



COLLABORATION. COMMUNITY. CREATIVITY.

NATIONAL PERFORMANCE NETWORK

2013-2014

Annual Report
& Directory





COLLABORATION. COMMUNITY. CREATIVITY.

NATIONAL PERFORMANCE NETWORK

2013-2014 Annual Report & Directory

National Performance Network / Visual Artists Network
2013–2014 Annual Report & Directory

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ON THE FRONT COVER

Super Nature
BodyCartography Project
Performance Residency, Creation Fund, Forth Fund
PS 122, Walker Art Center
Pictured: Anna Marie Shogren, Otto Ramstad
Photo: Ian Douglas

ON THE BACK COVER

Word Becomes Flesh
Youth Speaks
Performance Residency
Intermedia Arts
Photo: Mark Vancleave

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Foreword

Collaboration. Community. Creativity.

I am regularly challenged when it is time to look back at a previous year. It is tempting to just say: “things are good, we’re on it!” But of course, I am happy to remember and share our successes and challenges.

The 2012-13 season marked the beginning of NPN’s new Organizational Plan, which was completed at the end of 2012 and adopted by the NPN Board at its September 2012 meeting in Philadelphia, site of the very successful Annual Meeting hosted by NPN/VAN Partners Painted Bride and Asian Arts Initiative.

We are projecting solid and steady continuity for NPN’s work; supporting the network itself is primary. We are providing global mobility for artists and organizations – sustaining a thriving network that fosters partnerships, long-term relationships, and equitable sharing of resources. The data we collect shows that our programs are successfully meeting their goals and that we continue to deepen and expand resources for artists creating new work for touring. We regularly convene NPN/VAN Partners and artists, using the issues we hear about to inform our point of view at national cultural policy tables, such as the Performing Arts Alliance. The field partnerships with which we work, including the Ford Foundation’s Diverse Arts Spaces program, are extending our collective reach to a more inclusive constituency.

In the Plan we focused our attention on some of NPN's newer programs that have been developed in the last eight years. Since the flooding of New Orleans in 2005, we launched the Visual Artists Network (VAN) and expanded programs to South Korea and Japan. The Local Network has emerged as NPN's anchor for sharing resources and connecting our home community in the same way we do nationally and internationally. It has grown to include 15 organizations and artists' projects. Each of these program areas has grown steadily and we continue to strengthen NPN's internal capacity to lead and manage them.

Several recent national trends have emerged which are important to track for our sector of the field. The structured intention by a group of national foundations to foster a better capitalized nonprofit arts sector, and the new partnerships between the public and private sectors for Creative Placemaking, are bringing valuable and much-needed new resources to the field. The Doris Duke Charitable Foundation's Performing Arts Initiative is another exciting new opportunity. An important part of our role in cultural policy is to insure that our sector is included in these valuable new trends. We want to be sure that no one overlooks the needs of contemporary artists whose work engages with communities as an integral aspect of their process, artists who have social justice as a motivation in their work.

We are also seeing an important trend in many national and regional arenas to tackle racial inequity and inclusion of diverse constituencies in their fields – not a “trend” for NPN, but a commitment NPN Partners made at the beginning of the network back in the mid-1980s under the leadership of David White. At the 2008 National Performing Arts Convention in Denver, a large group of national service organizations, NPN among them, made a commitment to the 4,000 artists and members there to increase our attention to diversity and inclusion. All of us have stepped up our work to meet that pledge.

Some particulars from 2013:

NPN became a founding partner with SphinxCon and participated in the first conference in Detroit, in February 2013.

The Creation Fund application timeline was adjusted, to better manage the application process and the timing for the Forth Fund, providing opportunities for deeper relationships among artists and commissioners and resulting in a more supportive environment for new work.

Asia Connection supported the first tour of a company from South Korea, Tacit Group, and hosted a team of three presenters from the Japan Contemporary Dance Network to see and learn about artists in New York, Houston and Chicago, attending NPN Partner's Fusebox Festival in Austin, TX and meeting with 20 choreographers in these cities.

VAN launched its Community Fund program, with resources from the Joan Mitchell Foundation, continuing to build VAN's programs and resources.

NPN resources were increased to add a peer-to-peer technical support travel fund and facilitated Peer Clinics at Mid-Year Meetings.

We were warmly welcomed by a 40-person host committee for the NPN/VAN Annual Meeting in Philadelphia, which was generously supported by the William Penn Foundation, Greater Philadelphia Tourism and Marketing Corporation, Pennsylvania Council on the Arts, and The Pew Center for Arts & Heritage.

Through a contract from the St. Claude Main Street program in New Orleans, supported by an Art Place grant, NPN's Local Network staff team provided organizational planning resources to 11 organizations that are part of the neighborhood's growing cultural economy.

Steve Bailey's expert financial leadership has resulted in a second year with an operating surplus and an increase in NPN's cash reserve, reversing a three-year deficit trend.

This year, as we surveyed the relative health of the network, it became more evident that the challenges to the nonprofit arts field are in particular evidence in organizations of color, geographically isolated organizations and artist-led organizations (descriptors of a significant portion of NPN/VAN members). The 2008 recession (which is not yet over everywhere), as well as leadership succession issues and fallout from shifts in national funding trends, are threatening this segment of the sector more severely than others. NPN is responding in several ways because we feel a sense of crisis for some organizations. In the short term we are designating Mentorship & Leadership Initiative funds to facilitate NPN members to work directly with one another and share solutions; we also added a “peer clinic” component to the NPN/VAN Mid-Year Meetings, where Partners can brainstorm solutions with one another.

In the longer term we are partnering with the Nonprofit Finance Fund to structure a long-term program, called LANE (Leveraging A Network for Equity). We are well aware that the health of NPN/VAN is directly related to the health of its members. We are planning ways to leverage the deep resources of the extended NPN networks, as well as bring greater capital into our sector, with corresponding capacity building. Our intent is first to launch a pilot of LANE, which will include a research phase, so that we are working in concert with other efforts underway among our colleague organizations, as well as building on and learning from efforts in the past, such as the National Endowment for the Arts’ Advancement Program.

Each year we grow stronger as an organization. We have the benefit of dynamic new organizations joining NPN and VAN, and the infusion of new energy and ideas they bring us. Our leadership in setting standards and codifying practice prove the value of our structured and integrated approach to supporting new work and maintaining a focus on artists’ needs and cultural equity. Despite the climate of government malfunction and renewed threats to funding for arts and culture in our country, NPN remains flexible and responsive to the people and communities we support.



MK Wegmann
President & CEO
Photo: George Long



Super Nature
BodyCartography Project
Performance Residency, Creation Fund, Forth Fund
PS 122, Walker Art Center
Pictured: Anna Marie Shogren, Otto Ramstad,
Timmy Wagner, Justin Jones, Emily Johnson
Photo: Ian Douglas

NATIONAL PERFORMANCE NETWORK Info

Mission Statement

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



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.



Note For Artists

NPN resources are distributed solely through the NPN/VAN Partners. We encourage artists to review NPN Partner profiles (pg. 63) and initiate direct contact with the NPN/VAN Partners that seem well-matched with their work.

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 organizations form an interconnected web of relationships through which support and services are strategically designed, effectively distributed and successfully leveraged, designed at NPN's inception in 1985 by founding director David White.

Every three 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, ten new NPN and VAN Partners were welcomed into the network. Beginning in the spring of 2014, a new nomination and selection process will begin, culminating in the addition of new Partners starting July 2015.

NPN's structure is also designed to leverage resources and support to artists. NPN/VAN Partners collectively distribute more than \$3.6 million annually in presenting and community engagement activity, matching NPN's national funding of \$1.6 million, resulting in more than \$5.2 million to support creative artists across the country.



LEFT
*Theris Valdrey, Flag Boy for the Black Feathers
Tribe, in the Glass House*
New Orleans Airlift
Local Network
Photo: Melissa Stryker

TOP
Voyeur
Bridgman|Packer Dance
Performance Residency
Portland Ovations
Pictured: Myrna Packer
Photo: Arthur Fink

BOTTOM
Final Performance
Matuto
Performance Residency
Legion Arts Center
Pictured: Clay Ross, Rob Curto, Mike Lavalle,
Mazz Swift, Richie Barshay, Ze Mauricio,
Washington High School Orchestra
Photo: Jennifer Johnson

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Trick Boxing
Sossy Mechanics
Performance Residency
John Michael Kohler Arts Center
Pictured: Brian Sostek, Megan McClellan
Photo: Jeffrey Machtig

Financial Info

Digging out of a hole, even a small one, takes a little time. NPN has been struggling with a small but persistent accumulated deficit. We are not alone. Many nonprofits have the same challenge. However, our conversation is shifting from recovery to stabilization to capitalization. Plans are afoot to change the strategy from short-term financial struggle to long-term financial security. This is both challenging and exciting. It is also vital for the stability of the organization.

Live! The Realist MC
Abraham.In.Motion
Performance Residency
MDC Live Arts
Pictured: Maleek Washington, Rena Butler,
Chalvar Monteiro, Brittanie Brown, Rachelle
Rafailedes, Addison Reese
Photo: Cristian Lazzari

NPN's accumulated deficit represents less than 6% of its annual budget. We continue to budget a surplus, reduce operating costs, manage our investments more wisely, and increase our earned income. As an institution that is mostly supported by grant income, NPN has slowly built up its unrestricted income primarily through contract revenue. The goal is to eliminate the deficit by the end of FY15 while simultaneously building an operating cash reserve.

More than half (54%) of NPN expenditures reach the field – internationally, nationally and locally – in direct subsidies. Convenings, cultural policy efforts and local project support represent another 30% of our budget. We continue to keep our operations modest: general management and fundraising together comprise only 16% 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 \$5.2 million in artistic support in FY13. NPN's direct programming support of \$1.6 million leveraged an additional \$3.6 million in matching funds.





NPN continues to operate with substantial multi-year funding from various sources. Foundations such as the Doris Duke Charitable Foundation and the Ford Foundation continued their generous support of NPN's diverse programming. The Nathan Cummings Foundation and the Lambent Fund once again provided operating support. The Robert Sterling Clark Foundation continued its support for the Performing Americas Program. The Japan Foundation's Center for Global Partnership and the Japan-U.S. Friendship Commission renewed funding for the Japan/U.S. Connection. The Joan Mitchell Foundation sustained its long-term assistance of VAN. The NEA held fairly steady in its annual support, although the loss of consortium grants hit us hard. 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. In addition, NPN's Local Network Partners continue to benefit from steady support from sources in New Orleans.

With programmatic funding stabilized for the near future, NPN is able to look ahead. NPN will eliminate its deficit in a couple of years. However, more importantly, we are creating the systems and structures so that NPN does not get into this situation again. At the same time, NPN is developing a capitalization plan that will be launched in the coming year. We plan not only to fill the hole, but also to build a platform on top of it, which will support our important programming for the foreseeable future.

Balance Sheet

<i>As of June 30, 2013</i>	<i>Unaudited FY 2013</i>	<i>Audited FY 2012</i>
Cash & Cash Equivalents	\$ 697,469	\$ 2,107,799
Current Assets	\$ 1,293,961	\$ 1,394,627
Total Assets	\$ 1,991,430	\$ 3,502,426
Current Liabilities	\$ 517,383	\$ 343,402
Net Assets		
UNRESTRICTED	\$ -168,205	\$ -214,373
TEMPORARILY RESTRICTED	\$ 1,642,252	\$ 3,373,397
Total Liabilities & Net Assets	\$ 1,991,430	\$ 3,502,426

Previous Fiscal Year Comparisons

	<i>Unaudited FY 2013</i>	<i>Audited FY 2012</i>
Foundations & Corporations	\$ 2,585,100	\$ 2,333,667
Government Grants	\$ 150,775	\$ 180,794
Other Contributed Income	\$ 153,867	\$ 214,027
Earned Income	\$ 195,799	\$ 185,474
Total Income	\$ 3,085,541	\$ 2,913,962
Program Costs	\$ 2,563,861	\$ 2,423,143
Management / General	\$ 348,045	\$ 324,386
Fundraising	\$ 127,467	\$ 105,540
Total Expenses	\$ 3,039,373	\$ 2,853,069
Surplus	\$ 46,168	\$ 60,893
Surplus Percentage	1.5%	2.1%

Income

Foundations & Corporations

83.7%

FY 2013

80.1%

FY 2012

Government Grants

4.9%

FY 2013

6.2%

FY 2012

Other Contributed Income

5.0%

FY 2013

7.3%

FY 2012

Earned Income

6.4%

FY 2013

6.4%

FY 2012

Expenses

Program Costs

84.3%

FY 2013

84.9%

FY 2012

Management / General

11.5%

FY 2013

11.4%

FY 2012

Fundraising

4.2%

FY 2013

3.7%

FY 2012

Surplus

1.5%

FY 2013

2.1%

FY 2012

2013 Funders

NPN/VAN

American Express

The Andrew W. Mellon Foundation

The Andy Warhol Foundation for the Visual Arts

City of Los Angeles Department of Cultural Affairs

City of New Orleans Mayor's Office of Cultural Economy

Doris Duke Charitable Foundation

Ford Foundation

George Kaiser Family Foundation

Greater New Orleans Foundation –
Keller Family Foundation

Japan Foundation Center for Global Partnership

Japan-United States Friendship Commission

Joan Mitchell Foundation

Lambent Foundation Fund of the Tides Foundation

Leveraging Investments in Creativity (LINC)

Louisiana Division of the Arts

MetLife Foundation

The Nathan Cummings Foundation

National Endowment for the Arts

New Orleans Jazz & Heritage Festival and Foundation

New Orleans Musicians' Clinic & Assistance Foundation

Pennsylvania Council on the Arts

Nonprofit Finance Fund

Pew Charitable Trust

The Pollock-Krasner Foundation

Robert Sterling Clark Foundation

Southwest Airlines

Surdna Foundation

Western States Arts Federation (WESTAF)

William Penn Foundation



The Andrew W. Mellon Foundation



DORIS DUKE
CHARITABLE FOUNDATION

The Andy Warhol Foundation
for the Visual Arts



FORD FOUNDATION



The Japan Foundation
Center for Global Partnership



Japan-United States
Friendship Commission
Supporting People & Partnerships

Joan Mitchell Foundation



MetLife Foundation



AfricaNOLA

Estelle Friedman Gervis Family Foundation
 New Orleans Jazz & Heritage Festival and Foundation
 New Orleans Musicians' Clinic & Assistance Foundation

Artist Corps New Orleans

Arts Council of New Orleans
 Community Foundation of Greater Chattanooga
 Ruth U. Fertel Foundation

Creative Alliance of New Orleans (CANO)

The 42nd Street Fund
 Greater New Orleans Foundation – IMPACT
 Greater New Orleans Foundation – Keller Family Foundation
 Joan Mitchell Foundation

Dawn DeDeaux's Projects

New Orleans Jazz & Heritage Festival and Foundation

Mardi Gras Indian Hall of Fame

City of New Orleans Mayor's Office of Cultural Economy
 National Philanthropic Trust – The Clayton-Royer
 Family Fund

Mel Chin's Operation Paydirt / Fundred Dollar Bill Project

South Texas Charitable Foundation

New Orleans Airlift

Ella West Freeman Foundation

New Orleans Community Printshop

Arts Council of New Orleans
 Louisiana Cultural Economy Foundation

NOLA Mix

New Orleans Jazz & Heritage Festival and Foundation

Pelican Bomb

Downtown Development District of New Orleans
 Joan Mitchell Foundation
 RosaMary Foundation

Skin Horse Theater

Arts Council of New Orleans

Youth Orchestra of the Lower 9th Ward

Arts Council of New Orleans
 City of New Orleans Mayor's Office of Cultural Economy
 D'Addario Music Foundation
 Emerging Philanthropists of New Orleans
 Entergy New Orleans
 Mary Freeman Wisdom Foundation
 New Orleans Jazz & Heritage Festival and Foundation
 New Orleans Musicians' Clinic & Assistance Foundation
 Rector Church Wardens & Vestrymen of
 St. Bartholomew's Church
 St. James Episcopal Church

