencia String Quartet, Philadelphia, PA // Scott Heron, New Orleans, LA // Stephanie Heyl, CA // Hijack, Minneapolis, MN // Tish Hinojosa, Austin, TX // Hittite Empire, Santa Monica, CA // Danny Hoch, New York, NY // Patricia Hoffbauer, New York, NY // Hoh Diako Taiko Group, Wilingboro, NJ // Hoi Polloi, Somerville, MA // Robin Holcomb, Seattle, WA // John Hollenbeck, New York, NY // Home for Contemporary Theatre and Art, New York, NY // Sin

1,000+ ARTISTS // 25 YEARS

Cha Hong, Seoul, South Korea // Cynthia Hopkins, Brooklyn, NY // Wayne Horvitz, Seattle, WA // Hotmouth, New York, NY // Sterling Houston, San Antonio, TX // Ishmael Houston-Jones, New York, NY // Huehuetl Company, Garden Grove, CA // Holly Hughes, New York, NY // Irene Hultman, New York, NY // Human Bridge Theater, Washington, DC // Linda Humes, New York, NY // Dan Hurlin, New York, NY // Koozil Ja Hwang, New York, NY // I was Born With Two Tongues, Chicago, IL // iLAND, New York, NY // Illstyle & Peace Productions, New York, NY // Imanu, Washington, DC // inkBoat, San Francisco, CA // Samuel Irving, NC // Kim Irwin, Durham, NC // Tania Isaac, Philadelphia, PA // Normando Ismay, Atlanta, GA // Neil Jacobs, Columbus, OH // Jamie Baum Septet, New York, NY // Jane Comfort & Company, New York, NY // Jon Jang, San Francisco, CA // Jason Moran and the Bandwagon, Gloucester, MA // JazzReach, Brooklyn, NY // Lynwood B. Jenkins, Atlanta, GA // Jess Curtis/Gravity Dance, San Francisco, CA // Jim Self and Dancers, New York, NY // Joe Goode Performance Group, San Francisco, CA // John Jasperse Company, New York, NY // John Kelly & Company, New York, NY // Millicent Johnnie, Tallahassee, FL // Emily Johnson, Minneapolis, MN // Allen Johnson, Seattle, WA // Robert Henry Johnson, CA // Jonah Bokaer/Chez Bushwick, Brooklyn, NY // Wayson Jones, Washington, DC // Marc Bamuthi Joseph, Oakland, CA // CONTINUES ON BACK COVER





National Performance Network

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2010–2011

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Annual Report  
& Directory

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National Performance Network  
2010-2011 Annual Report & Directory  
25th Anniversary

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# Foreword

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*The creation of this 25<sup>th</sup> anniversary publication about NPN has been a marvelous trip through our history. As I have worked through the timeline, I was struck by the fact that 25 of my 34 years in the non-profit arts world intersect with NPN. Its history is also my personal history. I was among the people from 14 organizations who met in 1984 in Minneapolis under the aegis of David White and Dance Theater Workshop to plan what NPN could be, and now I am celebrating ten years in my current role as President and CEO of an independent NPN based in New Orleans.*




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MK Wegmann  
 President & CEO  
 Photo: George Long

NPN left the umbrella of Dance Theater Workshop shortly after the end of the “culture wars,” which had resulted in slashing the National Endowment for the Arts’ budget and the elimination of nearly all fellowships for individual artists. Many other funders followed the lead of Congress, and turned away from supporting contemporary art and artists. It was a turbulent time, and many organizations did not survive the upheavals.

NPN might not have survived the transition, but in the year 2000, we asked the field whether this organization was still vital and necessary, and the answer was a resounding “YES!” Setting up the 501(c)3 corporation and moving the headquarters to New Orleans wasn’t the only hard part. I once likened it to picking up a house and moving it on a flat-bed truck to a new lot in another town. We had to reconnect all of the systems and shore up the structure, and we even found we had to add on to our house: The Visual Artists Network, the Forth Fund, and new International Partnerships are now part of our present and our future, alongside our Performance Residency Support, Creation Fund and Community Fund/Mentorship and Leadership Initiative and our Performing Americas Program.

Over the course of these 25 years much has changed, and many things have stayed the same. One signal difference in NPN now is that, not only have we added on to the house, we have invited many new people to the table. Once upon a time, the NPN table was not just a metaphor: meetings were actually held at a table at which only Partners were seated. Everyone else was, literally, not at the table. We have been deliberate about changing access to the important discussions that take place at NPN meetings — no more table and artists’ voices are given a priority — and about changing who joins those discussions: I’m pleased to report that our demographics have shifted substantially over these 25 years, and NPN now represents one of the most diverse organizations in the national arts sector.

Despite the ways in which NPN has grown and changed over the years, the core principles upon which NPN was founded are still relevant today; the structures that were put in place 25 years ago still form the basis of how we support artists and their work; our founding vision persists. The vision and values we have long held continue to support our voice in cultural policy.

The first 25 years of NPN are recounted here in this Directory, which serves as both the Annual Report for 2009-2010 and as a 25-year report. We have much to be proud of, but here are a few highlights that I am especially pleased to convey:

As an artist-centered organization NPN has a long track record of supporting contemporary artists whose work is experimental and challenging to the status quo; for example, all of the “NEA Four” artists whose case went to the U.S. Supreme Court benefitted from NPN’s resources.

NPN has a structure that is unique in the national non-profit arts sector and we consider our approach to supporting artists an alternative to prevailing models. Despite being a “closed” network, seven of the original fourteen organizations are still part of NPN, and we have brought in more than 20 new organizations over the last ten years. Fifteen organizations make up the Visual Artists Network, and we are embarking on a new round of selection for NPN/VAN Partners.

NPN is explicit in our commitment to cultural equity and social justice; we have strived to manifest those values both in our programs and how NPN is structured internally. NPN’s long-standing commitment to diversity and inclusion has been a priority for me personally, as well.

When I joined the staff, the NPN national office moved to New Orleans, and we made a commitment to be engaged in our local community. It was and is important that NPN not be a national organization plopped down in a resource-poor community. NPN’s national programs support artists working in a context of community engagement and we wanted to exemplify those practices in our relationships with our home communities. Following Hurricane Katrina in 2005, NPN crystallized our local work. We built on our areas of competency: convening, re-granting and diversity, and have developed a program of fiscal sponsorship and intermediary partnerships that support emerging organizations and individual artists’ projects. We have also envisioned being a lead organization in a multi-tenant arts facility that shares our resources and knowledge in a synergistic environment, and we are en route to making that a reality.



NPN's efforts to influence national cultural policy are a primary aspect of our work. We actively work in partnership with other organizations, and have extended our networks far and wide. Ongoing collaborations with colleague organizations such as the National Association of Latino Arts and Culture, Alternate ROOTS, the Network of Ensemble Theaters, Red de Promotores Culturales de Latinoamérica y el Caribe and the Consortium of Asian American Theaters and Artists, as well as our membership in the Performing Arts Alliance and participation in National Performing Arts Convention leadership, give us a seat and a voice at important policy tables.

*I am very proud to be a part of what has been accomplished in the last ten years and the last 25. NPN is in a strong position after this period of very significant growth, and we look to the future from a house built on a firm foundation and populated by amazing thinkers, doers and creators. Together, we will shape the landscape for the next 25 years of art that connects communities all across this nation.*

# Artists:

## The Heart of NPN

### #

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Over the past 25 years, 1,000+ artists have toured through NPN. This list represents artists and companies who have toured at least three times on an NPN contract or received a Creation Fund grant. We salute their imagination, discipline and vision, and acknowledge them as central to NPN's work.

### C

Regie Cabico, Washington, DC // Octavio Campos, Miami, FL // Candido Tirado, Brooklyn, NY // Cangelosi Dance Project, Baton Rouge, LA // Ros Cano, Seattle, WA // Cara Mia Theatre Co., Dallas, TX // Laurie Carlos, St. Paul, MN // Ann Carlson, New York, NY // David Carnes, NJ // Carolina Chocolate Drops, Durham, NC // Amy Caron, Salt Lake City, UT // Carpetbag Theater, Knoxville, TN // Jo Carson, Johnson City, TN // Jarina Carvalho, New Orleans, LA // Caseroc Productions, Brooklyn, NY // Joshua Casteel, Iowa City, IA // Teo Castellanos, Miami, FL // Jane Castillo, Beverly Hills, CA // Adrian Castro, Miami Beach, FL // Catalyst, Minneapolis, MN // CELF Enterprises, New York, NY // Chamecki/Lerner Dance Company, New York, NY // Charles Moulton Dance Company, New York, NY // Chicana Chaparritas, San Antonio, TX // Chicano Messengers, San Francisco, CA // Staceyann Chin, Brooklyn, NY // Chinese Cultural Productions, San Francisco, CA // Chinese Folk Dance Company, New York, NY // Nora Chipaumire, New York, NY // Chitresh Das Dance Company, San Francisco, CA // Choreographics, Berkeley, CA // Peggy Choy, Madison, WI // Chris Cartmill & Company, New York, NY // Gabriel Christa, New York, NY // Chuck Davis African American Dance Ensemble, Durham, NC // Joe Chvala, Minneapolis, MN // Circuit Productions, Brooklyn, NY // Clack Mountain String Band, Morehead, KY // Rodrigo Duarte Clark, San Antonio, TX // Cleo Parker Robinson Dance Ensemble, Denver, CO // Cloud Eye Control, Los Angeles, CA // Coatlicue, New York, NY // Grisha Coleman, New York, NY // Jim Coleman, South Hadley, MA // Ernesto Concepcion, Rio Piedras, Puerto Rico // Concert Dance Company, Watertown, MA // Congreso, Santiago, Chile // Conjunto los Borregos, Venice, CA // Conservatory of Black Theater, Columbus, OH // Contra Tiempo, New York, NY // Contraband, San Francisco, CA // Doug Cooney, Los Angeles, CA // Core Performance Company, Atlanta, GA // Cornerstone Theater Company / Andres Munar, Los Angeles, CA // Counterpoetry, Ruston, LA // Courtyard Dancers, Swarthmore, PA // Coyaba Dance Theater, Washington, DC // Creach/Company, New York, NY // Creation of the World, Arlington, MA // Creative Outlet Dance Theatre of Brooklyn, Brooklyn, NY // Crispin Spaeth Dance Company, Seattle, WA // Cultural Odyssey, San Francisco, CA // Culture Clash, San Francisco, CA // Cupola Bobber, Chicago, IL //

**D**

D-9 Dance Collective, Seattle, WA // D'Lo, Santa Monica, CA // Dallas Black Dance Theater, Dallas, TX // Adela Dalto, New York, NY // Dance Alloy/Mark Taylor, Philadelphia, PA // Dance and Be Still Arts, New York, NY // Dance Brazil, New York, NY // Dance Kumiko Kimoto, New York, NY // Dance Theatre Coalition, Salt Lake City, UT // Dance Theatre X, Philadelphia, PA // Dancenoise, New York, NY // Dancing Earth, San Francisco, CA // Dancing With Horses, Waltham, VT // Daniel West Dancers, Washington, DC // Danza Floricanto, Whittier, CA // Eisa David, Brooklyn, NY // David Neuman/advanced beginner group, New York, NY // David Parker and the Bang Group, New York, NY // Therese Davis-Patridge, Seattle, WA // DBR & the Mission, New York, NY // Jose Ruben De Leon, San Antonio, TX // Ramon de los Reves, Dorchester, MA // Kent de Spain, Austin, TX // Deborah Anderson and Dancers, Columbus, OH // Angelyn DeBord, Gate City, VA // Deeply Rooted, Chicago, IL // Thomas F. DeFrantz, Cambridge, MA // Degenerate Art Ensemble, Seattle, WA // Mayda del Valle, Los Angeles, CA // Demetrius Klein Dance Company, Lakeworth, FL // Parijat Desai, Brooklyn, NY // Peter DiMuro, Takoma Park, MD // Dinosaur, Ithaca, NY // Gabriel Dionisio, N. Bergen, NJ // Dirk Powell Band & Balfa Toujours, St. Martinville, LA // Divine Dime Entertainment, Forestburgh, NY // Divine Rhythm Productions, New York, NY // Donald Byrd, The Group, New York, NY // Donna Uchizono Company, New York, NY // David Dorfman, New York, NY // Double Edge Theatre Productions, Ashfield, MA // Doug Varone and Dancers, New York, NY // Dr. Loco's Rockin' Jalepeno Band, San Francisco, CA // David Drake, New York, NY // Drawing Legion, Iowa City, IA // Drum Brothers, Missoula, MT // Dthos Productions, Hattisburg, MS // Jennilyn Duany, Miami Beach, FL // Duck's Breath Mystery Theater, San Francisco, CA // Dulce Maria Solis, Valley Village, CA // E Period, Decatur, GA // Rinde Eckert, New York, NY // Edge of the World, Gardena, CA // EDGEWORKS Dance Theater, Washington, DC //

**E**

Robert Een, Encino, CA // Eiko & Koma, New York, NY // Either/Orchestra, Somerville, MA // El Centro Su Teatro, Denver, CO // El Chon Chon, Cordoba, Spain // Elements of Percussion, Durham, NC // Elevator Repair Service, New York, NY // Elise Witt and Small Family Orchestra, Decatur, GA // Elizabeth Streb/Ringside, New York, NY // Doug Elkins, New York, NY // Michelle Ellsworth, Boulder, CO // Kim Epifano, San Francisco, CA // Equus Project, New York, NY // Ethnic Heritage Ensemble, Chicago, IL // Everett Dance Theatre, Providence, RI // Every House Has A Door, Chicago, IL // Eye of Newt Circus, West Hollywood, CA //

**F**

Famoudou Don Moye / Sun Percussion, Chicago, IL // Reid Farrington, Brooklyn, NY // Sar Felder, San Francisco, CA // Maria Elena Fernandez, Los Angeles, CA // Talya Ferro, Woodland Hills, CA // Kenneth Field, Cambridge, MA // Karen Finley, Tarrytown, NY // First Contact, Los Angeles, CA // First Voice, San Francisco, CA // Five Lesbian Brothers, La Crescenta, CA // John Fleck, Los Angeles, CA // Maureen Fleming, New York, NY // Paul Flores, San Francisco, CA // Forces of Nature Dance Theatre Company, New York, NY // Simone Forti, Los Angeles, CA // Fossil Fools, Columbus, OH // Foundry Theater, New York, NY // Fred Ho and the Asian American Art Ensemble, New York, NY // Terese Freedman, South Hadley, MA // Freedman/Coleman Dance Company, South Hadley, MA // Brian Freeman, San Francisco, CA // Frisell/AlHaj/Kang Project, Berkeley, CA // Dan Froot, Venice, CA // Fry Street Quartet, Hickory, NC // Fua Dia Congo, Oakland, CA // FUGA, Oakland, CA // Full Circle Productions, Bronx, NY // Ellen Fullman, Seattle, WA //

**G**

Maria Elena Gaitán, Los Angeles, CA // Ann Galjour, San Francisco, CA // Terry Galloway, Tallahassee, FL // Gams on the Lam, Dewitt, NY // Rosanna Gamson, Los Angeles, CA // Justo Rufino Garay, Managua, Nicaragua // Anthony Garcia, Denver, CO // Liza Garza, College Park, GA // Gateway Performance Productions, Santa Fe, NM // Janie Geiser, Atlanta, GA // Anisa George, Nazareth, PA // Geyser Land Artists, Chilmark, MA // Regie Gibson, Belmont, MA // Michele Gibson, Euless, TX // Gina Gibney Dance, New York, NY // Giovanni Luquini & Dancers, Miami Beach, FL // Tiye Giraud, New York, NY // Phillip Glass, New York, NY // Goat Island, Chicago, IL // Chad Goller-Sojourner, Seattle, WA // Magdalena Gomez, Springfield, MA // Guillermo Gomez-Pena, San Francisco, CA // Ruben Gonzalez, San Juan Bautista, CA // Katie Goodman, Bozeman, MT // Gotham Arts Exchange, New York, NY // Pat Graney, Seattle, WA // Great Leap, Santa Monica, CA // Neil Greenberg, New York, NY // Katherine Griffith, New York, NY // Groundworks Dancetheater, Cleveland Heights, OH // Group Petit la Croix, San Francisco, CA // Grupo Krapp, Buenos Aires, Argentina // Guadalupe Dance Company, San Antonio, TX // Miquel Gutierrez, Brooklyn, NY // Guy Mendilow Band, Jamaica Plain, MA //

**H**

H.T. Chen & Dancers, New York, NY // Ruth Davidson Hahn, Lincoln, NE // Gin Hammond, Bellevue, WA // Dayna Hanson, Seattle, WA // Winifred Harris, Los Angeles, CA // Fred Harris, San Francisco, CA // Maria Hassabi, New York, NY // Deborah Hay, Seattle, WA // Sharon Hayes, New York, NY // Headlong Dance Theater, Philadelphia, PA // headRush, Oakland, CA // Headwaters Dance Company, Missoula, MT // Hedwig Dances, Chicago, IL // Keith Hennessey, San Francisco, CA // Imani Henry, New York, NY // Herencia String Quartet, Philadelphia, PA // Scott Heron, New Orleans, LA // Stephanie Heyl, CA // Hijack, Minneapolis, MN // Tish Hinojosa, Austin, TX // Hittite Empire, Santa Monica, CA // Danny Hoch, New York, NY // Patricia Hoffbauer, New York, NY // Hoh Diako Taiko Group, Wilingboro, NJ // Hoi Polloi, Somerville, MA // Robin Holcomb, Seattle, WA // John Hollenbeck, New York, NY // Home for Contemporary Theatre and Art, New York, NY // Sin Cha Hong, Seoul, South Korea // Cynthia Hopkins, Brooklyn, NY // Wayne Horvitz, Seattle, WA // Hotmouth, New York, NY // Sterling Houston, San Antonio, TX // Ishmael Houston-Jones, New York, NY // Huehuetl Company, Garden Grove, CA // Holly Hughes, New York, NY // Irene Hultman, New York, NY // Human Bridge Theater, Washington, DC // Linda Humes, New York, NY // Dan Hurlin, New York, NY // Koosil Ja Hwang, New York, NY //

**I**

I was Born With Two Tongues, Chicago, IL // iLAND, New York, NY // Illstyle & Peace Productions, New York, NY // Imanu, Washington, DC // inkBoat, San Francisco, CA // Samuel Irving, NC // Kim Irwin, Durham, NC // Tania Isaac, Philadelphia, PA // Normando Issmay, Atlanta, GA //

**J**

Neil Jacobs, Columbus, OH // Jamie Baum Septet, New York, NY // Jane Comfort & Company, New York, NY // Jon Jang, San Francisco, CA // Jason Moran and the Bandwagon, Gloucester, MA // JazzReach, Brooklyn, NY // Lynwood B. Jenkins, Atlanta, GA // Jess Curtis/GravityDance, San Francisco, CA // Jim Self and Dancers, New York, NY // Joe Goode Performance Group, San Francisco, CA // John Jasperse Company, New York, NY // John Kelly & Company, New York, NY // Millicent Johnnie, Tallahassee, FL // Emily Johnson, Minneapolis, MN // Allen Johnson, Seattle, WA // Robert Henry Johnson, CA // Jonah Bokaer/Chez Bushwick, Brooklyn, NY // Wayson Jones, Washington, DC // Marc Bamuthi Joseph, Oakland, CA // Brent Joseph // Miranda July, Portland, OR // Jump Rhythm Jazz Project, Evanston, IL // Junebug Productions, New Orleans, LA //

**K**

KanKouran West African Dance Company, Washington, DC // Robert Karimi, Chicago, IL // Angela Kariotis, Union, NJ // Michael Keck, New York, NY // Keigwin + Company, New York, NY // Dasha Kelly, Milwaukee, WI // Saddi Khali, New Orleans, LA // Kikuchi + Liu, Jamaica Plain, MA // Carla Kilhstedt, Brooklyn, NY // Kumiko Kimoto, New York, NY // John King, New York, NY // KingQueen Productions, North Miami Beach, FL // Andy Kirscher, Ann Arbor, MI // Katherine Kramer, Bozeman, MT // Steve Kriekhaus, Philadelphia, PA // Lisa Kron, New York, NY // Kumbuka African Drum and Dance Ensemble, New Orleans, LA // Kuumba House, Houston, TX // Dan Kwong, Santa Monica, CA //

**L**

La Compagnie Danses et Masques, Bronx, NY // La Pocha Nostra, San Francisco, CA // La Tania, Willits, CA // Rosa La Tormenta, Corpus Christi, TX // Jennifer Lacey, Brooklyn, NY // Donald E. Lacy, Suisun City, CA // Elana Lanczi, Ft. Lauderdale, FL // Aaron Landsman, Brooklyn, NY // Jon Langford, Chicago, IL // Paula Larke, Durham, NC // Las Chicas del 3.5 Floppies, Mexico City, Mexico // Las Trios Girlfriends, CA // John Leanos, Tucson, AZ // Hae Kyung Lee, Los Angeles, CA // Young Jean Lee, New York, NY // May Lee-Yang, St. Paul, MN // LeeSaar The Company, New York, NY // Amii LeGendre, Seattle, WA // Lelavision, Seattle, WA // Ralph Lemon, New York, NY // Monica Leo, West Liberty, IA // Sean Lewis, Iowa City, IA // Life As Art Production, Charlotte, NC // Light Motion, WA // Janet Lilly, Glendale, WI // Lingo Dance, Seattle, WA // Faustini Linyekula, New York, NY // Kalup Linzy, Brooklyn, NY // Agustin Lira, Fresno, CA // Liz Lerman Dance Exchange, Takoma Park, MD // Locust, Seattle, WA // Hannibal Lokumbe, New Orleans, LA // Los Otros, Santa Clara, CA // Brandford Louryk, New York, NY // Ariel Luckey, Oakland, CA // Lula Washington Dance Theatre, Los Angeles, CA // Luna Negra Dance, Chicago, IL // Lydia Lunch //

**M**

M.U.G.A.B.E.E., Raymond, MS // madmedia, San Antonio, TX // Heather Maloney, New York, NY // John Malpede, Los Angeles, CA // Linda Mancini, NY // Mango Tribe, Chicago, IL // Mappamundi, Houston, TX // Marcos Martinez/Teatro Works, San Marcos, CA // Mardi Gras Indian Collective, New Orleans, LA // Margaret Jenkins Dance Co., San Francisco, CA // MargauxSimmons Trio, Hadley, MA // Margolis Brown Company, Barryville, NY // Maria Theresa Fernandez, Bronx, NY // Marie Brooks Pan Caribbean Dance, New York, NY // Mark Dendy Dance & Theater, New York, NY // Mark Feldman Ensemble, Brooklyn, NY // Victoria Marks, Venice, CA // Marlon Simon Latin Jazz, Cherry Hill, NJ // Rosa Louisa Marquez, Rio Piedras, Puerto Rico // Renita Martin, Brooklyn, NY // Mark L. Martinez, San Marcos, CA // Daniel Martinez, CA // Kristin Marting, New York, NY // Keith Antar Mason, Santa Monica, CA // Gesel Mason, Takoma Park, MD // Mason/Rhynes Productions, Takoma Park, MD // Stephan Mazurek, Chicago, IL // Robbie McCauley, Somerville, MA // Dianne McIntyre, New York, NY // Stephanie McKee, New Orleans, LA // Lorenzo Meachum, Greensboro, NC // Gabriela Medina, Mexico City, Mexico // Megatron, FL // Myra Melford, Brooklyn, NY // Jaime Mendoza, Chicago, IL // Michael K. Meyers, Chicago, IL // Sarah Michelson, New York, NY // Mildred Love Experience, Santa Monica, CA // Celeste Miller, Atlanta, GA // Tim Miller, Venice, CA // Amanda Miller, NY // Tiffany Mills, Brooklyn, NY // Milwaukee Dance Theater, Milwaukee, WI // Claudio Mir, Kendall Park, NJ // Robert Mirabel, Taos, NM // Mixed Bag, San Francisco, CA // Nobuko Miyamoto, Santa Monica, CA // Leon Mobley, Van Nuys, CA // Modern Artist Co./ David Schweizer, Venice, CA // Mondo Bizarro, New Orleans, LA // Monica Bill Barnes & Company, New York, NY // Monique Moss and Third Eye Theatre, New Orleans, LA // Jennifer Monson, Brooklyn, NY // John Moran, Brooklyn, NY // MorganScott Ballet, New York, NY // Robert Moses, San Francisco, CA // David Moss, Marlboro, VT // Motion Underground, Boulder, CO // Cristina Moura, Rio de Janeiro, Brazil // Richard Move, New York, NY // Movement Research Project, New York, NY // Moving Current Dance Collective, Tampa, FL // Muntu Dance Theater, Chicago, IL // David Murray, New York, NY // Myrna Packer & Art Bridgman, New York, NY //

**N**

N'KAFU Traditional African Dance Company, New Orleans, LA // Naa Kahidi Theater, Juneau, AK // Rick Najera, La Mesa, CA // Najwa Dance Corps, Chicago, IL // Siri Sat Nam, Los Angeles, CA // Rob Nash, Houston, TX // National Spirit Project, New Orleans, LA // National Theater Workshop of the Handicapped, New York, NY // Nature Theater of Oklahoma, New York, NY // Letta Neely, Jamaica Plain, MA // Neg Diaspora, Oakland, CA // Karen Nelson, Seattle, WA // Steve Nelson-Raney, Milwaukee, WI // Jim Neu, Brooklyn, NY // New Dance Ensemble, Minneapolis, MN // New Paradise Laboratories, Philadelphia, PA // New York City Players, New York, NY // Nicholas Leichter Dance, Brooklyn, NY // Nicole Mitchell/Black Earth Strings, Chicago, IL // KT Niehoff, Seattle, WA // Nile Ethiopian Ensemble, Washington, DC // Nugent + Matteson Dance, Brooklyn, NY // Nuyoricana Dreams, San Juan, Puerto Rico // Nuyoricana Poets Café, New York, NY // NY2 Dance, Washington, DC //

**O**

Tere O'Connor, New York, NY // Amy O'Neal, Seattle, WA // ODC/San Francisco, San Francisco, CA // Iyeoka Okoawo, Boston, MA // Pat Oleszko, New York, NY // olive Dance Theatre, Philadelphia, PA // Cynthia Oliver, Urbana, IL // Pauline Oliveros, Kingston, NY // Jeannita C. Olowe, Cincinnati, OH // Omstrab, Sao Paulo, Brazil // Oneida Nation Arts Program, Oneida, WI // Ric Oquita, Minneapolis, MN // Orgullo, Espanola, NM // Dael Orlandersmith, New York, NY // Jaime Ortega, New York, NY // Osgood Dances, Chicago, IL //

**P**

Monica Palacios, Santa Monica, CA // Pancho Sanchez Latin Jazz Band, Berkeley, CA // Pape Vasquez, Yonkers, NY // Paranoix & Poor Theater Company, Lexington, KY // Passing Through the Garden, KY // Shailja Patel, Oakland, CA // Patrice Fisher and Arpa, New Orleans, LA // Sunni Patterson, Houston, TX // Paul Dresher Ensemble, Berkeley, CA // Steve Paxton, Charleston, VT // Pearl Ubungen Dancers & Musicians, San Francisco, CA // Sara Pearson, New York, NY // Pearson/Widrig Dance Theater, New York, NY // Papatian, Bronx, NY // Ruby Nelda Perez, San Antonio, TX // Perry Hoberman/Bill Obrecht, New York, NY // Philadanco, Philadelphia, PA // Philadelphia Dance Company, Philadelphia, PA // Philip Hamilton Group, Brooklyn, NY // Linas Phillips, Brooklyn, NY // Thaddeus Phillips, New York, NY // Charles Phoenix, Los Angeles, CA // Phong Nguyen Ensemble, Cleveland Heights, OH // Valentine Pierce, New Orleans, LA // Nia Love Pointer, NY // Pomo Afro Homos, San Francisco, CA // Claire Porter, Teaneck, NJ // Marty Pottenger, New York, NY // Will Power, Bloomfield, NJ // Pregones Theatre, Bronx, NY // Progress Theatre, Grayson, GA // Project Bandaloo, New York, NY // Providence Productions, New York, NY // Puppeteers' Cooperative, Boston, MA // Pushcart Players, New Freedom, PA //

**Q**

Queer Exchange, Valley Village, CA // Jerry Quickley, Los Angeles, CA //

**R**

Radiohole, Brooklyn, NY // Ragamala Dance Company, Minneapolis, MN // Q. Ragsdale, Garland, TX // Randy Warshaw Dance Company, New York, NY // Ray Dobbins/Bloodlips, New York, NY // Real Live Poetry, New York, NY // Red Wing Performance Group, New York, NY // Roscoe Reddix, New Orleans, LA // Glenis Redmond, Asheville, NC // Venus Opal Reese, Aubrey, TX // Reggie Wilson/Fist and Heel Performance Group, Brooklyn, NY // Dana Reitz, New York, NY // Relache, Philadelphia, PA // Rennie Harris Pure Movement, Philadelphia, PA // Reno, New York, NY // Rhythm in Shoes/ Sharon Leahy, Dayton, OH // Richmond County Orchestra, Staten Island, NY // Kate Rigg, New York, NY // Rinker-Cervetti Dance & Music, New York, NY // Risa Jaroslow & Dancers, New York, NY // Rising Appalachia, New Orleans, LA // Ritz Chamber Players, Jacksonville, FL // Carmen Rivera, Brooklyn, NY // Danny Rivera, Cayey, Puerto Rico // Road Company, Johnson City, TN // Roadside Theater, Whitesburg, KY // Robert Davidson & Dancers, Seattle, WA // Root Wym'n Theater Company, Austin, TX // Kathy Rose, New York, NY // Mikel Rouse, New York, NY // Roxanne Dance Foundation, New York, NY // Rubi Theater Company, Brooklyn, NY // Sparky & Rhonda Rucker, Maryville, TN // Rude Mechanics, Austin, TX // Sarah Rudinoff, Seattle, WA // Run/Remain, Seattle, WA // Carl Hancock Rux, Asheville, NC //

**S**

Sacred Nature Naked Girls, Los Angeles, CA // Paulina Sahagun, Venice, CA // Dawn Akemi Saito, New York, NY // Kalamu Ya Salaam, New Orleans, LA // San Francisco Mime Troupe, San Francisco, CA // Bobby Sanabria, Bronx, NY // George Emilio Sanchez, New York, NY // Sandglass Theater, Putney, VT // Joe Ray Sandoval, Santa Fe, NM // Bill Santiago, San Francisco, CA // John Santos, Oakland, CA // Sarah Skaggs Dance Company, New York, NY // Savage Aural Hotbed, Minneapolis, MN // Scott Turner Schofield, Atlanta, GA // Joyce Scott, Baltimore, MD // Scott/Powell Performance, Seattle, WA // James Scruggs, New York, NY // Patrick Scully, Minneapolis, MN // Sean Curran Dance Company, Brooklyn, NY // Ellen Sebastian, San Francisco, CA // Jan Sebon!, Coral Springs, FL // Second Generation Dance Company, Houston, TX // Susan Sgorbati, Sudbury, VT // Molly Shanahan, Chicago, IL // Ntozake Shange, Venice, CA // Bill Shannon, New York, NY // Shapiro & Smith Dance, New York, NY // Peggy Shaw, New York, NY // Shawn McConneloug and her Orchestra, Minneapolis, MN // Marcus Shelby, San Francisco, CA // David Shimotakahara, Cleveland Heights, OH // Sibikwa Players, Seattle, WA // Kinsey Sicks, Penn Grove, CA // Herbert Siguenza, Los Angeles, CA // Bradley Simmons, Durham, NC // Dena Simmons, Hattiesburg, MS // Edward Simon, Orange City, FL // Susan Simpson, Los Angeles, CA // Sincere Seven, Knoxville, TN // Slant Performance Group, New York, NY // Slanty Eyed Mama, New York, NY // Slippage, Cambridge, MA // Slippage Ensemble, Shushan, NY // Sheldon B. Smith, Chicago, IL // Horace Smith, Knoxville, TN // Jason Samuels Smith, New York, NY // Ren Smith, Yellow Springs, OH // So Percussion, Brooklyn, NY // Sol y Canto, Cambridge, MA // Patricia Solozarna, Fresno, CA // Something to Say, Philadelphia, PA // Somi, New York, NY // Sonos De Mexico Ensemble, Chicago, IL // Sonya Robinson (Groupe), Milwaukee, WI // Merian Soto, Philadelphia, PA // Soulworks/Andrea Woods & Dancers, Brooklyn, NY // Sylvia Soumah, Washington, DC // Soweto Street Beat, Marietta, GA // Speak Theater Arts, Newport Beach, CA // Spectra Mime, Brooklyn, NY // Spectrum Dance Theater, Seattle, WA // Spiderwoman Theater, New York, NY // Split Britches, New York, NY // Spoken Hand, Philadelphia, PA // Annie Sprinkle, San Francisco, CA // Arigon Starr, West Hollywood, CA // Stark/Raving Theater, Portland, OR // Step Afrika, Washington, DC // Stephen Petronio Company, New York, NY // Georgie Stephens, Minneapolis, MN // Steve Riley and the Mamou Playboys, Lafayette, LA // Carl Stone, Los Angeles, CA // Silvana Straw, Washington, DC // Lyena Strelkoff, North Hollywood, CA // Mary Ellen Strom, New York, NY // Meg Stuart, New York, NY // Stuart Pimsler Dance, Columbus, OH // Suicide Kings, Oakland, CA // Sekou Sundiata, New York, NY // Susan Marshall and Company, New York, NY // Susan Rethorst & Dancers, New York, NY // Will Swanson, Minneapolis, MN // Sweet Plantain, New York, NY // Diana Szeinblum, Buenos Aires, Argentina //

**T**

Taiko Project, Pasadena, CA // José Torres Tama, New Orleans, LA // TeAda Productions, Santa Monica, CA // Teatro de Ciertos Habitantes, Los Angeles, CA // Teatro de la Tierra, Santa Ana, CA // Teatro del Milenio, Lima, Peru // Teatro en el Blanco, Santiago, Chile // Teatro en Miami, Miami, FL // Teatro Luna, Chicago, IL // tEEth, Portland, OR // Andy Teirstein, New York, NY // Omar Telan, Brooklyn, NY // Terrance Simien and the Zydeco Experience, Lafayette, LA // Yosvany Terry, New York, NY // The Builders Association, New York, NY // The Civilians, New York, NY // The Gender Project, New York, NY // The Lucidity Suitcase, Brooklyn, NY // The Point, Bronx, NY // The Riot Group, Jersey City, NJ // Theater of Yugen, San Francisco, CA // Theater X, Milwaukee, WI // Helena Thevenot, Miami, FL // Thin Man Dance, New York, NY // Blair Thomas, Chicago, IL // Morgan Thorson, Minneapolis, MN // Thought Movement Motor, New York, NY // Tiptons Saxophone Quartet, Seattle, WA // Toby Twining Music, New York, NY // Tongue, Los Angeles, CA // Toni Blackman & Freestyle Union, Washington, DC // Osvaldo Torres, Nanteuil, WI // Trimpin, Seattle, WA // Cristal Chanelle Truscott, Brooklyn, NY // Natasha Tsakos, Miami Beach, FL // Muna Tseng, New York, NY // Turned Up the Volume, Jersey City, NJ // Jimmy Turner, Austin, TX // Carlton Turner, Raymond, MS // Twisted Tutu, New York, NY // Two Near the Edge, Durham, NC //

**U**

Underground Railway Theater, Cambridge, MA // Universes, Bronx, NY // Uprooted: The Katrina Project, New Orleans, LA // Urban Bush Women, Brooklyn, NY // Urban Tap, New York, NY // Denise Uyehara, Santa Monica, CA // Imani Uzuri, New York, NY //

**V**

Daniel Valdez, Denver, CO // Lakin Valdez, Oakland, CA // Daniel Valdez, Salinas, CA // Dito van Reigersberg, Philadelphia, PA // Verbobala, Flagstaff, AZ // Elio Villafranca, New York, NY // Adrian Villegas, Austin, TX // Viveca Vazquez & Awilda Sterling, Santurce, Puerto Rico //

**W**

Wade Fernandez and the Black Wolf Group, Milwaukee, WI // Wagon Train Project, Lincoln, NE // Shawn "Thunder" Wallace, Eaton Rapid, MI // Holcombe Waller, Portland, OR // Wally Cardona Quartet, New York, NY // Allison Warden, Anchorage, AK // Curt Warren, El Paso, TX // Washington Reflections Dance Company, Washington, DC // WatchFace, New York, NY // Reggie Watts, Brooklyn, NY // We Got Issues!, Brooklyn, NY // Kate Weare, New York, NY // Peter Webster, New Haven, CT // Cathy Weis, New York, NY // Wendy Perron Dance Company, New York, NY // Wendy Woodson & Present Company, Washington, DC // When The Spirits Dance Mambo, New York, NY // Whole Drum Truth, New York, NY // Wideman/Davis Dance, New York, NY // William Cepeda Grupo Afro Boricula, San Juan, Puerto Rico // Densie Louthier Williams, Hempstead, NY // Llory Wilson, Seattle, WA // Kathryn Tucker Windham, Selma, AL // Marion Winik, Glen Rock, PA // Max Winter, New York, NY // Shawn Womack, Grinnell, IA // Women of Calypso, Port of Spain, Trinidad and Tobago // Women of the Calabash, Smithtown, NY // Kristina Wong, Los Angeles, CA // Yen Lu Wong, Los Angeles, CA // Heather Woodbury, Los Angeles, CA // Andrea Woods, Brooklyn, NY // Wookey Works, Los Angeles, CA // Wooster Group, New York, NY // Working Group, St. Johnsville, NY // World of Culture, New York, NY //

**X**

XSIGHT!, Chicago, IL //

**Y**

Yasuko Yakoshi, New York, NY // William Yang, New York, NY // Nejlá Yatkin, Washington, DC // Marlies Yearby, New York, NY // Batoto Yetu, New York, NY // Ying Quartet, Burlington, VT // Ajeet Yoga, Knoxville, TN // Yoshiko Chuma and the school of Hard Knocks, New York, NY // Debra Youngblood, NJ // Youth Speaks, San Francisco, CA //

**Z**

Paul Zaloom, West Hollywood, CA // Zeitgeist, St. Paul, MN // Jaime Zelaya, Houston, TX // Zero Moving Dance Co., Philadelphia, PA // Zoe/ Juniper, Seattle, WA //

## SPECIAL FEATURE

# Timeline: 25 Years of NPN

1984



January 24, 1984

The Apple Macintosh  
is introduced.

1985



March 25, 1985

Film *Amadeus* wins  
Oscar for Best Picture.

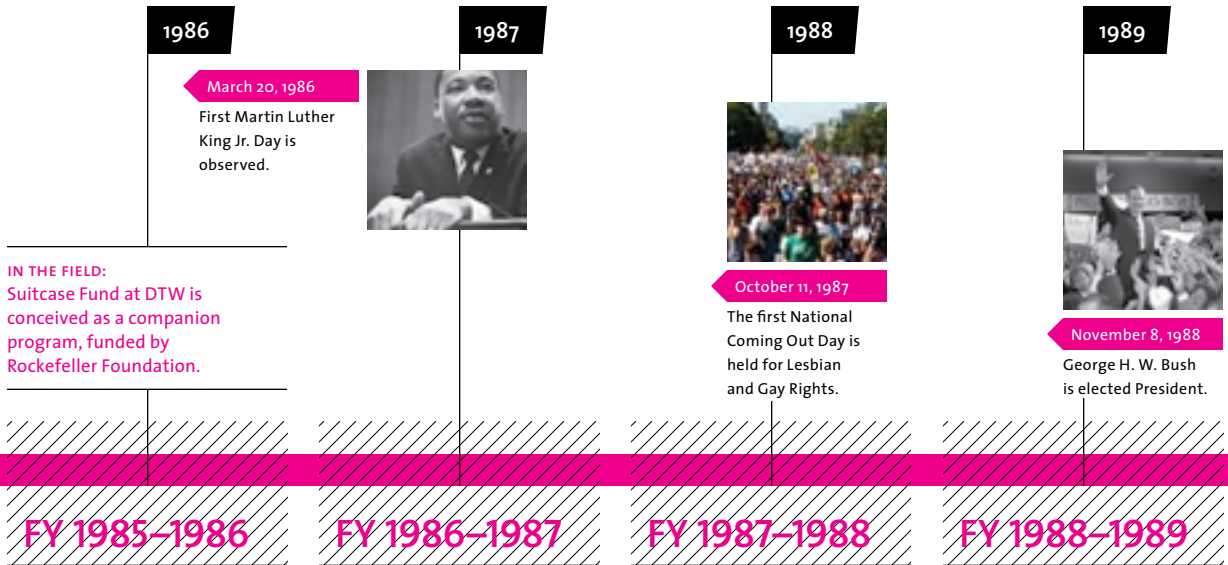
October 1984  
Minneapolis, MN

Fourteen organizations meet at The Walker Art Center at the invitation of David White and Dance Theater Workshop (DTW), to explore a 2-year pilot project.

*This grant to DTW demonstrates the Ford Foundation's concern for a pluralistic cultural environment within which contemporary artists and art forms can be vigorously nurtured. The NPN promises to reinforce the crucial public dialogue — at times all too fragmented — between a society and the diversity of creative voices that together constitute its sensibility and conscience.*

Ruth Mayleas // Ford Foundation Program Officer

The emergent group forms a network for mutual support, agrees on a preliminary structure for subsidies, and acknowledges the need to diversify their membership.



**IN THE FIELD:**  
Suitcase Fund at DTW is conceived as a companion program, funded by Rockefeller Foundation.

**ANNUAL MEETING:**  
The 19 Founding Primary Sponsors hold their first Annual Meeting in New York, December 1985.

In the inaugural 1985/86 season, 40 artists (including Donald Byrd, Cultural Odyssey, Liz Lerman and Diamanda Galas) collectively tour in 55 Performance Residencies.



With 19 organizations in 14 cities, the Network is administered as a program of Dance Theater Workshop (DTW), NYC where it will remain until 1997. Joining David White (Pictured Above) as Project Director is Renata Petroni as Project Coordinator; Pentacle provides touring and promotional services.

