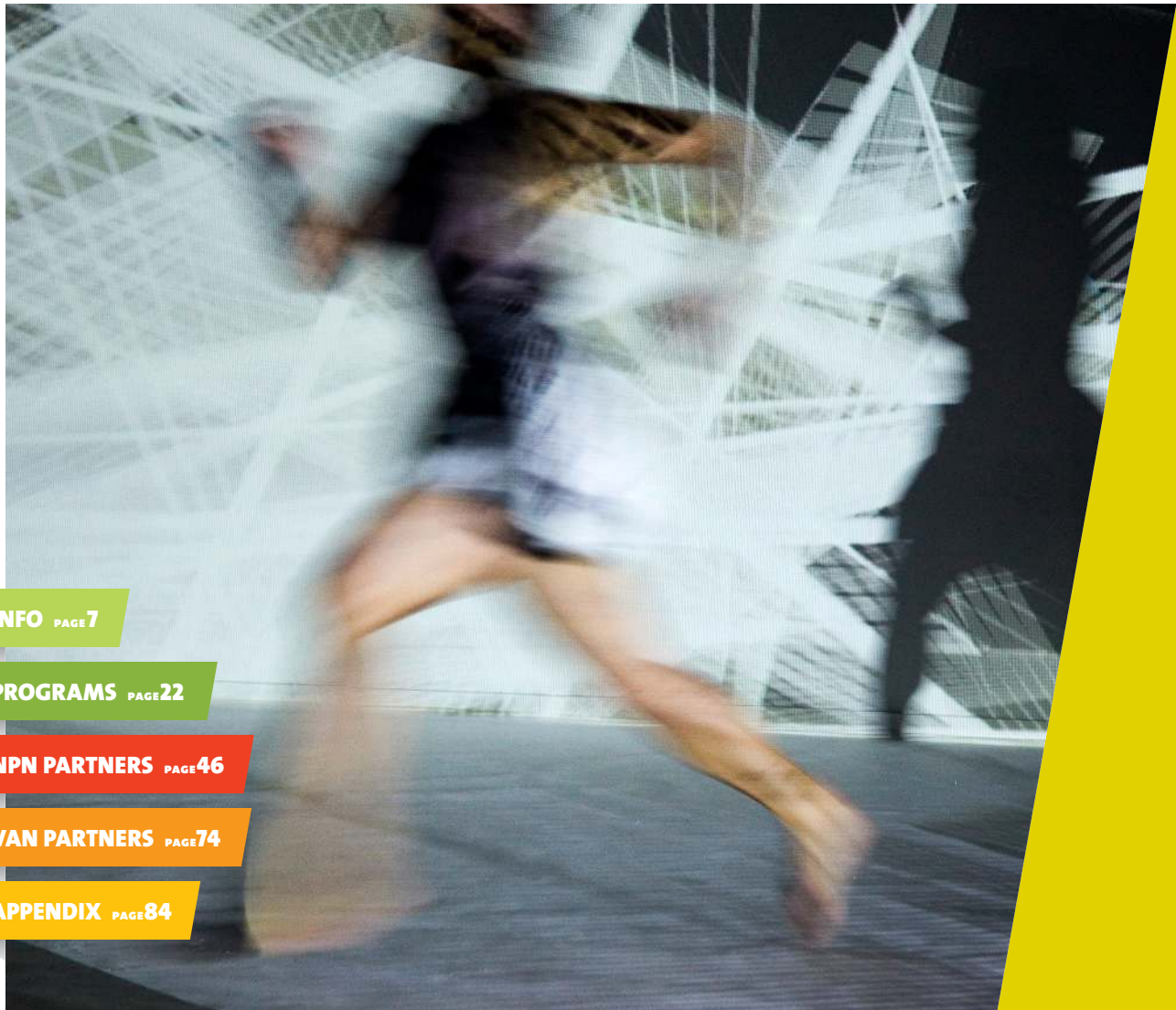


2011-2012



Annual Report & Directory



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2011-2012

Annual Report & Directory



National Performance Network
2011-2012 Annual Report & Directory

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National Performance Network
PO Box 56698
New Orleans, LA 70156

504.595.8008 // telephone
504.595.8006 // fax

info@npnweb.org

ON THE COVER

View Partially Obstructed

Gibney Dance // Performance Residency // John Michael Kohler Arts Center

Pictured: Joshua Palmer

Photo: Anja Hitzenberger

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FOREWORD

2010–11 was a year of great excitement and great sadness for the National Performance Network. We concluded our 25th Anniversary celebration year with the largest-ever NPN Annual Meeting in Dallas, hosted by the South Dallas Cultural Center, a reunion of many old friends and past leaders with a wonderful keynote by our founding director, David R. White. This year was also the realization of long-planned-for new programs, including the Forth Fund and the expansion of our international work into Asia.

Great sadness came as the AIDS plague once again intruded and took the life of Wesley V. Montgomery. Wesley became a part of the NPN community very soon after we opened the New Orleans office, joining the NPN board in 2002, serving as board chair 2004 to 2006, and joining the staff as NPN's Chief Operating Officer in 2008. His generosity of spirit and his leadership are deeply missed. In memory of Wesley, a donor has established an annual Mentorship and Leadership Development award, creating a lasting way to maintain his positive impact on emerging leaders of color.

From the beginning, NPN has placed an emphasis on the relationships that are built among our members, the artists supported through our programs and the communities with which we connect. This past year manifested the strength of those relationships in the generosity and support shown to Wesley and NPN during his last months, prominent among them Kathie deNobriga who stepped in to work with the staff. We thank you all.

Some of the many accomplishments of 2010-11 to celebrate are:

A year-long partnership with the National Association of Latino Arts and Culture, sharing our resources to expand professional development opportunities between our two organizations.

The promotion of Stanlyn Brevé to the newly created position of National Programs Director.

Continued growth of NPN's support in New Orleans, adding new fiscal sponsorship projects and emerging organizations for which we act as intermediary.

Deepening integration of the Visual Artists Network (VAN) into NPN's structure and a renewal of VAN for another three-year cycle with support from the Andy Warhol Foundation and Joan Mitchell Foundation.

The five Re-Creation projects co-commissioned for NPN's 25th Anniversary continue touring across the country.

Despite the challenging economic conditions we all face, NPN's mission has been rewarded this year with important new funding:

New support from the Ford Foundation to continue and expand NPN's work with Ford's Diverse Arts Spaces cohort of organizations.

Three-year funding for NPN from the Andrew W. Mellon Foundation to launch the Forth Fund.

First-time funding from Open Society Foundations (Operating Support), and from the Robert Sterling Clark Foundation and Center for Global Partnerships / Japan Foundation (International Program).

As we look forward to next year, we see a strong and robust future for NPN, building on our many relationships and partnerships, strengthening our capacity to work for cultural equity and social justice through our support for the field.



MK Wegmann
President & CEO
Photo: George Long

A close-up portrait of Wesley Victor Montgomery, a Black man with a goatee and glasses, wearing a brown fedora hat and a dark leather jacket. He is looking slightly to the left of the camera. The background is a warm, out-of-focus bokeh of orange and yellow lights.

WESLEY VICTOR MONTGOMERY DECEMBER 7, 1968–MAY 24, 2011

Wesley Montgomery, chief operating officer of the National Performance Network, passed away on Tuesday, May 24, 2011. Born December 7, 1968 in Duarte, CA, his life's work centered on arts, culture and social justice. Wesley previously held positions as director of education for New York City's New Victory Theater and managing director of New WORLD Theater at the University of Massachusetts, Amherst. He also served on the boards of directors of the National Performance Network, Amherst a Better Chance, ArtSpot Productions and the NAMES Project. Wesley became a vibrant part of the arts and cultural community in New Orleans, a city that he loved, and was a member of the Original Big 7 Social Aid and Pleasure Club. He leaves a legacy of artistry and excellence, and an indelible mark on the lives he touched as advocate, mentor, brother and friend.

Contributions to support the annual MLI award in Wesley's honor can be made at www.npnweb.org.

Photo: Zack Smith

SECTION 01

NPN INFO

Mission Statement

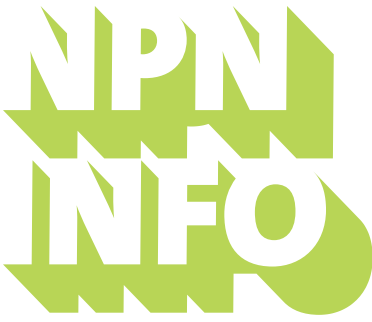
The National Performance Network (NPN) is a group of diverse cultural organizers, including artists, working to create meaningful partnerships and to provide leadership that enables the practice and public experience of the arts in the United States.

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 leverage resources and support to artists. NPN Partners collectively distribute more than \$2.9 million annually in presenting and community engagement activity, matching NPN's national funding of \$1 million, resulting in more than \$4 million to support creative artists across the country.



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.



Expatriate

Lenelle Moïse // Performance Residency // Central District Forum for Arts and Ideas
Pictured: Karla Mosley and Lenelle Moïse
Photo: Vanessa Vargas

NOTE FOR ARTISTS
NPN resources are distributed solely through the NPN Partners. We encourage artists to review NPN Partner profiles (pg. 54) and initiate direct contact with the NPN Partners that seem well-matched with their work.



State of Incarceration
 Los Angeles Poverty Department //
 Creation Fund // Highways Performance Space
 Pictured: LAPD Cast
 Photo: Jeseca Dawson

LEFT
The Better Half
 Lucky Plush Productions // Creation Fund //
 Museum of Contemporary Art Chicago
 Pictured: Meghann Wilkinson, Kim Goldman,
 Julia Rhoads, Adrian Danzig and Tim Heck
 Photo: Cheryl Mann

NPN STAFF

MK Wegmann

President & CEO
info@npnweb.org
504.595.8008 ext. 205

Steve Bailey

Chief Operating Officer
steve@npnweb.org
504.595.8008 ext. 207

Stanlyn Brevé

Director of National Programs
stanlyn@npnweb.org
504.595.8008 ext. 204

Renata Petroni

Director of International Program
renata@npnweb.org
504.717.5257

Thérèse Wegmann

Senior Program Specialist –
Operations & Data
therese@npnweb.org
504.595.8008 ext. 208

Mimi Zarsky

Senior Program Specialist –
Convenings
mzarsky@npnweb.org
504.595.8008 ext. 203

Elizabeth Doud

Project Coordinator –
Performing Americas
edoud@npnweb.org
305.519.6877

Stephanie M. Atkins

Resource Development Specialist
stephanie@npnweb.org
504.595.8008 ext. 202

Alec De León

Program Specialist –
National Programs
alec@npnweb.org
504.595.8008 ext. 209

William Bowling

Program Assistant –
National Programs
will@npnweb.org
504.595.8008 ext. 212

Jenny Howell

Program Assistant –
Convenings
jenny@npnweb.org
504.595.8008 ext. 213

Bryan Jeffrey Graham

IT/Design
bryan@npnweb.org
504.595.8008 ext. 310

NPN BOARD OF DIRECTORS



TOP

Pictured: Nicole Garneau and Tamara Alvarado
Photo: Margo Miller

BOTTOM

Pictured: Vicki Meek and MK Wegmann
Photo: Margo Miller

CHAIR: **Maria Rosario Jackson**

Director of Arts, Culture & Community
The Urban Institute
2100 M Street NW, Suite 500
Washington, DC 20012

PRESIDENT: **MK Wegmann**

President & CEO
National Performance Network
PO Box 56698
New Orleans, LA 70156-6698

VICE CHAIR: **Vicki Meek**

Manager
South Dallas Cultural Center
3400 South Fitzhugh Avenue
Dallas, TX 75210

TREASURER: **Tamara Alvarado**

Director of Community Access & Engagement
School of Arts & Culture at Mexican Heritage Plaza
1st Act Silicon Valley
38 Santa Clara Ave, San Jose, CA 95113

SECRETARY: **Nicole Garneau**

Adjunct Faculty, History, Humanities, and Social Sciences
Columbia College Chicago
600 S. Michigan
Chicago, IL 60605

AT LARGE: **Gregory Jackson**

Independent Arts Consultant
2048 NE 180th Street
North Miami Beach, FL 33162

Yolanda Cesta Cursach

Associate Director of Performance Programs
Museum of Contemporary Art
220 East Chicago Avenue
Chicago, IL 60611

Shannon Daut

Deputy Director
Western States Arts Federation
1743 Wazee Street, Suite 300
Denver, CO 80202

Vallejo Gantner

Artistic Director
Performance Space 122
150 First Avenue
New York, NY 10009

Rosie Gordon-Wallace

Executive Director
Diaspora Vibe Cultural Arts Incubator
3938 North Miami Avenue
Miami, FL 33127-2918

James Kass

Founder & Executive Director
Youth Speaks / Living Word Project / Brave New Voices
1663 Mission Street, Suite 604
San Francisco, CA 94103

Arnie Malina

Chief Programming Officer/Artistic Director
Flynn Center for the Performing Arts
153 Main Street
Burlington, VT 05401

Meena Natarajan

Executive/Literary Director
Pangea World Theater
711 West Lake Street, Suite 102
Minneapolis, MN 55408

Ed Noonan

Executive Director
Myrna Loy Center / Helena Presents
15 N. Ewing
Helena, MT 59601

Thomas Reese

Executive Director
Stone Center for Latin American Studies
Tulane University
100 Joseph Mary Jones Hall
New Orleans, LA 70118

Mildred Ruiz

Independent Artist and Managing Director
Universes
2038 Cicero Avenue #1
Bronx, New York 10472

Maurice Turner

Independent Artist
Turner World Around Productions
23710 Hwy 18
Raymond, MS 39154

NPN FINANCIAL INFORMATION

Capitalization is on everyone's mind these days as the ongoing recession continues to erode reserves in the non-profit sector. As an entity that provides subsidies to support artists' work, the National Performance Network is a valuable resource to a sector of the field that is the least capitalized — organizations of color and artist-led organizations. NPN/VAN Partner organizations are part of the 98% of all arts organizations (the vast majority of which have budgets under a half-million dollars) that receive only 45% of arts philanthropy.* Analysis of data collected in an economic survey of organizations and artists conducted by NPN in 2010 (with funding from the Doris Duke Charitable Foundation) revealed that 124 of 294 organizations completing the survey reported a deficit. Few of these organizations have endowments and many have depleted their cash reserves. NPN provides important programming dollars that can be counted on by our Partners.

NPN/VAN programs support the creation and touring of new work in the visual and performing arts, with a total of \$3,239,597 in direct fees to artists in FY11 (NPN subsidizes plus Partner matches). We are particularly proud that in celebration of NPN's 25th Anniversary, \$79,000 in commissioning fees supported five Re-Creation projects. One of the last 'American Masterpieces' grants from the National Endowment for the Arts funded three of these projects.

In this fiscal year, NPN benefited from substantial new or increased support. Following a successful pilot program, a three-year implementation grant from the Andrew W. Mellon Foundation launched a new subsidy program, The Forth Fund, which will provide an additional \$15,000 towards Creation Fund projects, more than doubling NPN's funding for co-commissioning and strengthening new work for touring. The Ford Foundation increased its funding with a two-year grant to continue and expand our work with its cohort of Diverse Arts Spaces. FY11 was the third year of a four-year grant from the Doris Duke Charitable Foundation, a mainstay that contributes to our stability. Robert Sterling Clark Foundation awarded NPN a first-time grant for Performing Americas, ensuring reciprocal exchanges with Latin America. First-time funding from the Japan Foundation's Center for Global Partnerships will help NPN develop its new networks in Asia. Open Society Foundations is also a new contributor to NPN, providing much needed operating support in a two-year grant. The number and diversity of funders for NPN's programs and operations continues to grow, and we appreciate the recognition these new grants represent, as well as the expanded resources we can provide to NPN/VAN Partners and artists.

More than half (52%) of NPN expenditures for our national program — a half-million dollars — reach the field in direct subsidies to Performance and Exhibition Residencies in the U.S. and in Latin America. Convenings, cultural policy efforts and local project support represent another third (32%) of our budget. We continue to keep our operations modest: general management and fund-raising together comprise 16% of total expenses.

NPN's work in New Orleans continues to grow. Through a strong local network, we provide fiscal sponsorship or act as an intermediary for individual artists and emerging organizations, providing NPN with earned income and much needed unrestricted revenues. Of \$2,839,431 in total expenditures in FY11, \$620,760 supported these local projects and organizations. NPN also provides fiscal management, planning and capacity building infrastructure to these local partners.

Yet capitalization remains an issue for NPN, as it does for the field. For the third year in a row we have incurred a deficit despite the measures we put in place to control costs, and despite new and increased funding. In FY09, NPN held true to its commitment to increase artists' fees for Performance/Exhibition Residencies and the Creation Fund. Recognizing the burden this would place on NPN/VAN Partners, we increased NPN's support up to \$1,000 per residency and the subsidy percentage from 40% to 42%. Combined with greater demand from the field, NPN's outlay for subsidies exceeded the funds raised to support these critical programs. While the first deficit we incurred in FY09 was attributed to lost revenue due to the economic downturn, the subsequent years' deficits can be attributed to our desire to meet the needs of the field.