2013 Individual Donations

NPN/VAN

Idris Ackamoor
 Tamara Alvarado
 Ana Maria Alvarez
 Myrna Anderson-Fuller
 Anonymous
 Paula Smith Arrignoi
 Andrea Assaf
 Stephanie Atkins
 Estevan Azcona
 Steve Bailey
 Eric Bass
 Elisabeth Beaird
 Madeline Bell
 Philip Bither
 Emily Bivens
 Rebecca Blunk
 Meredith Boggia
 Christy Bolingbroke
 Paul Bonin-Rodriguez
 Edward Bourgeois
 Stanlyn Brevé
 Sharon Bridgforth
 Henriette Brouwers & John Malpede
 Ann Brusky
 Lisa Byrd
 Marie Casimir
 Armando Castellano
 Teo Castellanos
 Valerie Castillo
 Center for Community Arts
 Partnership/Columbia College Chicago
 El Centro Su Teatro
 Leilani Chan & Ova Saopeng
 Ever Chavez
 ON BEHALF OF FUNDarte
 Ellen Chenoweth

Stephen Clapp
 Laura Colby
 Jevon Collins
 Kim Cook
 Chris Cowden
 Shaily Dadiala
 Shannon Daut
 Kathie deNobriga
 IN HONOR OF THE NPN staff
 Diaspora Vibe Cultural Arts Incubator
 D'Lo
 Bill Doolin
 Sean Dorsey
 Elizabeth Doud
 Jess Edkins
 Michele Ellsworth
 IN HONOR OF Orval T. Ellsworth
 F Magazine
 Laura Faure
 Evelyn Francis
 Fusebox Festival
 Vallejo Gantner
 Leo Garcia
 Jennifer Gardner
 Rosie Gordon-Wallace
 Thomas Guralnick
 F. John Herbert & Mel J. Andringa
 Chad Herzog
 Rodney Hill
 Heidi Howard
 Judy Hussie-Taylor
 Germaine Ingram
 Dana Iova-Koga
 Gayle Isa
 Maria-Rosario Jackson
 Jefferson James

Emily Johnson
 Kelly Jolly
 Joanne Jones-Rizzi
 Chris Kaminstein
 James Kass
 Kristen Kennedy
 Sarah Kramer
 Dan Kwong
 Betty Leacraft
 Rebekah Lengel
 Melissa Li
 Steve Liggett
 Abel Lopez
 Steve MacQueen
 Arnie Malina
 Shunsuke Manabe
 Mardi Gras Indian Hall of Fame
 Stephanie McKee
 Cassie Meador
 Vicki Meek
 Ken Metzner & Kun-Yang Lin
 Sam Miller
 Yvonne Montoya
 Tanya Mote
 Lisa Mount
 LB Munoz
 Sara Nash
 Meena Natarajan &
 Dipankar Mukherjee
 Lisa Nelson-Haynes
 Letta Netty
 New York Live Arts
 Ed Noonan
 Cassandra Parker Nowicki
 Molly O'Connor
 ODC Theater/San Francisco

Cynthia Oliver
 On the Boards
 Joan Osato
 Lillian Osei-Boateng
 Myrna Packer
 Jen May Pastores
 Jordan Peimer
 Carla Perlo
 Carla Peterson
 Craig Peterson
 Georgiana Pickett
 Cassandra Porter
 Mollie Quinlan-Hayes
 Laurel Raczka
 Otto Ramstad
 Lori Dillard Rech
 Thomas Reese
 Joey Reyes
 Deborah Riley
 Katie Herron Robb
 Mildred Ruiz
 Abe Rybeck
 Daniel Rybeck & Kathleen Searls
 Chizu Saito
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 Amina Sanchez
 Suzanne Sbarge
 Alex Shaw
 JoAnna Mendl Shaw
 Linda B. Shearer
 Dawnell Smith
 Augusto Soledad
 John Spokes
 Michele Steinwald & Monica Meyer
 Lyena Strelkoff

Lisa Suarez
 Quita Sullivan
 Sarah Swinford
 Ivan Sygoda
 Peter Taub
 Tammy Terrell
 The Theatre Offensive
 Tigertail Productions
 José Torres-Tama
 Rory Trainor
 Elisa Turner
 IN HONOR OF Rosie Gordon-Wallace
 Maurice Turner
 Denise Uyehara
 Kinan Valdez
 Samuel Valdez
 Clyde Valentin
 Katie Ka Vang
 Benjamin Volta
 Shay Wafer
 Sixto Wagan
 Walker Art Center
 MK Wegmann
 Thérèse Wegmann
 Wexner Center for the Arts
 Kim Whitener
 Sarah Wilke
 Helanius Wilkins
 Kristina Wong
 Kyoko Yoshida
 Paul Zaloom
 EMPLOYEE MATCHING GIFTS
 Doris Duke Charitable Foundation
 Matching Gift Program
 (Lillian Osei Boateng)

Creative Alliance of New Orleans (CANO)

Anonymous
 Ron Bechet
 Dorian Bennett
 Booth & Booth
 Susan Brennan
 Bruno & Bruno
 Sandra Ruth Buring
 Bon Castor
 Beth Chapman
 Tommy Coleman
 Margo Jackson Dubos
 Future Is Now Schools
 Christopher Howard
 Interior Redecorators Network
 Pres Kabakoff
 David Marcello
 Isabelle Meyers
 New Orleans Music Legends
 New Orleans Tourism Marketing Corp
 Jerry O'Keefe
 Perez APC
 Queen Elizabeth LLC
 Regions Bank
 Alice Walton
 Whitney Bank
 Bob Wright

Dawn DeDeaux's Projects

John Barry

**Mardi Gras Indian
Hall of Fame**

Timothy Bryant
Heather Campbell
CBJ Ventures LLC
Michael Hobbs
Med-Pro Pharmacy
Nancy D. Murray
Jeffery Nuccio
Lowery Sims
Susan F. Spillman
IN HONOR OF Katie and Leslie Spillman
D. Wolff

IN MEMORY OF BIG CHIEF
CYRIL "IRON HORSE" HORSE:

Anonymous
Quint Davis
Michael "Spy Boy Dow" Edwards
Melissa Gatlin
Carol Kolinchak
Jennie Lightweis-Goff
New Orleans Jazz & Heritage Festival
and Foundation
Daniella Santoro

IN MEMORY OF COUNCIL CHIEF
FRANK SUMMY JONES:

Freddye Hill

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

Benjamin Slome Charitable Fund

Pelican Bomb

International Mate Tank Terminals
Josephine Sacabo

**Music Inside Out with Gwen
Thompkins**

Jackie Jamsheed
Wilson Jones
Samuel Ramer
IN MEMORY OF Claude O. Ramer
Geselle Thompkins
Gwen Thompkins

**New Orleans
Community Printshop**

Nigel Calder
Regina Davey
Fadel Erian
Dr. Jane Glaubinger
Hot Iron Press
The Joint BBQ Restaurant
Lost Love Lounge
New Orleans Bike Shop
Purple Monkey Design
Kyle Sirman

Skin Horse Theater

John Allard
Anonymous
Claire Arnold
DEDICATED TO Brian Fabry Dorsam
Susan Beckerman
Jean Churchill
IN MEMORY OF Robert Seder
Kenneth Curtin
Carol Derby
Robert E. Dorsam
Robert T. & Thanh-Loan Dorsam
Sue Ann Duncan
Christel Fabry
Meg Gatza
Michele Geller
Evan Henschel
Campbell Hutchinson
Bennett Harris Klein
Christopher Koos
Matthew Kusinitz
Mary Claire Lagno
Catherine Loe
Melanie Pittner
Judith Samuelson
ON BEHALF OF Anna Pauline
Meg Schlefer
ON BEHALF OF Madeline Schlefer
James Sowden
Andrea & Zack Spigelman
Laura Sprague
Samuel Starr
David Suehsdorf
William Vallee Jr.
EMPLOYEE MATCHING GIFT
American Express Charitable Fund
(Evan Henschel)

**Youth Orchestra of the Lower 9th Ward
(Make Music NOLA)**

127 Members of Todd Rundgren's
Fan Family

David Adams

John Aicher, Jr.

Jeffery Albert

Anonymous

Carol Balik

Sandra Baptie & Lawrence Linder

Brian Belding-Peck

Rubie C. Bell

Besh Restaurant Group

Blue Jean Bar

Alexander Blachly

James Bricker

Hayden Brockett

David Brown

ON BEHALF OF The Rusty Nail

Rev. James & Mrs. Mary Brown

Bethany Bulton

Herbert Cade

Jessica Cangiani

Becky Chairez

Stephanie Choy

Mary Christie

Mitzi Cieslak

Ethan R. Clark

Virginia Colombo

Confederacy of Tours

Mary Len Costa

Ariane David ELF Fund

Jessica Dorman

Wayne Ducote

Emerging Philanthropists of
New Orleans

Keshone Encalade

Denise Frazier

Catherine Freeman

Linda Friedlander

Carmen Glaeser

Theresa Guarnieri

Emily & Chris Harville

IN HONOR OF Constance Andrews

Tura & Frank Hayes

IN HONOR OF Dr. Beth Hayes

Frederique Henriot

Herman, Herman & Katz, LLC

Jane Hicks

Bruce Hoefer, Jr.

James Huger

Stephanie Huger

Edward Israel

Cordell Jeffries

La Madeline

Jean & Jim Lachowicz

Leah Landry

LeMieux Galleries, Inc.

Alexander Lenzner

IN MEMORY OF Bob Milling

Hank Leo

Deborah Levine

Maatouk & Associates

Linda Mah

Maselli Properties LLC

Cynthia Molten

Mon Coeur Custom & Estate Jewelry

Nancy Murray & Erik Schwarz

IN HONOR OF Rev. Lonell Wright

Mark Myers

New Orleans Opera Association

The New York City Summer

Mahler Project

Michael F. Nicoladis

Chandler Nutik

Objet Tourvés

Nacole Palmer

David Patterson

Martha Patterson

Mary Patterson

Andrew & Diane Plauche

Preservation Hall

Queen Elizabeth LLC

Jay & Betty Reba

IN HONOR OF Nacole Palmer

Diana Richter

Macon C. Riddle

Timothy Ruppert

Kristen Rooney Sands

St. John's Episcopal Church

Sam Ash Music

Shining Still Foundation

Southern Rivers Restaurants

David Spielman

Storyville

Mary Townsend

Ann Godfrey Trice

U.R.O.K. Productions

Mari Watanabe

The White Camelia Garden & Gifts

Barbara White

Xena Whitter

John Williams

Women of Trinity Church

Rev. Lonell Wright

IN HONOR OF William Carey

Zachary Yesel

Mimi Zarsky

Dark Lark


Kate Weare Company
Creation Fund

Bates Dance Festival, Florida Dance Festival

Pictured: Leslie Kraus and Douglas Gillespie

Photo: Keira Heu-Jwyn Chang





NATIONAL PERFORMANCE NETWORK

Programs

Supporting Performing and Visual Artists

NPN supports artists' ability to move their work around the country and the world, reaching new audiences, impacting diverse communities, and creating new relationships and opportunities for artists, NPN/VAN Partners, and their constituents. This objective is achieved through four programs: Performance Residences and Freight Fund (pg. 28), Visual Artists Network (pg. 37) and the International Program (pg. 40).

NPN is also dedicated to fostering 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. 30) and the Forth Fund (pg. 32), which provides the artistic, technical and managerial resources necessary to prepare a new work for touring, while deepening relationships between artists and the commissioners who support their work.

Lisa Bufano
Performing Americas Program
Pictured: Lisa Bufano
Photo: Courtesy of Lisa Bufano



Building the Capacity of the Field

NPN programming strengthens the administrative, managerial 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 & Leadership Initiative (pg. 35). Another critical objective is to enable artists and NPN/VAN Partners to engage more deeply and authentically within diverse communities (Community Fund, pg. 33 and pg. 39).

While NPN works to increase the skills and competencies of individual artists and presenters, it is also engaged in a larger effort to share knowledge and build connections that have a lasting impact across the field. This field-building effort is achieved in part through regular face-to-face convenings (Annual Meeting, pg. 42 and Mid-Year Meetings, pg. 44). These convenings support the sharing of ideas and best practices among presenters and artists.

Exercising Leadership Locally and Nationally

Seeking the development of new opportunities, NPN continually expands the resources available to presenters and artists. By engaging locally in New Orleans (pg. 45), NPN has responded to its home community's needs by nurturing a 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. 52) 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.

As a leader in cultural policy, NPN has been key to the exploration of issues such as succession planning, participatory planning and evaluation, shared leadership, and addressing 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.

The 2013 Fiscal Year in Numbers

120,000+

People Reached

215

NPN/VAN Projects Funded

239

Residency Weeks Supported

1,000+

Individual Artists Directly Supported

\$1.6M

Re-granted Subsidies

\$3.6M

Leveraged Matches

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 negotiations off the table, enabling artists and presenters to focus on the work itself and ways to engage the community; 2) sets a minimum fee standard 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.

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.

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.

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 salaried artist or technician (vs. contract labor) 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

Award Listings

See Page 108



In Fiscal Year 2013

NPN Partners participated in 113 Performance Residency Weeks // 37% were Creation Fund Residencies // NPN re-granted more than \$503,000 in subsidies // NPN leveraged more than \$814,000 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 80,000 individuals participated

Artists

700+ individual artists // 29% were first-time NPN Residency artists // 60% of residencies were artists of color

TOP

Carrugi

Doug Varone and Dancers

Performance Residency

Bates Dance Festival

Pictured: Varone company dancers

Photo: Cylla von Teidmann

RIGHT

Gloria's Cause

Dayna Hanson

Performance Residency, Freight Fund

Miami Light Project

Pictured: Dayna Hanson, Pol Rosenthal and Jessie Smith

Photo: Elvis Suarez, GlassWorks MultiMedia



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.

Annually, NPN awards twenty Freight Fund subsidies on a first-come/first-served basis to enhance Performance Residency productions.

Creation Fund



The Secret History of Love

Sean Dorsey Dance

Performance Residency, Creation Fund

Highways Performance Space, The Theater Offensive, Links Hall

Pictured: Juan De La Rosa, Brian Fisher, Nol Simonse, Sean Dorsey

Photo: Lydia Daniller

Support is rare for the research and development of new performance. Artists and presenters are frequently 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.

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.

MAJOR CONTRIBUTORS INCLUDE:

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





Award Listings

See
Page
110



In Fiscal Year 2013

20 awards // NPN re-granted \$228,000 in NPN subsidies //
NPN leveraged more than \$1 million in matches

Creation Fund Commissioners

44 Commissioners

Creation Fund Artists

75% of artists were first-time recipients //
70% were artists of color

TOP

Not What Happened

Ain Gordon/Pick Up Performance Co(s)

Creation Fund, Forth Fund

Flynn Center for the Performing Arts

Pictured: Birgit Huppuch

Photo: Jeff Woodward

BOTTOM

How To Lose a Mountain

Dance Exchange

Creation Fund

John Michael Kohler Arts Center, Dance Place

Pictured: Shula Strassfeld, Zeke Leonard, Paloma McGregor

Photo: Jeff Machtig

Forth Fund

PLACAS: The Most Dangerous Tattoo
Paul S. Flores
MACLA
Pictured: Ricardo Salinas
Photo: Mayra Mejia

Too often new work is rushed from the studio to the stage to a tour 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 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 commissioner who is required to contribute a 1-to-1 match (cash or in-kind). Forth Fund support, combined with Creation Fund and Performance Residency subsidies, increases the investment of work co-commissioned through NPN to more than \$30,000 per work and provides more than \$1.5 million dollars into the field.

MAJOR CONTRIBUTOR:

The Andrew W. Mellon Foundation

Community Fund



Award Listings

See
Page
112

The Community Fund provides subsidies of up to \$5,000 to NPN Partners for activities that expand upon a Performance Residency or a Creation Fund award – activities that deepen relationships among NPN Partners, artists and communities. The

Community Fund allows NPN Partners to take risks, implement new programs, forge new relationships and/or diversify their connections.

