



COLLABORATION. COMMUNITY. CREATIVITY.

NATIONAL PERFORMANCE NETWORK

2012–2013 Annual Report & Directory





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NATIONAL PERFORMANCE NETWORK

2012–2013 Annual Report & Directory

National Performance Network / Visual Artists Network
2012–2013 Annual Report & Directory

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ON THE FRONT COVER

Archipelago

Denise Uyehara and Adam Cooper-Teran
Performance Residency, Creation Fund
Highways Performance Space & Gallery
Pictured: Adam Cooper-Teran
Photo: Trevor Baker

ON THE BACK COVER

Fat Boy

Teo Castellanos D Project
Creation Fund
Miami Light Project
Pictured: Teresa Barcelo, Alfredo Sotelo
Photo: Glassworks Multimedia

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Foreword

This was a planning year! I know not many would read that sentence with joy and excitement, but I do. For NPN, planning is one way for us to engage with our interconnected circles of NPN/VAN Partners, artists, and colleagues in the field to talk about our work together. Generally, we are too deep into the work to stop and thoughtfully reflect and analyze it, but planning is an opportunity to re-make the connections between our mission/vision/values and our day-to-day practices.

Suzanne Callahan of Callahan Consulting ably facilitated the year-long planning process through two board meetings and the 2011 Annual Meeting in Tampa, where literally hundreds of individuals contributed to the discussion. We then brought proposed strategies to each of NPN's four Mid-Year meetings for further response from NPN/VAN Partners. This was not a 'start from scratch' plan, but rather an effort to go deeper into both legacy and new programs (specifically the Visual Artists Network and the International Program), our long-term financial stability, succession planning, and our work in New Orleans. We are in a period of stabilizing and capitalizing on the success of our work; we intend to grow deeper, stronger, and better, but not necessarily bigger.

Though these are challenging times, NPN/VAN remains strong and committed to supporting the diverse artistic voices of our communities. The planning process of this last year affirmed that we are on the right path!

Some highlights of Fiscal Year 2011–2012 are:

The Forth Fund was launched with multi-year support from the Andrew W. Mellon Foundation. Our ability to provide this expanded support for Creation Fund projects in a structure that strengthens relationships between commissioning organizations and artists is an exciting development for new touring work.

Six new NPN Partners and three new VAN Partners joined the network, bringing total members to 62 and 17 respectively. We continue to be able to welcome new organizations into the network, while maintaining our deliberately limited membership numbers.

Steve Bailey joined the NPN staff as Chief Operating Officer in September 2011, bringing his extensive leadership skills, keen analytical mind and commitment to equity to our day-to-day work in the national office.

Support for our New Orleans community through our roles as an intermediary and fiscal sponsor has been formalized and deepened as NPN's Local Network, fulfilling our intent to share our resources with our home community.

Through the planning process we have identified our work in cultural policy as a distinct program area.

Renewed support from Doris Duke Charitable Foundation, the Ford Foundation's Diverse Arts Spaces program, and the Nathan Cummings Foundation enabled NPN to respond to the demands of the field.

NPN's work in the global arena has expanded into Japan and South Korea, which are in the research and relationship-building stage. The Korean Arts Management Service, Doris Duke Charitable Foundation, Japan Foundation's Center for Global Partnership and the Japan-U.S. Friendship Commission are generous funders of our new efforts in Asia. This work builds on ten years' of active experience in Latin America/the Caribbean.

I am heartened by the re-election of President Barack Obama and the prospect of an improving economy based on equitable contributions from all of us. The losses our sector has encountered in this Great Recession are already significant, and the prospect of a further undermining of social and economic justice in our country was a grim thought. Our work goes beyond electoral politics, however, and we can see that the relationships that are built and sustained over time are having an impact on our communities, and change is happening. Despite the economic challenges we are all facing, NPN/VAN Partners continue to support artists and their communities.



MK Wegmann
President & CEO
Photo: George Long

SECTION ONE

NPN Info



Women, Sex, & Desire:
Sometimes You Feel Like a Ho, Sometimes You Don't
Gesel Mason Performance Projects
Creation Fund
Dance Umbrella
Pictured: Kim Howard, Ching-I Chan, Courtney Cooke
Photo: Colin Danville

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.



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 for smaller organizations and artists projects 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.



NPN's Structure

As an artist-centered, field-generated network, the National Performance Network, including the Visual Artists Network (VAN), 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/VAN. Given the high involvement and reciprocal requirements of the network, new NPN/VAN Partners are invited to join following a rigorous nomination and application process. The selection process is deliberate and highly competitive because NPN/VAN has a limited membership, intentionally kept small to facilitate active participation, build sustainable relationships and measure impact over time. This national infrastructure meets the goal of supporting artists and the creation of new work in the context of community engagement. In 2012, NPN/VAN welcomed six new NPN Partners: Fusebox Festival, Austin TX; Maui Arts & Culture Center, Kahului HI; Miami Light Project, Miami FL; Portland Ovations, Portland ME; ProArts Collective, Austin TX; and The Yard, Chilmark MA. Four new VAN Partner were also added: 516 Arts, Albuquerque NM; Coleman Center for the Arts, York AL; Dallas Contemporary, Dallas TX; and RedLine, Denver CO.

NPN's structure is also designed to leverage resources and support to artists. NPN Partners collectively distribute more than \$3.5 million annually in presenting and community engagement activity, matching NPN's national funding of \$1.3 million, resulting in more than \$4.8 million to support creative artists across the country.

ON THE LEFT

TOV

Rosanna Gamson / World Wide

Creation Fund

REDCAT

Photo: Kailai Chen

ABOVE

Brain Storm

Everett Dance Theatre

Performance Residency

Flynn Center for the Performing Arts

Pictured: Aaron Jungels

Photo: Laura Colella

Note For Artists

NPN resources are distributed solely through the NPN/VAN Partners. We encourage artists to review NPN Partner profiles (pg. 59) and initiate direct contact with the NPN/VAN Partners that seem well-matched with their work.



LEFT

Pictured: Mildred Ruiz and Vicki Meek
Annual Meeting, Tampa
Photo: Mimi Zarsky

BELOW

Pictured: Abe Rybeck and Michèle Steinwald
Annual Meeting, Tampa



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Turner World Around Productions
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NPN Financial Info

Economic recovery takes time: witness financial events across the globe, at the national level, and in almost every state and locality. NPN is struggling with a small but persistent deficit accumulated over several years. We are not alone. Many non-profits have the same challenge, from symphonies to theaters to small community-based organizations. Many of our Partners are in a fragile financial state, just one crisis away from potential disaster. NPN is making every effort to assist its Partners in their efforts to stabilize their organizations and provide vital assistance to artists while proactively dealing with our own financial situation.

NPN's financial recovery will take time and diligent oversight. Our accumulated deficit represents less than 10% of our annual budget, and we carry no outstanding loans or vendor debt. Nevertheless, accumulated deficits must be addressed and we are taking steps to do so. We have continued to budget a surplus (\$80,000 for FY13), reduced operating costs, managed our investments more wisely, and increased our earned income. As an institution that is vastly supported by grant income, NPN has slowly built up its unrestricted income primarily through contract revenue (mostly local fiscal sponsorships, which continue to grow) and individual fundraising. The recent 3-year strategic plan outlines the goals and strategies for deficit reduction, financial planning and unrestricted income approaches. The goal is to eliminate the deficit by the end of FY15 and at the same time build a cash reserve.

In the midst of these challenging times, NPN continues to operate at full programmatic strength. More than half (53%) of NPN expenditures reach the field — internationally, nationally and locally — in direct subsidies. 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 only 15% of total expenses. Our mission to support the creation and touring of new work in the visual and performing arts is manifest with a total of \$4.8 million in fees to artists in FY12. NPN's direct programming support of \$1.3 million leveraged an additional \$3.5 million in matching funds from NPN Partners and others.

Through lessons learned from the Non-Profit Finance Fund, NPN continues to implement financial practices that bolster long-term financial planning and deficit reduction. Annually NPN creates an operating budget with a modest surplus, with a healthy majority of resources confirmed by the beginning of each fiscal year. In FY11, NPN sustained a small deficit of \$98,258 (3.5%). However, in FY12 there was a small surplus of \$45,670 (1.6%) and NPN established a modest cash reserve, with assistance from the Doris Duke Charitable Foundation.

This past year, NPN received substantial multi-year funding from new and sustaining sources. The Doris Duke Charitable Foundation and the Ford Foundation continued their support with two-year grants. The Nathan Cummings Foundation once again provided operating support after a short hiatus, and the Lambent Foundation doubled its operating commitment to NPN. The Robert Sterling Clark Foundation renewed their support for the Performing Americas Program for two years instead of one, understanding that reciprocal international exchange needs long-term planning. The Japan Foundation's Center for Global Partnerships renewed its support for the Japan/U.S. exchange and the Japan-U.S. Friendship Commission was a new funder of the initiative. The Joan Mitchell Foundation continued its support of VAN with a three-year grant. And with the ongoing, multi-year funding from the Andrew Mellon Foundation (for the Forth Fund) and the Andy Warhol Foundation (for VAN), NPN is able to plan its programming and operations in a more stable funding environment for the next two fiscal years.

The financial future for NPN looks bright. Yes, there are important and difficult things to achieve, but every economic recovery has its challenges and we learn from them. Along with the rest of the country and the world, NPN is hopeful that in the next few years, stability is achievable and, most importantly, is sustainable.

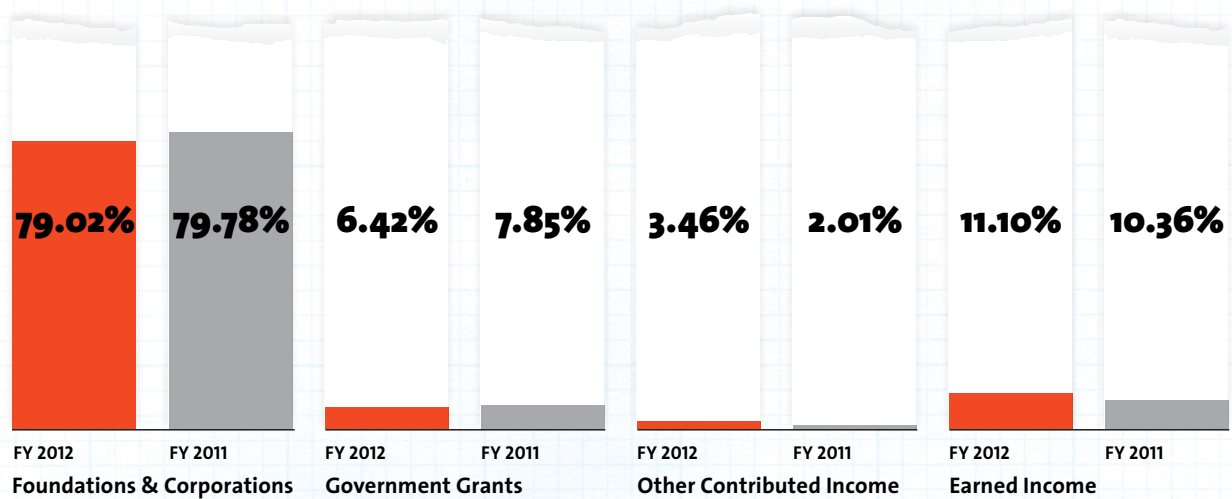
Balance Sheet

As of June 30, 2012	UNAUDITED FY 2012	AUDITED FY 2011
Cash & Cash Equivalents	\$ 2,105,924	\$ 548,945
Current Assets	\$ 1,412,877	\$ 1,134,287
Total Assets	\$ 3,518,801	\$ 1,683,232
Current Liabilities	\$ 351,795	\$ 177,694
Net Assets		
UNRESTRICTED	\$ 45,670	\$ -98,258
TEMPORARILY RESTRICTED	\$ 3,121,336	\$ 1,603,796
Total Liabilities & Net Assets	\$ 3,518,801	\$ 1,683,232

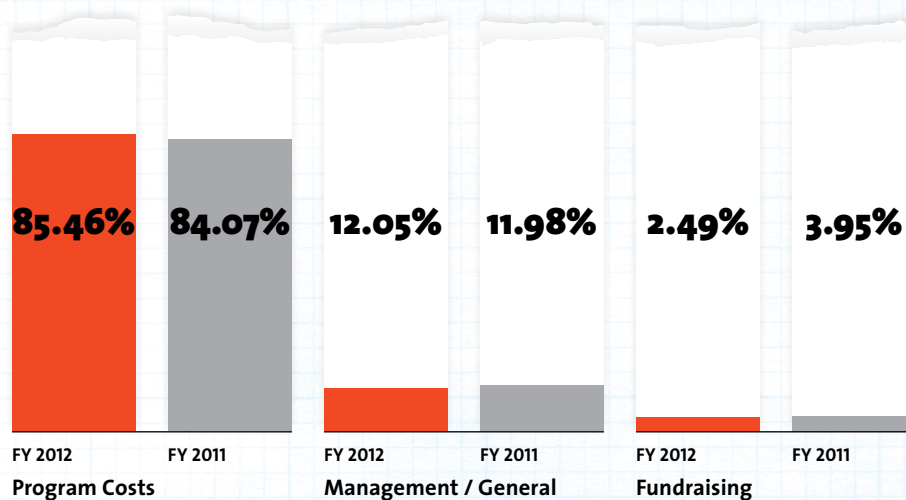
Previous Fiscal Year Comparisons

	UNAUDITED FY 2012	AUDITED FY 2011
Foundations & Corporations	\$ 2,286,548	\$ 2,171,247
Government Grants	\$ 185,694	\$ 213,500
Other Contributed Income	\$ 100,027	\$ 54,789
Earned Income	\$ 321,098	\$ 281,819
Total Income	\$ 2,893,367	\$ 2,721,355
Program Costs	\$ 2,433,722	\$ 2,370,482
Management / General	\$ 343,112	\$ 338,154
Fundraising	\$ 70,863	\$ 110,977
Total Expenses	\$ 2,847,697	\$ 2,819,613
	45,670	-98,258
Surplus / Deficit Percentage	1.60%	-3.48%

Income



Expenses



Fiscal Year 2012 Funders

NPN / VAN

American Express Foundation
 The Andrew W. Mellon Foundation
 The Andy Warhol Foundation for Visual Arts
 City of Los Angeles Department of Cultural Affairs
 Doris Duke Charitable Foundation
 Ford Foundation
 Foundation to Promote Open Society
 Greater New Orleans Foundation –
 The Keller Family Foundation
 Japan Foundation's Center for Global Partnerships
 Japan-United States Friendship Commission
 Joan Mitchell Foundation
 Lambent Foundation Fund of the Tides Foundation
 Louisiana Division of the Arts
 MetLife Foundation
 The Nathan Cummings Foundation
 National Endowment for the Arts
 The Pollock-Krasner Foundation
 Regions Bank
 Robert Sterling Clark Foundation
 South Arts
 Southwest Airlines
 Surdna Foundation
 Western States Arts Federation
 William Penn Foundation

AfricaNOLA

The New Orleans Jazz & Heritage Festival and Foundation
 New Orleans Musicians Assistance Foundation

Artist Corps New Orleans

Arts Council of New Orleans
 City of New Orleans – Edward Wisner Donation
 Ruth U. Fertel Foundation
 Zemurray Foundation

Creative Alliance of New Orleans

42nd Street Fund – 42nd Street Development Corporation
 Creative Capital
 Greater New Orleans Foundation –
 The Keller Family Foundation
 Joan Mitchell Foundation
 Louisiana Cultural Economy Foundation
 New Orleans Tourism Marketing Corporation
 Regions Bank
 The Rosamary Foundation

Dawn DeDeaux: The Goddess Fortuna

Fertel Foundation

The New Orleans Jazz & Heritage Festival and Foundation

U.S. Biennial / Prospect New Orleans

The Front

Joan Mitchell Foundation

Mardi Gras Indian Hall of Fame

National Philanthropic Trust —

The Clayton-Royer Family Fund

Mel Chin: Operation Paydirt's Fundred Dollar Bill Project

Joan Mitchell Foundation

South Texas Charitable Foundation

Lambent Foundation Fund of the Tides Foundation

New Orleans Community Printshop

Arts Council of New Orleans

Pelican Bomb

Joan Mitchell Foundation



The Andrew W. Mellon Foundation

The Andy Warhol Foundation
for the Visual ArtsDORIS DUKE
CHARITABLE FOUNDATION

FORD FOUNDATION



OPEN SOCIETY FOUNDATIONS

Joan Mitchell Foundation

MetLife Foundation



Fiscal Year 2012 Individual Donors

NPN / VAN

651 Arts
 Idris Ackamoor
 Tamara Alvarado & Pedro Perez
 Myrna Anderson-Fuller
 Anonymous
 Anne Arrasmith
 Stephanie Atkins
 Steve Bailey
 Bates Dance Festival
 Elisabeth Beaird
 Rebecca Blunk
 Stanlyn Brevé
 Art Bridgman & Myrna Packer
 Ann Brusky
 Adrian Budhu
 Suzanne Callahan
 El Centro Su Teatro
 Mel Chin
 Paul Chin
 Stephen Clapp
 Sara Coffey
 Columbia College Chicago
 Jane Comfort
 Randi Courtmanch
 Christine Cowden
 Dance Place
 Dancing Earth Creations
 Kathie deNobriga
 D'Lo
 Bill Doolin
 Erin Boberg Doughton
 Sandy Dunn
 Cathy Edwards
 Michelle Ellsworth
 Clayton Farris
 Laura Faure
 Evelyn Francis

Dan Froot
 Jane Gabriels
 Vallejo Gantner
 Anthony Garcia
 Leo Garcia
 Nicole Garneau
 Matthew Glassman
 Vanessa Greene
 Thomas Guralnick
 F. John Herbert & Mel J. Andringa
 Heidi Howard
 Cheryl Ikemiya
 Andrew Ingall
 Maria-Rosario Jackson
 Jefferson James
 Emily Johnson
 Rosemary Johnson
 Rhodessa Jones
 Joanne Jones-Rizzi
 Judy Joseph
 Christopher Kaminstein
 James Kass
 Autumn Knight
 Katherine Kramer
 La Peña Cultural Center
 James Lawton
 Abel Lopez
 George Lugg
 Patricia Ma
 Arnie Malina
 Mardi Gras Indian Hall of Fame
 Vicki Meek
 Tim Miller
 Yvonne Montoya
 Sara Nash
 Meena Natarajan &
 Dipankar Mukherjee
 Lisa Nelson-Haynes

Ed Noonan
 Joan Osato
 Myrna Packer
 Linda Parris-Bailey
 Jordan Peimer
 Carla Perlo
 Carla Peterson
 Peter Prinz
 Laurel Raczka
 Lisa Ramirez
 Real Art Ways
 REDCAT
 Deborah Riley
 Sean Ryan
 Abe Rybeck
 Daniel Rybeck
 Amina Sanchez
 Linda B. Shearer
 Lyena Strelkoff
 Lisa Suarez
 Victoria Takamine
 Peter Taub
 The Theatre Offensive
 Tigertail Productions
 José Torres-Tama
 Rory Trainor
 Denise Uyehara
 Mark Valdez
 Samuel Valdez
 Sixto Wagan
 Walker Art Center
 MK Wegmann
 Thérèse Wegmann
 Kristina Wong
 Nejla Yarkin
 Paul Zaloom
 Mimi Zarsky & Mat Schwarzman

Employee Matching Gifts

MacArthur Foundation
(Nicole Garneau)
Doris Duke Charitable Foundation
(Cheryl Ikemiya)

In Memory of Wesley V. Montgomery

Tamara Alvarado
Cathy Edwards
Vicki Meek
Tanya Mote
Deborah Riley
Janella Sellars
Surdna Foundation
Thérèse Wegmann

Creative Alliance of New Orleans (CANO)

Sandra Ruth Buring
Christopher Howard
The Joan Mitchell Foundation
Regions Bank

**Dawn DeDeaux:
The Goddess Fortuna**

Mark Anderson
Anonymous
Jami Attenberg
Dorian Bennett
Margaret Brown
Michael Burke
Annette Carlozzi & Dan Bullock
Katherine Cecil
Jeanne Cimino, on behalf of Marc,
Mikimoto & Jeanne
John Cleveland
Lisa Crossman
Lin Emery
William A. Fagaly
John & Lyn Fishbach

Tina Freeman & Phillip Woollam
Melissa & John D. Gray,
in honor of Kurt Thometz
Anna Haudenschild
Curt Hoppe
Camilla Huey
Paulette Hurdix
C. Yorke Lawson
Amy Mackie
Adrina M. Miller
Anne Milling
Jim Mulvihill
Magda Pelias
David W. Oestreicher II
William O'Keeffe
Magda Pelias
Ginger Reeder
Polly Renwick
Margaret & David Ross
Harry Shearer
Jeffery Scherer, on behalf of
Kurt Thometz
Ronald Swartz
Wayne Troyer
Amy Weiskopf
Nan & Harvey Wier
Mary E. Woosley
David Workman

**Mel Chin:
Operation Paydirt's
Fundred Dollar Bill Project**

Anonymous
Madeline K. Haenggi
Molly O'Connor Kemp
Stephanie K. Loeffler — SPL Property
Thomas Robinson

Mardi Gras Indian Hall of Fame

Timothy W. Bryant
Michael Hobbs
Med-Pro Pharmacy
Nancy Dozier Murray
Jeffery Nuccio