**ANNUAL BUDGET:**

**\$460,000**

Funding is secured from the Ford Foundation, National Endowment for the Arts (Dance & InterArts).

**ANNUAL MEETING:**  
The Primary Sponsors meet for their second Annual Meeting in Seattle.

"Pilot" sites are added as a way to grow the network, adding new Primary Partners every year; one pilot site joins this year, adding a 15th city.

**FUNDERS:**  
Ford Foundation, National Endowment for the Arts (Dance & InterArts)

In the second season 48 companies, including Paul Zaloom, Blondell Cummings, Janie Geiser and Bill T. Jones/Arnie Zane and Carpetbag Theatre, offer 60 Performance Residencies in 17 cities.

**ANNUAL MEETING:**  
Held in conjunction with Alternate ROOTS' Festival in Atlanta, September 1987.

Two pilot sites expand NPN. Over the next twelve years, nearly 30 organizations would cycle in and out of the Network: in 2001 a new process calls for biennial invitation and application, leading to a more stable set of Partners.

Creation Fund is introduced as a second "Enabling" subsidy, allowing NPN Partners to commission and present their local artists.

53 artists/companies, including Chen and Dancers, Contraband, Urban Bush Women, Leroy Jenkins, John Fleck and Tim Miller, present 66 Performance Residencies.

Pew Charitable Trusts joins the roster of funders.

**ANNUAL MEETING:**  
Miami FL, December 1988; 11 international guests attend.

First Creation Fund Awards go to John O'Neal, Bebe Miller, Victoria Marks, Dinosaur, Steve Kriekhaus and Llory Wilson.

Rhoda Cerritelli joins as Project Associate.

A pool of "Incentive Funds" is dedicated to establish a Producers Travel Fund and Freight Fund.

The Wallace Funds join as a key funder; The Ford Foundation approves a second three-year grant. NEA continues its support through Dance and InterArts Programs.

**ARTISTS / COMPANIES:**

**50**

**PERFORMANCE RESIDENCIES CONDUCTED:**

**74**

1990

November 11, 1989

The Berlin Wall falls.



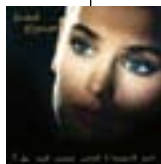
**IN THE FIELD:**

National Association of Latino Arts Centers is founded; The Rockefeller Foundation launches The Multi-Arts Production Fund.

1991

February 20, 1991

Sinead O'Connor wins Grammy award for best Alternative Music Performance.



**IN THE FIELD:**

NEA vetoes grants to "The NEA 4": Finley, Hughes, Miller and Fleck.

1992

1993

November 3, 1992

U.S. presidential election, 1992: Bill Clinton defeats incumbent U.S. President George H. W. Bush and businessman H. Ross Perot.



**IN THE FIELD:**

Network of Cultural Centers of Color is formed.

**FY 1989-1990**

**FY 1990-1991**

**FY 1991-1992**

**FY 1992-1993**

**ANNUAL MEETING:**

Oakland CA, December 1989.

58 artists including Rinde Eckert, Ann Carlson, Chuck Davis African-American Dance Ensemble, Celeste Miller, and Bebe Miller and Company, conduct 75 Performance Residencies.

Two new programs are identified, pending funding: SURFF (Special Underwriting, Research and Frontier Fund) and the Special Promotion and Production Fund. (In 2001, these programs will evolve into the Community Fund.)

Two working committees are formed, Steering and Diversification, comprised of NPN Partners and artists, to help guide policy and identify potential new NPN Partners.

NPN celebrates its fifth season, subsidizing more than 330 Performance Residencies by 175 artist/companies, generating \$2.5 million in artist fees, attended by 163,800 audience members over its first five years.

The Network now includes 41 NPN Partners in 21 cities.

**ANNUAL BUDGET:**

**\$622,000**

**ANNUAL MEETING:**

Chicago IL, October 1990.

Laurie Uprichard is hired as Managing Director and Co-Producer, under the umbrella of DTW.

Steering and Diversification Committees combined.

60 artists, including Goat Island, Donald Byrd/The Group, DanceBrazil, Guillermo Gomez-Pena and Teatro de la Esperanza, conduct 88 Performance Residencies.

Creation Fund projects increase from eight to thirteen.

**ANNUAL BUDGET:**

**\$759,500**

**ANNUAL MEETING:**

Minneapolis MN, November 1991.

Rhoda Cerritelli continues as Managing Director; Ann Rosenthal hired as Project Director; David White continues as Executive Director.

US/Canada Performance Initiative is sponsored by DTW, NEA and several Canadian agencies.

NPN sends eight presenters to Mexico City as the exploratory phase of a new US/Mexico Initiative.

Funds from MacArthur Foundation and NEA Challenge III launches SURFF, to support education projects, enhanced residencies, special promotion, media collaborations, and diversification projects.

Lila Wallace Readers Digest Fund renews its multi-year support.

69 Artists / Companies, including Pat Graney Company, The Hittite Empire, Holly Hughes, Alleluia Panis, Spiderwoman Theater, Margaret Jenkins Dance Company, and Ralph Lemon Company conduct 89 Performance Residencies.

**ANNUAL MEETING:**

Columbus OH, October 1992.

US/Mexico Initiative continues to develop; it will evolve into the Performing Americas Project.

S.U.R.F.F. supports sub-network projects; La Ruta Panamerica is formed by Teatro Pregonos.



60 Artists / Companies, including Jane Comfort and Company (Pictured Above), Paul Dresher, Tiye Giraud, Joe Goode Performance Group, Pepon Osorio, June Watanabe, Los Angeles Poverty Department, and Pomo Afro Homos, conduct 69 Performance Residencies.



1994



March 21, 1994

Schindler's List wins Oscar for Best Picture.

1995



March 1, 1995

Yahoo! is founded in Santa Clara, California.

1996

June 2, 1996

Rent wins for Best Musical at the 50th Annual Tony Awards.



IN THE FIELD:  
Most NEA grants to individuals eliminated.

**FY 1993–1994**

**ANNUAL MEETING:**  
Philadelphia PA, November 1993.

Carla Peterson hired as Managing Director.

Affinity Caucuses are introduced as a diversity strategy.

Four of five new NPN Partners accepted this year are organizations of color, reflecting an explicit commitment to steadily increasing diversity.

US/Canada Performance Initiative is suspended due to lack of funding.

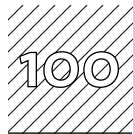
US/Mexico Initiative continues.

Phillip Morris Companies comes on board to support Creation Fund.

ARTISTS / COMPANIES:



PERFORMANCE RESIDENCIES CONDUCTED:



**FY 1994–1995**

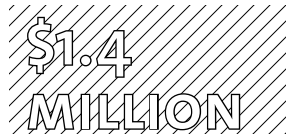
**ANNUAL MEETING:**  
New Orleans LA, December 1994, joined by the US/Mexico working group.

In NPN's 10th Anniversary Season, Primary Sponsors have grown to 54 organizations in 37 cities; 19 are organizations of color.

S.U.R.F.F. supports a variety of caucus meetings across the country: Artists, Lesbian and Gay, People of Color, Philadelphia Community Arts Network, and La Ruta Panoramica (the Northeast Latino Cultural Corridor).

72 Artists / Companies perform in the network, including Peggy Choy, Terry Galloway, Rennie Harris, Keith Hennessey, Pauline Oliveros, Roadside Theater, Sekou Sundiata and Reno.

ANNUAL BUDGET:



**FY 1995–1996**

**ANNUAL MEETING:**  
San Antonio TX, November 1995.

Affinity Caucuses continue to meet and elect representatives to the Steering Committee (People of Color, Lesbian/Gay and Artists).

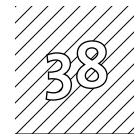
The Sub-Network of Visual Arts Organizations convenes in collaboration with NAAO. Seven years later, NPN expands its historically performance-based support to embrace the visual arts.

A planning group begins to develop roles and responsibilities and explore feasibility of independence from DTW, in response to announcement of exit grant from Wallace Foundation.

NPN PARTNERS:



CITIES:



**FY 1996–1997**

**ANNUAL MEETING:**  
Seattle WA, March 1997.

Planning group writes new mission statement, statement of values and vision; continues to explore independence from DTW.

Steering Committee prioritizes artist-led organizations as the next cohort of Primary Sponsors.

Variety of factors leads to DTW severing ties with NPN; Suitcase Fund remains at DTW but other programming continues uninterrupted.

Steering Committee undertakes a search for a new Executive Director.



Cathy Edwards is hired as Director, Inter/National Projects.

**ARTISTS INCLUDE:**  
Axis Dance, Ethnic Heritage Ensemble, Jon Jang, Ellen Sebastian, and Reggie Wilson

1998

December 19, 1997

James Cameron's *Titanic*, becomes the highest-grossing film of all time.



1999

May 28, 1999

After 22 years of restoration work, Leonardo de Vinci's *The Last Supper* is placed back on display in Milan, Italy.



2000

2001



December 13, 2000

The U.S. Supreme Court stops the Florida presidential recount, effectively giving the state, and the Presidency, to George W. Bush.

**FY 1997-1998**

**FY 1998-1999**

**FY 1999-2000**

**FY 2000-2001**

**ANNUAL MEETING:**

No Annual Meeting is held this Fiscal Year.

After a national search, SanSan Wong hired as Executive Director.

Office relocates from New York City to San Francisco.

Doris Duke Charitable Foundation comes on board with a major two-year commitment to plan an independent organization and continue programs.

New Primary Sponsors reflect increased commitment to artist voice: 10 of the 11 new members are artist-run spaces or producing/presenting companies; the 11th is an individual artist.

**ANNUAL MEETING:**

San Francisco CA, December 1998.

New Articles of Incorporation are approved.

Steering Committee becomes an Interim Board, with MK Wegmann and Loris Bradley as Co-Presidents.

**PUBLICATION:**

*At The Arts Table* (Catherine Collen, editor), documents the proceedings from the 1998 Annual Meeting, including forums on Arts, Activism & Censorship, Best Practices, Mentorship and an opening panel moderated by Roberta Uno.

DiverseWorks pilots a Mentor program with Sixto Wagan and Loris Bradley. Their experience informs the design of the National Arts Administration Mentorship Program (NAAMP), to be launched by NPN as soon as funding is secured.

Doris Duke Charitable Foundation gives funding to Dance Theater Workshop to facilitate NPN's transition to an independent organization.

**ANNUAL BUDGET:**

**\$779,000**

**ANNUAL MEETING:**

Providence RI, 1999.

SanSan Wong resigns; a Transition Team operates NPN until December 2000, with Board President MK Wegmann serving as interim director.

NPN decides to explore its feasibility as an independent organization through a series of regional roundtables and field interviews.



NAAMP convenes seven mentorship sites in NY in June, under the direction of Vesna Todorovich.

**ANNUAL MEETING:**

No Annual Meeting is held this Fiscal Year.

MK Wegmann is hired as President/CEO in September.

Office relocates from San Francisco to New Orleans in Jan/Feb, with a commitment to building a local program in its new home city.

With change in staff structure (from Executive Director to CEO/President), NPN hires its first managing director, Lisa McCarthy, in May.

S.U.R.F.F. evolves into Community Fund.

NAAMP extends another six months.

10th anniversary of LaRed, leads to the conception of Performing Americas Program.

Doris Duke Charitable Foundation makes a multi-year direct grant to NPN.

**IN THE FIELD:**  
Creative Capital is formed.



April 1, 2001

In the Netherlands, the Act on the Opening up of Marriage goes into effect. The Act allows same-sex couples to marry legally for the first time in the world since the reign of Nero.

2002



February 8, 2002

The 2002 Winter Olympics are held in Salt Lake City, Utah.

2003

April 14, 1903

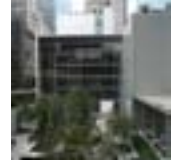
The Human Genome Project is completed, with 99% of the human genome sequenced to 99.99% accuracy.



2004

**IN THE FIELD:**  
First National Performing Arts Convention is held in Pittsburgh.

2005



November 20, 2004

The MoMA re-opens in New York City.

**FY 2001–2002**

**ANNUAL MEETING:**

NPN holds two Annual Meetings: July in New Orleans and December in Durham, NC.

The designation of “Primary Sponsors” is officially changed to “NPN Partners.” New board structure is adopted.

NPN adopts its first Intermediary Partnership, with Mat Schwarzman’s “Building the Code.”

NPN initiates a new collaboration with Network of Cultural Centers of Color to promote the touring of artists of color through a circuit of diverse presenters.

In departure from earlier practice, larger numbers of artists are invited to the Annual Meeting and national artists are added to the showcase (previously all showcases were of local artists).

**PUBLICATION:**

*Reaffirming the Tradition of the New* by Suzanne Callahan serves as a context statement for NPN’s first formal Strategic Plan, written by Carla Peterson.

Four Regional Desks are identified in the long-range plan as a strategy to enhance communications and facilitate new regional convenings.

Thérèse Wegmann hired as Bookkeeper.

New funders come on board: Rockefeller Foundation, Albert List Foundation, Andy Warhol Foundation for Visual Arts (for NAAMP), Louisiana Division of the Arts and AmSouth Bank.

**FY 2002–2003**

**ANNUAL MEETING:**

Washington DC, December 2002, showcasing new work by recipients of Creation Fund.

The Artist Convening becomes a standard new element of Annual Meeting.

“Building the Code” issues a prospectus for a new publication by Mat Schwarzman, Keith Knight and Christina Wong.

Stanlyn Brevé hired as Administrative Assistant in June 2003.

Arts International launches Performing Americas Project as a new program in collaboration with LaRed de Promotores de Latino American y Caribbean and NPN; Renata Petroni administers the new program.

First Regional Meetings are held in Amherst, MA; Los Angeles, CA, Detroit, MI and New Orleans, LA.

**PUBLICATION:**

*NAAMP: Report to the Field: A Record and Reflection on Value-Based Learning*, by Caron Atlas and Kathie deNobriga

**FY 2003–2004**

**ANNUAL MEETING:**

Chicago IL, December 2003.

**PUBLICATION:**

*Weaving the Web of Community* by Nilima Mwendo and Mat Schwarzman is NPN’s initial exploration into the practice and principles underlying its developing local program.

Staff restructuring adds Chief Operating Officer; the first COO is June Wilson.

Mimi Zarsky and Bryan Jeffrey Graham are hired as Meeting Coordinator and IT/Designer, respectively.

**ANNUAL BUDGET:**

**\$1.2 MILLION**

New funders include Meyer Foundation, Arts Council of New Orleans, and Arts International.

**FY 2004–2005**

**ANNUAL MEETING:**

Los Angeles CA, December 2004.

Second Strategic Plan is initiated and includes a vision for a fourth subsidy program.

First focus group meets to plan the specific structure/design of the Visual Artists Network (VAN).



**PUBLICATION:**

*Beginners Guide to Community-Based Arts* by Mat Schwarzman and Keith Knight, is an outcome of “Building the Code” which, after three years of incubation at NPN, moves to Xavier University.



**PUBLICATION:**

NPN commissions Roberto Bedoya to write *Cultural Policy: Its Politics of Participation, Its Creative Potential*



August 29, 2005

Hurricane Katrina devastates the Gulf Coast.

2006

2007



August 24, 2006

Pluto is no longer classified as a planet.

2008

2009

IN THE FIELD:

The second National Performing Arts Convening is held in June 2008 in Denver; NPN supports the attendance of 120 artists and NPN Partners.

IN THE FIELD:

American Arts Alliance (AAA) becomes the Performing Arts Alliance (PAA).

FY 2005-2006

FY 2006-2007

FY 2007-2008

FY 2008-2009

In August, Katrina scatters the six staff members to six different cities for a period of four months. With cell phones, broadband cards and weekly conference calls, the staff continues operations while evacuated from New Orleans.

ANNUAL MEETING:  
Miami FL, December 2005.

Doris Duke Charitable Trust renews funding for another three years, with \$3.375 million awarded in July.

NPN increases staff capacity with Claudia Garofalo, Stephanie Atkins, and Alec De León.

A group of Asian American Theaters receives support through NPN to organize a 2006 conference and a 2007 Festival, leading to the formation of CAATA, the Consortium of Asian American Theater Artists.

January 2006 NPN re-opens its New Orleans office in donated space from the Contemporary Arts Center and steps into more active local arts leadership in the wake of Katrina, convening the NOLA roundtables.

Inspired by NAAMP, the Mentorship and Leadership Initiative becomes a distinct program, making three initial grants.

ANNUAL MEETING:  
Cedar Rapids IA, November 2006.

Performing Americas moves to NPN under the direction of Renata Petroni in July; Elizabeth Doud is hired as Program Coordinator.

NPN initiates a new partnership at the Under the Radar Festival, in collaboration with the Association of Performing Arts Presenters and The Public Theatre.



Seven pilot VAN sites are identified, following major commitment from the Andy Warhol Foundation for the Visual Arts.

ANNUAL MEETING:  
New Orleans, December 2007.

NPN ramps up local arts leadership, with continued roundtables, fiscal sponsorship and intermediary support, and plans the development of a shared office space.

Ann Kaufman hired as VAN Director.

NPN launches a partnership with Fractured Atlas.

Performing Americas Project expands with a new Creative Exchange program.

Third major Strategic Planning process is launched.

Doris Duke Charitable Foundation makes a 4-year grant of \$3.8 million.



Wesley V. Montgomery is hired in May as COO after a national search coordinated by Kathie deNobriga who served as Interim COO for five months.

ANNUAL MEETING:  
Seattle, December 2008.

VAN launches full implementation with 15 VAN Partners and in November publishes a catalog from its pilot season.

VAN Partners are fully integrated into the Annual Meeting, with ArtBursts, Idea Forums and on-site exhibitions.

ANNUAL BUDGET:



Including Intermediary Partnerships and Sponsored Projects.

2010

2011



January 20, 2009

Barack Obama sworn in as the 44th President of the United States.

## FY 2009-2010

**ANNUAL MEETING:**  
Knoxville TN, December 2009;  
VAN takes over five hotel rooms  
for site-specific installations.

Second VAN Catalog is published.

Andrew Mellon Foundation  
comes on board to support the  
Forth Fund, launched as a pilot in  
January 2010.

Five performances are selected  
for re-mounting in honor of NPN's  
25th anniversary.

Two Intermediary Projects come  
to an end; HOME, New Orleans? &  
Transforma Projects. Both publish  
final documentation.

## TESTIMONIAL



*Devoting one's life to one's art is a lifestyle choice. It's scary and a sacrifice in so many ways. But NPN's belief, trust and backing eased the instability. It's inspiring to know that in a country where the arts aren't funded as they should be, there is still an organization that believes in the importance of art and theater in America.*

Reid Farrington // Artist

### *Gin & "It"*

Reid Farrington // The Wexner Center / Performance Space 122 /  
3LD Art & Technology Center / The Wexner Center, April 2010

Pictured Top: From Left to Right, Christopher Loar, Karl Allen,  
Tim McDonough, Keith Foster

Pictured Bottom: From Left to Right, Keith Foster, Karl Allen,  
Christopher Loar, Tim McDonough

Photos: Paul Court

# NPN

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# Info

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## **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 NPN. 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 \$2.27 million annually in presenting and community engagement activity, matching NPN's national funding of \$1.09 million, resulting in more than \$3.5 million of support to creative artists across the country.

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### **NOTE FOR ARTISTS**

NPN resources are distributed solely through the NPN Partners. We encourage artists to review NPN Partner profiles (pg. 98) and initiate direct contact with the NPN Partner(s) that seem well-matched with their work.

# Mission

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## Statement

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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.

### Vision

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

### 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.

# Know your history to know who you are.

by Tanya Mote

At the 2008 National Performing Arts Convention in Denver, NPN demonstrated its commitment to supporting artists as the best advocates for their own work by subsidizing forty artists to participate in a conversation previously orchestrated exclusively by six large performing arts service organizations in the country. And participate NPN artists did. Almost immediately, NPN and Theatre Communications Group members organized an action to protest the censorship of filmmaker Madhusree Dutta whose invitation to participate was rescinded when convention organizers found the political content of her documentary likely to offend the event's corporate sponsors.

If you know the history of NPN, you know the action of NPN at NPAC was not an isolated incident.

NPN allies Vanessa Whang (musician, former NEA program officer, and program officer of the California Council for the Humanities) and Roberto Bedoya (former executive director of National Association of Artists' Organizations [NAAO], policy analyst and current Tucson-Pima Arts Council executive director) recently chatted about NPN, taking a historical view of its impact and contribution to the field, marking its commitment to values-driven practice. "NPN's values are pretty strong. A value of commitment to dialogue, understanding the value of risk in artistic explorations...belief in empowering talent in communities. And an astute mindfulness about the changing landscape that is our ethical political landscape..." Bedoya said.

NPN has been concerned "about creation and supporting artists and their work; whereas others were much more concerned about delivering audiences to the music hall and the product," Bedoya said.

NPN values inform the practice of partners and the artists that tour on the network: and those values and practices have long, deep roots. Bedoya observed that the Liberation Movements of the 1960s and 1970s are the foundation for NPN's sector of the field. Bedoya remarked:

*"... they're largely a byproduct of the '60s emancipation movement. Whether it's artists saying 'I want self determination over how I present myself and I'll create an alternative space.' Or whether it's queers saying 'I want a gay and lesbian center.' Or whether it's people of color saying 'I need La Peña, La Galeria.' And feminists coming forward...So in many ways, this emancipation movement that is a byproduct of the '60s Civil Rights Movement has really carried and informed a whole lot of cultural production and cultural support systems."*



Silent protest at the 2008  
National Performing Arts Convention  
Photo: Margo Miller



NPN's commitment to supporting a vital counter-discourse has necessitated speaking truth to power at the big policy and funder tables. "The policy in the U.S. context is really about these systems of relationships. This system of arrangements, what's privileged and not privileged. And what I discovered is that there is a privileging of what I call the delivery system as opposed to the creation system." And NPN is about the creation system. According to Bedoya, NPN is about "composing the world."

"And composing the world is what NPN and many other networks do, who have been around and work closely with artists and in neighborhood situations, people who are really trying to do the hard work of imagining our plurality through a lens of creating more beauty, more justice, more equity, whatever it may be."

NPN has fought for the right to compose the world for a long time. Bedoya references the NEA v. Finley et al lawsuit in which NAAO was a co-plaintiff. According to Bedoya, the storytelling of the Culture Wars focused on Finley and the other three artists named in the suit (Tim Miller, John Fleck, and Holly Hughes), but not on the networks of organizations presenting the artists who were feeling the chilling effect from the law.

*Most organizations were members of NAAO, some were also part of the commissioning network of NPN, so in some ways our membership base, our shared membership, was constantly foregrounding the need to do some strong advocacy work around this attempt to chill the voice of these artists.*

Know your history to know who you are.

# NPN

## FY 2010 Staff



Pictured Left to Right:  
 Stephanie Atkins, M. Claudia Garofalo,  
 Jenny Howell, Alec De León,  
 Thérèse Wegmann, MK Wegmann,  
 Wesley V. Montgomery, Renata Petroni,  
 Elizabeth Doud, Stanlyn Brevé,  
 Mimi Zarsky, William Bowling  
 Photo: George Long

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# Former Staff

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## 1985–2009

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**Bryan Jeffrey Graham**

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NPN extends deep appreciation to all former staff members who have contributed immeasurably to NPN's success through their intellect, hard work and commitment to contemporary artists.

Troi Bechet

Alecia Townsend Beckie

Christopher Carter

Rhoda Cerritelli

Jan Clifford

Catherine Collen

Michelle Doan Warner

Kim Dummons

Cathy Edwards

Rachel Ford

Jessica Garz

Elizabeth Geiger

Larry Gorrel

Mara Greenberg

Kellie Chavez Greene

Ariana Hall

Matt Isaac

Karen Jantsch

Erica Johnson

Ann-Marie Joseph

Maisha Joshua

Ann Kaufman

Sarah Kennedy

Karl Lengel

Sean Lin

Lisa McCarthy

Amy McDonald

Andrew McFarland

Catherine Pelia

Carla Peterson

Jon Pult

Pamela Roberts

Ann Rosenthal

Karen Schiller

Mat Schwarzman

Sarah Seddon

Oskar Sonnen

Earnie Stevenson

Sandra Sullivan

Ivan Sygoda

Laurie Uprichard

David White

June Wilson

San San Wong

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# NPN

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## FY 2010 Board of Directors

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# NPN Former Board Members

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From NPN's initial Steering Committee, to its Caucus Chairs, Transition Team and board members, these people have contributed substantial amounts of "time, talent and treasure" to the growth and vitality of NPN.

Jeremy Aliger	Amy Lamphere
Keith Antar Mason	Julie Lazar
Elia Arce	Jo Long
Steve Bailey	John Malpede
Kevin Ball	Dan Mayer
Neil Barclay	Wesley V. Montgomery
Ken Bartlett	Mark Murphy
Larry Baza	Walter Norflett
Dean Beck-Stewart	Cynthia Oliver
Jesse Bermudez	Matthew Owens
Juan Berumen	Alleluia Panis
Paul Bonin-Rodriguez	Linda Parris-Bailey
Loris Bradley	Ruby Nelda Perez
Jackie Calderone	Carla Perlo
Peggy Choy	Stuart Pimsler
Alvan Colon Lespier	Dianne Pledger
Chris Cowden	Laurel Raczka
Eloise De Leon	Louise Robinson
Peter DiMuro	Elena Ronquillo
Gene Dugan	Zoraba Ross
Adora Dupree	Mark Russell
Kristy Edmunds	Lynn Schuette
Cathy Edwards	Patrick Scully
Kahil El Zabar	Ellen Sebastian
Brian Freeman	Julie Simpson
Maria Eleña Gaiten	Aimée Smallwood
Terry Galloway	Sandra Smith
Olga Garay	Mary Ellen Strom
Tony Garcia	Tony Tapia
Tiye Giraud	Juan Tejeda
Pat Graney	Rebecca Terrell
Diane Green	Peter Tumbelston
Chris Hayes	Julie Voigt
Chuck Helm	Gayle Waden
John Herbert	Sixto Wagan
Micheal Hunt	Andrea Wagner
Gayle Isa	Patricia Washington
Jefferson James	Jay Weigel
Lisa James	June Wilson
Stephanie Juno	Vicki Wolf
John Killacky	San San Wong
Joe Lambert	

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# NPN

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## Financial Information

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NPN is weathering the complicated economic climate with as much frugality and planning as possible, and is taking critical steps to continue providing strong support for our national and local Partners. Like many organizations across the country, we know these times are challenging, however we believe that they also provide a unique opportunity to thoroughly review and strengthen our financial and business operations.

Through these sobering times, NPN maintains a firm commitment to strengthening our investment in the work of contemporary artists. The \$2,217,880 direct support in programming made by NPN leverages an additional \$3 million in matching funds from NPN Partners, as can be seen in the details on each of our subsidy programs (beginning on page 38).

NPN creates an annual operating budget with a modest surplus, and only includes confirmed sources as part of our budgeting process. The figures included for FY 2010 demonstrate the ongoing challenges of the current economy. While NPN sustained a modest deficit in FY 2010 (2.48%), we have made some significant shifts in our overall budgeting and planning. Working under the direction of the Nonprofit Finance Fund (NFF), NPN completed two phases of organizational and financial review. The first step was completing the *Nonprofit Business Analysis*, a structured review of organizational fiscal health and trends. This process illuminated for us the reality that without strong levels of unrestricted income to help support ongoing systems, it will be difficult to sustain the forward progress we have established in recent years. Following this process, NPN worked with NFF to take the next step: completing a full organizational review through NFF's *Program Profitability Model*. This process helped to shift how NPN staff looks at the budgeting and planning process. These steps form the foundation for NPN's strategies toward eliminating the deficit.

Recent fundraising efforts have led to several new grants: Open Society Foundations has provided NPN with a significant general operating award, and the Robert Sterling Clark Foundation has recently awarded a generous grant to NPN for the Performing Americas Program. The NPN staff is working diligently to secure resources for programs, and to ensure that artists and organizations continue to receive the support NPN has traditionally provided. Programmatically, we are moving toward fully realizing the Forth Fund, which provides additional support for Creation Fund projects. Now in its pilot phase through support from the Andrew W. Mellon Foundation, we are working toward full program implementation in the upcoming year. This additional program will assist Creation Fund co-commissioners in providing artists with important resources necessary for fully realizing their artistic vision as NPN enters its next 25 years.

Our work with New Orleans-based organizations through our Intermediary Partnerships and Fiscal Sponsorships continues to provide earned income for NPN. We have added several organizations to our pool of local projects, income from which offsets what could have been a deeper deficit. Our goal of seeking regional support for programs has been met by the strong support from the Louisiana Division of the Arts. This support affirms NPN's commitment to its home community in Louisiana; we continue to provide infrastructure capacity, financial management and planning advice to enable these projects to meet their goals. Next on the horizon is our planned project for a Multi-Tenant Arts Facility, which will help provide a much-needed resource for the New Orleans arts community.

As can be seen from the balance sheet, the stability of NPN's assets represents the ongoing commitment from the Doris Duke Charitable Foundation (DDCF), as well as strong support from the Ford Foundation, The Andy Warhol Foundation, Joan Mitchell Foundation, Lambent Foundation and the National Endowment for the Arts. These indices help us to envision a bright future for NPN as the organization continues to support imaginative, innovative performing and visual art into and through the 21<sup>st</sup> Century.

## Balance Sheet

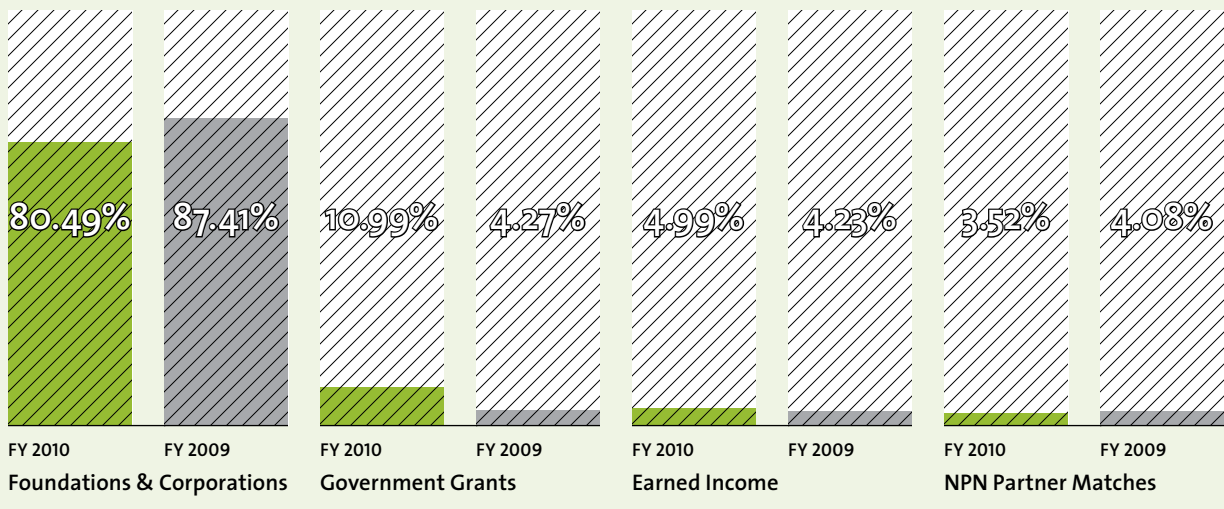
	As of June 30, 2010		UNAUDITED FY 2010	AUDITED FY 2009
Cash & Cash Equivalents	\$	196,650	\$	560,498
Current Assets	\$	1,680,116	\$	3,103,523
<b>Total Assets</b>	<b>\$</b>	<b>1,876,766</b>	<b>\$</b>	<b>3,664,021</b>
Current Liabilities	\$	245,993	\$	271,704
Net Assets				
UNRESTRICTED	\$	(98,701)	\$	(69,435)
TEMPORARILY RESTRICTED	\$	1,630,774	\$	3,461,752
<b>Total Liabilities &amp; Net Assets</b>	<b>\$</b>	<b>1,778,066</b>	<b>\$</b>	<b>3,664,021</b>

# Previous Fiscal Year

## Comparisons

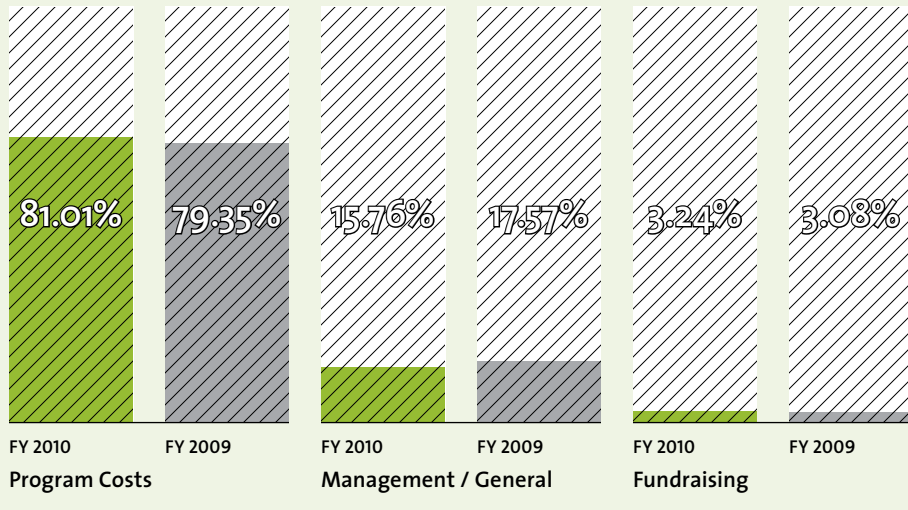
	UNAUDITED FY 2010		AUDITED FY 2009	
Foundations & Corporations	\$	2,149,297	\$	2,227,703
Government Grants	\$	293,490	\$	108,939
Earned Income	\$	133,369	\$	107,871
NPN Partner Matches	\$	94,000	\$	104,000
<b>Total Income</b>	<b>\$</b>	<b>2,670,156</b>	<b>\$</b>	<b>2,548,513</b>
Program Costs	\$	2,217,880	\$	2,227,663
Management / General	\$	431,424	\$	363,783
Fundraising	\$	88,650	\$	106,635
<b>Total Expenses</b>	<b>\$</b>	<b>2,737,954</b>	<b>\$</b>	<b>2,698,081</b>
<b>Surplus / Deficit Percentage</b>		<b>-2.48%</b>		<b>-3%</b>

## Income





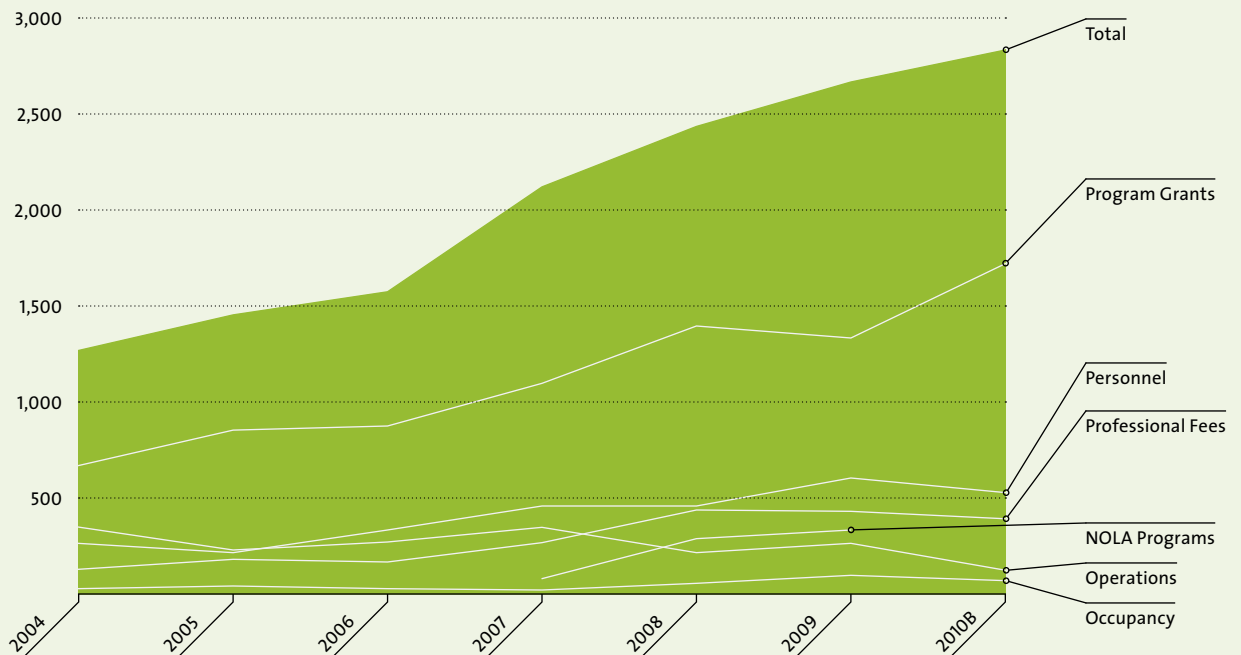
# Expenses



# Notable Trends in Expenses

## Operating Expenses (BEFORE DEPRECIATION)

\$ SHOW IN THOUSANDS



# NPN

## FY 2010 Funders

Doris Duke Charitable Foundation  
 Ford Foundation  
 National Endowment for the Arts  
 Nathan Cummings Foundation  
 The Andy Warhol Foundation for the Visual Arts  
 The Andrew W. Mellon Foundation  
 Open Society Foundations  
 Joan Mitchell Foundation  
 MetLife Foundation  
 Robert Sterling Clark Foundation  
 Louisiana Division of the Arts  
 Lambent Foundation Fund of Tides Foundation  
 Southwest Airlines  
*Official Airline of the National Performance Network*  
 City of Los Angeles, Department of Cultural Affairs  
 The Association of Performing Arts Presenters  
 Texas Commission on the Arts  
 Emeril Lagasse Foundation  
 The New Orleans Jazz & Heritage Festival and Foundation, Inc.  
 Arts Council of New Orleans  
 CrossCurrents Foundation  
 WESTAF  
 Louisiana Cultural Economy Foundation  
 LSU Health Sciences Foundation  
 Renew Our Music Fund  
 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.



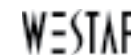
The Andrew W. Mellon Foundation

The Andy Warhol Foundation for the Visual Arts



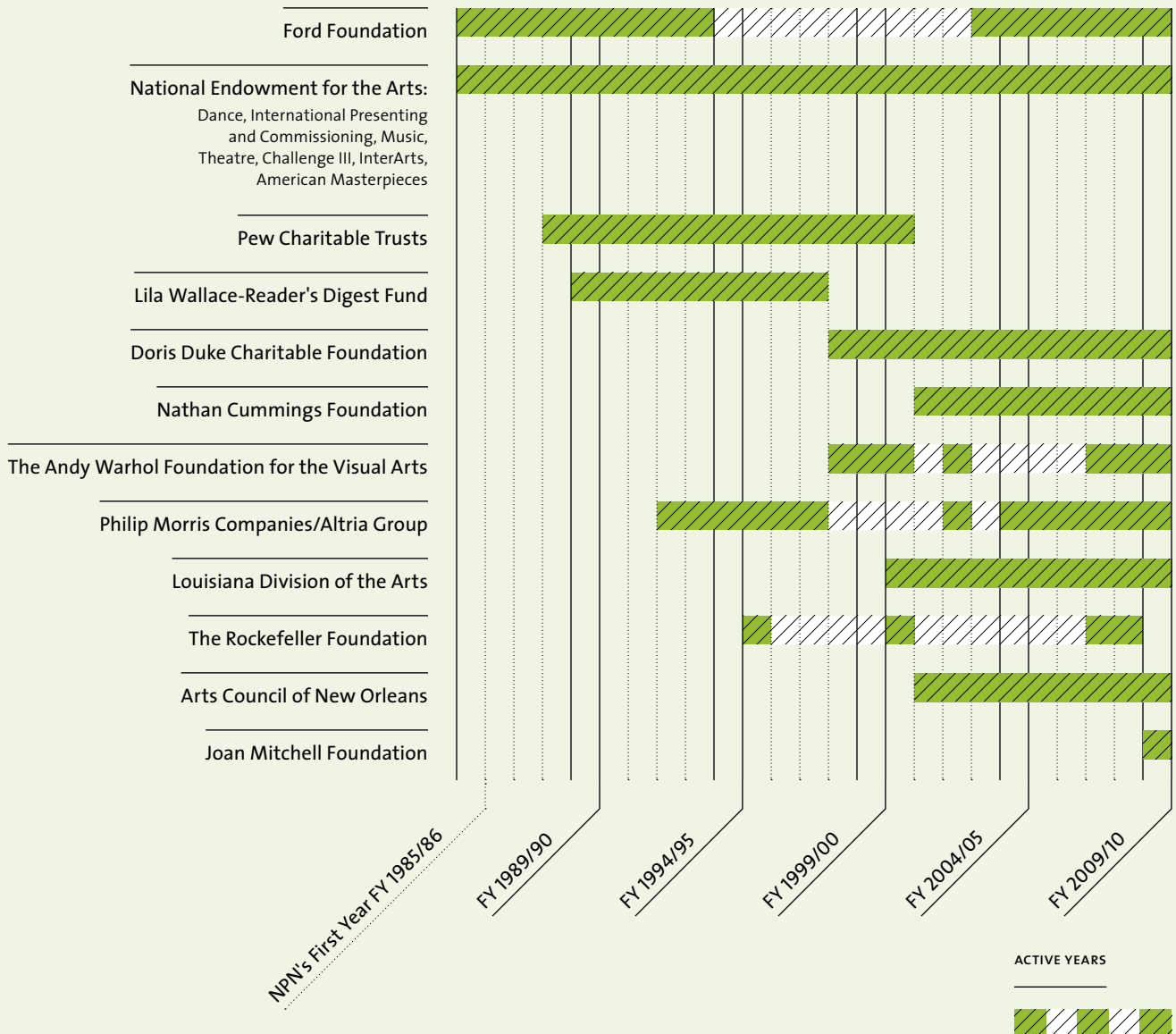
Joan Mitchell Foundation

MetLife Foundation



# History of Funding Partners

Over the years, NPN has been fortunate to receive funds from a number of national, regional, state and local foundations, governments and corporations. We thank them for their trust in NPN, and acknowledge them as partners in our successful 25 years.