In Fiscal Year 2013

10 awards // NPN re-granted \$39,000 in NPN subsidies // NPN leveraged more than \$75,500 in matches

MAJOR CONTRIBUTORS INCLUDE:

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



DORIS DUKE
CHARITABLE FOUNDATION



ART WORKS
ORGANIZATION

MetLife Foundation

LEFT
Motion Bank Data Visualization
Deborah Hay Dance
Fusebox
Community Fund
Pictured: Florian Jenet
Photo: Brad Carlin

RIGHT
City Council Meeting
Aaron Landsman
Performance Residency,
Creation Fund, Community Fund
DiverseWorks
Pictured: Max Cabral
Photo: David A. Brown



*Hannibal Lokumbe and the Music Liberation Orchestra
Community Fund
Contemporary Arts Center
Pictured: Hannibal Lokumbe and inmates of Orleans Parish Prison
Photo: Zack Smith*

Mentorship & Leadership Initiative (MLI)

Leadership development, mentoring and succession planning are among the most pressing issues facing nonprofit 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.

Annually NPN award honors the memory and legacy of Wesley V. Montgomery, NPN's chief operating officer from 2008-2011. The 2013 recipient of this award was LaNeshe Miller from Painted Bride Art Center.

In Fiscal Year 2013

13 awards // NPN re-granted \$46,000 in NPN subsidies // NPN leveraged more than \$38,000 in matches

Award Listings

See Page 113

MAJOR CONTRIBUTORS INCLUDE:

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



*Michele Steinwald and classmates
Mentorship & Leadership Initiative
Walker Art Center
Pictured: Michele Steinwald, Deborah Goffe,
Randi Evans, Ayako Kato, Anna Efraimsson*



Leveraging a Network (LAN) Mini-Grants

In 2013, NPN launched a special component of the Mentorship & Leadership Initiative to strengthen the organizational stability of NPN/VAN Partners by facilitating cross-training within the NPN/VAN

Network. NPN/VAN subsidized seven mini-grants (\$500) for NPN/VAN Partners to visit the site of another NPN/VAN Partner in order to learn new approaches to administration, financial management, fundraising, presenting and curatorial practices, and facilities.

El Centro Su Teatro (Denver, CO) visited On The Boards (Seattle, WA)

DiverseWorks (Houston, TX) visited Redline (Denver, CO)

Redline (Denver, CO) and 516 Arts (Albuquerque, NM) hosted reciprocal visits

Asian Arts Initiative (Philadelphia, PA) visited Youth Speaks (San Francisco, CA)

Miami Light Project (Miami, FL) visited Fusebox (Austin, TX)

La Peña Cultural Center (Berkeley, CA) visited On The Boards (Seattle, WA)

*Voices of Afghanistan
Performance Residency
Portland Ovations*

*Pictured: Abbos Kosimov, Pervez Sakhi, Homayoun Sakhi,
Ustad Farida Mahwash, Khalil Ragheb, Ezmarai Aref
Photo: Bethany Roberge*

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 entitled to one week of residency subsidy support annually and may also apply for a Community Fund Project (see pg. 39). 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.

Redd Linen Night, Sand Mural
Joe Mangrum
Exhibition Residency
Ashé Cultural Arts Center
Photo: Joe Mangrum

Nothing is Black and White
Selina Roman
Exhibition Residency
Diaspora Vibe Cultural Arts Incubator
Photo: Selina Roman

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 programming 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 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 2013, VAN's Mid-Year Meeting was hosted by Ashé Cultural Arts Center in New Orleans, LA.

VAN Catalog

VAN publishes a catalog to document the Exhibition Residency artists, 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.



Award Listings

See Page 114

In Fiscal Year 2013

VAN Partners supported 18 VAN Exhibition Residency Weeks // VAN re-granted \$48,903 in subsidies // VAN leveraged \$46,776 in matches

Residency Activities

110 residency activities // 16 exhibitions // 28 community partners including nine schools // Reached 6,450 individuals

Artists

17 individual artists // 14 were first-time VAN Residency participants // 11 were artists of color

MAJOR CONTRIBUTORS INCLUDE:

The Andy Warhol Foundation for the Visual Arts, the Ford Foundation, the Joan Mitchell Foundation, the Pollock-Krasner Foundation, and the Lament Foundation (a project of the Tides Center). The VAN Partners also make a significant contribution to the program through their matching dollars and annual dues.

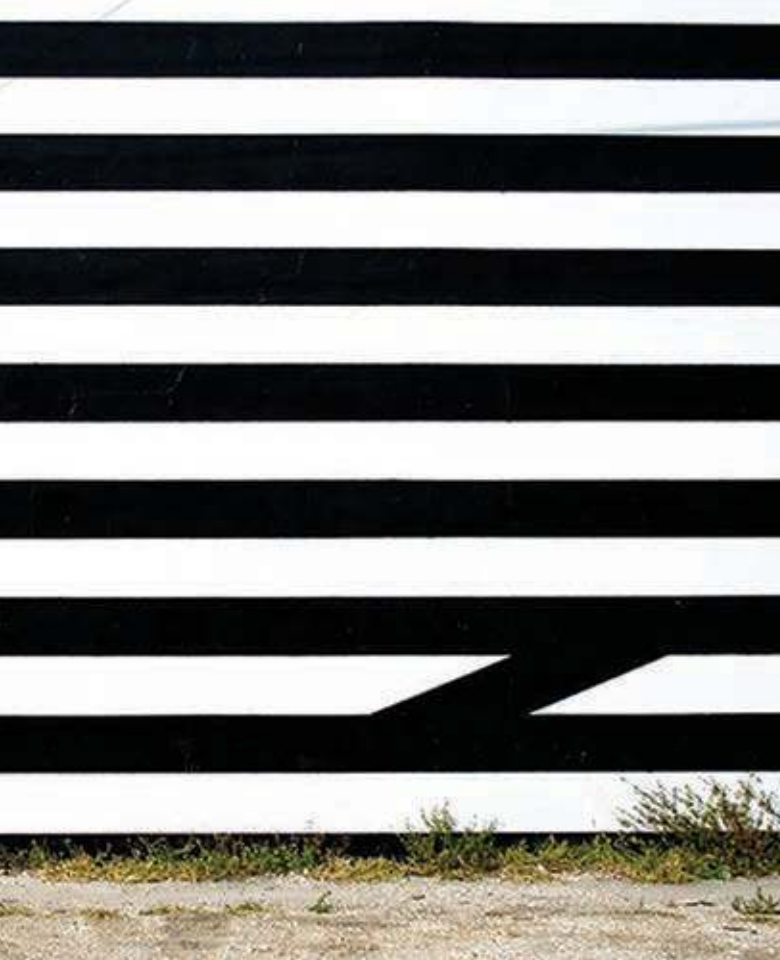
The Andy Warhol Foundation
for the Visual Arts

Joan Mitchell Foundation

 FORD FOUNDATION

 LAMENT
FOUNDATION

VAN Community Fund



VAN's Standard Contract & Fee Structure:

Artist Salary: \$700 per week per artist

Lead Artist: \$300 flat fee for one Lead Artist, effective only 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 per night for New York City and San Francisco)

Per Diem: \$40 per day per artist

Artist's Exhibition Allowance: Up to \$2,000 for shipping, framing, the purchase of materials, fees for services/skilled labor and/or rental of equipment integral to the exhibit and/or residency activities, etc.

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 artwork and/or liability insurance

The VAN Community Fund subsidizes activities that expand upon a VAN Exhibition Residency by deepening relationships between VAN Partners, artists, and communities. The Community Fund allows VAN Partners to take risks, implement new programs, forge new relationships, and/or diversify their connections. Community Fund projects can occur before, during or after a VAN Exhibition Residency. Subsidies can be applied for planning, follow-up, documentation, or evaluation of VAN Exhibition Residencies, or they may be used to pay local artists or community organizations involved in VAN Exhibition Residencies.

The guidelines are flexible by design, allowing Partners and artists to exercise their creativity in structuring projects. A peer panel of VAN Partners reviews applications and rates them based on clarity of the project proposal, appropriateness and potential impact.

MAJOR CONTRIBUTOR:

Joan Mitchell Foundation

Print Blitz at Grower's Market
John Hitchcock, Emily Arthur
VAN Community Fund
516 ARTS
Photo: Claude Smith

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 31 Latin American artists in 67 engagements and extended residencies in 20 states, and 33 U.S. artists in 51 engagements and extended residencies in 20 countries throughout Latin America and the Caribbean. Additionally, the program has supported 31 curatorial trips to festivals and arts convenings across the hemisphere.

In 2010, NPN began forging relationships with two networks in Asia, the Korean Arts Management Service (KAMS) and Japan Contemporary Dance Network (JCDN). 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. Since its inception, Asia Exchange has supported one Korean company touring to three U.S. cities in three states and one Japanese company touring to four cities in four different states. Two U.S. artists have been selected by the JCDN partners to conduct a month-long residency in Kyoto in 2014. Asia Exchange has supported eight curatorial trips to festivals and convenings in Korea, Japan and the U.S.

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

In C
Tacit Group
Asia Exchange
Legion Arts, Museum of Contemporary Art, Chicago
Pictured: Hyemin Seo, Jaeho Chang, Jinwon Lee, Eunhee Cho
Photo: James Richards IV



LEFT
Pedro Paramo
 Teatro Buendia
 Performing Americas Program
 Museum of Contemporary Art, Chicago
 Pictured: Ensemble
 Photo: Liz Lauren

El Rumor del Incendio
 Lagartijas Tiradas al Sol
 Performing Americas Program
 Photo: Courtesy of Lagartijas Tiradas al Sol



Annual elements of the NPN International Program include:

Two tours of U.S. artists/companies to Latin America/ the Caribbean

Two tours of Latin American or Caribbean artists/companies to the U.S.

Six to eight Creative Exchange residencies in Latin America, the Caribbean and the U.S.

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

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, supplementing the work of international diplomatic relations.

Artist fees are based on the NPN fee structure, subsidizing 60% of international and domestic fares, artist and administrative fees and 100% of visa preparation costs. Presenters are responsible for 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

Award Listings

See Page 115

MAJOR CONTRIBUTORS INCLUDE:

Doris Duke Charitable Foundation, the Robert Sterling Clark Foundation, the Center for Global Partnership (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.



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, investigate 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/VAN Partners at the Meeting fosters a better understanding between people who serve the same audiences.

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, visual art exhibitions 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).

ABOVE
The Liberated Accident
CORE Performance Company
Performance Residency
Florida Dance Association
Pictured: Erik Thurmond, Rose Shields
Photo: John Ramspott

RIGHT
An Abridged Concert of The History of Political Popular Music
Taylor Mac
Performance Residency
Museum of Contemporary Art, Chicago
Pictured: Taylor Mac, Matt Ray, Gary Wang
Photo: Nathan Keay



BELOW
One with Others
 Karen Sherman
 Performance Residency
 Dance Place
 Pictured: Karen Sherman
 Photo: Carrie Wood



Annual Meeting (Philadelphia, PA) Performance Showcases and Visual Arts Installations:

anonymous bodies || art collective (Philadelphia, PA)
 Benjamin Volta, Printmaker (Philadelphia, PA)
 Colette Fu, Paper Engine/Photographer (Philadelphia, PA)
 Da•Da•Dance Project (Philadelphia, PA)
 Hoffman Watts and The Fabulous Shpielkes (Philadelphia, PA)
 inkBoat (San Francisco, CA)
 Jennifer Childs / 1812 Productions (Philadelphia, PA)
 Kariamu & Company (Philadelphia, PA)
 Kenyatta A.C. Hinkle, Multimedia (Los Angeles, CA)
 Leticia Bajuyo, Multimedia Installation (Madison, IN)
 Living Word Project (San Francisco, CA)
 Lucky Plush Productions (Chicago, IL)
 Team Sunshine Performance Corporation (Philadelphia, PA)
 Teo Castellanos D-Projects (Miami, FL)

MAJOR SUPPORT PROVIDED BY:

American Express
 Andrew W. Mellon Foundation
 The Andy Warhol Foundation for the Visual Arts
 City of Los Angeles Department of Cultural Affairs
 Doris Duke Charitable Foundation
 Ford Foundation
 Greater Philadelphia Tourism Marketing Corporation
 Japan Foundation's Center for Global Partnership
 Japan-U.S. Friendship Commission
 Joan Mitchell Foundation
 Keller Family Foundation
 Lambent Foundation Fund of Tides Foundation
 MetLife Foundation
 Nathan Cummings Foundation
 National Endowment for the Arts
 Nonprofit Finance Fund
 William Penn Foundation
 Pennsylvania Council on the Arts
 The Pew Center for Arts & Heritage
 Pollock-Krasner Foundation
 Robert Sterling Clark Foundation
 Southwest Airlines, Official Airline of NPN
 NPN and VAN Partners

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 to a national arena.

In Fiscal Year 2013 Mid-Year Meetings and workshops were held in:

Midwest

Living Arts of Tulsa
Tulsa, OK

Northeast

New York LIVE Arts
New York, NY

South

Ashé Cultural Arts Center
New Orleans, LA

West

On the Boards
Seattle, WA

City Council Meeting
Aaron Landsman
Performance Residency, Creation Fund
DiverseWorks
Photo: David A. Brown

Local Network



NPN engages locally while acting nationally and internationally, sharing its resources with its home community – the arts and cultural organizations and artists in the New Orleans area.

The National Performance Network supports 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 area 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 community-based organizations and artist-driven projects in the New Orleans area in order to pursue their missions in a stable administrative environment

Provide opportunities for staff development through peer-to-peer training and other resources

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

Steward new resources and collaborative efforts between NPN's national Partners, Local Network Partners and artists working with similar missions

AfricaNOLA

4005 St. Claude Avenue
New Orleans, LA 70117

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africanola1@gmail.com
www.africanola.org

Jeff Klein // DIRECTOR
africanola1@gmail.com

AfricaNOLA serves to promote, preserve, perpetuate, encourage and share West African culture in New Orleans through the teaching and performance of traditional West African music and dance, American jazz, and New Orleans brass music. AfricaNOLA believes it is essential that New Orleans' youth know the origins of the local music culture and are capable of sustaining themselves financially through that knowledge. Using that knowledge as a creative outlet and becoming financially independent using their shared heritage as a source of income will help the youth form a stronger sense of self and a commitment to community preservation.

Our two world class performance ensembles, Africa Brass and Kora Konnection, also serve as the teachers/mentors for our education programs. Africa Brass represents the most innovative, globally inspired marriage of brass and drums. To envision the sound of Africa Brass, close your eyes, and imagine the sound of West African drumming connecting with American jazz and ultimately falling in love with New Orleans brass. Kora Konnection is an exotic blend of West African Mandinka music and jazz improvisation. The band's unique sound emanates from the harmonious interweaving of traditional African Kora compositions with modern jazz.

Artist Corps New Orleans

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New Orleans, LA 70115

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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. Fellows are provided a living stipend and health insurance 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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Janelle Varnado // PROGRAMS MANAGER
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The Creative Alliance of New Orleans (CANO) was founded in 2008 as a network of creative artists, producers, businesses, and nonprofit organizations whose 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. CANO's Art Home New Orleans program presents public and custom tours to view artists' studios, private art collections, cultural venues and events while encouraging the collection of art. Its CANOpeners program is a series of networking events to promote cross-disciplinary opportunities with such partners as Idea Village, the New Orleans Film Society, the Louisiana Cultural Economy Foundation,

the Downtown Development District, and Neighborhoods Partnership Network. CANO's program Creative Futures provides guidance, resources, and internship opportunities for high school students to encourage them to seek further creative education. This program is building an unprecedented database of creative, educational and career opportunities at regional and ultimately national colleges; provides career mentoring and internships with artists of all disciplines; creative work experience; and help preparing portfolios, applications and resumes. CANO is working to offer training annually and to produce CANOopportunities, a New Orleans directory of creative artists and producers.

Dance Alliance of New Orleans (DANO)

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New Orleans, LA 70117

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www.danceallianceofneworleans.org

Chard Gonzalez // BOARD PRESIDENT
chard@danceallianceofneworleans.org

Dance Alliance of New Orleans (DANO) is a nonprofit service organization for the dance community of Greater New Orleans. The DANO mission is to empower the dance community and to increase the visibility of dance in all forms. It is committed to serve the local dance community by connecting dancers to resources; promoting dance in our community and beyond; increasing awareness of the value of dance; and fostering support for dance as a profession.