New Orleans Community Printshop

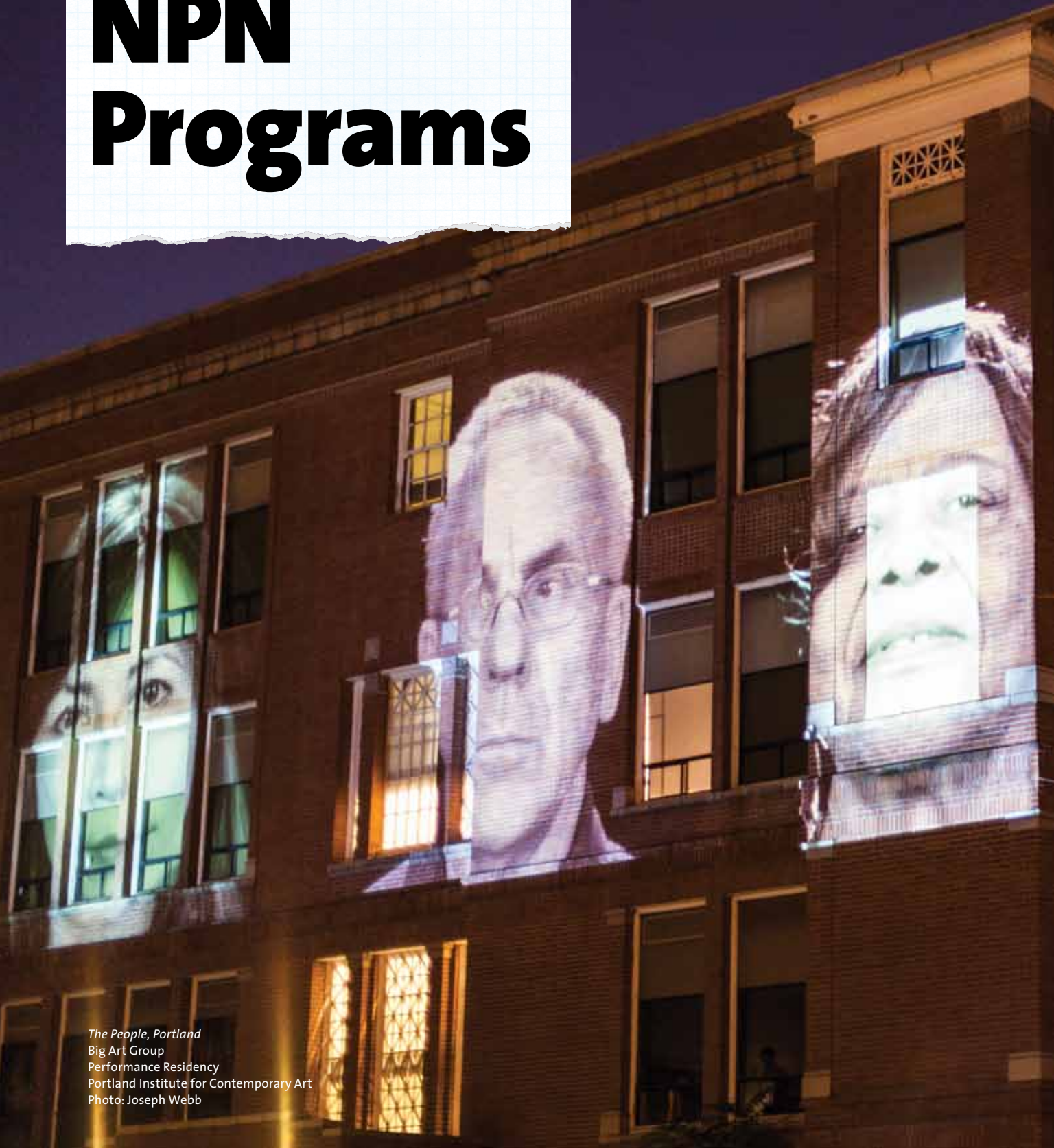
Nigel Calder
Fadel Erian
Dr. Jane Glaubinger
Josephine Sacabo

Skin Horse Theater

Judith Samuelson

SECTION TWO

NPN Programs



The People, Portland
Big Art Group
Performance Residency
Portland Institute for Contemporary Art
Photo: Joseph Webb

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 of new work, by supporting 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/VAN 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. 42). 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.



Home Made

tEEth

Performance Residency

Living Arts of Tulsa

Pictured: Keely McIntyre

Photo: Aaron Rogosin

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. 43), NPN has responded to its home community's needs by nurturing a new Local Network that builds capacity for individual artists and small arts organizations.

On a national level, NPN collaborates with other organizations through Strategic Partnerships (pg. 48) that help develop new markets and audiences for artists, leverage other efforts and services to benefit the field, and increase artistic pluralism. NPN's work in cultural policy arenas, from local parish politics to international dialogues, advocates for policies that promote fairness, access and equity.

In Fiscal Year 2012

NPN/VAN funded more than 200 Projects // Supported 161 Residency Weeks // Re-granted approximately \$1.1 million in subsidies // Leveraged more than \$3.2 million in matches // Reached more than 120,000 people // Directly supported more than 1,000 individual artists

Performance Residency Program

The NPN Residency Program directly fosters community engagement by subsidizing one- and two-week residency contracts for artists. NPN has carefully crafted a standard contract and fixed fee structure, which 1) takes money off the table, enabling artists and presenters to focus on the work 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 40% 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 60%, along with the organization's own presenting costs.

MAJOR CONTRIBUTORS TO THE PERFORMANCE RESIDENCY PROGRAM AND FREIGHT FUND INCLUDE:

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



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.

Live! The Realist MC

Kyle Abraham

Performance Residency

On the Boards

Pictured: Rachelle Rafeledes and Brittanie Brown

Photo: Steven Schreiber

AWARD LISTINGS

*See Appendix
Page 102*

In Fiscal Year 2012

NPN Partners participated in 107 Performance Residency Weeks // 34% were also Creation Fund Residencies // NPN re-granted more than \$461,000 in subsidies // NPN leveraged more than \$1,146,000 in direct artist fees

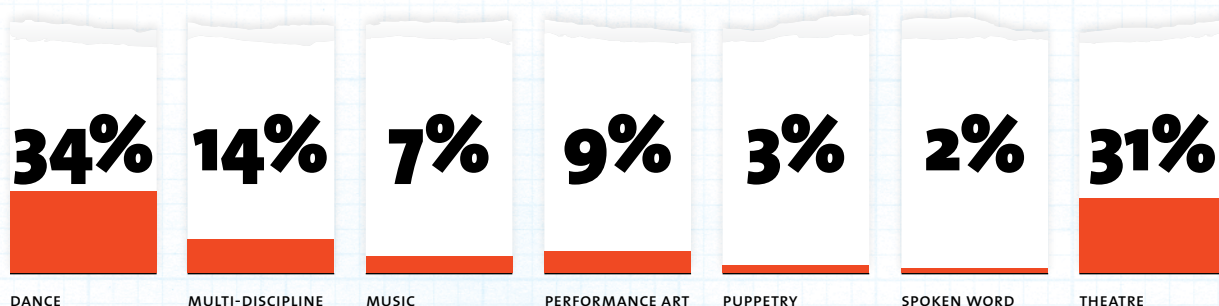
Residency Activities

More than 400 residency activities // More than 300 performances // More than 150 community partners and 280 schools // More than 57,000 individuals participated

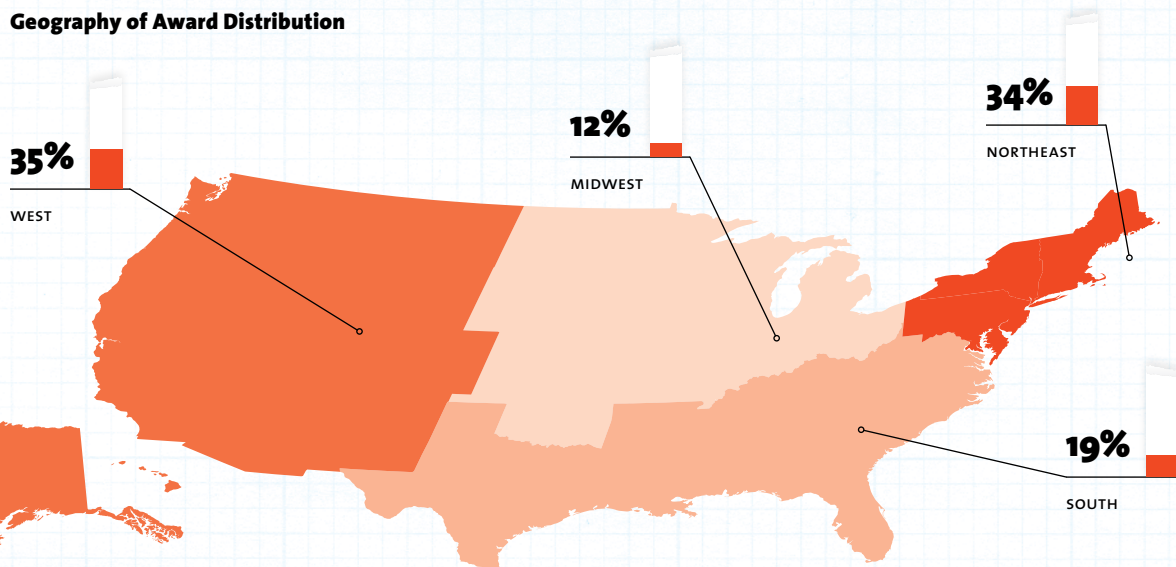
Artists

600+ individual artists // 73 artist companies // 45% were first-time NPN Residency participants // 65% companies were artists of color

Artistic Disciplines



Geography of Award Distribution



Freight Fund

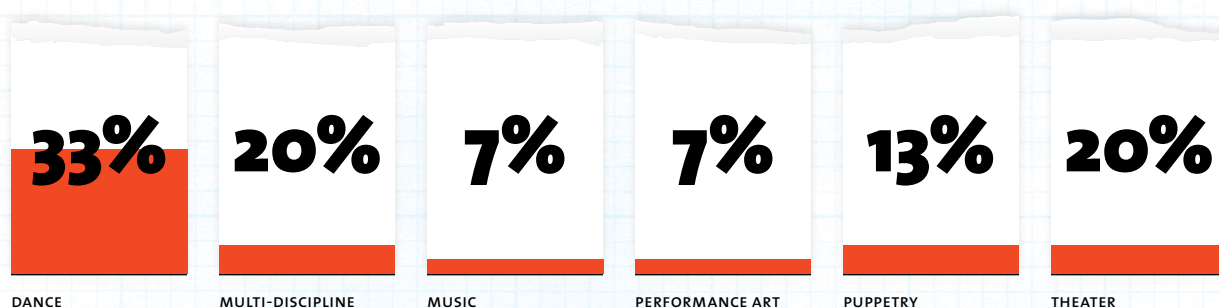
The NPN Freight Fund offsets artists' freight costs: equipment rental, excess baggage charges, shipment of sets, props, costumes, etc. The \$500 subsidy may also be used to purchase equipment that increases NPN Partners' technical capacity to present the work.

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

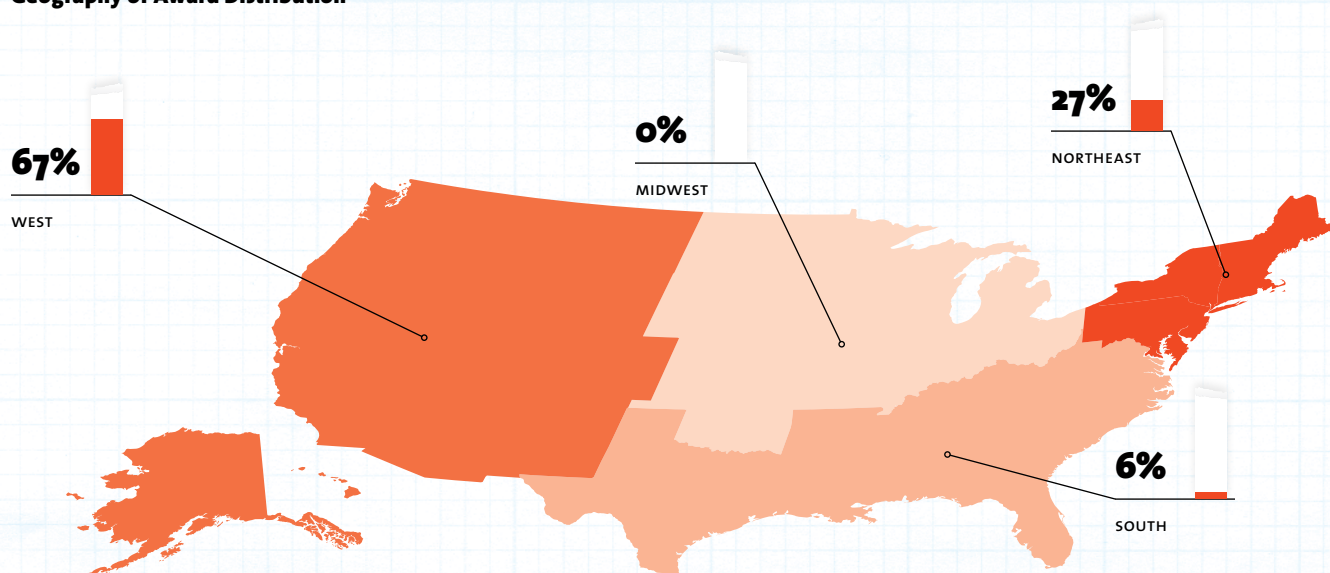
In Fiscal Year 2012

15 awards // NPN re-granted \$7,147 in NPN subsidies

Artistic Disciplines



Geography of Award Distribution



**TOP:***Full of Words*

AXIS Dance Company

Creation Fund, Freight Fund

Dance Place

Pictured: Rodney Bell and Sonsherée Giles

Photo: Andrea Basile

BOTTOM:*White Like Me: A Honky Dory Puppet Show*

Paul Zaloom

Performance Residency, Freight Fund,

Creation Fund

Flynn Center for the Performing Arts

Pictured: Paul Zaloom

Photo: Mark Brutsché



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 and may also apply for a Community Fund Project (see page 36). 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. 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.

MAJOR CONTRIBUTORS INCLUDE:

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

VAN Convenings

VAN Partners and their participating artists are subsidized to attend the NPN Annual Meeting, enabling them to see the work of fellow artists, and to take part in national policy discussions and professional development opportunities. VAN organizes exhibitions and media presentations so that the work of visual artists can be shared with all conference attendees. NPN fully integrates the visual arts into its Annual Meeting, including a group exhibition, a guided art tour and forums that explore concerns specific to the visual arts, pioneering a national cross-discipline contemporary arts 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 2012, VAN's Mid-Year Meeting was hosted by Project Row Houses and DiverseWorks Art Space in Houston.

VAN Catalog

VAN publishes a catalog to document the VAN artists and their residencies, share case studies of artist-community interactions and promote the work of the VAN Partners. Digital copies of all VAN Catalogs are available at www.npnweb.org/resources.

Right to the Riparian City
Temporary Travel Office
Exhibition Residency
SPACES
Photo: Jerry Mann

AWARD LISTINGS

*See Appendix
Page 105*

VAN's Standard Contract & Fee Structure

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.

Artist's Insurance: Up to \$500 towards art and/or liability insurance for one-time events.

In Fiscal Year 2012

VAN Partners supported 14 VAN Exhibition Residency Weeks // VAN re-granted more than \$33,600 in VAN subsidies // VAN leveraged more than \$29,400 in matches

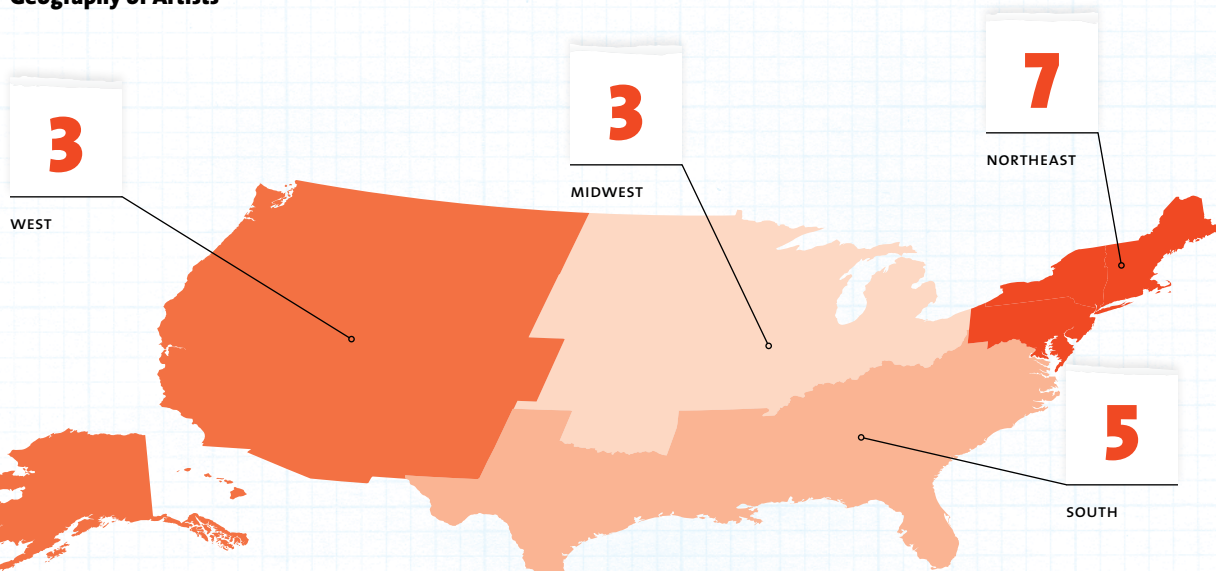
Residency Activities

More than 86 residency activities // More than 14 exhibitions // More than 22 community partners including 7 schools // Reached more than 5,800 individuals

Artists

18 individual artists // 11 were first time VAN Residency participants // 6 were artists of color

Geography of Artists



International Program

The International Program provides touring and residency opportunities for U.S. artists and increases the capacity of NPN Partner organizations to present international work through network-to-network collaborations. For more than 10 years, NPN's partnership with La RED (Red de Promotores Culturales de Latinoamerica y el Caribe) has been the basis of the Performing Americas Program (PAP). Since its inception, PAP has supported 30 Latin American artists in 65 engagements and extended residencies in 19 states, and 30 U.S. artists in 45 engagements and extended residencies in 19 countries throughout Latin America and the Caribbean. Additionally, the program has supported 29 curatorial trips to festivals and arts convenings across the hemisphere.

In 2010, NPN began building relationships with two networks in Asia, the Korean Arts Management Service and Japan Contemporary Dance Network. Together they are building the Asia Exchange. For each region, the networks select a team of curators who travel together to see work in the other countries, and who then select the artists they will present in their respective countries.

The core values of the International Program are reciprocity and mutual respect, with a two-fold focus:

Knowledge and relationship-building among network members, national organizations, and local communities

An emphasis on geographical, ethnic and cultural diversity

MAJOR CONTRIBUTORS INCLUDE

Doris Duke Charitable Foundation, the Robert Sterling Clark Foundation, the Center for Global Partnerships (a Division of the Japan Foundation), the Japan-U.S. Friendship Commission and, for Los Angeles-based artists and arts organizations, the City of Los Angeles Department of Cultural Affairs.

Elements of the NPN International Program include:

Two tours per fiscal year of U.S. artists/companies to Latin America/the Caribbean;

Two tours per fiscal year of Latin American or Caribbean artists/companies to the U.S.;

Six to eight Creative Exchange residencies in Latin America, the Caribbean and the United States;

Two tours per fiscal year of U.S. artists/companies to Asia (one to Japan and one to South Korea); and

Two tours by Asian artists/companies (one from Japan and one from Korea) to the U.S.

Selected artists travel to each of the curators' venues for a week-long residency, which includes community engagement activities in addition to public performances. These artists reach deep into communities, creating lasting and meaningful relationships that expand not only their own cultural horizons, but also those of host and audience. These artistic exchanges also dispel negative myths and stereotypes through honest human interactions that supplement the work of international diplomatic relations.

Artist fees are based on the NPN fee structure, subsidizing 60% of international and domestic airfares, artist and administrative fees and 100% of visa preparation costs. Presenters are responsible for 100% of domestic flights, per diems, hotel and local transportation costs in addition to presenting, production and marketing costs.

For more information about the International Program's partner networks, please visit:

Network of Cultural Promoters of Latin American and the Caribbean (La RED) www.redlatinoamericana.com

Korean Arts Management Service
eng.gokams.or.kr/main/main.aspx

Japan Contemporary Dance Network
www.jcdn.org/jcdn/seturitu-e.htm



DORIS DUKE
CHARITABLE FOUNDATION





AWARD LISTINGS

*See Appendix
Page 105*

TOP:
The Past is a Grotesque Animal (El pasado es un animal grotesco)
Mariano Pensotti
Performing Americas Program
Photo: Courtesy of Mariano Pensotti

BOTTOM:
Transference
Michel Groisman
Performing Americas Program
Pictured: Michael Groisman
Photo: Courtesy of Michel Groisman





Creation Fund

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

NPN Partners may apply for at least \$10,000 from the Creation Fund to support the commissioning of new work 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.

MAJOR CONTRIBUTORS INCLUDE:

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

Creation Fund Elements:

Commissioning

Creation Fund projects begin with an artist or company, at least two Commissioners in different communities at least 100 miles apart (one of which is an NPN Partner) 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.