### Additional Funding Partners over the Past 25 Years

#### 4Culture

Albert A. List Foundation

Altofer, Inc. Fund

AmSouth Bank

Arts Council of Silicon Valley

Arts International

Association of Performing Arts Presenters

Baton Rouge Area Foundation — Higher Ground Fund

Brian J. Worley Fund for the Performing Arts

Charles E. Culpeper Foundation

Chicago Community Foundation

City of Los Angeles, Department of Cultural Affairs

City of Santa Monica

Dance Theatre Workshop

Entergy New Orleans

Eugene and Agnew E. Meyer Foundation

Iowa Department of Cultural Affairs

James Irvine Foundation

John D. and Catherine T. MacArthur Foundation

Kraft Foods, Inc.

Lambent Foundation Fund of Tides Foundation

Leveraging Investments in Creativity

MetLife Foundation

Meyer Foundation

Minneapolis Foundation

Moore Family Fund for the Arts of the  
Minneapolis Foundation

New England Foundation for the Arts

Regions Bank

Robert Sterling Clark

San Jose Office of Cultural Affairs

Seattle Mayor's Office of Arts & Cultural Affairs

Starry Night Fund of the Tides Foundation

Tennessee Arts Commission

USIA

Walter & Elise Haas Foundation

WESTAF

William & Flora Hewlett Foundation

## Funders for Intermediary Partnerships & Fiscal Sponsorships

### **Creative Forces Youth Program & Crossroads Institute**

Foundation for Entertainment Development & Education  
 Foundation for Science and Mathematics Education  
 Greater New Orleans AfterSchool Partnership  
 Greater New Orleans Foundation  
 Louisiana Cultural Economy Foundation  
 New Orleans Jazz & Heritage Festival and Foundation  
 Rebuilding our Communities  
 RosaMary Foundation  
 Unified Summer Grants Program  
 Ford Foundation  
 Arts Council of New Orleans

### **Home, New Orleans?**

The Andy Warhol Foundation for the Visual Arts  
 Ford Foundation  
 The Nathan Cummings Foundation  
 The National Endowment for the Arts  
 Arts Council of New Orleans

### **Transforma Projects**

American Center Foundation  
 The Annenberg Foundation  
 The Andy Warhol Foundation for the Visual Arts  
 Ford Foundation  
 Joan Mitchell Foundation  
 Nathan Cummings Foundation  
 National Endowment for the Arts  
 Open Society Foundations  
 Quixote Foundation

### **The Porch**

Ford Foundation  
 Joan Mitchell Foundation  
 The Emeril Lagasse Foundation  
 The Annenberg Foundation

### **Mel Chin's FUNDRED / PAYDIRT**

American Center Foundation  
 The Andy Warhol Foundation for the Visual Arts  
 Booth Heritage Foundation, Inc.  
 Brown Foundation  
 CLIF Bar Family Foundation  
 Creative Capital  
 CrossCurrents Foundation  
 Joan Mitchell Foundation  
 Looker Foundation  
 The Nathan Cummings Foundation  
 Project Row Houses  
 South Texas Charitable Trust

### **Artist Corps New Orleans**

Ruth U. Fertel Foundation

### **Mardi Gras Indian Hall of Fame**

Clayton Family Fund  
 Foundation for the Mid-South  
 New Orleans Musicians' Clinic

### **AfricaNola**

Greater New Orleans Foundation  
 New Orleans Musicians' Clinic  
 RosaMary Foundation

### **Creative Alliance of New Orleans**

Joan Mitchell Foundation  
 National Philanthropic Trust  
 Ella West Freeman Foundation  
 The Annenberg Foundation  
 Backbeat Foundation  
 Fifth Floor Foundation  
 Harrah's Operating Company



*The Thank-you Bar*  
 Emily Johnson / Catalyst // Creation Fund //  
 Performance Residency // OutNorth, 2009  
 Pictured: Joel Pickard, Emily Johnson,  
 James Everest  
 Photo: Cameron Wittig

Pictured Left:  
*The Shipment*  
 Young Jean Lee's Theater Company //  
 Performance Residency // PICA, 2009  
 Pictured: Mikeah Ernest Jennings and  
 Douglas Scott Streater  
 Photo: Paula Cort

Pictured Right:  
*Transition*  
 Reggie Watts / Tommy Smith //  
 On the Boards, 2009  
 Pictured: Beth Hoyt  
 Photo: Noah Kalina

# FY 2010

## Individual Donors

Tamara Alvarado "In memory of Manual Alvarado"	M. Claudia Garofalo	Echo Olander
Anne Arrasmith	Thomas Guralnick	Cynthia Oliver
Stephanie Atkins	Aimee Hayes	On the Boards
Ron Bechet	John Herbert	Jorge Z. Ortoll
Willie Birch	Heidi Howard	Aaron Paley
Rebecca Blunk	Steven Hutchinson	Philip F. Palmedo
Erin Boberg Doughton	Gayle Isa	Jason Patterson
Art Bridgman & Myrna Packer	Maria Rosario Jackson	Frances Pearson
Henriette Brouwers	Jefferson James	Jordan Peimer
Jane Brown	Rosemary Johnson	Carla Perlo
Teo Castellanos	Ann Kaufman	Renata Petroni
Jane Comfort	Molly O'Connor Kemp	Peter Prinz
Community Church Unitarian Universalist	Lorraine Kobular	Marquez Rhyne
Mary Wilkins Costa	Katherine Kramer	Deborah Riley
Cumberland County Playhouse	Miranda Lash	Elizabeth A. Roth
Yolanda Cesta Cursach "In honor of Josefina Cursach Montilla de Cesta"	James Lawton	Mildred Ruiz
Deborah Hay Dance Company	Rick Lowe	Federico Salas
Kathie deNobriga	Mary Luft	Mat Schwarzman & Mimi Zarsky
D'LocoKid Productions	Arnie Malina	Linda B. Shearer
Bill Doolin	Mardi Gras Indian Hall of Fame	Nick Slie
Elizabeth Doud	Vicki Meek	Laura Stewart
Laura Faure	Jennifer Mefford	Paul Teruel
Sabrina Franzheim	Wesley V. Montgomery	Maurice Turner
Vallejo Gantner	Tanya Mote	Becky Valls
Nicole Garneau	Jeffrey Mount	Huong Vu
	Nancy Dozier Murray	MK Wegmann
	Ed Noonan	Thérèse Wegmann
	Northwestern University	

# NPN

# Programs

## Supporting Performing and Visual Artists

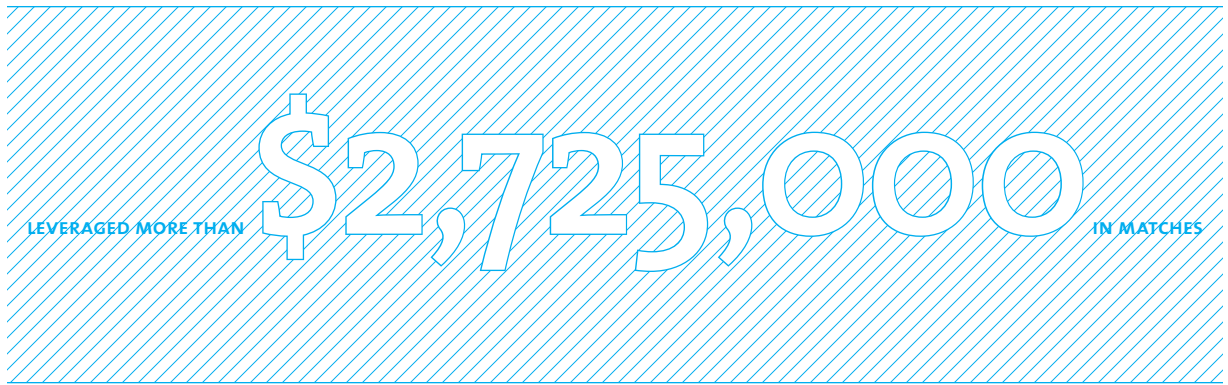
One of NPN's primary objectives is to support artists' ability to move their work around the country and the world, in order to reach new audiences and communities. This objective is achieved through four programs: Performance Residencies (pg. 40), Freight Fund (pg. 42), Visual Artists Network (pg. 44), and the Performing Americas Program (pg. 46). A second key objective is to facilitate the development and touring of new work, to support NPN Partners' ability to commission fresh, exciting creations and collaborations. This is accomplished through a Creation Fund (pg. 48) and NPN's newest program, The Forth Fund (pg. 54), which provides the artistic, technical, and managerial resources necessary to prepare a new work for touring.

## 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. 50). Another critical objective is to enable artists and NPN Partners to engage more deeply and authentically within diverse communities (Community Fund, pg. 52). 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. 56). 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. 59), NPN has responded to its home community's needs by providing fiscal sponsorships, nurturing 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. 64) which help develop new markets and audiences for artists, leverage other efforts and services to benefit the field, and increase artistic pluralism. The Visual Artists Network (VAN) which expands NPN's capacity to support innovative, community-engaged artists working in the visual arts is NPN's most recent and ambitious National Initiative. (pg. 120)

### In Fiscal Year 2010

Funded 208 Projects // Funded 148 Residency Weeks // Re-granted approximately \$1,090,000 in NPN Subsidies // NPN leveraged more than \$2,725,000 in matches // NPN reached more than 70,100 people // NPN directly supported more than 702 Individual Artists

# Performance

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## Residency Program

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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 itself 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.

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.

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 raising the remaining 58%, along with the organization's own presenting costs.

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### HISTORICAL CONTEXT:

The Performance Residency program was NPN's very first program, initiated in FY86 with 55 residencies by 40 artists. From the beginning, the program was intended to encourage longer stays by artists in community, providing a meaningful alternative to the "one-night stand" model of touring prevalent in much of the touring world.



### 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.

---

### MAJOR CONTRIBUTORS TO THIS AND THE FREIGHT FUND INCLUDE:

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





*More*

Headlong Dance Theater // Performance Residency // Dance Umbrella, 2010  
 Pictured: Devynn Emory, Christina Zani, Nichole Canuso, Jaamil Kosoko  
 Photo: Cylla von Tiedemann

**In Fiscal Year 2010**

NPN Partners participated in 109 Performance Residency Weeks // 39% were also Creation Fund Residencies // NPN re-granted more than \$495,812 in subsidies // NPN leveraged more than \$1,520,650 in matches

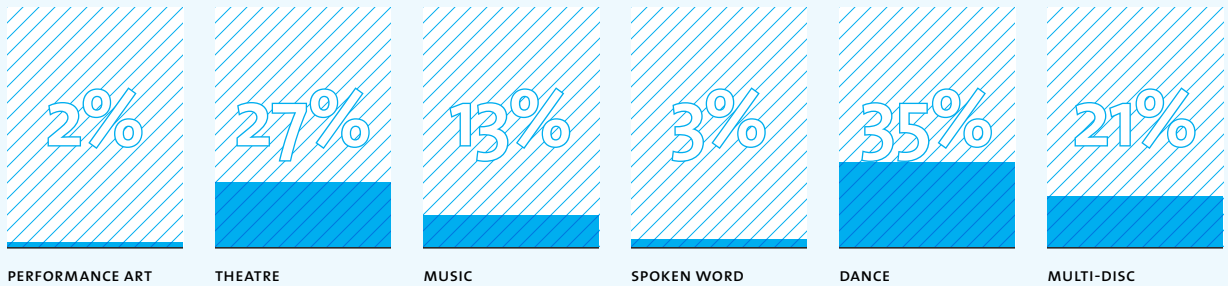
**Residency Activities**

More than 654 residency activities // More than 250 performances // More than 243 community partners and 419 schools // More than 55,000 individuals participated

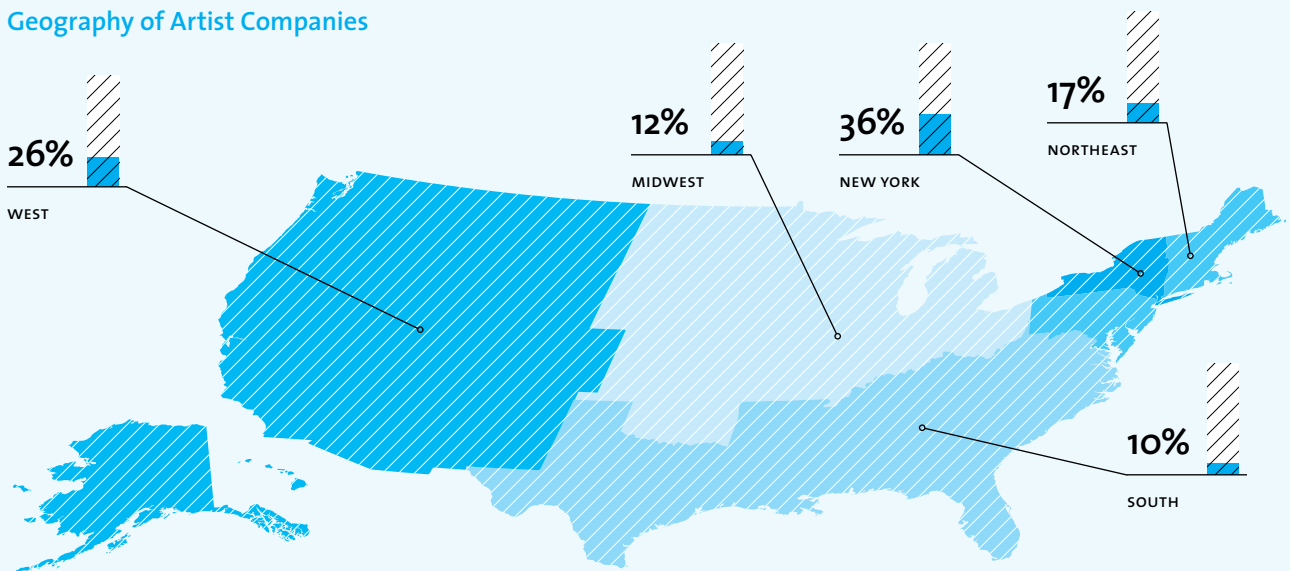
**Artists**

653 individual artists // 75 artist companies // 37% were first-time NPN Residency participants // 57% companies were artists of color

**Artistic Disciplines**



**Geography of Artist Companies**



# Freight Fund

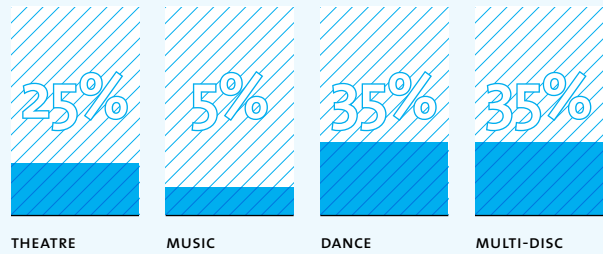
The NPN Freight Fund offsets artists' freight costs (equipment rental, excess baggage charges, shipment of sets, props, costumes, etc.). The \$500 subsidy may also be used to purchase equipment which increases NPN Partners' technical capacity to present the work.

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

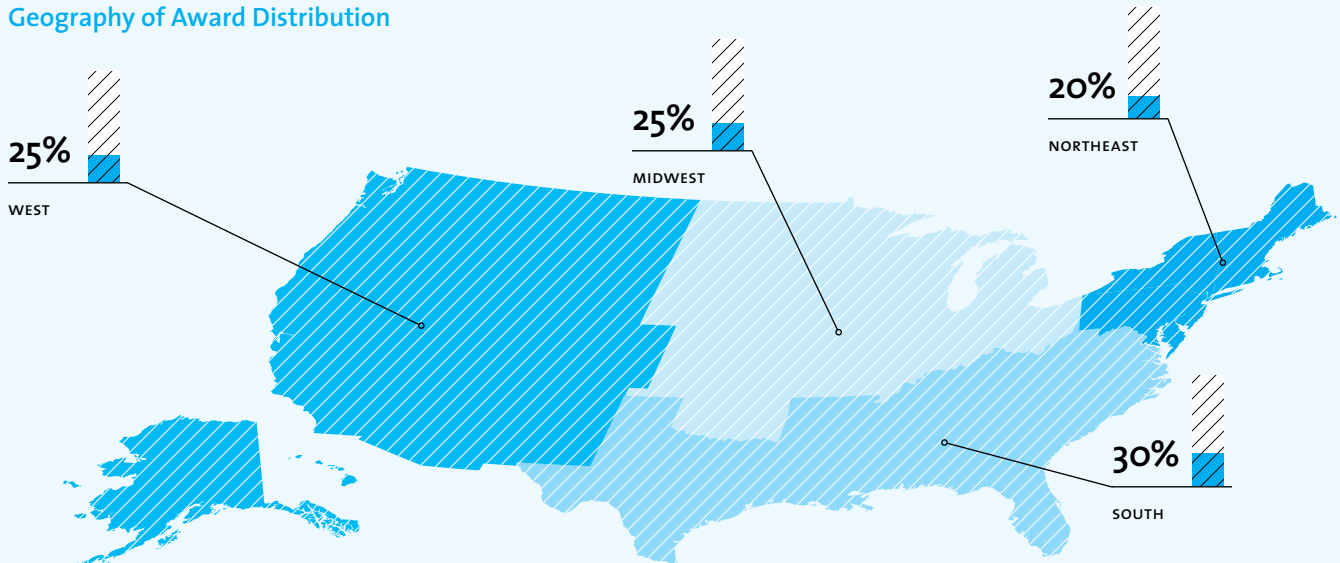
## Freight Fund, FY 2010

20 Awards // NPN re-granted \$9,265 in NPN subsidies // NPN leveraged more than \$13,687 in matches

## Artistic Disciplines



## Geography of Award Distribution



### HISTORICAL CONTEXT:

The Freight Fund was introduced in FY89 at the same time that the Creation Fund was launched, as part of a pool of "Incentive Funds." It has evolved beyond covering extraordinary shipping costs to include expanding the presenter's technical capacity through the purchase of equipment.

*A god-send. We really needed help to rent the required projectors. Without them the video work and thus the piece would have been compromised.*

Laura Faure // Bates Dance Festival

## by Art Bridgman & Myrna Packer

In the 1980's some of the first presenters to take notice of our collaborative choreography were NPN Partners: Jefferson James of Contemporary Dance Theater, Carla Perlo of Dance Place, Joanne McGhee of The Dancers' Collective of Atlanta, and Laura Faure of The Bates Dance Festival. The four of them gave us an understanding of the supportive role of presenters and of the possibilities of reaching many different populations through our performances and workshops. This led to other NPN Performance Residencies at The Walker Arts Center and Minnesota Dance Alliance, Contemporary Arts Center in New Orleans, and in the 1990s, back to Contemporary Dance Theater, Dance Place, and Bates Dance Festival as well as to Columbia College in Chicago and The Florida Dance Festival.

In the last seven years, coinciding with the integration of live performance and video technology into our work, more facets of NPN have permeated our professional lives. NPN has become a major catalyst in the exponential increase of support for our work. Here are some highlights:

We attended our first Annual Meeting in 2003 where we met Fernando Umana, director of Festival Centroamericano de Teatro in El Salvador, who was representing Performing Americas. He invited us to perform in his festival and initiated a Performing Americas tour that included Honduras and Panama. In each country, we performed in beautiful theaters to thrilling audience responses, offered intensive dance and partnering workshops to the local dance and theater communities, and had significant dialogues on politics, aesthetics, and life with Central American choreographers, directors, and performers. This was only possible with the support of NPN and their groundbreaking partnership with Performing Americas and La Red.

In 2005, it was our longtime advocates, Jefferson James and Carla Perlo, who co-commissioned our work *Under The Skin* with our first Creation Fund Award. (Jeff also

introduced us to composer Ken Field at one of the Annual Meetings. He has become an ongoing collaborator, creating the score for both *Under The Skin* and *Double Expose*.) We performed *Under The Skin* at the Annual Meeting in Cedar Rapids in 2006. As a result of that performance, we were invited to perform at Dance Umbrella in Austin, Out/North in Anchorage, Alabama Dance Festival in Birmingham, and to a Guest Artist Residency at University of Colorado at Boulder.

In 2007, Laura Faure of Bates Dance Festival and Arnie Malina of Flynn Center for the Performing Arts co-commissioned *Memory Bank* through an NPN Creation Fund Award. With an additional initiative by Laura Faure, we also received a NEFA Expeditions Grant that supported performances at Bates Festival, The Flynn, Jacob's Pillow, ICA Boston, and Rhode Island College. *Memory Bank* was the culminating piece of our *Trilogy*, the full-evening work that has toured both nationally and internationally and resulted in our receiving a 2008 Guggenheim Fellowship. Such is the burgeoning effect of NPN's network of support!

Most recently, in 2010, through a deepening relationship with presenters Phyllis Slattery and Mike Huelsman, Dance Umbrella and Out/North co-commissioned our work *Double Expose* with our third NPN Creation Fund Award. Thank you to the Partners, staff, and board of NPN for twenty-five years of support, community, and inspiration. Thank you for supporting our work, for being a backbone for our touring and creation, and most especially for being an inclusive community that nurtures the ongoing relationships among artists, presenters, and funders.

---

*Under The Skin*  
Bridgman/Packer Dance // Creation Fund //  
Contemporary Dance Theater and Dance Place  
Pictured: Art Bridgman and Myrna Packer  
Choreography: Art Bridgman and Myrna Packer  
Photo: Kelly Gottesman and Lisa Levart

# Visual Artists Network (VAN)

## Exhibition Residency Program

AWARD LISTINGS  
ARE LOCATED IN THE  
APPENDIX ON PAGE

136

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, and to connect with peers and audiences outside of their studios and home communities.

Each VAN Partner is currently 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.

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 contract.

### HISTORICAL CONTEXT:

In 1995, NPN began to facilitate national dialogues about the needs of visual arts organizations, in collaboration with NAAO (National Association of Artists' Organizations). Ten years later, a new initiative began to take shape through a series of national focus groups. Launched in 2007, VAN recognizes that many contemporary presenters also offer visual arts programs, and that performance art had its origins in the visual arts.

### Visual Artists Network 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 2010, VAN coordinated exhibitions and media presentations so that the work of the VAN artists could be shared with all conference attendees. NPN is fully integrating the visual arts into its Annual Meeting, including forums that explore concerns specific to the visual arts, 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. In 2010, VAN's Mid-Year Meeting was hosted by the Asian Arts Initiative in Philadelphia.

### Visual Artists Network 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 2010. The 2007 VAN Catalog documented the pilot residencies; a digital copy is available at [www.npnweb.org](http://www.npnweb.org)

### MAJOR CONTRIBUTORS INCLUDE:

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

The Andy Warhol Foundation  
for the Visual Arts

Joan Mitchell Foundation

THE NATHAN  
CUMMINGS  
FOUNDATION



NATIONAL  
ENDOWMENT  
FOR THE ARTS

REACHED MORE THAN **8,444** INDIVIDUALS

### VAN's Standard Contract & Fee Structure (effective FY 2011)

**Artist Salary:** \$700 per week per artist and \$600 per week per artist assistant.

**Lead Artist:** \$300 flat fee for one Lead Artist, in the case of co-creations, collectives, collaborations, etc.

**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.

**Artist's Exhibition and Administrative Allowance:** Up to \$2,000 for the purchase of materials, fees for services/skilled labor, and/or rental of equipment integral to the exhibit and/or residency activities, PLUS the artist's non-personnel administrative expenses at a flat rate of \$500.

### In FY 2010

VAN Partners participated in 21 VAN Exhibition Residency Weeks // VAN re-granted more than \$48,000 in VAN subsidies // VAN leveraged more than \$65,000 in matches // VAN also hosted five artist residencies at the 2009 Annual Meeting, distributing more than \$27,000 in subsidy support directly to those artists.

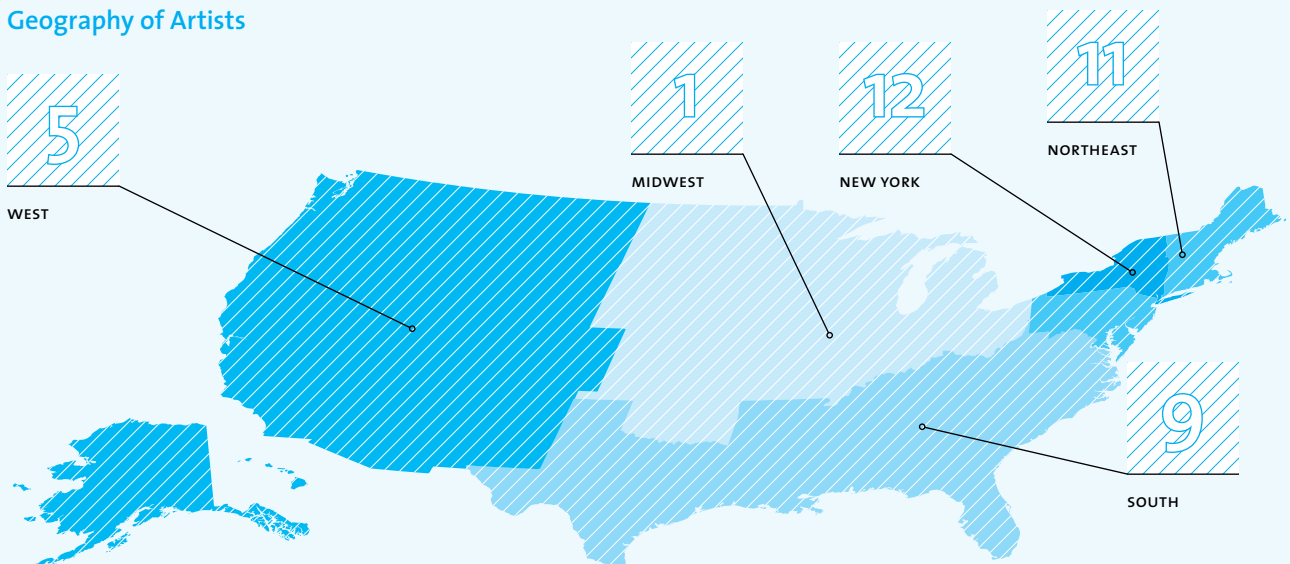
### Residency Activities

More than 176 residency activities // More than 23 exhibitions // More than 39 community partners including 12 schools // Reached more than 8,444 individuals

### Artists

34 individual artists // 4 artist collectives and co-creations // 25 were first time VAN Residency participants // 14 were artists of color

### Geography of Artists



# International Opportunities:

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## Performing Americas Program (PAP)

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Now in existence for nearly a decade, the Performing Americas Program is the only systematic international cultural exchange program in existence in the United States based on reciprocity and knowledge building. With its focus on exchanges between the U.S., Latin America and the Caribbean, the program has successfully toured 27 artist/companies.

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 13 Latin American artists traveling to 26 U.S. cities in 16 states, and 14 U.S. artists traveling to 35 cities at festivals and institutions in 12 countries throughout Latin America and the Caribbean. A total of 20 NPN and La Red presenters have hosted PAP Creative Exchange residencies across the hemisphere, and 65 NPN partners and La Red presenters have served as PAP curators. In FY 2010 PAP staff and curators traveled to Mexico City for the annual La Red convening and to the Santiago a Mil Festival in Santiago, Chile.

Designing, funding and coordinating an international exchange program has been a formidable task, especially in the problematic climate of international diplomacy

that has prevailed since the program began in 2001. Almost in spite of this, this project has flourished, showing that the need and demand for international cultural exchange is as strong, and possibly more important than ever.

The traveling artists reach deep into communities and share their artistic and cultural languages, creating lasting and meaningful relationships that expand not only their own cultural horizons, but those of the host and audiences. The artistic exchanges also dispel destructive myths and stereotypes by conducting honest human interactions that do the work that international diplomatic relations often fail to do.

In FY 2010, the NPN introduced the PAP Creation Fund, a pilot project to support the development of new work. *Women of Calypso* was selected as the pilot and was showcased during a creative residency period in Knoxville, TN at the 2009 Annual Meeting. *Women of Calypso* will tour as part of the FY 2011 season to various NPN Partners.

As the program looks forward to its second decade, the NPN will broaden the scope of its international exchanges by adding a new partnership with the Korea Arts Management Services (KAMS) while continuing to explore new partnerships across the globe.

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#### HISTORICAL CONTEXT:

Performing Americas Program grew out of a long-standing interest in international work, first expressed with the U.S./Canada Initiative in FY92 and soon thereafter with the U.S./Mexico Initiative. NPN adopted Arts International's programming in FY 2006, and is currently exploring program expansion in Korea and Japan.

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#### TO FIND OUT MORE ABOUT LA RED VISIT:

[www.redlatinoamericana.com](http://www.redlatinoamericana.com)

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#### MAJOR CONTRIBUTORS INCLUDE:

FY 2010 funding was provided by the Doris Duke Charitable Foundation, and for Los Angeles artists and arts organizations, the city of Los Angeles, Department of Cultural Affairs, and for Mexican artists, the Universidad Nacional Autónoma de México (UNAM). In FY 2011, PAP will receive additional funding from the Robert Sterling Clark Foundation.





# Approaching the 10th Year of PAP: Tours & Residencies 2002–2010

## US Cities

### CALIFORNIA

Berkeley  
Los Angeles  
San Francisco  
Santa Monica

### COLORADO

Denver

### FLORIDA

Miami  
Tampa

### GEORGIA

Atlanta

### ILLINOIS

Chicago

### IOWA

Cedar Rapids

### LOUISIANA

New Orleans

### MASSACHUSETTS

Amherst

### MONTANA

Helena

### NEBRASKA

Lincoln

### NEW HAMPSHIRE

Hanover

### NEW YORK

New York City

### OREGON

Portland

### TENNESSEE

Knoxville

### TEXAS

Austin

Houston

San Antonio

### VERMONT

Burlington

## Latin American & Caribbean Cities

### ARGENTINA

Buenos Aires

### BOLIVIA

Cochabamba

La Paz

Sucre

### BRAZIL

Campo Mourão

Curitiba

Jacareziño

Londrina

Salvador

São Paulo

### CHILE

Concepción

Santiago

Valparaiso

### COLOMBIA

Barranquilla

Manizales

Medellin

### CURACAO

Otrabanda

### EL SALVADOR

San Salvador

Santa Ana

### ECUADOR

Guayaquil

Manta

Quito

### HONDURAS

Santa Rosa

de Copan

Tegucigalpa

### PANAMA

Ciudad de Panamá

### PERU

Lima

### PUERTO RICO

San Juan

### TRINIDAD & TOBAGO

St. Augustine

### URUGUAY

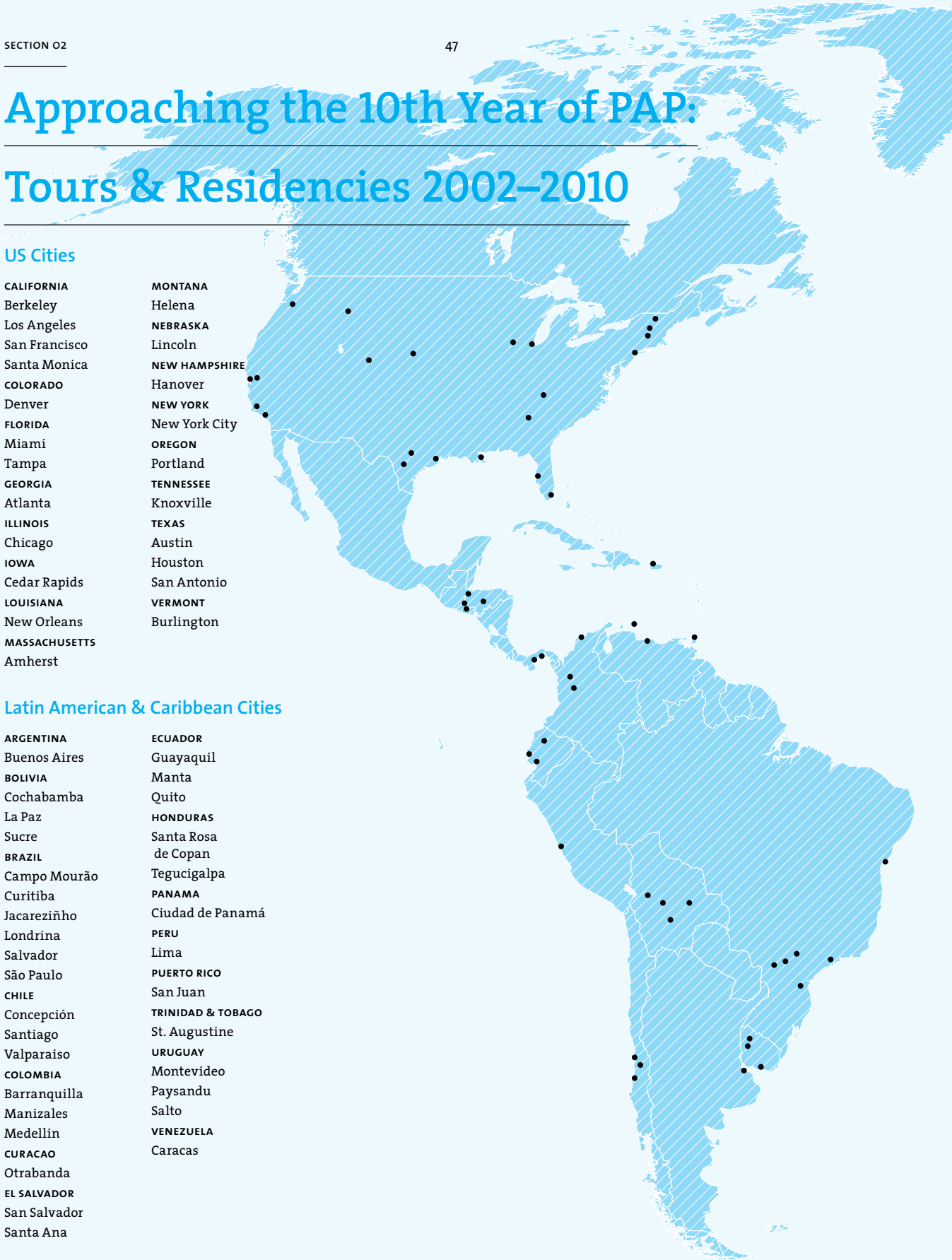
Montevideo

Paysandu

Salto

### VENEZUELA

Caracas



# 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.

## 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 obligated to present the artist, but may present another work.

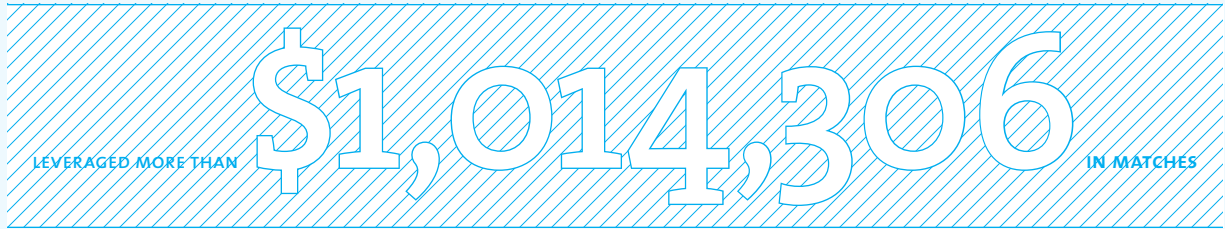
#### HISTORICAL CONTEXT:

The Creation Fund was first introduced in FY88 to support the creation of new work. First recipients were John O'Neal, Bebe Miller, Victoria Marks, Dinosaur, Steve Kriekhaus and Llory Wilson. The program has grown from awarding 5-6 commissioning grants a year to 18-20.

#### MAJOR CONTRIBUTORS INCLUDE:

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





**In FY 2010**

20 awards // NPN re-granted \$218,000 in NPN subsidies // NPN leveraged more than \$1,014,306 in matches

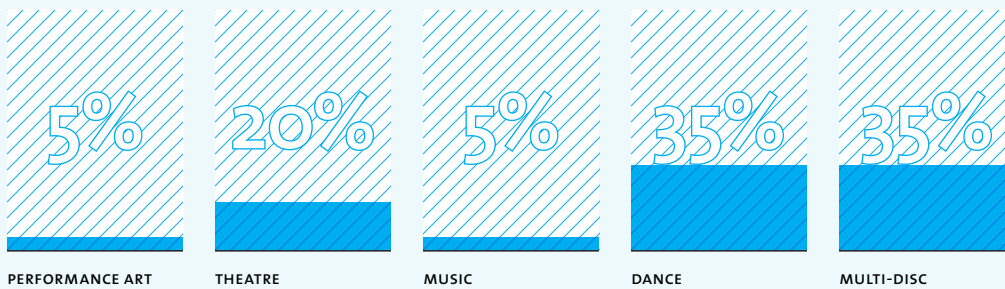
**Creation Fund Commissioners**

35 Commissioners // 34% non-NPN Commissioners // 20% organizations were first-time NPN Commissioners

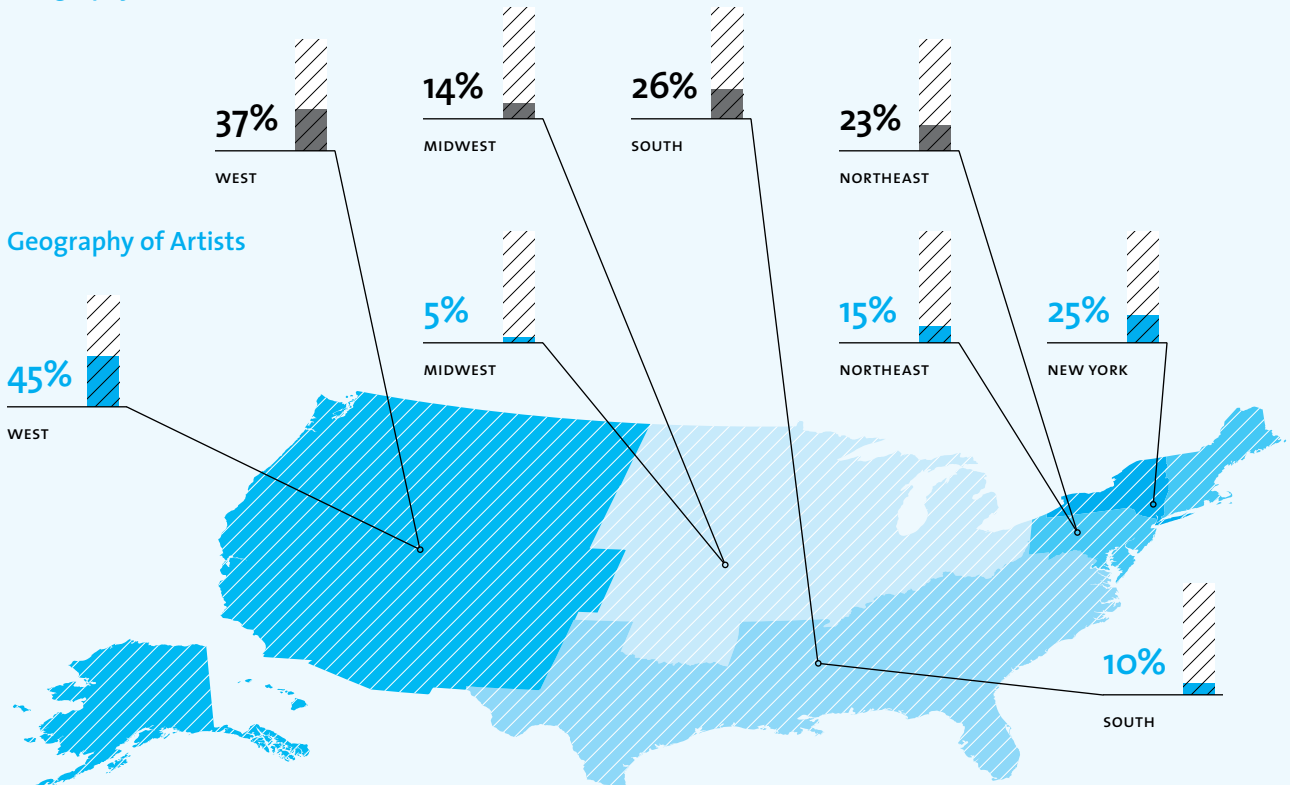
**Creation Fund Artists**

65% artists were first-time Creation Fund recipients // 50% of commissioned artists identify as artists of color

**Artistic Disciplines**



**Geography of Co-Commissioners**





# 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 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.

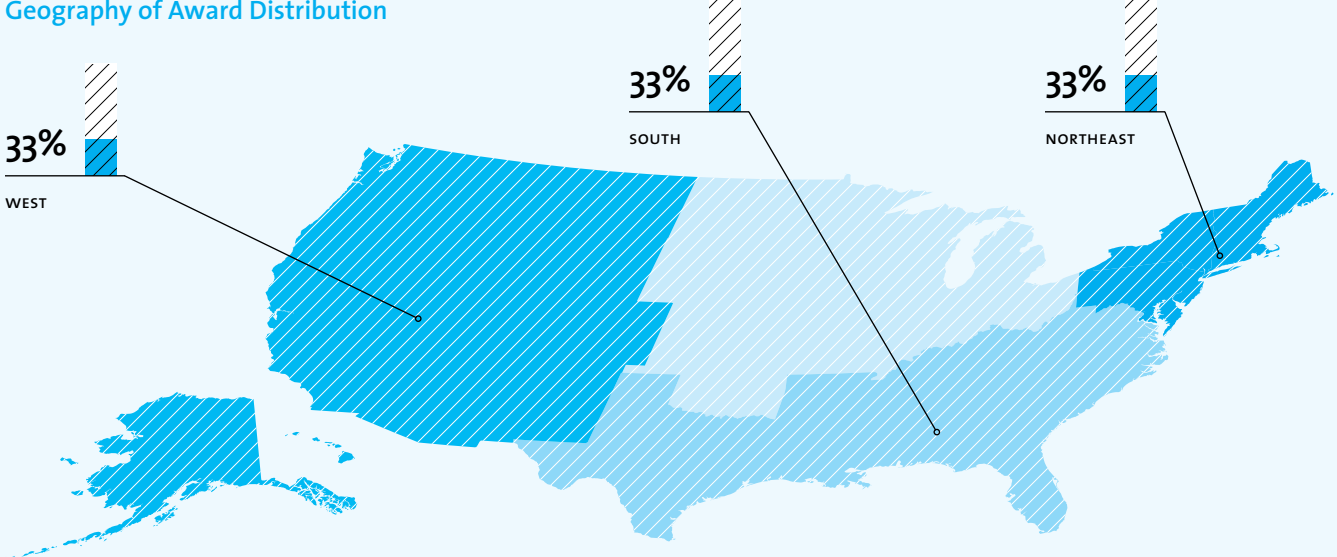
## Sustaining Latino Performing Arts Administrators

In 2010 NPN administered an additional cycle of the Mentorship and Leadership Initiative through a partnership with National Association of Latino Arts and Culture (NALAC), funded by the Doris Duke Charitable Foundation. Projects strengthened Latino performing arts administrators by supporting professional development exchanges between NALAC members and NPN Partners. Participants included MACLA, Safros Dance Theatre, 1st Act Silicon Valley and Anel Flores.