Dawn DeDeaux: GODDESS FORTUNA and PROJECT MUTANTS

1728 N. Gayoso Street
New Orleans, LA 70119

415.992.1900

www.dawndedeaux.net

Dawn DeDeaux // ARTISTIC DIRECTOR
dawndedeaux1@aol.com

Dawn DeDeaux is considered among America's pioneering artists in new media, and was a featured artist in the 2011 international art biennial Prospect.2 New Orleans. Her 15,000 sq. ft. installation, *The Goddess Fortuna and Her Dunces in an Effort to Make Sense of it All*, received international acclaim, and addressed mankind's endless efforts to foresee the future in advance of the next disaster. DeDeaux is a 2013 Rauschenberg Foundation artist-in-residence.

Her current installation *Aboard the MotherShip: Postulations on Myth and Moth* is on view in through January 31, 2014 at Mobile's Centre for Living Arts, and addresses Gulf Coast environmental challenges. *Aboard the MotherShip: Phase II* will open in June 2014 at the Acadiana Center for the Arts in Lafayette and expand the characterization and narrative of the explorer in a changing world. The

progression of the depletion of resources will move towards sociological and class issues and will be addressed in *Aboard the MotherShip: Phase III*, which is to premiere during Prospect.3 in New Orleans in the fall of 2014.

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

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Megan Roniger // PROJECT MANAGER
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The Front is an artist-run collective and nonprofit 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

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504.944.0339 // FAX
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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 / Fundred Dollar Bill Project

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questions@fundred.org
www.fundred.org
Mel Chin // CREATOR
melchin@earthlink.net
Amanda Wiles // DIRECTOR OF OPERATIONS
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Artist Mel Chin initiated Operation Paydirt and the Fundred Dollar Bill Project as a creative platform to raise awareness and develop innovative solutions to the crisis of childhood lead (Pb) poisoning. The project began in New Orleans in 2006 with a focus on lead-contaminated soil and has since expanded into interrelated initiatives that respond to the complexities of lead contamination nationwide.

As a social sculpture Operation Paydirt draws on unique methods to raise awareness, educate, build consensus among stakeholders, and implement a theatrical art performance to collect and deliver Fundred Dollar Bills – original, hand-drawn interpretations of \$100 bills – in exchange for actual funding and solutions. Over seven years, the project has grown from a viral initiative involving a few thousand children to nearly 450,000 participants across the country, advancing awareness of lead poisoning prevention.

Music Inside Out with Gwen Thompkins

4119 Mithra Street
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www.musicinsideout.org
Gwen Thompkins // HOST
Gthompkins@me.com

Music Inside Out with Gwen Thompkins is a weekly, one-hour radio broadcast featuring the people of Louisiana who've devoted their lives to America's music. Host Gwen Thompkins and her guests talk extensively about the fire and sweat of the creative process and parse songs that have influenced Louisiana's unusually varied musical landscape, music that reaches far beyond the state's borders.



TOP
Africa Brass Roots of Jazz master class at
Preservation Hall
AfricaNOLA
Local Network
Pictured: Jose Besselman, Jeff Klein, Craig
Campbell, Jasmine Batiste, Doyle Cooper,
Tim Green

BOTTOM LEFT
Recording Tom McDermott in his home
Music Inside Out with Gwen Thompkins
Local Network
Pictured: Gwen Thompkins, Tom McDermott
Photo: Gregg Goldman

BOTTOM RIGHT
Dithyrambalina at Night
New Orleans Airlift
Local Network
Photo: Tod Seelie

New Orleans Airlift

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Tori Bush // PROGRAMS & OPERATIONS
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New Orleans Airlift is a multi-disciplinary arts organization that creates innovative artistic opportunities for New Orleans-based artists locally and around the globe. Our projects transport the artists and culture of New Orleans to locations like London, Berlin, Los Angeles and New York for exhibitions, festivals and performances. Airlift also brings influential artists from abroad to participate in cutting-edge collaborations with a diversity of local artists in our own community. This import/export model stimulates artistic exchange, develops creative networks and contributes to the development of New Orleans as a thriving art center. Our most recent project is *Dithyrambalina* – a landmark village of

musical, playable houses. Invented instruments embedded into the walls, ceilings, and floors. The architecture of *Dithyrambalina* will support boundary-breaking musical performances and inspire wonder, exploration and invention in visitors of all ages. This New Orleans Airlift project is the evolving brainchild of artists Swoon, Delaney Martin, Taylor Lee Shepherd and Jay Pennington in collaboration with more than 100 artists and musicians to date. Last year they debuted *The Music Box*, as a proof-of-concept for their vision. Over 15,000 people attended during the 36 weeks it was installed. New Orleans Airlift is planning to take the best of these architectural instruments on the road in 2014.

New Orleans Community Printshop

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Rachel Speck //
VOLUNTEER CORE MEMBER
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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, and exposure of 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.

NOLA MIX

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Ben Epstein // FOUNDER & DIRECTOR
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NOLA MIX was co-founded in 2011 by New Orleans-based artist Ben Epstein aka DJ Yamin. NOLA MIX is dedicated to providing mentoring and high quality music education to the next generation of New Orleans DJs and music producers.

Pelican Bomb/ THE DROP

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Cameron Shaw //
EXECUTIVE DIRECTOR &
FOUNDING EDITOR
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Pelican Bomb is a nonprofit organization dedicated to increasing New Orleans' cultural capital and sustainability by cultivating multiple platforms for contemporary art discourse, engagement, and education. 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, while raising the city's profile as a contemporary art destination.

Skin Horse Theater

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skinhorsetheater@gmail.com
www.skinhorsetheater.org

Veronica Hunsinger-Loe //
CO-ARTISTIC DIRECTOR
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Nat Kusinitz // CO-ARTISTIC DIRECTOR
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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 (Make Music NOLA)

PO Box 56698
New Orleans, LA 70156

516.425.2760

www.makemusicnola.org

Laura Patterson // EXECUTIVE DIRECTOR
laurajpat@gmail.com

In the Fall of 2013 Youth Orchestra of the Lower 9th Ward adopted a new name: Make Music NOLA. The mission of Make Music NOLA is to foster academic achievement, cultivate artistic expression, and promote the healthy growth and development of children in New Orleans through culturally-relevant music instruction and performance.

Make Music NOLA is an after-school program, which consists of excellent music instruction and tutoring services, 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. Participating New Orleans elementary and middle schools are Arise Academy, KIPP Leadership Primary, and Harney Elementary.

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

Arts Presenters, based in Washington, DC, 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 Arts Presenters to discount Affiliate Memberships to any artist/company whose budget is under \$200,000 and who has 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 www.npnweb.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

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 NPN/VAN Partners and artists discount memberships to ArtsReady. For information about ArtsReady, visit www.artsready.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 automatically 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

NPN Partners

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

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

To actively work with local artists to help them reach a national audience

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 three years, 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.

Niicugni

Emily Johnson/Catalyst

Performance Residency

PS 122, PICA, Tigertail

Pictured: Emily Johnson and Aretha Aoki

Photo: Ian Douglas



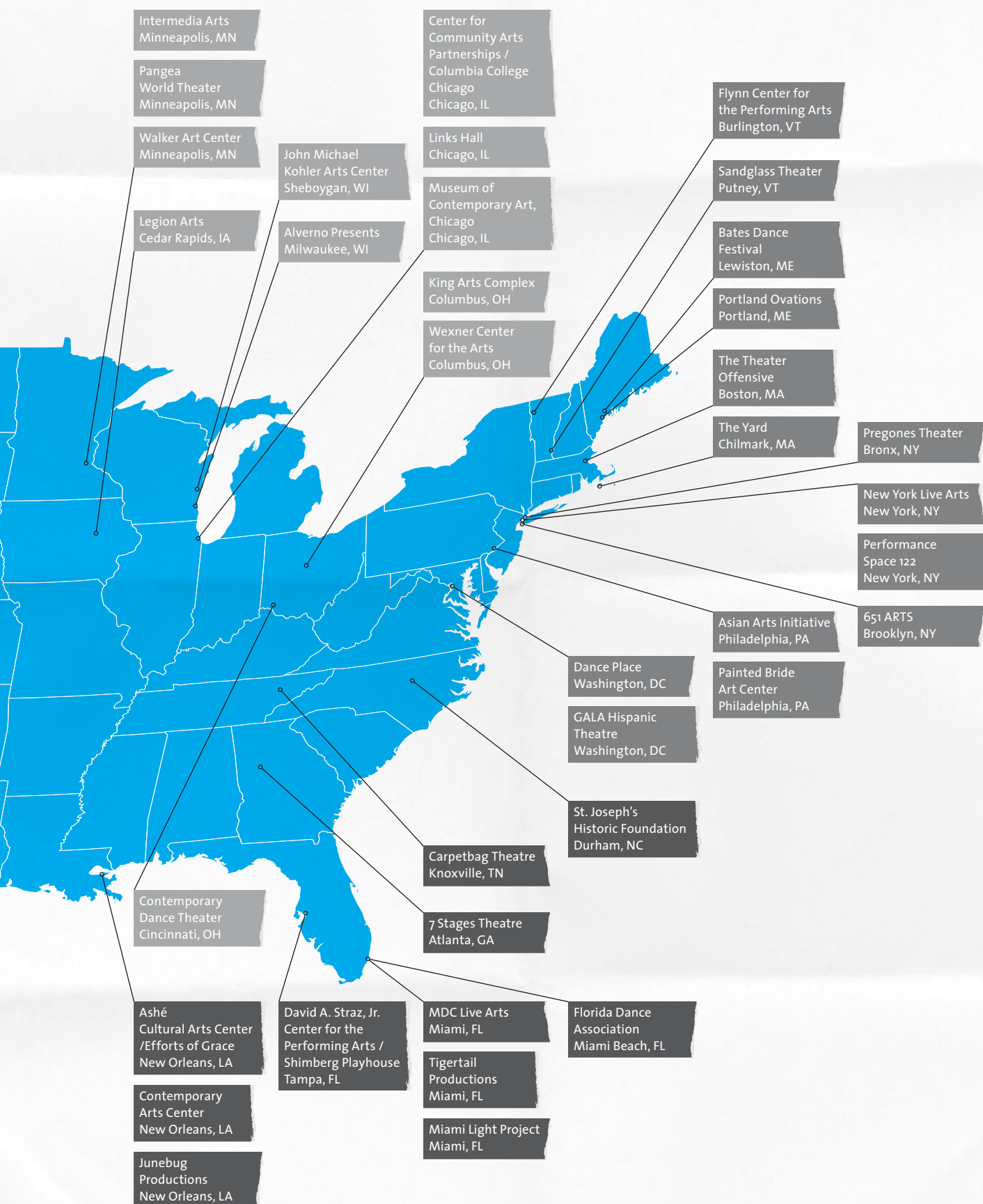


Note For Artists

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	67
DC / Washington / GALA Hispanic Theatre	71
MA / Boston / The Theater Offensive	86
MA / Chilmark / The Yard	89
ME / Lewiston / Bates Dance Festival	64
ME / Portland / Portland Ovations	84
NY / Bronx / Pregones Theater	84
NY / Brooklyn / 651 ARTS	63
NY / New York / New York Live Arts	79
NY / New York / Performance Space 122	83
PA / Philadelphia / Asian Arts Initiative	64
PA / Philadelphia / Painted Bride Art Center	83
VT / Burlington / Flynn Center for the Performing Arts	71
VT / Putney / Sandglass Theater	85

Midwestern Region

IA / Cedar Rapids / Legion Arts	75
IL / Chicago / Center for Community Arts Partnerships / Columbia College Chicago	65
IL / Chicago / Links Hall	75
IL / Chicago / Museum of Contemporary Art, Chicago	79
MN / Minneapolis / Intermedia Arts	73
MN / Minneapolis / Pangea World Theater	83
MN / Minneapolis / Walker Art Center	88
OH / Cincinnati / Contemporary Dance Theater	66
OH / Columbus / King Arts Complex	74
OH / Columbus / Wexner Center for the Arts	88
OK / Tulsa / Living Arts of Tulsa	76
WI / Milwaukee / Alverno Presents	63
WI / Sheboygan / John Michael Kohler Arts Center	73

Southern Region

FL / Miami / Miami Light Project	78
FL / Miami / MDC Live Arts / Miami Dade College	78
FL / Miami / Tigertail Productions	88
FL / Miami Beach / Florida Dance Association	70
FL / Tampa / David A. Straz, Jr. Center for the Performing Arts / Shimberg Playhouse	67
GA / Atlanta / 7 Stages Theatre	63
LA / New Orleans / Ashé Cultural Arts Center / Efforts of Grace	64
LA / New Orleans / Contemporary Arts Center	66
LA / New Orleans / Junebug Productions	74
NC / Durham / St. Joseph's Historic Foundation	86
TN / Knoxville / Carpetbag Theatre	65
TX / Austin / Fusebox	71
TX / Austin / Women & Their Work	89
TX / Dallas / South Dallas Cultural Center	86
TX / Houston / DiverseWorks	70
TX / Houston / MECA / Multicultural Education and Counseling Through the Arts	78
TX / San Antonio / Carver Community Cultural Center	65
TX / San Antonio / Guadalupe Cultural Arts Center	72
TX / San Antonio / Jump-Start Performance Co.	74

Western Region

AK / Anchorage / Out North Contemporary Art House	82
CA / Berkeley / La Peña Cultural Center	75
CA / Los Angeles / REDCAT (CalArts Theatre)	85
CA / Los Angeles / Skirball Cultural Center	85
CA / San Francisco / Cultural Odyssey	67
CA / San Francisco / Youth Speaks	89
CA / San Jose / MACLA / Movimiento de Arte y Cultura Latino Americana	76
CA / Santa Monica / Highways Performance Space	73
CO / Denver / El Centro Su Teatro	70
HI / Kahului / Maui Arts & Cultural Center	76
MT / Helena / Myrna Loy Center / Helena Presents	79
NM / Albuquerque / Outpost Productions	82
OR / Portland / PICA / Portland Institute for Contemporary Art	84
WA / Seattle / On the Boards	82
WA / Seattle / Central District Forum for Arts & Ideas	66

NPN Partners: By Alphabet

651 ARTS.....	63	El Centro Su Teatro	70
7 Stages Theatre.....	63	Florida Dance Association.....	70
Alverno Presents.....	63	Flynn Center for the Performing Arts.....	71
Ashé Cultural Arts Center / Efforts of Grace	64	Fusebox	71
Asian Arts Initiative.....	64	GALA Hispanic Theatre	71
Bates Dance Festival.....	64	Guadalupe Cultural Arts Center.....	72
Carpetbag Theatre.....	65	Highways Performance Space & Gallery	73
Carver Community Cultural Center	65	Intermedia Arts.....	73
Center for Community Arts Partnerships /		John Michael Kohler Arts Center	73
Columbia College Chicago	65	Jump-Start Performance Co.....	74
Central District Forum for Arts & Ideas.....	66	Junebug Productions	74
Contemporary Arts Center.....	66	King Arts Complex.....	74
Contemporary Dance Theater.....	66	La Peña Cultural Center	75
Cultural Odyssey	67	Legion Arts	75
Dance Place	67	Links Hall	75
David A. Straz, Jr. Center for the Performing Arts /		Living Arts of Tulsa	76
Shimberg Playhouse	67		
DiverseWorks.....	70		

MACLA / Movimiento de Arte y Cultura Latino Americana	76	Pregones Theater	84
Maui Arts & Cultural Center	76	REDCAT (CalArts Theater)	85
MECA / Multicultural Education and Counseling through the Arts	78	Sandglass Theater	85
MDC Live Arts / Miami Dade College	78	Skirball Cultural Center	85
Miami Light Project	78	South Dallas Cultural Center	86
Museum of Contemporary Art, Chicago	79	St. Joseph's Historic Foundation	86
Myrna Loy Center / Helena Presents	79	The Theater Offensive	86
New York Live Arts	79	Tigertail Productions	88
On the Boards	82	Walker Art Center	88
Out North Contemporary Art House	82	Wexner Center for the Arts	88
Outpost Productions	82	Women & Their Work	89
Painted Bride Art Center	83	The Yard	89
Pangea World Theater	83	Youth Speaks / Living Word Project / Brave New Voices	89
Performance Space 122	83		
PICA (Portland Institute for Contemporary Art)	84		
Portland Ovations	84		



NPN Partner Profiles

651 ARTS

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Candace Feldman //
PROGRAM & EDUCATION MANAGER
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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, presenting finished work by emerging and established artists; Live & Outspoken, a series featuring provocative 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 S. Howard // ARTISTIC DIRECTOR
heidi@7stages.org

Mack Headrick // MANAGING DIRECTOR
mack@7stages.org

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

We are committed to bringing international plays and theatre artists to our community to share in their wisdom and to bring different cultures into intimate contact. We also maintain a multi-disciplinary performance space that is a facility for other arts groups based in Atlanta. Looking specifically at physical movement, ensemble-based groups and theatre companies, 7 Stages travels nationally and internationally to identify new artists 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: 157

DISCIPLINES: Multi-Discipline/Hybrid

Alverno Presents

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

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

HOUSE CAPACITY: 930

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

Collision Theory
Lingo Productions
Performance Residency
On the Boards, Alverno Presents
Pictured: KT Niehoff
Photo: Hayley Young

Ashé Cultural Arts Center / Efforts of Grace

1712 Oretha Castle Haley Boulevard
New Orleans, LA 70113-1360

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504.569.9075 // fax

ashecac@gmail.com
www.ashecac.org

John Grimsley // TECHNICAL DIRECTOR
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Karel Sloane-Boekbinder //
ASSOCIATE PRODUCER OF THEATRE
karel.sloane@gmail.com

Ashé Cultural Arts Center is the primary initiative of Efforts of Grace. Its mission is to promote, produce, create and support programs, activities and creative works that emphasize the positive contributions of people of African descent. We pride ourselves on our commitment to and experience with collaboration and on our ability to combine art, culture and community into a variety of activities, events, performances and exhibits. We are a multi-disciplinary cultural arts organization with a focus on performance art in all its manifestations. We maintain two artist guilds: Stage Presence for performance artists and Visual 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. Ashé collaborates among its Directing Team to identify themes of interest that emerge from our artistic family and the community to select artists.