DORIS DUKE
CHARITABLE FOUNDATION



FORD FOUNDATION



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arts.gov

A Crack In Everything

zoe | juniper

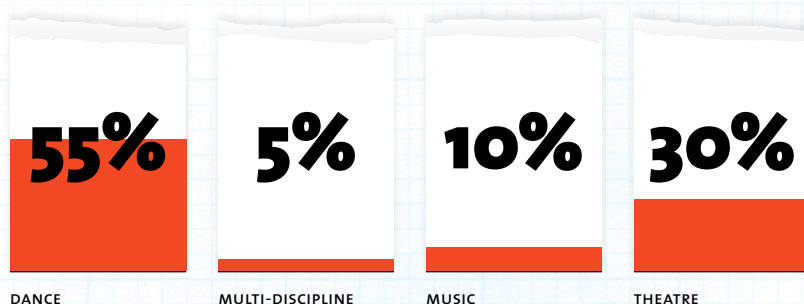
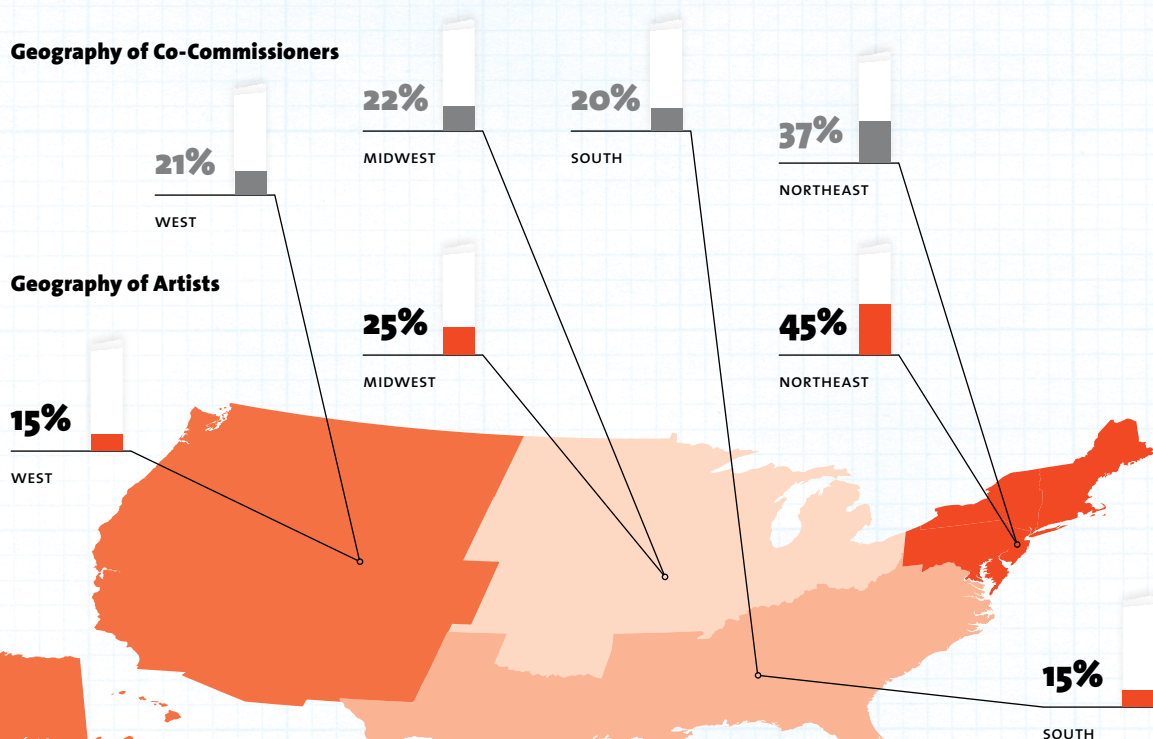
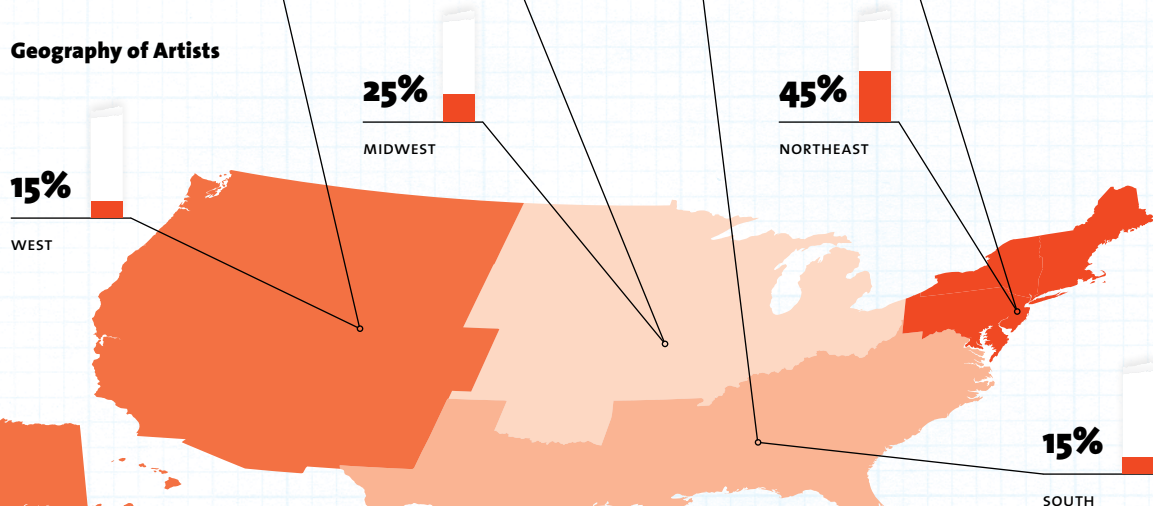
Performance Residency, Creation Fund

New York Live Arts

Pictured: Zoe Scofield, Christiana Axelsen,
Diana Deaver, Raja Feather Kelly, Anna Schon

Photo: Ian Douglas

AWARD LISTINGS

*See Appendix
Page 106***In Fiscal Year 2012**41 applications // 20 awards // NPN
re-granted \$252,000 in NPN subsidies
// NPN leveraged more than \$1.4
million in matches**Creation Fund Commissioners**49 Commissioners //
50% non-NPN Partners**Creation Fund Artists**50% artists were first-time recipients
// 65% were artists of color**Artistic Disciplines****Geography of Co-Commissioners****Geography of Artists**

Mentorship & Leadership Initiative (MLI)

Leadership development, mentoring and succession planning 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.

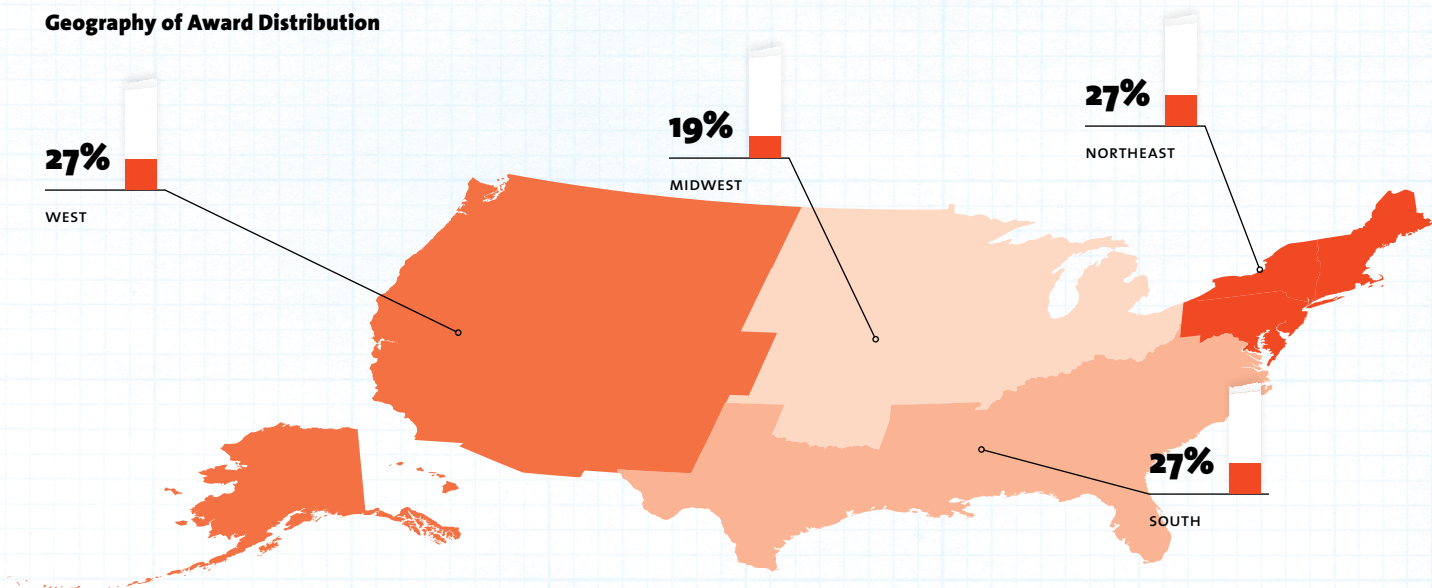
The MLI gives artist-centered organizations the time and space for renewal, reflection and growth. It provides resources to support the development of leadership within the institution, to engage in succession planning in a strategic and deliberate way, and to encourage

opportunities to share intellectual capital among staff and across organizations. The program funds up to \$5,000 per project. Beginning in 2011, an annual award honors the memory and legacy of Wesley V. Montgomery, NPN's Chief Operating Officer from 2008-2011. The inaugural recipient of this award was the Carpetbag Theatre of Knoxville, Tennessee.

In Fiscal Year 2012

11 awards // NPN re-granted \$49,250 in NPN subsidies // NPN leveraged more than \$56,919 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.

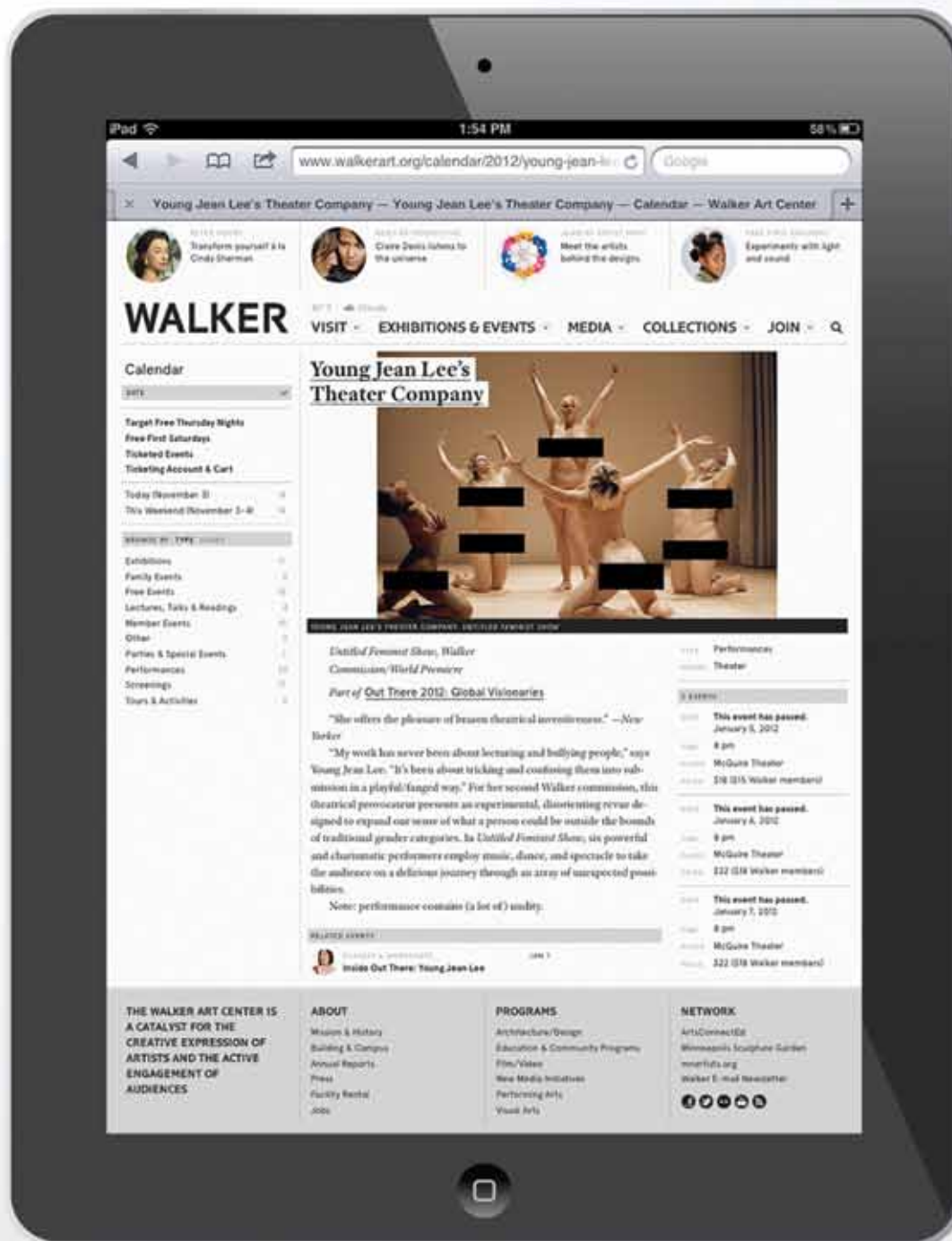
AWARD LISTINGS

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MetLife Foundation





Screen shot of Young Jean Lee interview on walkerart.org
 Jesse Leaneagh, Walker Art Center
 Mentorship and Leadership Initiative
 Photo: Courtesy of Walker Art Center

Community Fund

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

MAJOR CONTRIBUTORS INCLUDE:

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

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

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



DORIS DUKE
CHARITABLE FOUNDATION



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MetLife Foundation

Speed Killed My Cousin
 Carpetbag Theatre
 Community Fund
 Pictured: Ashley Wilkerson, Bert Tanner
 Photo: James Geiger

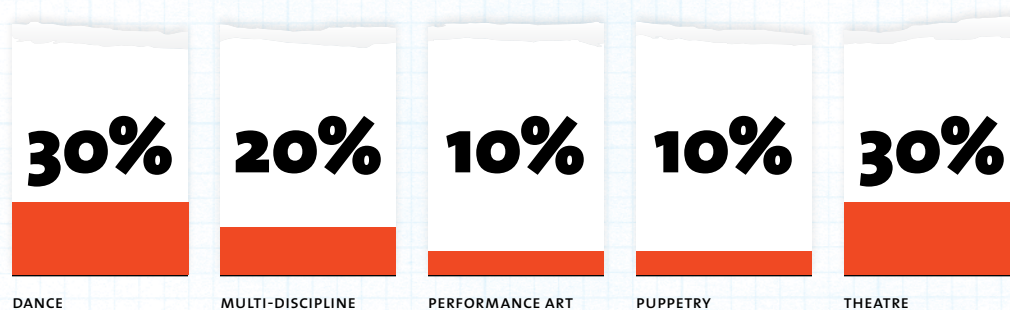
AWARD LISTINGS

*See Appendix
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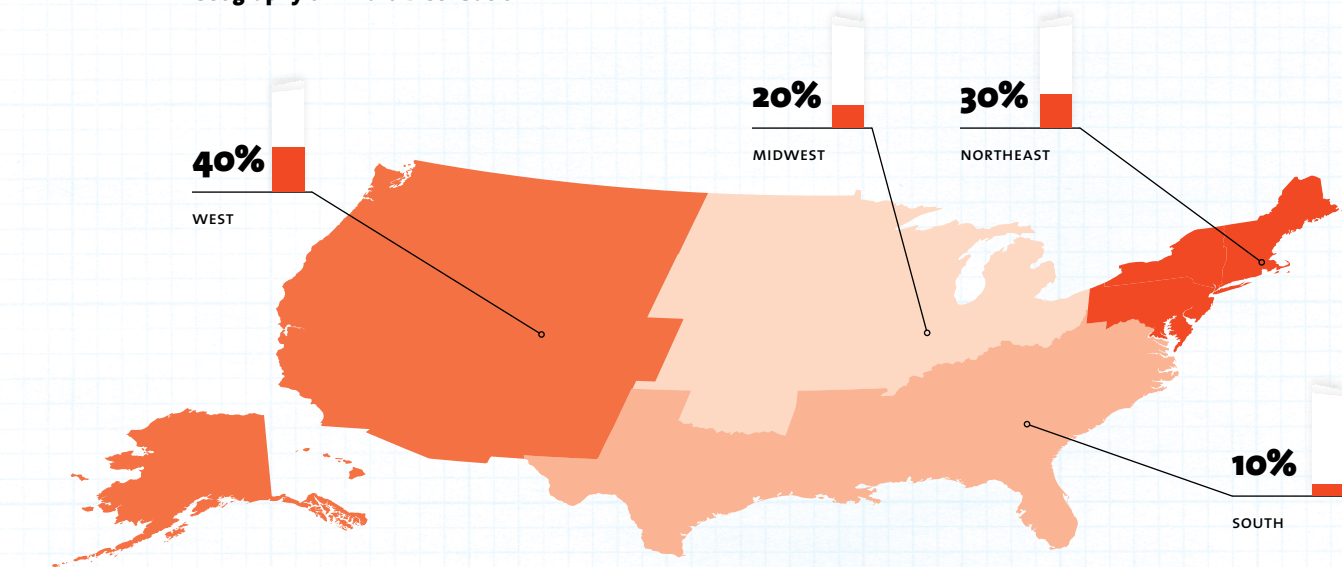
In Fiscal Year 2012

10 awards // NPN re-granted \$45,750 in NPN subsidies //
NPN leveraged more than \$50,285 in matches

Artistic Disciplines



Geography of Award Distribution



Forth Fund

Where (we) Live

So Percussion

Creation Fund, Performance Residency, Forth Fund

Walker Art Center

Pictured: Adam Sliwinski, Jason Treuting, Eric Beach, Josh Quillen

Photo: Janette Beckman

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 each Creation Fund project 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). 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

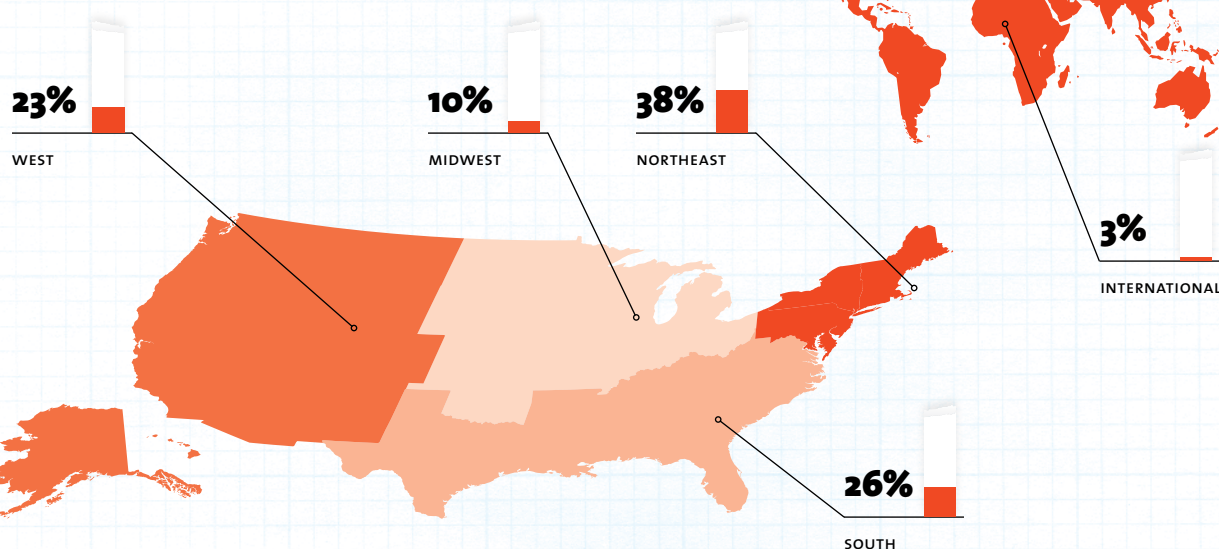
NPN's Annual Meeting is a national forum for peer-to-peer communication among NPN / VAN Partners, artists subsidized with NPN support, key stakeholders and colleagues. Invited leaders come together to articulate issues, debate alternative models, examine policies that shape the local and national arts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

This meeting creates a place at the table for performing and visual 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 or Exhibition 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, exhibits of visual arts from VAN-supported artists and the local 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, live-streaming, and artbursts (pop-up performances throughout the Meeting).

Geography of Attendees

40% were first-time attendees to the Annual Meeting





Annual Meeting (Tampa, FL) Performance Showcases and Visual Arts Installations:

Charles O. Anderson // *Philadelphia, PA*
 Artist Block // *Tampa, FL*
 Andrea Assaf / Art2Action // *Tampa, FL*
 Mayda del Valle // *Los Angeles, CA*
 Sean Dorsey // *San Francisco, CA*
 Santiago Echeverry // *VISUAL ARTIST, Tampa FL*
 Michelle Ellsworth // *Boulder, CO*
 Rosanna Gamson / World Wide // *Los Angeles, CA*
 Housing is a Human Right // *VISUAL ARTIST, Brooklyn, NY*
 Bob Devin Jones // *St. Petersburg, FL*
 Baye Kouyate // *Tampa, FL*
 Margie Livingston // *VISUAL ARTIST, Seattle, WA*
 Lenelle Moïse // *Northampton, MA*
 Thaddeus Phillips // *Philadelphia, PA*
 Q-Roc // *Dallas, TX*
 James E. Tokely, Sr. // *Tampa, FL*
 Jono Vaughan // *VISUAL ARTIST, Tampa, FL*
 Suzanne Willitt / Silver Glass Productions // *Tampa, FL*
 Kristina Wong // *Los Angeles, CA*
 Rebecca Zapen // *St. Petersburg, FL*

MAJOR SUPPORT PROVIDED BY:

American Express Foundation
 The Andrew W. Mellon Foundation
 The Andy Warhol Foundation for Visual Arts
 The David A. Straz, Jr. Center for the Performing Arts/
 Shimberg Playhouse
 Doris Duke Charitable Foundation
 Ford Foundation
 Japan Foundation's Center for Global Partnerships
 Japan-United States Friendship Commission
 Joan Mitchell Foundation
 Lambent Foundation Fund of the Tides Foundation
 Louisiana Division of the Arts
 MetLife Foundation
 The Nathan Cummings Foundation
 National Endowment for the Arts
 Foundation to Support Open Society
 Robert Sterling Clark Foundation
 South Arts
 NPN and VAN Partners

VAN POD installation and opening reception
 Annual Meeting, Tampa
 Photo: Joseph Gamble



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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.