In each of the years, the deficit represents less than 5% of the annual budget; NPN does not have outstanding loans, nor do we have vendor debt. Nevertheless, accumulated deficits must be addressed and we are taking steps to do so. We have started by budgeting a significant surplus for FY12, we will carefully manage expenses in the subsidy programs and we have stepped up resource development efforts to find additional unrestricted funds. Because most of our income is restricted for programs, we are carefully assessing our ability to take on new activities, ensuring that there are adequate resources to fund our vision.

In FY12, we are embarking on a new strategic planning process. Identifying ways to strengthen our balance sheet by building cash reserves and reducing the deficit are important focus areas of the planning and for our future work as a fiscally responsible organization.

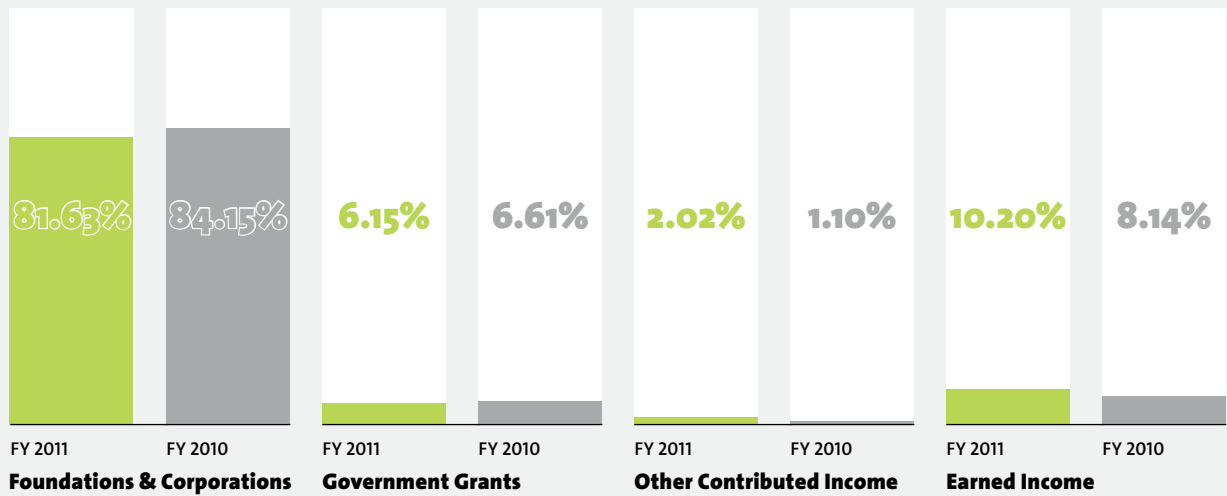
BALANCE SHEET

As of June 30, 2011	UNAUDITED FY 2011		AUDITED FY 2010	
Cash & Cash Equivalents	\$	508,945	\$	204,401
Current Assets	\$	1,123,493	\$	1,907,948
Total Assets	\$	1,632,438	\$	2,112,349
Current Liabilities	\$	151,108	\$	259,054
Net Assets				
UNRESTRICTED	\$	-82,475	\$	-107,573
TEMPORARILY RESTRICTED	\$	1,563,805	\$	1,960,868
Total Liabilities & Net Assets	\$	1,632,438	\$	2,112,349

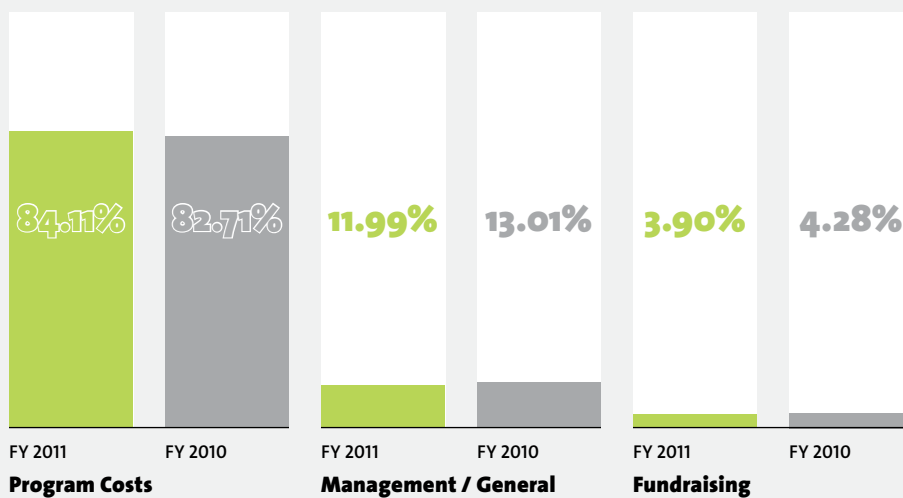
PREVIOUS FISCAL YEAR COMPARISONS

	UNAUDITED FY 2011		AUDITED FY 2010	
Foundations & Corporations	\$	2,219,629	\$	2,228,665
Government Grants	\$	167,176	\$	175,000
Other Contributed Income	\$	54,789	\$	29,187
Earned Income	\$	277,422	\$	215,570
Total Income	\$	2,719,016	\$	2,648,422
Program Costs	\$	2,356,405	\$	2,279,557
Management / General	\$	335,851	\$	358,489
Fundraising	\$	109,235	\$	117,949
Total Expenses	\$	2,801,491	\$	2,755,995
		-82,475		-107,573
Surplus / Deficit Percentage		-2.94%		-3.9%

INCOME



EXPENSES



NPN FISCAL YEAR 2011 FUNDERS

NPN

The Andy Warhol Foundation for the Visual Arts
 City of Los Angeles, Department of Cultural Affairs
 CrossCurrents Foundation
 Doris Duke Charitable Foundation
 Ford Foundation
 Foundations to Promote Open Society
 Japan Foundation's Center for Global Partnerships/
 Japan Foundation
 Joan Mitchell Foundation
 Lambent Foundation Fund of Tides Foundation
 Louisiana Division of the Arts
 Andrew W. Mellon Foundation
 MetLife Foundation
 National Endowment for the Arts
 Robert Sterling Clark Foundation
 Southwest Airlines
 Surdna Foundation —
in memory of Wesley V. Montgomery

The Porch

Arts Council of New Orleans
 Emeril Lagasse Foundation
 Ford Foundation
 Joan Mitchell Foundation
 New Orleans Jazz and Heritage Foundation
 Zeitoun Foundation

Creative Alliance of New Orleans

Joan Mitchell Foundation
 National Philanthropic Trust —
The Clayton-Royer Family Fund

Artist Corps New Orleans

Fertel Foundation
 Ruth U. Fertel Foundation
 Greater New Orleans Foundation —
Crescent Civic Engagement Fund
 Greater New Orleans Foundation —
The Keller Family Foundation
 Music Empowers Foundation
 Music National Service
 RosaMary Foundation

AfricaNOLA

Booth Heritage Fund

Greater New Orleans Foundation —
The Keller Family Foundation

New Orleans Musicians Assistance Foundation

PeyBack Foundation

FUNDRED

South Texas Charitable Foundation

Stardust Fund of the Greater Houston
Community Foundation

Mardi Gras Indian Hall of Fame

National Philanthropic Trust —
The Clayton-Royer Family Fund



DORIS DUKE
CHARITABLE FOUNDATION



FORD FOUNDATION



NATIONAL
ENDOWMENT
FOR THE ARTS

The Andrew W. Mellon Foundation

The Andy Warhol Foundation
for the Visual Arts



OPEN SOCIETY FOUNDATIONS

Joan Mitchell Foundation

MetLife Foundation



NPN FISCAL YEAR 2011 INDIVIDUAL DONORS

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Ava Maria Alvarez
Anonymous
Dora Arreola
Andrea Assaf
Stephanie Atkins
Caron Atlas
Elisabeth Beard
Loris Anthony Beckles
Roberto Bedoya
Ben Keith Company
Philip Bither
Emily Bivens
Boeing Company —
matching gift of Huong Vu
Paul Bonin-Rodríguez
Ann Brusky
Mary Elizabeth Bunzel
Shereen Caesar
Jackie Calderone
Suzanne Callahan
Amy Caron
Rachel Carrico
Teo Castellanos
Leilani Chan & Ova Saopeng
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Christine Cowden
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Stacy Klein
Katherine Kramer
Sonia Kudla
Jessica Labarbera
May Lee-Yang
Steve Liggett
Veletta Forsythe Lill
Abel Lopez

Gary Looper
Mary Luft
George Lugg
MacArthur Foundation —
matching gift of Nicole Garneau
Catherine Maciariello
Arnie Malina
John D. Malpede
Jeanne Mam-Luft
Jema Marchi
Vicki Meek
Wesley V. Montgomery
Yvonne Montoya
Lisa Mount
Dipankar Mukherjee & Meena Natarajan
Nancy Dozier Murray
Myrna Loy Center
Jose Navarrete
Lisa Nelson-Haynes
Ed Noonan
Cassandra Parker Nowicki
Molly O'Connor
Octavia Foundation
Margaret Olsen
Linda Parris-Bailey
Jordan Peimer
Carla Perlo
Martin Perna
Carla Peterson
V. Dianne Pledger
Michael Premo
Peter Prinz
Dean Purvis
Laurel Raczka
Lisa Ramirez
Kathy Randels
Robert Ransick
Deborah Riley
Jorge Rojas
Mildred Ruiz

Abe Rybeck
 Federico Salas
 Amina Sanchez
 Roell Schmidt & Matthew Hickey
 James Scruggs
 Rebecca Sheahan
 Linda Shearer
 Nick Slie
 Rebecca Snedecker
 Ashley Sparks
 Carol Stakenas
 Michele Steinwald
 Lisa Suarez
 Mary Suarez
 Theresa Sweetland
 Anna Talbert
 Paul Teruel
 Morgan Elizabeth Thorson
 Jose Eduardo Torres
 Mari Torres
 José Torres-Tama
 Rory Trainor
 Cristal Chanelle Truscott
 Carlton Turner
 Maurice Turner
 Elizabeth Underwood
 Mark Valdez
 Samuel Valdez
 Huong Vu
 Rosie Gordon Wallace
 Allison Warden
 MK Wegmann
 Thérèse Wegmann
 Ashley Wilkerson
 John Wilkins
 Mark Wong
 Alexandria Yalj
 Nejla Yatkin
 Paul Zaloom

Contributors to the Wesley V. Montgomery Mentorship & Leadership award

Anne Arrasmith
 Andrea Assaf
 Chris Cowden
 Barbara Haley
 Molly Lakin-Hayes
 Vicki Meek
 Ellen Rudolph
 Christina Rupp
 Lynn Stern
 MK Wegmann
 Thérèse Wegmann
 Kristina Wong
 and the Surdna Foundation

Gifts to the Porch 7th Ward Cultural Organization in memory of Wesley V. Montgomery

Willie Birch
 Mary Wilkins Costa
 Hubert Dixon
 Gregory Gephart
 Barbara R. Hayley
 Sarita Hudson
 Sonia Kudla
 Alyce Myatt
 Jeanne Nathan & Robert Tannen
 Lillian Osei-Boating
 Thérèse Wegmann

SECTION 02

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 Residences (pg. 24), Freight Fund (pg. 26), Visual Artists Network (pg. 28) and the International Program (pg. 30).

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 the Creation Fund (pg. 32) and the Forth Fund (pg. 38), 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. 34). Another critical objective is to enable artists and NPN Partners to engage more deeply and authentically within diverse communities (Community Fund, pg. 36).

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, pg. 39; Mid-Year Meetings, pg. 41). 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 critical issues, 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. 42), NPN has responded to its home community's needs by nurturing several Intermediary Projects and taking leadership in creating a Multi-Tenant Arts Facility. This facility will positively impact the ability of many small non-profits to maintain a secure administrative and programmatic environment, and will give NPN a permanent home of its own.

On a national level, NPN collaborates with other organizations through National Relationships (pg. 45) that help develop new markets and audiences for artists, leverage other efforts and services to benefit the field and increase artistic pluralism.

In Fiscal Year 2011

Funded more than 200 Projects // Funded 159 Residency Weeks // Re-granted approximately \$894,650 in NPN Subsidies // NPN leveraged nearly \$2 million in matches // NPN reached more than 80,000 people // NPN directly supported more than 700 individual artists

17 Border Crossings

Thaddeus Phillips // Creation Fund // Painted Bride Art Center

Pictured: Thaddeus Phillips

Photo: Courtesy of Painted Bride Art Center

AWARD LISTINGS
ARE LOCATED IN THE
APPENDIX ON PAGE

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PERFORMANCE RESIDENCY PROGRAM

The NPN Residency Program directly fosters community engagement by subsidizing one- and two-week residency contracts for artists. NPN has carefully crafted a standard contract and fixed fee structure which 1) takes money off the table, enabling artists and presenters to focus on the work 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 chooses its artists based on its 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.



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.



Into the Void

Catherine Cabeen and Company //
 Performance Residency // On the Boards
 Pictured: Catherine Cabeen
 Photo: Phill Cabeen

In Fiscal Year 2011

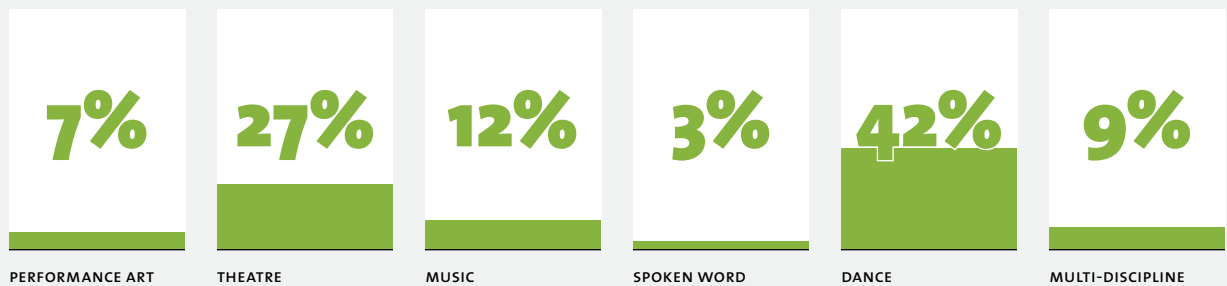
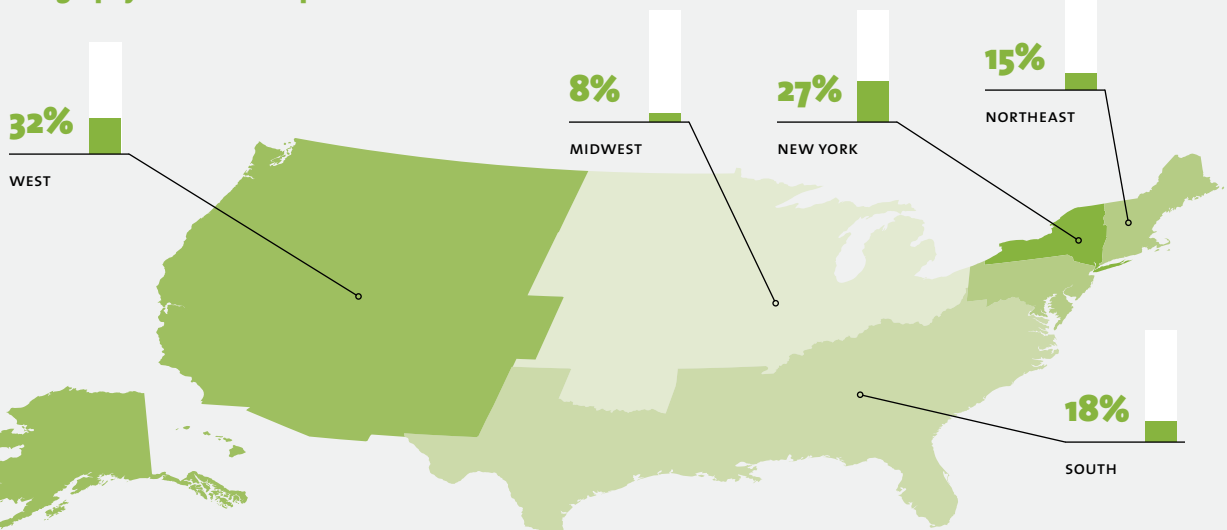
NPN Partners participated in 113 Performance Residency Weeks // 35% were also Creation Fund Residencies // NPN re-granted more than \$473,598 in subsidies // NPN leveraged more than \$922,000 in direct artist fees and more than \$1.33 million towards presenting costs

Residency Activities

More than 500 residency activities // More than 316 performances // More than 400 community partners and 400 schools // More than 60,000 individuals participated

Artists

616 individual artists // 86 artist companies // 38% were first-time NPN Residency participants // 60% companies were artists of color

Artistic Disciplines**Geography of Artist Companies**

FREIGHT FUND

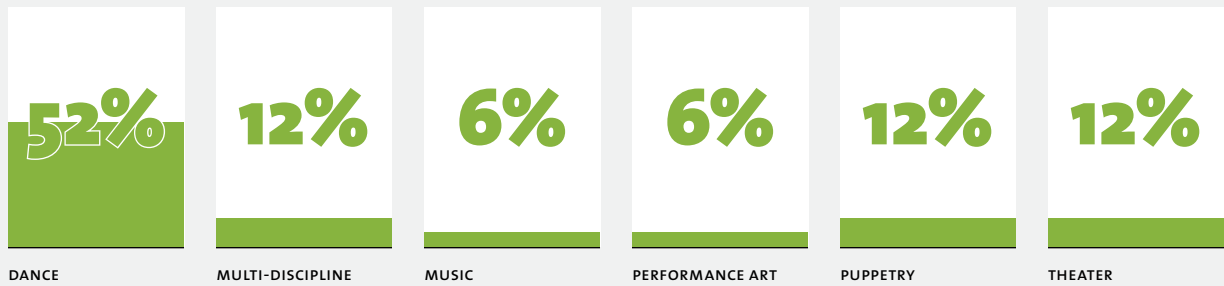
The NPN Freight Fund offsets artists' freight costs: equipment rental, excess baggage charges, shipment of sets, props, costumes, etc. The \$500 subsidy may also be used to purchase equipment which increases NPN Partners' technical capacity to present the work.