### MLI, FY 2010

18 applications, 9 awards // NPN re-granted \$37,120 in NPN subsidies // NPN leveraged more than \$31,962 in matches

## Geography of Award Distribution



### HISTORICAL CONTEXT:

In FY 2006, MLI was formalized as a more targeted component of the Community Fund. It was inspired by NPN's collaboration with other peer service organizations in a short-lived but influential program called the National Arts Administration Mentorship Project.

### MAJOR CONTRIBUTORS INCLUDE:

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.



MetLife Foundation



NPN Annual Meeting (New Orleans, LA, 2007)  
Pictured: Wesley V. Montgomery and Nicole Garneau  
Photo: Zack Smith



*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

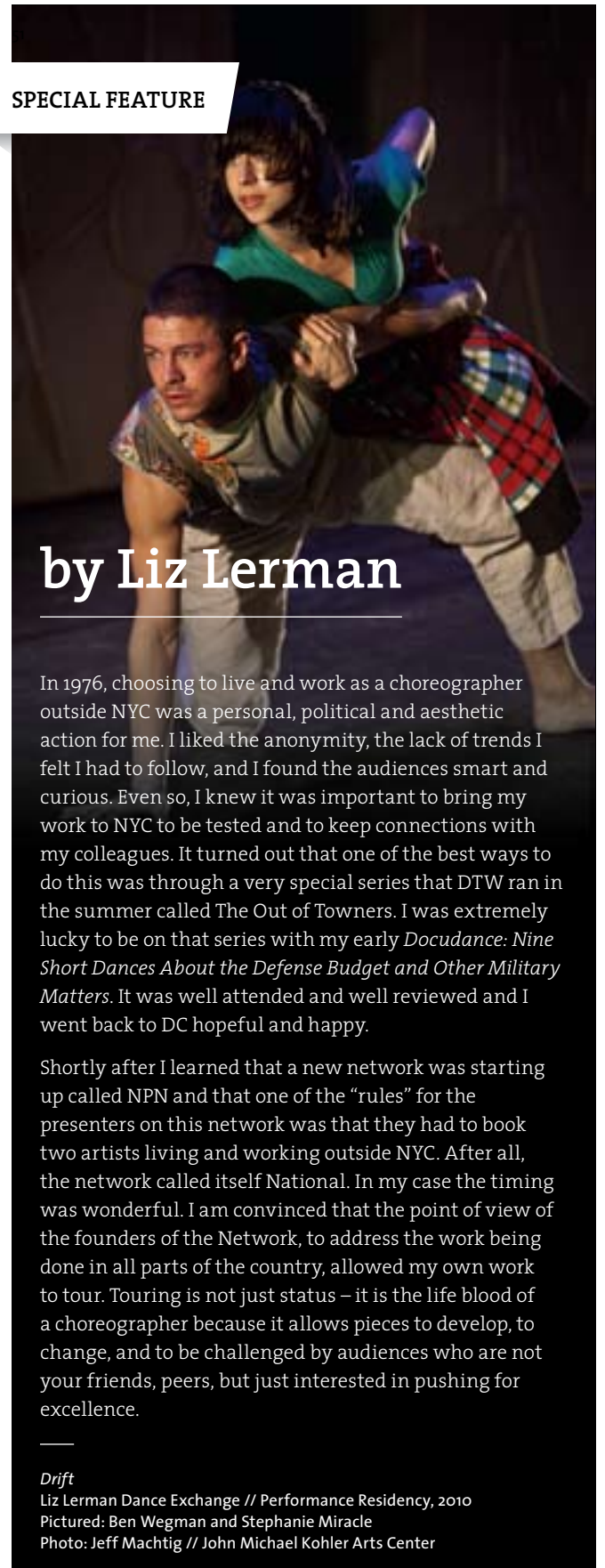
SPECIAL FEATURE

by Liz Lerman

In 1976, choosing to live and work as a choreographer outside NYC was a personal, political and aesthetic action for me. I liked the anonymity, the lack of trends I felt I had to follow, and I found the audiences smart and curious. Even so, I knew it was important to bring my work to NYC to be tested and to keep connections with my colleagues. It turned out that one of the best ways to do this was through a very special series that DTW ran in the summer called The Out of Towners. I was extremely lucky to be on that series with my early *Docudance: Nine Short Dances About the Defense Budget and Other Military Matters*. It was well attended and well reviewed and I went back to DC hopeful and happy.

Shortly after I learned that a new network was starting up called NPN and that one of the “rules” for the presenters on this network was that they had to book two artists living and working outside NYC. After all, the network called itself National. In my case the timing was wonderful. I am convinced that the point of view of the founders of the Network, to address the work being done in all parts of the country, allowed my own work to tour. Touring is not just status – it is the life blood of a choreographer because it allows pieces to develop, to change, and to be challenged by audiences who are not your friends, peers, but just interested in pushing for excellence.

*Drift*  
Liz Lerman Dance Exchange // Performance Residency, 2010  
Pictured: Ben Wegman and Stephanie Miracle  
Photo: Jeff Machtig // John Michael Kohler Arts Center



# 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 and used to pay local artists or community organizations. Guidelines are flexible by design, allowing NPN Partners and artists to exercise their creativity in structuring projects.

With rounds in the 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.

*The collaboration between B-boy pioneer Ken Swift and olive Dance Theatre brought three generations of breakers to New Orleans. This one-of-a-kind partnership created a unique experience for the New Orleans Hip-hop/Breakin' community to engage and interact through performances and educational activities in intimate settings.*

Jennifer Mefford // Contemporary Arts Center

### HISTORICAL CONTEXT:

The Community Fund evolved from SURFF, the Special Underwriting, Research and Frontier Fund, which was established in FY90 as an incentive for deeper engagement in communities.



*Confessions of a Lazy Hmong Woman*  
 May Lee-Yang // Creation Fund // Community Fund //  
 Out North Theater // Kaotic Good Productions, 2010  
 Pictured: May Lee-Yang  
 Photo: Ann Marsden

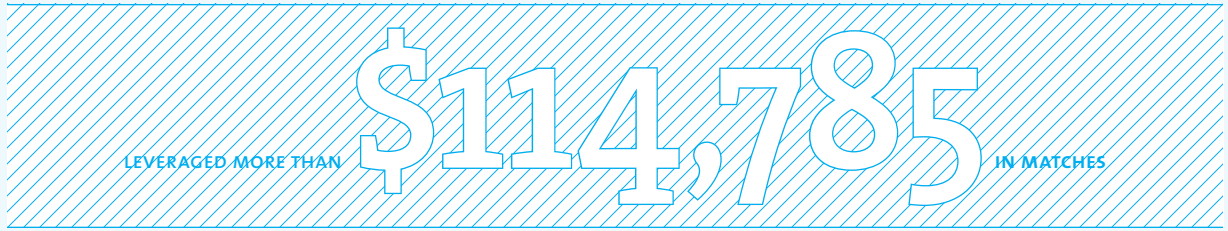
AWARD LISTINGS  
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**142**

### MAJOR CONTRIBUTORS INCLUDE:

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



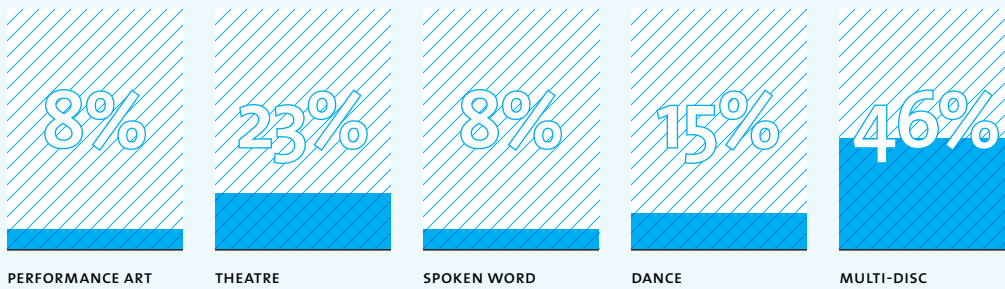
MetLife Foundation



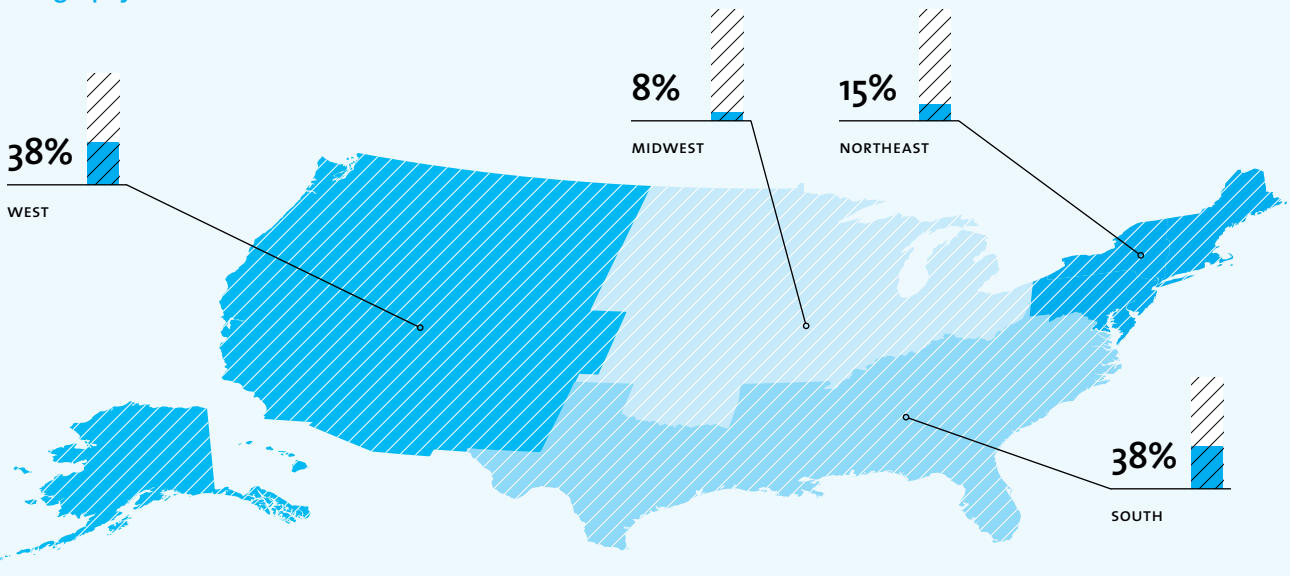
### In Fiscal Year 2010

27 applications, 13 awards // NPN re-granted \$52,940 in NPN subsidies // NPN Partners leveraged more than \$114,785 in matches

### Artistic Disciplines



### Geography of Award Distribution



# Forth Fund

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## (Pilot)

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Too often new work is rushed from the studio to the stage without the proper time and resources needed to fully hone it. Building upon the NPN Creation Fund, the Forth Fund supports the further development of newly commissioned performance work. The goals of the Fund are to encourage artists to identify and plan what is needed to make their work stronger, strengthen the relationships between commissioners and artists, and to improve the overall production quality of work touring in the United States and abroad.

The Forth Fund contributes an additional \$15,000 to Creation Fund projects in order to access the critical managerial, artistic, and technical resources necessary to prepare a new work for touring. The process is driven by the artists, who articulate their own needs and broker the relationships with commissioners.

During the 2010 pilot, the NPN Forth Fund supported six Creation Fund projects. Recognizing that commissioners often contribute much of their own organizational resources — staff time, rehearsal space, access to lighting designers, grant writers, etc. — a portion of the Forth Fund compensates commissioners to offset these costs. Funds are equitably distributed between artists and commissioners: \$5,000 to the artist and \$5,000 to one of the commissioners who is required to contribute a two-to-one match, half of which may be in-kind.

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#### HISTORICAL CONTEXT:

Described in one of NPN's earliest strategic plans as a much-needed program, the Forth Fund recognizes that new work often needs a little more support before it is completely "tour-ready." After years of conceptualizing, new funding from The Andrew Mellon Foundation in FY 2010 allowed NPN to launch this newest program.

#### Forth Fund Pilot Projects FY 2010

**NPN Partner:** 7 Stages

**Artist:** ArtSpot Productions

**Title:** *Go Ye Therefore...*

**NPN Partner:** Cultural Odyssey

**Artist:** "Singing Sandra," Shereen Caesar, and Kizzie Ruiz

**Title:** *Women of Calypso*

**NPN Partner:** Highways Performance Space

**Artist:** InkBoat

**Title:** *The Crazy Cloud Collection*

**NPN Partner:** Museum of Contemporary Art

**Artist:** Every House Has a Door

**Title:** *Let us think of these things always. Let us speak of them never.*

**NPN Partner:** On the Boards

**Artist:** Dayna Hanson

**Title:** *Gloria's Cause*

**NPN Partner:** Painted Bride Art Center

**Artist:** Charles Anderson / Dance Theatre X

**Title:** *World Headquarters*

The Forth Fund supported rehearsal costs, design fees and fabrication, personnel costs (from dramaturg to production management), documentation costs, development of residency activities and community engagement components, and other elements related to artistic development.

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#### MAJOR CONTRIBUTORS INCLUDE:

The NPN Forth Fund is supported by The Andrew W. Mellon Foundation.

**The Andrew W. Mellon Foundation**





## A Foothold on Culture...

by Linda Frye Burnham

The citizens of Helena, Montana, claim they have a “foothold on culture” thanks to the National Performance Network. NPN’s support of new performing arts commissions by Helena’s Myrna Loy Center for Arts and Culture over the past 20 years has changed the community’s life, according to Loy founder Arnie Malina and current director Ed Noonan, who talked recently about NPN’s impact on the small western community (pop. 25,780).

“A great audience for contemporary work has been developed,” says Noonan, “and our audience is sharp. Other [isolated] communities don’t have it and it’s hard to bring in contemporary work.”

“NPN recognizes how fragile a small arts organization is,” says Malina, “especially out in the middle of the West, and how much they rely on this for their quality of life. It just gives them a life-support system and the town would be so much more diminished without it.”

Noonan and Malina talk about progressive works remembered by the Helena community: the Echoes of Discovery series of eight new pieces tied to the Lewis and Clark

bicentennial commemoration and the journey west; Project Bandaloo’s *Portal*, performed on a Missouri River bridge; a dance/jazz/Native American work by Garth Fagan Dance, pianist Don Pullen and the Chief Cliff Singers, which toured around the country including New York City and a Montana Indian Reservation.

Helena also remembers *Geyser Land* by Mary Ellen Strom and Ann Carlson, which was observed by audiences from railroad cars traveling along the tracks between Livingston and Bozeman. Previously, Strom and Carlson had been in residence to create the celebration for the 20th Anniversary of the Myrna Loy Center, which is sited in a historic jail. “In every nook and cranny of the building was a little performance,” says Malina. “Mary Ellen worked with AIDS patients in Helena and put a little film together. There was a chorus singing from an outside balcony to the people walking down the street.”

The community’s NPN legacy also includes the national careers of local artists like writer Maile Meloy and composer Greg Bolin, who grew up with the Myrna Loy Center and

received Creation Fund support. And, says Noonan, “We’ve helped to enrich the national voice,” recalling a piece created in Helena by Wally Cardona and Phil Klein that traveled all the way to New York’s Dance Theatre Workshop, where 15 members of Helena’s Capital High School Band took a bow.

Malina remembers a special legacy: “In the years that I was here the Myrna Loy Center was also pretty much a bastion for gay rights and we did a number of projects with gay artists. We actually did story circles with gays and lesbians from throughout the state that lasted three years. Eventually we turned it into a performance that also toured the state, and there are now archives in the Historical Society of those stories. The stories were astonishing — hysterically funny and dramatic and sad. People developed relationships out of these circles.”

Noonan and Malina credit NPN for the support it provided to the enrichment of Helena’s culture, which, says Noonan “would not have its character, its national connection. It would not have had that much fun if NPN hadn’t been here.”

# 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 stakeholders and colleagues. Invited leaders come together to articulate issues, debate alternative models, examine policies which shape the local and national arts environment, and see new work.

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 a 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.

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#### HISTORICAL CONTEXT:

Since October 1984, the Annual Meeting has been NPN's signature gathering. The Meeting has evolved over the years to include more artists (now in equal representation to the NPN Partners), visual art installation and showcasing of local as well as national and regional artists.

#### Annual Meeting (Knoxville, TN) Performances, FY 2010

Obayana Ajanaku, TN

Black Sunshine Arts and Entertainment, TN

Guillermo Brown, NY

Jo Carson, TN

Ajeet Yoga, TN

Cloud Eye Control, CA

EDGEWORKS Dance Theater, DC

Liza Garza, GA

Gesel Mason Performance Projects, MD

Kaotic Good Productions, MN

LeeSaar The Company, NY

Wura-Natasha Ogunji, TX

Osirisson Productions, TN

Sparky & Rhonda Rucker, TN

James Scruggs, NJ

Lyena Strelkoff, CA

UNIVERSES Theater Company, NY

Denise Uyehara, AZ

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# Mid-Year Meetings

The Network is 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 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 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.

## 2010 Mid-Year Meetings and workshops were held in:

**San Jose, CA:** Hosted by MACLA in collaboration with the National Association of Latino Arts & Culture’s National Conference

**Chicago, IL:** Hosted by Museum of Contemporary Art, Chicago

**Philadelphia, PA:** Hosted by Asian Arts Initiative

**New Orleans, LA:** Hosted by Ashé Cultural Arts Center / Efforts of Grace

An additional mid-year convening in Philadelphia was held for the VAN Partners in 2010 (hosted by Asian Arts Initiative), in collaboration with the VAN Desk.



### HISTORICAL CONTEXT:

Since FY95, NPN has supported other meetings across the country, between the Annual Meetings, beginning with caucus meetings in FY95 and sub-networks in FY96. Mid-Year Meetings are now a formal part of NPN programming.

Mid-Year Meeting, 2010  
Elizabeth Grimaldi, Executive Director of the Village of Arts & Humanities, greets VAN Partners on site in Philadelphia  
Photo: Kristan Kennedy

# Local

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# Engagement

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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, particularly the organizations and artists of New Orleans. NPN's local programming is aligned with its national focus on 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 the New Orleans arts and cultural community while 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 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.

## Contemporary Visual Arts Association of New Orleans (CVAANO)

CVAANO is a collective of New Orleans arts administrators working to cultivate national and international awareness of New Orleans as a destination for contemporary art. By working in alliance with culinary, music, performance and other local cultural organizations, CVAANO focuses on advocacy, community outreach and marketing campaigns to illustrate the vital role that the arts play in New Orleans' economic development and to nurture the long-term sustainability of the New Orleans visual art community.

## 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 the improvement of the overall quality of life for its residents and worldwide visitors. For more information, visit [www.cano-la.org](http://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, based on a US \$100 dollar bill, 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 three million FUNDRED DOLLAR BILLS for \$300 million dollars in funds and services to support the implementation of OPERATION PAYDIRT. PAYDIRT is a science-based 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](http://www.fundred.org)

### **AfricaNola**

AfricaNola is a community organization of impassioned and talented individuals who acknowledge the value of traditional West African culture, music, etc. and its contributions to the diverse cultures and history of New Orleans. By utilizing performance and educational outreach initiatives, AfricaNola will enrich individual lives and enhance the city of New Orleans as a whole

by spreading the messages of peace and harmonious coexistence that are elemental in African culture. In addition to the educational component of AfricaNola, there are three performance ensembles: Kora Konnection (African Jazz), African Village (traditional drum and dance), and Africa Brass Band (African drums / New Orleans Brass band music). For more information, visit [www.africanola.org](http://www.africanola.org)

### **Postmedium**

Postmedium is a free portfolio management system through which New Orleans and surrounding area artists, galleries and organizations can update their online portfolios, add new content, images and video, using a simple and well-designed web-based interface. In this way, artists and organizations have complete control over their online presence and are able to keep pace with their ever-evolving projects. In addition to providing these online tools, hosting and technical support resources, Postmedium will conduct free workshops to help everyone through the process. For more information, visit [postmedium.org](http://postmedium.org)

### **Artist Corps New Orleans**

Artist Corps New Orleans addresses community needs through music education, nurturing creativity, promoting civic engagement, and improving youth achievement while sustaining the musical legacy of our city. Artist Corps New Orleans Fellows are accomplished musicians, embedded in public elementary schools to teach music. They also engage in a variety of music-based community service activities, and create similar service learning opportunities for their students. Fellows receive a modest stipend and health insurance, as well as intensive pedagogic training and mentoring throughout the school year. By matching the skills and gifts of accomplished musicians with the needs of local elementary schools, Artist Corps New Orleans helps build capacity for music education, supports the city's cultural economy, and provides a powerful model for artist-driven service. [www.artistcorpsnola.org](http://www.artistcorpsnola.org)

### AORTA Projects

AORTA Projects is one of New Orleans' few organizations devoted to creating free and public art specifically in and with the post-disaster communities of Louisiana. The emphasis of AORTA Projects' process-based, site-specific work is on the relationships that grow out of a collective and responsible creative art experience. AORTA Projects is currently developing a catalog documenting their 38 installations in Louisiana while initiating future projects in St. Bernard, Plaquemines and Orleans Parish. For more information, please visit [aortaprojects.blogspot.com](http://aortaprojects.blogspot.com)



*Go Ye Therefore...*

ArtSpot Productions // Creation Fund // Forth Fund (Pilot) // Home, New Orleans?, 2010

Pictured: Rebecca Mwase

Photo: Libby Nevinger

### Intermediary Partnerships

#### HOME, New Orleans?

HOME, New Orleans? (HNO?) was a community-based, arts-focused network of artists, neighbors, organizers, schools and universities that brought diverse constituencies together in long-term collaborations to create positive change in New Orleans. HNO? was committed to forging a healthier New Orleans through multi-disciplinary art and community activities that moved local participation forward by strengthening, revitalizing and rebuilding community.

HNO? worked in four distinct neighborhoods (Central City, Lower 9th Ward, 7th Ward and Lakeview), creating a variety of arts projects that were responsive to the particular needs and concerns of each neighborhood. Additionally, "Building Community Through the Arts" continues to be taught in coordination with courses offered at Dillard, Tulane and Xavier Universities. It centers on theory and practice of community-based arts, civic engagement in higher education, and the relationship between art and community development.

HNO? paused in 2010 to take a breath and reflect on the work thus far. The results of their reflections and evaluations are captured in a new booklet that looks at principles embodied by the projects, some challenges encountered in the work, and lessons learned from the partners' experiences. This resource for artists, educators, and community organizers and activists can be found at [www.npnweb.org/resources](http://www.npnweb.org/resources)

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



*Transforma Projects  
National Resource Team  
Pictured: Sam Durant,  
Jess Garz, Robert Ruello,  
Jessica Cusick, Rick Lowe*

### **Crossroads Institute**

Crossroads Institute for Arts, Learning and Community, founded by former NPN Program Coordinator Mat Schwarzman, has been an Intermediary Partner since its inception in 2001. Thanks in part to the in-kind support received from NPN, Crossroads Institute 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.xroadsinstitute.org](http://www.xroadsinstitute.org)

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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.

### **Porch 7th Ward Cultural Organization**

In the aftermath of the 2005 storms, the Porch established a community space where youth, teenagers, adults and senior citizens could 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 summer arts camp, youth theatre and storytelling project, visual arts, digital media, an herb farm and community garden, film screenings, Mardi Gras Indian history and bead sewing workshop, an annual festival and a health fair.

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Activities are partially supported by grants from the Ford Foundation, the Joan Mitchell Foundation, Zeitoun Foundation, Press Street, Annenberg Foundation, Emeril Lagasse Foundation, and City of New Orleans’ Office of Recovery & Development Administration.



## Transforma Projects

After five years of programming, Transforma Projects closed down as planned in 2010, leaving a legacy of project support, critical writings and a comprehensive website detailing its extensive work in New Orleans, its philosophical foundations and critical analysis.

In the initial phase of Transforma, three Pilot Projects received seed support in the form of financial and infrastructural assistance. Each exemplifies a distinct model for engaging in social artistic practice: collaboration among artists, community-based organizations and universities (Home, New Orleans?); an artist-initiated project (OPERATION PAYDIRT / FUNDRED DOLLAR BILL PROJECT); and a community-initiated project (Plessy Park). The projects are varied in scale, scope, and duration and represent a combination of local, national, and international creative practitioners, including artists, architects, activists, and others. Transforma supported each project in a unique manner and on an individual time frame.

The Creative Recovery Mini-Grant program supported work produced at the intersection of art, social justice, and recovery in New Orleans. It fueled the recovery process with the energy of the local creative community by supporting the vibrant activity on the ground level. Twenty-five mini-grants provided direct project support for the work of independent artists, unincorporated groups, gathering spaces, publications, and collectives active during the rebuilding of New Orleans.

Transforma was committed to supporting and validating public and socially engaged art practices, which are often overlooked by art critics and rarely considered by those in other fields. Given that such work is often process-oriented and that the physical products themselves are often ephemeral, effective documentation is difficult. Transforma created a framework in which two investigators, working independently, had the opportunity to research, investigate, and write about Transforma from their individual perspectives.

Two essays are the result of this process. *Artist and the City: New Models for Creative Public Practice* by Aimee Chang, manager of public programs at the Blanton Museum of Art at the University of Texas at Austin, looks at Transforma through the lens of art history and pedagogy. *Transforma Projects through a Planner's Prism: Interpretation and Lessons Learned* by Maria Rosario Jackson, senior research associate at the Metropolitan Housing and Communities Center at the Urban Institute, considers the initiative within the context of community development and urban planning. Both essays are available for free on Transforma's website.

To celebrate its work and forward the ongoing national dialogue, Transforma organized a two-day convening in January 2010 to critically discuss and analyze process-based, publicly-engaged art projects in a national context, with local grounding. Learn more about Transforma and its contributions, including an interview with the founders (Jessica Cusick, Rick Lowe, and Robert Ruello) and project director Jess Garz at [www.transformaprojects.org](http://www.transformaprojects.org)

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During its five years of activities, Transforma Projects was funded by the American Center Foundation, The Annenberg Foundation, The Andy Warhol Foundation for Visual Arts, Ford Foundation, Joan Mitchell Foundation, The Nathan Cummings Foundation, National Endowment for the Arts, Open Society Foundations, Quixote Foundation

# 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](http://www.fracturedatlas.org)

## The Performing Arts Alliance (PAA)

In 2009 NPN joined The Performing Arts Alliance, a national network of more than 4,100 members. 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 that the performing arts make to America. For more information, visit [www.theperformingartsalliance.org](http://www.theperformingartsalliance.org)

## National Association of Latino Arts and Culture

For the second year NPN continues its partnership with NALAC to exchange resources between the organizations, to deepen professional development and learning by working in and among NPN and NALAC.

The partnership included opportunities to apply for the Mentorship and Leadership Initiative (see pg. 50), and to attend the annual meetings of both networks. NPN led a special "Doing It On The Road" workshop as a part of the NALAC Annual Meeting in April 2010 (San Jose, CA).

Through a grant from the Doris Duke Charitable Foundation, 16 travel stipends were awarded to NPN and NALAC members to attend each organization's Annual Meetings. Additionally NPN Partners were awarded scholarships to attend NALAC's Leadership Institute. Finally, NALAC will lead the artist-centered professional development workshop at the NPN Annual Meeting in December 2010 (Dallas, TX). For more information visit [www.nalac.org](http://www.nalac.org)

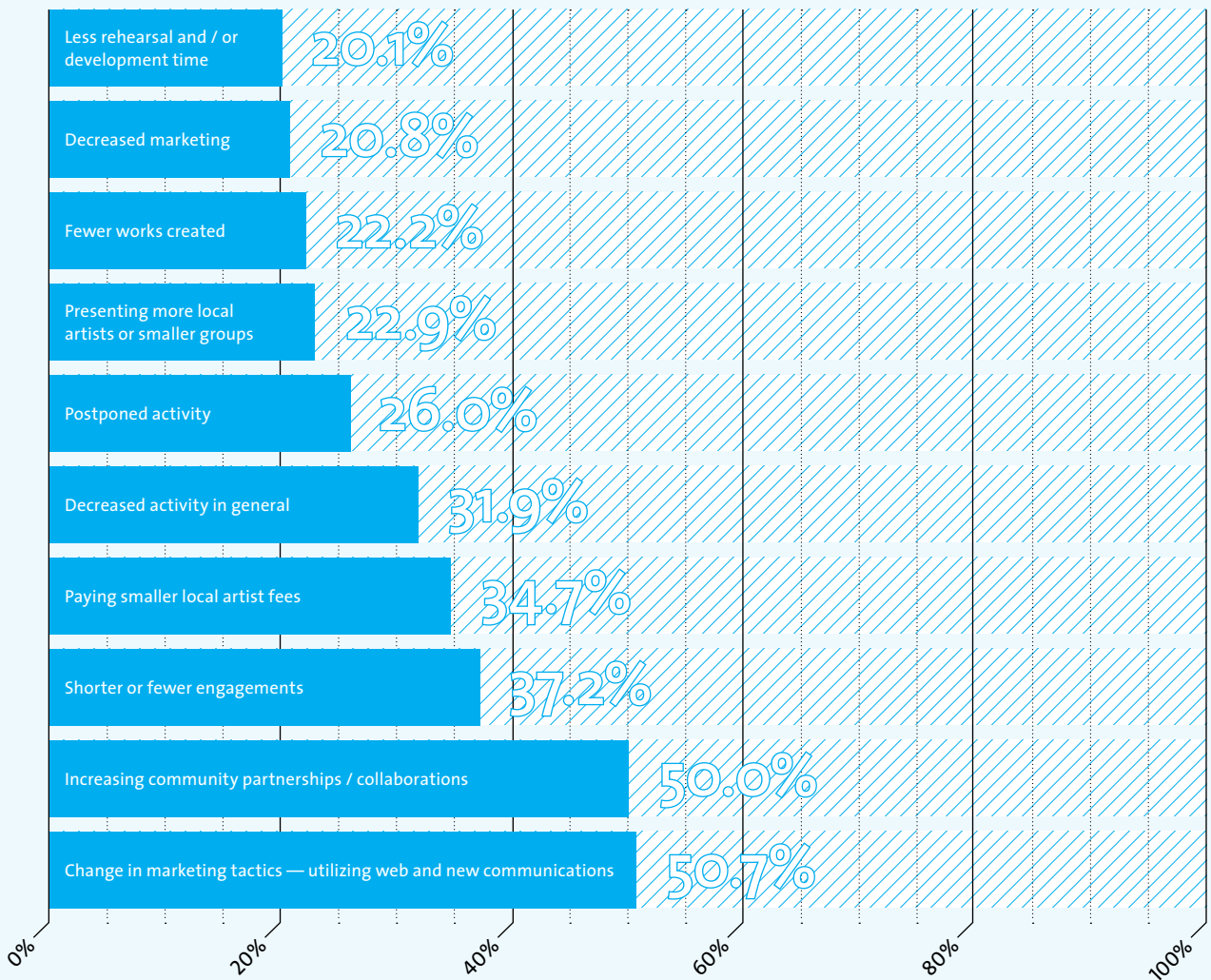
*Through the years, our NPN partnership has enabled us to foster new work by local artists, to bring nationally and internationally recognized artists to our community. Without the support of NPN, many of these artists would not have an opportunity to perform in San Antonio and our patrons would not have exposure to such wonderfully dynamic, culturally relevant and artistically superior artists.*

## National Economic Survey

Since the economic downturn, there have been numerous national surveys of arts organizations measuring the impact of these times on the field. Data from these surveys have helped make the case for much needed support, but NPN determined to collect information particularly from its sector of the field (independent artists, small/mid-sized presenters, etc.) in order to adequately represent the changing landscape in this fragile economy.

NPN partnered with Alternate ROOTS, the Network of Ensemble Theaters, Creative Capital, The MAP Fund, and the Consortium of Asian American Theater and Artists to develop and distribute a survey to ensure that the circumstances and conditions of our constituents are represented in national policy arenas. The report is available online at [www.npnweb.org](http://www.npnweb.org)

### Selection from Survey: How has your artistic activity been effected by the economy?



# Re-Creation

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# Projects

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As NPN considered how to celebrate its 25th Anniversary, keeping art at the center of the celebration emerged as a key consideration. The diverse, beautiful, challenging work supported by NPN for the last quarter-century deserved to be at the core of any sort of commemoration. By supporting the re-creation of five significant works, NPN aims to preserve, reinvigorate and bring a contemporary interpretation to the chosen pieces, while introducing them to a new generation of audiences. Each work received a minimum of \$15,000 in co-commissioning support from three NPN Partners, toward the remounting of the work, and each will be presented at a minimum of three sites with NPN Residency support. Additionally, excerpts from each work will be featured at NPN's 2010 Annual Meeting in Dallas December 9 - 13, 2010. The dance works (by Marc Bamuthi Joseph, Jane Comfort and Pat Graney) are made possible by the National Endowment for the Arts as part of "American Masterpieces: Three Centuries of Artistic Genius."



### The five projects and their commissioners are:

1. Brian Freeman and Pomo Afro Homos' *Fierce Love*.  
Lead commissioner is Theater Offensive (Boston); co-commissioners are Flynn Center (Burlington, VT), REDCAT (Los Angeles, CA) and Dance Place (Washington D.C.).
2. Marc Bamuthi Joseph's *Word Becomes Flesh*.  
Lead commissioner is La Peña Cultural Center (Berkeley, CA); co-commissioners are Youth Speaks (San Francisco, CA), Painted Bride (Philadelphia, PA) and Dance Place (Washington D.C.).
3. Pat Graney Company's *Faith Triptych*.  
Lead commissioner is On the Boards (Seattle, WA); co-commissioners are Myrna Loy Center (Helena, MT) and Flynn Center (Burlington VT).
4. Jane Comfort and Company's *Faith Healing*.  
Lead commissioner is the Flynn Center (Burlington, VT); co-commissioners are Florida Dance Association and North Carolina State University Center Stage (Raleigh, NC).
5. Elia Arce's *First Woman on the Moon*.  
Lead commissioner is MACLA (San Jose, CA); co-commissioners are DiverseWorks (Houston, TX), and Links Hall (Chicago, IL).

During the summer of 2010, NPN invited the artists and lead commissioner to sit down for a moderated conversation, to explore the genesis and evolution of the work (moderators included Ellen Sebastian Chang, Raelle Myrick-Hodges and Deborah Jowitt). The Center for Digital Storytelling, in collaboration with Mondo Bizarro, videotaped the interviews and edited the five conversations into short mini-documentaries which are posted on NPN's website. Additionally, each conversation was transcribed, and transcriptions provided to writers who created the following summaries of these rich conversations.

## Fierce Love

# Brian Freeman and Pomo Afro Homos

*“a community that’s there but invisible, suddenly being visible”*

by Charles Wilmoth

In a recent interview with Abe Rybeck of Boston’s Theater Offensive, Brian Freeman recounted the events leading to the creation of the groundbreaking multidisciplinary performance piece, *Fierce Love*, which will be remounted as part of the National Performance Network’s 25<sup>th</sup> Anniversary Season. Brian says:

*In 1989, I worked as an Associate Producer to the late Marlon Riggs on his film "Tongues Untied." It had a screening at San Francisco’s Castro Theater on a double-bill with Isaac Julien’s film "Looking for Langston." This screening happened for a week in 1990 and suddenly the neighborhood was filled with black people, especially black gay men. It was that thing of a community that’s there but invisible, suddenly being visible. And in numbers that were astonishing. That put in my head that maybe there’s an audience for a black queer theater piece.*

Six months later a new space opened called Josie’s Cabaret and Juice Joint. Freeman had directed a show there, so was negotiating with Donald Montwill who was running the place. “As we were wrapping up I said, ‘Wouldn’t it be great if somebody did a black gay show?’ He got out his calendar and said, ‘I have an opening in January,’ and I thought, ‘Oh, why not.’”



I went home and called a couple of friends, Djola Branner and Eric Gupton [the group became known as Pomo Afro Homos], and pitched them the idea. We met and sketched out probably about 40 minutes and the different ways we would approach the piece. We took a couple of months to write it and probably another month to rehearse, and called up everyone we knew and said we're doing this show at 10:00 on Friday night. And that was it."

There's excitement for both Brian and Abe about the remount. As Brian points out, "There's a whole other generation, two other generations, really, that weren't around during that time." This summer during the 2010 annual National Queer Arts Festival in San Francisco, there was a staged reading of *Fierce Love* that was greeted with audience comments like, "I want to see this again," "There isn't anything like this now," begging the question, 'What's changed and what hasn't?' All who saw the reading said it felt like a fresh question, like something that needs a play about it *now*.

Abe points out:

*There's no overstating that Pomo Afro Homos' Fierce Love was a revelation in the queer community, across the nation. It was the buzz. It was this voice that had gone unheard or unlistened to for so long. A big part of the impetus in Boston was that we knew that there were local artists who could do something like this and could really benefit from the inspiration, and it's still true that inspiration is needed in the community. There were at least four shows by local artists that we produced after Fierce Love that grew out of workshops with Brian and the Pomo Afro Homos, damn good shows. What many artists who love working with the Theater Offensive grew to love then was that they felt we gave them access to terrific artists coming in from out of town.*




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*Fierce Love*

Pomo Afro Homos // Creation Fund, 1991

Pictured Left: Djola Branner, Eric Gupton, Brian Freeman

Pictured Right: Brian Freeman, Djola Branner, Eric Gupton

Brian has long been involved with NPN, most recently having served on the Board, and the Pomos toured on the Network through the life of the company. Brian relates that, "the Pomos' first NPN performance was at Dance Theater Workshop in New York. It was fantastic and from that a lot of others picked up the show. And in other works that I've had, I've traveled on the NPN."

Abe affirms that from the very start, NPN members like New WORLD Theater, Highways and Jump-Start served as mentors to Theater Offensive. "When we were privileged to be invited to become part of the Network, it really made a difference. The commissioning, the Creation Fund, may have generated the most important impact because we've been able to help artists who deserve to get to create their work and know ahead of time that they get to tour." Brian adds: "I'm thrilled that Theater Offensive has continued to thrive, it's not easy." To which Abe responds: "It's not easy and it's never going to be easy. But when I ask, 'What has made us deserve to be around for 21 years as a company?' I know part of the answer has been the opportunities that National Performance Network gives us."

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*Fierce Love* will travel to Dance Place in Washington, D.C. in March 2011, followed by performances at the Theater Offensive in Boston, the Flynn Center in Vermont and REDCAT in Los Angeles later in 2011.

# Word Becomes Flesh

## Marc Bamuthi Joseph

*"it's no longer just about the biography"*

by Anna Alves

When Bay Area Theatre director Ellen Sebastian Chang sat down with artist, author and father Marc Bamuthi Joseph and Sarah Guerra, Program Director at La Peña Cultural Center, a lively conversation ensued about the remounting of his now-classic *Word Becomes Flesh*, Black fatherhood, hip-hop aesthetics, artistic and audience transformations, and the role of the National Performing Network (NPN) in artistic development.

*Word Becomes Flesh* is a series of letters from father to unborn son, and specifically, unwed father to unborn son," Bamuthi said. "It serves, through poetry, music, and dance, as a look at pregnancy from the perspective of the father."

It originally premiered in November 2003 at the Alice Arts Center (Oakland, CA) and subsequently toured through 2007 to many venues, including NPN Partners. "We've taken the opportunity to redress and remount the piece as a group work...now working with five bodies on stage, as well as a DJ...It still is a coming of age story, but now there are young men between 19 and 28 who are sharing the story, and it's no longer just about the biography, but it really does explore the universal themes that I think we all can access, because we all have a birth story."

*It's so emotional for me, because the piece was conceived not long after my son was conceived, and was born not so long after my son was born. So the length of time between the premiere of the piece and this moment coincides with my son's life...It was also, I think, revelatory for audiences, because we were unabashed in executing hip-hop aesthetics in the conveyance of this story. So it wasn't just a way into African America, or into fatherhood, or into deconstructed tropes of patriarchy. It was also a pathway into hip-hop and hip-hop culture in a new way.*

Guerra inserted, "In the early 2000s, hip-hop theatre was so brand new, and nobody really knew what it was. It was still being formed. And it still is very young, and it still is being formed."

Bamuthi added, "One of the important things about this remounting and this relationship is that hip-hop theatre to this point is still very much identified with the body and voice of the creator of the work. I don't think there have been many, if any, transpositions of a hip-hop theatre work from the body of its original creator to other bodies."



*Word Becomes Flesh*  
Marc Bamuthi Joseph //  
Performance Residency // MCA, 2006  
Pictured: Marc Bamuthi Joseph  
Photos: Gabriella Marks





“When we first started talking about it,” Guerra said, “that first question was, ‘Well, how can it really be remade? How can it be remounted?’”

“The story might be specific, though fictionalized at times, to my experience,” Bamuthi continued, “but the energy, the relationship, the rites of passage I think that we all go through in coming to some kind of final encounter, to engaging that threshold between child or boy and man, is something that I know everyone in the ensemble can access very easily and very viscerally.”

“Transformational too, in the genre of hip-hop theatre,” Chang added.

“I think for hip-hop audiences, it presents an interesting kind of ontological challenge,” Bamuthi posited. “How do audiences apply the concept of authenticity to what is clearly a fiction for those that are presenting the narrative? So I just think that it’s wide open.”

As for NPN’s role, Guerra said, “It’s very artist-driven... They really offer a lot of tools and are extremely supportive.”