The Office of Human Rights
Housing is a Human Right / Rachel Falcone & Michael Premo
Exhibition Residency
Asian Arts Initiative
Photo: Nancy Chen

In Fiscal Year 2012 Mid-Year Meetings and workshops were held in:

WEST

El Centro Su Teatro
Denver CO

SOUTH

DiverseWorks
Houston TX

VAN

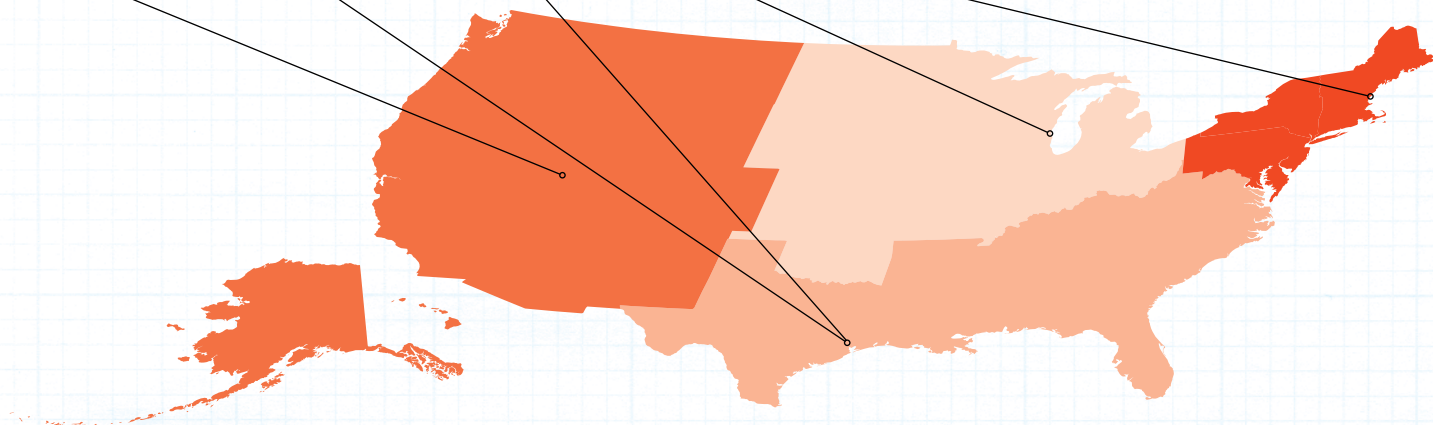
Project Rowhouses
Houston TX

MIDWEST

Alverno Presents
Milwaukee WI

NORTHEAST

Bates Dance Festival
Portland ME



Local Network



NPN engages locally while acting nationally and internationally, sharing its resources with its home community — the arts and cultural organizations and artists of New Orleans. In 2011 the National Performance Network expanded its level of support by creating an intentional learning community with its locally sponsored projects, called the NPN Local Network.

NPN's Local Network works to increase the organizational capacity of New Orleans-based artistic projects and organizations so they can pursue their missions of cultural and artistic expression, education, and community improvement. Mirroring NPN's national network, the Local Network builds a community of partners where, learning and working together, they can enhance the cultural and social fabric of the region.

The goals of the Local Network are to:

- Increase the capacity and sustainability of its Local Network Partners;
- Provide opportunities for staff development through peer-to-peer training;
- Strengthen the advocacy efforts and voice of these projects;
- Generate national and regional interest and visibility for Local Network Partners and the community-based work they are accomplishing and to attract new funding;
- Enable the Local Network Partners to pursue their missions in a stable administrative environment;
- Steward new resources and collaborative efforts between NPN's national Partners, Local Network Partners and artists working with similar missions.

AfricaNOLA

813 Piety Street
New Orleans, LA 70117
504-344-1080
africanola1@gmail.com
www.africanola.org
Jeff Klein // DIRECTOR
africanola1@gmail.com

Founded in 2007, AfricaNOLA is a community organization that preserves and shares West African culture in New Orleans through the teaching and performance of traditional West African music and Jazz. Our mission is to bring world-class African musicians to New Orleans to educate, perform, and share their culture that is uniquely intertwined with New Orleans' three hundred year history of African heritage. AfricaNOLA supports four unique ensembles: Africa Brass, which integrates African rhythms, New Orleans Brass, and Jazz; Kora Konnection, a blend of Mandinka music and Jazz; African/Zydeco Revue, a combination of African and Zydeco

music; and African Village, a drum and dance ensemble. At the core of our mission are three values: artistic expression, community outreach, and youth education. AfricaNOLA presents the highest quality performances and provides opportunities for professional development for its musicians. We believe in accessibility to our programming for all segments of the population and strive to keep all of our programming free or very low cost. New Orleans is known for its music and AfricaNOLA believes that the children who grow up here should have exposure to the roots that gave birth to the local music culture.

Artist Corps New Orleans

3110 Magazine Street
New Orleans, LA 70115
504-535-4402
info@artistcorpsnola.org
www.artistcorpsnola.org
Sonya Robinson // DIRECTOR
sonya@artistcorpsnola.org

Artist Corps New Orleans recruits the highest caliber musicians, engages them in service, and develops these artists as highly effective educators. Artist Corps New Orleans Fellows are embedded as teachers in high-need public schools, where they initiate or strengthen core music programs, build capacity and resources, and work to make music integral to the life of the school. Fellows receive intensive pedagogic training and mentoring, build a reflective practice, and model civic engagement through community-based music outreach with their students and other community organizations. All Fellows are provided a living stipend and health insurance. As of June 2012, Artist Corps New Orleans Fellows have the opportunity to pursue teacher certification (K–12 Music) during their service

commitment. We know that an excellent education must include access to excellent music instruction. As we work to close the achievement gap and set all students on a path to success in school and in life, we must recognize the necessity of music in the development of the whole child – and the capacity of music to strengthen cognitive and social development, build cultural literacy, instill joy and motivation, and cultivate a lifelong love of learning. New Orleans' rich cultural traditions and spirit of innovation have made the city an incubator of excellence in both music and education. Fusing revolutionary work in each of these fields, Artist Corps New Orleans is pioneering a new model to bring music education to every child.

Creative Alliance of New Orleans (CANO)

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Jeanne Nathan // EXECUTIVE DIRECTOR
nathan@cano-la.org
Tori Bush // PROGRAM DIRECTOR
bush@cano-la.org

CANO's mission is to provide training, education, and information for creative artists, cultural producers and the community, to protect our cultural legacy and to promote the revitalization of the city as a cultural and economic center. 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.

Dawn DeDeaux: Goddess Fortuna and PROJECT MUTANTS

1728 N. Gayoso Street
New Orleans, LA 70119
415-992-1900
www.dawndedeaux.com
Dawn DeDeaux // ARTISTIC DIRECTOR
dawndedeaux1@aol.com

Dawn DeDeaux is a New Orleans-based, nationally recognized multi-media artist. Last year she presented a 10,000 sq. ft. installation titled *The Goddess Fortuna and Her Dunces in An Effort to Make Sense of It All* within the Historic New Orleans Collection's Brulattour Mansion as part of the international art biennial, Prospect.2 New Orleans, and is currently developing an adaptation of O'Fortuna Bounce Opera.

Her other large scale, environmental work is titled PROJECT MUTANTS, now under development in conjunction with William

E. Bertrand, Ph.D. of Tulane University School of Public Health and the Payton Center for International Development and Technology Transfer. The project proposes a series of illuminated, cell-like sculptures with chemical monitoring devices for placement along the banks of the entire Mississippi River from Minnesota to Louisiana and coastal Gulf marshes particularly affected by the BP oil spill disaster. The sculpture installations are accompanied by programs for public engagement and education.

The Front

4100 St. Claude Avenue
New Orleans, LA 70117

504.715.2844

nolafront@gmail.com
www.nolafront.org

Jonathan Traviesa // PROJECT DIRECTOR
nolafront@gmail.com

Megan Roniger // PROJECT MANAGER
meganroniger@yahoo.com

The Front is an artist-run collective and non-profit gallery that works to foster the development of contemporary art in the city of New Orleans through innovative exhibitions, lectures, screenings, performances, and other arts programming, all of which are free and open to the public. Founded by artists in 2008 amidst the

post-Katrina resurgence of New Orleans and committed to a spirit of grassroots DIY determinism, The Front cultivates new and experimental work, in particular from emerging artists, but also from nationally and internationally known artists.

Mardi Gras Indian Hall of Fame

1941 Alvar Street
New Orleans, LA 70117

504.214.6630

504.944.0339 // FAX

queenreesie@aol.com
www.mardigrasindianhalloffame.org

Cherice Harrison-Nelson // CURATOR
queenreesie@aol.com

Anastasia Shaw // ADMINISTRATIVE ASSISTANT
sanastasiashaw@gmail.com

The Mardi Gras Indian Hall of Fame serves to preserve and positively perpetuate the authentic indigenous culture of all individuals who masquerade as Mardi Gras Indians. This is achieved through mutually beneficial collaborations with tradition bearers, organizations, individuals and communities to foster greater understanding of this unique historical New Orleans tradition and ensure the future of the rituals, creative art, and sacred significance of Mardi Gras Indians.

Mel Chin: Operation Paydirt's Fundred Dollar Bill Project

PO Box 566
Burnsville NC 28714

828.682.7199

828.678.9059 // FAX

questions@fundred.org
www.fundred.org

Mel Chin // CREATOR
melchin@earthlink.net

Amanda Wiles // DIRECTOR OF OPERATIONS
amanda.wiles@gmail.com

Operation Paydirt supports a solution to childhood lead poisoning by building public awareness and engagement and collaborating with science to achieve its goal. Operation Paydirt's *Fundred Dollar Bill Project* is a nationwide campaign enlarging and creatively animating the public voice to advance political advocacy as part of its mission.

As a response to the soil lead (Pb) contamination, particularly in neighborhoods affected by Hurricane Katrina, Chin launched his project from New Orleans in 2006. For two years, *Fundred* and its *Safehouse* raised local awareness. Currently, testing and research for lead (Pb) remediation in the soil is ongoing on properties in the 7th ward, 8th ward (St. Roch) and Tremé neighborhoods of New Orleans using Operation Paydirt's lead remediation protocol. Operation Paydirt has proven itself to be an accomplished national case study that demonstrates the effectiveness of creative strategies addressing environmental and human rights.

New Orleans Community Printshop

1201 Mazant Street
New Orleans, LA 70117

communityprintshop@gmail.com
<http://nolacomunityprintshop.wordpress.com>

Vanessa Adams // VOLUNTEER CORE MEMBER
vanessa.s.adams@gmail.com

Rachel Speck // VOLUNTEER CORE MEMBER
rachel.marie.speck@gmail.com

The New Orleans Community Printshop is an artist-run collective and printmaking studio that provides the New Orleans community with public access to affordable printmaking equipment, training, and services. The Printshop aims to increase awareness, appreciation of and exposure to print media and contemporary printmaking in New Orleans. The Printshop strives to help independent artists and

entrepreneurs grow their business through screen-printing, and to provide adult education, youth education, and outreach to communities with low access to arts education. Additionally, the Printshop seeks to create a supportive print community for volunteers and Printshop members to grow their artistic practice during non-public Printshop hours.

Pelican Bomb/THE DROP

P.O. Box 791288
New Orleans, LA 70179

504.252.0136

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pelicanbomb.com
thedropnola.com

Amanda Brinkman //
DIRECTOR OF OPERATIONS
amanda@thedropnola.com

Cameron Shaw //
FOUNDER AND EDITOR-IN-CHIEF
editor@pelicanbomb.com

Pelican Bomb is dedicated to increasing New Orleans' cultural capital and sustainability by cultivating multiple platforms for contemporary art discourse, engagement, and education. It began as an online magazine for arts writing and criticism, addressing the growing Louisiana arts community with special emphasis on New Orleans. Recognizing a need for increased support of local artists and new models for nonprofit funding within the city, Pelican

Bomb expanded its programs, launching THE DROP in August 2012. Through a range of public programs including publications, exhibitions, panels, and curatorial projects, Pelican Bomb seeks to make New Orleans a viable and supportive place for artists to live and work.

Skin Horse Theater

634 Eleanor Street
New Orleans, LA 70115

970.618.2166

skinhorsetheater@gmail.com
www.skinhorsetheater.org

Veronica Hunsinger-Loe //
CO-ARTISTIC DIRECTOR
vhunsingerloe@gmail.com

Nat Kusinitz // CO-ARTISTIC DIRECTOR
nkusinitz@gmail.com

Skin Horse Theater is a performance collective dedicated to experimentation. Our work is not bound by genre, or by any particular dogma or mode of performance. Our purpose is simply to do what we have not done before, to try something new and vastly different with each project. We are invested in theater as a holistic endeavor, in which performer, space, design, text and sensory experience are all equal to and in dialogue with one another. We believe in stealing inspiration from anywhere and performing in any space that inspires us. We believe that challenging ourselves through inquiry and experimentation is the best way to create compelling work that will keep hold of you long after you have left the theater, garage or air duct where we happen to be performing.

Skin Horse Theater seeks through a process of inquiry, experimentation and collaboration to bring innovative multi-disciplinary performance work to the New Orleans theater scene. Because we explore something completely different with each new project, the content and style of our work is vastly diverse; ranging from original dramatic work and literary adaptation, to site-specific immersive dance, to gritty rock opera. Since we made our home in New Orleans three years ago, one aspect of our work that has remained constant is a dedication to partnership with a wide-array of New Orleans artists and arts organizations. We believe that collaboration across artistic disciplines, and partnership with local institutions makes our work resonant, and our New Orleans roots grow deeper with each project.

Youth Orchestra of the Lower 9th Ward

5500 St. Charles Avenue
New Orleans, LA 70117

<http://sites.google.com/site/yolower9thward/home>

Laura Patterson // EXECUTIVE DIRECTOR
laurajpat@allsoulsnola.org

The mission of the Youth Orchestra of the Lower 9th Ward (YOL9W) is to foster academic achievement, cultivate artistic expression, and promote the healthy growth and development of children in the Lower 9th Ward of New Orleans through culturally relevant music instruction and performance.

YOL9W is an integral component of the All Souls Community Center's after-school program, which runs Monday-Thursday from 3-7 PM throughout the school year. The program consists of excellent music instruction, implemented by a diverse staff of professional musicians and college students; opportunities to participate in workshops with guest artists and local musicians; and community relevant performances. Additionally, the children receive a healthy snack, help with homework, an evening meal, and transportation for those who need it. Currently 42 children from local elementary schools are enrolled in the program.

Older students teach younger musicians
Artist Corps New Orleans
Local Network
Photo: Rebecca Crenshaw



Strategic Partnerships

NPN engages in strategic local, national and international partnerships in order to support its mission, to strengthen independent artists and the organizations that support them, and to advance contemporary arts practices. These partnerships not only directly benefit NPN/VAN Partners and their artists, they also build collective power and united advocacy for the creation, presentation and public experience of contemporary art in the U.S.

The Association of Performing Arts Presenters (APAP)

The Association of Performing Arts Presenters (APAP), based in Washington, D.C., is a national service and advocacy organization with more than 1,400 members worldwide, dedicated to developing and supporting a robust performing arts presenting field and the professionals who work within it. NPN is partnering with APAP to offer \$50 Affiliate Memberships to any artist/company whose budget is under \$200,000 and who have toured or been commissioned through NPN within the last three years. Affiliate members are eligible to apply to APAP's programs and funding opportunities. Visit www.apap365.org for more information.

Diverse Arts Spaces Initiative

The Ford Foundation supports the National Performance Network as part of the foundation's Supporting Diverse Arts Spaces Initiative (DAS). NPN is proud to join Alternate ROOTS, Artspace, First People's Fund, Hemispheric Institute of Performance and Politics, Leveraging Investments in Creativity, National Association of Latino Arts and Culture, and New York Foundation for the Arts in extending our programming to DAS and building collaborations between our networks. This program is funded through the Ford Foundation's Freedom of Expression Program, which promotes a new generation of 21st century arts spaces and arts leadership that reflect the cultural richness of diverse communities. Find out more about DAS at <http://nnpweb.org/partners/profiles/national-relationships/supporting-diverse-arts-spaces/>

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. NPN/VAN Partners and supported artists are able to receive free Associate Memberships, through which they can access Fractured Atlas' services. To learn more about Fractured Atlas and their programs and services, visit www.fracturedatlas.org

The Performing Arts Alliance (PAA) / National Performing Arts Convention (NPAC)

In 2009 NPN joined The Performing Arts Alliance, a national network of more than 4,100 members. 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. NPN Partners are members of PAA through their affiliation with NPN. Every several years, PAA hosts the National Performing Arts Convention (NPAC), which brings together the performing arts, across all disciplines, to take action together to build a better future for and with the performing arts. For more information, visit www.theperformingartsalliance.org

South Arts/ArtsReady

South Arts was founded in 1975 to build on the South's unique heritage and enhance the public value of the arts. ArtsReady is a web-based emergency preparedness platform designed to provide arts and cultural organizations with customized business continuity plans for post-crisis sustainability. NPN is partnering with South Arts to offer discount memberships to ArtsReady to NPN/VAN Partners and artists. For information about ArtsReady, visit www.artsready.org.

United States Artists

USA Projects is a program created by United States Artists (USA), a nonprofit grantmaking and artist advocacy organization, that has awarded over \$17 million to America's finest artists in the last six years. USA Projects hosts an online community where artists can post projects for funding and connect with those who love and support artists. USA Projects offers a patent-pending matching fund program, the only one of its kind, which encourages and leverages tax-deductible contributions to help artists succeed faster. All artists who have received subsidies through NPN or VAN are able to participate in USA Projects. For more information, visit www.unitedstatesartists.org.

SECTION THREE

NPN Partners



The Radio Show
Kyle Abraham / Abraham.In.Motion
Performance Residency
REDCAT
Photo: Steven A Gunther



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.

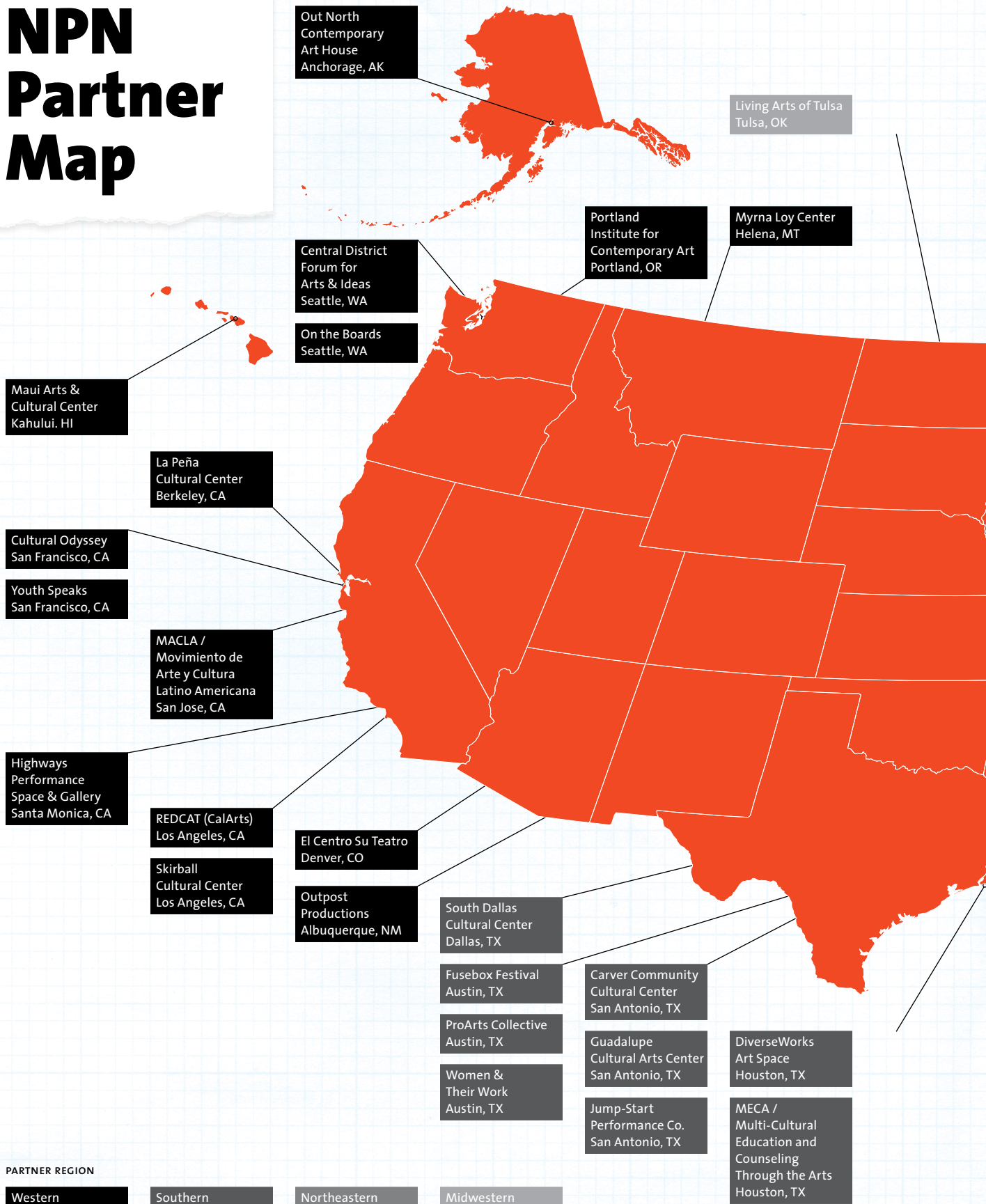
NPN Partners share information about trends in the field, best practices and the performing artists whose works circulate within, between and beyond their communities. Together, the NPN Partners function as an applied learning community through which new ideas, techniques and art move around the country.