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

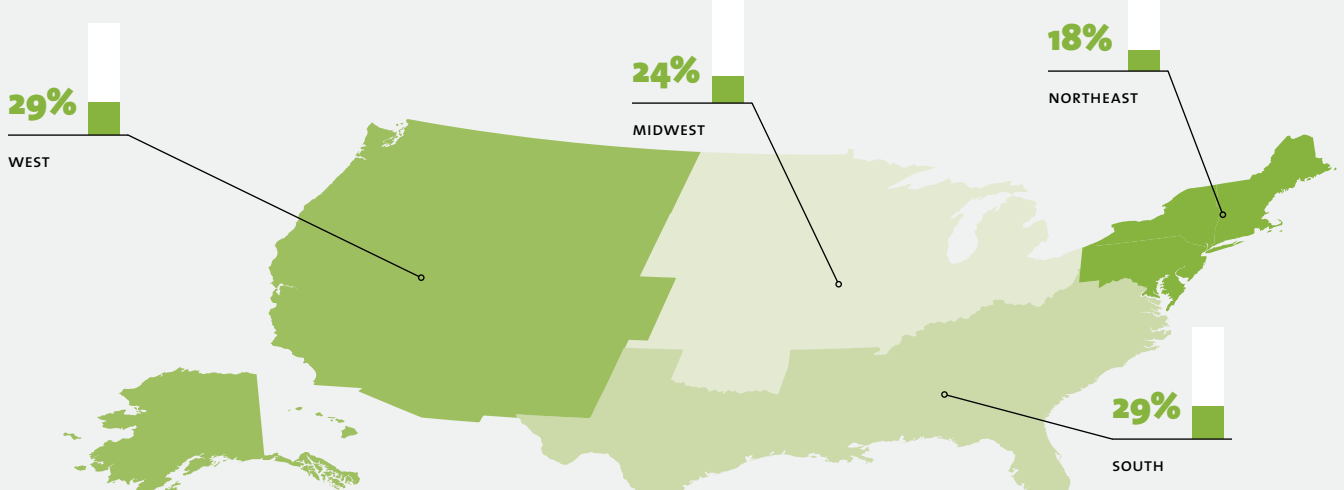
In Fiscal Year 2011

17 awards // NPN re-granted \$8,500 in NPN Subsidies

Artistic Disciplines



Geography of Award Distribution





Institute of Empathy: Ritual Room

Saya Woolfalk // Visual Artists Network // Real Art Ways

Pictured: Jessica Kilpatrick, Jillian Greenberg and Ana Masiero

Photo: John Groo

BOTTOM

Under Polaris

Cloud Eye Control // Performance Residency //

Freight Fund // Living Arts of Tulsa

Pictured: Anne Oxygen

Photo: Tom Payne

VISUAL ARTISTS NETWORK (VAN) EXHIBITION RESIDENCY PROGRAM

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

Each VAN Partner is currently entitled to one week of residency subsidy support 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 NPN Performance Residency contract.

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. VAN organizes exhibitions and media presentations so that the work of the VAN artists can 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 SPACES in Cleveland, OH.

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 2011. Digital copies of all VAN Catalogs are available at www.npnweb.org

MAJOR CONTRIBUTORS INCLUDE:

The Andy Warhol Foundation for the Visual Arts, Ford Foundation and the Joan Mitchell Foundation.

The Andy Warhol Foundation
for the Visual Arts



FORDFOUNDATION

Joan Mitchell Foundation



REACHED MORE THAN

8,444

INDIVIDUALS

VAN's Standard Contract & Fee Structure (effective FY 2012)

Artist Salary: \$700 per week per artist.

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.

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.

Artist's Exhibition 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.

Artist's Administrative Allowance:

A flat fee of \$500 to cover the artist's non-personnel administrative expenses.

In Fiscal Year 2011

VAN Partners participated in 11 VAN Exhibition Residency Weeks // VAN re-granted more than \$20,800 in VAN subsidies // VAN leveraged more than \$29,000 in matches // VAN also hosted five artist residencies at the 2010 Annual Meeting, distributing more than \$15,000 in subsidy support directly to those artists.

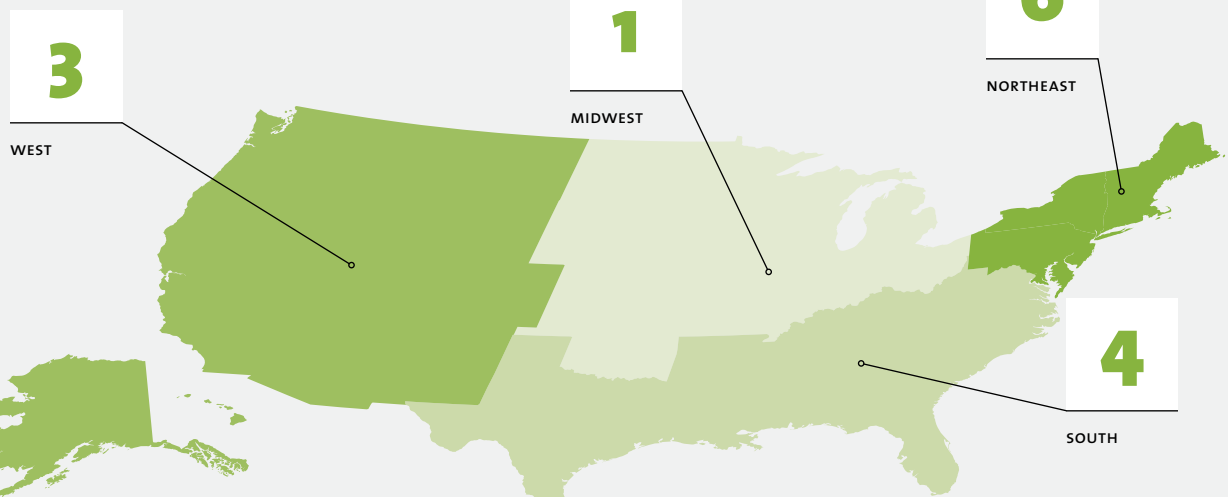
Residency Activities

More than 92 residency activities // More than 11 exhibitions // More than 20 community partners including 6 schools // Reached more than 8,444 individuals

Artists

12 individual artists // 12 were first time VAN Residency participants // 7 were artists of color

Geography of Artists



INTERNATIONAL PROGRAM

On the strength of its success with the Performing Americas Program (PAP), NPN has broadened the scope of its international exchanges to include Asia. Since 2010, NPN has added two projects: *NPN/KAMS Exchange*, a partnership with the Korea Arts Management Services (KAMS) and *Japan Connection*, a partnership with the Japan Contemporary Dance Network (JCDN). Both partnerships follow the PAP model of a systematic cultural exchange program based on reciprocity and knowledge-building. NPN partnerships with other networks in Latin America, Korea and Japan are forging a new model for international exchanges: a network-to-network partnership.

ASIA

Both *NPN/KAMS Exchange* and *Japan Connection* are in their network-building phase — curators travel to each other's countries to build connections, understand cultural differences, see work live and discuss the structure of the projects. The first artistic exchange component will begin in FY13 with one U.S. company touring to three different cities in Korea and reciprocally, one Korean company touring to three different cities in the U.S. In FY 14, NPN International Program will continue the artistic exchange with Korea and will add an artistic exchange with Japan, with one U.S. company touring to three different cities in Japan and reciprocally, one Japanese company touring to three different cities in the U.S.

The *NPN/KAMS Exchange* is funded in part by the Doris Duke Charitable Foundation and the Korea Arts Management Services. *Japan Connection* is funded in part by the Center for Global Partnerships, a Division of the Japan Foundation, and by the Japan-U.S. Friendship Commission.

NPN delegation to Performing Arts Market in Seoul 2010
Pictured: John Herbert (right) from Legion Arts in Cedar Rapids and KAMS hosts



MAJOR CONTRIBUTORS INCLUDE

The Doris Duke Charitable Foundation, the Robert Sterling Clark Foundation and for Los Angeles-based artists and arts organizations, the City of Los Angeles, Department of Cultural Affairs.



Performing Americas Program (PAP)

Celebrating its 10th Anniversary, Performing Americas Program (PAP) 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 29 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 that subsidizes reciprocal tours using the NPN Performance Residency model. Since its inception, PAP has supported 14 Latin American artists travelling to 35 U.S. cities in 19 states, and 15 U.S. artists travelling to 35 cities at festivals and institutions in 12 countries throughout Latin America and the Caribbean. A total of 27 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.

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 travelling 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 also those of the host and audiences. The artistic exchanges also dispel negative myths and stereotypes by conducting honest human interactions that do the work that international diplomatic relations often fail to do.



Toneladas de Luz – Tons of Light
Antonio Salinas // Performing Americas
Pictured: Antonio Salinas
Photo: Courtesy of the artist

AWARD LISTINGS
ARE LOCATED IN THE
APPENDIX ON PAGE

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CREATION FUND

AWARD LISTINGS
ARE LOCATED IN THE
APPENDIX ON PAGE

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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. Any presenter or producing company may participate as co-commissioners.

I can not begin to express how grateful I am to be a part of the National Performance Network. To feel as if my work is being supported by an organization as committed to social change and artistic innovation as this inspires me not only as a choreographer, but as a citizen of culture.

Charles Anderson
NPN Creation Fund and Forth Fund Artist

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

*Women, Sex & Desire:
Sometimes You Feel Like A Ho, Sometimes You Don't*
Gesel Mason Performance Projects //
Performance Residency // Creation Fund // Dance Place
Pictured: Meghan Bowden, Sarah Levitt and Kayla Hamilton
Photo: Colin Danville

MAJOR CONTRIBUTORS INCLUDE:

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





In Fiscal Year 2011

32 applications // 21 awards //
NPN re-granted \$246,000 in NPN
subsidies // NPN leveraged more
than \$889,450 in matches

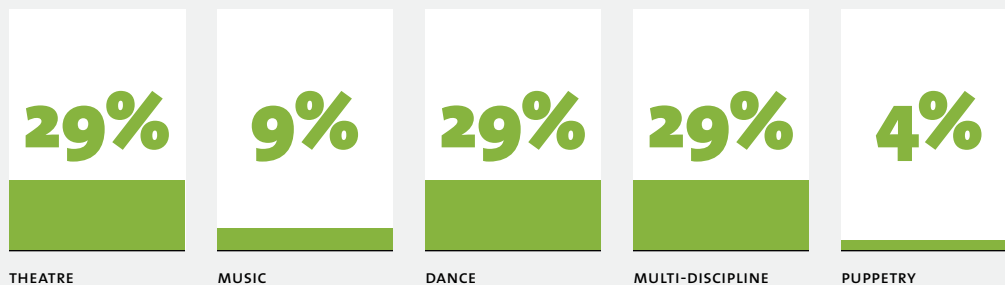
Creation Fund Commissioners

51 Commissioners // 45% non-NPN
Partner // 41% organizations were
first-time commissioners

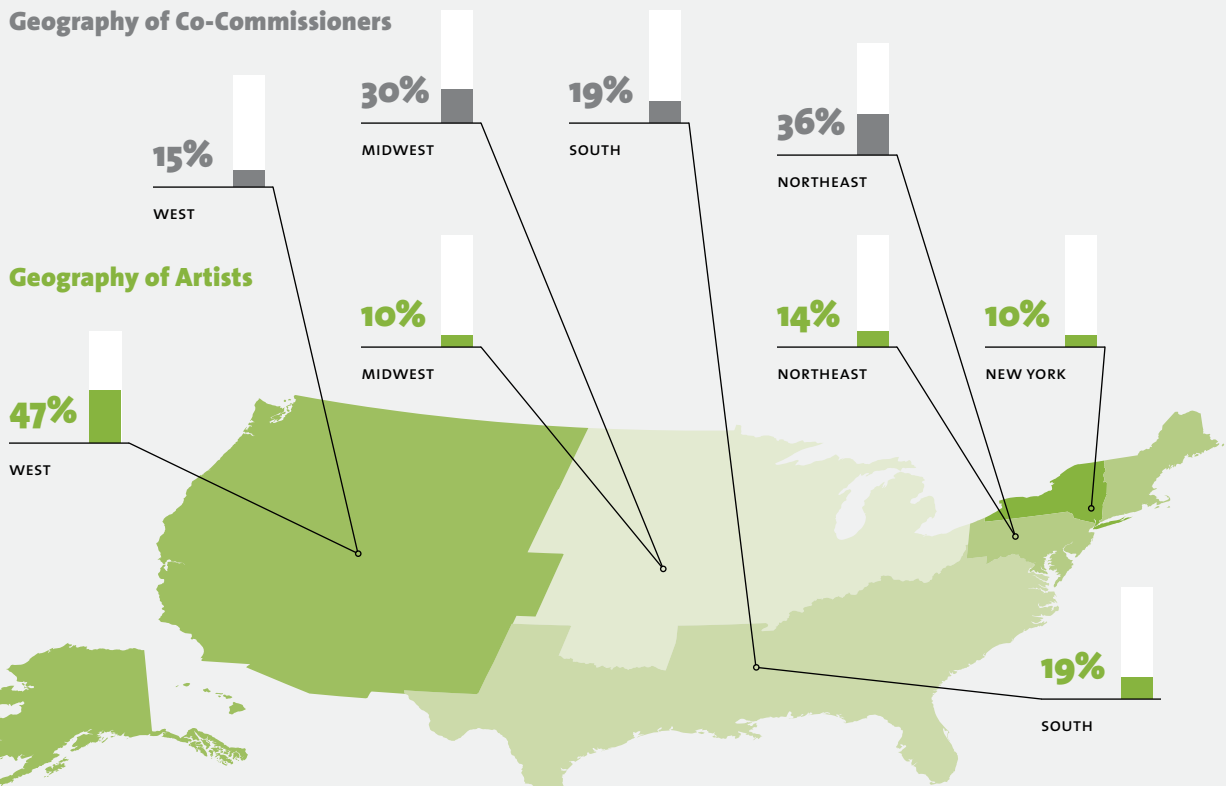
Creation Fund Artists

76% artists were first-time recipients
// 57% were artists of color

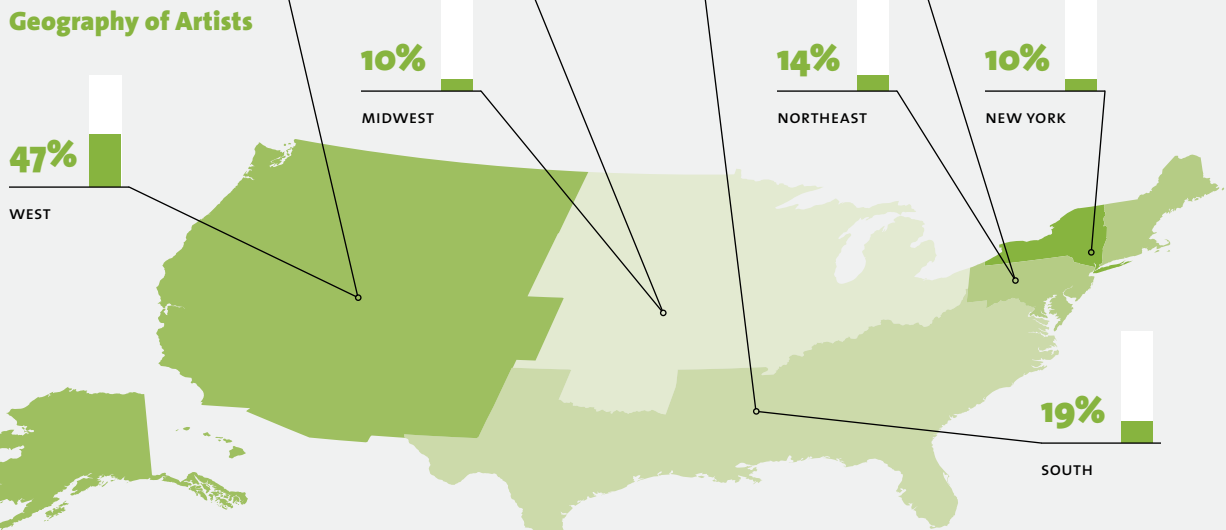
Artistic Disciplines



Geography of Co-Commissioners



Geography of Artists



MENTORSHIP & LEADERSHIP INITIATIVE (MLI)