Bamuthi concluded:

*I don't think that I'd have a career in the arts without NPN, not only providing financial resources, but vocabulary, and infrastructure, and a space where partner organizations can share information as well as other resources. And I tell MCs and dancers and spoken word artists—because that's the world that I come from—that if they have any kind of interest in taking their work beyond a 5 or 15 or 20 minute poetry set, that [this] is really the avenue to explore, in terms of expansion and education and the partners in the NPN network...God bless them [La Peña] and NPN, not just for me, but for an entire generation of us, I think, that have found ourselves because that pathway was created.*

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*Word Becomes Flesh* will tour to Dance Place January 8-9 2011, to the Painted Bride in Philadelphia June 3-4, La Peña/ Youth Speaks co-production between July 18-23 and at the Hecho en Califas Festival / Living Word Festival in November 2011.

## Faith Triptych

# Pat Graney Company

*“it came to me in a dream”*

by Lena Richardson

“It came to me in a dream,” choreographer Pat Graney told On the Boards Managing Director Sara Wilke with a chuckle. She was describing how she conceived the original idea for *Faith*, which premiered in 1991. *Faith* is the first piece in a three-work triptych focusing on women’s lives and embodied experience that includes *Sleep* (1995) and *Tattoo* (2001).

Graney’s zany and visionary dreaming has always undergirded her choreography and infuses the triptych. In the reverie that inspired *Faith*, Graney was a space-age anthropologist: “I have on a white space suit with a white hat and we are actually rappelling down these buildings, me and these two bearded white guys.” In her dream excavation, Graney comes upon a huge wire sculpture:

*“I realize that the sculpture is made out of thousands of pieces of dishes and dirt and books and clothing. It’s like ‘this is someone’s life, this is the culture’s life’...what I sort of surmised in the dream, was that the culture had died and what they left behind was a symbol for faith.”*

*Faith* was created through a group process with an all-female cast, influenced by studies of the Caravaggio paintings of Graney’s Catholic childhood. Graney describes the visual nature of her process, informed by not-knowing:

“You make something. You think, ‘That’s going to be the end.’ But of course, if you knew what the end was, you wouldn’t make the piece. You have to go on this kind of journey. So...I thought, ‘Let’s do the Caravaggio piece with no clothes on. Let’s see what that looks like.’”

In the end, *Faith* emerged as playful, primal exploration of women’s sexuality and power and was received to great acclaim in its premiere at On the Boards.

The second piece in the triptych, *Sleep: Making Peace with the Angels*, was based in investigations of rites of passage in women’s lives, along with exploring sleep and its relationship with death. The last piece, *Tattoo*, examines genetic memory and markings, exploring ancient tattoos on women’s bodies while playing with a 1940s aesthetic.

Graney’s relationship with On the Boards has been central to the evolution of her choreography, with NPN support helping to tour all three works in the triptych. Graney noted:



### *Sleep*

Pat Graney Company // Creation Fund, 1996  
Pictured: Kim Root, Jean Landry, Alison Cockrill, Peggy Piacenza  
Photo: Harley Soltes

### Pictured Left:

#### *Tattoo*

Pat Graney Company // Creation Fund, 2001  
Pictured: Amy O’Neal, Alison Cockrill, Sandra Fann  
Photo: Tim Summers

### Pictured Right:

#### *Faith*

Pat Graney Company // Creation Fund // CalArts, 2009  
Pictured Right: Cal Arts Dance Majors  
Photo: Cal Arts



*"On the Boards [was] instrumental in...my whole development as an artist....Not only did they support the development of [my] work through NPN, but they brought in other NPN artists that really exposed people in Seattle to a really great caliber of pretty wacky, untraditional work."*

In looking forward to the reconstruction, On the Boards Managing Director Wilke said, "I'm just personally excited that we're doing this project...because I've never seen these works, but I've heard about them since the day I moved to Seattle. "

The recreation of *Faith, Sleep* and *Tattoo* allows longtime Graney audiences to re-experience the triptych in one night. It also offers new audiences — including young artists — the chance to witness the works for the first time.

In discussing the possibility of reconstruction, a Graney Company board member pointed out the potential impact these works might have on her own partner, a young choreographer. She told Graney, "She doesn't know these works, and her whole generation doesn't know these works, and I think they should see them."

Graney acknowledges, "It's a neat kind of cycle of art life that's continuing."

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*Faith, Sleep* and *Tattoo* premiered at On the Boards in October 2010. It will travel to REDCAT in April 2011 then to Myrna Loy Center (Helena, MT) and Flynn Center (Burlington, VT) in the Fall of 2011/Spring 2012.

# Faith Healing

## Jane Comfort and Company

"everyone has this longing..."

by Christopher Shea

The upcoming NPN-sponsored remount of choreographer Jane Comfort's deconstructed, dance-based re-telling of Tennessee Williams' *The Glass Menagerie* will feature all the elements that made the 1993 original a hit among critics and audiences alike: A novel mixture of dance and dialogue borrowed from Williams' original script, scenes in which the classic characters roller-skate to music, and Broadway actor / choreographer Mark Dendy in a forceful, gender-bending portrayal of the matriarch Amanda Wingfield.

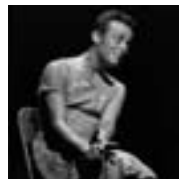
The original concept for *Faith Healing* sprung from Comfort's 1992 piece *Deportment*, an exploration of American bigotry that she choreographed for her New York-based troupe, Jane Comfort and Company. The piece — a tale of Southern manners that eventually relocates to New York — featured several scenes from *The Glass Menagerie*. Shortly after its premiere, Comfort was approached and asked if she wanted to stage a production of the entire Williams script.

Comfort soon began to brainstorm ways to re-tool Williams' original. "I started thinking about how everyone" in the script "has this longing... these fantasies." She eventually forged a piece that focused on the dream-lives of the central characters, and included (among other things) live-action re-imaginings of iconic films, which aimed to depict these hidden desires.

Writing in *The New York Times*, critic Jennifer Dunning praised the dance-theater piece as "profoundly touching," noting that the filmic allusions actually "deepen[ed] the impact" of Williams' original. The production earned raves and played to sold-out audiences at P.S. 122 before transferring to off-Broadway's Classic Stage Company.

The idea for a 2010 remount came from Flynn Center director and NPN board member Arnie Malina. "There were some people interested in bringing this work back," he said, "and I had seen it a long time ago, and knew it was a unique, wonderful piece." Confident that this would fit the bill for NPN's 25th anniversary celebration, Flynn contacted other NPN presenters, and asked them to commit to *Healing*.

For her part, Comfort reveled in the prospect of a remount. Mark Dendy had been urging a revival for years, and Comfort was eager to return to what she sees as a "great high point" for all involved.



*Faith Healing*  
Jane Comfort and Company //  
Creation Fund, 1993  
Pictured: Original cast members  
Nancy Alfaro and David Neumann  
Photo: Arthur Elgort

Pictured Left:  
Original cast member  
Mark Dendy as Amanda Wingfield  
Photo: Johan Elbers

Pictured Right:  
Original cast members  
Nancy Alfaro and Scot Willingham  
Photo: Arthur Elgort



In conversation, Comfort, Malina, and dance writer Deborah Jowett all emphasized that the opportunities provided by NPN will make this revival enriching both for performers and the communities where the works are performed. On a normal tour, Comfort explained, “We just go in for two days.” Jowett painted an even bleaker picture: in “the bad old days,” she explained, choreographers would often save up from a year of teaching to perform for one single night. “If you screwed up, you didn’t get a second chance.” Comfort agreed, saying that, for most artists, “it’s true now, too.”

With NPN, however, artists have a residency during which they can work the piece in a new space, design classes for the community, and even, potentially, cast local talent. For *Healing’s* week-long residency at the Flynn Center, Malina and Comfort have already begun to brainstorm teach-ins about *The Glass Menagerie* at local high schools, and gesture workshops for area audiences.

Comfort’s links with (and enthusiasm for) the National Performance Network extends beyond this collaboration to the early 1980s, when both her own company and NPN had just been founded. Early on, Comfort had trouble booking any tours at all. After several years of mostly fruitless grant-writing, however, her company booked an out-of-town gig in Atlanta through NPN, and “all of the sudden we were in the network.”

“We’ve toured so many times since then,” Comfort explained, “I’m really grateful.”

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*Faith Healing* premiered at North Carolina State University on October 22, 2010 followed by a New York showing at The Joyce Soho October 27-31. The piece will tour to the Flynn Theatre in Burlington, VT, April 4-9, 2011, and to the Florida Dance Festival, June 6-12, 2011.

# First Woman on the Moon

## Elia Arce

*"it was fate"*

by Tanya Mote

The NPN community knew that performance artist Elia Arce and Fred Salas, Movimiento de Arte y Cultura Latino Americano (MACLA) Performance and Literary Arts Coordinator, were destined to work together.

*"People kept introducing us over and over....You should know each other.... You should work together," Salas said.*

The mutual regard that Arce and Salas hold for each other was nurtured slowly at first, but surely, by a shared aesthetic sensibility and a deep mutual understanding of the politics of identity. The culmination of this relationship is the current recreation of Arce's performance piece, *First Woman on the Moon*, which will be remounted and toured in honor of NPN's 25<sup>th</sup> anniversary.

Arce (in Houston TX), MACLA (in San Jose CA), DiverseWorks (Houston), and Links Hall (Chicago) are collaborating to make the project possible. According to Rhiannon Beltran, MACLA's marketing coordinator,



*Originally commissioned in 1991 by Highways Performance Space in Santa Monica, First Woman is historically important as one of the earliest performance pieces to give a different voice to the Latino identity movement, focusing more on issues of class and spirituality rather than race and ethnicity. In First Woman, Elia Arce leads the audience through a series of places both physical and emotional, from the dark, lush jungles of her Costa Rican roots to the barren, lunar landscape of her adopted desert home, using body, language, sound and visual images.*



*First Woman on the Moon*  
Elia Arce // Creation Fund //  
Highways Performance Space, 1991  
Pictured: Elia Arce

Photo Left: courtesy of the artist

Photo Right: Martin Cox

"I was interested in thinking about the whole identity issue by asking what would be considered identity if we were to strip ourselves of all the visual characteristics that we are grabbing onto to identify ourselves. Whether it is the color of our skin, our accents, our language or how we dress or how we look...what is the *core*, what actually makes us who we are," Arce said.

Salas, too, has reflected deeply on the nuances and complicated dimensions of identity: "I think we still have to claim an identity, but what is that identity? Is it just heritage? Is it cultural practices? Who are we?"

Even though NPN Partners long poked and prodded Salas and Arce to work together, their relationship evolved over time. Arce's piece, *The Fifth Commandment*, a collaboration with veterans returning from the Iraq war, made a lasting impression on Salas. "It just spoke to me because it was so sensual," Salas said. Subsequently, Arce approached MACLA about putting together a retrospective of her work over a 25-year period to coincide with the end of the Mayan calendar in 2012. Just as the creative brainstorming was coming to a boil, NPN announced the opportunity for partner organizations to remount and tour significant work, and destiny seemingly intervened again.

The remounting of *First Woman on the Moon* will give Arce and her collaborators an opportunity to explore both intimate and vast space, to reach new audiences, and to document and archive a seminal piece, a process that does not occur often enough in the field.

In terms of the archival importance of the project, Arce states, "this is a very important gesture that we all have to take seriously." Arce laments not being able to reference important performance art pieces to pass on to a new generation of artists.

"It is so important to have these works live, and be able to be either remounted or reinterpreted or restaged," Salas agreed.

Most important and exciting to Salas, though, is marking the significance of the work. "It is a celebration of the work and a celebration of Elia — giving it worth in our culture, in the history of performance, and politics as performance. All those things that have really built up community arts organizations all over the country."

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*First Woman on the Moon* will have its premiere at MACLA in October 2011, followed by performances at DiverseWorks (Houston) in March 2012 and Links Hall (Chicago) in October 2012.

# *At the Table*

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by Joan Jeffri

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In 1980 I concluded *The Emerging Arts: Management, Survival and Growth* by saying:

*One way to provide an environment for both the artists and their institutions is to strengthen their support structure by creative cooperative models that do not isolate the arts from each other by discipline.<sup>1</sup>*

And then:

*...it has become increasingly clear that institutional survival at the expense of the artists themselves is no survival at all. It is for this reason that we must try to understand the needs and objectives of the alternatives in their own terms. In supporting those individuals and groups that emerge today, we must create even greater opportunities for those that emerge in the future, lest we be left with a history of artistic achievement that comes to an abrupt halt in the final decades of the twentieth century.<sup>2</sup>*





Joan Jeffri  
 Program Coordinator //  
 Director of Arts Administration //  
 Director, Research Center for Arts  
 and Culture, Teachers College,  
 Columbia University

By 1983, when the National Endowment for the Arts appropriation had begun bouncing up and down, a pattern which would continue for the next dozen years until ultimately plummeting in the mid-1990s, I was writing about how the National Performance Network (NPN), “taking up, in a sense where the Dance Touring Program of the NEA left off, might provide a similar validating auspice for funders and sponsors, as well as a central voice in targeting new monies to small companies.”<sup>3</sup> There were three culminating factors in the emergence of NPN by 1985:

The example of a largely privately-funded endeavor growing out of a government-funded program meant to deepen audiences for dance across the United States. In its 1978 annual report, the Dance Touring Program of the NEA gave over \$2 million (almost a third of the Dance Program’s entire budget) to Small Companies “To enable local sponsors to bring professional dance companies to their areas for at least two-and-one-half days.”<sup>4</sup>

The understanding that dance companies and their dancers were collaborative, cooperative and did not exist in silos by art form or genre, but that the generative nature of all art comes from working across disciplines.

That perhaps not even the WPA made it possible for communities to feature “outside” artists and companies in an integrated scheme with their local fare, thereby enriching both.

The National Performance Network understood all of this.

“Chutzpah,” some may have thought, when David White began NPN, an organization where “national” was a wish more than a reality, when “performance” was beginning to include a diversity of genres as well as people, and perhaps most significantly, when “network” signified community, before the flood of electronic communications we depend on today. NPN learned early that “national” meant lots of little locals, that “performance” captured a whole host of artistic expressions and that “network” was the operational word, creating what NPN’s colleagues call the jump start, the bridge, the glue.

*From its inception, NPN has placed value on the nexus between artists and their communities. ...the term "community" could mean the host site’s artist community or the culturally specific community from which many NPN artists gain their inspiration ... At the end of the day, it is acknowledged by the NPN leadership as well as the many artists and NPN sites that make up this multi-city (as well as suburban and rural) family, that artists AND communities are enriched by both planned and focused (as well as the inevitable and serendipitous) encounters that take place during NPN residencies.<sup>5</sup>*

*I feel very strongly about the importance and value of NPN to the overall arts ecology. It's a true network, an organized group of like-minded and committed artist-centric organizations, all of which are committed to the creation, development and touring of new contemporary work; centered on those artistic voices who are often in the margins, less often heard. The network has championed alternative artists and work, community-based artists and organizations whose work is connected deep within their communities as well as the critical need to embrace diversity, cultural equity and cultural exchange.<sup>6</sup>*

Much of what we take for granted in 2010 was largely untested when NPN began in 1985. And while the NEA was seen as offering a somewhat paternalistic imprimatur, more and more, the makers of art felt the NEA was not close enough to the ground.

We all know the history: as the NEA had its funding and its activities compromised by the Culture Wars, perhaps those groups that felt the change most severely were alternative arts groups, those created, supported, run and developed by individual artists. And as the artists themselves became further disenfranchised by the system, the challenges to NPN increased. Time and again, people speak of NPN as making sure diverse, emerging and unestablished “artists are at the table.” Sandra Gibson, President and CEO of the Association of Performing Arts Presenters says:

*NPN ...has placed high priority and value on diversity (of artists, expressions, formats)...it's part of their DNA. NPN has also committed years of ongoing support to artists of color and to artists whose work represents a diverse array of expression, a diversity of communities.<sup>7</sup>*

The truth is that artists, unlike some in other occupations, love what they do. Over 85% of painters in the 1990s, jazz musicians in 2000 and aging visual artists in 2007, said if they had it to do over again, they would still choose to be artists, even on annual incomes sometimes close to the poverty level.<sup>8</sup> So NPN finds itself between the marketplace and poverty, brokering communities (a deeper concept than today's narrow focus on “audiences” and “demographics”), presenters, exchanges, in the visual as well as the performing arts, in the U.S. and now Latin America.

In addition to helping reclaim artists for society, NPN has been a beacon for alternative organizations, those with problems of the 3 “s’s” - staff, salaries and succession, in a landscape where the nonprofit 501-C-3 mode of organization has made room for for-profit, no-profit, entrepreneurial groups and where a new generation has a deep distrust of the grants mentality.<sup>9</sup> NPN has flourished by staying close to the ground in a climate where steadily since the 1950s, the arts were justified more and more as “good for” other purposes—good for children at risk, good for business, good for real estate development, good for test scores in school, and less and less for the individual creator.

By the end of the first decade of the 21st century, NPN had figured out that artists, communities and presenters needed help in a myriad of ways. It created the Freight Fund to help artists schlep their work, the Visual Artists Network's Exhibition Residency as well as the Performance Residency Program, and, in an economic recession, it raised fees for artists and for commissions through The Creation Fund. It helped artists network, but also helped them learn how to tour and, as Mindy Levine wrote in 1995, "NPN continues to exert a profound and catalytic impact on the way in which cultural organizations and artists go about their work."<sup>10</sup> NPN has learned, too, to pass on its lessons learned. Rory McPherson, then at the Wallace Foundation, states:

*NPN presenters certainly made great strides...but there was another aspect of the Network...namely that by sharing knowledge and best practices, advances by one member presenter could be understood and effectively deployed by other institutions. Through its conferences, publications and peer-to-peer exchanges the NPN bundled the power of financial support with lessons from experience and intellectual capital to form a true learning community.*<sup>11</sup>

If artists are finally at the table, thanks to NPN and a handful of other sister organizations in the field like Creative Capital, where are they sitting? What's being served? And who else is seated? If there is a major challenge for NPN it is this: how to affect policy in addition to practice. After 25 years of championing artists, communities and presenters, they are being called on to leap to the next level, one in which we have NPNs as a rule not an exception.

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#### REFERENCES

- <sup>1</sup> Jeffri, J. (1980) *The Emerging Arts: Management, Survival and Growth*. New York: Praeger Publishers, p. 205.
- <sup>2</sup> *Ibid.*, p. 213.
- <sup>3</sup> Jeffri, J. (1983) *Arts Money: Raising It, Saving It and Earning It*. New York: Neal Schuman Publishers, 2006.
- <sup>4</sup> <http://arts.endow.gov/about/AnnualReports/NEA-Annual-Report-1978.pdf>, Retrieved June 25, 2010.
- <sup>5</sup> E-mail communication with Olga Garay, Executive Director, Department of Cultural Affairs, City of Los Angeles, July 22, 2010.
- <sup>6</sup> E-mail communication with Sandra Gibson, President and CEO, Association of Performing Arts Presenters, July 21, 2010.
- <sup>7</sup> E-mail communication with Sandra Gibson, President and CEO, Association of Performing Arts Presenters, July 21, 2010.
- <sup>8</sup> See *The Artists Training and Career Project: Painters; Changing the Beat: A Study of the Worklife of Jazz Musicians*; and *Above Ground*, all by the Research Center for Arts and Culture at [www.tc.edu/rcac](http://www.tc.edu/rcac).
- <sup>9</sup> Bedoya, Roberto and Victoria Reis (May 1997) *National Association of Artists' Organizations: A Dozen Dialogues*. Washington DC: NAAO.
- <sup>10</sup> Levine, Mindy N. (October 1995) *Culture and Community: A Documentation and Evaluation of the National Performance Network*, p. 69.
- <sup>11</sup> E-mail communication with Rory McPherson, former Program Officer, The Wallace Foundation, July 15, 2010.

# NPN

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# Partners

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*The NPN is an ongoing source of values, models, ideas, information and energy. Our participation keeps us vital, and it keeps us connected. Those factors, in turn, give us increased credibility, at the local, regional and national levels.*

F. John Herbert // Executive Director, Legion Arts, Cedar Rapids, IA

Based in rural, suburban, and urban communities across the United States, NPN Partner organizations range in size from one-person offices, to 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.

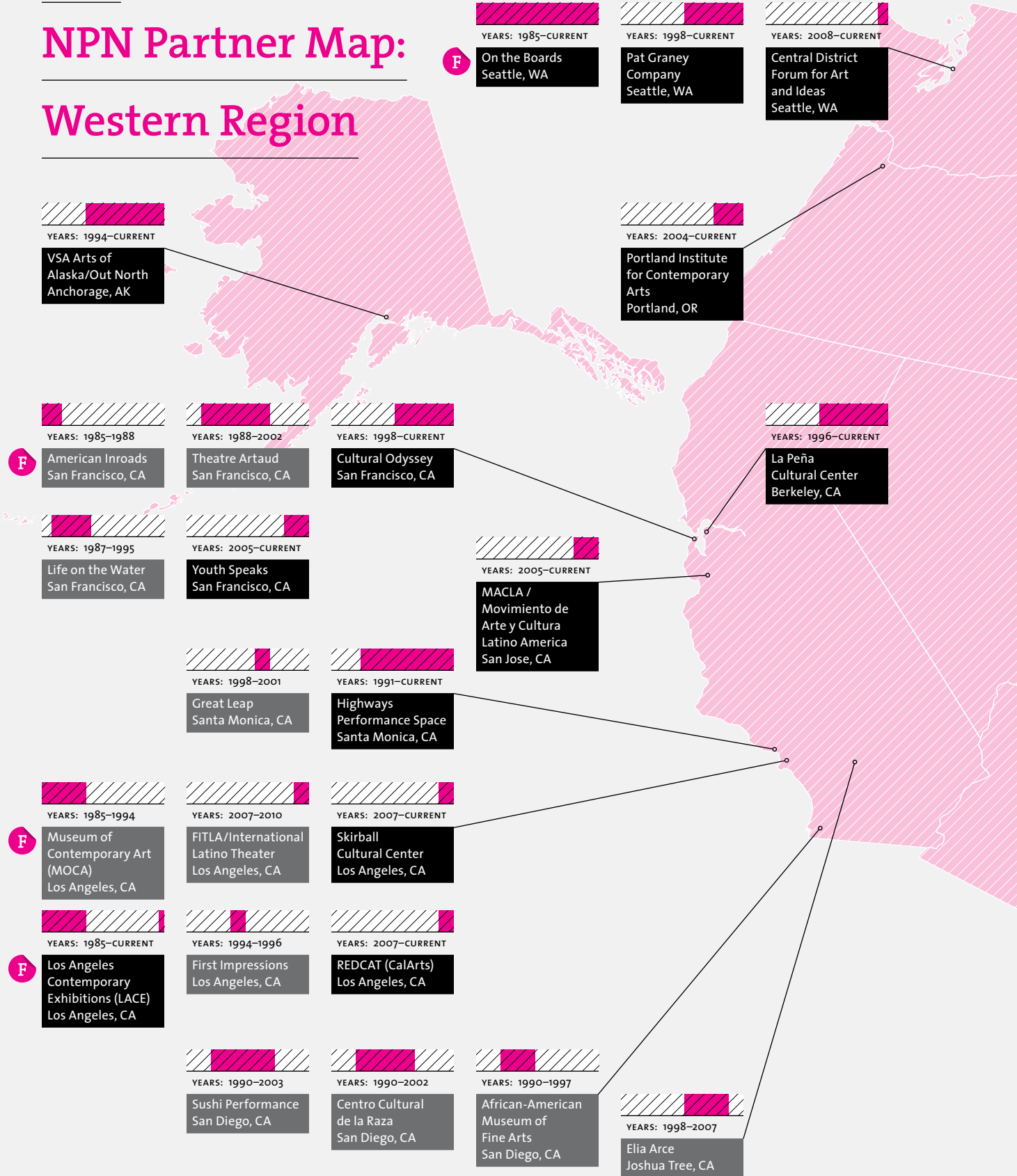
Every other year, a small number of organizations are invited to join the Network after a rigorous application process. The number of members in the Network is kept intentionally small, to promote participation and to create robust and sustainable relationships.

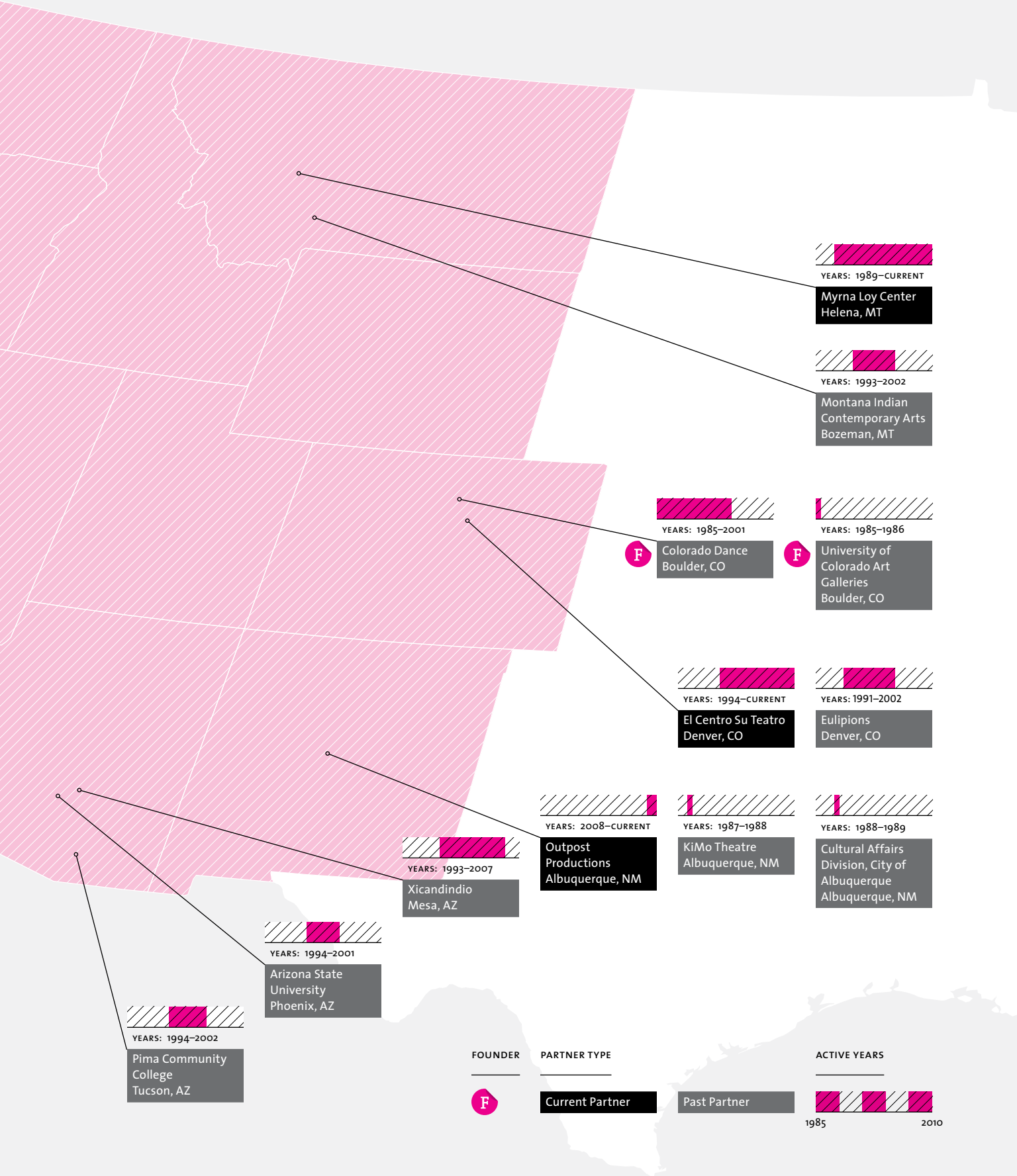
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#### **NOTE FOR ARTISTS**

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.

# NPN Partner Map: Western Region





YEARS: 1989-CURRENT

**Myrna Loy Center**  
Helena, MT

YEARS: 1993-2002

**Montana Indian Contemporary Arts**  
Bozeman, MT

YEARS: 1985-2001

**F** **Colorado Dance**  
Boulder, CO

YEARS: 1985-1986

**F** **University of Colorado Art Galleries**  
Boulder, CO

YEARS: 1994-CURRENT

**El Centro Su Teatro**  
Denver, CO

YEARS: 1991-2002

**Eulipions**  
Denver, CO

YEARS: 2008-CURRENT

**Outpost Productions**  
Albuquerque, NM

YEARS: 1987-1988

**KiMo Theatre**  
Albuquerque, NM

YEARS: 1988-1989

**Cultural Affairs Division, City of Albuquerque**  
Albuquerque, NM

YEARS: 1993-2007

**Xicandindio**  
Mesa, AZ

YEARS: 1994-2001

**Arizona State University**  
Phoenix, AZ

YEARS: 1994-2002

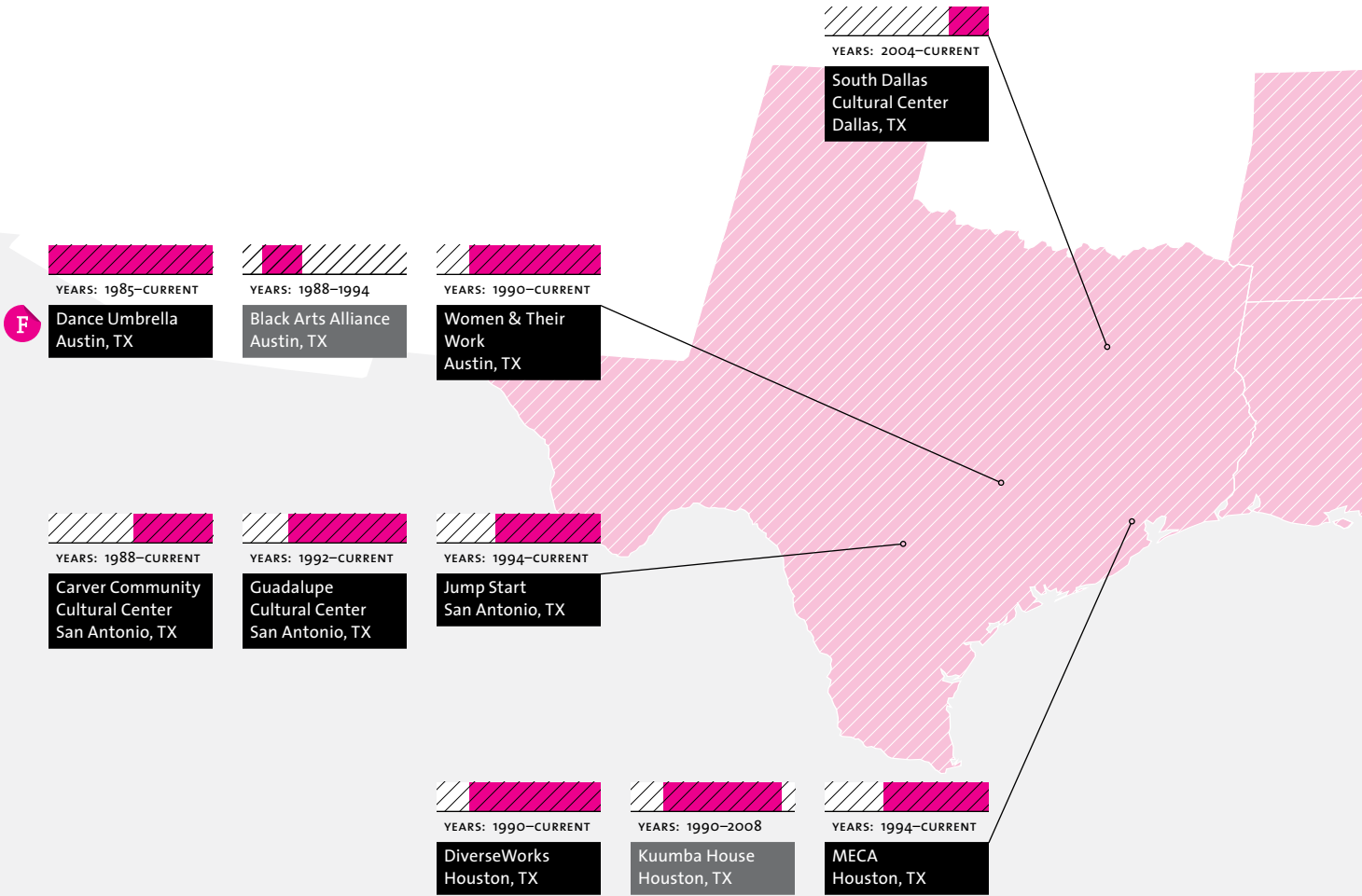
**Pima Community College**  
Tucson, AZ

**FOUNDER** **PARTNER TYPE** **ACTIVE YEARS**

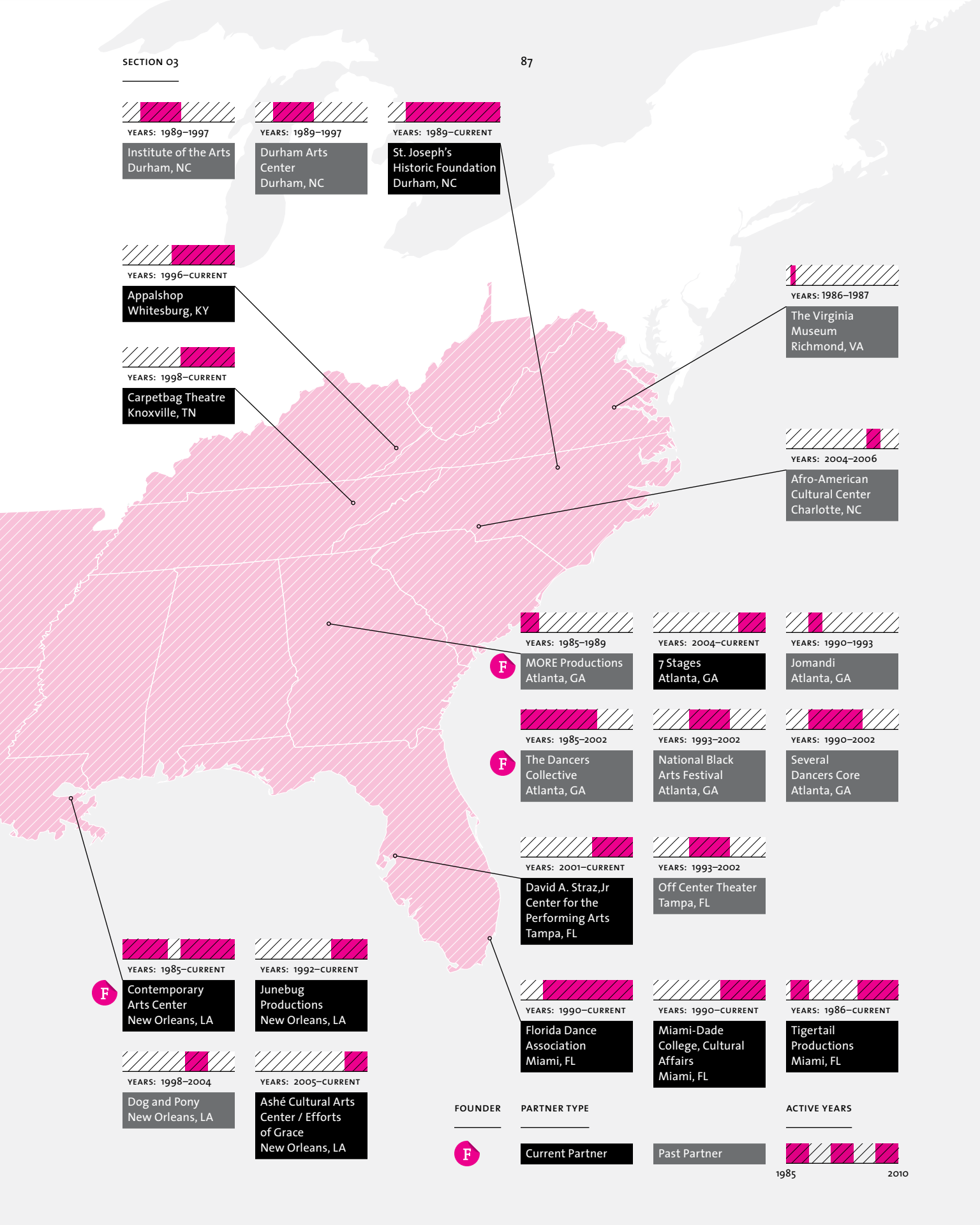
**F** **Current Partner** **Past Partner**

1985 2010

# NPN Partner Map: Southern Region







YEARS: 1989-1997  
 Institute of the Arts  
 Durham, NC

YEARS: 1989-1997  
 Durham Arts  
 Center  
 Durham, NC

YEARS: 1989-CURRENT  
 St. Joseph's  
 Historic Foundation  
 Durham, NC

YEARS: 1996-CURRENT  
 Appalshop  
 Whitesburg, KY

YEARS: 1998-CURRENT  
 Carpetbag Theatre  
 Knoxville, TN

YEARS: 1986-1987  
 The Virginia  
 Museum  
 Richmond, VA

YEARS: 2004-2006  
 Afro-American  
 Cultural Center  
 Charlotte, NC

YEARS: 1985-1989  
 MORE Productions  
 Atlanta, GA

YEARS: 2004-CURRENT  
 7 Stages  
 Atlanta, GA

YEARS: 1990-1993  
 Jomandi  
 Atlanta, GA

YEARS: 1985-2002  
 The Dancers  
 Collective  
 Atlanta, GA

YEARS: 1993-2002  
 National Black  
 Arts Festival  
 Atlanta, GA

YEARS: 1990-2002  
 Several  
 Dancers Core  
 Atlanta, GA

YEARS: 2001-CURRENT  
 David A. Straz, Jr  
 Center for the  
 Performing Arts  
 Tampa, FL

YEARS: 1993-2002  
 Off Center Theater  
 Tampa, FL

YEARS: 1985-CURRENT  
 Contemporary  
 Arts Center  
 New Orleans, LA

YEARS: 1992-CURRENT  
 Junebug  
 Productions  
 New Orleans, LA

YEARS: 1990-CURRENT  
 Florida Dance  
 Association  
 Miami, FL

YEARS: 1990-CURRENT  
 Miami-Dade  
 College, Cultural  
 Affairs  
 Miami, FL

YEARS: 1986-CURRENT  
 Tigertail  
 Productions  
 Miami, FL

YEARS: 1998-2004  
 Dog and Pony  
 New Orleans, LA

YEARS: 2005-CURRENT  
 Ashé Cultural Arts  
 Center / Efforts  
 of Grace  
 New Orleans, LA

FOUNDER

PARTNER TYPE

ACTIVE YEARS



Current Partner

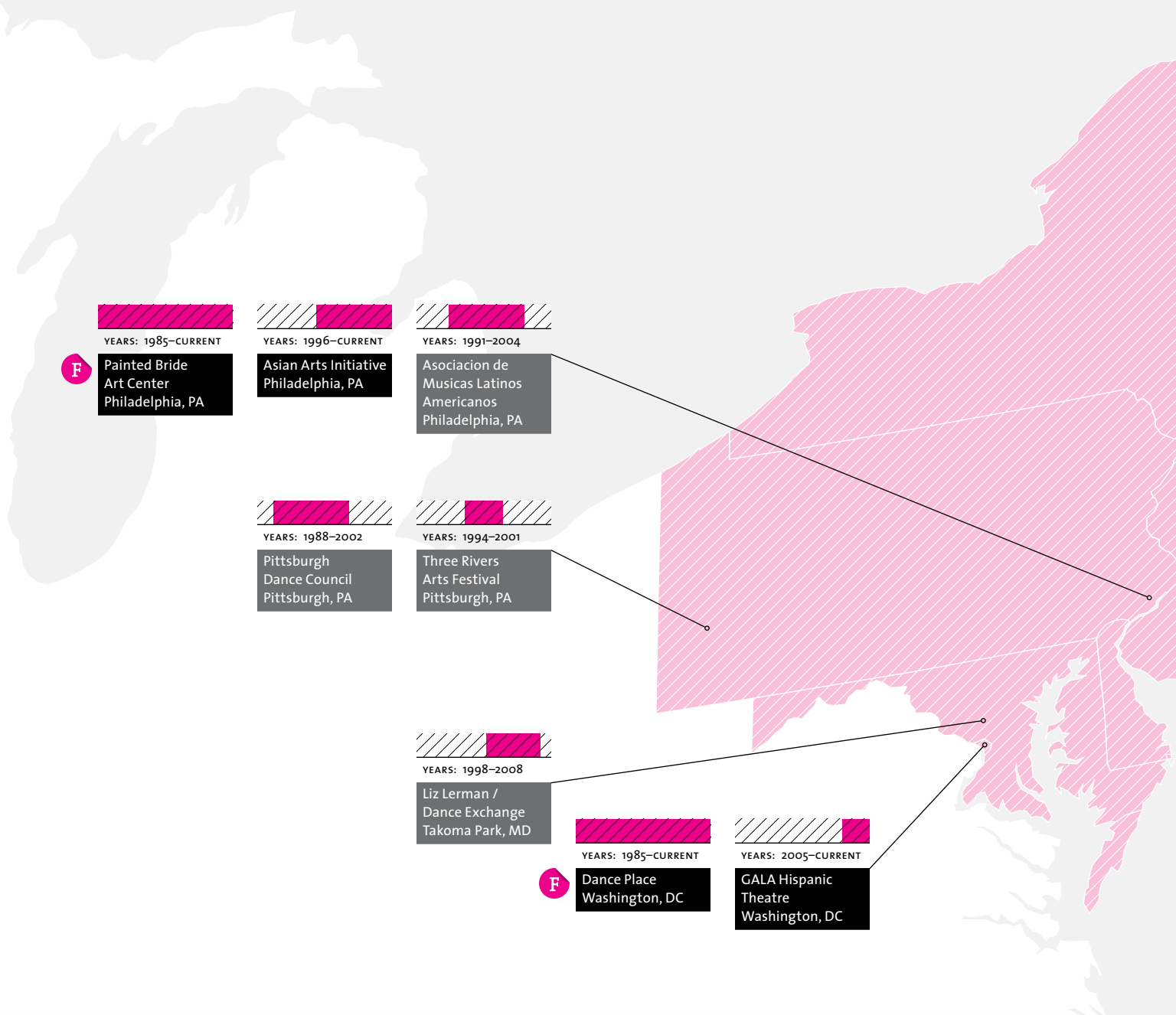
Past Partner



1985

2010

# NPN Partner Map: Northeastern Region



F

YEARS: 1985–CURRENT  
Painted Bride  
Art Center  
Philadelphia, PA

YEARS: 1996–CURRENT  
Asian Arts Initiative  
Philadelphia, PA

YEARS: 1991–2004  
Asociacion de  
Musicas Latinas  
Americanos  
Philadelphia, PA