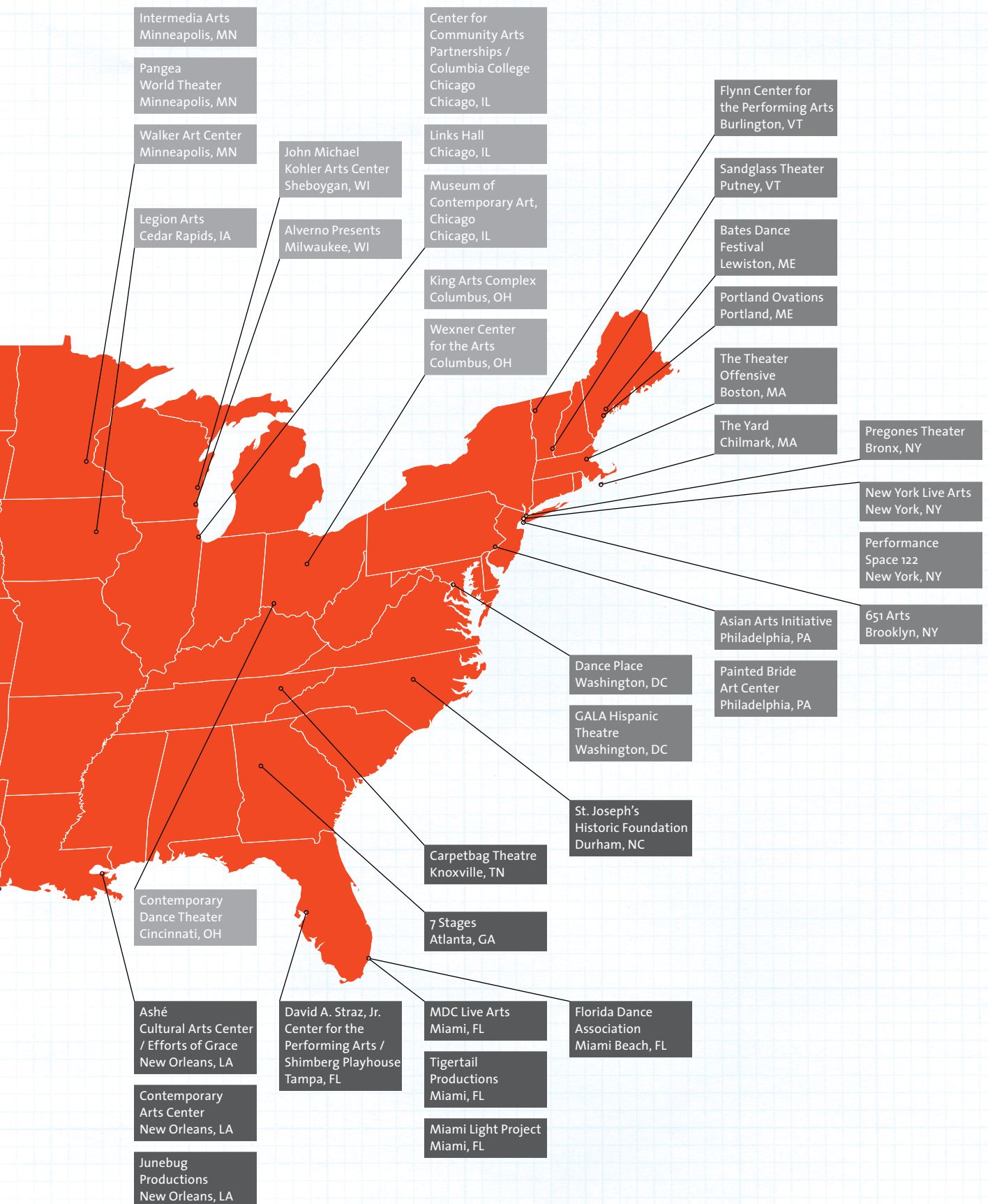
Every other year, a small number of organizations are invited to join the Network after a rigorous application process. The number of members in the Network is kept intentionally small, to promote participation and to create robust and sustainable relationships.

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.

NPN Partner Map





NPN Partners: By Region

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

Northeastern Region

DC / Washington / Dance Place	63
DC / Washington / GALA Hispanic Theatre	66
MA / Boston / The Theater Offensive	82
MA / Chilmark / The Yard	85
ME / Lewiston / Bates Dance Festival	60
ME / Portland / Portland Ovations	78
NY / Bronx / Pregones Theater	79
NY / Brooklyn / 651 Arts	59
NY / New York / New York Live Arts	76
NY / New York / Performance Space 122	78
PA / Philadelphia / Asian Arts Initiative	60
PA / Philadelphia / Painted Bride Art Center	77
VT / Burlington / Flynn Center for the Performing Arts	66
VT / Putney / Sandglass Theater	81

Midwestern Region

IA / Cedar Rapids / Legion Arts	70
IL / Chicago / Center for Community Arts Partnerships / Columbia College Chicago	61
IL / Chicago / Links Hall	71
IL / Chicago / Museum of Contemporary Art, Chicago	73
MN / Minneapolis / Intermedia Arts	67
MN / Minneapolis / Pangea World Theater	77
MN / Minneapolis / Walker Art Center	83
OH / Cincinnati / Contemporary Dance Theater	62
OH / Columbus / King Arts Complex	70
OH / Columbus / Wexner Center for the Arts	83
OK / Tulsa / Living Arts of Tulsa	71
WI / Milwaukee / Alverno Presents	59
WI / Sheboygan / John Michael Kohler Arts Center	69

Southern Region

FL / Miami / Miami Light Project	73
FL / Miami / MDC Live Arts	72
FL / Miami / Tigertail Productions	82
FL / Miami Beach / Florida Dance Association	65
FL / Tampa / David A. Straz, Jr. Center for the Performing Arts / Shimberg Playhouse	63
GA / Atlanta / 7 Stages	59
LA / New Orleans / Ashé Cultural Arts Center / Efforts of Grace	60
LA / New Orleans / Contemporary Arts Center	62
LA / New Orleans / Junebug Productions	69
NC / Durham / St. Joseph's Historic Foundation	82
TN / Knoxville / Carpetbag Theatre	61
TX / Austin / Fusebox Festival	66
TX / Austin / ProArts Collective	79
TX / Austin / Women & Their Work	83
TX / Dallas / South Dallas Cultural Center	81
TX / Houston / DiverseWorks Art Space	65
TX / Houston / MECA / Multi-Cultural Education and Counseling Through the Arts	72
TX / San Antonio / Carver Community Cultural Center	61
TX / San Antonio / Guadalupe Cultural Arts Center	67
TX / San Antonio / Jump-Start Performance Co.	69

Western Region

AK / Anchorage / Out North Contemporary Art House	76
CA / Berkeley / La Peña Cultural Center	70
CA / Los Angeles / REDCAT (CalArts)	79
CA / Los Angeles / Skirball Cultural Center	81
CA / San Francisco / Cultural Odyssey	63
CA / San Francisco / Youth Speaks	85
CA / San Jose / MACLA / Movimiento de Arte y Cultura Latino Americana	71
CA / Santa Monica / Highways Performance Space & Gallery	67
CO / Denver / El Centro Su Teatro	65
HI / Kahului / Maui Arts & Cultural Center	72
MT / Helena / Myrna Loy Center / Helena Presents	73
NM / Albuquerque / Outpost Productions	77
OR / Portland / PICA / Portland Institute for Contemporary Art	78
WA / Seattle / On the Boards	76
WA / Seattle / Central District Forum for Arts & Ideas	62

NPN Partners: By Alphabet

651 ARTS	59	DiverseWorks Art Space	65
7 Stages Theatre	59	El Centro Su Teatro	65
Alverno Presents	59	Florida Dance Association	65
Ashé Cultural Arts Center / Efforts of Grace	60	Flynn Center for the Performing Arts	66
Asian Arts Initiative	60	Fusebox Festival	66
Bates Dance Festival	60	GALA Hispanic Theatre	66
Carpetbag Theatre	61	Guadalupe Cultural Arts Center	67
Carver Community Cultural Center	61	Highways Performance Space & Gallery	67
Center for Community Arts Partnerships / Columbia College Chicago	61	Intermedia Arts	67
Central District Forum for Arts & Ideas	62	John Michael Kohler Arts Center	69
Contemporary Arts Center	62	Jump-Start Performance Co.	69
Contemporary Dance Theater	62	Junebug Productions	69
Cultural Odyssey	63	King Arts Complex	70
Dance Place	63	La Peña Cultural Center	70
David A. Straz, Jr. Center for the Performing Arts / Shimberg Playhouse	63	Legion Arts	70
		Links Hall	71

Living Arts of Tulsa	71	Performance Space 122	78
MACLA/ Movimiento de Arte y Cultura Latino Americana	71	PICA (Portland Institute for Contemporary Art)	78
Maui Arts & Cultural Center	72	Portland Ovation	78
MECA / Multicultural Education and Counseling through the Arts	72	Pregones Theater	79
MDC Live Arts	72	ProArts Collective	79
Miami Light Project	73	REDCAT (Roy and Edna Disney, CalArts Theater)	79
Museum of Contemporary Art, Chicago	73	Sandglass Theater	81
Myrna Loy Center / Helena Presents	73	Skirball Cultural Center	81
New York Live Arts	76	South Dallas Cultural Center	81
On the Boards	76	St. Joseph's Historic Foundation	82
Out North Contemporary Art House	76	The Theater Offensive	82
Outpost Productions	77	Tigertail Productions	82
Painted Bride Art Center	77	Walker Art Center	83
Pangea World Theater	77	Wexner Center for the Arts	83
		Women & Their Work	83
		The Yard	85
		Youth Speaks / Living Word Project / Brave New Voices	85



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

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 which presents finished work by emerging and established artists; Live & Outspoken, a series featuring provocative artist to artist interviews and live performances; 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: varies

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

7 Stages Theatre

1105 Euclid Avenue
Atlanta, GA 30307

404.522.0911
404.522.0913 // FAX

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

Heidi Howard // ARTISTIC DIRECTOR
heidi@7stages.org

Michael Haverty // ARTISTIC ASSOCIATE
michaelhaverty@hotmail.com

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 with whom we want to foster relationships. Through live encounters, video clips and electronic communications, we identify companies that fit the mission of the organization.

HOUSE CAPACITY: 120

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

Alverno Presents

3400 S. 43rd Street
PO Box 343922 / 3400 S. 43rd Street
Milwaukee, WI 53234-3922

414.382.6151
414.382.6354 // FAX

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

Rory Trainor // ASSISTANT DIRECTOR
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: 400

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

Untitled Feminist Show

Young Jean Lee's Theater Company
Performance Residency
Walker Art Center

Pictured: Becca Blackwell, Hilary Clark, Amelia Zirin-Brown aka Lady Rizo, Katy Pyle, (obscured) World Famous "BOB"
Photo: Blaine Davis

Ashé Cultural Arts Center / Efforts of Grace

1712 Oretha Castle Haley Boulevard
New Orleans, LA 70113

504.569.9070
504.569.9075 // FAX

admin@ashecac.org
www.ashecac.org

Tammy Terrell // PROGRAMS MANAGER
tcterrell@gmail.com

John Grimsley // THEATRE CONSULTANT
grimsleyj@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: 300

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

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

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 sq. ft. 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: 115

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

Bates Dance Festival

305 College Street, Pettigrew Hall Room 309
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 / REGISTRAR
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, Spoken Word, Multi-Discipline/Hybrid

Carpetbag Theatre

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

865.544.0447
865.544.0447 // FAX

thecarpetbagtheatre@gmail.com
www.carpetbag.org

Linda Parris-Bailey //
EXECUTIVE / ARTISTIC DIRECTOR
lindapb1@aol.com

Kelle Jolly // EXECUTIVE ASSISTANT
myjollyboy@gmail.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: Multi-Discipline/Hybrid

Carver Community Cultural Center

226 North Hackberry Street
San Antonio, TX 78202-2853

210.207.7211
210.222.0854 // 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: 652

DISCIPLINES: Dance, Performance Art, Music, Theatre, Puppetry

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 &
COMMUNICATIONS 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/Hybrid

Central District Forum for Arts & Ideas

1404 E. Yesler Way
Seattle, WA 98122

206.323.4032
206.323.4036 // FAX
info@cdforum.org
www.cdforum.org

Daveda Russell // INTERIM EXECUTIVE DIRECTOR
davedar@cdforum.org

Randy Engstrom //
INTERIM OPERATIONS DIRECTOR
randye@cdforum.org

Central District Forum for Arts & Ideas is Seattle's only non-profit organization solely dedicated to presenting emerging Black arts, artists, and ideas in the Seattle area. The mission of the Central District Forum for Arts & Ideas is to present and produce Black cultural programs that encourage thought and debate in the greater Seattle area. We do this in support of our vision to inspire new thoughts and challenge assumptions about Black culture.

We believe in the value of cultural and geographic community, creativity, identity and passion. By focusing on community, we commit to collective efforts that lift and celebrate the diversity of the Black experience. By focusing on creativity, we honor the role of artistic expression and disparate ideas in inspiring conversations leading to social and cultural change. By focusing on identity, we create spaces, experiences and conversations that allow people and communities to see themselves in the arts and ideas we present. By focusing on passion, we acknowledge and respect the intensity and generosity of the work of artists, the interest of audiences, the intellect of thought leaders and the investments of supporters. These values serve as our strategic frame and guide day-to-day operations and curatorial decisions.

HOUSE CAPACITY: 140

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

Contemporary Arts Center

900 Camp Street
New Orleans, LA 70130

504.528.3805
504.528.3828 // FAX

pbowling@cacno.org
www.cacno.org

Jay Weigel // EXECUTIVE & ARTISTIC DIRECTOR
jweigel@cacno.org

Peter Bowling // PERFORMING ARTS MANAGER
pbowling@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. 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/Hybrid

Contemporary Dance Theater

1805 Larch Avenue
Cincinnati, OH 45224-2928

513.591.2557
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 (CDT) 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: 800

DISCIPLINE: Dance, Performance Art, Music, Multi-Discipline/Hybrid, Film, Video, Poetry

Cultural Odyssey

PO Box 156680
San Francisco, CA 94115-6680

415.292.1850
866.866.2670 // FAX

idris@culturalodyssey.org
www.culturalodyssey.org

Idris Ackamoor //
FOUNDER / 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: 65

DISCIPLINES: Performance Art, Music, Theatre, Multi-Discipline/Hybrid

Dance Place

3225 8th Street NE
Washington, DC 20017-3502

202.269.1600
202.269.4103 // FAX

www.danceplace.org

Carla Perlo // FOUNDING DIRECTOR
cperlo@danceplace.org

Deborah Riley // DIRECTOR
deborah@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, Puppetry, Spoken Word, Multi-Discipline/Hybrid

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

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



DiverseWorks Art Space

4102 Fannin Street
Houston, TX 77004-4808

713.223.8346
713.223.4608 // FAX

info@diverseworks.org
www.diverseworks.org

Sixto Wagan // ARTISTIC DIRECTOR
sixto@diverseworks.org

Rachel Cook // ASSISTANT CURATOR
rachel@diverseworks.org

DiverseWorks reveals the most current trends in literary, visual and performing arts. Recognized for the quality of the experimental, avant-garde performances and multi-disciplinary collaborations, 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 artistic 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 development of work, working alongside artists throughout the residency, thus allowing for a deeper connection between artist, art and audience.

HOUSE CAPACITY: 110

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

El Centro Su Teatro

721 Santa Fe Drive
Denver, CO 80204

303.296.0219
303.296.4614 // FAX

elcentro@suteatro.org
www.suteatro.org

Tony Garcia // EXECUTIVE ARTISTIC DIRECTOR
tony@suteatro.org

Tanya Mote // ASSOCIATE DIRECTOR
tanya@suteatro.org

Valarie Castillo // OFFICE MANAGER
valarie@suteatro.org

El Centro Su Teatro is a multi-disciplinary cultural arts center that produces and presents work that speaks to the Chicano/Latino experience. Su Teatro, the resident theater company, is the third oldest Chicano theater group in the country, with roots in the Chicano Civil Rights Movement. El Centro, while having a strong theatrical bent, also presents music, poetry and visual and film artists.

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

HOUSE CAPACITY: 300

DISCIPLINES: Music, Theatre, Spoken Word

Florida Dance Association

PO Box 415818
Miami Beach, FL 33141-7818

305.310.8080
786.472.4178 // FAX

billd@floridadanceassociation.org
www.floridadanceassociation.org

Bill Doolin // ARTISTIC DIRECTOR
billd@floridadanceassociation.org

Florida Dance Association (FDA) is a service organization and dance presenter, whose mission is to serve, support and promote dance in Florida through the teaching, creation, presentation and administration of dance. FDA produces events throughout the year including Florida Dance Festival (FDF), an annual ten-day event that celebrates dance through education, training and performance; FDF WinterFest, held from the last week of December through the end of January; and FDF on Tour Workshops for Young Dancers, two full days of master classes held twice a year. 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. 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 danceAble, co-produced with Tigertail Productions. 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: 300

DISCIPLINE: Dance, Performance Art,
Multi-Discipline/Hybrid

Refugee Nation
TeAda Productions
Performance Residency, Creation Fund
Pat Graney Company
Pictured: Litdet Viravong
Photo: Somsy Vijsiri

Flynn Center for the Performing Arts

153 Main Street
Burlington, VT 05401-8402

802.652.4500
802.863.8788 // FAX

smacqueen@flynncenter.org
www.flynncenter.org

Steve MacQueen // ARTISTIC DIRECTOR
smacqueen@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 1,400-seat art deco theatre and in FlynnSpace, a 150-seat black box.

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

HOUSE CAPACITY: 150

DISCIPLINE: Dance, Performance Art,
Music, Theatre, Puppetry,
Multi-Discipline/Hybrid

Fusebox Festival

400B W. Alpine Road
Austin, TX 78704

512.800.3066
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www.fuseboxfestival.com

Ron Berry // ARTISTIC DIRECTOR
ron@fuseboxfestival.com

Brad Carlin // MANAGING DIRECTOR
brad@fuseboxfestival.com

Fusebox champions innovative works of art across a variety of different mediums. The Fusebox Festival is an annual contemporary hybrid-arts festival that takes place in Austin, TX each spring. The 2013 dates are April 17-28. The festival acts as a catalyst for new ideas, new artistic models, and approaches to help us engage with the issues and questions that define contemporary life. Fusebox presents local, national, and international work, including theater, dance, music, literature, visual art, and everything in between. Most Fusebox presentations occur during the context of the festival, but some work is presented throughout the year.

We are interested in creating a dynamic platform for conversation and ideas. We support artists who are pushing things and helping us re-imagine possibilities. Hybridity and the colliding of different perspectives/viewpoints also play an important role in this discussion of "re-imagining." Encountering different ideas outside of one's immediate sphere is central to our understanding of creativity. To this end, we strive to create a space for different artists from different backgrounds (different disciplines/geographies) to come together to share ideas and present work. Simultaneously, we're also interested in using the festival as a mechanism to engage with place and community in interesting, meaningful new ways.

HOUSE CAPACITY: 150

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

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

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: 264

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

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

Yvonne Montoya // PROGRAM DIRECTOR
yvonnem@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 offers instructional classes from creative writing to button accordion and ballet folklorico 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/Hybrid

Highways Performance Space & Gallery

1651 18th Street
Santa Monica, CA 90404

310.453.1755
310.453.4347 // FAX

leogarcia@highwaysperformance.org
www.highwaysperformance.org

Leo Garcia // ARTISTIC / 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 Co-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, Multi-Discipline/Hybrid

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: 117

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



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 MANAGER
abrusky@jmkac.org

Ruth 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/Hybrid

House of Mind

Pat Graney Company
Performance Residency, Community Fund
John Michael Kohler Arts Center
Pictured: Sruti Desai, Jody Kuehner, Sara Jinks, Trinidad Martinez,
and Jenny Peterson
Photo: Jeffrey Machtig

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

S.T. Shimi // ARTISTIC DIRECTOR
shimi@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 sq. ft. 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/Hybrid

Junebug Productions

PO Box 2331
New Orleans, LA 70176

504.577.0732
504.577.0732 // FAX

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www.junebugproductions.org

Kiyoko McCrae // MANAGING DIRECTOR
kmcrae@junebugproductions.org

Stephanie McKee // ARTISTIC DIRECTOR
smckee@junebugproductions.org

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's curatorial process engages artists and companies whose mission and vision are complimentary to its own and are of artistic excellence. We seek to further quality cultural programming by and for people in the Black Belt south and beyond.

HOUSE CAPACITY: 300

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

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

Demetries Neely // EXECUTIVE DIRECTOR
dneely@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 sq. ft. and houses three performance spaces, two dance studios, an art gallery and three permanent interactive learning areas. The Complex sponsors community events in the adjacent public park and hosts a variety of education programs. Artist selection and review is a year-round process. The traditional performing arts season runs September through June, with artist selections finalized by the prior April.

Permanent and traveling exhibits are selected for the educational and aesthetic content that fits well with the mission of the King Arts Complex. A team comprised of the Program Director, Program Associate, Curator and Education Director research the content matter of exhibitions as well as the artists who develop them. This process presents the opportunity to bring powerful African-American and multicultural art to the Greater Columbus and Central Ohio community.

HOUSE CAPACITY: 444

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

La Peña Cultural Center

3105 Shattuck Avenue
Berkeley, CA 94705

510.849.2568
510.849.9397 // FAX

manuel@lapena.org
www.lapena.org

Manuel Alonso // DEVELOPMENT DIRECTOR
manuel@lapena.org

Cece Carpo // PROGRAMMING COORDINATOR
cece@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: 175

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

Legion Arts

1103 Third Street SE
Cedar Rapids, IA 52401-2305

319.364.1580
319.362.9156 // FAX

info@legionarts.org
www.legionarts.org

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

Legion Arts began in the 1980s as The Drawing Legion, 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/Hybrid

Links Hall

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

773.281.0824

info@linkshall.org
www.Linkshall.org

Roell Schmidt // DIRECTOR
rschmidt@linkshall.org

Marie Casimir // COMMUNICATIONS DIRECTOR
marie@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: 262

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

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

Shunsuke Manabe // ASSISTANT TO ARTISTIC DIRECTOR
rytwd000@gmail.com

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: 250

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

MACLA / Movimiento de Arte y Cultura Latino Americana

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

408.998.2783

408.998.2817 // FAX

info@maclaarte.org
www.maclaarte.org

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

Joey Reyes // CURATORIAL COORDINATOR
joey@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 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 theme 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 relationships 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/Hybrid

Maui Arts & Cultural Center

One Cameron Way
Kahului HI 96732

808.242.2787
808.242.4665 // FAX

macc@mauiarts.org
www.mauiarts.org

Colleen Furukawa //
VICE PRESIDENT OF PROGRAMMING
colleen@mauiarts.org

Hokulani Holt // CULTURAL PROGRAMS DIRECTOR
hokulani@mauiarts.org

Maui Arts & Cultural Center (MACC) is the most comprehensive multidisciplinary arts center in the state of Hawaii with five theaters, from a 5,000-seat amphitheater to a 250-seat black-box and *pa* (hula stage), all accessible to people with disabilities. Annually over 200,000 people attend more than 1,700 events. Since opening in 1994, MACC has become the only arts presenter in the state of Hawaii that produces a diverse range of offerings year-round, bringing high quality artists from around the world as well as the finest from throughout the state. 40% of our diverse and multicultural season offerings are free to our community.