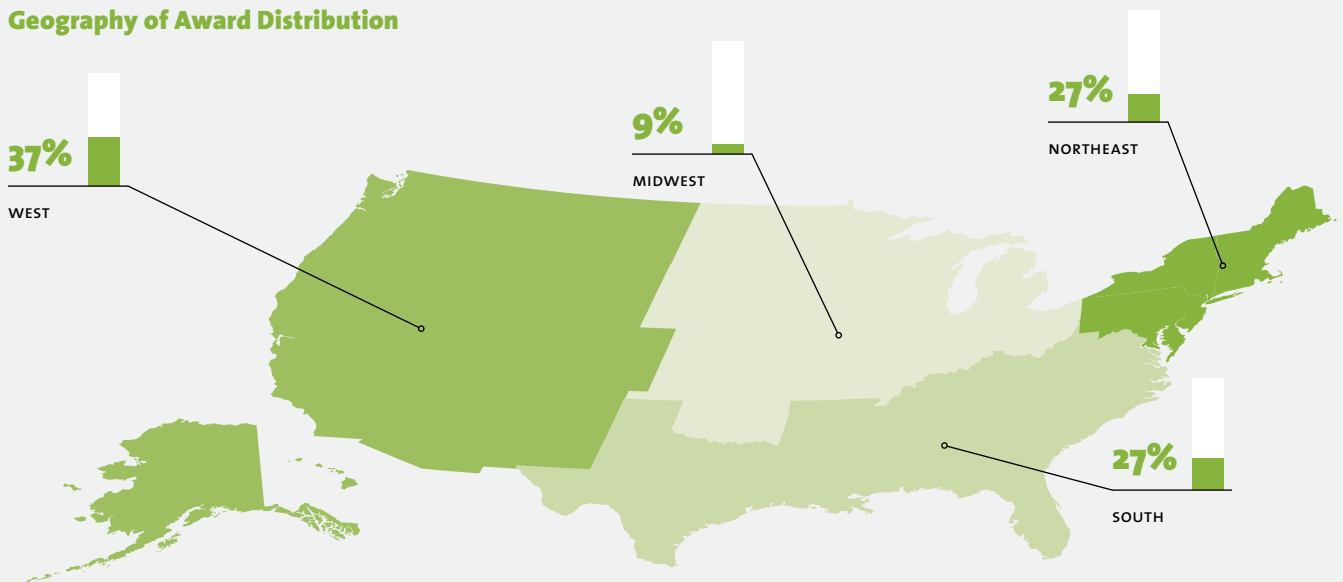
Leadership development, mentoring and succession are among the most pressing issues facing non-profit arts organizations. Since 2006 NPN has responded to these needs through the MLI, supporting the personal and professional development of NPN Partner staff and recognizing their leadership in the field.

The 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.

In Fiscal Year 2011

21 applications // 11 awards // NPN re-granted \$48,490 in NPN subsidies // NPN leveraged more than \$41,823 in matches

Geography of Award Distribution



MAJOR CONTRIBUTORS INCLUDE:

The Doris Duke Charitable Foundation, the National Endowment for the Arts, MetLife Foundation, and American Express.



MetLife Foundation



AWARD LISTINGS
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Entrance to Ecole des Sables in Toubab Dialaw, Senegal // Mentorship & Leadership Initiative

LEFT

A Crack in Everything

zoe | juniper // Performance Residency // Creation Fund // Bates Dance Festival, On the Boards, New York LIVE Arts
Pictured: Anna Schon, Christiana Axelsen and Raja Kelly
Photo: Arthur Fink



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.

AWARD LISTINGS
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MAJOR CONTRIBUTORS INCLUDE:

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



DORIS DUKE
CHARITABLE FOUNDATION



NATIONAL
ENDOWMENT
FOR THE ARTS

MetLife Foundation

Refugee Nation

TeAda Productions // Community Fund // Performance Residency // Pangea World Theater, Intermedia Arts

Pictured: Leilani Chan

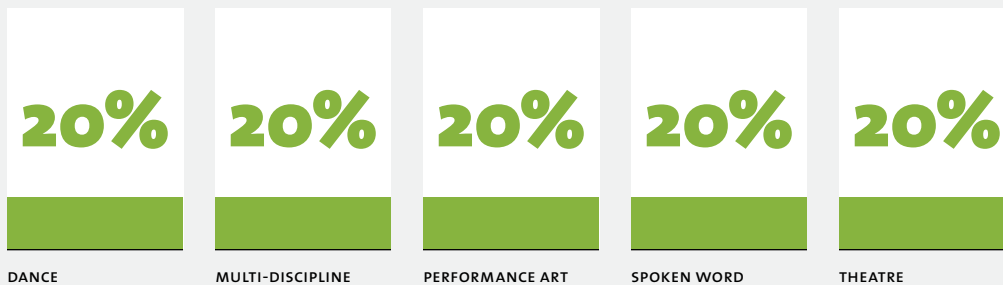
Photo: Sean Smuda



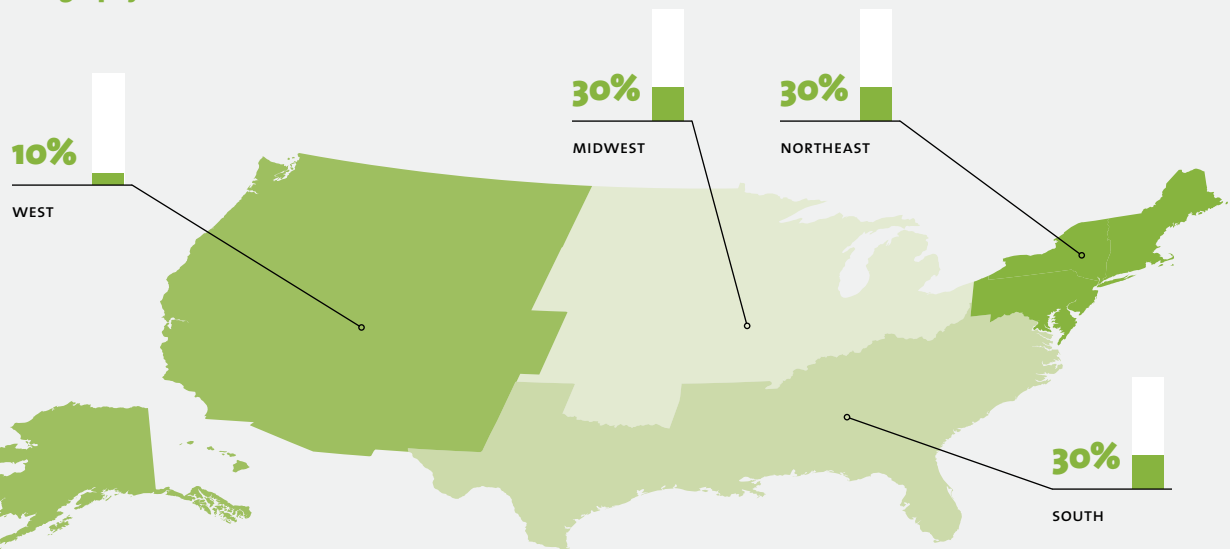
In Fiscal Year 2011

18 applications // 10 awards // NPN
re-granted \$41,787 in NPN subsidies
// NPN leveraged more than \$83,674
in matches

Artistic Disciplines



Geography of Award Distribution



FORTH FUND

You spend so much time, energy and money in getting the piece off the ground in the first place and then there's a huge amount of re-visioning, re-thinking and re-working before you can take it on the road. You need time to step back, breathe and reflect on everything you learned. I think it is what makes a good piece of performance, a great piece of performance.

Ashley Sparks

ArtSpot Productions, Forth Fund Artist

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 what is needed to make their work stronger, reinforce the relationships between commissioners and artists, and 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 based on the current developmental phase of their work, and broker the relationships with commissioners.

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 \$5,000 match (cash or in-kind).

In FY11, NPN concluded the pilot year of the NPN Forth Fund culminating in a face-to-face evaluation with Forth Fund artists and commissioners at the Annual Meeting, and a written evaluation by Paul Bonin-Rodriguez. Upon completing a successful pilot year, The Andrew W. Mellon Foundation awarded NPN \$700,000 over three years to fully implement the Forth Fund Program. Beginning in July of 2011, every Creation Fund Award will receive Forth Fund support. Forth Fund support, combined with Creation Fund and Performance Residency subsidies will increase the investment of work co-commissioned through NPN to more than \$30,000 per work and advance more than \$1.5 million dollars into the field.

MAJOR CONTRIBUTOR:

The Andrew W. Mellon Foundation

ANNUAL MEETING

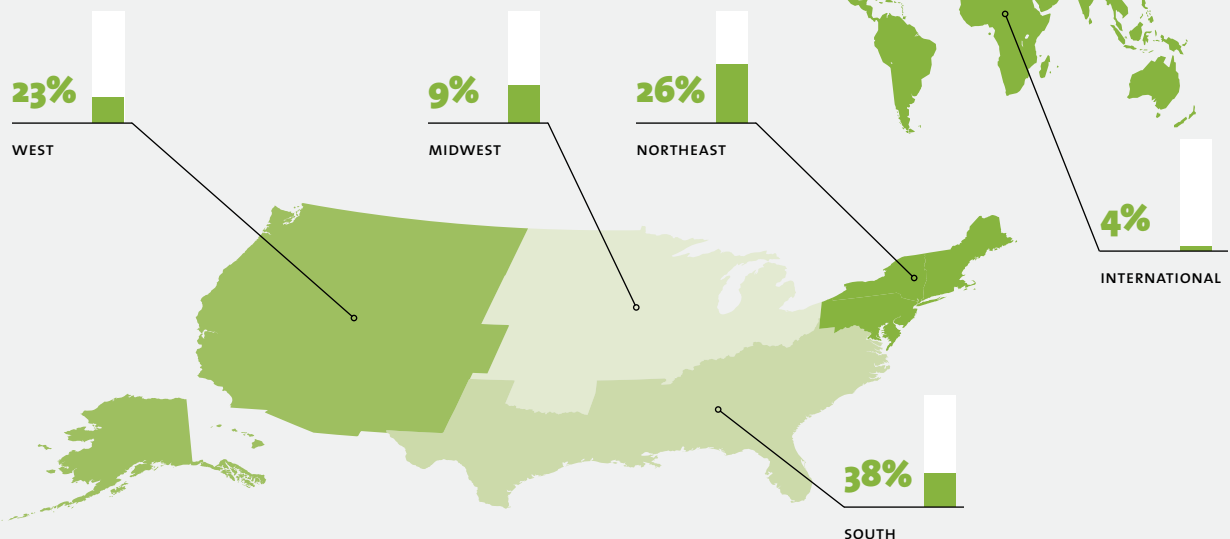
NPN's Annual Meeting is a national forum for peer-to-peer communication among NPN / VAN Partners, artists subsidized with NPN support, key stakeholders and colleagues. Invited leaders come together to articulate issues, debate alternative models, examine policies which shape the local and national arts environment and see new work. The 2010 Annual Meeting celebrated NPN's 25th anniversary, with an opening keynote by NPN Founder David White.

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 four days, and involves a range of activities including performance showcases by Creation Fund recipients and artists from the local host community, professional development sessions, keynotes, caucuses, informal meetings and idea forums. The Annual Meeting also provides additional opportunities to share the work of local, national and international artists through media presentations, visual art installations and artbursts (pop-up performances throughout the Meeting).

Geography of Attendees

40% were first-time attendees to the Annual Meeting



Annual Meeting (Dallas, TX) Performance Showcases and Visual Arts Installations

Elia Arce // Houston, TX *

Jane Comfort and Company // New York City, NY *

Danielle Georgiou // Dallas, TX

Pat Graney Company // Seattle, WA *

Journeyman Ink (Alejandro Perez & Will Richey) //
Dallas, TX

Marc Bamuthi Joseph // Oakland, CA *

Annette Lawrence // visual artist, Dallas, TX

Pomo Afro Homos // San Francisco, CA *

Q-Roc Ragsdale // Dallas, TX

Robert Ransick // visual artist, New York, NY

Antonio Salinas // Mexico City, Mexico

Teatro Dallas // Dallas, TX

Ashley Wilkerson // Dallas, TX

Saya Woolfalk // visual artist, New York, NY

* In recognition of NPN's 25th anniversary,
NPN co-commissioned these five historically
important performances.

the bull-jean stories multimedia adaptation

Q-Roc Ragsdale // Annual Meeting Performance

Pictured: Q-Roc Ragsdale

Photo: Embassy MVMT

BOTTOM LEFT

Faith Healing

Jane Comfort and Company // Annual Meeting Performance

Pictured: Heather Christian and Matthew Hardy

Photo: Embassy MVMT

BOTTOM RIGHT

Fierce Love: Stories from Black Gay Life

Pomo Afro Homos // Annual Meeting Performance

Pictured: Dazie Rustin Grego and Thandiwe Deshazor

Photo: Embassy MVMT



MID-YEAR MEETINGS

Mid-Year Meetings are a formal part of NPN annual programming. 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. The Visual Artists Network (VAN) is similarly convened with a Mid-Year meeting and represented by a Regional Desk. Facilitated by NPN staff, meetings devote 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 “Doin’ it on the Road” workshop for artists in the community. This information-packed workshop is designed to demystify the touring process for performing artists who are interested, ready and have the capacity to tour, or who have already toured regionally and want to expand their touring.



Roam
Danielle Georgiou // Annual Meeting Performance
Pictured: Braulio Cruz-Ortiz and Rosita Tran III
Photo: Embassy MVMT

In Fiscal Year 2011 Mid-Year Meetings and workshops were held in:

Los Angeles, CA:

Hosted by LACE
(Los Angeles
Contemporary Exhibitions)

Minneapolis, MN:

Hosted by Intermedia Arts

Cleveland, OH:

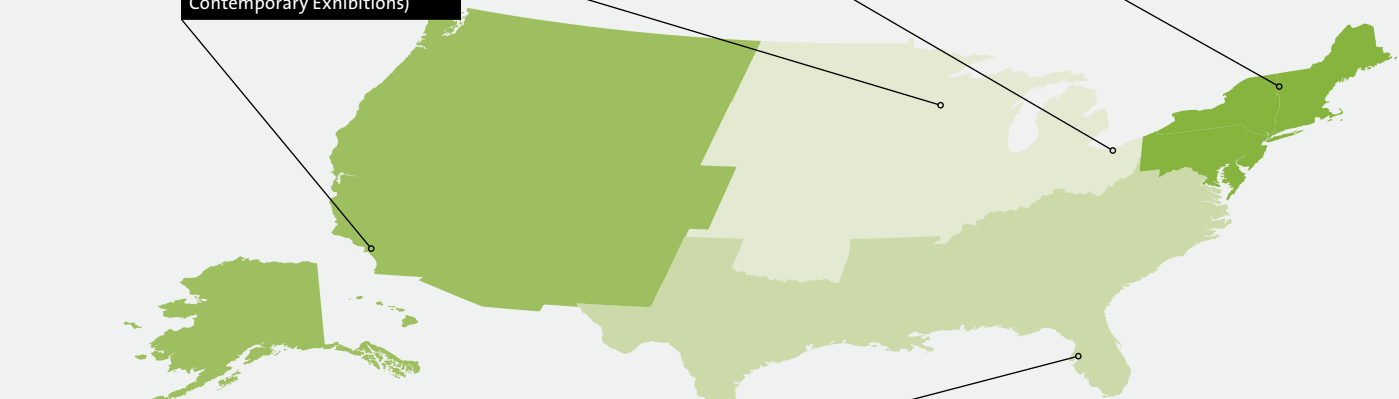
Hosted by SPACES

Burlington, VT:

Hosted by Flynn Center for
the Performing Arts

Tampa, FL:

Hosted by Straz Center for
the Performing Arts



LOCAL ENGAGEMENT

NPN engages locally while acting nationally and internationally, sharing its resources with its home community, including the organizations and artists of New Orleans. NPN's local programming is aligned with its national focus on convenings, partnerships and re-granting. NPN offers fiscal sponsorship services or serves as an intermediary or institutional partner to shepherd and support locally based projects at nascent and developmental stages. NPN has been able to have a significant impact and influence on the New Orleans arts and cultural community while garnering and leveraging resources that have diversified NPN's base of support. NPN served as a vital conduit for post-Katrina recovery funds to the cultural sector, due to its recognition by national funders, and is positioned to continue to exercise its leadership locally in innovative ways.

NPN support allows us to consider more mission-driven programming, and plan our programs to have the best community impact.

Judy Joseph

David A. Straz, Jr. Center for the Performing Arts

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, and the real estate market was subsequently drastically re-shaped. NPN began to research the feasibility of developing a shared office environment and conducted lengthy dialogue with local arts organizations that also need a permanent, stable home.