YEARS: 1988–2002  
Pittsburgh  
Dance Council  
Pittsburgh, PA

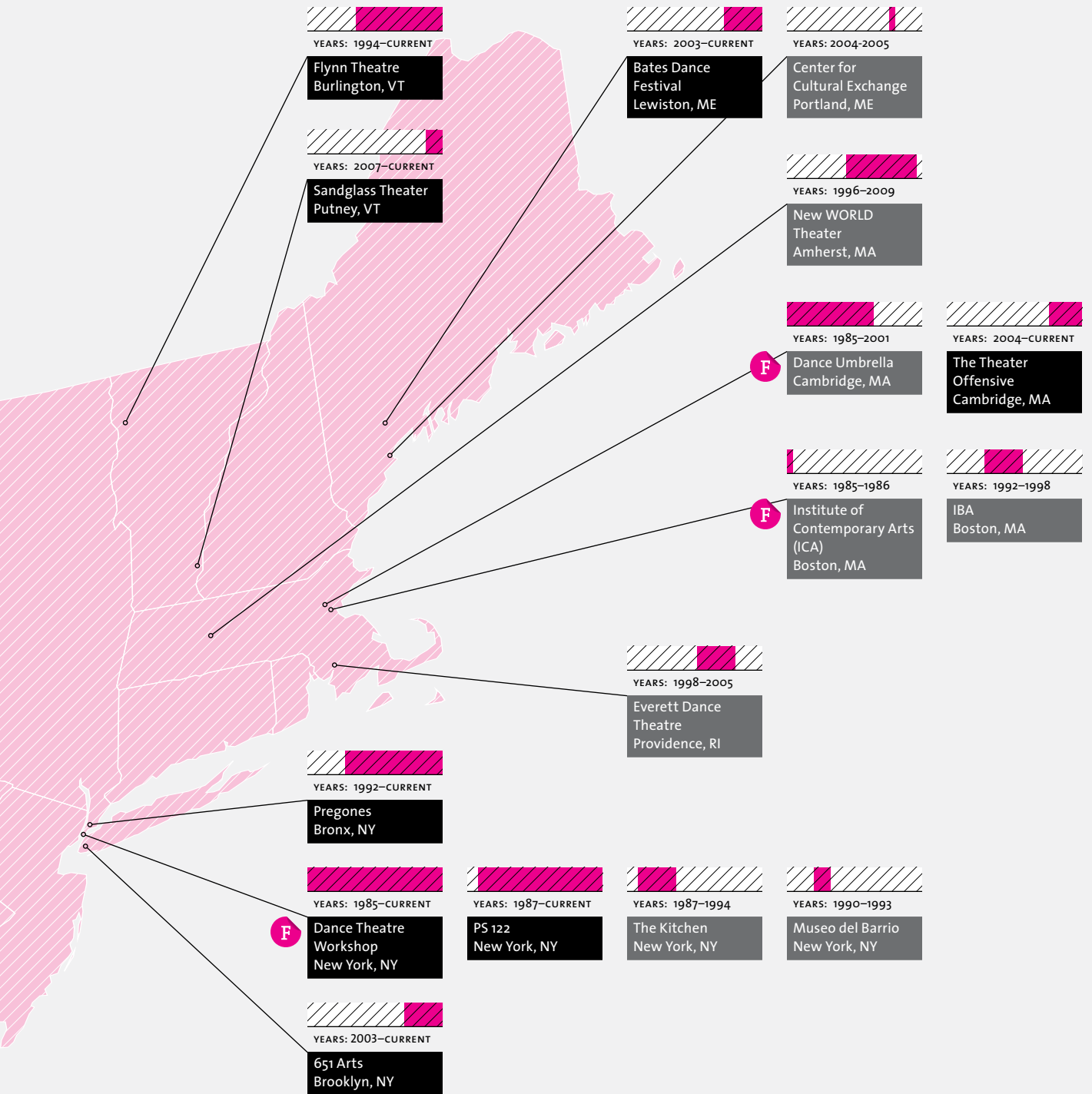
YEARS: 1994–2001  
Three Rivers  
Arts Festival  
Pittsburgh, PA

YEARS: 1998–2008  
Liz Lerman /  
Dance Exchange  
Takoma Park, MD

F

YEARS: 1985–CURRENT  
Dance Place  
Washington, DC

YEARS: 2005–CURRENT  
GALA Hispanic  
Theatre  
Washington, DC



FOUNDER

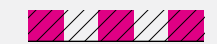
PARTNER TYPE

ACTIVE YEARS



Current Partner

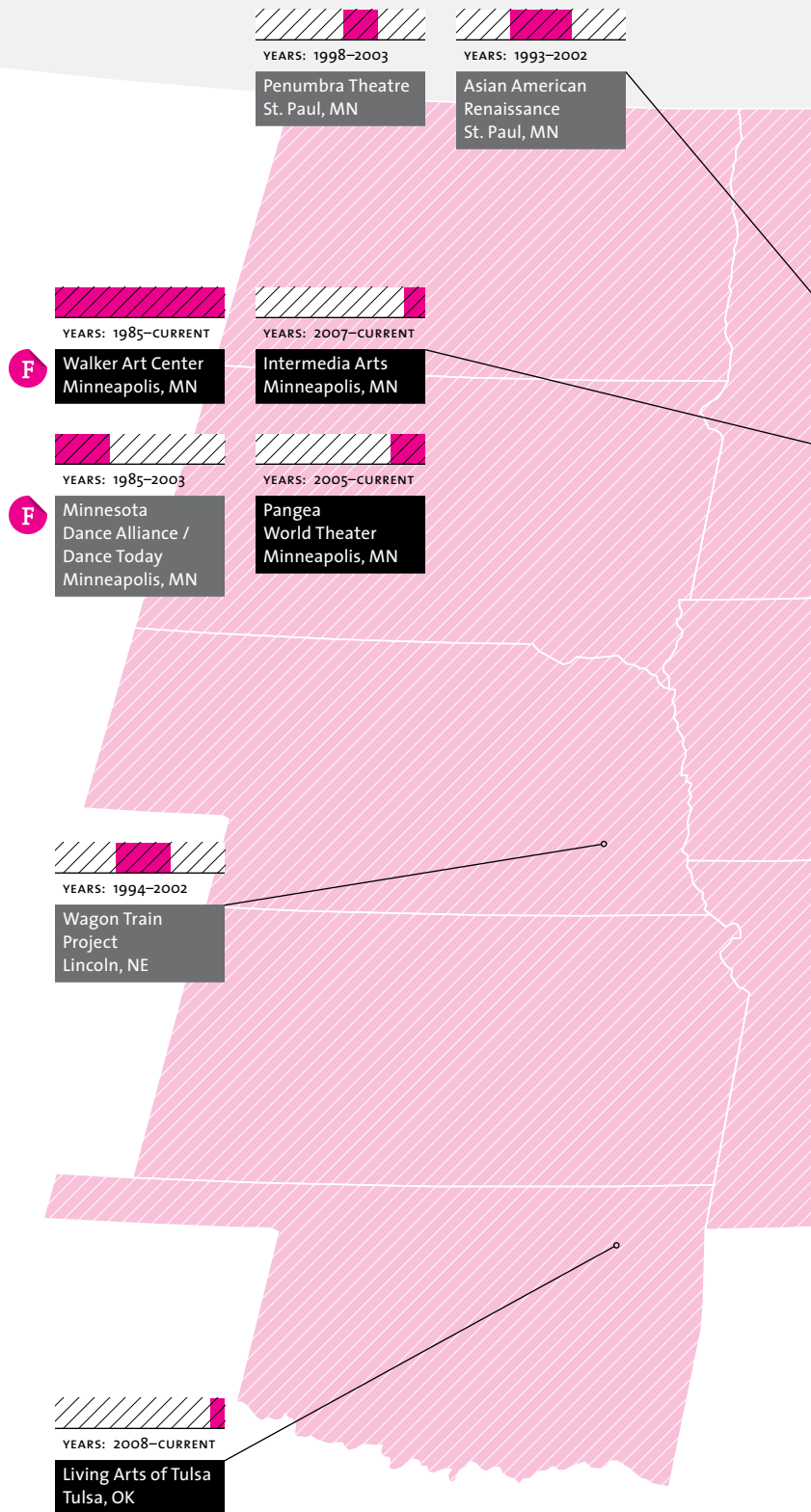
Past Partner

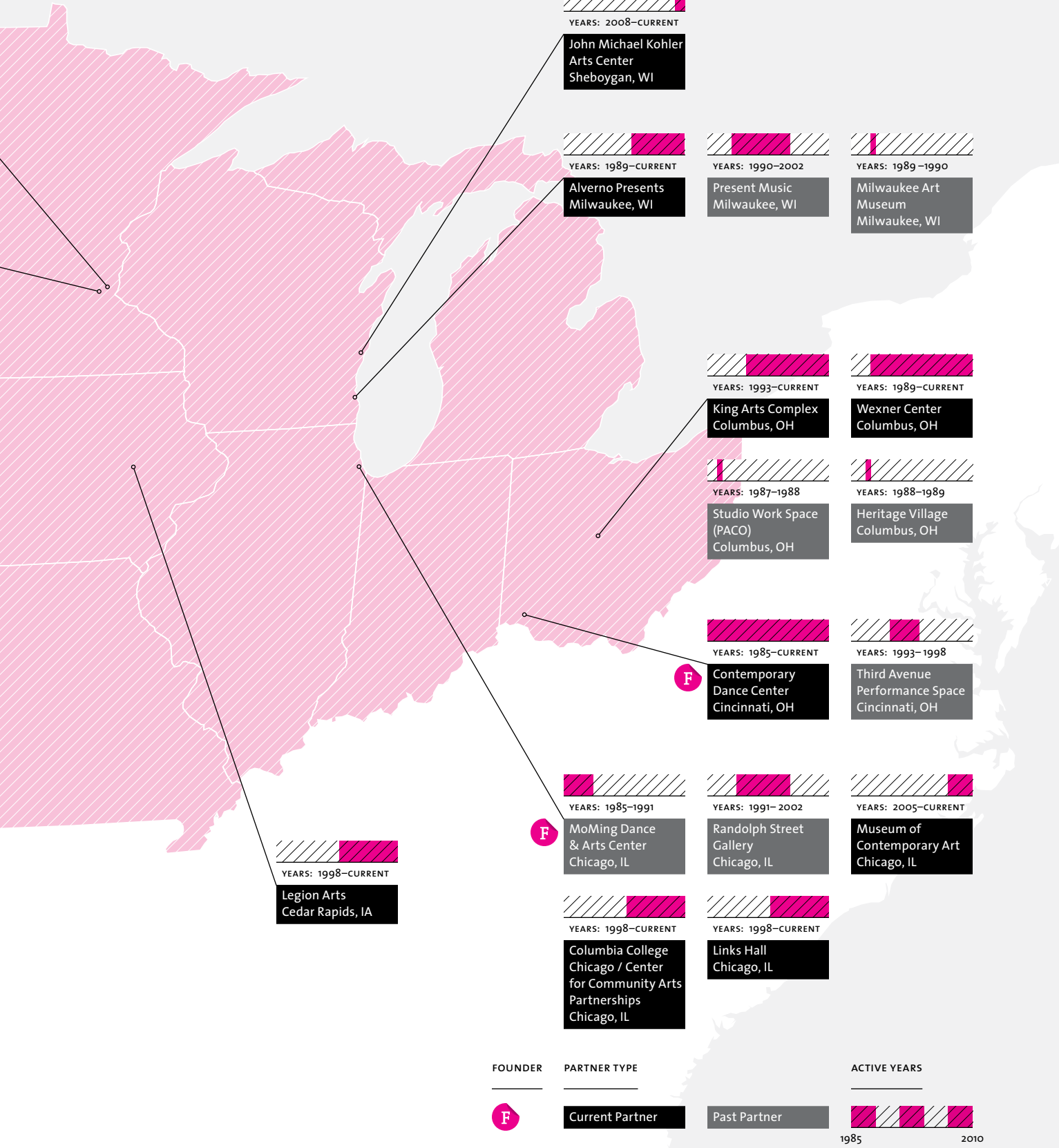


1985

2010

# NPN Partner Map: Midwestern Region





# Challenged to be better at what I am doing...

## by Eve Alpern

Carla Perlo, founding director at Dance Place and Jefferson James, Founder, Artistic and Executive Director of Contemporary Dance Theatre [CDT] both got involved with NPN in its very first year. For both, that first meeting in Minneapolis set the stage for the next two and a half decades. James describes herself at the meeting as “extremely excited and also a little overwhelmed, but [I was] really delighted to be in at the beginning and to be surrounded by such committed people.” Twenty-five years later, NPN has had a profound impact on each of their organization’s programming, funding, relationships and visibility, and the Annual Meeting continues to be a valuable place for Perlo, James and their colleagues to challenge and learn from each other.

Both Perlo and James credit NPN with helping them to increase their visibility and ability to get funding. Before joining NPN, Dance Place had a space and was already presenting, but they weren’t doing the kinds of extensive presenting and curating that evolved in part because of NPN.

NPN’s consistent pool of money helped put Dance Place on the map as a presenter, not only locally, but nationally as well. The subsidies allowed CDT to leverage funds to bring “big name” acts like Bill T. Jones at a time when they hadn’t yet developed individual sponsors or significant national funding.

NPN helped the two women and their organizations build diverse, lasting relationships. Through the Annual Meeting and subsequent conversations, the Network opened up an opportunity to view artists across the country, not just from New York, Los Angeles and San Francisco. According to James, this “amazing” list of artists and their visions have influenced the entire network, even those partners who didn’t present the specific artist. And vice versa: “So many artists that we launched through the NPN (from Joe Goode to B.B. Miller to the Blue Man Group, Urban Bush Women, Ron Brown, ODC and Donna Uchizon) have gone on to major theaters. And I really don’t think that, without that push in their early years through NPN, they would have been ready to go to those spaces,” says Perlo.

Perlo credits NPN’s flexibility with the success of programs such as the Creation Fund, a subsidy she values highly. That fund, among others, has helped NPN Partners make lasting commitments with specific artists. Referencing a long history with Mark Bamuthi Joseph, for example, Perlo says, “We want to be part of an artist’s process, and have relationships with artists over a long period of time. It’s about helping a variety of artists over the lifetime... it’s not just a one shot deal.” James agrees, citing CDT’s relationships with Myrna Packer, Jane Comfort and Pat Graney.



*Urban Bush Women*  
Performance Residency // Dance Place, 2007  
Photo: Antoine Tempe

Pictured Left:  
*LandFall*  
Tiffany Mills Company // Performance Residency  
// Contemporary Dance Theater, 2007  
Pictured: Jeffrey Duval, Luke Gutgsell,  
Tiffany Mills, Petra van Noort,  
Branding Steffensen, Laura Hymers  
Photo: Julie Lemberger

Not only has the Network expanded their aesthetic choices and sensibilities, it actually shifted some of their community programming. James says, “That’s how Pat Graney and I met. She gave a workshop on working with incarcerated populations and I thought, ‘This is fabulous. We should do something in Cincinnati,’ and she just happened to be wanting to do a national training program.” Nine years later, CDT’s multi-discipline arts project, “Inside/Outside: the Prison Project” takes place at Cincinnati’s River City Correctional Center with a performance component inspired by their 2001 NPN residency with Graney.

There has even been an impact on the internal structures of CDT and Dance Place. Perlo believes that NPN is a model organization. Her exposure to the inner workings of NPN allowed her to learn from and avoid challenges and pitfalls – she even applied specific strategies to her board after coming home from an NPN meeting.

James would like to see her own board adopt some of NPN’s approach to taking responsibility for the further development of her organization, with strong leadership and increased ownership because of their familiarity with the field. She is inspired by MK Wegmann’s constant placement of NPN in a larger conversation, which she thinks connects the board more firmly to the work.

NPN kept Perlo interested long past when she thought she would’ve been done with “this administrative bit.” And it’s influenced the way in which James works with artists, her interest in leadership succession and in developing people within the community.

The two women note that NPN has changed over the years too — in the early days, there weren’t many women presenters, and presenters of color were not as well represented. Additionally, the role of artists at the table has shifted “for the better.”

James looks forward to being surprised, excited and energized. She is eager to see the artists’ new approach to their work. “Creativity is a really cool thing and somebody else’s creativity is just even better!”

# NPN Partners:

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## By Region

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National Performance Network divides NPN Partners into four regions of the country — Western / Southern / Northeastern / and Midwestern:

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# NPN Partner

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## Profiles

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### 651 ARTS

651 Fulton Street  
Brooklyn, NY 11217-1112

718.636.4181  
718.636.4166 // FAX

info@651arts.org  
www.651arts.org

Georgiana Pickett // EXECUTIVE DIRECTOR  
info@651arts.org

Anna Glass // MANAGING DIRECTOR  
info@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: 350

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

### 7 Stages Theatre

1105 Euclid Avenue  
Atlanta, GA 30307

404.522.0911  
404.522.0913 // FAX

heidi@7stages.org  
www.7stages.org

Heidi Howard // EDUCATION DIRECTOR/  
PRODUCTION MANAGER  
heidi@7stages.org

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

### Alverno Presents

3400 S. 39th St.  
PO Box 343922  
Milwaukee, WI 53234-3922

414.382.6151  
414.382.6354 // FAX

alvernopresents@alverno.edu  
www.alvernopresents.alverno.edu

Rory Trainor // OPERATIONS MANAGER  
rory.trainor@alverno.edu

David Ravel // DIRECTOR  
david.ravel@alverno.edu

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 focuses on presenting 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: 930

DISCIPLINES: Dance, Music, Multi-Discipline



*In Search of Tonto Blue*  
Margolis Brown ADAPTORS //  
Performance Residency // 7 Stages, 2010  
Pictured Left: Tony Brown  
Photo: Kari Margolis

Pictured Right:  
*Live & Outspoken*  
Somi // Performance Residency // 651 Arts, 2010  
Pictured: Somi, Hugh Masekela  
Photo: Terrence Jennings

## Appalshop

91 Madison Avenue  
Whitesburg, KY 41858

606.633.0108  
606.633.1009 // FAX

info@appalshop.org  
www.appalshop.org

Beth Bingman // MANAGING DIRECTOR  
bbingman@appalshop.org

Appalshop began in 1969 as the Community Film Workshop 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, Film

## Ashé Cultural Arts Center / Efforts of Grace

1712 Oretha Castle Haley Boulevard  
New Orleans, LA 70113

504.885.2000  
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cbebelle@gmail.com  
www.ashecac.org

John Grimsley // TECHNICAL DIRECTOR  
grimsleyj@gmail.com

Karel Sloane-Boekbinder // ASSISTANT  
PRODUCER OF THEATRE  
karel.sloane@gmail.com

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 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, Spoken Word, Multi-Discipline

## Asian Arts Initiative

1219 Vine Street  
Philadelphia, PA 19107-1111

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215.557.9531 // FAX

info@asianartsinitiative.org  
www.asianartsinitiative.org

Gayle Isa // EXECUTIVE DIRECTOR  
gayle@asianartsinitiative.org

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-style performance space includes a professional lighting grid and modular seating. We focus on Asian American artists and 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 executive director and staff select artists with the assistance and expertise of volunteer artists and community members.

HOUSE CAPACITY: 80

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

## Bates Dance Festival

163 Wood Street  
Lewiston, ME 04240-6016  
207.786.6381  
207.786.8282 // FAX

lfaure@bates.edu  
www.batesdancefestival.org

Laura Faure // DIRECTOR  
lfaure@bates.edu

Nancy Salmon // ASSOCIATE DIRECTOR/  
REGISTRAR  
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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; the Professional Training Program for adults; the Young Dancers Workshop for teens and the Youth Arts Program for local children; 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 recommends new artists for our programs. Planning for residencies is done in collaboration with the artists to best meet our individual and shared goals.

HOUSE CAPACITY: 300

DISCIPLINES: Dance, Music, Multi-Discipline

## Carpetbag Theatre

100 South Gay Street  
Suites 106 and 114  
Knoxville, TN 37902

865.544.0447  
865.544.0447 // FAX

lindapb1@aol.com  
www.carpetbag.org

Linda Parris-Bailey // EXECUTIVE/  
ARTISTIC DIRECTOR  
lindapb1@aol.com  
Margo Miller // CHIEF OPERATING OFFICER  
poetmargo@hotmail.com

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: 70

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

## TESTIMONIAL



*I would love to add a tribute to the People of Color Caucus that used to (needed to) exist, and the years when SURFF (Special Underwriting, Research and Frontier Fund) allowed us to gather as a caucus an extra time each year. Asian Arts Initiative as an organization and I personally gained a lot from the mentorship opportunities that were provided by a more intimate group of peers, making it possible for us to eventually build the confidence and leadership to participate in NPN and the larger cultural / policy sector.*

Gayle Isa // Asian Arts Initiative,  
Philadelphia PA

## Carver Community Cultural Center

226 North Hackberry Street  
San Antonio, TX 78202

210.207.7211  
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Cassandra Parker-Nowicki // CULTURAL  
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Yonnie Blanchette // EXECUTIVE DIRECTOR  
yonnie.blanchette@sanantonio.gov

The Carver is a multicultural and multi-disciplinary performing and visual arts center with an emphasis on the contributions of African and African-American artists. For over 30 years, the Carver has sought to expose our audiences to and celebrate the diverse cultures of our world by presenting local, national and international performing and visual artists. Our season of programming includes performing arts presentations, visual arts exhibits, residencies, master classes and other arts education programs. Though the Carver strives to work extensively with the city's east side neighborhoods, all programs are available to the larger San Antonio community and beyond.

Through our programming, the Carver strives not only to preserve, celebrate and foster the creative expression of the African-American culture, but also to serve as an agent of cross-cultural awareness, exchange and tolerance. The Carver's complex houses a 650-seat proscenium theatre, a smaller black-box performance space, dressing rooms, scene shop, dance studio, art studio, gallery and offices. Artistic review is a year-round process. The season runs from October through June, with educational arts programs running through the summer months.

HOUSE CAPACITY: 650

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

## Center for Community Arts Partnerships/ Columbia College Chicago

600 S. Michigan Avenue  
Chicago, IL 60605-1900

312.369.8871  
312.369.8015 // FAX

pteruel@colum.edu  
www.colum.edu/ccap

Paul Teruel // DIRECTOR OF  
COMMUNITY 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. Founded on 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, Music, Theatre, Spoken Word, Multi-Discipline

## Central District Forum for Arts & Ideas

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Seattle, WA 98122

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206.323.4036 // FAX

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www.cdforum.org

Kumani Gantt // EXECUTIVE DIRECTOR  
kumanig@cdforum.org

Randi Courtmarch // PROGRAM COORDINATOR  
randic@cdforum.org

CD Forum's mission is to present and produce African-American cultural programs that encourage thought and debate throughout the greater Seattle area. The CD Forum serves a broad range of communities: artists, audience members, 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. Our constituents are diverse economically, culturally and geographically.

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 prescribed 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: 130

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



## Contemporary Arts Center

900 Camp Street  
New Orleans, LA 70130

504.528.3805  
504.528.3828 // FAX

bshippertmyers@cacno.org  
www.cacno.org

Jay Weigel // EXECUTIVE/ARTISTIC DIRECTOR  
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Beth Shippert-Myers // PERFORMING  
ARTS MANAGER  
bshippertmyers@cacno.org

Zac Manuel // PERFORMANCE PRESENTER  
zmanuel@cacno.org

The Contemporary Arts Center (CAC) presents year-round multi-disciplinary programming, including contemporary 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, theater, and performance art by local, emerging, and internationally-recognized artists.

We envision the CAC as 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 CAC has emerged as a cultural and community leader in New Orleans, and we are currently in the process of updating our strategic plan. Being an active player in our community means maintaining strong relationships with our schools and educational partners, and the CAC positively impacts over 10,000 students, teachers, families, and artists annually through its education programs. We demonstrate proactive leadership by educating children and adults; cultivating and growing audiences; and initiating and encouraging collaboration among diverse artists, institutions, communities and supporters.

HOUSE CAPACITY: 200

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

## Contemporary Dance Theater

1805 Larch Avenue  
Cincinnati, OH 45224-2928

513.591.2557  
513.591.1222 and 513.281.6450 // FAX

jfrsonj@aol.com  
www.cdt-dance.org

Jefferson James // ARTISTIC & EXECUTIVE  
DIRECTOR  
jfrsonj@aol.com

Jeanne Mam-Luft // ASSISTANT DIRECTOR  
Jeanne@cdt-dance.org

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 videos 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

DISCIPLINE: Dance, Performance Art, Multi-Discipline

## Cultural Odyssey

PO Box 156680  
San Francisco, CA 94115-6680

415.292.1850  
866.611.2670 // FAX

idris@culturalodyssey.org  
www.culturalodyssey.org

Idris Ackamoor // FOUNDER/EXECUTIVE  
DIRECTOR  
idris@culturalodyssey.org

Rhodesa Jones // CO-ARTISTIC DIRECTOR  
rhodesa@culturalodyssey.org

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: 200

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



*Gravity Radio*

Mikel Rouse // Performance Residency //  
Contemporary Arts Center,  
Brooklyn Academy of Music, 2010  
Pictured: Mikel Rouse, Claire Kenny,  
SET String Quartet  
Photo: Valerie Oliveira

**Dance Place**

3225 8th Street NE  
Washington, DC 20017-3502

202.269.1600  
202.269.4103 // FAX

cperlo@danceplace.org  
www.danceplace.org

Carla Perlo // FOUNDER/DIRECTOR  
cperlo@danceplace.org

Deborah Riley // DIRECTOR  
deborahr@danceplace.org

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 30 years in three capacities: dance presenter, dance school, and provider of youth programs, serving young people, families, and adults while simultaneously building our reputation as a national and international presenter of high acclaim. Through community initiatives, prolific presentations, 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 essential thread in the cultural fabric of Washington, DC.

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 and key stakeholders 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 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

**Dance Theater Workshop**

219 West 19th Street  
New York, NY 10011-0004

212.691.6500  
212.633.1974 // FAX

info@dtw.org  
www.dancetheaterworkshop.org

Carla Peterson // ARTISTIC DIRECTOR  
carla@dtw.org

Shalonda Ingram // PRODUCER  
shalonda@dtw.org

Dance Theater Workshop is one of America's preeminent performing arts institutions. Dance Theater Workshop is dedicated to the creative process and to working with dance artists around the world who seek to explore new expressions of the art form. For over 45 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 and meeting with artists to discuss their work. For more info: [www.dancetheaterworkshop.org/performances/submit](http://www.dancetheaterworkshop.org/performances/submit).

HOUSE CAPACITY: 184

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

**TESTIMONIAL**

*Dance presenters Carla Perlo and Deborah Riley are grateful for the many wonderful artists we've met over the past 25 years at NPN! In recent years, we've grown to love and appreciate the growing number of spoken word artists we've met. We're so inspired in fact, that we've added a new mini-series called "Words That Move Us" to our 30th Anniversary season this year 2010–2011. We look forward to Lyena Strelkoff, Marc Bamuthi Joseph, Speak Easy, and Pomo Afro Homos / Fierce Love (Remix)!*

**Deborah Riley // Director, Dance Place,  
Washington, DC**

Photo: Stan Barouh



Step Afrika! at Straz Center Community Fair Performance Residency // David A. Straz, Jr. Center for the Performing Arts / Shimberg Playhouse, 2010  
Pictured: Step Afrika! company members, Community Fair attendees  
Photo: Nick Sanders

## Dance Umbrella

PO Box 1323  
Austin, TX 78767-1323  
512.450.0456

phyllis@danceumbrella.com  
www.danceumbrella.com

Phyllis P. Slattery // EXECUTIVE DIRECTOR  
phyllis@danceumbrella.com

Jema Marchi // PRESIDENT/BOARD  
jema@danceumbrella.com

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: 125

DISCIPLINES: Dance, Performance Art, Multi-Discipline

*Support from NPN is vital to Dance Umbrella's programs. Participation as an NPN partner enables Dance Umbrella to expand its knowledge of and connection to artists that would be difficult without NPN's convenings and presence in the national arena.*

Phyllis Slattery // Dance Umbrella

## David A. Straz, Jr. Center for the Performing Arts/ Shimberg Playhouse

1010 North W.C. MacInnes Place  
Tampa, FL 33602-3720

813.222.1000  
813.222.1057 // FAX

donna.mcbride@strazcenter.org  
www.strazcenter.org

Judy Joseph // VICE PRESIDENT OF PROGRAMMING  
judy.joseph@strazcenter.org

Donna McBride // DIRECTOR OF FOUNDATION & PUBLIC GRANTS  
donna.mcbride@strazcenter.org

The Straz Center is more than a beautiful facility with five theaters and an on-site performing arts conservatory. We are a presenting, producing and educating institution, a community resource and the cultural cornerstone for the Tampa Bay region. We present and produce the highest quality, most diverse performing arts and education programs available. Our programming serves over 600,000 people with over 2,500 events each year, including Broadway tours, opera, theater, contemporary dance, ballet, music, cultural programs, popular concerts, artist residencies, arts education programs and more. Our resident opera and theater companies produce performances not otherwise available in Tampa Bay.

Our arts education programs serve over 60,000 children and adults each year. Programs include pre-school and school-time performance series, on-site training programs, off-site community outreach and extensive community and school partnerships. All include and serve the underserved, at-risk, and remote members of the region. Outreach partners include schools, community centers, service agencies, hospitals, assisted living facilities and other cultural organizations. Our community-based, on-site Patel Conservatory provides more than 90 year-round courses and pre-professional training programs in music, dance, and theater, engaging over 500 artist/educators annually.

HOUSE CAPACITY (FOR SHIMBERG PLAYHOUSE): 100

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

## DiverseWorks ArtSpace

1117 E. Freeway  
Houston, TX 77002-1108

713.223.8346  
713.223.4608 // FAX

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www.diverseworks.org

Sixto Wagan // CO-EXECUTIVE DIRECTOR/  
PERFORMING ARTS CURATOR  
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Shawna Forney // PR/MARKETING MANAGER  
shawna@diverseworks.org

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: 110

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

Pictured Below:  
*The Uncomfortable Truth*  
 Arch Dance Company //  
 Performance Residency //  
 Florida Dance Association, 2010  
 Pictured: Misuzu Hara  
 Photo: Alastair Christopher

## El Centro Su Teatro

721 Santa Fe Drive  
 Denver, CO 80204

303.296.0219  
 303.296.4614 // FAX

valarie@suteatro.org  
 www.suteatro.org

Tanya Mote // DEVELOPMENT/MARKETING  
 DIRECTOR

tanya@suteatro.org

Valarie Castillo // OFFICE MANAGER  
 valarie@suteatro.org

El Centro Su Teatro is a multi-disciplinary 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 also 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. Residencies are planned to build outreach in our local constituencies.

HOUSE CAPACITY: 320

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



## Florida Dance Association

111 SW 5th Avenue, Suite 202  
 Miami, FL 33130-1381

305.310.8080  
 305.547.1118 // FAX

info@floridadanceassociation.org  
 www.floridadanceassociation.org

Bill Doolin // DIRECTOR  
 billd@floridadanceassociation.org

Anjali Austin // PRESIDENT  
 aaustin@mailier.fsu.edu

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 performance festival held from the last week of December thru the end of January; 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 CAPACITIES: 200, 300, 425, 225, 565, 1700

DISCIPLINE: Dance, Performance Art,  
 Multi-Discipline

## Flynn Center for the Performing Arts

153 Main Street  
 Burlington, VT 05401-8402

802.652.4500  
 802.863.8788 // FAX

amalina@flynncenter.org  
 www.flynncenter.org

Arnie Malina // ARTISTIC DIRECTOR  
 amalina@flynncenter.org

Bridget Edwards // PROGRAMMING MANAGER  
 bedwards@flynncenter.org

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 CAPACITIES: 1450 and 150

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

## GALA Hispanic Theatre

PO Box 43209  
Washington, DC 20010

202.234.7174  
202.332.1247 // FAX

info@galatheatre.org  
www.galatheatre.org

Abel Lopez // ASSOCIATE PRODUCING DIRECTOR  
abel@galatheatre.org

Mariana Osorio // PRODUCTION MANAGER  
mariana@galatheatre.org

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 in 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

## Guadalupe Cultural Arts Center

1300 Guadalupe Street  
San Antonio, TX 78207-5520

210.271.3151  
210.271.3480 // FAX

vincentt@guadalupeculturalarts.org  
www.guadalupeculturalarts.org

Vincent Toro // PERFORMING ARTS DIRECTOR  
vincentt@guadalupeculturalarts.org

Patty Ortiz // EXECUTIVE DIRECTOR  
patty@guadalupeculturalarts.org

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 U.S. 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 Music.

Each year the Guadalupe presents and produces a season of events, exhibitions, theater productions, and festivals, including the San Antonio CineFestival, the Tejano Conjunto Festival en San Antonio, Hecho a Mano/Made by Hand, a season of performances by the resident youth theater company (The Teen Arts Puentes Project), Lupe's Art Blend performance lab, 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-Disciplinary

*NPN provides great resources in informing our organization about the work that is happening around the country, as well as offering great opportunities to partner with other arts organizations and aiding us in having a very immediate and real impact in our community by having national artists work with local artists and non-artists.*

Vincent Toro //  
Guadalupe Cultural Arts Center



*Crazy Cloud Collection*  
inkBoat, Ko Murobushi //  
Creation Fund, Forth Fund (pilot) //  
Highways, 2010  
Pictured: Sherwood Chen,  
Shinichi Iova-Koga, Ko Murobushi  
Photo: Han Park

## Highways Performance Space & Gallery

1651 18th St.  
Santa Monica, CA 90404

310.453.1755  
310.453.4347 // FAX

admin@highwaysperformance.org  
www.highwaysperformance.org

Leo Garcia // ARTISTIC DIRECTOR/EXECUTIVE  
DIRECTOR  
leogarcia@highwaysperformance.org

Patrick Kennelly // ASSOCIATE ARTISTIC  
DIRECTOR  
admin@highwaysperformance.org

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 with Associate Artistic Director Patrick Kennelly. 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: Performance Art, Dance,  
Theatre, Spoken Word, Music, Puppetry,  
Inter-Disciplinary

## Intermedia Arts

2822 Lyndale Avenue South  
Minneapolis, MN 55408

612.871.4444  
612.871.6927 // FAX

info@intermediaarts.org  
www.intermediaarts.org

Theresa Sweetland // EXECUTIVE/ARTISTIC  
DIRECTOR  
theresa@intermediaarts.org

Jacob Davis // PRODUCTION MANAGER  
jake@intermediaarts.org

As Minnesota's premier multi-disciplinary, multicultural arts center, Intermedia Arts builds understanding among people by catalyzing and inspiring artists and audiences to make changes in their lives and communities. We are a nationally recognized leader in empowering artists and community leaders to use arts-based approaches to solve community issues. From graffiti art to digital technology to performance art to spoken word, we work from the community up to unearth and enliven new and emerging artists and art forms while challenging and exploring the role of art in our lives. By stimulating civic dialogue and giving voice to the issues and experiences of under-represented communities locally, nationally and internationally, we contribute to a stronger, healthier society.

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

## John Michael Kohler Arts Center

608 New York Avenue  
Sheboygan, WI 53081-4507

920.458.6144  
920.458.4473 // FAX

info@jmkac.org  
www.jmkac.org

Ann Brusky // PERFORMING ARTS COORDINATOR  
abrusky@jmkac.org

Ruth DeYoung Kohler // DIRECTOR  
rkohler@jmkac.org

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

## Jump-Start Performance Co.

108 Blue Star  
San Antonio, TX 78204-1773

210.227.5867  
210.222.2231 // FAX

info@jump-start.org  
www.jump-start.org

Lisa Suarez // DIRECTOR OF GUEST ARTISTS PROGRAM

lisa@jump-start.org

Steve Bailey // PRODUCING DIRECTOR  
steve@jump-start.org

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 175-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 and performance art. 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: 175

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

## Junebug Productions

PO Box 2331  
New Orleans, LA 70176

504.577.0732  
586.283.2729 // FAX

info@junebugproductions.org  
www.junebugproductions.org

Terry Scott // MANAGING DIRECTOR  
tscott@junebugproductions.org

John O'Neal // ARTISTIC DIRECTOR  
johneal@gmail.com

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 by Artistic Director John O'Neal in 1963 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: 200

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

## TESTIMONIAL



*NPN helped launch my career as a theatre artist in the early 1990s. To this day, I continue to benefit from and wholeheartedly believe in NPN's mission and vision. NPN gives artists the opportunity to live and create with the dignity of financial support, respect and human resource. NPN is a critical player in these changing times. Through its support of original works, community engagement, visioning gatherings, fair pay and fair play for artists, NPN not only ensures that artists reach their full potential, it helps artists serve the leap into consciousness that our world is participating in. NPN is actively working for a better world. I am deeply grateful and honored to be a part of the NPN family.*

Sharon Bridgforth // Austin

*Delta Dandi*

Sharon Bridgforth // Creation Fund //  
 Women & Their Work, 2009  
 Pictured: Sharon Bridgforth  
 Photo: Sharon Bridgforth

## King Arts Complex

867 Mt. Vernon Avenue  
 Columbus, OH 43203-1411

614.645.5464  
 614.645.0672 // FAX

rrandolph@kingartscomplex.com  
 www.thekingartscomplex.com

Rachelle Randolph // PROGRAM DIRECTOR  
 rrandolph@kingartscomplex.com

Jevon Collins // PROGRAM ASSOCIATE  
 jcollins@kingartscomplex.com

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. A team comprised of the Program Director, Program Associate, Curator and Education Director research the content matter of exhibitions as well as the artists who develop them. This process presents the opportunity to bring powerful African-American and multicultural art to the Greater Columbus and Central Ohio community.

HOUSE CAPACITY: 444

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

## La Peña Cultural Center

3105 Shattuck Ave.  
 Berkeley, CA 94601

510.849.2568  
 fax 510.849.9397 // FAX

sophia@lapena.org  
 www.lapena.org

Sarah Guerra // PROGRAM COORDINATOR  
 sarah@lapena.org

Paul Chin // PROGRAMMER  
 pchin@lapena.org

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: 155

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

## Legion Arts

1103 Third St. SE  
 Cedar Rapids, IA 52401-2305

319.364.1580  
 fax 319.362.9156 // FAX

info@legionarts.org  
 www.legionarts.org

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

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 CSPA, a century-old former Czech social hall near downtown Cedar Rapids, Iowa. In addition to generating original productions, Legion Arts now manages CSPA 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

## Links Hall

3435 N Sheffield, STE 207  
Chicago, IL 60657-1641

773.281.0824  
fax 773.281.1915 // FAX

info@linkshall.org  
www.Linkshall.org

Roell Schmidt // DIRECTOR  
rschmidt@linkshall.org

Erica Mott // DIRECTOR OF EDUCATION AND  
COMMUNITY PROGRAMS  
emott@linkshall.org

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 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: 72

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

## Living Arts of Tulsa

307 E Brady Ave  
Tulsa, OK 74120

918.585.1234  
918.585.1234 // FAX

steve@livingarts.org  
www.livingarts.org

Steve Liggett // ARTISTIC DIRECTOR  
steve@livingarts.org

Living Arts has been steadfast in its mission to present and develop contemporary art forms in Tulsa since 1969. With the goal of stimulating new cross-disciplinary artworks, Living Arts provides additional research and development space in the Living Arts LAB which houses nine individual studio spaces and a larger 30' X 65' space. Proposals are accepted on an ongoing basis and this "Forum for New WorkSpace" is given to artists at no charge for three weeks per group to develop new works.

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

HOUSE CAPACITY: 260

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

*NPN provides stature  
and validation to  
MACLA's work, as well  
as an opportunity to  
learn from our peers  
at a national level.*

Anjee Helstrup // MACLA

## MACLA/Movimiento de Arte y Cultura Latino Americana

510 S. First Street  
San Jose, CA 95113-2806

408.998.ARTE  
FAX: 408.998.2817 // FAX

info@maclaarte.org  
www.maclaarte.org

Anjee Helstrup-Alvarez // EXECUTIVE DIRECTOR  
anjee@maclaarte.org

Fred Salas // PERFORMANCE & LITERARY ARTS  
COORDINATOR  
fred@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. 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) a 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,  
Music, Theatre, Puppetry, Spoken Word,  
Multi-Discipline



## MECA / Multicultural Education and Counseling through the Arts

1900 Kane Street  
Houston, TX 77007-7611

713.802.9370  
fax 713.802.9403 // FAX

alicevaldez@yahoo.com  
www.meca-houston.org

Alice E. Valdez // EXECUTIVE DIRECTOR AND  
FOUNDER  
alicevaldez@yahoo.com

Armando Silva // DEVELOPMENT DIRECTOR  
armando.silva@meca-houston.org

MECA is a community-based non-profit organization committed to the healthy development of underserved youth and adults through arts and cultural programming, academic excellence, support services and community building.

MECA has served the Houston community as a cultural center for over 30 years. Although MECA is renowned for its pioneering work in ethnic arts education through such disciplines as mariachi and Mexican ballet folklórico, MECA nonetheless continually seeks new methods through which disparate and underserved communities - especially youth - can find common ground through the arts. This is exemplified by MECA's interest in the innovation of time-honored practices, the artists whose work traverses the boundaries of tradition, and the critical role the arts play in the social fabric of daily life. The result is that MECA audiences experience the arts - folkloric, classical or avant-garde - as open to new methods of expression and modes of purpose rather than hardened by history.