HOUSE CAPACITY: 300

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

Asian Arts Initiative

1219 Vine Street
Philadelphia, PA 19107-1111

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www.asianartsinitiative.org

Gayle Isa // EXECUTIVE DIRECTOR
gayle@asianartsinitiative.org

Nancy Chen // PUBLIC PROGRAMS 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 performance space includes a professional lighting grid and modular seating. We focus on Asian American artists and are open to any artist 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
Lewiston, ME 04240-6016

207.786.6381
207.786.8332 // FAX

lfaure@bates.edu
www.batesdancefestival.org

Laura Faure // DIRECTOR
lfaure@bates.edu

Meredith Lyons // ADMISSIONS DIRECTOR &
OPERATIONS MANAGER
mlyons@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 world.

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: 324

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

Carpetbag Theatre

1323 North Broadway
Knoxville, TN 37917

865.544.0447
865.544.0447 // FAX

lindapb1@aol.com
www.carpetbag.org

Linda Parris-Bailey //
EXECUTIVE / ARTISTIC DIRECTOR
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Kelle Jolly // EXECUTIVE ASSISTANT
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Carpetbag Theatre's mission is to give artistic voice to the underserved, particularly in the communities of place, tradition and spirit that constitute our audiences. 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: 180

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

Carver Community Cultural Center

226 North Hackberry Street
San Antonio, TX 78202-2853

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

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

HOUSE CAPACITY: 650

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

Center for Community Arts Partnerships / Columbia College Chicago

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Chicago, IL 60605-1900

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312.369.8015 // FAX

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www.colum.edu/ccap

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

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

HOUSE CAPACITY: 150

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

Central District Forum for Arts & Ideas

PO Box 22824
Seattle, WA 98122-0824

206.323.4032
206.323.4036 // FAX

info@cdforum.org
www.cdforum.org

Sharon Williams // MANAGING DIRECTOR
sharonw@cdforum.org

Central District Forum for Arts & Ideas is Seattle's only nonprofit 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: 150

DISCIPLINES: Multi-Discipline/Hybrid

Contemporary Arts Center

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New Orleans, LA 70130

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Neil Barclay // EXECUTIVE & ARTISTIC DIRECTOR
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Raelle Myrick-Hodges // ASSOCIATE CURATOR
OF PERFORMING ARTS
rmyrick-hodges@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. 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 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, but the inclusion of theater/dance companies offers a wide variety of artists/companies. The founder and artistic director, Jefferson James, chooses the artists from her knowledge of the field. She also attends conferences and showcases and views videos to make those choices. She encourages audience and board members to offer suggestions. A season is chosen to reflect the variety within the field, to present familiar as well as new artists and to challenge the audience with new ideas while keeping them eager for more.

HOUSE CAPACITY: 400

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

Cultural Odyssey

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San Francisco, CA 94115-6680

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Idris Ackamoor //
EXECUTIVE / CO-ARTISTIC DIRECTOR
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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 this material, correspondence continues with the possibility of viewing the work of the artist in person.

HOUSE CAPACITY: 200

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

Dance Place

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Washington, DC 20017-3502

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cperlo@danceplace.org
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Sarah Kramer // PRODUCTION MANAGER &
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Carla Perlo // FOUNDING DIRECTOR
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The heart of Dance Place resides in linking arts, education and community in a diverse atmosphere of nurturing support. Dance Place has served the Greater Washington area for 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 nonprofits, 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 that 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: 165

DISCIPLINES: Dance, Performance Art, Spoken Word

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

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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: 200

DISCIPLINES: Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Comedy, Broadway touring productions, Grand Opera

Oasis

NY2Dance

Creation Fund

Bates Dance Festival, Dance Place

Pictured: Nejla Y. Yarkin, Fadi Khoury

Photo: Enki





DiverseWorks

4102 Fannin Street, Suite 200
Houston, TX 77002-7700

713.223.8346
713.223.4608 // FAX

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Elizabeth Dunbar // EXECUTIVE DIRECTOR
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Rachel Cook // ASSISTANT CURATOR
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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. Programming is curated by the executive director and curatorial assistant.

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

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Denver, CO 80204

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303.296.4614 // FAX

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www.suteatro.org

Tony Garcia // EXECUTIVE ARTISTIC DIRECTOR
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Tanya Mote // ASSOCIATE DIRECTOR
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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, and an emerging vision of a Latino World experience. Residencies are planned to build outreach with our local constituencies.

HOUSE CAPACITY: 250

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

Florida Dance Association

PO Box 415818
Miami Beach, FL 33141-7818

305.310.8080
786.472.4178 // FAX

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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 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. 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. Dance artists with disabilities are also of interest for danceAble, co-produced with Tigertail Productions.

HOUSE CAPACITIES: 300

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

Flynn Center for the Performing Arts

153 Main Street
Burlington, VT 05401-8402

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802.863.8788 // FAX

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www.flynncenter.org

Steve MacQueen // ARTISTIC DIRECTOR
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Madeline Bell // PROGRAMMING MANAGER
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The Flynn Center for the Performing Arts is the largest arts organization in Vermont, presenting world-class performances, extensive arts education classes, programs, and workshops, as well as exhibitions. It encompasses a beautifully restored landmark 1,411-seat Art Deco Theater, a 180-seat black box experimental space, two studios, and a gallery in downtown Burlington. The theater itself is recognized for its rich history, having shown movies for 50 years before the community banded together to turn it into a performing arts venue. It is home to many Vermont performing groups and the box office serves as a regional ticketing agency. With broad-based community support, the Flynn has over 2,300 members; local, regional, and national donors; and serves over 200,000 each season.

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: 180

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

Fusebox

2023 East Cesar Chavez
Austin, TX 78702-4511

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Brad Carlin // MANAGING DIRECTOR
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Ron Berry // ARTISTIC & EXECUTIVE DIRECTOR
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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 each spring: April 16-27, 2014. 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 within 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

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Abel Lopez // ASSOCIATE PRODUCING DIRECTOR
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GALA Hispanic Theatre is a professional Latino theater company that produces and presents the Latino performing arts to a diverse audience in the Washington metropolitan region. Since 1975, GALA has presented a bilingual season of classical and contemporary plays, music, dance, poetry, spoken word and performances for youth by Hispanic artists from Spain, Latin America, the Caribbean and the United States. GALA also commissions plays and translations of works by Latino playwrights, and partners with Pregones Theater, New York City; 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

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Yvonne Montoya // PROGRAM DIRECTOR
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Guadalupe Cultural Arts Center was founded in 1980 as a nonprofit, 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

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310.453.4347 // FAX

leogarcia@highwaysperformance.org
www.highwaysperformance.org

Leo Garcia // ARTISTIC & EXECUTIVE DIRECTOR
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Patrick Kennelly // CO-ARTISTIC DIRECTOR
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Highways promotes the development of contemporary, socially involved artists and art forms. Its mission is implemented through three core programs: the performance space, workshop/lab program and two galleries. Annually, Highways co-presents over 250 performances by solo performance artists, theatre ensembles, dance companies, spoken word artists, new music artists, interdisciplinary 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

How To Lose a Mountain

Dance Exchange

Creation Fund, Forth Fund

Dance Place, John Michael Kohler Arts Center

Pictured: Sarah Levitt

Photo: Zachary Handler

Intermedia Arts

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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 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 their 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 // SENIOR MANAGER
OF PUBLIC PROGRAMS
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

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

Juan Gutierrez // OPERATIONS & DEVELOPMENT
COORDINATOR

juan@jump-start.org

S.T. Shimi // EDUCATION DIRECTOR &
PROGRAMMING COORDINATOR

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 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

900 Camp Street
New Orleans, LA 70130

504.577.0732
504.528-3828 // FAX

info@junebugproductions.org
www.junebugproductions.org

Stephanie McKee // ARTISTIC DIRECTOR
smckee@junebugproductions.org

Kiyoko McCrae // MANAGING DIRECTOR
kmccrae@junebugproductions.org

Founded in 1980, Junebug Productions' mission is to create, 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.

At the center of Junebug Productions' community engagement work is the Free Southern Theater Institute (FSTI), a cultural laboratory to train individuals who wish to develop skills as theater artists and cultural organizers working to create social change. The Institute's pedagogy is grounded in the principles and practices that have been developed and applied across the U.S. for more than 45 years by the Free Southern Theater and Junebug Productions. Artists and companies whose mission and values are complimentary to Junebug Productions are presented in residency with the FSTI. Artists bring new skills to Institute participants and help develop original work rooted in communities and storytelling.

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: 400

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

La Peña Cultural Center

3105 Shattuck Avenue
Berkeley, CA 94705

510.849.2568

nico@lapena.org
www.lapena.org

Kristen Sbrogna // EXECUTIVE DIRECTOR
kristen@lapena.org

Nicolas Cabrera // DEVELOPMENT ASSISTANT
nico@lapena.org

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

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

HOUSE CAPACITY: 200

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

Legion Arts

1103 Third Street SE
Cedar Rapids, IA 52401-2305

319.364.1580
319.362.9156 // FAX

john@legionarts.org
www.legionarts.org

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

Mel Andringa // PRODUCING DIRECTOR
mel@legionarts.org

Legion Arts began in the 1980s as The Drawing Legion, 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 nonprofit, 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 email, brochure or some basic printed material.

HOUSE CAPACITY: 150

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

Links Hall

3111 North Western Avenue
Chicago, IL 60618-6409

773.281.0824

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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, learn, 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: 80

DISCIPLINES: Dance, Performance Art, 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 ARTISTIC DIRECTOR
shun@livingarts.org

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

HOUSE CAPACITY: 110

DISCIPLINES: 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

Kahulu Maluo // PROGRAM MANAGER
kahulu@mauiarts.org

Maui Arts & Cultural Center (MACC) is the most comprehensive multi-disciplinary 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. Forty percent 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 easily 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 our population). MACC has commissioned and produced new work by Hawaiian artists that 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

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

Dark Lark
Kate Weare Company
Creation Fund
Bates Dance Festival, Florida Dance Festival
Pictured: Leslie Kraus
Photo: Keira Heu-Jwyn Chang



MECA / Multicultural Education and Counseling through the Arts

1900 Kane Street
Houston, TX 77007-7611

713.802.9370
713.802.9403 // FAX

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

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

Alice E. Valdez // EXECUTIVE DIRECTOR
alicevaldez4@gmail.com

MECA has served the Houston community as a Latino cultural center for more than 35 years and is known for its culturally-based arts education programs. MECA also presents local, national, and international artists as part of MECA Performing Arts, including the annual Día de los Muertos Festival, and a series featuring multidisciplinary performances held at the MECA Dow School Auditorium and outdoor Pavilion Green Stage in the Old Sixth Ward Historic District.

MECA looks to collaborate – through presenting, commissioning, producing – with artists whose work traverses the boundaries of tradition, innovates time-honored practices, and gives new perspective to the critical role the arts can 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.

HOUSE CAPACITY: 150

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

MDC Live Arts / Miami Dade College

300 NE 2nd Avenue
Miami, FL 33132-2204

305.237.3010
305.237.7734 // FAX

mdclivearts@mdc.edu
www.mdclivearts.org

Kathryn Garcia // EXECUTIVE DIRECTOR
kgarcia4@mdc.edu

Adam Cox // PROGRAM SPECIALIST
acox1@mdc.edu

Miami Dade College (MDC) is proud to be the home of MDC Live Arts – an initiative of MDC's Cultural Affairs Department created in 1990 as Cultura del Lobo. MDC Live Arts has a celebrated history of bringing exceptional national and international performing artists to Miami. Annually, it produces a diverse series of stellar performances, presenting today's most exciting artists while creating meaningful encounters between these artists, the students of MDC, and the community through workshops and residency activities. We seek artists from across the globe who represent a diverse range of voices and forms which push boundaries; honor traditions relevant to our multicultural, multi-lingual community; and introduce voices from beyond the region.

The program's primary goal is to engage the public directly with the arts, providing new opportunities for profound and meaningful arts experiences. To this end, MDC Live Arts offers programming that challenges audiences in order to increase awareness and understanding of diverse cultures and points of view. With each of our presentations, we offer a bridge between cultures and ideas, creating new opportunities for the increasingly diverse population of Miami to come together through shared live arts experiences.

HOUSE CAPACITY: 400

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

Miami Light Project

PO Box 1048
Miami, FL 33137-1048

305.576.4350
info@miamilightproject.com
www.miamilightproject.com

Elizabeth Boone // ARTISTIC &
EXECUTIVE DIRECTOR
beth@miamilightproject.com

Rebekah Lengel // MANAGING PRODUCER
rebekah@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: 150

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

Museum of Contemporary Art, Chicago

220 East Chicago Avenue
Chicago, IL 60611-2643

312.280.2660
312.397.4095 // FAX

mcastage@mcachicago.org
www.mcachicago.org

Peter Taub //

DIRECTOR OF PERFORMANCE PROGRAMS
ptaub@mcachicago.org

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

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

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

HOUSE CAPACITY: 292

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

Myrna Loy Center / Helena Presents

15 North 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

New York Live Arts

219 West 19th Street
New York, NY 10011-4001

212.691.6500
212.633.1974 // FAX

mlonergan@newyorklivearts.org
www.newyorklivearts.org

Carla Peterson // ARTISTIC DIRECTOR
cpeterson@newyorklivearts.org

Michael Loneragan // PRODUCING DIRECTOR
mlonergan@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 2013/2014 season marks its 29th 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, Puppetry, Spoken Word, Multi-Discipline/Hybrid

Super Nature
BodyCartography Project
Performance Residency, Creation Fund, Forth Fund
Walker Art Center
Pictured: Eneka Bordato Riano, Emily Johnson
Photo: Ian Douglas





On the Boards

PO Box 19515
Seattle, WA 98109-1515

206.217.9886
206.217.9887 // FAX

info@ontheboards.org
www.ontheboards.org

Sarah Wilke // MANAGING DIRECTOR
swilke@ontheboards.org

Lane Czaplinski // ARTISTIC DIRECTOR
lane@ontheboards.org

Founded by artists in 1978, the mission of On the Boards is to introduce Northwest audiences to international innovators in contemporary dance, theater and music while developing and presenting new work by performing artists in the region.