A Multi-Tenant Arts Facility will not only strengthen NPN's own operations by providing adequate and comfortable office space, it will also support up to a dozen local arts and non-profit organizations with office and program space (rehearsal, studio and performance). NPN is working in collaboration with Creative Alliance of New Orleans and Young Audiences, in association with the Marigny Neighborhood Association, to develop a four-building campus formerly occupied by the Archdiocese of New Orleans' Sts. Peter and Paul Church and parish buildings.



Fiscal Sponsorships

Artist Corps

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. For more information, visit www.artistcorpsnola.org

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. For more information, visit www.pelicanbomb.com

Dawn DeDeaux

Dawn DeDeaux is a New Orleans-based multi-media, conceptual and visual artist. Her PROJECT MUTANTS is a collaboration with the Tulane / Xavier Center for Bioenvironmental Research, and will install a series of illuminated, cell-like sculptures into the rivers and marshes affected by the BP oil spill disaster. The sculptures will also function as water sensors to assess water quality, accompanied by a public engagement and participatory education campaign. DeDeaux's latest project, *The Goddess Fortuna and her Dunces*, in an *Effort to Makes Sense of It All*, is a multimedia project inspired by John Kennedy Toole's novel *A Confederacy of Dunces*. For more information, visit www.dawndedeaux.com/files/MUTANT.pdf and www.npnweb.org/partners/a-call-to-spread-enlightenment/

The Front

The Front is an artist-run collective of fourteen artists, fostering the development of contemporary art through exhibitions and community-based projects. With new exhibits every four weeks in the gallery on St. Claude Avenue, in the Bywater neighborhood of New Orleans, The Front is a notable example of the spirit of cooperation and initiative that fueled New Orleans' recovery from the storms and floods of 2005. For more information, visit www.nolafront.org

Mardi Gras Indian Hall of Fame

The Mardi Gras Indian Hall of Fame is committed to supporting and maintaining New Orleans grassroots indigenous cultural expressions, particularly the Mardi Gras Indian tradition which has been carried on exclusively in the African American neighborhoods of New Orleans since the 1880s. For more information, visit <http://mardigrasindians.blogspot.com>

Louisiana Wetlands

Dollie Eaglin-Monroe // Visual Artists Network //

Ashé Cultural Arts Center

Pictured: Dollie Eaglin-Monroe and students from Audubon Charter Elementary School

Photo: Karel Sloane-Boekbinder

Mel Chin's FUNDRED / PAYDIRT

Operation Paydirt/Fundred Dollar Bill Project is a national participatory artist-driven project supporting a scientific solution to the devastating problem of lead (Pb) contaminated soil. The project is designed to raise awareness of this environmental threat and offer the voices of democratic expression for the solution. All across the country people are participating by drawing *Fundred Dollar Bills* — original, hand drawn interpretations of \$100 bills. The *Fundreds* are being collected by armored truck and will be delivered to Washington DC, where the value of the art currency will advocate support to implement lead remediation in New Orleans and cities across the country. *Operation Paydirt* brings together the science to transform toxic lead so that it is no longer harmful and the critical collaborations to implement the solution. The project is directed by internationally-known artist Mel Chin. For more information go to www.fundred.org

One Million Bones

One Million Bones is a large-scale social arts practice working to raise awareness of genocides, atrocities and human right abuses occurring in Sudan, the Democratic Republic of Congo and Burma. Its work combines artist-led, community hands-on art making, education and a plan to install 1,000,000 hand-made clay bones on the National Mall in Washington DC, in the spring of 2013, creating a symbolic mass grave and a site of consciousness-raising and action. For more information, visit www.onemillionbones.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 conducts free workshops to help everyone through the process. For more information, visit www.postmedium.org

Intermediary Partnerships

AfricaNola

AfricaNola is a community organization of impassioned and talented individuals who acknowledge the value of traditional West African culture and music and its contributions to the diverse cultures and history of New Orleans. By utilizing performance and educational outreach initiatives, AfricaNola enriches individual lives and enhances the city of New Orleans 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 four performance ensembles: Kora Konnection (African jazz), African Village (traditional drum and dance), Africa Brass (African drums / New Orleans brass band music) and African Zydeco Revue (African Zydeco). For more information, visit www.africanola.org

Creative Alliance of New Orleans (CANO)

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

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. The Porch's 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, a community garden, film screenings, Mardi Gras Indian history and bead sewing workshops. For more information, visit www.theporch-7.com

NATIONAL RELATIONSHIPS

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

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

Devotion

Sarah Michelson // Creation Fund //
Performance Residency //
On the Boards, Walker Arts Center
Pictured: James Tyson
Photo: Rudolf Grittner



SECTION 03

NPN PARTNERS

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.



We understand that funding the arts can be difficult when the state of the economy is less than ideal. We greatly appreciate NPN's willingness to financially assist American theaters and festivals. While we are thankful for the touring opportunities we have abroad, we truly love sharing our work with our fellow Americans. In the past year alone NPN has helped fund our performances at The Wexner Center (Columbus, Ohio) and now at PICA's TBA Festival (Portland, Oregon). Both of these great opportunities would not have been possible without NPN's support.

Kelly Copper
Nature Theatre of Oklahoma, Artist

Romeo & Juliet
Nature Theater of Oklahoma // Performance Residency //
Portland Institute for Contemporary Art
Pictured: Anne Gridley
Photo: Rio

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 Partners that seem well-matched with your work.

NIPIN PARTNER MAP

Out North Contemporary Art House Anchorage, AK

Living Arts of Tulsa Tulsa, OK

PICA (Portland Institute for Contemporary Art) Portland, OR

Myrna Loy Center Helena, MT

Central District Forum for Art and Ideas Seattle, WA

On the Boards Seattle, WA

Pat Graney Company Seattle, WA

La Peña Cultural Center Berkeley, CA

Cultural Odyssey San Francisco, CA

Youth Speaks San Francisco, CA

MACLA / Movimiento de Arte y Cultura Latino Americana San Jose, CA

Highways Performance Space and Gallery Santa Monica, CA

REDCAT (CalArts) Los Angeles, CA

Skirball Cultural Center Los Angeles, CA

Outpost Productions Albuquerque, NM

El Centro Su Teatro Denver, CO

South Dallas Cultural Center Dallas, TX

Women & Their Work Austin, TX

Carver Community Cultural Center San Antonio, TX

Guadalupe Cultural Arts Center San Antonio, TX

Jump-Start Performance Co. San Antonio, TX

DiverseWorks Art Space Houston, TX

MECA Houston, TX

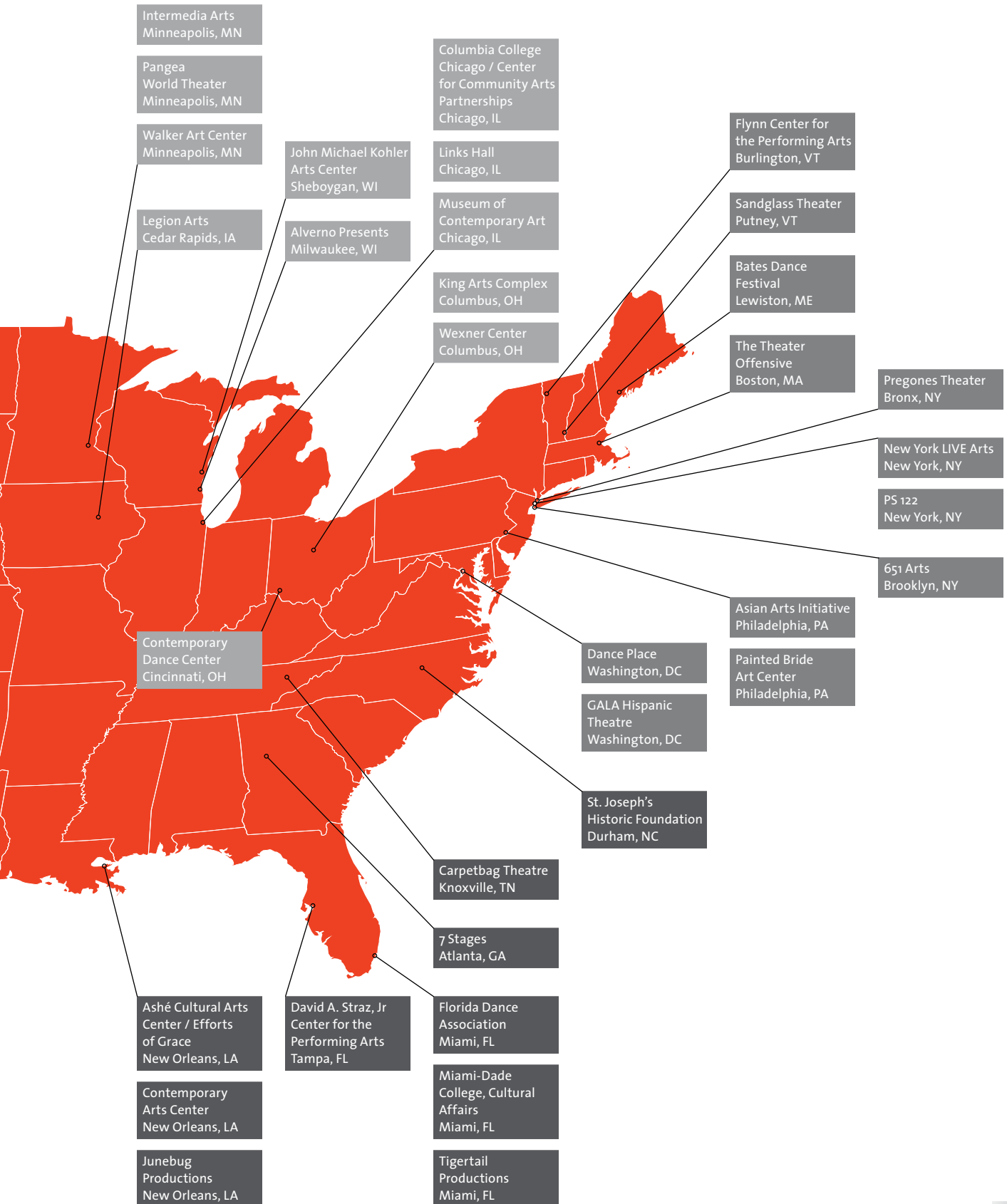
PARTNER REGION

Western

Southern

Northeastern

Midwestern



NPN PARTNERS: BY REGION

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

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ME / Lewiston / Bates Dance Festival	PAGE 56
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Western Region

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NPN PARTNER PROFILES

651 ARTS

651 Fulton Street
Brooklyn, NY 11217-1112

718.636.4181
718.636.4166 // FAX

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

Shay Wafer // EXECUTIVE DIRECTOR
swafer@651arts.org

Anna Glass // MANAGING DIRECTOR
aglass@651arts.org

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

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

HOUSE CAPACITY: 250

DISCIPLINES: Dance, 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, ensemble based groups and theatre companies, 7 Stages travels nationally and internationally to identify new artists whom we want to foster relationships with. Through live encounters, video clips and electronic communications, 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. 43rd Street
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.

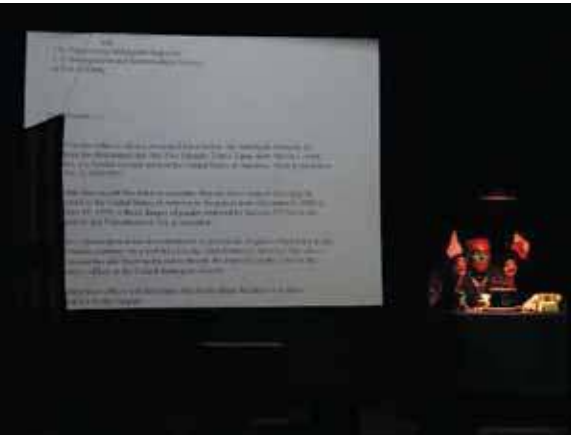
HOUSE CAPACITY: 700

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



Fat Boy

Teo Castellanos D-Projects // Creation Fund // Tigertail Productions, Miami Light Project, 7 Stages, Hip Hop Theater Festival
Pictured: Teo Castellanos
Photo: Courtesy of the artist



Aliens, Immigrants and Other Evil Doers
José Torres-Tama // Creation Fund // Ashé
Cultural Arts Center, GALA and MECA
Pictured: José Torres-Tama
Photo: Doug Gast/Derek Nelson

BOTTOM

The Office of Human Rights
Housing is a Human Right, Rachel Falcone &
Michael Premo // Visual Artists Network //
Asian Arts Initiative
Photo: Annie Seng

Ashé Cultural Arts Center / Efforts of Grace

1712 Oretha Castle Haley Boulevard
New Orleans, LA 70113

504.569.9070
504.569.9070 // FAX

ashecac@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: 200

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

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

Nancy Chen // PROGRAM ASSISTANT
nancy.chen@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: 100

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

Bates Dance Festival

Pettigrew Hall, 305 College Street
Lewiston, ME 04240-6016

207.786.6381
207.786.8282 // FAX

lfaure@bates.edu
www.batesdancefestival.org

Laura Faure // PRODUCER
lfaure@bates.edu

Nancy Salmon // ASSISTANT DIRECTOR
nsalmon@bates.edu

Bates Dance Festival (BDF), founded in 1982 and located at Bates College, is a leading presenter of contemporary dance in Northern New England. BDF brings together over 60 dance artists with 350 participants from around the globe and 5,000 audience members from across the state and region, for an intensive six-week season. Festival programs include: a performance series featuring internationally-acclaimed contemporary dance artists; 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, Performance Art, 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



Rigidigidim De Bamab De: Ruptured Calypso
Cynthia Oliver, COCo Dance Theatre // Creation
Fund // Bates Dance Festival, Painted Bride Art
Center, CD Forum for Arts & Ideas
Pictured: Rosamond S. King, Caryn Hodge,
Ithalia Forel, Lisa Green, A'Keitha Carey and
Nehassaiu DeGannes
Photo: Julieta Cervantes

Carver Community Cultural Center

226 North Hackberry Street
San Antonio, TX 78202

210.207.7211
210.207.4412 // FAX

info@thecarver.org
www.thecarver.org

Cassandra Parker-Nowicki //
CULTURAL CENTER SUPERVISOR
cassandraparker.nowicki@sanantonio.gov

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: Performance Art, Music,
Theatre, Puppetry, Multi-Discipline



Expatriate

Lenelle Moïse // Performance Residency //
Central District Forum for Arts & Ideas
Pictured: Lenelle Moïse and Karla Mosley
Photo: Zorn Taylor

Center for Community Arts Partnerships/ Columbia College Chicago

600 S. Michigan Avenue
Chicago, IL 60605-1900

312.369.8850
312.369.8015 // FAX

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

Paul Teruel // DIRECTOR OF
COMMUNITY PARTNERSHIPS
pteruel@colum.edu

JeeYeun Lee // DEVELOPMENT DIRECTOR
jylee@colum.edu

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: 150

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

Central District Forum for Arts & Ideas

1404 E. Yesler Way
Seattle, WA 98122

206.323.4032
206.323.4036 // FAX

www.cdforum.org

Randi Courtmarch // PROGRAM ASSOCIATE
randic@cdforum.org

We produce Black 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 Black 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 Black/ African Diaspora artists focused on presenting high-quality contemporary work that will challenge our audience's perspectives about Black 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 Black / African Diaspora culture.

HOUSE CAPACITY: 140

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 DIRECTOR
jweigel@cacno.org

Beth Shippert-Myers // PERFORMING
ARTS MANAGER
bshippertmyers@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, Puppetry, Spoken Word, Multi-Discipline

Contemporary Dance Theater

1805 Larch Avenue
Cincinnati, OH 45224-2928

513.591.2557
513.591.1222 and 513.281.6450 // FAX

Jefferson@cdt-dance.org
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 // EXECUTIVE /
CO-ARTISTIC 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: 210

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



Trigger
EDGEWORKS Dance Theater // Creation Fund
// Performance Residency // Dance Place,
Legion Arts
Pictured: Helanius J. Wilkins and Nkosinathi
Mncube
Photo: Isaac Oboka

BOTTOM
Marchland
The Seldoms // Performance Residency //
Contemporary Dance Theater
Pictured: Paige Cunningham, Damon Green,
Amanda McAlister, Bruce Ortiz, Christina
Gonzalez-Gillett, Cara Sabin, Philip Elson and
Trevor Szuba-Schneider
Photo: William Frederking

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 // FOUNDING DIRECTOR
cperlo@danceplace.org

Deborah Riley // CO-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

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

info@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: 150 to 1047

DISCIPLINES: Broadway tours, Comedy, Dance, Multi-Discipline, Music, Opera, Performance Art, Puppetry, Spoken Word, Theatre

DiverseWorks Art Space

1117 E. Freeway
Houston, TX 77002-1108

713.223.8346
713.223.4608 // FAX

info@diverseworks.org
www.diverseworks.org

Sixto Wagan // CO-EXECUTIVE DIRECTOR
sixto@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.