We present works that offer a wide range of genres that serve our community in a number of ways: from work that is accessible to work that pushes the boundaries; authentic work of Hawai'i and the Oceanic regions of the Pacific; works that reflect the stories and cultures of Maui's multiethnic populations; and popular entertainment that draws a broad-based local audience. Comprehensive residency activities reach nearly 9,400 residents (6% of population). MACC has commissioned and produced new work by Hawaiian artists which has toured statewide, nationally and internationally. Annually over 17,000 students and more than 500 classroom teachers participate in MACC's nationally-recognized arts education programs.

HOUSE CAPACITY: 250–5000

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

MECA / Multicultural Education and Counseling through the Arts

1900 Kane Street
Houston, TX 77007-761

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
alicevaldez4@gmail.com

MECA is a community-based 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 Latino cultural center for over 30 years. Although known for its pioneering work in ethnic arts education – through disciplines such as mariachi and Mexican ballet folklórico – MECA nonetheless continually seeks new methods through which disparate communities, especially youth, can find common ground through the arts. In addition to our arts education programming, MECA presents local, national, and international artists as part of our Performance Series, including our annual Día de los Muertos Festival. The Performance Series includes MECA productions that allow our students and community to work with professional artists in a concert or theatrical setting.

MECA looks to collaborate with artists – through presenting, commissioning, and producing – whose work traverses the boundaries of tradition, innovates time-honored practices, and gives new perspective to the critical role the arts play in contemporary social life. We are especially interested in artists whose work brings to light the experiences of life on the margins of societies, economies, and cultures. MECA's objective is that audiences experience the arts and are open to new methods of expression and realms of meaning rather than hardened by history.

HOUSE CAPACITY: 150

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

MDC Live Arts

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

Adam Cox // PROGRAM SPECIALIST
acox@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 multiethnic / multilingual 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. MDC 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 of Miami Dade College 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/Hybrid

Miami Light Project

PO Box 1048
Miami, FL 33137

305.576.4350

info@miamilightproject.com
www.miamilightproject.com

Elizabeth Boone //
ARTISTIC AND EXECUTIVE DIRECTOR
bboone@miamilightproject.com

Rebekah Lengel // MANAGING PRODUCER
rlengel@miamilightproject.com

Founded in 1989, Miami Light Project presents live performances by innovative dance, music and theater artists from around the world; supports the development of new work by South Florida-based artists; and offers educational programs for students of every age. Since our inception, we have reached a diverse cross-section of communities throughout Miami-Dade County with an extensive outreach effort that includes partnerships with other arts organizations, universities and social service agencies. Miami Light Project is a cultural forum to explore some of the issues that define contemporary society.

HOUSE CAPACITY: 135

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

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: 296

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

Myrna Loy Center / Helena Presents

15 N. Ewing
Helena, MT 59601-4254

406.443.0287

406.443.6620 // FAX

noonaned@aol.com
www.myrnaloycenter.com

Ed Noonan // EXECUTIVE DIRECTOR
noonaned@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/hybrid 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/Hybrid



The Better Half

Lucky Plush Productions

Creation Fund

Museum of Contemporary Art, Chicago

Pictured: Meghann Wilkinson, Kim Goldman, Julia Rhoads,

Adrian Danzig, Tim Heck

Photo: Cheryl Mann



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
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Meredith Boggia // PRODUCING ASSOCIATE
mboggia@newyorklivearts.org

Located in the heart of Chelsea, New York Live Arts is an internationally recognized destination for artists notable for their conceptual rigor and active engagement with the social, political and cultural currents of our times. At the center of this identity is Bill T. Jones, Executive Artistic Director, a world-renowned choreographer, dancer, theater director and writer. We commission, produce and present performances in our 20,000 sq. ft. home, which includes a 184-seat theater and two 1,200 sq. ft. studios. Over 100 performances a year are presented in our theater, and our annual season includes 10-12 world premieres of works commissioned by New York Live Arts through the Dance Theater Workshop Commissioning Fund.

New York Live Arts also provides an extensive range of participatory programs for adults and young people and supports the continuing professional development of artists. We have a deep commitment to continuing Dance Theater Workshop's legacy of developing choreographic talent, supporting many of the country's most outstanding choreographers long before they became well known. The 2012/2013 season marks its 28th year of programmatic support, having supported more than 700 projects and more than 1,000 independent artists through our Fresh Tracks program.

HOUSE CAPACITY: 184

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

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: 90, 300

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

Out North Contemporary Art House

3800 Debarr Street
Anchorage, AK 99508-2011

907.279.8099
907.279.8100 // FAX

development@outnorth.org
www.outnorth.org

Dawnell Smith // EXECUTIVE DIRECTOR
development@outnorth.org

Teeka Ballas // OPERATIONS MANAGER
operations@outnorth.org

Out North Contemporary Art House (ON) produces and presents art of all mediums that pushes the envelope and represents those marginalized because of identity or circumstance. The facilities include a black-box theatre for stage and film shows, two galleries, a variety of workspaces, rooms for community meetings and events and an art house radio project, KONR. Out North also functions as a multi-disciplinary art house that incubates and sustains a dozen different Art House Resident Groups that do mission-centric work in all genres. Since its founding in 1985, Out North has made outreach a core purpose, cultivating opportunities in local schools, correctional centers, and with community partners, focusing on art education and exploration with an emphasis on social justice, progressive inquiry, and active participation.

ON invites solo artists and small companies in all performing arts genres into its 99-seat black-box theatre, and stimulates collaborations between artists in all forms through its performance, gallery, and art house spaces. Artists whose work is socially engaged, challenging to mainstream audiences, and matched to ON's mission are welcome to email Dawnell Smith. The selection process is informal and ongoing, and the performance season typically runs from September through the first of June.

HOUSE CAPACITY: 99

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

Outpost Productions

PO Box 4543
Albuquerque, NM 87196-4543

505.268.0044
505.268.4481 // FAX

mail@outpostspace.org
www.outpostspace.org

Tom Guralnick // EXECUTIVE DIRECTOR
tguralnick@comcast.net

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

Established in 1988, Outpost Productions is based at The Outpost Performance Space, Albuquerque's non-profit, member-supported, 160-seat Performing Arts Center. Outpost also presents in larger venues in Albuquerque and Santa Fe — notably during the New Mexico Jazz Festival. Outpost presents 100 concerts annually — jazz, experimental, folk 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 18–24 months in advance of each season. Interested performers should send inquiries to Tom Guralnick.

HOUSE CAPACITY: 160

DISCIPLINES: Music, Spoken Word

Painted Bride Art Center

230 Vine Street
Philadelphia, PA 19106-1213

215.925.9914
215.925.7402 // FAX

info@paintedbride.org
www.paintedbride.org

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

Laurel Raczka // 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 proposed exhibition and a resume and references for the curator's consideration.

HOUSE CAPACITY: 225

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

Pangea World Theater

711 West Lake Street, Suite 101
Minneapolis, MN 55408-3357

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
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 constitutes a vital new force in American theater, bringing an international perspective to the Twin Cities' community. Since its founding in 1995, Pangea 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 committee which helps with audience development. The selection process is ongoing. We prefer to see live work but documentation is also considered. Our aesthetic is not fixed; it includes the voices and artistic visions of multiple voices and realities.

HOUSE CAPACITY: 120

DISCIPLINES: Dance, Performance Art, Theatre,
Multi-Discipline/Hybrid

Performance Space 122

67 West Street #315
Brooklyn, NY 11222

212.477.5829
212.353.1315 // FAX

staff@ps122.org
www.ps122.org

Vallejo Gantner // ARTISTIC DIRECTOR
vallejo@ps122.org

Bevin Ross // INSTITUTIONAL GIVING MANAGER
bevin@ps122.org

Performance Space 122 is one of New York's ultimate destinations for cutting-edge theatre, dance, music, live art and multimedia. 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: 100

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

PICA (Portland Institute for Contemporary Art)

415 SW 10th Avenue, 3rd floor
Portland, OR 97205

503.242.1419
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pica@pica.org
www.pica.org

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

Angela Mattox // ARTISTIC DIRECTOR
angela@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: 350

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

Portland Ovations

50 Monument Square, Floor 2
Portland, ME 04101

207.773.3150
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Aimee Petrin // EXECUTIVE DIRECTOR
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Laura Stauffer //
PROGRAMMING & DEVELOPMENT ADMINISTRATOR
lstauffer@portlandovations.org

Since 1931, Portland Ovations has evolved from an all-volunteer, classical music organization into a multidisciplinary presenter recognized as one of the leading presenters in New England. Ovations curates an annual season of 20-25 public performances; five to eight School-Time Performances; and 120+ collaborative community and school-based education/outreach activities. Ovations supports artists – Maine and nationally-based – in the creation of new work through regular co-commissioning. Ovations is committed to excellence and diversity of programming, bringing the enjoyment of the performing arts to the broadest possible audience and enhancing the understanding of our world's cultural traditions. Our goal is to make the arts available to all who seek them while promoting the importance of the arts in nourishing a vibrant, respectful community.

Artists are chosen for their artistic excellence but also for a body of work that enables Ovations to move offstage and into its community, allowing for meaningful interaction between artist and audience. Ovations uses an inclusive approach to programming to attain a season that is diverse in its offerings and geared toward various audiences. Staff, board, community partners, and patrons all have some input on the decision, which is ultimately made by the Executive Director, who also performs the duties of an Artistic Director.

HOUSE CAPACITY: 500

DISCIPLINES: Dance, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline/Hybrid, Youth, Family

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 Lesprier //
ASSOCIATE ARTISTIC DIRECTOR
acolonlesprier@pregones.org

Arnaldo Lopez // DEVELOPMENT OFFICER
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: 124

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

ProArts Collective

PO Box 6099
Austin, TX 78762

512.236.0644
512.236.0653 // FAX

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www.proartsaustin.org

Lizette Jamison // PRODUCTION COORDINATOR
lizette@proartsaustin.org

Michael Bryant // BOARD PRESIDENT
mdbatty@yahoo.com

ProArts is an incubator of artistic expression representing the African Diaspora and is dedicated to the production of transformational and accessible works for the enrichment of the community. ProArts exists to celebrate and honor the African Diaspora and its arts culture. We do this by creating inspiring works of art in partnership with the diverse Austin community. We pursue this mission with perseverance, fairness and spirit of excellence in everything we do.

ProArts Collective was co-founded in 1993 by Boyd Vance. At its founding the organization was envisioned as a site for the promotion, production and preservation of African-American theatre arts. After producing several showcases Vance realized that African-American theater artists in Austin needed a service organization to provide services such as networking, administrative consultation, production and fiscal management, and referrals for theater and film production in Austin. ProArts Collective became that organization. In 1996 ProArts received its first grant from the Cultural Contracts Program of the City of Austin under the auspices of the Austin Arts Commission. At that time the collective expanded its mission. It not only provided technical resources, but added to its list of productions a full season of main stage theater productions focusing on the literature of African-American dramatic and musical theater.

HOUSE CAPACITY: 200-300

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

REDCAT (Roy and Edna Disney, CalArts Theater)

631 West 2nd Street
Los Angeles, CA 90012

213.237.2800
213.237.2811 // FAX

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www.redcat.org

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george.lugg@calarts.edu

Mark Murphy // EXECUTIVE DIRECTOR
mmurphy@calarts.edu

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

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

HOUSE CAPACITY: 200

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



Gloria's Cause

Dayna Hanson

Performance Residency, Creation Fund, Freight Fund, Forth Fund
REDCAT

Pictured: Wade Madsen, Jessie Smith, Peggy Piacenza, Jim Kent,
Dave Proscia, Pol Rosenthal and Dayna Hanson

Photo: Steve Gunther

Sandglass Theater

117 Kimball Hall Road, Box 970
Putney, VT 05346-0970

802.387.4051
802.387.2228 // FAX

info@sandglasstheater.org
www.sandglasstheater.org

Eric Bass // ARTISTIC DIRECTOR
eric@sandglasstheater.org

Kathleen Hathaway // MANAGING DIRECTOR
kathleen@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

Skirball Cultural Center

2701 N. Sepulveda Boulevard
Los Angeles, CA 90049-6833

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 & 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, Puppetry, Multi-Discipline/Hybrid, Site-Specific

South Dallas Cultural Center

3400 S. Fitzhugh Avenue
Dallas, TX 75210-2572

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 & TECHNICAL DIRECTOR
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 sq. ft. 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, Puppetry, Spoken Word, Multi-Discipline/Hybrid

St. Joseph's Historic Foundation

804 Old Fayetteville Street
Durham, NC 27701

919.683.1709
919.682.5869 // FAX

info@hayti.org
www.hayti.org

Janella Sellars // EXECUTIVE DIRECTOR
jsellers@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/Hybrid

The Theater Offensive

565 Boylston Street
Boston, MA 02116

617.661.1600
617.661.1610 // FAX

info@thetheateroffensive.org
www.thetheateroffensive.org

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

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

The Theater Offensive (TTO) 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 two to three 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: 150

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

Tigertail Productions

842 NW 9th Court
Miami, FL 33136-3009

305.324.4337
305.324.4337 // FAX

email@tigertail.org
www.tigertail.org

Mary Luft // EXECUTIVE DIRECTOR
mluft@tigertail.org

John Kramel // OPERATIONS DIRECTOR
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: 300

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

Walker Art Center

1750 Hennepin Avenue
Minneapolis, MN 55403

612.375.7626
612.375.7575 // FAX

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

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

Michèle Steinwald // ASSOCIATE CURATOR
michele.steinwald@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. McGuire Theater, opened in 2005, serves not only as a stunning platform for presentations, but also as an 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 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: 399

DISCIPLINES: Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline/Hybrid, Interdisciplinary, Site-Specific, Education, Movement

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 // PERFORMING ARTS DIRECTOR
chelm@wexarts.org

Sarah Swinford //
PERFORMING ARTS PROGRAM COORDINATOR
sswinford@wexarts.org

The Wexner Center for the Arts is a multi-disciplinary complex at Ohio State University dedicated to the contemporary arts and their audiences. With active programs in performing arts, visual arts, media arts and education, the Center also serves as a creative research laboratory sponsoring commissions and creative residencies annually. In 2012-2013 we will provide creative support for new productions by Bebe Miller Company, Palissimo, and Faye Driscoll. 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 artmaking 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: 114

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

Women & Their Work

1710 Lavaca Street
Austin, TX 78701-1316

512.477.1064
512.477.1090 // FAX

cowden@womenandtheirwork.org
www.womenandtheirwork.org

Chris Cowden // EXECUTIVE DIRECTOR
cowden@womenandtheirwork.org

Lisa Choinacky // GALLERY 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, Spoken Word, Multi-Discipline/Hybrid



House of Mind Chair Spectacle
(rehearsal with community participants)
Pat Graney Company
Performance Residency, Community Fund
John Michael Kohler Arts Center
Photo: Jeff Machtig



The Yard

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Chilmark MA 02535
508.645.9662
508.645.9677 // FAX
alisonmanning@dancetheyard.org
www.dancetheyard.org

David R. White //
ARTISTIC & EXECUTIVE DIRECTOR
drw@dancetheyard.org

Alison Manning // ASSOCIATE DIRECTOR
alisonmanning@dancetheyard.org

The Yard, located on Martha's Vineyard, exists to support and promote contemporary performing artists in their creative process, with a special emphasis on providing space, time and financial resources through residencies in dance and related arts disciplines. In addition to enhancing the quality and diversity of the Vineyard's cultural life, The Yard seeks to place artists in active leadership and educational roles within the Vineyard community, as well as in similar partnerships regionally and nationally.

HOUSE CAPACITY: 110

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

Youth Speaks / Living Word Project / Brave New Voices

1663 Mission Street, Suite 604
San Francisco, CA 94103

415.255.9035
415.255.9065 // FAX
info@youthspeaks.org
www.youthspeaks.org

Joan Osato // PRODUCING DIRECTOR
josato@youthspeaks.org

James Kass // EXECUTIVE DIRECTOR
jkass@youthspeaks.org

Youth Speaks creates safe spaces to empower the next generation of leaders, self-defined artists, and visionary activists through written and oral literacies. We challenge youth to find, develop, publicly present, and apply their voices as creators of societal change. Founded in 1996, Youth Speaks is a multi-faceted organization that believes that the power, insight, creativity, and passion of young people can change the world. In addition to a wide variety of arts education, youth development, and civic engagement programs that serve thousands each year in the Bay Area, we are the founders of The Living Word Project – our repertory theater company – and Brave New Voices, an annual event and national network of young poets and youth development organizations.


A nationally-acclaimed theater ensemble, Living Word Project is known for bringing together artists across disciplines to create original work for premieres and touring. Committed to producing literary performance in the verse of our time, we've derived personal narratives out of interdisciplinary collaboration. Highlights include *Cause* (with Robert Moses and ensemble, 2003), *Word Becomes Flesh and Scourge* (Marc Bamuthi Joseph and ensemble, 2004 & 2005), *In Spite of Everything* (The Suicide Kings, 2007), *War Peace* (Jason Samuels Smith and ensemble, 2008), *the break/s* (Marc Bamuthi Joseph and ensemble, 2009), *Mirrors in Every Corner* (Chinaka Hodge, 2010), and *red, black and GREEN: a blues* (Marc Bamuthi Joseph & ensemble, 2011).

HOUSE CAPACITY: 400


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

SECTION FOUR

VAN Partners



Necrocracy
Marina Zurkow
Exhibition Residency
DiverseWorks Art Space
Photo: Paul Hester



The Visual Artists Network (VAN), a national network of visual arts organizations 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 initial VAN Partners, fifteen leading contemporary arts organizations from across the United States. VAN currently consists of 17 Partners.

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.

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 to be well-matched with your work.



Time Bomb
Juan Ledesma
Exhibition Residency
Diaspora Vibe Cultural Arts Incubator
Photo: Roy Wallace



VAN Program Criteria

VAN Partners have 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.

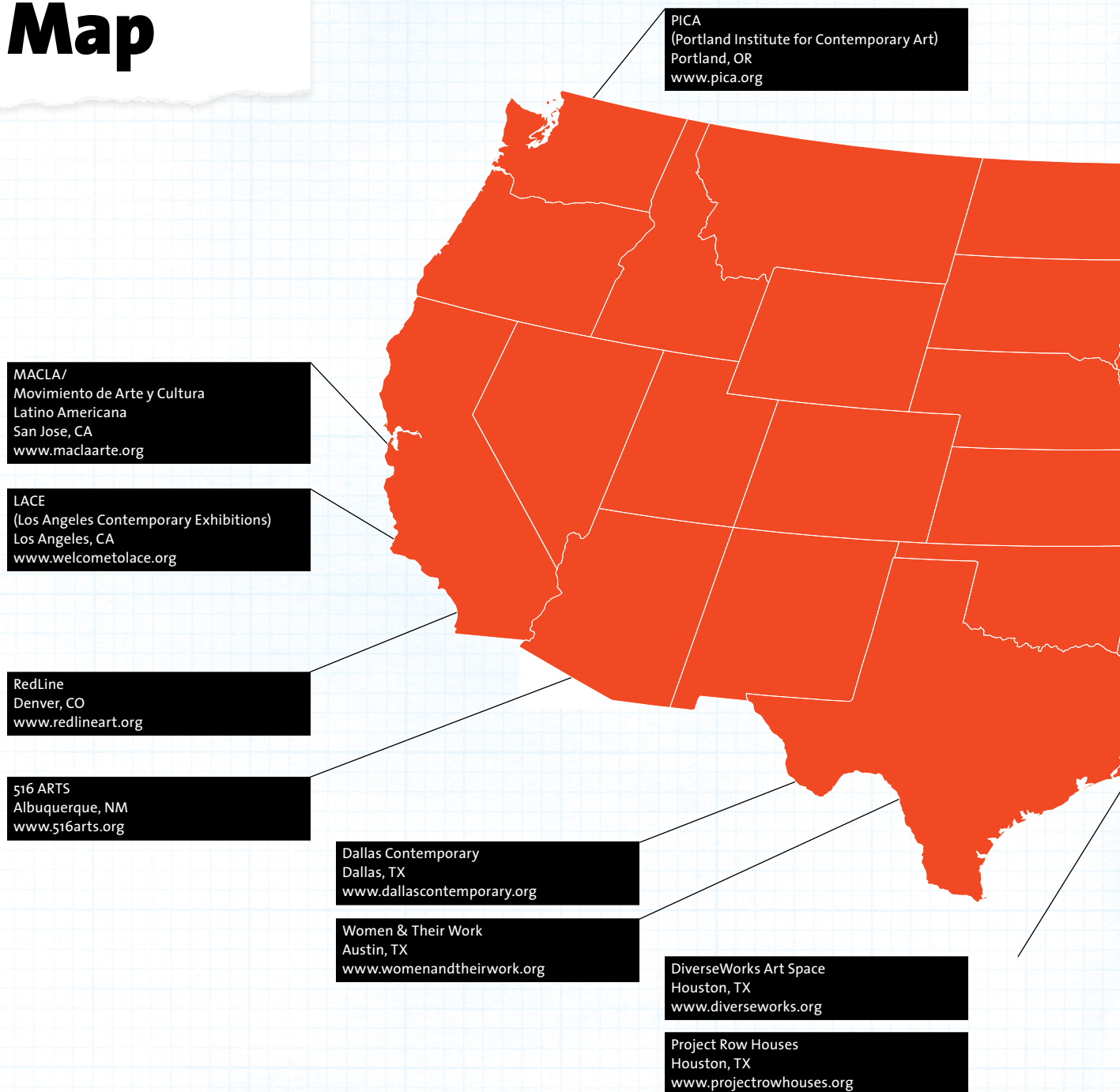
Commitment to exhibit visual artists from outside the organization's geographic region (at least 100 miles outside of the VAN Partner's community).