On the Boards strives to present new works, programming approximately 15 residencies per year from September through June. We present contemporary performance from all disciplines: dance, music, theater, performance art, multimedia and new media. Typically, companies are in residence for one week. Production residencies and commissions are considered on a case-by-case basis. On the Boards has two venues: a 300-seat main stage and a 90-seat studio black-box. We also create and distribute films of full-length performance through our OntheBoards.tv initiative.

HOUSE CAPACITIES: 300

DISCIPLINES: Dance, Performance Art, Music, Theatre, 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

Cynthia Drinkwater // BOARD PRESIDENT
cindy.drinkwater@gmail.com

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. 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

tguralnick@comcast.net
www.outpostspace.org

Tom Guralnick //
FOUNDER & EXECUTIVE DIRECTOR
tguralnick@comcast.net

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

Established in 1988, Outpost Productions is based at The Outpost Performance Space, Albuquerque's nonprofit, 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: Dance, Performance Art, Music, Theatre, Spoken Word, Multi-Discipline/Hybrid

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 Raczkla // EXECUTIVE DIRECTOR
laurel@paintedbride.org

For over 40 years, the Painted Bride, located in Old City Philadelphia, has offered a space like no other to experience leading-edge contemporary artists with distinct voices that reflect the rich cultural mosaic of our city. With a jam-packed season of jazz, world music, dance, theater, performance art, poetry/spoken word and educational and community events, the Bride presents artists from around the world and right here in the region. The 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. 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

meena@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 that helps with audience development. The selection process is ongoing. We prefer to see live work but documentation is also considered. Our aesthetic is not fixed; it includes the voices and artistic visions of multiple voices and realities.

HOUSE CAPACITY: 120

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

Performance Space 122

67 West Street #315
Brooklyn, NY 11222

212.477.5829
212.353.1315 // FAX

bevin@ps122.org
www.ps122.org

Vallejo Gantner // ARTISTIC DIRECTOR
vallejo@ps122.org

Bevin Ross // INSTITUTIONAL GIVING & CAPITAL CAMPAIGN 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 New York City and across the globe. In just the past five 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 world. 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: 95

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

PICA (Portland Institute for Contemporary Art)

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

503.242.1419
503.243.1167 // FAX
eboberg@gmail.com
www.pica.org

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

Angela Mattox // ARTISTIC DIRECTOR
angela@pica.org

Founded in 1995, PICA is a nonprofit art 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 which brings together a remarkable group of artists from around the nation and 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. PICA's programs are curated by artistic director Angela Mattox 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, Spoken Word, Multi-Discipline/Hybrid

Portland Ovations

50 Monument Square, Floor 2
Portland, ME 04101-4039

207.773.3150
207.774.1018 // FAX
info@portlandovations.org
www.portlandovations.org

Aimee Petrin // EXECUTIVE DIRECTOR
ampetrin@portlandovations.org

Laura Stauffer //
PROGRAMMING & DEVELOPMENT ADMINISTRATOR
lstauffer@portlandovations.org

Since 1931, Portland Ovations has evolved from an all-volunteer, classical music organization into a multi-disciplinary 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: 250

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

Pregones Theater

571-575 Walton Avenue
Bronx, NY 10451-5237

718.585.1202
718.585.1608 // FAX

info@pregones.org
www.pregones.org

Alvan Colón Lespier //
ASSOCIATE ARTISTIC DIRECTOR
acolonlespier@pregones.org

Arnaldo Lopez //
DEVELOPMENT 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

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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Edgar Miramontes //
ADMINISTRATIVE COORDINATOR
emiramontes@calarts.edu

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

Sandglass Theater

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Putney, VT 05346-0970

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www.sandglasstheater.org

Eric Bass // CO-ARTISTIC DIRECTOR
eric@sandglasstheater.org

Michael Hanish // PROJECTS COORDINATOR
michael@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 over several weeks around cultural identities.

HOUSE CAPACITY: 60

DISCIPLINES: Music, Theatre, Puppetry, Multi-Discipline/Hybrid

Skirball Cultural Center

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

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Jordan Peimer //
VICE PRESIDENT & DIRECTOR OF PROGRAMS
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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 that Skirball examines in response to our mission. Submissions may be sent by mail or by email to programs@skirball.org.

HOUSE CAPACITY: 200

DISCIPLINES: Dance, Music, Theater, Multi-Discipline/Hybrid

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/SDCCulturalCenter

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

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

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: 100

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

Collision Theory
Lingo Productions
Performance Residency
On the Boards, Alverno Presents
Pictured: Kelly Sullivan, Markeith Wiley
Photo: Hayley Young

St. Joseph's Historic Foundation

804 Old Fayetteville Street
Durham, NC 27701

919.683.1709
919.682.5869 // FAX

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Angela Lee // EXECUTIVE DIRECTOR
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Melody Little // DIRECTOR OF OPERATIONS
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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: 400

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

The Theater Offensive

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Boston, MA 02116

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617.661.1610 // FAX

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Abe Rybeck // ARTISTIC DIRECTOR
abe@thetheateroffensive.org

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

The Theater Offensive creates innovative artistic/activist programs in diverse lesbian, gay, bisexual and transgender (queer) communities. Growing out of a guerrilla theater troupe in 1989, we became a charter Resident Theater Company at the Boston Center for the Arts in 1993. The Theater Offensive's OUT In Your Neighborhood strategy covers all our programming. We work with and within the Boston neighborhoods of Roxbury, Dorchester, Jamaica Plain and the South End to create relevant performances, then collaborate with neighbors, businesses and community groups to present works locally. The population we serve is about two-thirds people of color, which is reflected in our staff and the artists we present. Each NPN residency artist we present works inside our neighborhoods to develop relevant shows.

HOUSE CAPACITY: 200

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



Tigertail Productions

842 NW 9th Court
Miami, FL 33136-3009

305.324.4337
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mluft@tigertail.org
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John Kramel // DIRECTOR OF OPERATIONS
jkramel@tigertail.org

Founded in 1979, Tigertail serves South Florida's diverse artists and audiences. In our historical role as a catalyst and connector, we foster the transformative power of the performing, visual and literary arts. Our mission is accomplished through our culturally diverse programs for the general public and persons with special needs, international exchange projects and festivals, educational and youth projects and service projects. Our focus is on the new art of our time that reflects current directions and thinking.

Our artist selection is a creative, flexible and evolutionary process. It is based on the curatorial eye of director Mary Luft, but is informed by a collection of national and international artists and organizations. 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 needs of the population being addressed. Each site is distinct in terms of location, size 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

612.375.7624
612.375.7575 // FAX
molly.hanse@walkerart.org
www.walkerart.org

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

Molly Hanse // PERFORMING ARTS COORDINATOR
molly.hanse@walkerart.org

An internationally-respected contemporary art center, the 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. The Walker houses one of the largest museum-based performing arts departments in the country and annually supports dozens of commissions, developmental residencies, and presentations. The McGuire Theater, opened in 2005, serves not only as a stunning platform for presentations, but also as a 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 continues to present a wide range of global work. We support established and innovative masters, mid-career artists and a range of emerging voices in contemporary dance, dance theater, experimental theater, new music-theater, performance art, new puppetry, avant-jazz, electronic music, contemporary classical music, international/global music and experimental pop/rock. We mainly select artists with whom we have ongoing relationships or those we have researched and sought out, but we remain open to receiving proposals and inquiries from artists who fit our mission and who are forging new directions.

HOUSE CAPACITY: 385

DISCIPLINES: Dance, Performance Art, Music, Theatre, Puppetry, Spoken Word, Multi-Discipline/Hybrid, Interdisciplinary, Site-Specific, Performances in Galleries

Wexner Center for the Arts

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Columbus, OH 43210-1393

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614.292.7824 // FAX
chelm@wexarts.org
www.wexarts.org

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Sarah Swinford //
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Wexner Center for the Arts is a multi-disciplinary complex at The 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 2013-2014 the Wexner Center will provide creative support for new productions by Young Jean Lee, Elevator Repair Service, and Bruno Beltrao/Grupo de Rua.

We strive to provide unique arts experiences to the students of OSU, the Columbus community, and this region. Presenting global perspectives from international arts leaders is a priority, as is providing contextual material about the ideas that inform new work for our audiences. Artists are selected for our performing arts season of dance, theater, and music events by a curatorial process.

HOUSE CAPACITY: 114

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

Women & Their Work

1710 Lavaca Street
Austin, TX 78701-1316

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www.womenandtheirwork.org

Chris Cowden // EXECUTIVE DIRECTOR
cowden@womenandtheirwork.org

Lisa Choinacky // OPERATIONS MANAGER
choinacky@womenandtheirwork.org

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

Known for our pioneering spirit and embrace of artistic innovation, Women & Their Work (W&TW) 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, Multi-Discipline/Hybrid

The Yard

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Chilmark MA 02535-0405

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alisonmanning@dancetheyard.org
www.dancetheyard.org

Alison Manning //
MANAGING DIRECTOR / CO-PRODUCER
alisonmanning@dancetheyard.org

David R. White // ARTISTIC & EXECUTIVE DIRECTOR
drw@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: 100

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

Youth Speaks / Living Word Project / Brave New Voices

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San Francisco, CA 94103

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415.255.9065 // FAX

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www.youthspeaks.org

Joan Osato // PRODUCING DIRECTOR
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James Kass // EXECUTIVE DIRECTOR
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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

VAN Partners

The Visual Artists Network (VAN), a national network of visual arts organizations providing opportunities and subsidy support for visual artists, nurtures the creation of new 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. 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 are guaranteed 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.



Tell Me What You Want To Hear
Liz Magic Laser
VAN Community Fund
DiverseWorks
Photo: Eric Hester



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.

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 their community)

Commitment to community engagement: each VAN Residency must include at least one public exhibition and one community activity

The organizational and financial capacity for presenting national work and matching VAN's fee structure (see pg. 39 for details)

Commitment and ability to fully participate in the NPN/VAN 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



ABOVE
Steam
Selina Roman
Exhibition Residency
Diaspora Vibe Cultural Arts Incubator
Photo: Selina Roman

RIGHT
Public Mural and Banner Project for *Impact Vs. Influence*
John Hitchcock, Emily Arthur
VAN Community Fund
516 ARTS
Pictured: Marwin Begaye, Bethany Tabor, public participants
Photo: Courtesy of 516 ARTS





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

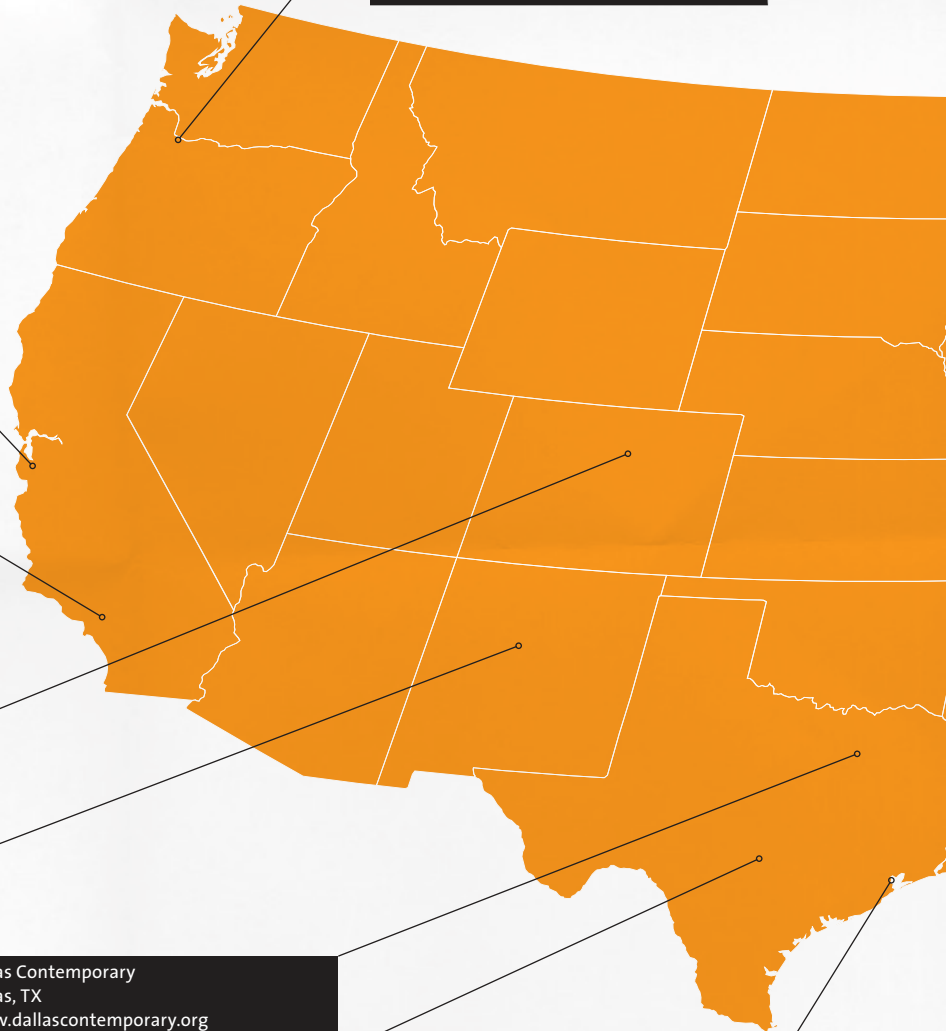
516 ARTS
Albuquerque, NM
www.516arts.org

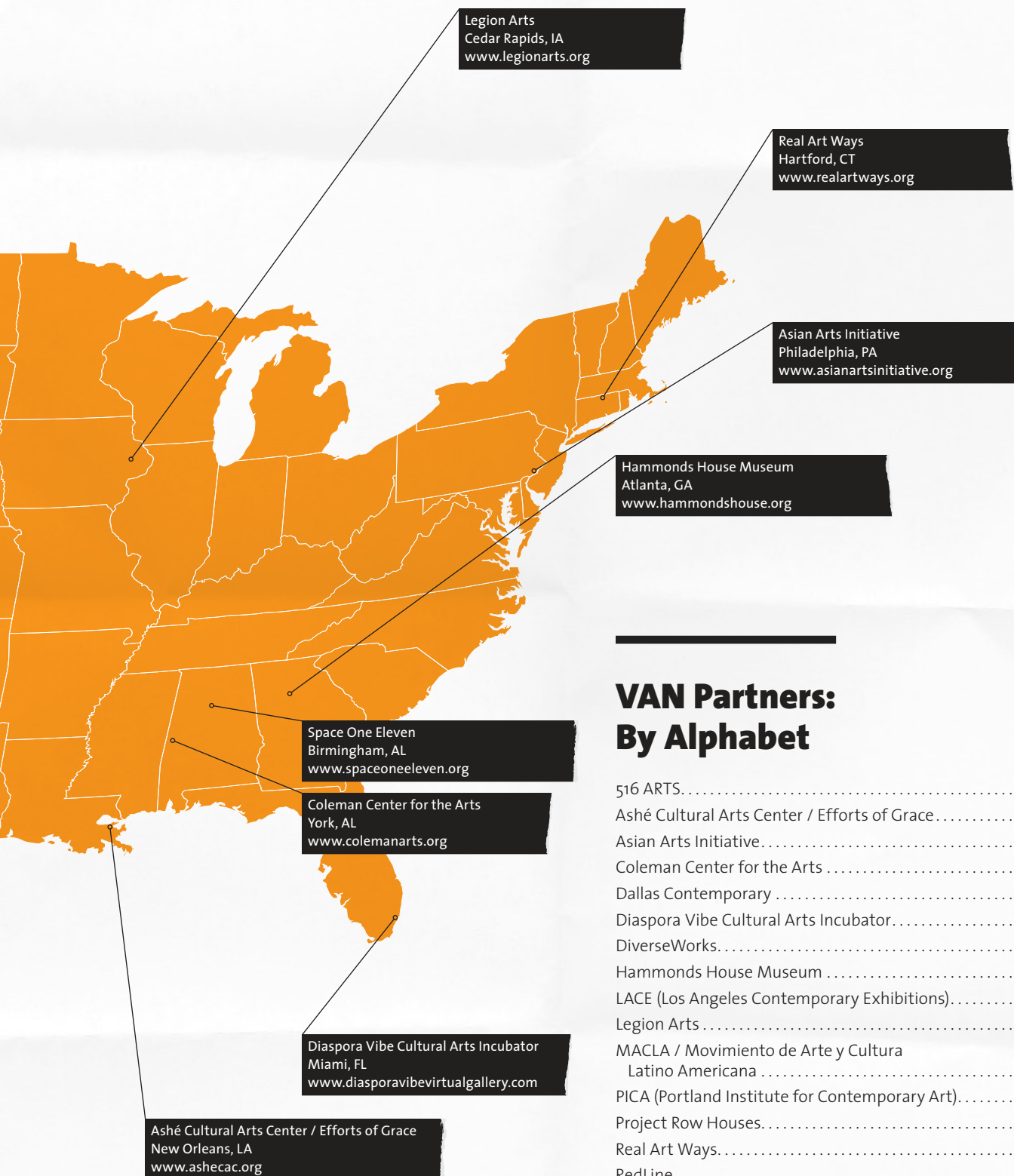
Dallas Contemporary
Dallas, TX
www.dallascontemporary.org

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

DiverseWorks
Houston, TX
www.diverseworks.org

Project Row Houses
Houston, TX
www.projectrowhouses.org





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VAN Partner Profiles

516 ARTS

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Albuquerque, NM 87102

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Suzanne Sbarge // EXECUTIVE DIRECTOR
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Rhiannon Mercer // ASSOCIATE DIRECTOR
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516 ARTS, a nonprofit arts venue in downtown Albuquerque, presents multi-disciplinary exhibitions and programs 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

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New Orleans, LA 70113-3160

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Karel Sloane-Boekbinder //
PROGRAMS ASSISTANT
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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.