HOUSE CAPACITY: 110

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



bull jean stories: a multimedia adaptation
Q Ragsdale // Creation Fund // Performance
Residency // South Dallas Cultural Center,
DiverseWorks Art Space
Pictured: Q-Roc Ragsdale
Photo: Billie Simone

El Centro Su Teatro

721 Santa Fe Drive
Denver, CO 80216

303.296.0219
303.296.4614 // FAX

tony@suteatro.org
www.suteatro.org

Tanya Mote // DEVELOPMENT DIRECTOR
tanya@suteatro.org

Tony Garcia // EXECUTIVE ARTISTIC DIRECTOR
tony@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 with our local constituencies.

HOUSE CAPACITY: 320

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

Florida Dance Association

PO Box 415818
Miami Beach, FL 33141-7818

305.310.8080
786.472.4178 // FAX

info@floridadanceassociation.org
www.floridadanceassociation.org

Bill Doolin // ARTISTIC DIRECTOR
billd@floridadanceassociation.org

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: Ranges from 205 to 650

DISCIPLINE: Dance, Performance Art



Garden

Kate Weare Company // Performance Residency // Florida Dance Association

Pictured: Kate Weare, Leslie Kraus and Douglas Gillespie

Photo: Keira Heu-Jwyn Chang

Flynn Center for the Performing Arts

153 Main Street
Burlington, VT 05401-8402

802.652.4500
802.863.8788 // FAX

mbell@flynncenter.org
www.flynncenter.org

Arnie Malina // ARTISTIC DIRECTOR
amalina@flynncenter.org

Madeline Bell // PROGRAMMING MANAGER
mbell@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: 150

DISCIPLINE: 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

www.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-Discipline



State of Incarceration
Los Angeles Poverty Department //
Creation Fund // Highways Performance Space
Pictured: LAPD cast
Photo: Jeseca Dawson

Highways Performance Space & Gallery

1651 Eighteenth Street
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 // CO-ARTISTIC DIRECTOR
patrick@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, Outer-Disciplinary, Multi-Discipline

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

Julie Bates // ASSOCIATE DIRECTOR
julie@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: 119

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 // PRODUCING DIRECTOR
lisa@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: 150

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

Junebug Productions

PO Box 2331
New Orleans, LA 70176

504.577.0732
504.577.0732 // FAX

info@junebugproductions.org
www.junebugproductions.org

Gamal Chasten // ARTISTIC DIRECTOR
gchasten@junebugproductions.org

John O'Neal // EMERITUS ARTISTIC DIRECTOR
johoneal@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 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 is 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.

HOUSE CAPACITY: 200

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

King Arts Complex

867 Mt. Vernon Avenue
Columbus, OH 43203-1411

614.645.5464
614.645.0672 // FAX

jcollins@kingartscomplex.com
www.thekingartscomplex.com

Jevon Collins // PROGRAM DIRECTOR
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: 400

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

La Peña Cultural Center

3105 Shattuck Avenue
Berkeley, CA 94705

510.849.2568
510.849.9397 // FAX

info@lapena.org
www.lapena.org

Manuel Alonso // DEVELOPMENT DIRECTOR
manuel@lapena.org

Nyla Moujaes // PROGRAMMING COORDINATOR
nyla@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 ongoing 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: 200

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

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

Mel Andringa // PROGRAM MANAGER
mel@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 CSPS, a century-old former Czech social hall near downtown Cedar Rapids, Iowa. In addition to generating original productions, Legion Arts now manages CSPS as a regional center for contemporary arts, hosting up to 20 exhibits and 70 performing arts events each year. Through artist-based partnerships, Legion Arts is also involved in advocacy, education and community development initiatives.

Independent and non-profit, Legion Arts is a vigorous and varied grassroots presenter, tending to book performing artists (especially musicians) who already have engagements in the area. Less frequently we're able to bring in artists for extended runs, residencies and special projects. Though the scale of Legion Arts is probably best suited to solo artists and small companies, we're fiercely multi-disciplinary. Proposals are accepted on an ongoing 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: 200

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

Links Hall

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

773.281.0824

rschmidt@linkshall.org
www.Linkshall.org

Roell Schmidt // DIRECTOR
rschmidt@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: 62

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



Living Arts of Tulsa

307 E Brady Street
Tulsa, OK 74120

918.585.1234
918.585.1234 // FAX

steve@livingarts.org
www.livingarts.org

Steve Liggett // ARTISTIC DIRECTOR
steve@livingarts.org

Wendy Thomas // BOARD CHAIR
wendythomas@cox.net

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

La Música del Cielo

Peter Webster // Performance Residency // MECA
 (Multicultural Education and Counseling through the Arts)
 Pictured: Jamie Zelaya
 Photo: Peter Webster

MACLA/Movimiento de Arte y Cultura Latino Americana

510 S. 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 Ramirez // PROGRAM DIRECTOR
 lisa@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 children, youth, young adults, families and community residents participate in the approximately 50 programs we produce each year in four program tracks: visual arts; performance and literary arts; youth arts education; and community development through the arts. Because all MACLA programs remain loyal to our mission and to our roots as an organization founded by artists / activists committed to using the arts as a catalyst for social change, community development through the arts is the overarching track that informs all our programming decisions.

A three-tiered approach defines our performance program philosophy: 1) commissioning new work; 2) supporting local, regional and national artists; and 3) a hybrid aesthetic which mixes pertinent societal issues, popular culture and sociological interests with established art forms. Staff actively develops relationship with both emerging and established performing artists to create and present compelling work. MACLA curates programs, evaluating how the work supports our program philosophy, the intended audience and opportunities for community engagement. MACLA commissions at least one significant performance piece each year to further the field of contemporary Latino art.

HOUSE CAPACITY: 120

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

MECA / Multicultural Education and Counseling through the Arts

1900 Kane Street
 Houston, TX 77007-7611

713.802.9370
 713.802.9403 // FAX

info@meca-houston.org
 www.meca-houston.org

Estevan Azcona // PERFORMANCE SERIES DIRECTOR
 estevan@meca-houston.org

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

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: 150

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

Miami Dade College / Cultural Affairs

300 NE 2nd Avenue, # 5512
 Miami, FL 33132-2204

305.237.3010
 305.237.7559 // FAX

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

Kathryn Garcia // ARTISTIC DIRECTOR
 kgarcia@mdc.edu

Lula Rodriguez // VICE PRESIDENT OF EXTERNAL AFFAIRS
 mrodri40@mdc.edu

Maria Espinoza // OFFICE MANAGER
 mespinoz@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

Museum of Contemporary Art, Chicago

220 East Chicago Avenue
Chicago, IL 60611-2643

312.397.4010
312.397.4095 // FAX

artistsupclose@mcchicago.org
www.mcchicago.org

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

Yolanda Cesta Cursach // ASSOCIATE
DIRECTOR OF PERFORMANCE PROGRAMS
ycursach@mcchicago.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: 292

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
406.443.6620 // FAX

noonaned@aol.com
www.myrnaloycenter.com

Ed Noonan // EXECUTIVE DIRECTOR
noonaned@aol.com

Pete Ruzevich // FILM PROGRAMMER AND
PROGRAM 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

New York LIVE Arts

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

212.691.6500
212.633.1974 // FAX

info@newyorklivearts.org
www.newyorklivearts.org

Carla Peterson // ARTISTIC DIRECTOR
bkimitch@newyorklivearts.org

Meredith Boggia // PRODUCING ASSOCIATE
mboggia@newyorklivearts.org

New York LIVE Arts is one of America's preeminent performing arts institutions. New York LIVE Arts 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, New York LIVE Arts 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.

New York LIVE Arts 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

HOUSE CAPACITY: 184

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



Into the Void

Catherine Cabeen and Company //
Performance Residency // On the Boards
Pictured: Catherine Cabeen
Photo: Juiletta Cervantes

ABOVE

The Better Half

Lucky Plush Productions // Creation Fund //
Museum of Contemporary Art Chicago
Pictured: Meghann Wilkinson, Kim Goldman,
Julia Rhoads, Adrian Danzig and Tim Heck
Photo: Cheryl Mann

On the Boards

PO Box 19515
Seattle, WA 98109-1515
206.217.9886
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

Out North Contemporary Art House

919 W. 19th Avenue
Anchorage, AK 99508-2011

907.279.8099
907.279.8100 // FAX

development@outnorth.org
www.outnorth.org

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

Dawnell Smith // DEVELOPMENT DIRECTOR
development@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

Outpost Productions

PO Box 4543
Albuquerque, NM 87196-4543

505.268.0044
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 and 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

Painted Bride Art Center

230 Vine Street
Philadelphia, PA 19103-1213

215.925.9914
215.925.7402 // FAX

info@paintedbride.org
www.paintedbride.org

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

Laurel Raczkla // EXECUTIVE DIRECTOR
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

pangea@pangeaworldtheater.org
www.pangeaworldtheater.org

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

Katie Herron Robb //
OFFICE MANAGER / ENSEMBLE MEMBER
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: 117

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

Pat Graney Company

606 Maynard Avenue South, Suite 201
Seattle, WA 98104

206.329.3705

pat@patgraney.org
www.patgraney.org

Sebastian Raine // KTF PROJECT COORDINATOR
sebastian@patgraney.org

Pat Graney // EXECUTIVE / ARTISTIC DIRECTOR
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 ex-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: 250

DISCIPLINE: Dance, Theatre, Performance Art, Multi-Discipline



SoloShow

Maria Hassabi // Creation Fund // Portland Institute for Contemporary Art, Performance Space 122

Pictured: Maria Hassabi

Photo: Rio

Performance Space 122

150 First Avenue
New York, NY 10009

212.477.5829
212.353.1315 // FAX

winnie@ps122.org
www.ps122.org

Vallejo Gantner // ARTISTIC DIRECTOR
vallejo@ps122.org

Winnie Fung // MANAGING DIRECTOR
winnie@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

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

PICA (Portland Institute for Contemporary Art)

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

503.242.1419
503.243.1167 // FAX

erin@pica.org
www.pica.org

Erin Doughton // PERFORMING ARTS
PROGRAM DIRECTOR

erin@pica.org

Kristan Kennedy // VISUAL ART CURATOR
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

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

Arnaldo Lopez // DEVELOPMENT DIRECTOR
ajlopez@pregones.org

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

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

HOUSE CAPACITY: 130

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

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
802.387.2228 // FAX

info@sandglasstheater.org
www.sandglasstheater.org

Kathleen Hathaway // MANAGING DIRECTOR
kathleen@sandglasstheater.org

Eric Bass // 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: Theatre, Puppetry, Performance Art

Skirball Cultural Center

2701 N. Sepulveda Boulevard
Los Angeles, CA 90049

310.440.4500
310.440.4695 // FAX

programs@skirball.org
www.skirball.org

Amina Sanchez // ASSOCIATE DIRECTOR, PROGRAM DEPARTMENT
amina@skirball.org

Jordan Peimer // VICE PRESIDENT AND DIRECTOR OF 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, Theater, Multi-Discipline



South Dallas Cultural Center

3400 S. Fitzhugh Avenue
Dallas, TX 75214-4642

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- and 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

trembler.SHIFTER

Meg Wolfe and Aaron Drake // Creation Fund // REDCAT

Pictured: Darius Mannino, Gregory Barnett, Meg Wolfe,

Taisha Paggett and Sarah Day

Photo: Steve Gunther

St. Joseph's Historic Foundation

804 Old Fayetteville Street
Durham, NC 27701

919.683.1709
919.682.5869 // FAX

hayti@hayti.org
www.hayti.org

Melody Little // DIRECTOR OF OPERATIONS
mlittle@hayti.org

Janella Sellars // INTERIM EXECUTIVE DIRECTOR
jsellars@hayti.org

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

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

HOUSE CAPACITY: 350

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

The Theater Offensive

565 Boylston Street
Boston, MA 02116

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. Growing out of a guerrilla theater troupe in 1989, we became a charter Resident Theater Company at the Boston Center for the Arts in 1993. The Theater Offensive's OUT In Your Neighborhood strategy covers all our work. Under the two-part strategy, we oversee the creation of profound performances for Boston neighborhoods, then collaborate with neighbors, businesses and community groups to present these works locally. At the current time we are focused on the Boston neighborhoods of Roxbury, Dorchester, Jamaica Plain and the South End.

TTO artistic staff works within our OUT In Your Neighborhood strategy to program theater and performance pieces that 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 year we produce 2-3 fully realized touring pieces and we develop numerous new works by local artists. All performances we present are part of our broader community collaborations in at least one of our target neighborhoods. We choose artists in response to the needs of the neighborhoods we serve.

HOUSE CAPACITY: 100

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

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

John Kramel // DIRECTOR OF OPERATIONS
jkramel@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: 400

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

Walker Art Center

1750 Hennepin Avenue
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
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 ongoing 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

Wexner Center for the Arts

1871 North High Street
Columbus, OH 43210-1393

614.292.0330
614.292.7824 // FAX

chelm@wexarts.org
www.wexarts.org

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

Sarah Swinford // PROGRAM ASSOCIATE,
PERFORMING ARTS
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 Bill Frisell and Bill Morrison, Bruno Beltrao 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



837 Venice Boulevard
Faye Driscoll Group // Performance
Residency // Wexner Center for the Arts
Pictured: Nikki Zialcita and Michael
Helland and Celia Rowlson-Hall
Photo: Steven Schreiber

BOTTOM
The Shipment
Young Jean Lee's Theater Company //
Performance Residency // Women &
Their Work
Photo: Dallas Tate

Women & Their Work

1710 Lavaca Street
Austin, TX 78701-1316

512.477.1064
512.477.1090 // FAX

info@womenandtheirwork.org
www.womenandtheirwork.org

Chris Cowden // EXECUTIVE DIRECTOR
cowden@womenandtheirwork.org

Lisa Choinacky // OPERATIONS MANAGER
choinacky@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 ongoing exhibitions in its gallery and presents performances in spaces throughout Austin.

HOUSE CAPACITY: 150

DISCIPLINES: Dance, Performance Art,
Music, Theatre, Puppetry, 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
bamuthi@gmail.com

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: 400

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

SECTION 04

VAN PARTNERS

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

Modeled after NPN's performing arts program, VAN was launched in 2007 as a pilot program, 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 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 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 29 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.



Building a Rainbow
Amy Youngs // SPACES
Photo: Amy Youngs

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 Partners that seem well-matched with your work.

VAN PARTNER MAP

Galería de la Raza / Studio 24
San Francisco, CA
www.galeriadelaraza.org

MACLA/Movimiento de
Arte Cultura Latino Americana
San Jose, CA
www.maclaarte.org

LACE
(Los Angeles Contemporary Exhibitions)
Los Angeles, CA
www.welcometolace.org

I couldn't have hoped for a better project. Ever since I started gluing paint directly onto the wall, I've been curious about how to integrate the paint with the architecture of a space. To be invited to create just such a piece for LACE was a dream come true. Because of the requirement of public outreach events I ended up meeting a group of grad students who worked side by side with me for four days to install the piece at LACE. In my opinion, the success of the project was a direct result of this. I'm extremely grateful.