Commitment to community engagement: VAN Residencies must include at least 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.

VAN Partner Map



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

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

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

RedLine
Denver, CO
www.redlineart.org

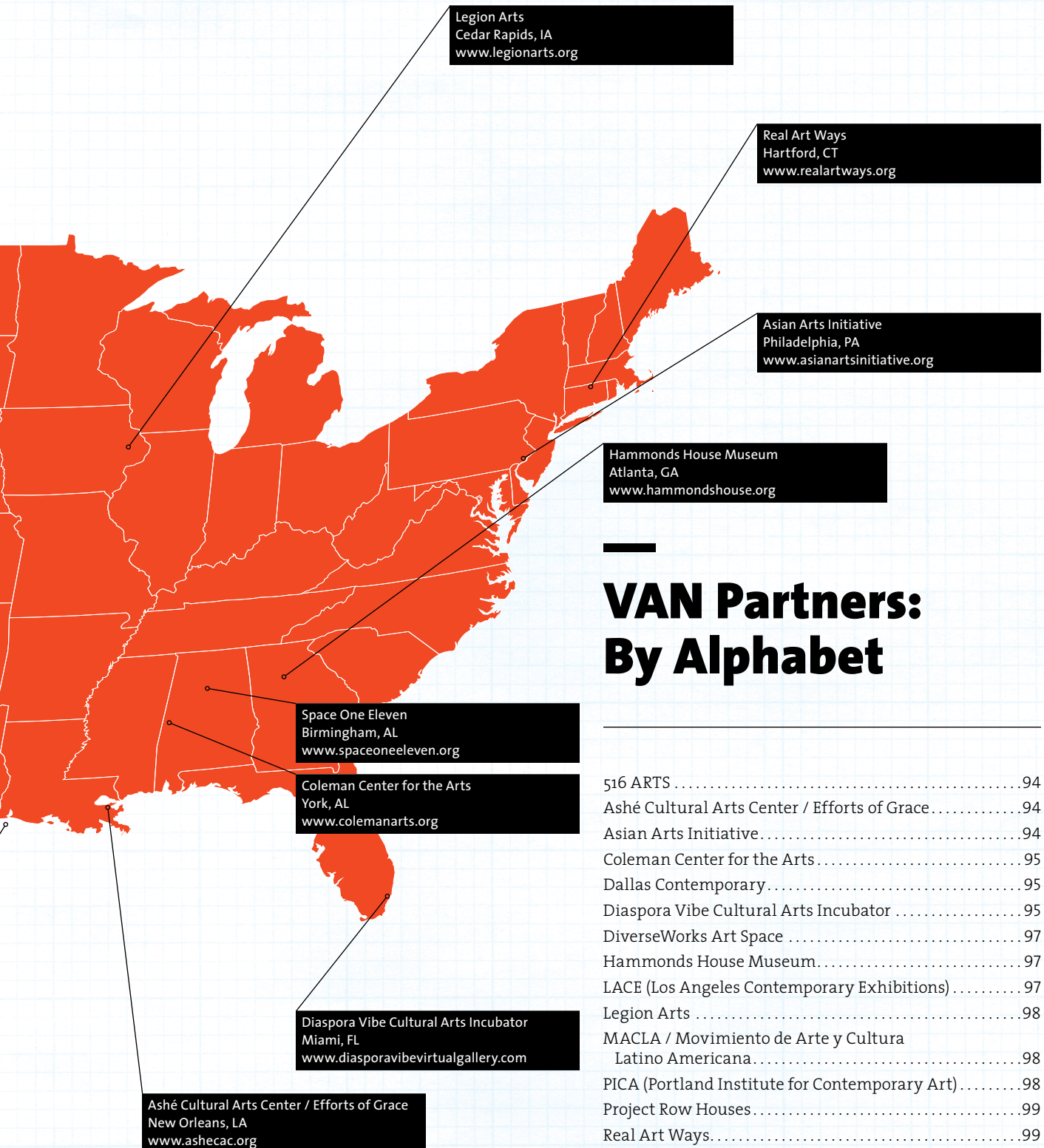
516 ARTS
Albuquerque, NM
www.516arts.org

Dallas Contemporary
Dallas, TX
www.dallascontemporary.org

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

DiverseWorks Art Space
Houston, TX
www.diverseworks.org

Project Row Houses
Houston, TX
www.projectrowhouses.org



VAN Partners: By Alphabet

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Compound Projections: The Monastery, The Fortress and The Exile
Gregory Michael Hernandez
Exhibition Residency
MACLA / Movimiento de Arte y Cultura Latino Americana
Photo: Courtesy of the artist



VAN

Partner Profiles

516 ARTS

516 Central Avenue SW
Albuquerque, NM 87102

505.242.1445
505.244.4101 // FAX

info@516arts.org
www.516arts.org

Suzanne Sbarge // EXECUTIVE DIRECTOR
suzanne@516arts.org

Rhiannon Mercer // ASSISTANT DIRECTOR
rhiannon@516arts.org

516 ARTS, a nonprofit arts venue in downtown Albuquerque, presents multi-disciplinary exhibitions and programming that reflect the region's diverse artistic voices and concerns, and that address the unique ethnic and cultural mix of New Mexico. Programming includes gallery talks, live performances, panel discussions, 516 WORDS literary series, special events, educational workshops and tours. Through free admission and diverse programmatic themes, 516 ARTS reaches a wide range of ages, lifestyles, and socioeconomic backgrounds. In a state with few resources for artists, 516 ARTS has forged strategic partnerships that bring visibility to artists' projects, integrating their viewpoints into the civic dialogue.

516 ARTS seeks to strengthen connections between art and audiences; to offer artists, poets, musicians and filmmakers opportunities to create, interpret, present and perform their work; and to be an active partner in developing the cultural landscape of Albuquerque and New Mexico. Our values are inquiry, diversity, collaboration and accessibility. Exhibitions strive to inspire curiosity, risk-taking and creative experimentation, showcasing established, emerging, local, national and international artists from various cultural backgrounds. Related programs are developed to invoke thoughtful dialogue across disciplines around important questions of our times, and to encourage diverse audiences to experience and engage in the arts.

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 //
PROGRAMS ASSISTANT FOR THEATRE,
VISUAL ART AND EDUCATION
karel.sloane@gmail.com

Tammy Terrell // PROGRAMS MANAGER
tcterrell@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 into an institutional presence, advancing opportunity and possibilities 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 sq. ft. 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 sustained way with our communities. We especially encourage artists who can provide context to their work through discussions, workshops or lectures/demos.

Coleman Center for the Arts

630 Avenue A
York, AL 36925

205.392.2005
205.392.2005 // FAX

info@colemanarts.org
www.colemanarts.org

Shana Berger // CO-DIRECTOR
shanaberger@gmail.com

Nathan Purath // CO-DIRECTOR
npurath@gmail.com

The Coleman Center for the Arts (CCA) is a contemporary arts organization in rural York, Alabama that uses art to foster positive social change, answer civic needs, build local pride, and use creativity for community problem solving. The CCA was founded in 1985 through the grassroots efforts of local citizens. Programs include a community-based artist-in-residence program that produces socially engaged public art projects; an exhibition program that features the work of local artists as well as regional and national artists completing CCA projects; and an education program that offers year-round opportunities for area youth.

The CCA's programs offer artists and community members opportunities to work as co-participants in projects that address civic and social needs. Calling on models of contemporary art and consensus-based organizing, projects are characterized by close collaboration with the community. Participants are directly involved in the process and result of projects, which break down typical boundaries between artist, subject, object and audience. By sustaining long-term relationships between artists, participants and community, the CCA seeks to have a lasting effect on individuals, issues and the means of production for contemporary art.

Dallas Contemporary

161 Glass Street
Dallas, TX 75207

214.821.2522
214.821.9103 // FAX

info@dallascontemporary.org
www.dallascontemporary.org

Peter Doroshenko // DIRECTOR
Peter.doroshenko@dallascontemporary.org

Dallas Contemporary, founded in 1978, is modeled after European art centers and organizes only emerging and seminal one-person exhibitions and thematic group exhibitions. Dallas Contemporary attracts audiences from around Texas, while its touring exhibitions benefit audiences around the country and abroad.

Dallas Contemporary's mission is to present the art of our time to the public: to document new directions in art through changing exhibitions, publications, and learning programs for visitors of all ages. The range and level of the Contemporary's programs serve audiences in metropolitan Dallas-Fort Worth area and beyond.

Since its inception, Dallas Contemporary has presented the Texas community with exhibitions in a variety of media that have encouraged the public to understand and appreciate art. Landmark exhibitions such as William Wegman (1979), Nic Nicosia (2006), Vernon Fisher (2009), James Gilbert (2010) Michel Verjux, Juergen Teller and Rob Pruitt (2011) helped secure the Contemporary's important position in the art world.

Dallas Contemporary continues to focus on national and international artists such as Inez van Lamsweerde and Vinoodh Matadin (2012), Spencer Tunick (2013) while supporting regional artists through shows such as K8 Hardy (2012) and Mark Flood (2013).

Artists are asked to submit an artist statement and work samples on DVD for review by curatorial staff.

Diaspora Vibe Cultural Arts Incubator

686 NE 56 Street
Miami, FL 33137-2318

786.536.7801
923.044.0902 // FAX

rogwall3@yahoo.com
www.diasporavibevirtualgallery.com

Rosie Gordon-Wallace // EXECUTIVE DIRECTOR & CURATOR
rosiegordonwallace@yahoo.com

Patricia Roldan // PROGRAM DIRECTOR
diasporavibe@yahoo.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 who 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.



Kentifrican Museum of Art and Culture
Kenyatta A.C. Hinkle
Exhibition Residency
Project Row Houses
Photo: Eric Hester

DiverseWorks Art Space

4102 Fannin Street
Houston, TX 77004-4808

713.223.8346
713.223.4608 // FAX

info@diverseworks.org
www.diverseworks.org

Elizabeth Dunbar // EXECUTIVE DIRECTOR
elizabeth@diverseworks.org

Sixto Wagan // ARTISTIC DIRECTOR
sixto@diverseworks.org

DiverseWorks reveals the most current trends in literary, visual and performing arts. Recognized for the quality of its experimental, avant-garde visual art exhibitions, DiverseWorks emphasizes the process of artistic creation, raising questions concerning the relationship 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. DiverseWorks 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 artistic 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.

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

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

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

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

Legion Arts

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Cedar Rapids, IA 52401-2305

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www.legionarts.org

Mel Andringa // PRODUCING DIRECTOR
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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 CSPA, 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 CSPA, 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 y Cultura Latino Americana

510 S. First Street
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www.maclaarte.org

Joey Reyes // CURATORIAL COORDINATOR
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MACLA is an inclusive contemporary arts space grounded in the Chicano / Latino experience that incubates new visual, literary and performance art in order to engage people in civic dialogue and community transformation. 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.

PICA (Portland Institute for Contemporary Art)

415 SW 10th Avenue, 3rd floor
Portland, OR 97205

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Rachel Pedderston // CURATORIAL ASSISTANT
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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
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Ryan Dennis // PUBLIC ART DIRECTOR
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Established in 1993, the mission of Project Row Houses (PRH) is to transform 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 19 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

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

Real Art Ways is a contemporary art space that has a special link with its own community. With films, concerts, 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.

RedLine

2350 Arapahoe Street
Denver, CO 80205

303.296.4448

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P.J. D'Amico // EXECUTIVE DIRECTOR
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Louise Martorano // DEPUTY DIRECTOR
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RedLine is a diverse urban laboratory where arts, education and community converge. RedLine's vision is to foster forms of social practice in the arts that inspire inquiry and catalyze change. RedLine seeks to provide artists and the community at large with the opportunity to invigorate art practice, professional development and creative engagement with the community at large. At the same time, RedLine aims to elevate the perception of contemporary art and artists in society. RedLine exhibitions illustrate and support RedLine's mission to exhibit cutting edge contemporary art while also being responsive to the community through related education and outreach programs. RedLine has two unique galleries where we produce exhibitions that support our Resident Artist and Exhibition program. The main gallery is 10,000 sq. ft. of continuous exhibition space, scheduled to hold four major curated exhibitions per year. The community room is 3,000 sq. ft. and hosts education and community-focused exhibitions.

RedLine is a polyphonic and interdisciplinary art space with visual art that can be blended with performance, spoken word, dance, new media and food. We seek exhibitions that are interested in engaging diverse audiences and communities and therefore look for proposals interested in holding related events and programs as part of their exhibition program. Exhibitions often include internationally renowned artists working in tandem with emerging artists and the community at large. If you are interested in submitting an exhibition proposal, please visit our website at redlineart.org/art/exhibitions/submit-an-exhibition.html. RedLine's exhibition committee reviews proposals twice a year. The deadlines to submit proposals for review are July 1st – Sept 1st.





Space One Eleven

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Peter Prinz // CEO & CO-FOUNDER
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Founded in 1986, Space One Eleven (SOE), an 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.

Space One Eleven's curatorial team, Anne Arrasmith and Peter Prinz, invite artists and visiting 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.

Women & Their Work

1710 Lavaca Street
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Lisa Choinacky // OPERATIONS MANAGER
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Women & Their Work serves as a catalyst for new ideas in contemporary art. Our mission is to foster the artistic growth of women visual and performing artists by encouraging them to take creative risks and make new, adventurous work. Since 1978, we have created significant opportunities for artists and audiences to experience contemporary art through ambitious exhibitions, commissions of new work, performances and programs that inform audiences of all ages. Through these programs, we seek to develop, educate and sustain audiences for the art of our time.

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

Outreach Activity

Gregory Michael Hernandez

Exhibition Residency

MACLA / Movimiento de Arte y Cultura Latino Americana

Photo: Aimee Santos

SECTION FIVE

Appendix

Performance Residencies FY 2012

NPN Partner Artists

Annual Meeting of NPN in Tampa FL	Kristina Wong (Los Angeles, CA)
	Q-Roc (Garland, TX)
	Rosanna Gamson / World Wide (Los Angeles, CA)
	Thaddeus Phillips (New York, NY)
651 Arts	Kyle Abraham (New York, NY)
Alverno Presents	The Hinterlands (Detroit, MI)
Ashé Cultural Arts Center	Hamid Drake (Evanston, IL)
Asian Arts Initiative *	Artist Exchange (Gardena, CA)
	Robert Karimi (Minneapolis, MN)
	Dakshina / Daniel Phoenix Singh Dance Company (Washington, PA)
Bates Dance Festival	zoe juniper (Seattle, NY)
	Camille A. Brown & Dancers (Jamaica, NY)
	Nicholas Leichter Dance (Brooklyn, NY)
Carpetbag Theatre Company	Andrea Assaf (Tampa, FL)
	Robert Karimi (Minneapolis, MN)
Central District Forum for Arts & Ideas	Hazelle Goodman (East Elmhurst, NY)
Contemporary Arts Center	Lian Amaris (Oakland, CA)
	Sandglass Theater (Putney, VT)

NPN Partner Artists

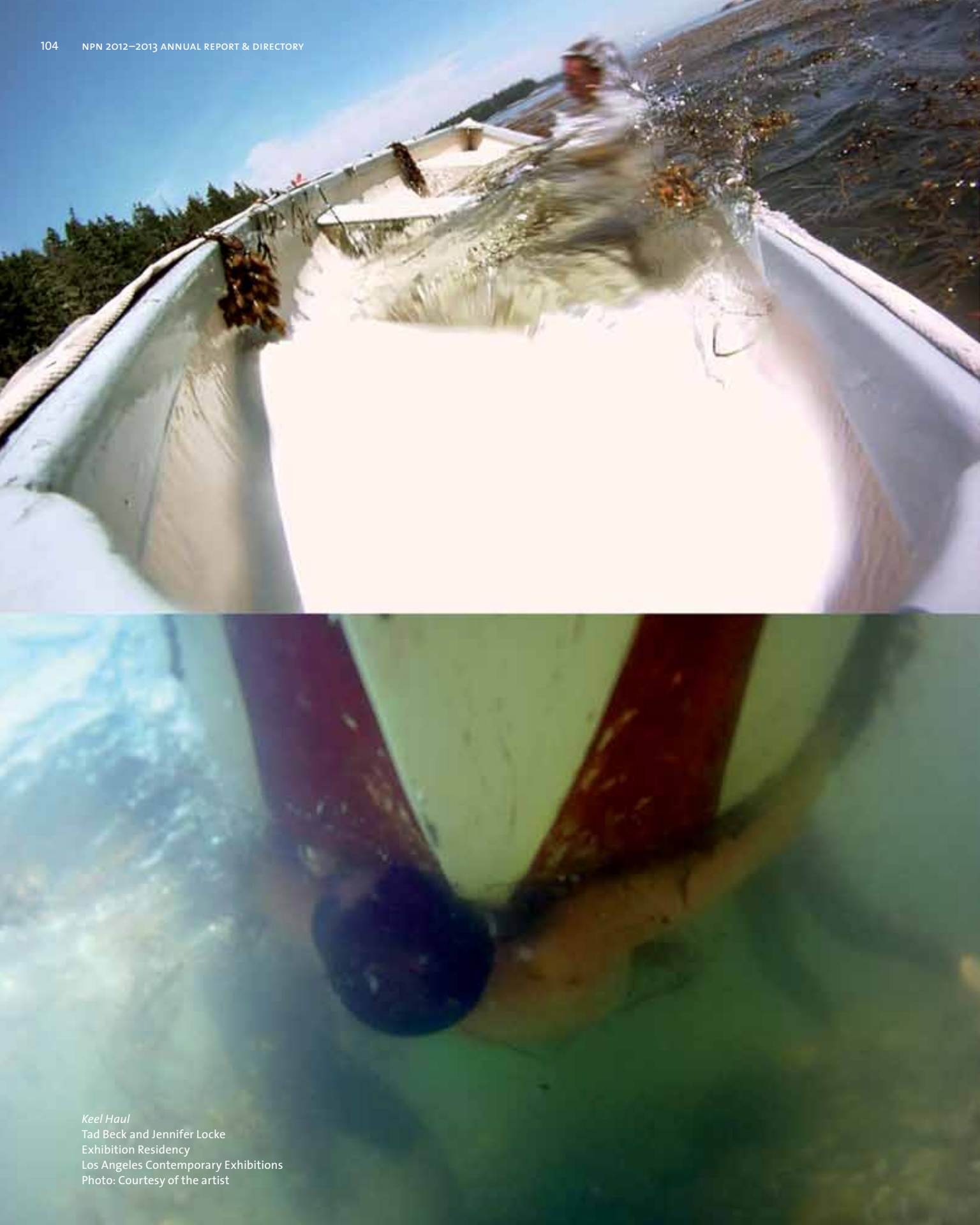
Contemporary Dance Theater	Koresh Dance Company (Philadelphia, PA)
	Luna Negra Dance (Chicago, IL)
Dance Place *	AXIS Dance Company (Oakland, CA)
	Nejla Yarkin (Washington, DC)
	Marc Bamuthi Joseph (San Francisco, CA)
Dance Umbrella	Bridgman/Packer Dance (New York, NY)
David A. Straz, Jr. Center for the Performing Arts	Rene Marie (Broomfield, CO)
	The Improvised Shakespeare Company (Chicago, IL)
DiverseWorks	Q-Roc (Garland, TX)
	Matmos (Baltimore, MD)
	zoe juniper (Seattle, WA)
El Centro Su Teatro *	Andrea Assaf (Tampa, FL)
	Jump-Start Performance Co. (San Antonio, TX)
	Los Centzontles (San Pablo, CA)
Florida Dance Association	Augusto Soledad (Miami, FL)
	Kate Weare Company (New York, NY)
Flynn Center for the Performing Arts *	Paul Zaloom (West Hollywood, CA)
	Pomo Afro Homos (San Francisco, CA)
	AXIS Dance Company (Oakland, CA)

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

NPN Partner	Artists
Flynn Center (con't)	Everett Dance Theater (Providence, RI)
	John Jasperse Company (New York, NY)
GALA Hispanic Theatre	Saulo Garcia (Miami, FL)
Highways Performance Space *	Denise Uyehara (Tucson, AZ)
	inkBoat (San Francisco, CA)
Intermedia Arts	Robert Karimi (Minneapolis, MN)
John Michael Kohler Arts Center	Pat Graney Company (Seattle, WA)
Jump-Start Performance Co.	Andrea Assaf (Tampa, FL)
The King Arts Complex	Delvin Grimes (Los Angeles, CA)
La Peña Cultural Center	Marc Bamuthi Joseph (San Francisco, CA)
Legion Arts *	Give and Go Music (Breaux Bridge, LA)
	Sandglass Theater (Putney, VT)
Links Hall	Holly Hughes (New York, NY)
Living Arts of Tulsa	tEEth (Portland, OR)
	viDEO sAVant (Cincinnati, OH)
MACLA	Quinteto Latino (Menlo Park, CA)
	Elia Arce (Houston, TX)
MDC Live Arts *	John Jasperse (New York, NY)
MECA	Liza Garza (College Park, GA)
	Yetlanezi (Austin, TX)