Ashé CAC partners with Xavier University, Southern University at New Orleans, Good Work Network, New Orleans Redevelopment Authority and One Million Bones to create visual art installations and exhibit works of local, national and international artists.

Asian Arts Initiative

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Gayle Isa // EXECUTIVE DIRECTOR
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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 street front 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

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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.



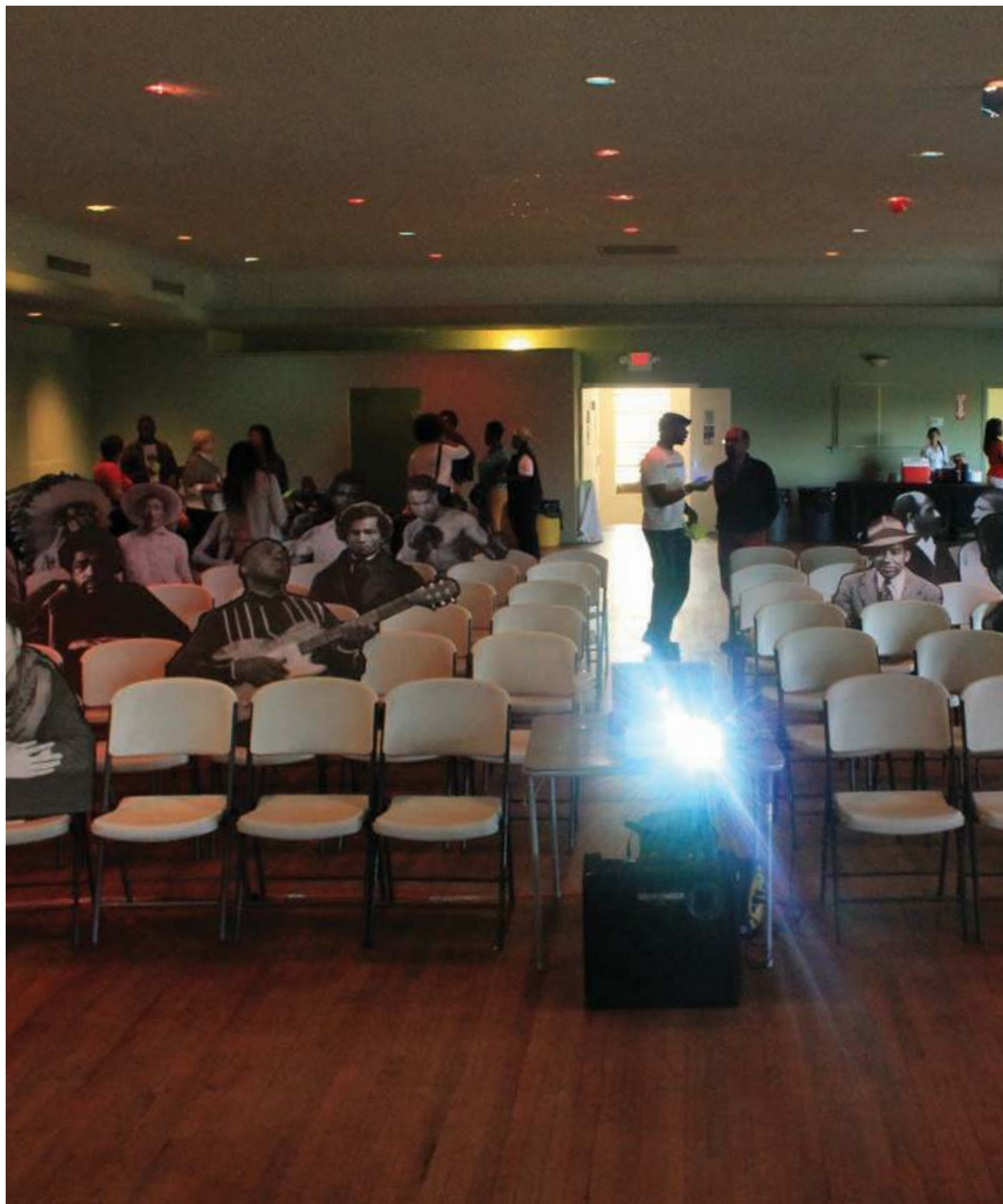
Engagement

Selina Roman

Exhibition Residency

Diaspora Vibe Cultural Arts Incubator

Photo: Roy Wallace





Dallas Contemporary

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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 Walter Van Beirendonck, FAILE and Georg Herold (2013) while supporting major projects by regional artists like John Pomara and Kevin Todora (2013).

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

Diaspora Vibe Cultural Arts Incubator

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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. Our exhibition programs include 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.

Steppin Out: Half Hasn't Been Told (mixer and screening)

Shani Peters
Exhibition Residency
Project Row Houses

DiverseWorks

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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 and performances are curated by the executive director and assistant curator. 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.

Tell Me What You Want To Hear
Liz Magic Laser
Exhibition Residency
DiverseWorks
Photo: Eric Hester

Hammonds House Museum

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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)

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

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

MACLA / Movimiento de Arte y Cultura Latino Americana

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MACLA is an inclusive contemporary arts space grounded in the Chicano/Latino experience that incubates new visual, literary and performance art in order to engage people in civic dialogue and community transformation. 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 annual priority to commission new work in the visual arts. 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)

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Founded in 1995, PICA is a nonprofit art 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 which 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.

PICA's programs are curated by artistic director Angela Mattox 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.

Project Row Houses

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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 20 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

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Founded in 1975, Real Art Ways is one of the country's early alternative arts spaces, presenting and producing new and innovative work by emerging and established artists and serving 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

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Louise Martorano // DEPUTY DIRECTOR
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Established in 2008, RedLine is a 501(c)3 public charity in Denver, Colorado founded by artist and philanthropist, Laura Merage. RedLine's mission is to be a diverse urban laboratory where art, education, and community converge. Our vision is to foster forms of social practice in the arts that inspire inquiry and catalyze change.

RedLine is also about connecting artists with the community. RedLine encourages artistic growth in our two-year residency program that provides an environment where artists can cross the red line to lose the inhibitions that may hold an artist back, while gaining support systems to excite the senses and realize one's dreams. Artists are required to share their experiences and their personal creativity with the community as part of their residency.

Space One Eleven

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Founded in 1986, Space One Eleven (SOE) is an artist-directed and mission-driven nonprofit. The mission of SOE is to support visual artists, and educate the public to the importance and the value of contemporary art. SOE presents innovative art by diverse artists who address universal themes as seen through the lens of Alabama's heritage – past and present. A cornerstone of the organization since its founding is the payment of fees to artists and a commitment to artistic freedom. For over 25 years SOE's curatorial team, Anne Arrasmith and Peter Prinz, has developed projects based upon the mission. SOE invites visiting artists and curators to organize projects that are challenging, and that prompt discussions of current social, artistic, and cultural issues. SOE encourages artists to investigate the role that the Deep South plays in political matters such as economic disparity, equal access to education and healthcare, immigration, gender equality and aging.

SOE is selecting the next round of artists to participate in the Create a Living Legacy (CALL) program, developed by the Joan Mitchell Foundation (JMF). SOE is one of four visual arts organizations in the country chosen by JMF to further develop the CALL program in their communities. Other recently developed programming includes Windows Tutor-Student, which showcases art educators and their students. This program celebrates those who are nurturing the next generation of artists, and provides students with professional exhibition opportunities. Increasingly, SOE supports paid internships, which is critical to the organization's health and furthers its mission of providing employment opportunities for artists.





Photo Retablos & Drawings: Somos Humanos/We Are Human
José Torres-Tama / ArteFuturo Productions
Exhibition Residency
Space One Eleven
Pictured: José Torres-Tama and opening exhibit audience in
attendance for artist Gallery Talk
Photo: Walt Stricklin





Women & Their Work

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

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

Redd Linen Night, Sand Mural
Joe Mangrum
Exhibition Residency
Ashé Cultural Arts Center
Pictured: Redd Linen Night artists and guests
Photo: Joe Mangrum

Appendix

Performance Residencies FY 2013

NPN Partner Artists

Annual Meeting of NPN in Philadelphia, PA	Teo Castellanos/ D-Projects
	inkBoat
	Dennis Kim/ Living Word Project
	Lucky Plush Productions
651 ARTS	Steven Sapp
7 Stages Theatre	Teo Castellanos *
Alverno Presents	The Hinterlands
	Lingo Dance
	Morgan Thorson
Ashé Cultural Arts Center	Lenwood Sloan
Asian Arts Initiative	Artist Exchange
	Traci Kato-Kiriyama
	Jeffrey Takamine
Bates Dance Festival	Kyle Abraham
	Keigwin + Company
	Kate Weare Company
Carpetbag Theatre	Ashley Wilkerson
Carver Community Cultural Center	Emanuelee Bean
Central District Forum for Arts & Ideas	Shontina Vernon
Center for Community Arts Partnership, Columbia College Chicago	Robert Karimi

NPN Partner Artists

Contemporary Arts Center	Hannibal Lokumbe
	Thaddeus Phillips
Contemporary Dance Theater	Everett Dance Theater *
	Zvi Gotheiner
Cultural Odyssey	Kimathi Asante
Dance Place	Cassie Meador
	Lionel Popkin *
	Karen Sherman
DiverseWorks	Elia Arce
	Aaron Landsman
El Centro Su Teatro	Nicolas Valdez
Florida Dance Association	Core Dance
	Sean Dorsey
Flynn Center for the Performing Arts	Nora Chipaumire
	Miguel Gutierrez
	Maile Meloy and Greg Bolin
Fusebox	Jeanine Durning
	Beth Gill
GALA Hispanic Theatre	Saulo Garcia
Highways Performance Space	Sean Dorsey
Intermedia Arts	Marc Bamuthi Joseph
John Michael Kohler Arts Center	Count This Penny
	Dance Exchange

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

NPN Partner Artists

Junebug Productions	Sunni Patterson
King Arts Complex	Cleo Parker Robinson Dance Ensemble
Legion Arts	Rana Santacruz
	Morgan Thorson
	Helanius Wilkins
	Working Group
Links Hall	Elia Arce
	Sean Dorsey
Living Arts of Tulsa	Lostwax Multimedia
	Lenelle Moïse
MACLA / Movimiento de Arte y Cultura Latino Americana	Paul Flores
	Desmar Guevara
Maui Arts & Cultural Center	Kuana Torres Kahele
MDC Live Arts – Miami Dade College	Kyle Abraham *
	Rude Mechs
MECA	Daniel Valdez
	Peter Webster
Miami Light Project	Dayna Hanson *
	Kota Yamazaki
Museum of Contemporary Art, Chicago	Circuit Network *
	Miguel Gutierrez

NPN Partner Artists

Myrna Loy Center / Helena Presents	Kyle Abraham
	So Percussion
	Morgan Thorson
New York Live Arts	Shawn Sides/ Rude Mechs
On the Boards	Annie Dorson
	Miguel Guiterrez
Out North Contemporary Art House	Tracy Gentles
	Katie Ka Vang
Outpost Productions	David Moss
Painted Bride Art Center	Ain Gordon
	Lionel Popkin
Pangea World Theater	D'Lo
	Scott Turner Schofield *
	Katie Ka Vang
Performance Space 122	Olive Bieringa/ Body Cartography
	Emily Johnson/Catalyst *
Portland Institute for Contemporary Art	Big Art Group *
	Keith Hennessy
	Emily Johnson/Catalyst *
Portland Ovations	Bridgman/Packer Dance
	Voices of Afghanistan

NPN Partner Artists

Pregones Theater	Armando Castellano/ Quinteto Latino
	Desmar Guevara
REDCAT	Ishmael Houston-Jones
Sandglass Theater	D'Lo
	Kristina Wong
Skirball Cultural Center	Marcus Shelby
South Dallas Cultural Center	Sparky & Rhonda Rucker
	Shontina Vernon
David A. Straz, Jr. Center for the Performing Arts	Paige Hernandez
The Theater Offensive	Marga Gomez
	Lenelle Moïse
Tigertail Productions	Regie Cabico
	Emily Johnson *
	Dasha Kelly
Walker Art Center	Body Cartography Project
	Miguel Gutierrez *
	So Percussion
Wexner Center for the Arts	Palissimo
Women & Their Work	Michelle Ellsworth

Creation and Forth Fund FY 2013

Artist // Title	NPN Partner // Co-Commissioners	Description
Ain Gordon – Pick Up Performance Company (New York, NY) // <i>Not What Happened</i>	Flynn Center // Vermont Performance Lab // Juniata Presents	<i>Not What Happened</i> invokes a duet of nearly invisible women with deep relevance to our rural and semi-urban American landscapes. The piece offers a vital opportunity to engage our communities at the intersection of performance, history and community identity.
Aion Productions (Durham, NC) // <i>The Clothesline Muse</i>	Painted Bride Art Center // St. Joseph's Historic Foundation	<i>The Clothesline Muse</i> is a multi-disciplinary theater project that explores the clothesline as a metaphor of our community lifeline. The performance includes dance, live music, spoken word, interview text, video, six dancers, a percussionist, and singer Nnenna Freelon as "The Muse."
Charlotte Brathwaite and Jennifer Newman (New York, NY) // <i>The Geneva Project</i>	651 ARTS // Yale University	<i>The Geneva Project</i> is an interdisciplinary dance exploring history, blood-memory and traces of an ancestral past. Visual imagery, language and sound are collaged with the corporeal, creating conduits for connecting the past to a contemporary reality.
Dahlak Brathwaite (San Francisco, CA) // <i>spiritrials</i>	Youth Speaks // Hip Hop Theater Festival // Maui Arts & Cultural Center // Legion Arts	Written by Dahlak Brathwaite and directed by Duke Artist Fellow Marc Bamuthi Joseph, <i>spiritrials</i> is a dramatic reenactment of one boy's profound journey through the criminal justice system with spoken word, live music, and character monologues.
Gary Kubota (Honolulu, HI) // <i>Legend of Ko'olau</i>	Maui Arts & Cultural Center // Waimea Historic Theater	<i>Legend of Ko'olau</i> is a two-act historical drama that describes the life of Ko'olau, a Hawaiian outlaw cowboy. Through the eyes of Ko'olau, a courageous story unfolds about a Hawaiian family fighting for their survival amid the chaos and loss of Hawaiian sovereignty in 1893.
Heather Kravas (Seattle, WA) // <i>the quartet</i>	Performance Space 122 // On The Boards // Fusebox	<i>The quartet</i> is a durational, contemporary dance performance created by Heather Kravas. An investigation inspired by the concentration and implications of self-identifying communities, it is a choreography for four dancers. Comprised of a ballet, a human tower, a manifesto, and a folk dance, the work utilizes and undermines the clichés of contemporary performance.
Hijack (Minneapolis, MN) // <i>Hijack's Red Eye</i>	Walker Art Center // Colorado College, Department of Theater & Dance // Legion Arts	<i>Hijack's Red Eye</i> is a work rooted in years of creating duets. Several pairs of guest performers perform sections alongside Hijack for this evening of choreography based on printed material. While primarily concerned with newspaper press and prose, the choreography entertains the same textures of journalistic and fictional stories and their graphic layouts.
Holcombe Waller (Portland, OR) // <i>Wayfinders</i>	On The Boards // Museum of Contemporary Art, Chicago // Miami Light Project // Legion Arts	<i>Wayfinders</i> uses stories-in-song and recitative presented within a visually rich stage picture featuring video, lighting, scenic design and movement to weave together stories from one of humankind's most courageous achievements: the navigation of the open sea. <i>Wayfinders</i> explores themes of orientation, dead reckoning and technological progress.
José Torres-Tama (New Orleans, LA) // <i>ALIENS Taco Truck Theater Project</i>	Living Arts of Tulsa // Pangea World Theater	Inspired by the Luis Valdez's Teatro Campesino that brought farm workers' stories to public forums on flatbed trucks, <i>ALIENS</i> will transform a truck into a "theater on wheels," and bring the heroic stories of immigrant workers to Lowe's and Home Depot parking lots, day laborers' pick-up points, schools, and other public spaces – crossing the borders of economical, racial, and geographical divides.
Leilani Chan / TeAda Productions (Santa Monica, CA) // <i>Global Taxi Driver</i>	Intermedia Arts // TeAda Productions // East West Players	Rooted in the stories of taxi drivers from around the world, <i>Global Taxi Driver</i> will explore immigration and mobility in the 21st Century. The project will develop a community-based ensemble that looks closely at issues of cultural difference, class, gender, and ethnicity.