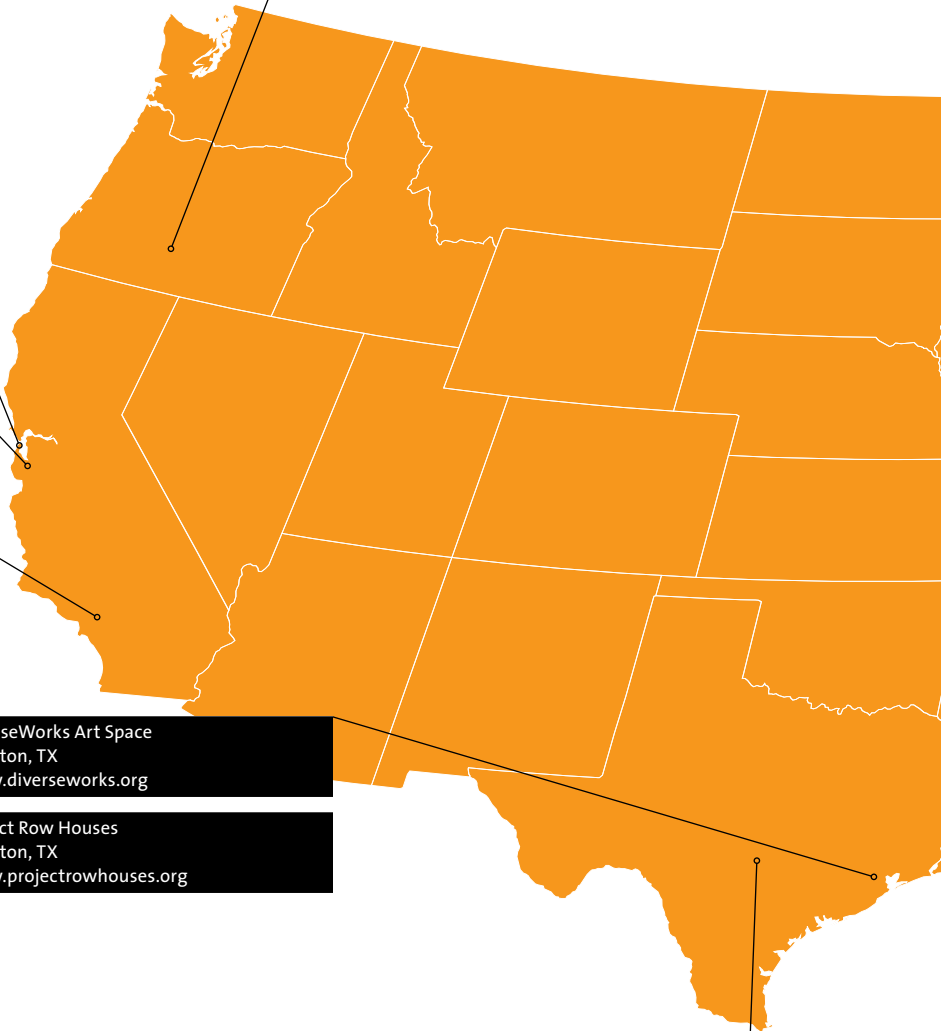
Margie Livingston, Seattle, WA
VAN Exhibition Residency at LACE

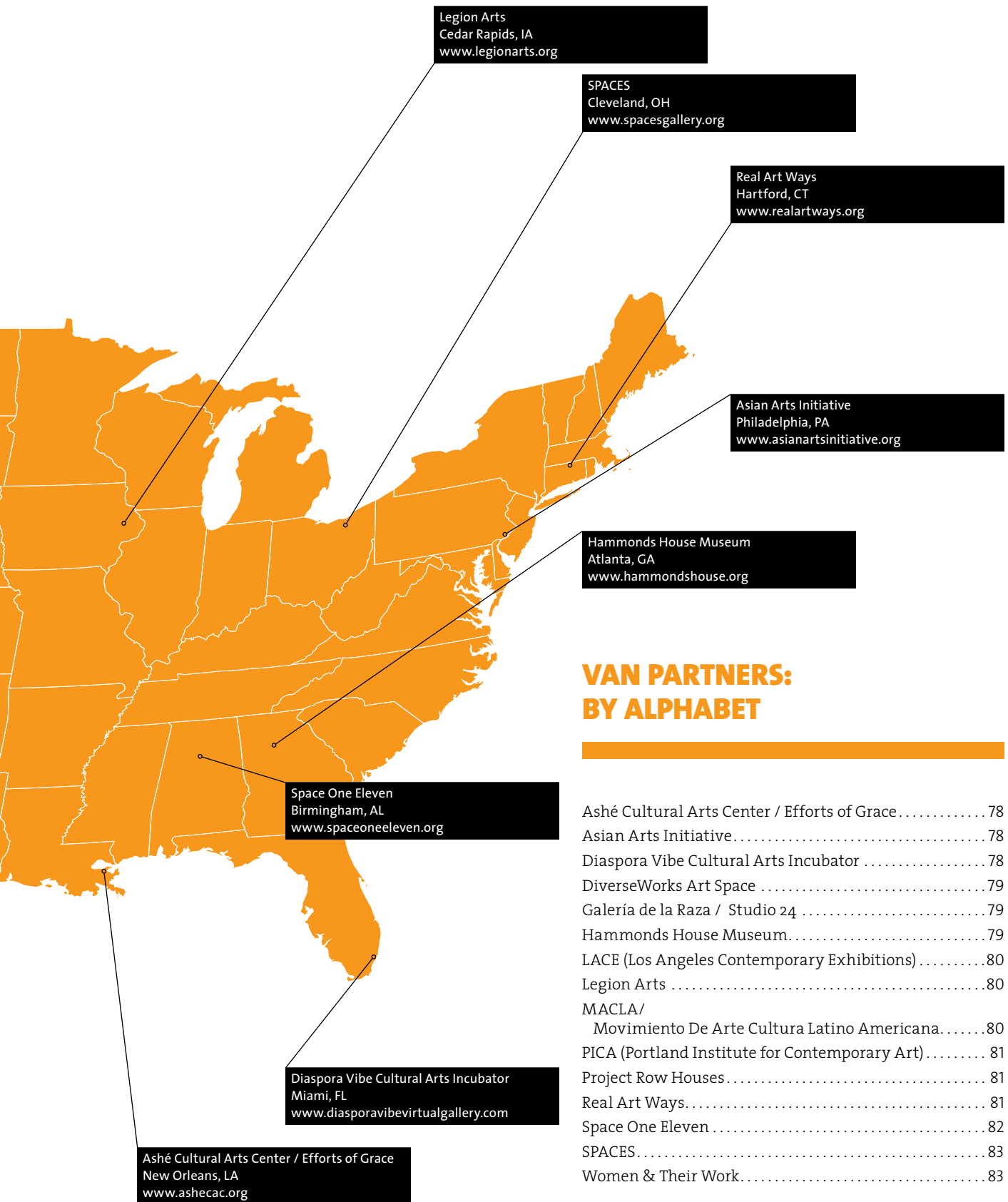
PICA
(Portland Institute for Contemporary Art)
Portland, OR
www.pica.org

DiverseWorks Art Space
Houston, TX
www.diverseworks.org

Project Row Houses
Houston, TX
www.projectrowhouses.org

Women & Their Work
Austin, TX
www.womenandtheirwork.org





VAN PARTNERS: BY ALPHABET

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VAN PARTNER PROFILES

Ashé Cultural Arts Center / Efforts of Grace

1712 Oretha Castle Haley Boulevard
New Orleans, LA 70113

504.569.9070
504.569.9070 // FAX

ashecac@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

Nancy Chen // PROGRAM ASSISTANT
nancy.chen@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 lectures/demos.

Diaspora Vibe Cultural Arts Incubator

686 NE 56 Street
Miami, FL 33137

786.536.7801
786.536.7801 // FAX

rgw@diasporavibe.net
www.diasporavibevirtualgallery.com

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

Patricia Roldan // PROGRAM ADMINISTRATOR
diasporavibevirtualgallery@gmail.com

Diaspora Vibe Virtual Gallery is an online format to support the mission of Diaspora Vibe Cultural Arts Incubator to nurture, promote and exhibit the works of emerging Caribbean and Latin American artists through our exhibition programs of three brick and mortar exhibitions, artist in residency programs, international cultural exchange, education and outreach activities that celebrate Miami-Dade County's rich cultural and social fabric. Headquartered in Miami for the past 15 years, Diaspora Vibe supports contemporary emerging artists to explore and experiment with new forms and themes that challenge traditional definitions of Caribbean and Latin American art. The gallery is guided by the conviction that contemporary art is a vital social force that extends beyond the art world and into the broader culture. Our purpose is to engage diverse audiences ranging from arts professionals to those less familiar with contemporary art. Our programs include Caribbean Series and Off the Wall Experimental Series, the International Cultural Exchange (for 15 years), artists in residence and education and outreach.

Office of Human Rights

Housing is a Human Right, Rachel Falcone and Michael Premo // Asian Arts Initiative
Pictured: Attendees of the Town Hall meeting
Photo: Victoria Chau



DiverseWorks Art Space

1117 E. Freeway
Houston, TX 77002-1108

713.223.8346
713.223.4608 // FAX

info@diverseworks.org
www.diverseworks.org

Sixto Wagan // EXECUTIVE DIRECTOR
sixto@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.

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 Peeples 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 //
ASSOCIATE DIRECTOR / CURATOR
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

Mel Andringa // PROGRAM MANAGER
mel@legionarts.org

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

Independent, non-profit and fiercely multi-disciplinary, Legion Arts is a vigorous and varied grassroots presenter, tending to exhibit emerging visual artists or established artists whose work is moving in a new direction. We are able to bring in regional, national and, on occasion, international artists for residencies and special projects. We have had over 200 exhibits at CSPS, our primary exhibition space; nearly a third of those have been site-specific. Proposals are accepted on an ongoing 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.

MACLA / Movimiento De Arte Cultura Latino Americana

510 S. 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 Ramirez // PROGRAM DIRECTOR
lisa@maclaarte.org

MACLA is an inclusive contemporary arts space grounded in the Chicano / Latino experience that incubates new visual, literary and performance art in order to engage people in civic dialogue and community transformation. More than 30,000 people participate in the 50 programs MACLA produces annually in four core programs: visual arts; performance and literary arts; youth arts education; and community development through the arts. Founded in 1989 as the result of a broad community mobilization in the City of San 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.

Twenty Gallons
 Margie Livingston // LACE
 (Los Angeles Contemporary Exhibitions)
 Photo: Joshua White

PICA (Portland Institute for Contemporary Art)

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

503.242.1419
 503.243.1167 // FAX

erin@pica.org
 www.pica.org

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

Kristan Kennedy // VISUAL ART CURATOR
 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.

Project Row Houses

PO Box 1011
 Houston, TX 77251-1011

713.526.7662
 713.526.1623 // FAX

info@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 06106-1228

860.232.1006
 860.233.6691 // FAX

info@realartways.org
 www.realartways.org

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

Meghan Maguire Dahn //
 DEVELOPMENT MANAGER
 mdahn@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.

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.



Institute of Empathy

Saya Woolfalk // Real Art Ways

Pictured: Saya Woolfalk and Dancers of the Hartt School Dance Division, University of Hartford

Photo: John Groo

SPACES

2220 Superior Viaduct
Cleveland, OH 44113-2382

216.621.2314
216.621.2314 // FAX

contact@SPACESgallery.org
www.SPACESgallery.org

Christopher Lynn // EXECUTIVE DIRECTOR
clynn@SPACESgallery.org

Martha Loughridge // DEVELOPMENT DIRECTOR
mloughridge@SPACESgallery.org

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

1710 Lavaca Street
Austin, TX 78701-1316

512.477.1064
512.477.1090 // FAX

info@womenandtheirwork.org
www.womenandtheirwork.org

Chris Cowden // EXECUTIVE DIRECTOR
cowden@womenandtheirwork.org

Lisa Choinacky // OPERATIONS MANAGER
choinacky@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 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.

NPN and VAN enable us to connect our work to a sympathetic network and a global context. Our work depends, literally, on these connections.

F. John Herbert
Legion Arts

SECTION 05

APPENDIX

NPN Partner	Artists	NPN Partner	Artists
7 Stages *	ArtSpot Productions (New Orleans, LA)	David A. Straz, Jr. Center for the Performing Arts	The Improvised Shakespeare Company (Chicago, IL)
Alverno Presents	Heidi Latsky Dance Company (New York, NY) Ben Munisteri (New York, NY)	DiverseWorks Art Space	Catalyst (Minneapolis, MN) Universes (Bronx, NY) Kristina Sheryl Wong (Los Angeles, CA) Yasuko Yakoshi (New York, NY)
Appalshop	Mondo Bizarro (New Orleans, LA)	El Centro Su Teatro *	Ruby Nelda Perez (Houston, TX) Sones De Mexico Ensemble (Chicago, IL) Daniel Valdez (Hollister, CA) Women of Calypso (Trinidad & Tobago)
Ashé Cultural Center / Efforts of Grace	José Torres-Tama (New Orleans, LA)	Florida Dance Association	Arch Dance Company (Brooklyn, NY) Jane Comfort & Company (New York, NY) Kate Weare Company (New York, NY)
Asian Arts Initiative *	Dakshina: Daniel Phoenix Singh Dance Company (Washington DC)	Flynn Center for the Performing Arts	Jane Comfort & Company (New York, NY) Lyena Strelkoff (North Hollywood, CA) Theater Offensive (Boston, MA)
Bates Dance Festival *	AXIS Dance Company (Oakland, CA) Monica Bill Barnes & Company (New York, NY) Cynthia Oliver (Urbana, IL) Doug Varone and Dancers (New York, NY)	Guadalupe Cultural Arts Center	Paul Flores (San Francisco, CA)
Carpetbag Theatre	ArtSpot Productions (New Orleans, LA)	Highways Performance Space	Los Angeles Poverty Department (Los Angeles, CA)
Central District Forum for Arts & Ideas	Dance Theatre X (Philadelphia, PA) Lenelle Moise (Northampton, MA)	Intermedia Arts	Full Circle Productions (Bronx, NY) TeAda Productions (Santa Monica, CA)
Columbia College Chicago, CCAP	M.U.G.A.B.E.E. (Jackson, MS)	John Michael Kohler Arts Center *	Gibney Dance (New York, NY)
Contemporary Arts Center *	King Britt (Philadelphia, PA) Paul Zaloom (West Hollywood, CA)	Jump-Start Performance Co.	Adelina Anthony (Los Angeles, CA) Kaotic Good Productions (Minneapolis, MN)
Contemporary Dance Theater	Bill Young / Colleen Thomas & Company (New York, NY) The Seldoms (Chicago, IL)	Junebug Productions	Luna Ray Films (Los Angeles, CA) M.U.G.A.B.E.E. (Jackson, MS)
Dance Place *	EDGEWORKS Dance Theater (Washington DC) Brian Freeman (San Francisco, CA) Gesel Mason (Capitol Heights, MD) Nicholas Leichter Dance (Brooklyn, NY) Paul Zaloom (West Hollywood, CA)	King Arts Complex	African American Dance Ensemble (Durham, NC)
Dance Umbrella	Teo Castellanos D-Projects (Miami, FL) Gesel Mason (Capitol Heights, MD) olive Dance Theatre (Philadelphia, PA)		

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

PERFORMANCE RESIDENCIES FY 2011

NPN Partner

Artists

La Peña Cultural Center	Adelina Anthony (Los Angeles, CA) Lakin Valdez (San Juan Bautista, CA)
Legion Arts	Salaam (Bloomington, IN)
Links Hall	Chris Aiken and Angie Hauser (Collegeville, PA) Tim Miller (Venice, CA)
Living Arts of Tulsa *	Cloud Eye Control (Los Angeles, CA) Erin Dudley (Brooklyn, NY)
MACLA	Dilani Srijaerajah (D'Lo) (Santa Monica, CA) Mayda del Valle (Los Angeles, CA)
Miami-Dade College, Cultural Affairs	Miguel Gutierrez (Brooklyn, NY)
MECA *	José Torres-Tama (New Orleans, LA) Peter Webster (New Haven, CT)
Museum of Contemporary Art	Every House Has A Door (Chicago, IL)
Myrna Loy Center / Helena Presents *	Dancing Earth (San Francisco, CA) Fireworks Ensemble (Highland, NY) Rosanna Gamson/World Wide (Los Angeles, CA) Holcombe Waller (Portland, OR)
On The Boards *	Catherine Cabeen (Seattle, WA) Pat Graney Company (Seattle, WA) Dayna Hanson (Seattle, WA) Sarah Michelson (New York, NY)
Out North	Bridgman/Packer (New York, NY) Cultural Odyssey (San Francisco, CA) Paul Zaloom (West Hollywood, CA)
Outpost Productions	Rez Abbasi's Invocation Ensemble (New York, NY)
Painted Bride Art Center	Dance Theatre X (Philadelphia, PA) Hazelle Goodman (East Elmhurst, PA) Lucidity Suitcase International (Philadelphia, PA) Marc Bamuthi Joseph (San Francisco, CA)

NPN Partner

Artists

Pangea World Theater	Andrea Assaf (Tampa, FL) José Torres-Tama (New Orleans, LA)
Pat Graney Company	TeAda Productions (Santa Monica, CA)
Performance Space 122 (P.S.122)	Tim Miller (Venice, CA)
Portland Institute for Contemporary Art *	Maria Hassabi (New York, NY) John Jasperse Company (New York, NY) Emily Johnson (Minneapolis, MN) Nature Theater of Oklahoma (New York, NY)
REDCAT (CalArts) *	Brian Freeman (San Francisco, CA) Pat Graney (Seattle, WA) Tere O'Connor (New York, NY) Meg Wolf/Show Box L.A. (Los Angeles, CA)
Sandglass Theater	Lyena Strelkoff (North Hollywood, CA)
South Dallas Cultural Center	M.U.G.A.B.E.E. (Jackson, MS)
St. Joseph's Historic Foundation	Ayinde Hurrey (Pensacola, FL)
Theater Offensive	Melissa Li (Bronx, NY) Vogue Evolution (Bronx, NY)
Tigertail Productions *	Teo Castellanos D-Projects (Miami, FL) Jess Curtis/Gravity Dance (San Francisco, CA) Lenelle Moise (Northampton, MA) Sunni Patterson (Houston, TX)
Walker Art Center *	Improbable (Brooklyn, NY) Sarah Michelson (New York, NY)
Wexner Center for the Arts *	Faye Driscoll (Brooklyn, NY) Rude Mechanicals (Austin, TX)
Women & Their Work *	Young Jean Lee's Theater Company (Brooklyn, NY)