HOUSE CAPACITY: 180

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

## Miami Dade College

300 NE 2nd Ave., # 5502  
Miami, FL 33132-2204

305.237.3010  
fax 305.237.7559 // FAX

caffairs@mdc.edu  
www.mdc.edu/culture

Elizabeth Doud // INTERIM ARTISTIC DIRECTOR  
edoud@mdc.edu

Mercedes Quiroga // EXECUTIVE DIRECTOR  
mquiroga@mdc.edu

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 the Americas, and are inclusive of programs that reflect our multi-ethnic/multi-lingual 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

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

### *Diciembre*

Teatro en el Blanco //  
Performing Americas Program //  
Miami Dade College, 2010

Pictured: Trinidad Gonzalez Jansana,  
Jorge Becker Reyes, Paula Zúñiga Yanez  
Photo: Courtesy of Santiago a Mil

## Museum of Contemporary Art, Chicago

220 East Chicago Avenue  
Chicago, IL 60611-2643

312.397.4010  
fax 312.397.4095 // FAX

artistsupclose@mcachicago.org  
www.mcachicago.org

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

Yolanda Cesta Cursach // ASSOCIATE DIRECTOR  
OF PERFORMANCE PROGRAMS  
ycursach@mcachicago.org

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.

The 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 the 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



## Myrna Loy Center/ Helena Presents

15 N. Ewing  
Helena, MT 59601  
406.443.0287  
fax 406.443.6620 // FAX  
noonaned@aol.com  
www.myrnaloycenter.com

Ed Noonan // EXECUTIVE DIRECTOR  
noonaned@aol.com

Pete Ruzevich // FILM AND RESIDENCY  
coordinator  
peteruz1@aol.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

DISCIPLINE: Multi-Discipline



## On the Boards

PO Box 19515  
Seattle, WA 98109-1515

206.217.9886  
fax 206.217.9887 // FAX

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 is to introduce Northwest audiences to international innovators in contemporary dance, theater and music while developing and presenting new work by performing artists in the region.

On the Boards strives to present new works, programming approximately 15 residencies per year from 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. On the Boards has two venues: a 300-seat main stage and a 90-seat studio black-box. We also create and distribute films of full-length performance through our OntheBoards.tv initiative.

HOUSE CAPACITIES: 300, 90

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



## Outpost Productions

PO Box 4543  
Albuquerque, NM 87196-4543

505.268.0044  
fax: 505.268.4481 // FAX

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 18-2 months in advance of each season. Interested performers should send inquiries to Tom Guralnick.

HOUSE CAPACITY: 160

DISCIPLINES: Music, Spoken Word,  
Visual Arts

Tov

Rosanna Gamson/World Wide // Creation Fund // REDCAT, Myrna Loy Center/Helena Presents, 2010  
Pictured: Carin Noland and Sarah Goodrich  
Photo: Steve Gunther

Pictured Right:

*Gloria's Cause*

Dayna Hanson // Creation Fund, Forth Fund (pilot) // On the Boards, 2010

Pictured: Dave Proscia, Dayna Hanson  
Photo: Benjamin Kasulka

## Painted Bride Art Center

230 Vine Street  
Philadelphia, PA 19106-1312

215.925.9914  
215.925.7402 // FAX

[lisa@paintedbride.org](mailto:lisa@paintedbride.org)  
[www.paintedbride.org](http://www.paintedbride.org)

Lisa Nelson-Haynes // ASSOCIATE DIRECTOR  
[lhaynes@paintedbride.org](mailto:lhaynes@paintedbride.org)

Laurel Raczka // EXECUTIVE DIRECTOR  
[laurel@paintedbride.org](mailto:laurel@paintedbride.org)

For over 40 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

## Pangea World Theater

711 West Lake Street, Suite 101  
Minneapolis, MN 55408

612.822.0015  
612.821.1070 // FAX

[meena@pangeaworldtheater.org](mailto:meena@pangeaworldtheater.org)  
[www.pangeaworldtheater.org](http://www.pangeaworldtheater.org)

Meena Natarajan // EXECUTIVE/LITERARY DIRECTOR

[meena@pangeaworldtheater.org](mailto:meena@pangeaworldtheater.org)

Katie Herron Robb // OFFICE MANAGER  
[katie@pangeaworldtheater.org](mailto: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 helps us connect with community members and helps with audience development. The selection process is ongoing. 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: Performance Art, Theatre, Multi-Discipline

## Pat Graney Performance Company

925 E. Thomas St., Suite B  
Seattle, WA 98102

206.329.3705  
206.329.6646 // FAX

[staff@patgraney.org](mailto:staff@patgraney.org)  
[www.patgraney.org](http://www.patgraney.org)

Christine Bergdoll-El Ouaaer // ADMINISTRATIVE SUPPORT  
[christine@patgraney.org](mailto:christine@patgraney.org)

Pat Graney // EXECUTIVE DIRECTOR  
[pat@patgraney.org](mailto:pat@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 offenders and their families.

Our curatorial vision is to nurture emerging artists by presenting them in 3-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

DISCIPLINE: Dance, Theatre, Multi-Discipline

*With every MLI Subsidy, I feel more accomplished. My job is often intimidating, because I have to meet with people that are from a different professional area than what I'm used to. I feel 'lifted up' because of this award. It has given me the time to develop some of the ideas that I initially had - and to sound them out with different groups of people. This gives me new leadership skills - very important as my job seems to be growing in responsibility.*

Shan Peña // Pat Graney Co.



*La Red Annual Meeting in Mexico City, Mexico*  
Performing Americas Program, 2009  
Pictured: Vallejo Gantner, Nelson Diaz,  
Aladino Blanca  
Photo: Elizabeth Doud

*NPN has been fundamental to Performance Space 122's endeavor to build national bridges and foster interaction between national and international artists. Moreover, NPN allows us to introduce artists and audiences in our local community to work being produced across the country, thereby contributing to the fertile cross-pollination of national practices. In its thirty years of operation, most especially in the 26 years since the inception of its partnership with NPN, Performance Space 122 has come to occupy an integral position in the sphere of national theater and performance, regarded as a leading institution of live art. This national presence would not have been possible without NPN's generous contribution to its development over the decades.*

Vallejo Gantner // PS122

## Performance Space 122

150 First Avenue  
New York, NY 10009

212.477.5829  
212.353.1315 // FAX

info@ps122.org  
www.ps122.org

Vallejo Gantner // ARTISTIC DIRECTOR  
vallejo@ps122.org

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

Performance Space 122 is one of New York's ultimate destinations for cutting-edge theatre, dance, music, live art and multi-media. PS122 is dedicated to supporting and presenting artists who explore innovative form and provocative content and who 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.

For thirty 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 N.Y.C. and across the globe. In just the past 5 years, under the curatorial vision of Artistic Director Vallejo Gantner, PS122 has opened the curtain on more than 2,500 performances, welcomed more than 125,000 visitors, and supported the work of more than 2,000 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: 135, 69

DISCIPLINES: Dance, Performance Art,  
Theatre, Music, Multi-Media,  
Multi-Discipline

## PICA (Portland Institute for Contemporary Art)

224 NW 13th, #305  
Portland, OR 97209-2644

503.242.1419  
503.243.1167 // FAX

pica@pica.org  
www.pica.org

Erin Doughton // PERFORMING ARTS PROGRAM  
DIRECTOR  
erin@pica.org

Kristan Kennedy // VISUAL ART PROGRAM  
DIRECTOR  
kristan@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, 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 ongoing 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

## SPECIAL FEATURE

## Pregones Theater

571-575 Walton Avenue  
Bronx, NY 10451-5237

718.585.1202  
718.585.1608 // FAX

info@pregones.org  
www.pregones.org

Alvan Colón Lespier // ASSOCIATE ARTISTIC  
DIRECTOR

acolonlespier@pregones.org

Maggie Gonzalez // GENERAL MANAGER  
mgonzalez@pregones.org

Pregones Theater is a Bronx-based ensemble whose mission is; (1) to create and perform original musical theater and plays rooted in Puerto Rican / Latino cultures, and (2) 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 theatergoers. 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



## by José Torres-Tama

In 1994, I was invited to perform an excerpt of my first performance piece called *We Are Patriots with Dark Faces* for the NPN Annual Meeting in New Orleans. It was Sunday, December 4, 1994, and that evening's performance at the Contemporary Arts Center is etched in my psyche, as the premier transformative moment of my professional arts career.

After the show, numerous NPN presenters extended invitations for me to bring *Patriots* to their communities. Mark Russell, who was then the artistic director at Performance Space 122, was the first to pull out a calendar, and we settled on an early October 1995 date to debut the piece in New York. From there, I toured *Patriots* for three more years through the Network with residencies at El Centro Cultural de la Raza in San Diego (an NPN partner then), MECA in Houston, Out North in Anchorage, and numerous other sites. With the support of performance artist icon Guillermo Gomez-Peña, who was in the audience on that fateful December night, I made it to Mexico for a performance festival in late October of 1995, taking *Patriots* across international borders.

Recently, I received my first NPN Creation Fund Award for my latest multimedia solo called *Aliens, Immigrants & Other Evildoers*, with the three commissioning partners: MECA in Houston, the Ashé Cultural Arts Center in New Orleans, and GALA Hispanic Theatre in Washington, D.C. I can honestly say that I am not sure where I would be without the support of an organization like the NPN. They are more than an arts network; they are my artistic family.

*Aliens, Immigrants & Other Evildoers*

José Torres-Tama / ArteFuturo Productions //

Creation Fund // Ashé Cultural Arts Center // MECA // GALA, 2010

Pictured: José Torres-Tama

Photo: Derek Nelson & Doug Gast

## REDCAT / Roy and Edna Disney, CalArts Theater

631 West 2nd Street  
Los Angeles, CA 90012

213.237.2800  
213.237.2811 // FAX

info.redcat@calarts.edu  
www.redcat.org

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

Edgar Miramontes // ADMINISTRATIVE  
COORDINATOR  
emiramontes@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 performance space with 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 oversees the exhibition programs.

HOUSE CAPACITY: 200

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

## Sandglass Theater

PO Box 970  
Putney, VT 05346

802.387.4051  
802.387.2828 // FAX

info@sandglasstheater.org  
www.sandglasstheater.org

Leslie Turpin // MANAGING DIRECTOR  
leslie@sandglasstheater.org

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: Music, Theatre, Puppetry, Spoken Word, Multi-Discipline

## Skirball Cultural Center

2701 N. Sepulveda Blvd.  
Los Angeles, CA 90049

310.440.4500  
310.440.4695 // FAX

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

Amina Sanchez // ASSOCIATE DIRECTOR OF  
PUBLIC PROGRAMS  
amina@skirball.org

Jordan Peimer // DIRECTOR OF  
PUBLIC PROGRAMS  
jpeimer@skirball.org

The mission of the Skirball Cultural Center is to explore the connections between 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 U.S. 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 that 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 that 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 email to programs@skirball.org.

HOUSE CAPACITY: 200

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

## South Dallas Cultural Center

3400 S. Fitzhugh Avenue  
Dallas, TX 75210-2950

214.939.2787  
214.670.8118 // FAX

victoria.meek@dallascityhall.com  
www.dallasculture.org/SDCulturalCenter

Vicki Meek // MANAGER  
victoria.meek@dallascityhall.com

Harold Steward // PERFORMING ARTS  
COORDINATOR  
harold.steward@dallascityhall.com

The Center's program places a high value on works that explore contemporary issues facing the African world community, particularly those that seek to inform the audience about the interrelatedness of people of color. SDCC commissions work from local artists through its Diaspora Performing Arts Commissioning Project and sponsors the annual South Dallas Dance Festival.

The 34,000 square foot facility features a 120-seat black box theater, two visual arts galleries, studios for dance, 2 & 3 dimensional arts and digital photography, a digital recording studio with a Pro Tools system and a video production studio with Final Cut Pro editing systems.

HOUSE CAPACITY: 120

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

## St. Joseph's Historic Foundation

804 Old Fayetteville Street  
Durham, NC 27701

919.683.1709  
919.682.5869 // FAX

info@hayti.org  
www.hayti.org

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

Janella Sellars // DIRECTOR OF DEVELOPMENT  
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: 450

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

## The Theater Offensive

29 Elm Street #2  
Cambridge, MA 02139

617.661.1600  
617.661.1610 // FAX

evelyn@thetheateroffensive.org  
www.thetheateroffensive.org

Evelyn Francis // DIRECTOR OF PROGRAMS  
evelyn@thetheateroffensive.org

Abe Rybeck // EXECUTIVE ARTISTIC DIRECTOR  
abe@thetheateroffensive.org

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



### *MLK and Jazz*

Marcus Shelby Quartet featuring Faye Carol // Performance Residency // Skirball Cultural Center, 2010

Pictured: Marcus Shelby

Photo: Jared Steven

## Tigertail Productions

842 NW 9th Court  
Miami, FL 33136-3009

305.324.4337  
305.324.4337 // FAX

mluft@tigertail.org  
www.tigertail.org

Mary Luft // EXECUTIVE DIRECTOR  
mluft@tigertail.org

Anya Talbot // PROJECT COORDINATOR  
anya@tigertail.org

Founded in 1979, Tigertail serves South Florida's diverse artists and audiences.

In our historical role as a catalyst and connector, we foster the transformative power of the performing, visual and literary arts. Our mission is accomplished through our culturally diverse programs for the general public and persons with special needs, international exchange projects and festivals, educational and youth projects and service projects. 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

## VSA Alaska at Out North

3800 DeBarr Road  
Anchorage, AK 99508-2011

907.279.8099  
907.279.8100 // FAX

art@outnorth.org  
www.outnorth.org

Scott Turner Schofield // EXECUTIVE  
ARTISTIC DIRECTOR  
scott@outnorth.org

Eyvette Flynn // OPERATIONS & FACILITIES  
MANAGER  
eyvette@outnorth.org

The mission of VSA Alaska at Out North is to discover and share cultural explorers whose ideas challenge and inspire our lives; to raise up creative space where people of all cultures, generations, and abilities gather and learn; and to champion, through the arts and humanities, people marginalized in our times. For over 25 years, Out North has been the sole outlet in Alaska dedicated to supporting contemporary socially-engaged, content-driven visual, media, literary, and live art in our local community and by artists from around the world. Far from remote, Out North has a history of supporting leading-edge artists on their rise to international prominence, and thus sustains a beautifully diverse, highly literate audience community.

Out North invites solo artists and small companies in all performing arts genres to our 99 seat black-box. Two large galleries host 24 month-long visual arts exhibits with support from The Andy Warhol Foundation. Anchorage is home to the second largest film festival in the U.S., which utilizes Out North's cinema for screenings and filmmaker discovery. While limited to two out-of-state artist residencies per year, Out North hosts playwrights, literary artists, and filmmakers for virtual presentations using Skype and a live audience. Artists whose work is content-driven, socially-engaged, and matched to the mission are welcome to email Artistic Director Scott Turner Schofield. Artists who forwardly explore or challenge mainstream aesthetics are also encouraged to be in touch. The selection process is informal and ongoing.

HOUSE CAPACITY: 99

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

## Walker Art Center

1750 Hennepin Ave  
Minneapolis, MN 55403

612.375.7624  
612.375.7575 // FAX

emily.taylor@walkerart.org  
www.walkerart.org

Philip Bither // SENIOR CURATOR,  
PERFORMING ARTS  
philip.bither@walkerart.org

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

An internationally respected contemporary art center, the Walker houses one of the largest and most respected museum-based performing arts departments in the country that supports dozens of commissions, developmental residencies, and presentations annually. 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 who fit our mission and who are forging new directions.

HOUSE CAPACITY: 385

DISCIPLINES: Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline, Interdisciplinary, site specific, installations in galleries



*NPN adds value to the Wexner Center's Performing Arts program by enabling us to support emerging artists and artists with limited track records in touring. NPN's support of the Wexner has also given us flexibility to take risks with artists exploring new forms.*

Chuck Helm // Wexner

## Wexner Center for the Arts

1871 North High Street  
Columbus, OH 43210-1393

614.292.5785  
614.292.7824 // FAX

chelm@wexarts.org  
www.wexarts.org

Charles Helm // DIRECTOR OF PERFORMING ARTS  
chelm@wexarts.org

Sarah Swinford // PERFORMING ARTS PROGRAM  
COORDINATOR  
sswinford@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 2010-2011 we will provide creative support for new productions by Nature Theater of Oklahoma, Bill Frisell, and The Builders Association. 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, Performance Art, Music, Theatre, Multi-Discipline

## Women & Their Work

1710 Lavaca Street  
Austin, Texas 78701-1316

512.477.1064  
512.477.1090 // FAX

cowden@womenandtheirwork.org  
www.womenandtheirwork.org

Chris Cowden // EXECUTIVE DIRECTOR  
cowden@womenandtheirwork.org

Rachel Koper // PROGRAM DIRECTOR  
koper@womenandtheirwork.org

Women & Their Work serves as a catalyst for new ideas in contemporary art. Our mission is to foster the artistic growth of women visual and performing artists by encouraging them to take creative risks and make new, adventurous work. Since 1978, we have created significant opportunities for artists and audiences to experience contemporary art through ambitious exhibitions, commissions of new work, performances, and programs that inform audiences of all ages. Through these programs, we seek to develop, educate, and sustain audiences for the art of our time.

Known for our pioneering spirit, and embrace of artistic innovation, Women & Their Work presents over 50 events a year. Our goal is to enrich and diversify the cultural ecosystem of Austin, of Texas, of the United States, and beyond. Women & Their Work reviews proposals from performing artists throughout the year in dance, music, theater, spoken word, multimedia work, and performance art usually scheduling for the following year. 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 organizes on-going exhibitions in its gallery and presents performances in spaces throughout Austin.

HOUSE CAPACITY: 150

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

## Youth Speaks / Living Word Project / Brave New Voices

1663 Mission Street, Suite 604  
San Francisco, CA 94103

415.255.9035  
415.255.9065 // FAX

josato@youthspeaks.org  
www.youthspeaks.org

Joan Osato // PRODUCING DIRECTOR  
josato@youthspeaks.org

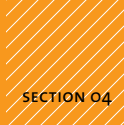
Marc Bamuthi Joseph // ARTISTIC DIRECTOR  
mjbamuthi@youthspeaks.org

Founded in 1996, Youth Speaks is the leading non-profit presenter of Spoken Word performance, education, and youth development programs in the country. Presenter of local and national youth poetry slams, festivals, reading series, and more, Youth Speaks also offers a comprehensive slate of literary arts education programs during the school day and the after-school hours, and conducts numerous publications and youth development programs. 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. As we prepare to enter our 15th year, we are becoming a mature organization, while remaining dynamic, vibrant, and necessary.

The Living Word Project (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. The Repertory Works of the LWP premiere at either the Living Word Festival or Left Coast Leaning, then tour nationally and internationally year round, and are presented before audiences numbering over 100,000.

HOUSE CAPACITY: 250 - 3,000

DISCIPLINES: Dance, Performance Art, Music, Theatre, Spoken Word, Visual Arts



# VAN

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# Partners

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Visual Artists Network, 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.

Modeled after NPN's 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 45 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.

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#### 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.

# VAN

## Partner Map

Galería de la Raza  
San Francisco, CA  
[www.galeriadelaraza.org](http://www.galeriadelaraza.org)

MACLA/Movimiento de  
Arte Cultura Latino Americana  
San Jose, CA  
[www.maclaarte.org](http://www.maclaarte.org)

LACE  
(Los Angeles Contemporary Exhibitions)  
Los Angeles, CA  
[www.welcometolace.org](http://www.welcometolace.org)

Project Row Houses  
Houston, TX  
[www.projectrowhouses.org](http://www.projectrowhouses.org)

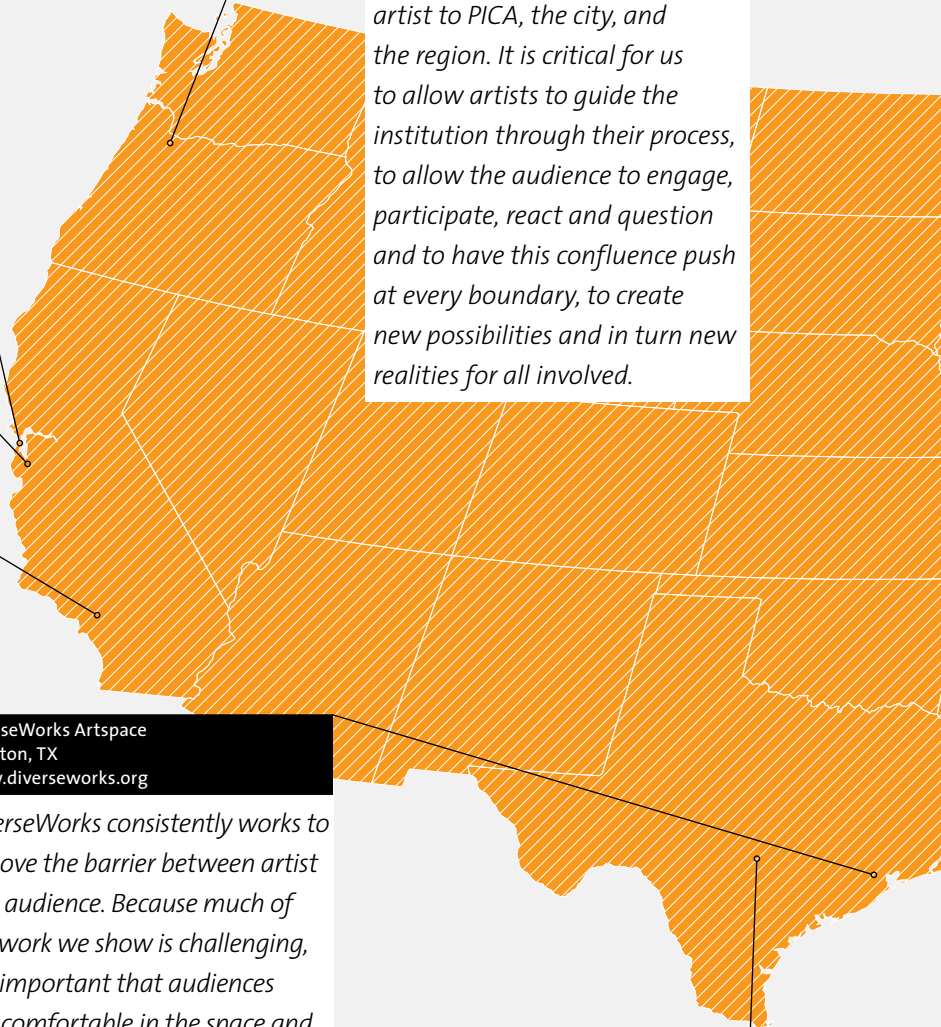
DiverseWorks Artspace  
Houston, TX  
[www.diverseworks.org](http://www.diverseworks.org)

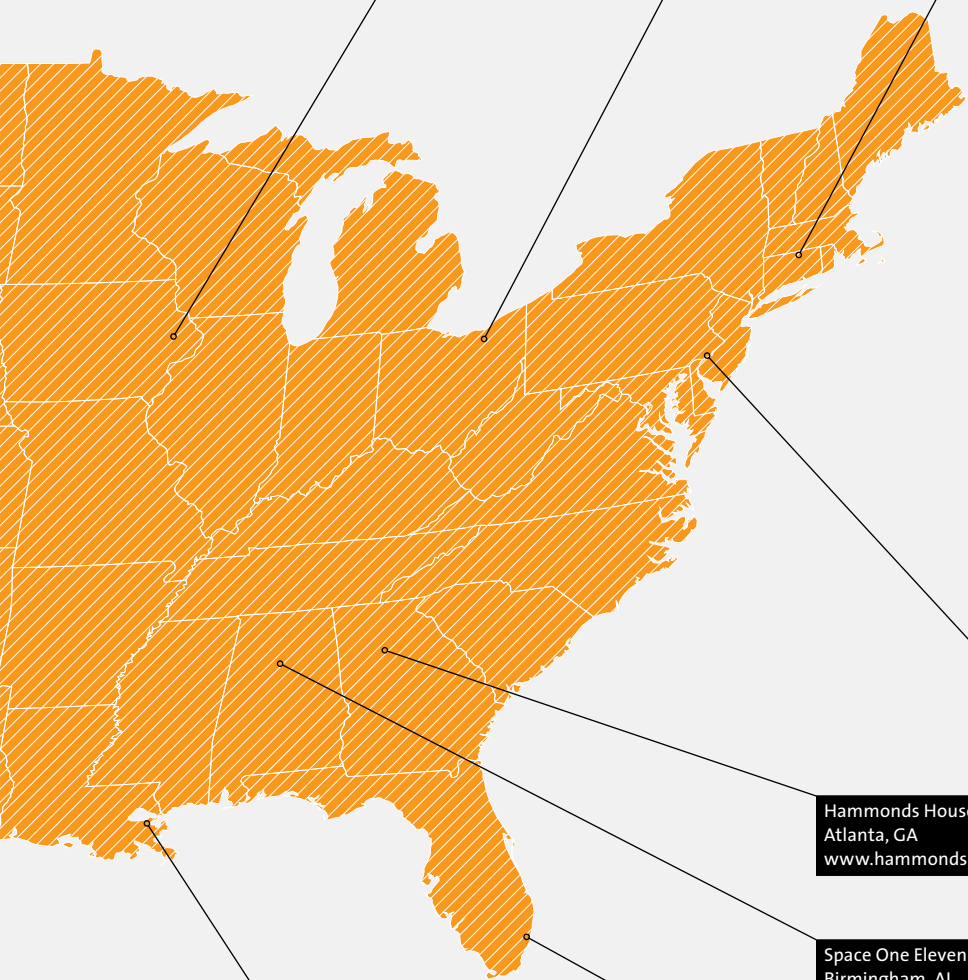
*DiverseWorks consistently works to remove the barrier between artist and audience. Because much of the work we show is challenging, it is important that audiences feel comfortable in the space and open to seeing and experiencing new things. We believe that direct access to artists through residencies achieves this goal, providing audiences with a fuller understanding of the creative practice and a deeper appreciation for contemporary art.*

PICA  
Portland Institute for Contemporary Art  
Portland, OR  
[pica@pica.org](mailto:pica@pica.org)

*Artists participating in PICA's Visual Art Residency Program quickly become engaged with Portland's culture. PICA brokers professional, social, and cultural companionship, drawing the artist to PICA, the city, and the region. It is critical for us to allow artists to guide the institution through their process, to allow the audience to engage, participate, react and question and to have this confluence push at every boundary, to create new possibilities and in turn new realities for all involved.*

Women & Their Work  
Austin, TX  
[www.womenandtheirwork.org](http://www.womenandtheirwork.org)





Legion Arts  
Cedar Rapids, IA  
[www.legionarts.org](http://www.legionarts.org)

SPACES  
Cleveland, OH  
[www.spacesgallery.org](http://www.spacesgallery.org)

Real Art Ways  
Hartford, CT  
[www.realartways.org](http://www.realartways.org)

*At Real Art Ways, we look to the world for inspiration, even as we are involved in where we live. We like to say, "We're not a neighborhood arts organization, but we are a good neighbor." Margarida Correia's work with members of 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, and connect, and create new ties. A wonderful experience for everybody.*

Asian Arts Initiative  
Philadelphia, PA  
[www.asianartsinitiative.org](http://www.asianartsinitiative.org)

Hammonds House Museum  
Atlanta, GA  
[www.hammondshouse.org](http://www.hammondshouse.org)

Space One Eleven  
Birmingham, AL  
[www.spaceoneeleven.org](http://www.spaceoneeleven.org)

Ashé Cultural Arts Center / Efforts of Grace  
New Orleans, LA  
[www.ashecac.org](http://www.ashecac.org)

Diaspora Vibe Cultural Arts Incubator  
Miami, FL  
[www.diasporavibe.net](http://www.diasporavibe.net)



*Slurb*  
 Marina Zurkow  
 Single channel video // VAN Residency //  
 Women & Their Work, 2010  
 Photo: Marina Zurkow

Pictured Left:  
 Workshop *Collectively Re-Creating Cleveland*  
 VAN Residency // SPACES Gallery, 2010  
 Pictured: Steven Lam, Sarah Ross, Ryan Griffis,  
 Benj Gerdes, and others unidentified.  
 Photo: Christopher Lynn

Pictured Right:  
 Work of Frank Kelley, Jr.  
 VAN Residency // Ashé Cultural Arts Center, 2010  
 Photo: Dollie Rivas

# VAN Partners:

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## By Alphabet

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# VAN Partner

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## Profiles

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### Ashé Cultural Arts Center

#### / Efforts of Grace

1712 Oretha Castle Haley Blvd.  
New Orleans, LA 70113

504.569.9070

504.569.9075 // FAX

cbebelle@gmail.com

www.ashecac.org

Karel Sloane-Boekbinder //  
ASSISTANT PRODUCER OF THEATRE  
karel.sloane@gmail.com

John Grimsley // TECHNICAL DIRECTOR  
grimsleyj@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.

### Asian Arts Initiative

1219 Vine Street  
Philadelphia, PA 19107-1111

215.557.0455

215.557.9531 // FAX

info@asianartsinitiative.org

www.asianartsinitiative.org

Gayle Isa // EXECUTIVE DIRECTOR  
gayle@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 streetfront 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 focused on Asian American artists, and 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.

### Diaspora Vibe

#### Cultural Arts Incubator

3938 North Miami Avenue  
Miami, FL 33127-2918

305.573.4046

305.573.7675 // FAX

rgw@diasporavibe.net

www.diasporavibe.net

Rosie Gordon-Wallace // EXECUTIVE DIRECTOR  
rogwall3@yahoo.com

Patricia Roldan // PROGRAM DIRECTOR  
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 non-traditional ways.



*Jorge Chatting*

Visual Artists Network //

Diaspora Vibe Cultural Arts Incubator, 2009

Pictured: Jorge Rojas

Photo: Juan Cabrera

## Diverseworks Artspace

1117 East Freeway  
Houston, TX 77002-1108

713.223.8346  
713.223.4608 // FAX

info@diverseworks.org  
www.diverseworks.org

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

Shawna Forney // PUBLIC RELATIONS &  
MARKETING MANAGER  
shawna@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.

## TESTIMONIAL



*Being part of NPN's VAN program has been a very positive experience and has opened up new doors and opportunities in my career. I've enjoyed sharing my work with an amazing community of creative artists and performers from around the world. I've been invited to attend conferences and sit on artist panels where I can discuss my work as well as present new projects. I love the fact that NPN brings together such an open and diverse network of artists*

*and arts professionals. Many of the people who I've met through NPN and VAN have become dear friends and collaborators. I'm very grateful to NPN and to Rosie Gordon-Wallace of Diaspora Vibe Cultural Arts Incubator for having opened up their doors and inviting me to be part of this beautiful and inspiring community.*

Jorge Rojas // Brooklyn, NY

## Galería De La Raza / Studio 24

2857 24th Street  
San Francisco, CA 94110-4234

415.826.8009  
415.826.6235 // FAX

info@galeriadelaraza.org  
www.galeriadelaraza.org

Carolina Ponce de León // EXECUTIVE DIRECTOR  
cpl.galeria@gmail.com

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' x 10' 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.

## Hammonds House Museum

503 Peoples Street  
Atlanta, GA 30310

404.752.8730  
404.752.8733 // FAX

info@hammondshouse.org  
www.hammondshouse.org

Myrna Anderson-Fuller // EXECUTIVE DIRECTOR  
myrna.fuller@hammondshouse.org

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 early 19th Century Eastlake 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 art of the African Diaspora. Programming includes lectures / symposia, workshops, demonstrations, youth programming and special events that support the visual arts.

Hammonds House Museum is known for presenting artists of merit and artistic excellence. The museum's curator and curatorial committee use a stringent review process to select exhibiting artists two to three years in advance. The museum remains sensitive to local and/or emerging artists who may not be able to participate in the annual exhibition programming by providing alternate opportunities for exposure, self-development assistance, and avenues to realize additional income streams. Hammonds House Museum offers a year-round calendar of exhibitions, panels and symposia, demonstrations, children's educational programming, concerts, and other unique events. These programs are offered to engage audiences and stimulate critical thinking for greater understanding of the significant role that art plays in our existence.

## LACE

### (Los Angeles Contemporary Exhibitions)

6522 Hollywood Boulevard  
Los Angeles, CA 90028-6210

323.957.1777  
323.957.9025 // FAX

carol@welcometolace.org  
www.welcometolace.org

Carol Stakenas // EXECUTIVE DIRECTOR  
carol@welcometolace.org

Robert Crouch // ASSISTANT DIRECTOR  
robert@welcometolace.org

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.



## Legion Arts

1103 Third Street SE  
Cedar Rapids, IA 52401-2305

319.364.1580  
319.362.9156 // FAX

info@legionarts.org  
www.legionarts.org

F. John Herbert // EXECUTIVE DIRECTOR  
john@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.



*Lucky Strike*  
Bernard Williams  
Visual Artists Network // Legion Arts, 2009  
Pictured: Bernard Williams in front of CSPS  
with a site-specific artwork Lucky Strike  
affixed to the building.  
Photo: Mel Andringa

Pictured Left:  
*State of the Union*  
Robert Ransick // Installation view  
Visual Artists Network // LACE, 2010  
Photo: Robert Ransick

## MACLA/Movimiento De Arte Cultura Latino Americana

510 South First Street  
San Jose, CA 95113-2806

408.998.ARTE  
408.998.2817 // FAX

info@maclaarte.org  
www.maclaarte.org

Anjee Helstrup-Alvarez // EXECUTIVE  
DIRECTOR  
anjee@maclaarte.org

Lisa Mari Ramirez // CURATOR &  
VISUAL ARTS COORDINATOR  
lisa@maclaarte.org

Rhiannon Beltran // CURATORIAL &  
PROGRAM ASSISTANT  
rhiannon@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 core 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 José 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.

## PICA (Portland Institute for Contemporary Art)

224 NW 13th Avenue #305  
Portland, OR 97209-2644

503.242.1419  
503.243.1167 // FAX

pica@pica.org  
www.pica.org

Erin Doughton // PERFORMING ARTS  
PROGRAM DIRECTOR  
erin@pica.org

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.

*Life changing! Yes. NPN supported my residency with Portland Institute of Contemporary Art in 2007. I did a lot of amazing things and met amazing people in Portland during the residency. I fell in love with Portland instantly and Portland must have fallen for me too. In 2009 I became the Chair of the Master of Fine Arts in Visual Studies Department at Portland's Pacific Northwest College of Art.*

Arnold Kemp // Portland, OR

## Project Row Houses

PO Box 1011  
Houston, TX 77251-1011

713.526.7662  
713.526.1623 // FAX

cflores@projectrowhouses.org  
www.projectrowhouses.org

Ashley Clemmer Hoffman // PUBLIC  
ART MANAGER  
ashley@projectrowhouses.org

Linda Shearer // EXECUTIVE DIRECTOR  
lshearer@projectrowhouses.org

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 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.

## Real Art Ways

56 Arbor Street  
Hartford, CT 06106-1222

860.232.1006  
860.233.6691 // FAX

info@realartways.org  
www.realartways.org

Will K. Wilkins // EXECUTIVE DIRECTOR  
wwilkins@realartways.org

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, performances, 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.

## TESTIMONIAL



*VAN provides us with valuable access to organizations and artists around the country who are presenting and producing innovative work. Our participation in the Network has also given us the opportunity to reflect on the way we do artist residencies and consider ways of growing that aspect of our programming.*

Will K. Wilkins // Real Art Ways

Photo: Chion Wolf

## Space One Eleven

2409 Second Avenue North  
Birmingham, AL 35203-3809

205.328.0553  
205.254.6176 // FAX

www.spaceoneeleven.org

Anne Arrasmith // FOUNDING DIRECTOR  
annearrasmith@spaceoneeleven.org

Peter Prinz // CEO, CO-FOUNDER  
peterprinz@spaceoneeleven.org

Founded in 1986, 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's mission is 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 presents innovative contemporary art by diverse artists who address universal themes as seen through the lens of Birmingham, Alabama's history and its meaning to the world, providing 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 challenging and that prompt discussions of current social, artistic and cultural issues. SOE encourages artists to investigate the role that the Deep South plays in political matters such as economic disparity, equal access to education and healthcare, immigration, gender equity and aging. Exhibitions and visual art installations take place in the gallery and storefront windows. Art education activities are held in the pottery and multi-media studios.

## SPACES

2220 Superior Viaduct  
Cleveland, OH 44113-2382

216.621.2314  
216.621.2314 // FAX

info@SPACESgallery.org  
www.SPACESgallery.org

Christopher Lynn // EXECUTIVE DIRECTOR  
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SPACES is the resource and public forum for artists who explore and experiment. Founded in 1978, SPACES has provided a platform for over 8,000 artists to present their work. SPACES consists of three distinct programs: R&D (Research & Development) invites artists, curators and other cultural producers to articulate their research and development of ideas and objects through a supported exhibition or project. The SPACES World Artists Program (SWAP) is an international residency program that brings four artists annually to Cleveland to realize a project and interact with Northeast Ohioans. Lastly, SPACELab provides Northeast Ohio artists with a solo exhibition along with peer workshops and community support. Together, SPACES produces at least twelve exhibitions annually and over three dozen events.

## Women & Their Work

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Women & Their Work serves as a catalyst for new ideas in contemporary art. Our mission is to foster the artistic growth of women visual and performing artists by encouraging them to take creative risks and make new, adventurous work. Since 1978, we have created significant opportunities for artists and audiences to experience contemporary art through ambitious exhibitions, commissions of new work, performances, and programs that inform audiences of all ages. Through these programs, we seek to develop, educate, and sustain audiences for the art of our time.

Known for our pioneering spirit and embrace of artistic innovation, Women & Their Work presents over 50 events a year. Our goal is to enrich and diversify the cultural ecosystem of Austin, of Texas, of the United States, and beyond. Women & Their Work presents ongoing exhibitions of visual art. We reserve five exhibitions a year for the work of Texas women artists and present two shows featuring national and international artists annually. We review proposals from non-Texas artists throughout the year usually scheduling for the following year. We prefer that the dominant artistic voice be that of a woman; however, all artists need not be female to be presented here.



*Populus Tremula*  
Benj Gerdes & Jennifer Hayashida  
16mm film loop / Installation view  
Visual Artists Network //  
SPACES Gallery // REDCAT, 2010  
Photo: Scott Groller

Pictured Right:  
*straddle the line, in discord and rhyme,*  
Megan Geckler  
Installation view  
Visual Artists Network // Women & Their Work, 2009  
Photo: Women & Their Work

## TESTIMONIAL



*Space One Eleven’s VAN project with the artist team, Shana Berger and Nathan Purath of York, Alabama has been a real adventure! Their work entitled “The Compassion Project” involved the installation of several full-scale billboards in three southern cities — New Orleans, Atlanta and Memphis — each with the wording, “Even in Hell There is Compassion.”*

*Designed as a counter theme to the pervasive “God Speaks” billboard campaign, the signs used the same serif letters reversed on a black background. Needless to say, the project generated a lot of dialogue at the project’s website and on its toll-free telephone line. In Birmingham, a local pastor saw the “The Compassion Project” documentary exhibition at Space One Eleven and was inspired to give a sermon on the theme. He couldn’t have seen the billboards, because ironically at the time there were none here in Birmingham!*

*Lamar, a local firm, holds a virtual monopoly on all billboard advertising in this area. They refused to sell space to the*

*project’s artists. Adding to the drama was a potential lawsuit by the “God Speaks” campaign. We are happy to report that Lamar has finally agreed to install the billboards in Birmingham. And, fortunately, the “God Speaks” lawsuit never got traction and was dropped.*

*On another adventure, Peter and I recall attending a VAN gathering last year at LACE and walking down Hollywood Boulevard to pay respects to Michael Jackson and Farrah Fawcett. Where else but VAN!? Don’t you love it?*

*Anne Arrasmith and Peter Prinz //  
Co-Founders, Space One Eleven,  
Birmingham, AL*

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*The Compassion Project  
Shana Berger and Nathan Purath // Visual  
Artists Network // Space One Eleven, 2009  
Photo: Shana Berger and Nathan Purath*



# Appendix

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# Performance Residencies

## FY 2010

NPN Partner	Artists	NPN Partner	Artists
651 Arts	Somi	La Peña Cultural Center	HeadRush; Osvaldo Torres; Robert Karimi
7 Stages *	Margolis Brown Company	Legion Arts	Angela Kariotis; Guy Mendilow Band
Alverno Presents	Lingo Dance; Molly Shanahan	Links Hall	Sharon Bridgforth
Ashé Cultural Center / Efforts of Grace	ArtSpot Productions	Living Arts of Tulsa	ArtSpot Productions; Emily Johnson
Asian Arts Initiative *	Dan Kwong	MACLA *	John Leanos / Imperial Silence; Verbobala
Bates Dance Festival *	Battleworks Dance Company dba Gotham Arts Exchange; Bebe Miller; Kate Weare; Tania Isaac	MECA	Dulce Maria Solis
Carver Community Cultural Center *	JazzReach; Sweet Plantain	Museum of Contemporary Art *	John Jasperse Company; Nora Chipaumire
Central District Forum for Arts & Ideas	Cynthia Oliver	Myrna Loy Center / Helena Presents *	501 (See Three) Arts; Equus Project; John Jasperse Company; So Percussion; Universes
Columbia College Chicago, CCAP	La Pocha Nostra	On The Boards	Morgan Thorson; Reggie Watts & Tommy Smith
Contemporary Arts Center	Mikel Rouse; olive Dance Theatre; Youth Speaks	Outpost Productions	Anat Cohen Quartet; Frisell / AlHaj / Kang Project
Contemporary Dance Theater	Bridgman/Packer Dance; olive Dance Theatre	Painted Bride Art Center	Cynthia Oliver; Scott Turner Schofield
Dance Place	AXIS Dance Company; Contra Tiempo; Cynthia Oliver; Universes	Pangea World Theater *	Teo Castellanos D-Projects
Dance Theater Workshop	Miguel Gutierrez; Yasuko Yakoshi	Performance Space 122 (P.S.122)	Cupola Bobber; Morgan Thorson
Dance Umbrella *	Coyaba Dance Theater; Headlong Dance Theater	Portland Institute for Contemporary Art	Amy O'Neal; Miguel Gutierrez; Young Jean Lee's Theater Company
David A. Straz, Jr. Center for the Performing Arts	Scott Turner Schofield; Step Afrika	Pregones Theater	Jenny Bascos
DiverseWorks	Ain Gordon / Pick Up Performance Co(S.); Morgan Thorson; So Percussion	REDCAT (CalArts) *	Cloud Eye Control; John Jasperse Company; Rosanna Gamson / World Wide
El Centro Su Teatro	HeadRush; José Torres Tama; Pregones Theater	Sandglass Theater	Universes
Florida Dance Association	Arch Dance Company; Bill Young / Colleen Thomas & Company	Skirball Cultural Center *	Gin Hammond; Marcus Shelby
Flynn Center for the Performing Arts *	Double Edge Theatre Production; Miguel Gutierrez; So Percussion; The Riot Group	South Dallas Cultural Center	Teo Castellanos D-Projects
GALA Hispanic Theatre	Dito van Reigersberg	Theater Offensive *	Annie Sprinkle; Slanty Eyed Mama
Guadalupe Cultural Arts Center	Carmen Rivera	Tigertail Productions	AXIS Dance Company; Iyeoka Okoawo; Regie Cabico
John Michael Kohler Arts Center	Chitresh Das Dance Company; Liz Lerman Dance Exchange	VSA Arts Alaska / Out North *	Catalyst; Holcombe Waller; May Lee-Yang; Scott Turner Schofield
Jump-Start Performance Co.	Ruby Nelda Perez	Walker Art Center *	Frisell / AlHaj / Kang Project; John Jasperse Company; Radiohole
Junebug Productions *	Universes	Wexner Center for the Arts	Nature Theater of Oklahoma; Reid Farrington
		Women & Their Work *	Cloud Eye Control

\*These NPN Partners received additional transportation or technical support through the NPN Freight Fund.