Artist // Title	NPN Partner // Co-Commissioners	Description
LEVYdance (San Francisco, CA) // <i>Comfort Zone</i>	Dance Place // Z Space // Exploratorium	<i>Comfort Zone</i> is an interactive dance/media installation created by Benjamin Levy that investigates the ways individual and social identities are created. The experience will pique curiosity, promote self-reflection and explore concepts in relation to cross-cultural understanding in a world of cyber communication.
Lisa Suarez (San Antonio, TX) // <i>Adoption Piece</i>	El Centro Su Teatro // Jump-Start Performance Co. // MACLA	<i>Adoption Piece</i> (current working title <i>Yours Truly, Tu Seester</i>) is a multi-disciplinary bilingual theatrical production exploring adoption issues, concerns and experiences by the adopted, those adopting and the agencies that handle this process.
Luciana Achugar (New York, NY) // <i>Otro Teatro</i>	New York Live Arts // Walker Art Center	<i>Otro Teatro</i> (translated “another theater” and “other theater”) examines the role of dance within the context of western theater, proposing another kind of theater that will give voice to the arcane spirit, instinct and desire of our bodies. <i>Otro Teatro</i> will be performed by three main dancers and 20-30 local guest performers.
Lucky Plush (Chicago, IL) // <i>The Queue</i>	Flynn Center for the Performing Arts // Links Hall	Co-created by Lucky Plush artistic director Julia Rhoads and theater director Leslie Danzig, <i>The Queue</i> is a dance-theater work that exposes the epic narratives that unfold while waiting for our lives to happen. <i>The Queue</i> employs highly stylized classic forms such as slapstick and Vaudeville within the ordinary and non-theatrical contemporary context of an airport.
Michelle N. Gibson (Irving, TX) // <i>Takin' It To The Roots</i>	South Dallas Cultural Center // Ashé Cultural Arts Center	<i>Takin' It To The Roots</i> is a solo dance/theater work that explores Gibson's “Second Line Aesthetic.” The new work includes composer Jason Davis, filmmaker Lauren Woods, playwright Jonathon Norton and lighting designer Jeff Hurst, along with a four-piece band.
Navarassa Dance Theater (Menlo Park, CA) // <i>My dear Muddu Palani – Performing the Sensual</i>	La Peña Cultural Center // Navarassa Dance Theater // Epic Actors Workshop	<i>My dear Muddu Palani</i> is a duet dance-theater performance exploring the liberation of woman's sensuality from a woman's perspective across the centuries in India. Performed in the classical Bharatanatyam dance-theater style, it introduces cutting-edge creative visual and multi-media components.
Progress Theatre (Prairie View, TX) // <i>The Burnin'</i>	Junebug Productions // Harford Stage	Inspired by the historic 1940 Rhythm Club Fire in Natchez and a tragic 2003 event where patrons of a popular urban Chicago nightclub were killed, <i>The Burnin'</i> is an a capella musical that straddles time to offer an imaginative exploration of the night of the fires and the ensuing media coverage.
Sibyl Kempson (New York, NY) // <i>From the Pig Pile: The Requisite Gesture(s) of Narrow Approach</i>	Fusebox // The Chocolate Factory	Kempson, artists from six Austin theater companies, and composer Graham Reynolds assembled a collection of seemingly unrelated imagery, geography and aromas that over time begins to reveal an intimately connected web of enfolded mythologies.
Soomi Kim (New York, NY) // <i>Chang(e)</i>	Asian Arts Initiative // HERE Arts Center // Eventual Ashes	<i>Chang(e)</i> is based on the life of Philly-based Asian American performance artist/activist Kathy Change, who set herself on fire and danced in protest of the political apathy of the elite students of U Penn. This hybrid performance incorporates dance on film, reenactments of Change's performances, text from transcribed interviews, movement, video and original music.
Step Afrika! (Washington, DC) // <i>Green is the New Black</i>	Carver Community Cultural Center // Dance Place // Washington Performing Arts Society	Step Afrika! creates a new work that will not only explore, through the use of piezo technology, our capacity to capture the “power” created through dance, but also convert the dance into electrical energy. The work promotes concepts of sustainable energy and “climate care” through a performance that is partially or completely powered by the energy of dance.

Community Fund FY 2013

NPN Partner	Project	Description
Ashé Cultural Arts Center	<i>Somebody Better Say Something</i>	Ashé, in conjunction with New Orleans-based musician Luther Gray and Chicago's Hamid Drake, partnered youth from Chicago with youth in New Orleans living in communities that are under-served, marginalized and still recovering from historical trauma.
CCAP, Columbia College Chicago	<i>The People's Cook</i> (Robert Karimi)	Columbia College Chicago worked with schools and youth arts organizations to provide four workshops for more than 300 children and youth, using storytelling and performance to teach practical cooking skills and healthy nutrition with locally available food.
Contemporary Arts Center	Music Liberation Orchestra	The CAC and Hannibal Lokumbe partnered with Orleans Parish Prison on an educational program designed to help break the cycle of incarceration among under-served populations in America's inner cities.
DiverseWorks	<i>City Council Meeting</i>	DiverseWorks worked with Aaron Landsman to develop the "City Council Meeting Staffers," a core group of local activists, performers and artists, to develop their skills in community-engaged artistic practice and facilitation of community dialogue through theater.
Fusebox	Motion Bank + Jeanine Durning, Roz Warby and Deborah Hay	Fusebox developed a community collaboration that built a unique connection between three of Austin's defining communities: the University of Texas, the high-tech community, and the creative/artistic community.
Junebug Productions	Women, Resilience & Healing	Carpetbag Theatre and Junebug Productions facilitated various community dialogues about war, trauma and healing through workshops, story circles and panel discussions that culminated in a short documentary addressing the connection between those on the frontlines and those who have experienced trauma on the streets of New Orleans.
Painted Bride	<i>If She Stood</i>	The Bride hosted a series of community engagement activities leading up to the world premiere of <i>If She Stood</i> , written and directed by Ain Gordon, which explores the motivation of a multi-racial group of women who in 1833 founded Philadelphia's Female Anti-Slavery Society.
Pangea World Theatre	<i>Outside the Circle</i>	Pangea, in collaboration with 20% Theatre Company, brought <i>Outside the Circle</i> , written by Andrea Assaf and Samuel Valdez, back to the Twin Cities as part of "Morphologies: A Queer Arts Festival," and used the performance as a starting point to strategically develop audiences from the differently-abled community, queer community and communities of color.
South Dallas Cultural Center	Sparky and Rhonda Rucker at Thriving Minds Programs	South Dallas Cultural Center engaged Sparky and Rhonda Rucker to work with a group of classroom teachers from schools with low income students of color. The Ruckers' workshops used music to enhance the social studies curriculum around the history of blacks and Latinos.
The Theatre Offensive	Workshop Series with Daniel 'Jomama' Jones	The Theater Offensive and Daniel Alexander Jones hosted a weeklong workshop series that focused on the powerful and performative nature of building a drag character with four local organizations for LGBT youth and adults of color.

Mentorship & Leadership Initiative FY 2013

NPN Partner	Project	Description
El Centro Su Teatro	Managing Director Mentorship	Junior staff member Marvink Correa was mentored by Teatro Pregones associate artistic director, Alvan Colon Lespier, which helped him to develop the skills and knowledge to move into a leadership position at Su Teatro.
Fusebox	Making Decisions and Communicating Change	Ron Berry worked with mentor and consultant Dan Heath to define, analyze and communicate the rationale of major decisions about a proposed alternative financial model for Fusebox.
Junebug Productions	Transition Through Leadership	During a challenging succession, newly appointed artistic director Stephanie McKee and managing director Kiyoko McCrae looked for mentorship, guidance and support from Carpetbag Theatre and Urban Bush Women, which have both experienced similar challenges in times of transition.
Miami Light Project	Leadership Development	Managing producer Rebekah Lengel participated in Arts Presenters' Emerging Leadership Institute, where she engaged in dialogue with several arts organizations across the U.S. that share a similar programmatic vision.
On The Boards	Learning To Lead OnTheBoards.TV	The capacity and skill-set of the OntheBoards.tv manager Monique Courcy grew, allowing her to evolve from program implementation to leading the OntheBoards.tv initiative at a strategic level.
Out North	Immersion in Arts Midwest Conference & Austin Presenting Organizations	Three Out North staff members traveled to Texas to attend the Arts Midwest Conference and visited NPN Partner organizations Fusebox and DiverseWorks.
* Painted Bride	Extended Play	Painted Bride developed a hands-on mentorship program with staff member LaNeshe Miller and executive director, Laurel Raczka, which included developing new interactive programs for younger audiences.
Pangea World Theatre	Developing The Growth of Leadership	Through yearlong mentoring and participation in conferences and seminars, development associate Jessica Huang was mentored by executive director Meena Natarajan in all aspects of development.
Portland Ovations	Arts Presenters' Emerging Leadership Institute and Conference	Laura Stauffer, programming and development administrator, attended Arts Presenters' Emerging Leadership Institute and concurrent yearly conference in New York City.
The Theatre Offensive	Community Arts Organizing Mentorship	New program administrator Kaamila Mohamed engaged in an extended skill and neighborhood relationship building process that focused on community organizing.
Wexner Center for the Arts	Outreach to Local Artist Communities	Sarah Swinford visited three NPN Partners in Minneapolis to learn more about program development, relationship development with local artists, and community outreach.
Youth Speaks	Gaining Best Practices from the Field	Brandon Santiago, program associate and youngest full-time staff member, attended the National Conference for Community Arts Education, NPN Annual Meeting, and an NPN residency at the Maui Arts & Cultural Center to develop networking skills and bring back best practices from the field.

* Second Annual Wesley V. Montgomery Mentorship & Leadership Award

VAN Exhibition Residencies FY 2013

VAN Partner	Visual Artist / Collective
NPN/VAN Annual Meeting in Philadelphia	Leticia Bajuyo (Madison, IN)
	Colette Fu (Philadelphia, PA)
	Kenyatta A.C. Hinkle (Los Angeles, CA)
	Benjamin Volta (Philadelphia, PA)
516 ARTS	John Hitchcock (Madison, WI) and Emily Arthur (Jacksonville, FL)
Ashé Cultural Arts Center	Joe Mangrum (New York, NY)
Asian Arts Initiative	Nin Truong (Seattle, WA)
Coleman Center for the Arts	Matthew Mazzotta (Canton, NY)
Diaspora Vibe Cultural Arts Incubator	Selina Roman (Tampa, FL)
DiverseWorks	Liz Magic Laser (New York, NY)
Legion Arts	Steve Lambert (Beacon, NY)
MACLA / Movimiento de Arte y Cultura Latino Americana	Carolyn Castaño (Los Angeles, CA)
Project Row Houses	Shani Peters (New York, NY)
Real Art Ways	Kameelah Janan Rasheed (Brooklyn, NY)
Space One Eleven	José Torres Tama (New Orleans, LA)
Women & Their Work	Erika Blumenfeld (Cambridge, MA)

VAN Community Fund FY 2013

NPN Partner	Project	Description
516 ARTS	Air, Land, Seed Community Programming	Native American printmakers John Hitchcock and Emily Arthur worked with artists Marwin Begaye and Ryan O'Malley to create a large-scale public art banner; work with the community in production of multiples; and a ceremonial distribution of prints in the Native "give-away" tradition.
DiverseWorks	Tell Me What You Want To Hear	Led by VAN resident artist Liz Magic Laser, along with political, media and marketing experts, a series of weeklong workshops taught participants how to dissect the emotionally manipulative methods used by politicians and newsmakers to generate empathy and compassion. The workshops culminated in an interactive performance using the format of a news talk show.
LACE (Los Angeles Contemporary Exhibitions)	Planning and Documentation: Engaging Local Community in Extended Dialogue	LACE engaged in a planning and documentation project with VAN resident artist, Eric Zimmerman, which included a survey of past VAN resident artists and community participants. The project will result in a "Practice Sessions" video to share with online audiences.
Real Art Ways	Excavating and Reimagining Our Community	Real Art Ways hosted artist Kameelah Janan Rasheed in an extended residency that engaged 10-15 young people in collaborative research of local history, culminating in an exhibition of the youths' narrative photographic works.

International Tours FY 2013

Performing Americas

Artist	Host
Lisa Bufano (San Francisco, CA) <i>A Wake</i>	Rio Preto Dance Platform, Rio Preto // Salvador // Sao Paulo // Voltuporanga // Cavandunga, Brazil
Cloud Eye Control (Los Angeles, CA) <i>Under Polaris</i>	Santiago a Mil International Theater Festival (Santiago, Chile)
Lagarijas Tiradas al Sol (Mexico) <i>El Rumor del Incendio</i>	PICA's TBA Festival (Portland, OR) // Myrna Loy Center (Helena, MT)
Maureen Fleming Company (New York, NY) <i>Waters of Immortality</i>	International Theater Festival of Manizales (Colombia) // Teatro La Cochera (Cordoba, Argentina) // La Nave Cultural (Mendoza, Argentina) // Teatro Sala Verdi (Montevideo, Uruguay)

Asia

Artist	Host
Tacit Group (Seoul, Korea)	Legion Arts (Cedar Rapids, IA) // Museum of Contemporary Art (Chicago, IL) // The Atrium at Lincoln Center (New York, NY)

Creative Exchange Residencies FY 2013

U.S.-Based Hosts

Artist	Host
Jorge Onofri (Cipoletti, Argentina)	Double Edge Theatre (Ashfield, MA)
Grupo Cultural Zero (Cuernavaca, Mexico)	El Centro Su Teatro (Denver, CO)
Mariano Pensotti (Buenos Aires, Argentina)	Portland Institute for Contemporary Art (Portland, OR)

La RED-Based Hosts

Artist	Host
Chris Cogburn (Austin, TX)	Centro Cultural Universitario de Tlatelolco (D.F., Mexico)
Rebecca Hernandez (Los Angeles, CA)	Instituto Municipal de Arte y Cultura de Mexicali (Mexicali, Mexico)
Cedric Thomas & Rose Cano (Seattle, WA)	Teatro Milenio (Lima, Peru)



COLLABORATION. COMMUNITY. CREATIVITY.

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.

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

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