VAN RESIDENCIES FY 2011

VAN Partner	Visual Artist / Collective
Ashé Cultural Center / Efforts of Grace	Dollie Eaglin-Monroe (Crowley, LA)
Asian Arts Initiative	Housing is a Human Right (Brooklyn, NY)
DiverseWorks Art Space	Brent Green (Schuylkill Haven, PA)
LACE	Margie Livingston (Seattle, WA)
MACLA	Tanya Aguiniga (Los Angeles, CA)
NPN Annual Meeting in Dallas, TX	Annette Lawrence (Denton, TX) Robert Ransick (New York, NY) Saya Woolfalk (New York, NY)
Project Row Houses	Ashley Hunt (Van Nuys, CA)
Real Art Ways	Saya Woolfalk (New York, NY)
Space One Eleven	Bryan Warren (Louisville, KY)
SPACES	Amy Youngs (Columbus, OH)
Women & Their Work	Lauren Woods (Allen, TX)

PERFORMING AMERICAS: PROGRAM TOURS FY 2011

Artist	Host
Women of Calypso (Trinidad/Tobago)	Miami Dade College, Cultural Affairs (Miami, FL) Contemporary Arts Center (New Orleans, LA) Cultural Odyssey (San Francisco, CA) El Centro Su Teatro (Denver, CO)
Transitarte Festival of Costa Rica (San Jose, Costa Rica)	Rudolfo Cano/Teo Castellanos (Miami, FL)
Miguel Gutierrez (Brooklyn, NY)	Universidad Nacional Autonoma de Mexico (Mexico City, Mexico)



CREATIVE EXCHANGE PROGRAM FY 2011

U.S.-BASED HOSTS

Host	Artist
Bastes Dance Festival (Lewiston, ME)	Delphos dance company members (Mazatlan, Mexico)
Flynn Center for the Performing Arts (Burlington, VT)	Muhammad Muwakil (Trinidad-Tobago)
La Peña Cultural Center (Berkeley, CA)	Rubi Oseguera Rueda (Veracruz, Mexico)
Outpost for Contemporary Art (Los Angeles, CA)	Octavio Camargo (Curitiba, 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)
Fundacion Humanizarte (Quito, Ecuador)	Stephanie Sherman (Brookline, MA)
University of the West Indies (Trinidad-Tobago)	Marie Kellier (Los Angeles, CA)



Dances for Non/Fictional Bodies
Jess Curtis, Gravity // Creation Fund
// Performance Residency // Tigertail
Productions, Florida Dance Association
Pictured: Bridge Markland, Maria Francesca
Scaroni, Jörg Müller, Matthias Hermann and
Jess Curtis
Photo: John Kramel

RIGHT
The Secret History of Love
Sean Dorsey Dance // Creation Fund //
The Theater Offensive, Links Hall
Pictured: Brian Fisher, Nol Simonse,
Sean Dorsey and Juan De La Rosa
Photo: Lydia Daniller

CREATION FUND AWARDS FY 2011

NPN Partner // Co-Commissioners	Artist // Title	Description
La Peña Cultural Center // ALLGO	Adelina Anthony (Los Angeles, CA) // <i>Jotalogues</i>	<i>Jotalogues</i> is a solo show that features a pan-Latino, pan-sexual and pan-generational “conversation” between zany comedic characters and audiences grappling with queer immigration, queer marriage, queer prison, queer spirituality, queer motherhood, queer education and what leading a queer political life in our post-2012 century implies.
Pangea World Theater // Esperanza Peace & Justice Center // El Centro Su Teatro	Andrea Assaf (Tampa, FL) // <i>Outside the Circle</i>	<i>Outside the Circle</i> by Andrea Assaf and Samuel Valdez examines the nature of love, and what happens to love when we internalize society’s phobias. A straight man with a disability and an able-bodied queer woman recount their adventures, share their woes of unrequited love and become entwined in each other’s stories.
Carpetbag Theatre Company // Junebug Productions // Mason Rhynes Productions	Carpetbag Theatre Company (Knoxville, TN) // <i>Speed Killed My Cousin</i>	Led by playwright Linda Parris-Bailey, this new play will be developed collaboratively by the ensemble as a multi-generational, multi-disciplinary work. It is the story of an African American female soldier and her struggle with suicidal thoughts upon her return from combat.
St. Joseph’s Historic Foundation // Naropa University MFA Theater Dept.	Chaunesti Webb Lyon (Durham, NC) // <i>I love my hair when it’s good: & then again when it looks defiant and impressive</i>	<i>I love my hair...</i> is a multi-disciplinary project that explores the relationship that African American women have with their hair and how that relationship shapes their identity. It will include interviews, original sound and music, video and installations, featuring an ensemble of women of African descent.
Links Hall // University of Utah, Dept. of Modern Dance // Kenyon College, Dept. of Dance & Drama	Chris Aiken and Angie Hauser (Collegeville, PA) // <i>Utopia Parkway</i>	Chris Aiken and Angie Hauser’s evening-length dance performance is inspired by the assemblage boxes (or “poetic theaters”) and films of surrealist Joseph Cornell. They seek to develop a new way to create improvised dance/theater/music performance that combines in-depth preparation and research with adaptable modules that can be re-contextualized for different theaters and audiences.
Youth Speaks // Asian Arts Initiative // Intersection for the Arts // Hip Hop Theater Festival	Dennis Kim (San Francisco, CA) // <i>Tree City Legends</i>	<i>Tree City Legends</i> is an evening-length musical theater work chronicling the life of a Korean-American family. The Legends of the story are at once flesh and fiction, men and make-believe. Their story is a remembering, a reworking of myth; their song is a dub, a version — the sound the dead make, mourning themselves.
Dance Place // Legion Arts	EDGEWORKS Dance Theater (Washington, DC) // <i>Trigger</i>	<i>Trigger</i> is a cross-disciplinary, choreographed play where ordinary people lead extraordinary lives. Human stories of strength, honor, family and triumph are revealed against a backdrop of some of our nation’s darkest moments involving black gangsters. <i>Trigger</i> addresses issues of class, exposing the double standards of the differential treatment received by minorities.
Skirball Cultural Center // Lincoln Center for the Performing Arts	Eiko & Koma (New York, NY) // <i>Water</i>	<i>Water</i> is a new, site-specific work from Eiko & Koma, performed in architectural reflecting pools and employing a live score from Robert Mirabel. The work explores water as a ceremonial element in global rituals.
Miami-Dade College, Cultural Affairs // Dance Place // 651 Arts // Bates Dance Festival // On The Boards //	Kyle Abraham (New York, NY) // <i>Live! The Realest MC</i>	<i>Live! The Realest MC</i> is a new dance work inspired by the duality of Pinocchio’s plight to be a real boy. <i>Live! The Realest MC</i> investigates gender roles in the black community and societal perspectives of the black man through hip-hop and celebrity culture.
Highways Performance Space // Tucson Pima Arts Council // VSA Arts of New Mexico // Queens Museum of Art	Los Angeles Poverty Department (Los Angeles, CA) // <i>History of Incarceration: State of Incarceration</i>	<i>History of Incarceration</i> examines the personal and social costs of incarceration in the U.S., developed through workshops with performers who have been there. Their performance evokes the mental and physical challenges of incarceration and the resources needed to endure and recover from it.
Museum of Contemporary Art // Clarice Smith Performing Arts Center	Lucky Plush Productions (Chicago, IL) // <i>The Better Half</i>	<i>The Better Half</i> , an evening-length dance theater work, is a first-time collaboration between choreographer Julia Rhoads and theater director Leslie Buxbaum Danzig. It updates <i>Gaslight</i> , the classic melodrama about a wife’s manipulation by her husband, into a tale about today’s unhinged partners and their alternative (and thrilling) story lines.

NPN Partner // Co-Commissioners	Artist // Title	Description
Myrna Loy Center // Flynn Center for the Performing Arts	Maile Meloy and Greg Bolin (Helena, MT) // <i>Tango</i>	<i>Tango</i> is adapted from Maile Meloy's short story "Two-Step, Tango" from her book <i>Both Ways is the Only Way I Want It</i> , the story of a talented interior designer who has just given up her comfortable life in L.A. to follow her husband, a charismatic doctor, to Montana. The opera will utilize a small ensemble, singing pianist and background voices as both orchestral and dramatic elements.
REDCAT (CalArts) // Fusebox Festival	Meg Wolfe (Los Angeles, CA) // <i>trembler.SHIFTER</i>	<i>trembler.SHIFTER</i> is a full-evening work by Meg Wolfe (choreographer) and Aaron Drake (composer). Five dancers are propelled through sequences of high-velocity movement and unsustainable acts of balancing — with the joy, anger, angst, sweat and hell of bodies as its fulcrum.
Flynn Center for the Performing Arts // Dance Place // Center for Puppetry Arts	Paul Zaloom (West Hollywood, CA) // <i>White Like Me: A Honky Dory Puppet Show</i>	<i>White Like Me: A Honky Dory Puppet Show</i> uses the media of toy theater, 'cantastoria' (picture performance) and ventriloquism. <i>White Like Me</i> is a solo puppet spectacle that explores the idea of whiteness, not only as a race but also as a concept of purity, morality, innocence and "civilization."
Asian Arts Initiative // La Mama E.T.C. // PA'I Foundation	Pua Ali'i 'Ilima (Honolulu, HI) // <i>E Hui Ana N Moku</i>	<i>E Hui Ana N Moku</i> is a new dance based on hula kahiko (ancient style Hawaiian dance) using traditional chants found in Hawaiian language newspapers, archives and private collections to give them voice and movement, to ensure that the words of our ancestors live on through a new generation of chanters and dancers.
MACLA // Pregones Theater // Quinteto Latino	Quinteto Latino (Menlo Park, CA) // <i>Voces del Desierto</i>	<i>Voces del Desierto</i> is a new composition created and performed by Quinteto Latino working with composer Guillermo Gallindo. The piece will incorporate visual elements and movement and speak to the immigrant experience.
Intermedia Arts // Asian Arts Initiative // Kaotic Good Productions	Robert Karimi (Minneapolis, MN) // <i>Diabetes of Democracy</i>	<i>Diabetes of Democracy</i> is a multi-disciplinary, interactive theater performance and gallery exhibition that uses culturally-specific cuisine, stories and rituals to provoke discussion on the epidemic of Type 2 Diabetes and shares strategies for combating the disease, one of the leading causes of death in communities of color.
Theater Offensive // Queer Cultural Center // Links Hall	Sean Dorsey (San Francisco, CA) // <i>Notes from the Gender Underground</i>	<i>Notes from the Gender Underground</i> is a full-length dance concert employing dance, theater and music to explore the role of the 'underground' in the formation and evolution of transgender identity and community. A suite of three dances, <i>Notes</i> will be created by Sean Dorsey and performed by an ensemble of four LGBTQ dancers.
Tigertail Productions // 7 Stages	Teo Castellanos D-Projects (Miami, FL) // <i>Fat Boy</i>	<i>Fat Boy</i> is an original dance/theater work written and directed by Teo Castellanos that coalesces ancient and current art forms to tell a timeless and timely story. <i>Fat Boy</i> explores its theme of abundance and waste versus scarcity and economy in a non-linear narrative.
Painted Bride Art Center // The Manitou Art Theater	Thaddeus Phillips (Philadelphia, PA) // <i>The Travel Agency</i>	Director/designer/performer Thaddeus Phillips weaves together actual accounts of international border crossings. Armed only with a satellite GPS system and a micro projector packed in a classic Samsonite suitcase, <i>The Travel Agency</i> is a solo visual epic about imaginary lines, deadly crossings, arbitrary passports and curious customs.
Bates Dance Festival // New York LIVE Arts // On The Boards // Jacob's Pillow Dance Festival // Portland Institute for Contemporary Art	Zoe Scofield/Juniper Shuey (Seattle, WA) // <i>A Crack in Everything</i>	zoe juniper's new project is a dance and visual experience that uses the Oresteia, a trilogy of Greek tragedies, as a lens to understand the emotional, physical and psychological spectrum of justice and retaliation.

MENTORSHIP & LEADERSHIP INITIATIVE AWARDS FY 2011

NPN Partner	Project Title	Description
Central District Forum for Arts & Ideas	CD Forum/Painted Bride Job Shadowing	CD Forum Program Coordinator shadowed Lisa Nelson-Hayes, Associate Director of the Painted Bride Art Center, who mentored her in the areas of programming, management and artist relations/contracts.
Flynn Center for the Performing Arts	APAP Conference	Flynn's Programming Manager and Programming Administrator, two emerging arts professionals, attended the APAP conference as well as several workshops that helped in professional development.
Highways Performance Space	Growing Leadership	Highways' next generation of leadership, Associate Director Patrick Kennelly, was mentored into the position of Artistic Director and empowered to curate two Festivals.
La Peña Cultural Center	Vision 2020: Collective Structure and Marketing for the Next Generation	Over the course of nine months La Peña's Development Director and Director of Strategic Planning worked in conjunction with organizational consultants to learn how to create and implement a strategic plan.
Multi-Cultural Education and Counseling Through the Arts	Juana Guzman / Peer Strategic Training	MECA brought Juana Guzman, art administrator and activist, to MECA to provide strategic plan development mentorship for the executive director and other key staff.
New York LIVE Arts	Danse l'Afrique Danse	LIVE Arts' Program Manager researched and networked within the contemporary African dance community by attending the Danse l'Afrique Danse biennial festival in Mali and visiting dance centers in Senegal in order to further her ability to support contemporary African female dancers.
Performance Space 122 (P.S.122)	Mentorship: Laura Nicoll	PS122's Marketing Manager was mentored to take full reins of PS122's communication and external affairs, developing a comprehensive marketing and development plan and creating new ways of engaging artists and patrons in more meaningful experiences.
Portland Institute for Contemporary Art	Documentation and Online Distribution Mentorship	Staff from On the Boards mentored PICA staff to improve documentation of live performance and develop strategies to bring archived work to an online audience.
South Dallas Cultural Center	Freedom Forum	Working with Dr. H. Sharif Williams as a mentor, Harold Steward participated in professional development to gain the skills and knowledge to become a Theater of the Oppressed Facilitator.
Tigertail Productions	'danceAble' 5-year Program Plan	Tigertail staff attended the Leadership Exchange in Arts & Disability Conference and worked with Florida Dance Association to re-examine 'danceAble' and develop a 5-year Program Plan to move it into a national and internationally-known mixed-ability dance project.
Walker Art Center	Online Content Leadership Initiative	Jesse Leaneagh was mentored as a young leader gaining skills in online content creation, through video and online journalism work shared through social media. Leaneagh will use her knowledge to refine the Walker's social media strategies.

COMMUNITY FUND AWARDS FY 2011

NPN Partner	Project	Description
Alverno Presents	Expansion of the Heidi Latsky Dance Company Residency	The dance company created a 5-minute dance with local abled and disabled dancers/movers that served as prologue for the performance of Heidi Latsky Dance Company's <i>The Gimp Project</i> .
Asian Arts Initiative	Local Artists Exchange	Asian Arts Initiative engaged local artists in its "Home: Far and Near" Festival of Asian American performance as a means of building local awareness about NPN and developing work by diverse artists.
Columbia College Chicago, CCAP	Creating Engaged Participation of Community Youth	CCAP expanded a residency with M.U.G.A.B.E.E. to engage community youth and adults through arts and activism workshops held in Chicago Public Schools in Englewood, a predominantly African American neighborhood in Chicago.
DiverseWorks Art Space	<i>Ameriville</i>	Hip-hop theater artists Universes led collaborative writing and storytelling workshops with Meta-Four Houston mentors, local high schools and Latino students.
Links Hall	<i>Sign of the Sparrow</i>	Over four months, Chris Aiken and Angie Hauser worked with underserved high school visual arts students at the Marwen Foundation to introduce the terms and practices of improvisational dance — to help the students bring these tools to bear on their visual art making.
Out North	Correctional Facilities Outreach and Teacher Artist Training	Rhodesa Jones worked with women at the Highland Mountain Correctional Center, while Idris Ackamoor worked with youth at the McLaughlin Youth Center, a facility for adjudicated youth.
Painted Bride Art Center	<i>Word Becomes Flesh</i>	Marc Bamuthi Joseph / Living Word Project implemented a community project that provided artistic development and engagement around issues of environmental literacy to Philadelphia-based youth, using poetry, writing and performance as a vehicle to effect social change.
Performance Space 122	Tim Miller Mentorship and East Village Queer Community Outreach	In celebration of 30 years of queer performance at PS122, three young queer performing artists were selected to participate in a program of professional mentorship with Tim Miller.
Tigertail Productions	Spoken Word Teen and Young Adult Development	Tigertail provided opportunities for writing, performance and career development for inner city teens and young adults of its spoken word project WordSpeak that focused on scientists and environmentalists.
Women & Their Work	Finding Voice: Creative Performance Lab	W&TW developed a creative performance lab that paired four young African American artists with mentors to develop material, culminating in staged readings at W&TW that spearheaded the beginning of a deeper relationship between W&TW and young black artists in Austin.



Expatriate
Lenelle Moïse // Performance Residency //
Central District Forum for Arts and Ideas
Pictured: Karla Mosley
Photo: Vanessa Vargas



Mailing Address: P.O. Box 56698, New Orleans, LA 70156-6698

Shipping Address: 866 Camp Street, New Orleans, LA 70130

Phone: 504.595.8008

Fax: 504.595.8006

Email: info@nprweb.org

Web: www.nprweb.org