NPN Partner	Artists
Museum of Contemporary Art, Chicago	Lucky Plush Productions (Chicago, IL)
Myrna Loy Center / Helena Presents	Dan Froot (Los Angeles, CA)
	AXIS Dance Company (Oakland, CA)
	Contra Tiempo (New York, NY)
New York Live Arts	zoe juniper (Seattle, WA)
	Emily Johnson (Minneapolis, MN)
On The Boards	Kyle Abraham (New York, NY)
	zoe juniper (Seattle, WA)
	Temporary Distortion (Astoria, NY)
Out North	Penny Arcade (New York, NY)
	Teo Castellanos (Miami, FL)
Painted Bride Art Center	Pick Up Performance Company (New York, NY)
	Sheetal Gandhi (New York, NY)
Pangea World Theater *	Andrea Assaf (Tampa, FL)
	Allison Warden (Anchorage, AK)
	Sandglass Theater (Putney, VT)
Performance Space 122	Every House Has A Door (Chicago, IL)
Portland Institute for Contemporary Art	zoe juniper (Seattle, WA)
	Kyle Abraham (New York, NY)
	Rude Mechanicals (Austin, TX)

NPN Partner	Artists
Pregones Theater	Yarani del Valle (Miami Beach, FL)
REDCAT (CalArts) *	Dayna Hanson (Seattle, WA)
	Kyle Abraham (New York, NY)
Sandglass Theater	Working Group (Iowa City, IA)
	Sara Felder (Philadelphia, PA)
Skirball Cultural Center	Eiko & Koma (New York, NY)
	Nora Chipaumire (New York, NY)
South Dallas Cultural Center	Elia Arce (Houston, TX)
St. Joseph's Historic Foundation	Chaunesti Webb Lyon (Durham, NC)
Theater Offensive *	Sean Dorsey (Los Angeles, CA)
	Pomo Afro Homos (San Francisco, CA)
	Melissa Li (Brooklyn, NY)
	Sharon Bridgforth (Austin, TX)
Tigertail Productions *	AXIS Dance Company (Oakland, CA)
	Josh Healey (Oakland, CA)
	Lenelle Moise (Northampton, MA)
Walker Art Center *	Young Jean Lee's Theater Company (Brooklyn, NY)
Wexner Center for the Arts	John Jasperse (New York, NY)
Women & Their Work *	Emily Lacy (Alhambra, CA)
Youth Speaks	Marc Bamuthi Joseph (San Francisco, CA)
	Dennis Kim (San Francisco, CA)

*Keel Haul*

Tad Beck and Jennifer Locke

Exhibition Residency

Los Angeles Contemporary Exhibitions

Photo: Courtesy of the artist

VAN Residencies FY 2012

VAN Partner	Visual Artist / Collective
Ashé Cultural Center / Efforts of Grace	Dollie Eaglin (Monroe, LA)
Diaspora Vibe Cultural Arts Incubator	Felici Asteinza (Gainesville, FL)
DiverseWorks Art Space	Marina Zurkow (Brooklyn, NY)
LACE / Los Angeles Contemporary Exhibitions	Tad Beck and Jennifer Locke (New York, NY)
Legion Arts	Tom Torluemke (Dyer, IN)
MACLA / Movimiento de Arte y Cultura Latino Americana	Gregory Michael Hernandez (Los Angeles, CA)
NPN Annual Meeting in Tampa, FL	Housing is a Human Right (Brooklyn, NY)
	Margie Livingston (Seattle, WA)
	Jono Vaughan (Tampa, FL)
Project Row Houses	Kenyatta A.C. Hinkle (Valencia, CA)
Real Art Ways	Eric Gottesman (Cambridge, MA)
Space One Eleven	Steve Lambert (Jamaica Plain, MA)
Spaces	Ryan Griffis (Chicago, IL)
Women & Their Work	Leticia Bajuyo (Madison, IN)

Creative Exchange Program FY 2012

U.S.-Based Hosts

Artist	Host
Tatiana Mejia Matos (Santo Domingo, Dominican Republic)	Bates Dance Festival (Lewiston, ME)
Grupo de Teatro Artzénico (Quetzaltenango, Guatemala)	Goat in the Road (New Orleans, LA)
Flora Lauten (Havana, Cuba)	Museum of Contemporary Art (Chicago, IL)
Michel Groisman (Rio de Janeiro, Brazil)	Skirball Cultural Center (Los Angeles, CA)

Performing Americas Program Tours FY 2012

Artist	Host
Bill Young / Colleen Thomas & Company (New York, NY)	Associação de Amigos da Arte e Mantenedores da Virtual Companhia de dança (Rio Preto, Brazil)
Mariano Pensotti (Buenos Aires, Argentina)	On the Boards (Seattle, WA)
	Performance Space 122 (New York, NY)
	REDCAT (Los Angeles, CA)
Rekha Malhotra (Brooklyn, NY)	Mercado Cultural de Bolivia (La Paz, Bolivia)
Michel Groisman (Rio de Janeiro, Brazil)	Flynn Center for the Performing Arts (Burlington, VT)
	Performance Space 122 (New York, NY)
	PICA (Portland, OR)

La RED-Based Hosts

Artist	Host
Lorrie P. Snyder (Los Angeles, CA)	Asociación Teatro La Cochera (Cordoba, Argentina)
Fiona Templeton and the Relationship (New York, NY)	Consejo Artístico de Puerto Rico (San Juan, PR)
Double Edge Theatre Production (Ashfield, MA)	La Caja Mágica/Centro de Artes Escénicas (Cipolletti, Argentina)

Creation Fund

FY 2012

Artist // Title	NPN Partner // Co-Commissioners	Description
Aaron Landsman (Brooklyn, NY) // <i>City Council Meeting</i>	DiverseWorks // Here Arts Center // Z Space	<i>City Council Meeting</i> is an interactive theater work with live video in which viewers and actors share the roles of council members, activists and bystanders of a fictional city that exists for a single night at a time. Borrowing tales from half a dozen cities where Landsman attended government meetings, the piece asks everyone in the room to perform participatory democracy together.
Augusto Soledad (Miami, FL) // <i>Cordel</i>	Florida Dance Association // Alabama Dance Council // South Miami Dade Cultural Center	Choreographer Augusto Soledade draws on the historical and social contexts of the Argentine Tango, American Hip-hop and Brazilian Cordel in order to create an abstract contemporary dance. The senses of poetry, structure and social commentary are the main underlying concepts around Tango, Hip-hop and Cordel explored in this new choreographic project.
AXIS Dance Company (Oakland, CA) // <i>Full of Words</i>	Tigertail Productions // Dance Place	AXIS Dance Company and UK-based choreographer Marc Brew will create <i>Full of Words</i> , a series of duets fusing complex movement with very human content to tell poignant stories about 'being.'
Body Cartography Project (Minneapolis, MN) // <i>Super Nature</i>	Walker Art Center // P.S.122 // PADL West	<i>Super Nature</i> is a new evening-length dance work fueled by Body Cartography's recent commission for the Lyon Opera Ballet, <i>Mammal</i> . <i>Super Nature</i> is a visceral emotionally-charged group choreography, with an aural landscape developed by electric harp pioneer/composer Zeena Parkins, which investigates how the body lies at the precipice between nature and culture, full of artifice and animal appetites, engaging the wild, the domestic and the civilized in each of us.
Desmar Guevara (Bronx, NY) // <i>Grados Inefables (Ineffable Degrees)</i>	Pregones Theater // MACLA // El Centro Su Teatro // Artistas y Musicos Latino	<i>Grados Inefables</i> is a new chamber music work in four movements for piano and string quartet. The 50-minute work references compositional and rhythmic patterns commonly found in classical, folk, jazz, and popular music of Puerto Rico, the Caribbean, and its diasporas.
Emily Johnson (Minneapolis, MN) // <i>Niicugni (Listen)</i>	P.S.122 // PICA // Tigertail Productions // Maggie Allesee National Center for Choreography // Northrop University	<i>Niicugni (Listen)</i> is a new performance/installation, centered on movement, story and sound housed within a light/sound installation of hand-made, functional fish-skin lanterns. <i>Niicugni</i> equates the land we live on with the cells comprising our bodies and calls upon audiences to remember that land is alive with ancestry, memory and possibility, and that our bodies also hold these things.
Kate Weare (New York, NY) // <i>Dark Lark</i>	Bates Dance Festival // Brooklyn Academy of Music // Florida Dance Association // Juniata College	<i>Dark Lark</i> is a work for five dancers that draws heavily on ideas about sexuality, darkness and identity, and features a highly graphic and process-based collaboration with costume designer Sarah Cubbage.
Katie Ka Vang (Minneapolis, MN) // <i>Hmong Bollywood</i>	Pangea World Theater // Out North // ArtSpot Productions	Katie Ka Vang's one woman theater piece, <i>Hmong Bollywood</i> , reflects the experiences of immigrants and "others" in the political and social landscape of North America and explores how and why Bollywood becomes a political choice for many young Hmong women.
Letta Neely (Dorchester, MA) // <i>99% Stone</i>	Theater Offensive // Nursha Project // Real Art Ways // DiverseWorks	Letta Neely and Melissa Li collaborate to create the musical street theater piece <i>99% Stone</i> , which tells the story of the 1969 Stonewall Uprising as the original "Queer Occupy Action." Young Black and Latino Queens and Dykes got fed up, fought back, and sparked an international movement. The piece is created for outdoor neighborhood performances.
Lionel Popkin (Santa Monica, CA) // <i>Looking for Ruth</i>	REDCAT (CalArts) // Dance Place // Alverno Presents	A collaboration between choreographer Lionel Popkin and composer Guy Klucvsek, <i>Looking for Ruth</i> is an evening-length quartet that questions the acts of cultural sourcing, representation and transmission. Loosely inspired by the career of Ruth St. Denis (c.1880–1968), the piece serves as a way for Popkin, who is half Indian and half Jewish, to wrestle with his own uncertainties and awkwardness with representations of South Asia. The score will feature accordion and string quartet.
Dance Exchange (Takoma Park, MD) // <i>How to Lose a Mountain</i>	John Michael Kohler Arts Center // Dance Place // Liz Lerman Dance Exchange	Dance Exchange artistic director Cassie Meador set out on a 500-mile walk to collect stories and research as part of the creative process to develop <i>How To Lose a Mountain</i> , which examines our natural resources. This work involves communities on multiple levels, as storytellers, dancers, and inspiration.

Artist // Title	NPN Partner // Co-Commissioners	Description
Miguel Gutierrez and the Powerful People (Brooklyn, NY) // <i>And lose the name of action</i>	Museum of Contemporary Art // Flynn Center // PICA // Brooklyn Academy of Music // On the Boards	<i>And lose the name of action</i> is inspired by discoveries in neuroscience and paranormal phenomena and draws on the mysterious logic of improvisation, to push Gutierrez's persistent questions about the wonder of living with an ephemeral body into the beyond. The work treats the inscrutability of dance as its inherent power and savors its unique ability to be something that doesn't make sense.
Morgan Thorson (Minneapolis, MN) // <i>DIG</i>	Alverno Presents // ODC Theater // Legion Arts // CFA Wesleyan // Red Eye Theater	<i>DIG</i> (working title) is a new dance created by Morgan Thorson that invents and displays movement artifacts. Excavating personal history through layers of the body, <i>DIG</i> looks at physical patterning in the body and in dance composition as a way of accumulating and communicating both fact and fiction. With sound by Alan Sparhawk, <i>DIG</i> uses auctioneering-style verbal chants to extend patterns into the aural realm.
Nejla Yarkin (Washington, DC) // <i>Oasis: Everything You Ever Wanted to Know About Arabs & the Middle East</i>	Dance Place // Bates Dance Festival	<i>Oasis</i> a new multi-media dance piece choreographed by Nejla Y. Yarkin with music composed by Persian American composer Shamou. This new work is centered around a specific juxtaposition: that between the desert and the oasis. With this tension, the dance will be developed like a Persian Miniature dance and guided by human stories of the Middle East.
Nora Chipaumire (New York, NY) // <i>Miriam</i>	Flynn Center for the Performing Arts // EMPAC	<i>Miriam</i> is an hour-long, multidisciplinary solo performance conceived by Chipaumire (choreographer, writer, performer) with an original musical score by Omar Sosa. The work is inspired by Chipaumire's personal history of self-exile and self-discovery as an artist, and by the legendary South African artist, Miriam Makeba. Chipaumire will portray one fictional woman's journey to address the broad theme of "Women and Success."
Paul Flores (San Francisco, CA) // <i>PLACAS</i>	El Centro Su Teatro // MACLA // GALA // Pregones // Central American Resource Center	<i>PLACAS</i> is a multimedia play that weaves together the story of a family who lived through the horrors of El Salvador's civil war and its aftermath; the subsequent refugee migration to the U.S. and the resulting formation of immigrant gangs in California's inner cities. The play highlights the powerful and symbolic process of tattoo removal as a means of reintegration and transformation.
Sharon Bridgforth (Austin, TX) // <i>River See</i>	Links Hall // Living Arts of Tulsa // Diaspora Vibe // Pillsbury House Theater	Housed in the goings on of a juking river boat community deep in the black delta South, <i>River See</i> is ritual jazz theater - exploring blues stories as living arrangements of jazz. Bridgforth conducts the work, blurring the line between performer and audience, making everyone responsible to one another through the act of creating a piece about love.
So Percussion (Brooklyn, NY) // <i>Where (we) Live</i>	Myrna Loy Center / Helena Presents // Walker Arts Center // Vermont Performance Lab	<i>Where (we) Live</i> is a new evening-length multi-media project conceived and written by the members of So Percussion together with collaborators Martin Schmidt, Grey McMurray, and Emily Johnson with direction by Ain Gordon. It features a different additional performer drawn from the community each night. Improvisation features heavily in the music, with performers often asked to respond to outside inputs. Lights, video, and staging are all 'homemade.'
The Hinterlands (Detroit, MI) // <i>The Circuit</i>	Alverno Presents // Museum of Contemporary Art	<i>The Circuit</i> is a theatrical exploration of the intersection between subculture and common culture in America as seen through the lens of American vaudeville. Daringly physical and shockingly funny, <i>The Circuit</i> re-imagines vaudeville for the post-industrial age.
Turner World Around Productions (Raymond, MS) // <i>7 Trumpets</i>	7 Stages // ArtSpot Productions	Conceived by Maurice Turner, <i>7 Trumpets</i> is an evening-length performance piece that examines the natural, mystical, and man-made occurrences of the number 7. New original musical compositions, carefully crafted text, video images, still images, and thoughtful choreography — all develop a sense of comprehending the fear of the pending apocalypse that has confounded man for centuries, turning society on its end.

Mentorship & Leadership Initiative FY 2012

NPN Partner	Project	Description
Carpetbag Theatre	Succession Initiative	<p>*First annual Wesley V. Montgomery Mentorship & Leadership Award</p> <p>The Carpetbag Theatre developed a succession plan for their eventual change in leadership. The plan involved Kelle Jolly shadowing the Executive/Artistic Director to gain experience in managing administrative duties, developing relationships with key partners and potential funders, and engaging with the ensemble process to insure the continuation and expansion of programs and projects.</p>
Center for Community Arts Partnerships, Columbia College Chicago	Leadership Development for Dance Teaching Artistry	This project strengthened the development of Shawn Renee Lent in the field of dance performance as an arts education leader and dance teaching artist by providing mentorship, networking and co-teaching experiences.
El Centro Su Teatro	Compare and Contrast	<p>Lisa Suarez and Mica Garcia de Benavidez are two women of color who have worked at community-based arts organizations for years, and have been placed in new positions that require new skills and the sharpening of old skills. Suarez and de Benavidez exchanged ideas and skills relevant to their continued development as leaders in the arts.</p>
Flynn Center for the Performing Arts	APAP Conference and Institute for Curatorial Practice in Performance	<p>The Flynn Center's Programming Managers, two emerging arts professionals, attended the Association of Arts Presenters' annual conference in New York, including professional development workshops. Support was also provided to participate in Wesleyan University's year-long Institute for Curatorial Practice in Performance.</p>
Jump-Start Performance Co.	Passing the Torch	<p>Jump-Start Performance Co. designed a project to facilitate a smooth transition for Lisa Suarez from a department leadership position to executive leadership of the organization.</p>
La Peña Cultural Center	Increasing Capacity to Use Technology to Connect Artists and Audiences	<p>In response to changes in technology innovations and new art-making practices, La Peña sought to expand its capacity to use technology as another way to connect audiences and artists. Nicolas Cabrera, a young staff member with the programming department, developed an understanding of how technology is changing supply and demand in the arts field and guided La Peña's efforts in that direction.</p>
Performance Space 122 (P.S.122)	Development Mentorship	<p>Through a nine-month mentorship with Tandra Dillon, Director of Institutional Advancement for Cunningham Dance Foundation, P.S.122's Individual Giving Manager Lori Vroegindewey learned best practices for developing individual giving campaigns from a leader in her field. She applied these new skills to develop P.S.122's new major gift program for operations and capital campaign.</p>
Theater Offensive	Community Partnerships	<p>Evelyn Francis was mentored by Norma Bowles, Artistic Director of Fringe Benefits, an Los Angeles-based company, to deepen her understanding of how to structure, plan, supervise, evaluate and collaborate. With 20 years of experience, Bowles' mentorship, knowledge and connections gave Francis practical skills and knowledge needed to build strong programs.</p>
Tigertail Productions	Digital Asset Training	<p>Tigertail sought support for training of its organizational leadership staff to maximize usage of its current and future digital assets through a series of one-on-one training sessions, on-site training sessions and seminars.</p>
Walker Art Center	Curatorial Leadership Development and Research	<p>Michèle Steinwald participated in the Institute for Curatorial Practice in Performance at Wesleyan University. The coursework deepened her understanding of contemporary performance, helped her to develop a strong curatorial voice, and prepared for future projects and research at the Walker Art Center. It also introduced her to a peer network of emerging leaders in the field.</p>
Youth Speaks	Brave New Leaders	<p>Youth Speaks implemented a monthly professional development series, supporting the professional leadership of Youth Speaks' staff, half of whom are in their 20s. By working with partner organizations and private consultants, Youth Speaks designed a program that supports their growth in development and fundraising, leadership, digital communications, marketing, and organizational development.</p>

Community Fund FY 2012

NPN Partner	Project	Description
651 Arts	Kyle Abraham — Moving Words	This project supported four month of activities between Kyle Abraham and 40 Brooklyn public school seniors including performances, lectures, demos and a Moving Words residency where Kyle worked on the creative process for his next work, <i>Boyz n The Hood</i> , inspired by "The Souls of Black Folk" by W.E.B. Du Bois.
Asian Arts Initiative	Local Artists Exchange	Asian Arts Initiative designed an Artists Exchange Festival of Asian American performances in Fall 2012 as a means of both building local awareness about NPN and developing work by diverse local artists that might be showcased during the 2012 NPN Annual Meeting.
Carpetbag Theatre	Women's Familiarization Tour	The Women's Familiarization Tour was a series of interactions featuring dialogues for and about women. The tour brought together community women and guest artists around issues related to two works that were presented by the Carpetbag Theatre, <i>Speed Killed My Cousin</i> and <i>Freckle in my Eye</i> by Ashley Wilkerson.
El Centro Su Teatro	<i>I'll Remember for You</i>	Visiting artist, Lisa Suarez, performed an autobiographical play, <i>I'll Remember for You</i> , about caring for her mother who suffers from Alzheimer's disease. The project allowed Suarez to team up with Su Teatro artist/instructors to engage audience members/elder caregivers in an artistic exploration of their experience. These activities provided respite to caregivers, raised awareness, allowed Su Teatro artists to learn from Suarez, and to pilot a new audience development/ outreach model.
El Centro Su Teatro	<i>Outside the Circle</i>	Creation Fund artists Andrea Assaf, Dora Arreola, and Samuel Valdez provided three intensive workshops geared toward artists and activists in Denver. The activities allowed Su Teatro to strengthen relationships with progressive organizations, to spend time examining the contradictions at the crossroad of race, class, gender, sexuality and ability, and to improve community building techniques.
John Michael Kohler Arts Center	Pat Graney	Pat Graney Company spent an additional three weeks engaging community members in the ever-evolving installation of <i>House of Mind</i> and the co-creation of a flash-mob-style, chair dance spectacle.
Myrna Loy Center / Helena Presents	Expansion of Dan Froot Puppet Residency	In an expanded residency, Dan Froot and Randall Whittinghill worked with a local artist to develop a lesson plan for teachers. The plan gives teachers a workshop outline to help students tell their stories through puppet theater after the residency.
Pangea World Theater	Expansion of D'Lo Residency	D'Lo came to Minneapolis one week prior to his <i>Ramble-Ations</i> residency, presented in collaboration with 20% Theatre Company as part of "Morphologies: A Queer Arts Festival." He facilitated two workshops with local queer people of color and helped them create their own performance pieces. D'Lo also facilitated a workshop for youth performers and hosted an evening showcase where students and workshop participants presented their work.
Portland Institute for Contemporary Art (PICA)	Expansion of Keith Hennessy Residency	As an expansion of Keith Hennessy's performance residency, PICA organized a one-week intensive master class and a three-day symposium led by national artists and thinkers, including discussions and a lecture around the themes addressed in Hennessy's work <i>Turbulence (a dance about the economy)</i> . The symposium provided context for the piece's debut at the TBA Festival while raising awareness about LGBT issues and the artist's role in today's society.
Theater Offensive	<i>Fierce Love</i>	Brian Freeman and Thandiwe Thomas DeShazor of Pomo Afro Homos spent a week working intensively with the Boston Hispanic/Black Gay Coalition's Shout OUT troupe. The Theater Offensive has been helping Shout OUT develop a performance piece based on LGBT experiences in the group's Roxbury neighborhood, where Freeman grew up.



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COLLABORATION. COMMUNITY. CREATIVITY.

**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 cultivates collaborations among artists, communities, arts organizers and institutions that deepen the public's relationship with artistic practice.

NPN engages communities by supporting the ability of artists and partners to participate more deeply with varied communities, providing broad access to diverse cultural expression.

NPN supports creativity by investing in contemporary artists and organizations to develop new work.