# VAN Residencies

## FY 2010

VAN Partner	Visual Artist / Collective Name
Asian Arts Initiative	Jeff Cylkowski (Brooklyn, NY); Jen May (Los Angeles, CA)
Diaspora Vibe	Wura-Natasha Ogunji (Austin, TX); Jorge Rojas (Brooklyn, NY)
DiverseWorks	The Yes Men (New York, NY)
Ashé Cultural Arts Center / Efforts of Grace	Theodore Harris (Philadelphia, PA); Frank Kelley (West Monroe, LA)
Hammonds House Museum	Tunde Odunlade (San Antonio, TX)
LACE	Robert Ransick (Jackson Heights, NY); Mark Tribe (New York, NY)
Legion Arts	Brian Guidry (Lafayette, LA); Bernard Williams (Chicago, IL)
MACLA	Jane Castillo (Beverly Hills, CA)
NPN Annual Meeting In Knoxville TN	The Bridge Club (Knoxville, TN); TeaYoun Kim-Kassor (Milledgeville, GA); Fay Ku (Brooklyn, NY); Manuel Acevedo (Queens, NY); Jorge Rojas (Brooklyn, NY)
PICA	Kalup Linzy (Brooklyn, NY)
Project Row Houses	Ashley Hunt (Van Nuys, CA)
Real Art Ways	Margarida Corriea (Brooklyn, NY); Laura Nova (New York, NY)
Space One Eleven	Shana Berger and Nathan Purath (York, AL)
SPACES	Bemj Gerdes (Brooklyn, NY)
Women & Their Work	Megan Geckler (Los Angeles, CA); Marina Zurkow (Brooklyn, NY)



*Cedar Rapids Rising* (foreground)  
and *Buffalo Chart* (on wall)  
Bernard Williams // VAN  
Residency //  
Legion Arts, 2009  
Photo: Mel Andringa

PICTURED LEFT:  
Workshop in Tegucigalpa,  
Honduras  
Performing Americas  
Pictured: Participants of dance  
workshop by Nejla Yatkin with  
Mujeres en Las Artes, La RED  
hosts of PAP tour  
Photo: Nejla Yatkin

# Performing Americas:

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## Program Tours FY 2010

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Artist	Host
Guardians of the Flame Mardi Gras Indian Tribe (New Orleans, LA)	University of the West Indies Department of Creative and Festival Arts (St. Augustine, Trinidad-Tobago)
Nejla Yatkin (New York, NY)	Mujeres en las Artes (Tegucigalpa, Honduras)
	Festival Centroamericano de Teatro "Creatividad sin Fronteras" (San Salvador, El Salvador)
	Fundación pro Artes Escénicas y Audiovisuales (Ciudad de Panamá, Panama)
Teatro en el Blanco (Santiago, Chile)	Miami Dade College Cultural Affairs (Miami, FL)
	REDCAT (Los Angeles, CA)
	El Centro Su Teatro (Denver, CO)
Women of Calypso Creative Residency and Showcase (St. Augustine, Trinidad-Tobago)	NPN Annual Meeting (Knoxville, TN)

# Creative Exchange Program

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## FY 2010

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### U.S.-based Hosts

Host	Artist
Bates Dance Festival (Lewiston, ME)	Delphos company members (Mazatlan, Mexico)
The Flynn Center (Burlington, VT)	Muhammad Muwakil (Trinidad-Tobago)
La Peña (Oakland, CA)	Rubí Oseguera Rueda (Veracruz, Mexico)
Outpost for Contemporary Art (Los Angeles, CA)	Octavio Camargo (Curitiba, Brazil)
South Dallas Cultural Center (Dallas, TX)	Nem Brito (Bahia, Brazil)

### La Red-based Hosts

Host	Artist
Ekol Bazilo (Port-au-Prince, Haiti)	Jan Sebon (Miami, FL)
Grupo de Teatro Artzénico (Quetzaltenango, Guatemala)	Goat in the Road Productions (New Orleans, LA)
Humanizarte (Quito, Ecuador)	Stephanie Sherman (Brookline, MA)
University of the West Indies (Trinidad-Tobago)	Merie Kellier (Los Angeles, CA)

# Creation Fund

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## Awards FY 2010

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NPN Partner // Co-Commissioners	Artist // Title	Description
Ashé Cultural Arts Center // 7 Stages	ArtSpot Productions // <i>Go Ye Therefore...</i>	<i>Go Ye Therefore...</i> examines the Southern Baptist Church through textual and oral history, a verbal and physical deconstruction of scripture, and the autobiographies of two Southern Baptist preachers' daughters, one black and one white. The piece will include choreographic imagery, gestural scenes, sets depicting the irony of water as both purification and the washing away of culture, and a live piano score with two and three-part vocal harmony.
Bates Dance Festival // University of Akron // San Francisco Performances	Doug Varone and Dancers // <i>Chapters from A Broken Novel</i>	<i>Chapters from A Broken Novel</i> , a new work for Varone's eight dancers, features music by composer David Van Tieghem and lighting and set design by British scenic designer John Bausor. The choreographic material will be built from evocative phrases and descriptive language collected by Varone in an ongoing journal forming a continuing poem that depicts human nature at its most naked and vulnerable, expressive and poignant.
Central District Forum for Arts & Ideas // Painted Bride Art Center	Dance Theatre X // <i>World Headquarters</i>	Inspired by a fictional religion created by late African-American author Octavia Butler, <i>World Headquarters</i> will be a multimedia dance-theatre work set in the near future.
Dance Umbrella // Joyce SoHo Dance Place	Gesel Mason // <i>Women, Sex, Desire: Sometimes You Feel Like a Ho, Sometimes You Don't</i>	<i>Women, Sex, and Desire...</i> is a multi-media investigation of how women navigate sex, desire, choice, and perception. Through dance, personal stories and video imagery, this work challenges cultural programming, examines belief systems, and reflects the struggles, humor, and pleasure that sexual beings encounter. <i>Women, Sex, and Desire...</i> seeks to empower and inform sexual choices, whatever they may be.
DiverseWorks // ODC Theater	Kristina Sheryl Wong // <i>Cat Lady</i>	<i>Cat Lady</i> is an interdisciplinary performance blending the parallel worlds of two pathetically lonely personas living at the margins of gender and society: musty cat ladies and fast-talking pick-up artists. <i>Cat Lady</i> first seems to be about Wong's failed attempts to stop her cat from spraying, but soon opens into larger examinations of humans as awkward actors within the food chain, painting the growing disconnect between human beings and their animals.
DiverseWorks // Dance Theater Workshop	Yasuko Yakoshi // <i>Tyler Tyler</i>	<i>Tyler Tyler</i> is a full-evening, cross-cultural dance created by choreographer Yasuko Yokoshi and produced by MAPP International Productions. Yokoshi's primary collaborator, Masumi Seyama VI, is a revered teacher of Kabuki Su-Odori and head of the Seyama Dance Family in Tokyo. <i>Tyler Tyler</i> is performed by two postmodern dancers from New York City, three traditional performers from Tokyo, and composer/musician Steven Reker.
El Centro Su Teatro // Multi-Cultural Education and Counseling Through the Arts	Daniel Valdez // <i>Songs for the Pregnant Earth</i>	Composer Daniel Valdez will work with the Su Teatro company and Mariachi MECA to create a new musical composition. The composition will be versatile enough to be performed as either a choral or instrumental piece.
Highways Performance Space // SF International Arts Festival	inkBoat // <i>The Crazy Cloud Collection</i>	<i>The Crazy Cloud Collection</i> is an evening-length collaborative work inspired by the life of 15th Century Buddhist monk Ikkyu Sojun. The piece will be choreographed by Japanese butoh master Ko Murobushi and Shinichi Iova-Koga, artistic director of inkBoat. <i>Crazy Cloud</i> will be performed and toured by Ko, Shinichi and the members of inkBoat.
La Peña Cultural Center // El Teatro Campesino	Lakin Valdez // <i>Victor In Shadow</i>	<i>Victor in Shadow</i> is a dramatic play with music based on the life and art of Chilean activist and folk singer Victor Jara. Set in the year 1973, the play chronicles the hostile coup d'etat that led to the violent installation of dictator Augusto Pinochet and the symbolic and tragic death of Victor Jara.
Legion Arts // Grand Valley State University	Working Group // <i>RUST</i>	<i>RUST</i> is a new site-specific theatre piece incorporating real interviews with laid-off and disenfranchised employees abandoned by the American Dream.

NPN Partner // Co-Commissioners	Artist // Title	Description
Museum of Contemporary Art // Walker Art Center // REDCAT (CalArts) // Portland Institute for Contemporary Art	John Jasperse // <i>Company Truth, Revised Histories, Wishful Thinking, and Flat Out Lies</i>	Choreographer and performer John Jasperse's <i>Truth...</i> is an ensemble work that addresses belief systems, the relative nature of truth, and how we construct meaning in our lives. Jasperse will also create the visual design. Composer and electronica artist Hahn Rowe will create a sound score for electronics and strings, performed live by Rowe and the International Contemporary Ensemble.
Myrna Loy Center // VSA Arts of Alaska / Out North	Holcombe Waller // <i>Surfacing</i>	Holcombe Waller will write and direct a 40-50 minute narrative musical composition, to be presented with live performance and video. The production will be flexible, allowing for presentation on a grand scale with large ensemble and projections, or on a smaller scale with more modestly arranged parts for three or four musicians and visual elements suitable for a gallery context.
On The Boards // Under the Radar Festival	Dayna Hanson // <i>Gloria's Cause</i>	The Boston Tea Party, Paul Revere's legendary ride and more obscure moments of the Revolutionary War come to life in <i>Gloria's Cause</i> , a dance-driven rock musical by 33 Fainting Spells' co-founder Dayna Hanson. <i>Gloria's Cause</i> uses dance, theater, music and testimonials to link ironies of the American Revolution to modern day hopes and failures.
Performance Space 122 // Refraction Arts   FUSE BOX Festival // Museum of Contemporary Art	Every House Has A Door // <i>Let us think of these things always. Let us speak of them never.</i>	<i>Let us think...</i> proposes an encounter between Croatia and the U.S., through responses to an unlikely, "equidistant" third entity, Swedish filmmaker Ingmar Bergman. The performance extracts texts from an essay by Stanley Cavell, and re-enacts, by way of the performers copying the film in real time from computer screens, a scene captured in Dusan Makavejev's <i>Sweet Movie</i> .
REDCAT (CalArts) // Myrna Loy Center	Rosanna Gamson / World Wide // <i>Tov</i>	<i>Tov</i> is an evening-length work choreographed by Rosanna Gamson. Inspired by Gamson's Polish Jewish ancestors who were horse traders from Szczecin, and the story of the tarpan horse, a species bred back from the brink of extinction in 1930s Poland. <i>Tov</i> is informed by Jerzy Grotowski's seminal ensemble theater techniques and the vibrant physical theater now being created in Poland, and will be developed in both the U.S. and Poland with artists from both countries.
South Dallas Cultural Center // DiverseWorks	Q. Ragsdale // <i>the bull jean stories: a multi-media adaptation</i>	<i>the bull jean stories...</i> will adapt the stories that comprise Sharon Bridgforth's book, "the bull-jeans stories," as a multi-media performance work that includes interviews with multi-generational bull-jeans. It will be experienced both as a live performance and an online televised performance, giving it a life beyond its two performance venues.
Tigertail Productions // Yerba Buena Center for the Arts	Jess Curtis / Gravity Dance // <i>Dances for Nonfictional Bodies</i>	<i>Dances for Non-Fictional Bodies</i> is a multi-component performance project examining the role(s) of imagined societal ideals as a kind of "fictional body" that disables individuals' ability to see others - and to be seen - as beautiful, empowered, and autonomous. The work integrates contemporary dance, live music, acrobatics, narrative, and movement-based performance.
VSA Arts of Alaska / Out North // Perseverance	Allison Warden // <i>Ode to the Polar Bear</i>	<i>Ode to the Polar Bear</i> is a one-woman show created and performed by Warden, an Inupiat Eskimo. The show explores themes of global warming and the fate of Alaska's polar bear through an Inupiat perspective. Warden takes on different characters to explore environmental issues, including an elder, hunter, herself and the bear. The show also touches on the Arctic National Wildlife Refuge, which surrounds Warden's home village of Kaktovik, Alaska.
Walker Art Center // Andy Warhol Museum	Radiohole // <i>Whatever, Heaven Allows</i>	<i>Whatever, Heaven Allows</i> is a star-spangled American meta-melodrama inspired by film director Douglas Sirk's 1950s potboilers and Milton's epic "Paradise Lost" by avant-garde New York theater troupe Radiohole.
Walker Art Center // On The Boards // ODC Theater	Sarah Michelson / Richard Maxwell // <i>Martyrdom</i> (working title)	Choreographer Michelson will create an evening-length narrative ballet in collaboration with playwright / theater director Richard Maxwell. Composer Pete Drungle will create an original score. Performers will include NYC based dancers, actors from New York City and from Cardiff Wales.



*Truth, Revised Histories, Wishful Thinking, and Flat Out Lies*  
 John Jasperse Company // Creation Fund // Walker Art Center / REDCAT / MCA / PICA  
 Pictured: Neal Beasley, Erin Cornell, Eleanor Hulihan, Kayvon Pourazar  
 Photo: Cameron Wittig

Pictured Left:  
 Tyler Tyler  
 Yasuko Yokoshi // Creation Fund // Dance Theater Workshop, 2010  
 Photo: Alexandra Corazza

Pictured Right:  
 COME AS YOU ARE  
 Adam Sussman (Playwright) / Diego Arcinegas (Director) // Creation Fund // The Theater Offensive, 2009  
 Pictured: Gabriel Graetz, Juan-Carlos Pinedo  
 Photo: Ana Reyes

# Mentorship & Leadership Initiative

## Awards FY 2010

NPN Partner	Project Title	Description
Contemporary Arts Center	Development of a Contemporary Performance Presenter	CAC Program Coordinator will travel to three major U.S. festivals to see over 70 groups working on the edge of contemporary art. She will strengthen partnerships with NPN Partners, artists, and presenters for future CAC programming, collaborations, and partnerships.
El Centro Su Teatro	Su Teatro Hones Business Acumen	In preparation for a transition to a new multi-use facility designed to accommodate multiple forms of earned income, Su Teatro's business team seeks to enhance its existing business proficiency and to acquire new skills.
Flynn Center for the Performing Arts	APAP Conference Support	The Flynn Center will send two staff members to the Association of Performing Arts Presenters Conference in New York. Both are emerging arts professionals and will participate fully in conference activities as well as several professional development workshops.
Junebug Productions	Cultural Monetization	Junebug Productions will expand on the lessons learned during its Managing Director's first year by deepening his knowledge in business development for the arts. The Managing Director will be charged with writing a business plan for the Free Southern Theater Institute.
La Peña Cultural Center	Supporting New Leadership in the Next Generation	La Peña's Development Director will be mentored by Executive Director of Youth Speaks in the areas of fundraising, board development, strategic planning, organizational leadership, and staff development. Their work will also focus on building a regional cohort of peer support.
Pat Graney Company	Mentoring Ex-Offenders	Keeping the Faith (KTF) Transitions Program Coordinator and ex-offender will receive mentorship training and subsequently help develop a mentorship training program within KTF. Participants of KTF will in turn learn how to serve as mentors for their ex-offender peers.
Sandglass Theater	Developing Sandglass Marketing Capabilities	A small rural arts organization with part-time staff, Sandglass Theater is in constant need of developing its capacities individually and collectively to maximize impact. This project includes training elements for all of staff in order to develop marketing skills and long-range financial planning tools.
Theater Offensive	Gaining Competency and Institutional Resources for PR and publicity	Using the annual "Out on the Edge Festival" as a mentorship and training experience, the Community Engagement Director will be mentored by established professional publicists. He will learn to develop in-house media and how to work successfully with media outlets relevant to Boston.
Tigertail Productions	Staff Mentorship / Leadership	Tigertail Project Coordinator will study the methods of leading national and local 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.

# Community Fund

## Awards FY 2010

NPN Partner	Project	Description
Asian Arts Initiative	2010 Artists Exchange Mini-Festival	This project will enable two local artists to participate in a mini-performance festival with six visiting artists. In addition to the residency activities, all artists will share in a four-day intensive artists retreat, exploring the theme of Home and Homelessness. The result will be a new ensemble work-in-progress to be presented at the end of the retreat, along with facilitated audience discussions, including community partners working to impact homelessness in Philadelphia.
Carpetbag Theatre	Homegrown	Carpetbag Theatre (CBT) will initiate "Homegrown," a performance series with local artists who were featured at the 2009 Annual Meeting in Knoxville. The series will be housed at the Knoxville Botanical Gardens and Arboretum, the site of CBT's "Homecoming" event and a new partner for CBT.
Contemporary Arts Center	olive Dance Theatre Residency; Swift Solos	Throughout the 2-week residency, leading up to the performance of Swift Solos (based on the choreography of Ken Swift), ODT will engage the local community through workshops and discussions, using CAC relationships with Ashe Cultural Center, the 7th Ward Community Center, ArtSpot, and local schools. ODT will reach out to the older, underground breakdance community in New Orleans, contemporaries of Ken Swift. They will hold classes at the 7th Ward Community Center and mentor the local Vietnamese hip-hop breakdance crew.
La Peña Cultural Center	Lessons from Exile: Bridging Generations of Resistance	Renowned storyteller, songwriter, and musician, Osvaldo Torres will present a commissioned musical suite and help La Peña engage diverse communities of multiple generations and cultural backgrounds. Born in Chile, Torres was a key cultural worker who helped to organize the end of the dictatorship in Chile and continues to work to fight international dictatorships.
Links Hall	Sharon Bridgforth & Links Hall Community Program	Links Hall will convene a roving interdisciplinary performance lab to deepen the impact of Bridgforth's residency. Selected from a public call for proposals, the lab will consist of emerging performance artists, primarily female and trans / queer-identified people of color. Designed to provide creative and professional mentorship, the project has the ultimate goal of an interdisciplinary and intergenerational collaboration culminating in a new performance.
Multi-Cultural Education and Counseling Through the Arts	Expansion of José Torres-Tama Creation Fund Project with Immigrant Communities	The Creation Fund commissioned a bilingual, multimedia solo performance piece titled <i>Aliens, Immigrants, &amp; Other Evildoers</i> which explored hate crimes, the pursuit of the American Dream and other issues associated with immigration in the U.S. Project activities included filmed interviews with immigrant community members in Houston, New Orleans and Washington, D.C., which will be utilized in the final performance piece.

*Teo Castellanos playwriting workshop*  
 Teo Castellanos // Performance  
 Residency // Community Fund //  
 South Dallas Cultural Center, 2010  
 Pictured: Teo Castellanos and Booker  
 T. Washington High School for the  
 Performing & Visual Arts students.  
 Photo: Vicki Meek





NPN Partner	Project	Description
Myrna Loy Center / Helena Presents	Bringing an NPN Residency to Butte, MT and rural schools around Whitehall, MT	The Myrna Loy Center will support the extended residency of <i>Tov</i> , Rosanna Gamson Dance's new work, in Butte, MT and rural communities around Whitehall, MT. The residency will bring the dancers in contact with children in small rural schools and young dance and theater students in Butte, MT.
Pangea World Theater	Refugee Nation: Expansion of Leilani Chan and Ova Saopeng's residency	Artists Leilani Chan and Ova Saopeng will work with local Lao and Hmong artists to create their own performance pieces to be showcased at Pangea World Theater. The project will build awareness of Laotian history and current issues among Pangea's audiences and bring the Laotian community together to embrace the arts and their own stories after nearly 35 years of silence.
Sandglass Theater	Exploring Accessibility and Disabilities in the Arts	Lyena Strelkoff's 2009 Residency was so successful that many people in the community offered to help plan for her return. The result is a collaborative plan being developed by Strelkoff, Sandglass Theater and representatives from local organizations. Three benefit performances will provide funds to upgrade Sandglass Theater's accessibility.
Su Teatro	Arte and Action: Nuyorican Theater and Social Change	El Centro Su Teatro and Pregones will work together to extend the social, political and cultural impact of the Spring 2010 residency by offering a one-day youth immigration summit. The event will include a special roundtable for Su Teatro stakeholders and the Denver cultural community.
South Dallas Cultural Center	Expansion of Teo Castellanos Residency	Teo Castellanos worked with juvenile ex-offenders to create personal performance and spoken word pieces. The works will be presented before and after Castellanos' performance residency, as a part of the South Dallas Cultural Center's Evening of Spoken Word. This serves as a pilot for the Youth Out Loud! program which extends the SDCC Outreach Program to work with primarily Latino males, the fastest growing youth incarcerated population in the Dallas / Fort Worth area.
Tigertail Productions	Spoken Word Teen Support	Tigertail will engage inner city teens with its standout spoken word project, WordSpeak. The project provides additional developmental and meaningful components coinciding with Tigertail's NPN residency with spoken word artist and activist Iyeoka Okoawa.
VSA Arts of Alaska/Out North	Outreach into the Hmong Community	Minneapolis-based artists May Lee Yang, Thasoua Vang and Robert Karimi, along with Anchorage-based teaching artist Ricky Vang, will work with youth and adults within Anchorage's Hmong and other refugee communities to address common issues of concern, and give voice to these underserved and rapidly growing populations.



*Walk With Me Mentorship*  
 Sharon Bridgforth //  
 Part of Sharon Bridgforth's *Blood Pudding*  
 Performance Residency // Community Fund //  
 Links Hall, 2009  
 Pictured: Ni'Ja Whitson, Nyx, K. Bradford,  
 Sharon Bridgforth, Erica Mott, Jano Layne  
 Photo: Misty De Berry





Brent Joseph // Miranda July, Portland, OR // Jump Rhythm Jazz Project, Evanston, IL // Junebug Productions, New Orleans, LA // KanKouran West African Dance Company, Washington, DC // Robert Karimi, Chicago, IL // Angela Kariotis, Union, NJ // Michael Keck, New York, NY // Keigwin + Company, New York, NY // Dasha Kelly, Milwaukee, WI // Saggi Khali, New Orleans, LA // Kikuchi + Liu, Jamaica Plain, MA // Carla Kilstedt, Brooklyn, NY // Kumiko Kimoto, New York, NY // John King, New York, NY // KingQueen Productions, North Miami Beach, FL // Andy Kirschner, Ann Arbor, MI // Katherine Kramer, Bozeman, MT // Steve Kriekhaus, Philadelphia, PA // Lisa Kron, New York, NY // Kumbuka African Drum and Dance Ensemble, New Orleans, LA // Kumba House, Houston, TX // Dan Kwong, Santa Monica, CA // La Compagnie Danses et Masques, Bronx, NY // La Pocha Nostra, San Francisco, CA // La Tania, Willitits, CA // Rosa La Tormenta, Corpus Christi, TX // Jennifer Lacey, Brooklyn, NY // Donald E. Lacy, Suisun City, CA // Elana Lanczi, Ft. Lauderdale, FL // Aaron Landsman, Brooklyn, NY // Jon Langford, Chicago, IL // Paula Larke, Durham, NC // Las Chicas del 3, Floppies, Mexico City, Mexico // Las Trios Girlfriends, CA // John Leanos, Tucson, AZ // Hae Kyung Lee, Los Angeles, CA // Young Jean Lee, New York, NY // May Lee-Yang, St. Paul, MN // LeeSaar The Company, New York, NY // Amii LeGrand, Seattle, WA // Lelavision, Seattle, WA // Ralph Lemon, New York, NY // Monica Leo, West Liberty, IA // Sean Lewis, Iowa City, IA // Life As Art Production, Charlotte, NC // Light Motion, WA // Janet Lilly, Glendale, WI // Lingo Dance, Seattle, WA // Faustini Linyekula, New York, NY // Kalup Linzy, Brooklyn, NY // Agustin Lira, Fresno, CA // Liz Lerman Dance Exchange, Takoma Park, MD // Locust, Seattle, WA // Hannibal Lokumbe, New Orleans, LA // Los Otros, Santa Clara, CA // Brandford Loury, New York, NY // Ariel Luckey, Oakland, CA // Lula Washington Dance Theatre, Los Angeles, CA // Luna Negra Dance, Chicago, IL // Lydia Lunch // M.U.G.A.B.E.E., Raymond, MS // madmedia, San Antonio, TX // Heather Maloney, New York, NY // John Malpede, Los Angeles, CA // Linda Mancini, NY // Mango Tribe, Chicago, IL // Mappamundi, Houston, TX // Marcos Martinez/Teatro Works, San Marcos, CA // Mardi Gras Indian Collective, New Orleans, LA // Margaret Jenkins Dance Co., San Francisco, CA // Margaux Simmons Trio, Hadley, MA // Margolis Brown Company, Barryville, NY // Maria Theresa Fernandez, Bronx, NY // Marie Brooks Pan Caribbean Dance, New York, NY // Mark Dendy Dance & Theater, New York, NY // Mark Feldman Ensemble, Brooklyn, NY // Victoria Marks, Venice, CA // Marlon Simon Latin Jazz, Cherry Hill, NJ // Rosa Louisa Marquez, Rio Piedras, Puerto Rico // Renita Martin, Brooklyn, NY // Mark L. Martinez, San Marcos, CA // Daniel Martinez, CA // Kristin Marting, New York, NY // Keith Antar Mason, Santa Monica, CA // Gesel Mason, Takoma Park, MD // Mason/Rhynes Productions, Takoma Park, MD // Stephan Mazurek, Chicago, IL // Robbie McCauley, Somerville, MA // Dianne McIntyre, New York, NY // Stephanie McKee, New Orleans, LA // Lorenzo Meachum, Greensboro, NC // Gabriela Medina, Mexico City, Mexico // Megatron, FL // Myra Melford, Brooklyn, NY // Jaime Mendoza, Chicago, IL // Michael K. Meyers, Chicago, IL // Sarah Michelson, New York, NY // Mildred Love Experience, Santa Monica, CA // Celeste Miller, Atlanta, GA // Tim Miller, Venice, CA // Amanda Miller, NY // Tiffany Mills, Brooklyn, NY // Milwaukee Dance Theater, Milwaukee, WI // Claudio Mir, Kendall Park, NJ // Robert Mirabel, Taos, NM // Mixed Bag, San Francisco, CA // Nobuko Miyamoto, Santa Monica, CA // Leon Mobley, Van Nuys, CA // Modern Artist Co./David Schweizer, Venice, CA // Mondo Bizarro, New Orleans, LA // Monica Bill Barnes & Company, New York, NY // Monique Moss and Third Eye Theatre, New Orleans, LA // Jennifer Monson, Brooklyn, NY // John Moran, Brooklyn, NY // MorganScott Ballet, New York, NY // Robert Moses, San Francisco, CA // David Moss, Marlboro, VT // Motion Underground, Boulder, CO // Cristina Moura, Rio de Janeiro, Brazil // Richard Mour, New York, NY // Movement Research Project, New York, NY // Moving Current Dance Collective, Tampa, FL // Muntu Dance Theater, Chicago, IL // David Murray, New York, NY // Myrna Packer & Art Bridgman, New York, NY // N'KAFU Traditional African Dance Company, New Orleans, LA // Naa Kahidi Theater, Juneau, AK // Rick Najera, La Mesa, CA // Najwa Dance Corps, Chicago, IL // Sirl Sat Nam, Los Angeles, CA // Rob Nash, Houston, TX // National Spirit Project, New Orleans, LA // National Theater Workshop of the Handicapped, New York, NY // Nature Theater of Oklahoma, New York, NY // Letta Neely, Jamaica Plain, MA // Neg Diaspora, Oakland, CA // Karen Nelson, Seattle, WA // Steve Nelson-Raney, Milwaukee, WI // Jim Neu, Brooklyn, NY // New Dance Ensemble, Minneapolis, MN // New Paradise Laboratories, Philadelphia, PA // New York City Players, New York, NY // Nicholas Leitcher Dance, Brooklyn, NY // Nicole Mitchell/Black Earth Strings, Chicago, IL // KT Niehoff, Seattle, WA // Nile Ethiopian Ensemble, Washington, DC // Nugent + Matteson Dance, Brooklyn, NY // Nuycorian Dreams, San Juan, Puerto Rico // Nuycorian Poets Cafe, New York, NY // NY2 Dance, Washington, DC // Tere O'Connor, New York, NY // Amy O'Neal, Seattle, WA // ODC/San Francisco, San Francisco, CA // Jeonita Okoawo, Boston, MA // Pat Oleszko, New York, NY // olive Dance Theatre, Philadelphia, PA // Cynthia Oliver, Urbana, IL // Pauline Oliveros, Kingston, NY // Jeunitta C. Olowe, Cincinnati, OH // Omstrab, Sao Paulo, Brazil // Oneida Nation Arts Program, Oneida, WI // Ric Oquita, Minneapolis, MN // Orgullo, Espanola, NM // Dael Orlander-Smith, New York, NY // Jaime Ortega, New York, NY // Osogood Dances, Chicago, IL // Monica Palacios, Santa Monica, CA // Pancho Sanchez Latin Jazz Band, Berkeley, CA // Pape Vasquez, Yonkers, NY // Paranoix + Poor Theater Company, Lexington, KY // Passing Through the Garden, KY // Shailja Patel, Oakland, CA // Patrice Fisher and Arpa, New Orleans, LA // Sunni Patterson, Houston, TX // Paul Dresher Ensemble, Berkeley, CA // Steve Paxton, Charleston, VT // Pearl Ubungen Dancers & Musicians, San Francisco, CA // Sara Pearson, New York, NY // Pearson/Widrig Dance Theater, New York, NY // Papatian, Bronx, NY // Ruby Nelda Perez, San Antonio, TX // Perry Hoberman/Bill Obrecht, New York, NY // Philadanco, Philadelphia, PA // Philadelphia Dance Company, Philadelphia, PA // Philip Hamilton Group, Brooklyn, NY // Linas Phillips, Brooklyn, NY // Thaddeus Phillips, New York, NY // Charles Phoenix, Los Angeles, CA // Phong Nguyen Ensemble, Cleveland Heights, OH // Valentine Pierce, New Orleans, LA // Nia Love Pointer, NY // Pomo Afro Homos, San Francisco, CA // Claire Porter, Teaneck, NJ // Marty Pottinger, New York, NY // Will Power, Bloomfield, NJ // Pregones Theatre, Bronx, NY // Progress Theatre, Grayson, GA // Project Bandaaloo, New York, NY // Providence Productions, New York, NY // Puppeteers' Cooperative, Boston, MA // Puschart Players, New Freedom, PA // Queer Exchange, Valley Village, CA // Jerry Quickley, Los Angeles, CA // Radiohol, Brooklyn, NY // Ragamala Dance Company, Minneapolis, MN // Q. Ragsdale, Garland, TX // Randy Warshaw Dance Company, New York, NY // Ray Dobbins/Bloolips, New York, NY // Real Live Poetry, New York, NY // Red Wing Performance Group, New York, NY // Roscoe Reddix, New Orleans, LA // Glenis Redmond, Asheville, NC // Venus Opal Reese, Aubrey, TX // Reggie Wilson/Fist and Heel Performance Group, Brooklyn, NY // Dana Reitz, New York, NY // Relache, Philadelphia, PA // Rennie Harris Pure Movement, Philadelphia, PA // Reno, New York, NY // Rhythm in Shoes/Sharon Leahy, Dayton, OH // Richmond County Orchestra, Staten Island, NY // Kate Rigg, New York, NY // Rinker-Cervetti Dance & Music, New York, NY // Risa Jaroslow & Dancers, New York, NY // Rising Appalachia, New Orleans, LA // Ritz Chamber Players, Jacksonville, FL // Carmen Rivera, Brooklyn, NY // Danny Rivera, Cayey, Puerto Rico // Road Company, Johnson City, TN // Roadside Theater, Whitesburg, KY // Robert Davidson & Dancers, Seattle, WA // Root Wym'n Theater Company, Austin, TX // Kathy Rose, New York, NY // Mikel Rouse, New York, NY // Roxanne Dance Foundation, New York, NY // Rubi Theater Company, Brooklyn, NY // Sparky & Rhonda Rucker, Maryville, TN // Rude Mechanics, Austin, TX // Sarah Rudinoff, Seattle, WA // Run/Remain, Seattle, WA // Carl Hancock Rux, Asheville, NC // Sacred Nature Naked Girls, Los Angeles, CA // Paulina Sahagun, Venice, CA // Dawn Akemi Saito, New York, NY // Kalamu Ya Salaam, New Orleans, LA // San Francisco Mime Troupe, San Francisco, CA // Bobby Sanabria, Bronx, NY // George Emilio Sanchez, New York, NY // Sandglass Theater, Putney, VT // Joe Ray Sandoval, Santa Fe, NM // Bill Santiago, San Francisco, CA // John Santos, Oakland, CA // Sarah Skaggs Dance Company, New York, NY // Savage Aural Hotbed, Minneapolis, MN // Scott Turner Schofield, Atlanta, GA // Joyce Scott, Baltimore, MD // Scott/Powell Performance, Seattle, WA // James Scruggs, New York, NY // Patrick Scully, Minneapolis, MN // Sean Curran Dance Company, Brooklyn, NY // Ellen Sebastian, San Francisco, CA // Jan Seboni, Coral Springs, FL // Second Generation Dance Company, Houston, TX // Susan Sgorbati, Sudbury, VT // Molly Shanahan, Chicago, IL // Ntozake Shange, Venice, CA // Bill Shannon, New York, NY // Shapiro & Smith Dance, New York, NY // Peggy Shaw, New York, NY // Shawn McConnell and her Orchestra, Minneapolis, MN // Marcus Shelby, San Francisco, CA // David Shimotakahara, Cleveland Heights, OH // Sibikwa Players, Seattle, WA // Kinsey Sicks, Penngrove, CA // Herbert Siguenza, Los Angeles, CA // Bradley Simmons, Durham, NC // Dana Simmons, Hattiesburg, MS // Edward Simon, Orange City, FL // Susan Simpson, Los Angeles, CA // Sincere Seven, Knoxville, TN // Slant Performance Group, New York, NY // Slanty Eyed Mama, New York, NY // Slippage, Cambridge, MA // Slippage Ensemble, Shushan, NY // Sheldon B. Smith, Chicago, IL // Horace Smith, Knoxville, TN // Jason Samuels Smith, New York, NY // Ren Smith, Yellow Springs, OH // So Percussion, Brooklyn, NY // Soly Canto, Cambridge, MA // Patricia Solozarna, Fresno, CA // Something to Say, Philadelphia, PA // Somi, New York, NY // Sones De Mexico Ensemble, Chicago, IL // Sonya Robinson (Groupe), Milwaukee, WI // Merian Soto, Philadelphia, PA // Soulworks/Andrea Woods & Dancers, Brooklyn, NY // Sylvia Soumah, Washington, DC // Soweto Street Beat, Marietta, GA // Speak Theater Arts, Newport Beach, CA // Spectra Mime, Brooklyn, NY // Spectrum Dance Theater, Seattle, WA // Spiderwoman Theater, New York, NY // Split Britches, New York, NY // Spoken Hand, Philadelphia, PA // Annie Sprinkle, San Francisco, CA // Arigon Starr, West Hollywood, CA // Stark/Raving Theater, Portland, OR // Step Afrika, Washington, DC // Stephen Petronio Company, New York, NY // Georgie Stephens, Minneapolis, MN // Steve Riley and the Mamou Playboys, Lafayette, LA // Carl Stone, Los Angeles, CA // Silvana Straw, Washington, DC // Lyena Strelkoff, North Hollywood, CA // Mary Ellen Strom, New York, NY // Meg Stuart, New York, NY // Stuart Pimsler Dance, Columbus, OH // Suicide Kings, Oakland, CA // Sekou Sundiata, New York, NY // Susan Marshall and Company, New York, NY // Susan Rethorst & Dancers, New York, NY // Will Swanson, Minneapolis, MN // Sweet Plantain, New York, NY // Diana Szeinblum, Buenos Aires, Argentina // Taiko Project, Pasadena, CA // José Torres Tama, New Orleans, LA // TeAda Productions, Santa Monica, CA // Teatro de Ciertos Habitantes, Los Angeles, CA // Teatro de la Tierra, Santa Ana, CA // Teatro del Milenio, Lima, Peru // Teatro en el Blanco, Santiago, Chile // Teatro en Miami, Miami, FL // Teatro Luna, Chicago, IL // tEETH, Portland, OR // Andy Teirstein, New York, NY // Omar Telan, Brooklyn, NY // Terrance Simien and the Zydeco Experience, Lafayette, LA // Yosvany Terry, New York, NY // The Builders Association, New York, NY // The Civilians, New York, NY // The Gender Project, New York, NY // The Lucidity Suitcase, Brooklyn, NY // The Point, Bronx, NY // The Riot Group, Jersey City, NJ // Theater of Yugen, San Francisco, CA // Theater X, Milwaukee, WI // Helena Thevenot, Miami, FL // Thin Man Dance, New York, NY // Blair Thomas, Chicago, IL // Morgan Thorson, Minneapolis, MN // Thought Movement Motor, New York, NY // Tiptons Saxophone Quartet, Seattle, WA // Toby Twining Music, New York, NY // Tongue, Los Angeles // Toni Blackman & Freestyle Union, Washington, DC // Osvaldo Torres, Nanteuil, WI // Trimpin, Seattle, WA // Cristal Chanelle Truscott, Brooklyn, NY // Natasha Tsakos, Miami Beach, FL // Muna Tseng, New York, NY // Turned Up the Volume, Jersey City, NJ // Jimmy Turner, Austin, TX // Carlton Turner, Raymond, MS // Twisted Tutu, New York, NY // Two Near the Edge, Durham, NC // Underground Railway Theater, Cambridge, MA // Universes, Bronx, NY // Uprooted: The Katrina Project, New Orleans, LA // Urban Bush Women, Brooklyn, NY // Urban Tap, New York, NY // Denise Uyehara, Santa Monica, CA // Imani Uzuri, New York, NY // Daniel Valdez, Denver, CO // Lakin Valdez, Oakland, CA // Daniel Valdez, Salinas, CA // Dito van Reigersberg, Philadelphia, PA // Verbobala, Flagstaff, AZ // Elio Villafranca, New York, NY // Adrian Villegas, Austin, TX // Viveca Vazquez & Awilda Sterling, Santurce, Puerto Rico // Wade Fernandez and the Black Wolf Group, Milwaukee, WI // Wagon Train Project, Lincoln, NE // Shawn "Thunder" Wallace, Eaton Rapid, MI // Holcombe Waller, Portland, OR // Wally Cardona Quartet, New York, NY // Allison Warden, Anchorage, AK // Curt Warren, El Paso, TX // Washington Reflections Dance Company, Washington, DC // WatchFace, New York, NY // Reggie Watts, Brooklyn, NY // We Got Issues!, Brooklyn, NY // Kate Weare, New York, NY // Peter Webster, New Haven, CT // Cathy Weis, New York, NY // Wendy Perron Dance Company, New York, NY // Wendy Woodson & Present Company, Washington, DC // When The Spirits Dance Mambo, New York, NY // Whole Drum Truth, New York, NY // Wideman/Davis Dance, New York, NY // William Cepeda Grupo Afro Boricua, San Juan, Puerto Rico // Densie Louther Williams, Hempstead, NY // Llory Wilson, Seattle, WA // Kathryn Tucker Windham, Selma, AL // Marion Winik, Glen Rock, PA // Max Winter, New York, NY // Shawn Womack, Grinnell, IA // Women of Calypso, Port of Spain, Trinidad and Tobago // Women of the Calabash, Smithtown, NY // Kristina Wong, Los Angeles, CA // Yen Lu Wong, Los Angeles, CA // Heather Woodbury, Los Angeles, CA // Andrea Woods, Brooklyn, NY // Wokey Works, Los Angeles, CA // Wooster Group, New York, NY // Working Group, St. Johnsville, NY // World of Culture, New York, NY // XSIGHT!, Chicago, IL // Yasuko Yakoshi, New York, NY // William Yang, New York, NY // Nejlja Yarkin, Washington, DC // Marlies Yearby, New York, NY // Batoto Yetu, New York, NY // Ying Quartet, Burlington, VT // Ajeet Yoga, Knoxville, TN // Yoshiko Chuma and the school of Hard Knocks, New York, NY // Debra Youngblood, NJ // Youth Speaks, San Francisco, CA // Paul Zaloom, West Hollywood, CA // Zeitgeist, St. Paul, MN // Jaime Zelaya, Houston, TX // Zero Moving Dance Co., Philadelphia, PA // Zoe/Juniper, Seattle, WA //